

**Mind Map**

**Love that book Y6 – Hermelin by Mini Grey**

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| **Core Text:** Hermelin by Mini Grey  Planning Synopsis | | | |
| **Day** | **Skills Focus** | **Learning Objective** | **Teaching Outline** |
| 1 | **Reading** | Retrieve information, referring to more than one place in the text  Justify personal response to a text with suitable expansion | Share the first half of Hermelin by Mini Grey with the chn. Model expressive reading and allow opportunities for chn to re-read and unpick word meanings.  Model how to link sentences within a paragraph.  Chn write personal responses to the book. |
| **Writing** |
| 2\* | **Reading** | Retrieve information and draw inferences when understanding a text  Orally rehearse description and dialogue used in a section of the story  \*children will also be writing but not necessarily developing specific skills | Summarise the story so far, and then finish reading Hermelin by Mini Grey, Model expressive reading and allow opportunities for children to re-read and unpick word meanings. Use freeze-framing and thought tracking to focus on key moments from the story in order to understand a character’s perspective. Use a picture to support writing a section of the story, including detail provided by the illustration. |
| **Spoken** |
| 3\* | **Reading** | Analyse and explain the impact of the author’s use of language  Discuss and clarify word meanings  \*children will also but not necessarily be developing specific skills | Re-read the story Hermelin by Mini Grey, focusing on precise word choices made. Model explaining the impact of these.  Work in pairs to orally explain the effect of specific words within a section of text. Annotate another section of the text explaining the effect of particular words. |
| **Spoken** |
| 4 | **Reading** | Read for meaning, drawing inferences and justifying these inferences with evidence  Express ideas with clarity and precision, revealing character through what is said | Use details within a picture to infer and explain events that are likely to have taken place, (e.g. how items came to be lost.)  Role play interviews between characters and the newspaper reporter, revealing details of character through what they say.  Record one of these. |
| **Writing** |
| 5 | **Writing** | Evaluate and edit own and others’ writing against specific criteria for audience and purpose | Model improving a piece of work for greater impact on the reader.  Chn work in pairs and then individually to develop and improve their work from the previous day. |
| 6 | **Reading** | Analyse and explain the impact of the author’s use of language  Discuss and clarify word meanings | Use a picture from Hermelin by Mini Grey to play an oral game using a variety of verb forms.  Investigate word meanings and spelling of a range of words used within the text. Record ‘friendly explanations’ for these. |
| **Spoken** |
| 7 | **Reading** | Analyse and explain the impact of the author’s use of language  Make precise vocabulary, sentence length, sentence complexity and punctuation choices, maintaining interest for the reader | Use pictures from the text to support writing single sentences, using a range of constructions, and in role as Hermelin. |
| **Writing** |
| 8 | **Spoken** | Use intonation, tone and volume so that meaning is clear  Make precise vocabulary, sentence length, sentence complexity and punctuation choices, maintaining interest for the reader | Explain the task of writing several diary entries across the rest of the week, each one following a different section of the story.  Hot seat Hermelin and other characters to investigate feelings and build descriptions. Plan entries emphasizing changes in Hermelin’s feelings.  Begin writing. |
| **Writing** |
| 9 | **Writing** | Evaluate and edit own and others’ writing against specific criteria for audience and purpose  Make precise vocabulary, sentence length, sentence complexity and punctuation choices, maintaining interest for the reader | Review diary entry with a partner considering effect. Model improvements, looking at how well sentences link and how well mood is expressed.  Hot seat to discuss Hermelin’s responses after another event.  Write / Pitstop / Write |
| 10 | **Writing** | Evaluate and edit own and others’ writing against specific criteria for audience and purpose  Propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning | Review with partners. Edit and enhance. Write third entry if desired.  Edit and enhance and/or ‘publish’ one of the entries. |

