

Introduction to Writing Overview:

This document has been designed to support the planning and teaching of writing for the academic year. The document also ensures coverage of a wide range of writing opportunities and skills.

The **key texts for narrative units** are taken directly from the curriculum overviews, ensuring consistency with whole-school planning. Where appropriate, there are also selected **key texts for non-fiction and poetry units**, which act as the central stimulus for teaching and learning within each of these units.

The units of work for **Autumn, Spring, and Summer** are mapped to give pupils the best opportunity to meet the STAR assessment objectives for that term. The specific objectives you should plan for are highlighted in **yellow**—these reflect the core skills required for each writing genre, while also aligning with the assessment criteria for that term.

Where possible, the texts and units have been chosen so that they link meaningfully with year group topics. In non-fiction and poetry units, additional **suggested texts** are included, alongside ideas for **possible written outcomes**, to support modelling and provide inspiration.

For each unit, there are **suggested steps for learning** (highlighted in **purple**). These are not prescriptive but are offered as a starting point to help you consider how lessons might be sequenced towards the final written outcome.

Finally, the way these units are structured ensures clear **progression of writing skills**—both across the academic year within each year group, and from year to year as pupils move through the school.

YEAR 6 WRITING OVERVIEW

Key Objectives for the Spring term:

Children are developing towards the Year 6 objectives:

Composition:

- Draws ideas for both characters and settings in narrative from what has been read, listened to or seen performed
- Understands the audience and purpose for writing.
- Researches ideas with support, especially in non-fiction.
- Uses a wide range of planning models, appropriate to form, selecting the most effective.
- Writes effectively for a range of purposes and audiences selecting language that shows good awareness of the reader (e.g. the use of a first person in a diary; direct address in instructions and persuasive writing.)
- Sometimes adds detail, qualification and precision by using adverbs, preposition phrases and expanded noun phrases.
- Précises longer passages with some support
- Uses a wider range of clause structures, sometimes varying their position within the sentence and makes deliberate decisions about sentence lengths, types and structures, e.g. passive voice, relative and subordinate clauses
- Makes deliberate and appropriate vocabulary choices (sometimes using a thesaurus)
- Describes settings and characters in narratives.
- Uses dialogue independently to begin to provide more information about characters.
- Assesses effectiveness, evaluates and edits writing, proposing changes to vocabulary, grammar and punctuation, to enhance effects and clarify meaning within own and others' writing.
- Edits for correct subject-verb agreement when using singular and plural and chooses the appropriate register.
- Ensures the correct and appropriate use of tense throughout a piece of writing, including where the tense may vary.

Grammar:

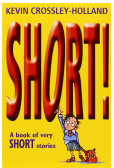
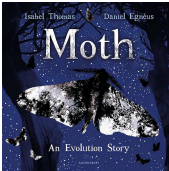
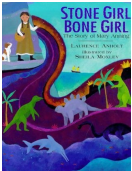
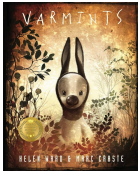
- Understands synonyms and antonyms and applies these to writing, e.g. to make choices about formal vocabulary.
- Begins to use the passive voice to affect the presentation of information, e.g. to change perspective in journalistic writing, the window was smashed as opposed to the man smashed the window.
- Uses verb tenses consistently and correctly throughout their writing
- Selects vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)
- Uses paragraphs to organise ideas and to expand ideas, descriptions, themes or events, varying the length of paragraphs.
- Uses an increasing range of layout devices e.g. headings, sub-headings, columns, bullet points and tables.
- Uses a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs
- Uses the correct grammatical terminology for Years 1-5 as well as some from Year 6 (from Appendix 2) e.g. when evaluating and editing writing.

Punctuation:

- Uses the range of punctuation taught at key stage 2 mostly correctly (e.g. inverted commas and other punctuation to indicate direct speech) as identified in Appendix 2.
- Uses a wider range of punctuation, including inverted commas (and punctuation for direct speech), brackets, dashes or commas (for parenthesis); commas (to clarify meaning or avoid ambiguity); commas after fronted adverbials; possessive apostrophes for singular and plural nouns; and other punctuation to indicate direct speech.
- Makes some use of colons and semi-colons (in lists) semi-colons, colons and dashes (to mark clauses) and hyphens (to avoid ambiguity).

Spelling:

- Spells words using the spelling rules for Years 1, 2, 3 and 4 and most of the rules from Years 5 and 6 (from Appendix 1).
- Spells correctly most words from the year 5 / year 6 spelling list.
- Uses a dictionary to check the spelling of uncommon or more ambitious vocabulary.