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| **ENGLISH UNIT PLANNER**  **Unit:** Love That Book | **Duration** 10 days | |
| **Skills focus (reading and writing):**   * Read for meaning, drawing inferences, and justifying these inferences with evidence   \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpgThis symbol is used to indicate an opportunity for chn to proofread and edit their writing.   * Analyse and explain the impact of author’s use of language * Retrieve information, referring to more than one place in the text * Justify personal response to a text with suitable expansion * Make precise vocabulary, sentence length, sentence complexity and punctuation choices   This symbol is used to indicate an opportunity to add to your working wall\*.   * Maintain interest for the reader * Develop points of view and authorial voice * Propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning * Evaluate and edit own and others’ writing against specific criteria for audience and purpose * Where appropriate, maintain tense and person consistently; where shifts in tense occur, move between them with some confidence   This symbol indicates where grammar is taught in context.   * Use full range of punctuation accurately to demarcate sentences * Make some links within and across paragraphs | | |
| **Spoken Language Statements:**   * Participate in discussion * Use intonation, tone and volume so that meaning is clear * Express ideas with clarity and precision * Discuss and clarify word meanings | | **Opportunities to embed spelling**  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\spelling.png  This symbol is used where there is an opportunity to address spelling within the context of the lesson. |

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| **Cross Curricular Links:**  **See mind map**   | **Key Text Titles: (to be shown on visualiser)**   * **Hermelin by Mini Grey** |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **1** | Retrieve information, referring to more than one place in the text | Show the chn the front cover of Hermelin by Mini Grey.  *Tell your partner what we can work out about this book from what we can see here.*  Look at the back cover, ideally under a visualiser, ensuring everyone can read the different sections. Focus on ‘Parsley’ to model reading habits by reading once through with appropriate expression and intonation, before then reading again and unpicking.  *‘Greenish fur’ that’s a bit weird. Makes me think the cat might be a bit odd. Hmm, ‘distinguished meow’, well, if something’s distinct, it means it stands out , but if somebody is ‘distinguished’ it means they stand out from the crowd but in quite a posh way. Let’s all just try the kind of meow that makes us imagine.*  *Now, ‘partial’ – talk to your partners about that word and what it could mean. I’ll give you a clue: it has at least two meanings and only one of them is right for here.*  Allow a few minutes for the chn to read the other sections on the back cover and agree statements that can be deduced from the evidence available.  Read Hermelin to the class (ideally showing the text under a visualiser), using appropriate expression and intonation, stopping at ‘I felt very nervous but took a deep breath and stepped forward to say Hello.’  During the reading, pause frequently to unpick reading. For example:   * ‘Show me’ e.g. ‘dangling arms’; ‘just manages to reach’. * ‘Tell me’ e.g. things that Hermelin can do; things we know about the other people (talk to your partner and show me fingers for how many you come up with’).   Next, go back through the pages to find short extracts to re-read e.g. a note / a headline / a section of main text, paying particular attention to intonation expected by the punctuation and content of what is being read.  *Listen to how I read it, now you have a go with your partners, reading to each other aloud in that quiet, expressive voice. Help your audience to understand what you’re saying by how you say it.*  Explain the task of writing a response to the book so far, and questions to be considered, but not answered in order. They might include:   * What do you think of Hermelin? (That could mean the book or the mouse.) * Who might like this book? * Impressions of the layout. * How (i.e. in what ways) the book is structured.   Model writing 2-3 sentences to explain a thought, unpicking ways the sentences are linked to develop an idea.  *We first see the people who live in Offley Street by getting a little glimpse into their lives. For example, Mrs Mattison is making a salad because she loves lettuce, not because she’s on a diet. That makes me interested in them. I feel just like Emily when she pours all of the cereal out to look for the free gift because I’ve done that myself! As the story goes on, we learn that lots of things have been going missing and the different notes link to the different characters.*  Ask the chn to focus on three key impressions they have of the book (perhaps jot these down as bullets?), so that they can write in detail about these.  *Now you have finished writing, take turns with your partner to read your work aloud. Do all of your sentences make sense? Have you punctuated properly? Can you spot any spelling mistakes?*  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpg | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| Justify personal response to a text with suitable expansion |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Performance read sections of text as if to an audience.  A written response to the text. |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **2** | Retrieve information and draw inferences when understanding a text | Display the words: ‘heartwarming story of mystery and adventure, acceptance and friendship’ (from the blurb on the inside cover of Hermelin by Mini Grey).  Ask the chn to discuss in pairs, deciding on reasons for their ideas:   * How accurate this is. * Which parts of it we know from what was read yesterday. * What might be to come.   Alphabet, Letter, Initial, Heart, BackgroundTake feedback and record some of the speculative thoughts about what might happen next (only those chn who don’t know the book!).  *Hermelin / The Offley Street residents might*  *Maybe …*  *It could be that …*  Ask the children in pairs to summarise the story so far into four bullet points.  Ask each pair to share with another pair and compare their summaries.  Read the rest of the book to the class (ideally showing the text under a visualiser), using appropriate expression and intonation.  *Let’s go back to this penultimate (that means the last but one) page and have a look. If I were to write down that sentence, I’d have put ‘last but one’ in brackets because it was a little aside to you, to check that you knew what I meant by ‘penultimate’. Look, Mini Grey has chosen to use brackets here, not to explain a word, but to explain a bit more detail about Emily, that again, is a little ‘aside’ to the audience.*  *Were there any clues that Emily was a detective too? Let’s have a look at some of the pages.*  Ask the chn to spread out around the room, ready to do some freeze-framing\* and thought-tracking\* of key moments from the text.  Display the page where Hermelin is hiding beside a cat food tin, looking in on the party.  Model thought-tracking pretending to be Hermelin, unpicking how describing the scene is done through what he says, before the chn have a go themselves.  *There are so many people! That big, pink cake looks amazing. Oh my goodness, there are sausages hanging in loops all across the ceiling. I hope they don’t fall down.*  Using the next page, freeze-frame\* and thought-track\* the moment when the people catch sight of Hermelin. Encourage the chn to orally produce several related sentences, incorporating both speech that shows what the character might say, and observations of what is happening in the room.  After practising, watch a good example where detail is developed in a way to make the audience able to imagine the scheme.  Chn then improve their oral performances, aiming to ‘speak like an author’.  Write the part of the story where Hermelin walks into the party.  *I want you to include as much detail as you can. See if you can make me really able to imagine the scene and understand what is happening, just from the words you choose to use.*  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpgIn pairs, take turns to read work aloud to each other, thinking of the question: ***‘Will my audience be able to imagine the scene? And will they understand what the characters are feeling from what they say and do?***’ | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| Orally rehearse description and dialogue used in a section of the story |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Oral summaries of the text read previously  Write the section of the story where Hermelin walks into the party |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **3** | Analyse and explain the impact of the author’s use of language | Explain to the chn that now we are going to look more closely at some of the language choices made in Hermelin by Mini Grey. Remind them of the way we thought about the word ‘distinguished’ on Monday, to help us understand why an author might choose particular words or phrases.  *Today as we read, we’re going to be thinking very carefully about the effects and meanings of the words that Mini Grey has chosen to use. We do that at the same time as we listen or read. And at the same time we think about the characters and what is happening in the story. I call it ‘multi-task reading’!*  Re-read the book with the children, pausing to unpick precisely chosen language.  E.g.  *‘just manages to reach’ – Which is the most important word of the four? Show me fingers. Now explain your choice.*  *‘generous reward’ – Show me fingers: one if you think that’s lots of money; two if you think it’s not much money. Tell me about your choice.*  *‘the last of my strength’ - Show me what that looks like. Tell me about how you think Hermelin is feeling, and which of the words made you understand that.*  Using a section of text, model annotating to explain the effect of a word choice.  *‘Baby McMumbo has crawled out of a front window and has plopped into a soft bed of garbage.‘ Crawled’ tells me he’s a little baby, not able to walk, so he won’t be able to climb out himself. Plopped makes me think he fell quite quickly, landing suddenly like going ‘splat’ but not hard. Then ‘soft’ and ‘bed’ let me know he won’t have hurt himself without the text saying that.*  Provide the chn with the text / section of the text and ask them to work in pairs, identifying precisely chosen vocabulary, discussing and explaining its effect, before recording their thoughts as annotations.  PIT STOP  Share some successful annotations  *I can see you’ve been thinking carefully, because you’ve written: ‘as quick as I can’ makes me understand Hermelin’s in a real hurry. Repeating ‘as’ makes you say it fast.’*  Chn continue annotating.  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpg | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| Discuss and clarify word meanings |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Oral reading comprehension, focusing on word choice  Explanations of effects of specific words and phrases |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **4** | Read for meaning, drawing inferences, and justifying these inferences with evidence | *Talking with your partner, how many things can you remember that were lost and found in the story, Hermelin by Mini Grey?*  *Now talk with another pair – how many can you get now?*  Share the three double-spread pages that have the ‘lost’ notes from the Offley Street residents and the ‘finding’ notes from Hermelin. Then let the children look closely at the page where Hermelin introduces himself to see if they can work out how each item was lost.  *What about the baby? How was he lost? And how was he found?*  Look again at that picture. Ask the chn to speak in role as Hermelin, describing everything they can see happening in the scene.  *Remember to use conjunctions and prepositional phrases to give more precise detail.*  Remind the chn that this last event was reported in the newspaper and tell them they are going to make up the interviews that might have taken place to feed into that report.  Model with another person taking Emily’s role  *Emily: Lady Chumley-Plumley, perhaps you could tell me about your experience?*  *Lady Chumley-Plumley: Well, my dear, my priceless necklace, that has been in my family for years, just vanished! Suddenly vanished. Of course, I see now what must have happened. I was on the phone and…*  Model again with a different character,  *Emily: What about you Imogen? What happened to you?*  *Imogen: Bobo got lost. He’s my bestest bear and I was really sad. We was having tea and…*  Draw out from the chn that the different characters use language differently and speak in different sorts of sentences, and that Emily will adapt the way she speaks too.  Ask the chn to work in pairs, talking in role as different characters from the story, and taking it in turns to be Emily.  PIT STOP  Listen to a few pairs, looking out for chn who are able to demonstrate talking in role at some length and adapting the ways in which the different characters speak.  *Try to explain your story to Emily in as much detail as possible. And ‘Emilies’, if your subject dries up (that means runs out of things to say), prompt them with ‘tell me a bit more about …’, picking up something they’ve already said.*  Practice again.  Check chn know how to lay out a page for an interview, including using appropriate punctuation.  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpgAsk chn to write up the interview(s) they have orally rehearsed.  *Remember you should still continue to improve and develop as you write these up. And do also think about spelling!*  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\spelling.png | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| Express ideas with clarity and precision, revealing character through what is said |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Speak in linked sentences to give detailed explanations  Record interview(s) with characters |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **5** | Evaluate and edit own and others’ writing against specific criteria (revealing character) for audience and purpose | Working in pairs, ask the chn to read their work from yesterday aloud to each other. They will need to show the character of each participant in the interview through their voices.  *As you read, think about:*   * *Does my work ‘sound good’?* * *Am I showing my audience what the character is like through the things they are saying?*   Model improving a section of work, either using an example from a child’s book, or one you created yesterday.  *I imagine Lady Chumley-Plumley as being rich, posh, and kindly. She likes to talk a lot. We haven’t many clues from the writing, so we’ll have to make things up. Sometimes it can help to think of a celebrity or a character from another book and use bits of them to add to the character you are creating.*  *Yesterday I wrote ‘… vanished. Simply vanished.’ And then moved on to writing about how that happened. I think to get more of ‘Lady Chumley-Plumley across, I need to let her go into a bit more detail before I do that.*  *.*  *How about inserting after ‘vanished’ – ‘I simply didn’t know where to start looking. Of course, there are a few bits and pieces lying around the house; just the odd pile or two, nothing major, but you know how it is. When we had to move out of Plumley-Chumley Hall in that terrible hurry, there wasn’t time to sort through everything properly. Anyway, where was I?’*  *What else do we now know about Lady Plumley-Chumley from what she says to Emily?*  *What can we infer?*  *What could we speculate further about?*  Ask the chn to choose one of their interviews from yesterday and write additional detail that will give more insight into each character.  Draw the class back together and share the first double page spread of the book, reading aloud the statements about what the Offley Street people are doing.    *‘Mrs Mattison* ***was making*** *a salad’. So that’s using past progressive because it’s recording what Hermelin saw, but it makes us feel a bit more ‘in the moment’ than ‘Mrs Mattison* ***made*** *a salad’. What if we wanted it to sound ireally immediate? We could use present progressive and that would be ‘Mrs Mattison* ***is making*** *a salad’. Show me ‘****making*** *a salad’ – yes, you see, it’s happening right now. What if we wanted the salad-making to be yesterday, but a bit more formal or emphasised? Yes, ‘Mrs Mattison* ***had made*** *a salad.’*  *Now let’s look at Baby McMumbo. What can you tell me about that sentence?*  Share Resource 1 (using the verb to be) with the chn and model how to play.  *Remember you are working orally to make up these sentences and not all of the words will ‘fit’ easily. You will need to say them aloud and probably play around with word order to get them to ‘sound right’.*  Alphabet, Letter, Initial, Heart, Background  Children play the game in small groups. Gather class together at the end of the lesson to share some sentences. | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Improved writing that reveals more detail about the character interviewed  Sentences using a variety of forms of the verb ‘to be’ |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **6** | Analyse and explain the impact of author’s use of language | Display the picture of Hermelin watching at the start of the party. Remind the chn of the ‘Using the verb to be’ game (Resource 1) and play as an oral starter choosing an appropriate phrase as a focus.  *Be inventive! You could have: ‘Bulbo Bosher tottered under the weight of the enormous pink cake that he had made for Hermelin.’*  Share some examples and encourage chn to repeat back sentences using verb forms that they do not habitually use in their writing.  Explain that today’s lesson will focus on some of the vocabulary that Mini Grey chose to use in Hermelin.  *Remember, authors choose those words that end up on the printed page. All the time that we’re investigating the words, be thinking ‘hmm, why that word and not another one? What effect is that word having?*  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\spelling.png  Model completing the task and annotating as you think aloud. (Resource 2 contains some possible words taken from the text.)  *Let’s take this word, ‘disappeared’. First I’m going to look at how the word is made up. So, dis-a-ppeared – that’s three syllables, ‘dis’ is a prefix, the root word/verb is ‘appear’ – and there’s been no change to that, then there’s the suffix ‘ed’ added to it.*  *Next, meaning(s). if something ‘disappears’ it means it goes away, it vanishes. And it makes me think it goes quite quickly, not like ‘fading’, but completely gone, leaving no trace.*  *Now let’s try ‘dangling’ together. (Ensure change to root word is noted with chn.)*  Draw out that you are looking for what you can see – and that this will not necessarily be the same for all words. (They may often not be able to identify a root word for example.)  Make sure they understand they are compiling ‘friendly explanations’\* for the words (not looking them up in the dictionary) – thinking about the words in context, and comparing them to experiences that they have had in order to secure understanding and retain word meanings.  *There are six words on each table. Do both parts of the task for one word before you choose another word. After ten minutes, we’re going to move tables.*  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\spelling.pngBefore starting work on the second set of words, share some of the friendly explanations\* and the observations made about the words. Add to the list of things they can look for, perhaps including (and revising the terms if necessary):   * short vowel followed by a double consonant * split digraph * long vowel phoneme * root word assumed but meaning not known * grapheme/letter having an alternative sound to the most common one.   Children work on a second set of words.  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpgProvide chn with a strip of paper and ask them to write a sentence involving one or more of the words they have investigated.  *Fold them up and put them into this box; we’re going to be using them tomorrow!* | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| Orally rehearse unfamiliar sentence constructions |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Investigate a range of words used within the text |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **7** | Analyse and explain the impact of the author’s use of language | Choose a few sentences at random from those written yesterday to use as short dictations, which the children can complete on white boards.  *I’ll read the whole sentence, which I want you to then repeat back to me. Then I’ll read it again in short chunks for you to record. After finishing each one, you will need to read it aloud to check for sense.*  Ask them to show you their boards after each one so that you can pick up on any spelling and / or punctuation issues.  Alphabet, Letter, Initial, Heart, BackgroundUse some of the sentences to check that the chn can identify main clauses and subordinate clauses within them.  Share a selection of sentences from Hermelin by Mini Grey, unpicking the different ways they have been constructed. (Resource 3)  *Let’s look at this one:* ***‘Quite a crowd had gathered in Bosher’s sausage shop.****’ Where’s the verb? Yes, it’s ‘had gathered’, I’m just going to highlight that. And who or what is doing the gathering? Yes, it’s ‘quite a crowd’ isn’t it? That could be tricky to spot because more often we see sentences that might start ‘They’ or ‘The people’, but a crowd is just a group of people and ‘quite’ just emphasises that. So we’ve got subject + verb giving us a main clause – what about that last bit? Yes, it’s a prepositional phrase, telling us where they are.*  *So this sentence is main clause + prepositional phrase. Let me label it.*  *Now, in your pairs, try ..(Suggest a sentence for the chn to unpick.)*  Reveal a range of possible sentence constructions (see Resource 3) and model creating a sentence to fit one of these, using a picture and writing in role as Hermelin.  Provide the chn with pictures from the book and challenge them to create sentences inspired by them that will fit a range of sentence constructions.  *Some of you might want to work in pairs. You could create two or three sentences of one type and then choose the ‘best’ one. How will we know which is the ‘best’ one?*  *Yes, it’ll be the one that most successfully achieves the effect you are trying to achieve.*  Independent working.  Circulate to check that chn are able to create a range of sentences, constructed in different ways, and where appropriate, to also consider comparable effectiveness of these.  PIT STOP in small groups, compare sentences created to check that they have been constructed appropriately in different ways.  Continue writing.  Read work aloud, checking particularly for comma placement to support understanding.  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpg  (**NB** If the chn struggled to differentiate the sentences initially this could become two lessons. The first one led from Resource 3 and focusing on finding and classifying more examples of differently constructed sentences from the story.) | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| Make precise vocabulary, sentence length, sentence complexity and punctuation choices |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Recognise clauses and other features within sentences  Write sentences demonstrating a range of different constructions |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **8** | Use intonation, tone and volume so that meaning is clear | Explain to the chn they are going to write two or three diary entries in role as Hermelin from different points in the story: just before the party, after the party, and (for some chn) at the end of the book.  *It will be important that your writing makes the reader really able to picture the scene AND understand what Hermelin is feeling in each case. Remember a diary is where you pour you heart out about things that have happened.*  Share a grid to support planning the diary entries. The chn should annotate this with relevant words and phrases.   |  |  |  | | --- | --- | --- | | before the party | after the party | at the end of the book | |  |  |  |   Model hotseating\* Hermelin at the point where he is standing watching the party. The conversation would need to cover:   * receiving the invitation * getting ready * waiting to go in   *Remember, the interviewer needs to say things like – ‘I can’t quite picture that, can you give me some more details?’ And, ‘tell me a bit more about how you felt then.’ Check back with the interviews we did last week, when you were pretending to be Emily.*  Chn practise hotseating in pairs.  PIT STOP  Listen to a few good examples that reveal Hermelin’s feeling and describe the situation well.  *Now let’s apply those questioning and answering skills to the next situation – when Hermelin has got home, found out he is a ‘household pest’ and decides to leave. Remember your conversations have to cover several points.*  Continue hotseating.  Before they start to write, remind chn of the skills covered in the past few days, particularly the ways sentences are linked within paragraphs, words are chosen carefully for particular meanings and effects, and a variety of sentence constructions are used.  Allow a few minutes to look through work completed previously.  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpg  Chn choose which diary entry to write. | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| Make precise vocabulary, sentence length, sentence complexity and punctuation choices, maintaining interest for the reader |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Planning for diary entries including key phrases chosen to set mood etc  First diary entry |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **9** | Evaluate and edit own and others’ writing against specific criteria for audience and purpose  Make precise vocabulary, sentence length, sentence complexity and punctuation choices, maintaining interest for the reader | Choose a sample diary entry from those produced by the chn where the mood and description is effective. Display this under a visualiser or provide photocopies to share.  Discuss ways in which the writing is effective.  *Let me read this sentence aloud. When [NAME] writes …. I can really imagine …*  *Listen to this bit – choosing the word …. makes me understand …*  *And here …. This sentence links with the previous one because ….*  *What else can you spot?*  *Okay, working with a partner, I want you to look at your work and discuss two things:*   * *How well you’ve captured Hermelin’s mood before the party.* * *Ways in which you’ve linked sentences and paragraphs.*   After the discussion, allow some time for children to make edits and additions to their work, focusing on the effects that they are creating and the ways in which sentences are linked.  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpg  Discuss the difference in mood needed for the second diary entry.  *Find where we wrote descriptions of this section of the story last week. You might want to include some really good parts from those. But – now you’re writing as Hermelin and you’ll need much more detail showing your reader how he feels and the effect the people’s reactions have on him.*  (Children may need to revisit hotseating\* in order to capture this effectively.)  \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpg  Write second diary entry. | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Improvements made to first diary entry  Second diary entry |

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| **Day** | **Learning Objective/s** | **Route to learning outcome** | **Differentiation** |
| **10** | Evaluate and edit own and others’ writing against specific criteria for audience and purpose  Propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning | Check the chn understand from yesterday’s work how to review their own work by looking for how successfully they achieved a sense of Hermelin’s experience. If necessary, model again as in lesson 9 with another piece of work.  *Working with a partner, I want you to look at your work and discuss two things:*   * *Ways in which you’ve captured Hermelin’s feeling about what happened at the party and what he found out when he got home.* * *How well you’ve described the events.*   \\hfl-fs-01.hertsforlearning.co.uk\FldrRedir$\Staff\Alison.Dawkins\Documents\Admin\Generic for training\proofreading.jpg  Chn make changes and improvements to their work.  At this point, **either** choose to make further improvements to the two diary entries already completed by reading examples aloud and comparing them to show Hermelin’s changes in mood. Explore the effectiveness of the writing in making the situation come alive.  **Or**, some chn might be able to complete a third entry, written in role after he has received the note from Emily. This is likely to be more reflective in nature, and involve looking forward into the future.  **Or**, ask the chn to choose their favourite of their two diary entries and create a ‘published’ version that includes a description of why that one has been their choice. | **Focus pupils:**  **Vulnerable groups:**  **Stretch and challenge:**  **Adult support:**  **Scaffolds and resources:** |
| **Learning Outcome/s (assess progress towards these throughout the lesson)** |
| Improved diary entries  (Possibly a third diary entry) |

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| **End of Unit**  **End of Unit** |

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| **Glossary** |

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| **Echo reading** | A technique aimed at improving chn’s fluency in reading, whereby the chn hear the teacher read a word/phrase or sentence from the text, before they then repeat it back, mimicking the exact tone, pace, intonation etc. The chn can respond as a class, or in pairs. The teacher may choose to ‘echo read’ a single sentence, or several sentences. The teacher may select a sentence/or phrase from the text which carries a lot of meaning on the understanding that if the chn do not read it correctly, they may lose the meaning of the text. |
| **Final written outcome** | This is the piece of writing that the chn will produce at the end of the unit. In addition to the final written outcome, they will produce other Incidental Written Outcomes (see glossary entry) as they work their way through each lesson within the unit. The final written task will give the chn an opportunity to pull together and showcase all of their learning from across the unit. Earlier lessons will equip the chn with skills that will enable them to produce a successful final written outcome. The final written outcome will usually – although not always – be produced over a series of lessons with chn having lots of time to read, evaluate, edit and re-draft their writing. |
| **Freeze-frame** | A drama technique where the chn explore a particular scene/character from a text in more depth by recreating the scene and ‘freezing’ in role. Greater depth of exploration can be achieved by asking the chn to voice their thoughts at that moment in time, in role (this is sometimes called ‘thought tracking’ – see glossary entry for more details about this technique). |
| **Friendly explanation** | A ‘friendly explanation’ of a word likely to be new to the children is when the word is described in everyday language within a familiar context and examples of its use are given that will make sense to the child’s experience of the world. Using words such as ‘something that’ or ‘someone who’ to describe it will support understanding. For example, “something that is ‘solitary’ might be standing or left on its own in a place, imagine a single tree in a field, or the last cupcake on a plate.” (A person who is solitary, might be different and would need different examples. |
| **Hot-seating** | A drama technique where the teacher or chd/chn work in role as a character to answer questions, thus giving greater insight into the character’s personality/motivations etc. The activity can be enhanced by supporting the chn to prepare insightful questions before beginning the role play, or by the teacher working first in role and modelling the expectation for the task e.g. in terms of length of response/appropriate tone of language etc. |
| **Incidental written outcomes** | Incidental written outcomes are written outcomes that the chn will produce during the unit, but that are not necessarily linked with the final written outcome. An incidental written task may be planned at the end of a reading skills-focused lesson, where the chn are invited to record the information that they have gleaned from their reading in a written format e.g. following a class read of a character description, the chn are asked to create a ‘wanted poster’ for that character. Although the lesson focused predominantly on developing reading skills, the written outcome can be used to give an insight into the chn’s current writing ability. This can inform the focus and content of future lessons within the unit. |
| **Intonation** | Intonation describes how the voice rises and falls in speech. These changes can signify certain sentence types e.g. a question, where the voice rises at the end. Correct intonation can aid understanding of spoken and written language. |
| **Modelled writing** | The teacher writes in front of the chn, voicing his/her authorial choices, thus making the invisible thought processes of an expert writer visible to the observing chn. The teacher may choose to model at an aspirational pitch, demonstrating writing skills and techniques just above the current ability of the chn so that the expectation for independent writing is set high, and to ensure that chn are being exposed to writing skills that they have not yet mastered. At this stage, the teacher directs the writing, without inviting contributions from the chn. |
| **Oral rehearsal** | When something is ‘orally rehearsed’ the children are asked to practise saying what they are going to write before writing it. It can be helpful to say to children that they need to ‘talk like writers’ as the sentences they are practising will be distinct from just ‘talking about’ a subject. Talk frames can be used to support language patterns that are new to the children. |
| **Phrased Reading** | This is when the adult models how to read in short phrases e.g. ‘This is / a black cat’. This helps with retention of meaning, aids fluency and builds automatic recognition of words. At the start of Year 1, two-three word phrases are typical and set a good example in the modelled reading/oral rehearsal of writing. Phrased reading is the opposite of robotic, stilted reading. |
| **Pit Stop** | Pit Stops are opportunities within the lesson for the teacher to stop the class and check understanding of groups/individuals. This can provide an opportunity to evaluate the learning so far and decide the direction of the rest of the lesson e.g. can the lesson continue as planned, or do the chn require further guidance in a certain aspect of their learning? |
| **Prosody** | Prosody refers to the tune and rhythm of speech. Correct prosody can contribute to understanding of spoken or written language. Prosody can be heard in how groups of words (within phrases) are swept together in spoken language to retain and convey meaning. If these words were spoken without correct prosody, the text would be harder to comprehend. Speaking with prosody is the opposite of a staccato, stilted, robotic reading voice. |
| **Shared reading** | Shared Reading is a whole class or large group interactive reading session, where chn join in or share the reading of a book or other text while supported by a teacher. The teacher clearly demonstrates aspects of effective age-related reading skills, including fluency and expression. |
| **Shared writing** | Unlike Modelled Writing (see glossary entry for full definition) where the teacher does not invite contributions, during Shared Writing the teacher invites the chn to offer contributions. The teacher will support the chn to reflect on the quality of their contributions and help them to shape them so that they are in line with the high standard of writing set during the Modelled Writing session. |
| **Talk Partners** | This is a strategy where chn turn and talk to a neighbour or regular talk partner about an idea or question. It means that the chn can have time to think things through and really consider a response with a peer, which ensures they remain actively engaged and builds confidence. Some teachers find it helpful to create a list of pairs of chn so that the transition to a talk partner task is smooth, not friendship-group related and can be differentiated by the teacher (eg mixed-attainment pairs). |
| **Thought tracking** | Thought tracking usually follows a freeze-framing activity, where the chn are invited to depict a key scene from a story (see Freeze Frame in the glossary). The chn can then be asked to voice their thoughts, in role as a character, at this pivotal point in the tale in order to shed more light on character’s motivations/viewpoints etc. |
| **Working wall** | Unlike a traditional classroom display, a working wall is interactive as it contains information to assist learning that can be moved, adapted, and enhanced as the learning progresses. An English working wall might contain word/phrase/sentence banks; visual stimulus; first drafts; writing tool kits etc. |

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| **End of Glossary** |

Resource 1

been

am

were

was

being

be

Mrs Mattison **was** making cakes.

!! Won’t work for this example

Mrs Mattison and her friends **will be** making cakes.

Forms of the verb ‘to be’

Mrs Mattison and her friends **were** making cakes.

!! Won’t work for this example – first person use needed.

!! Won’t work for this example – first person use needed.

Mrs Mattison **has been / had been** making cakes.

Mrs Mattison and her friends **are** making cakes.

are

is

Resource 2

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| What can you spot? (Syllables, prefixes, suffixes, roots, long vowel phonemes) | | | | |
| angling | distinguished | crawled | gratefully | Words with multiple meanings |
| pouring | locate | plopped | smartening | partial |
| delicious | infectious | garbage | gathered | hunch |
| containing | sincerely | struggle | injured | trail |
| disappeared | currently | hurl | consulted |  |
| generous | vanished | peril | unhygienic |  |
| priceless | diseases | devastating | gratefully |  |

Resource 3

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| I taped her note to a teapot | Single clause sentence |
| Lady Chumley-Plumley was talking on the phone and also dangling her arm out of the window  There’s no time to type, but maybe I can use the note book | Multi-clause with coordinating conjunctions. (Two main clauses.) |
| Bobo your bear has crash-landed in the lemon meringue pie that Captain Potts has left out to cool. | Multi-clause sentence with subordinating conjunction. (Main clause and subordinate clause.) |
| You will find your reading glasses in chapter 26 of Medicine Monthly (infectious diseases), which is at the bottom of your bathtub. | Multi-clause sentence with subordinating conjunction (Main clause plus relative clause – a type of subordinate clause) |
| When I saw the typewriter, my paws tingled slightly and I knew that I could write with it. | Multi clause sentence with coordinating and subordinating conjunctions. |