<u>Handwriting:</u>			
<ul style="list-style-type: none"> Maintains legibility in joined handwriting when writing at speed. 			
	Spring 1		Spring 2
Key text <i>(from the Curriculum Overview)</i>	Short!  (Narrative unit)	Moth  (Poetry unit)	Stone Girl Bone Girl  (Non-Fiction unit)
			Varmints  (Poetry unit)
Fiction/Narrative unit of work	Narrative: Mystery (Spring 1) Suggested outcome: Plan and write short mystery stories elaborating by use of descriptive words and further details.		
Specific objectives for the unit	<ul style="list-style-type: none"> Use improvisation and role play to explore typical characters, setting and events in a particular fiction genre. Use techniques learned from reading, e.g. <i>create a setting by: using expressive or figurative language; describing how it makes the character feel; adding detail referring to all the senses</i> Use a variety of techniques to introduce characters and develop characterisation through the way that they talk, act and interact with others. Create mood and atmosphere by describing a character's response to a particular setting Vary sentence length to achieve a particular effect and use co-ordinating and subordinating conjunctions to vary sentence structure Reflect an understanding of how the selection of appropriate grammar and vocabulary can change and enhance meaning. Make deliberate and appropriate vocabulary choices, particularly adjectives and adverbials to intensify the mystery Use of pronouns to create mystery by avoiding naming or defining characters, especially when they first appear in the story. Use of rhetorical questions to exaggerate the mystery, e.g. <i>Who could it be? Why had the car suddenly stopped?</i> Use paragraphs to vary pace and emphasis, e.g. <i>to change the scene to move the plot on or to create a break in the action</i> and link ideas across paragraphs using a wider range of cohesive devices Use dialogue at key points to move the story on or reveal new information. Where appropriate, maintain tense consistently; where shifts in tense occur, move between past, present and future 		
Suggested Steps for learning	Recommended model text: "The King of the Cats" – This story works particularly well as a model because it is short, atmospheric and unsettling; it withholds information, uses unnamed characters and gradual revelation, builds tension through setting and dialogue, and ends with a powerful twist. It also lends itself well to drama, improvisation and role play. Step 1 – Introducing Short Mysteries Focus: Features of short mystery stories Reading: A range of very short stories from <i>Short!</i> (including "The King of the Cats") Activities: First impressions: Which stories feel mysterious? Why? Class discussion: What do we expect from a mystery story? Create a class success-criteria poster (to be revisited). Key teaching points: Mystery does not rely on length; it relies on <i>suggestion</i> and <i>control of information</i> . Step 2 – Exploring "The King of the Cats" Through Drama Focus: Understanding characters and events through improvisation Activities: Pupils jot questions that arise while listening.		

Pair discussion: Which details feel important? Which are missing?
Hot-seating the main character: pupils question him about events.
Freeze-frame key moments (the journey, the announcement, the ending).
Thought-tracking to explore fear, confusion and disbelief.
Role-on-the-wall: central character (known and unknown information).
Key teaching point: Deeper understanding of character motivation and tension.

Step 3 – How Setting Creates Mood
Focus: Setting and atmosphere
Reading: Extracts describing the journey and surroundings in “The King of the Cats”
Activities:
Identify words and phrases that create unease.
Drama: Walk through an imagined setting; describe sensory details aloud.
Shared writing: Transform a neutral setting into a mysterious one.
Key Teaching point: Expanded noun phrases, adverbials of place and manner.

Step 4 – Introducing Characters Mysteriously
Focus: Pronouns and withheld information
Reading: Opening paragraphs from selected stories in *Short!*
Activities:
Highlight where characters are *not* named.
Practice: Rewrite a character introduction using pronouns instead of names: how does this change the effect on the reader?
Role play: A stranger enters the scene – how do others react?
Key teaching point: Mystery is often created by *what the writer does not say*.

Step 5 – Developing Character Through Dialogue
Focus: Dialogue that reveals information
Activities:
Analyse dialogue from “The King of the Cats”: What does it reveal? What is left unsaid?
Act out a conversation where something important is avoided.
Write short dialogue scenes using minimal dialogue tags and purposeful actions.
Key Teaching point: Punctuating dialogue accurately; reporting clauses and action beats (a short description of a character’s action, movement or body language that is woven into dialogue)

Step 6 – Sentence Length and Structure for Impact
Focus: Varying sentences for tension
Activities:
Identify short sentences used for shock or tension.
Combine and break sentences using co-ordinating and subordinating conjunctions.
Rewrite a paragraph, experimenting with pace.
Key Teaching point: FANBOYS; subordinating conjunctions (when, although, because, while, if).

Step 7 – Using Questions and Precise Language
Focus: Rhetorical questions and vocabulary choices
Activities:
Spot rhetorical questions in mystery texts.
Generate questions that heighten tension (e.g. *Who was watching? Why now?*).
Vocabulary upgrade: choosing verbs, adjectives and adverbials carefully.

Step 8 – Paragraphing and Cohesion
Focus: Structure and pace

	<p>Activities: Analyse paragraph breaks in “The King of the Cats”. Identify scene changes and moments of pause. Practise linking paragraphs using adverbials and pronouns. Key Teaching point: Cohesive devices (later that night, meanwhile, moments later, this, that, these). Step 9 – Tense Control in Mystery Writing Focus: Maintaining and shifting tense Activities: Identify tense use in model texts. Explore flashback or reflection using tense shifts. Short writing task: a tense moment written in past, with a present-tense thought. Step 10 – Planning the Mystery Story Focus: Planning structure and content Activities: Story mountain adapted for mystery. Decide what information will be hidden from the reader. Plan setting, characters, key dialogue and ending. Drama link: Act out the climax to test tension. Step 11 – Writing the Mystery Story Focus: Drafting Activities: Independent writing with teacher conferencing. Focus prompts: pronouns, sentence variety, dialogue, atmosphere. Step 12 – Editing, Improving and Performing Focus: Refinement and impact Activities: Peer review against success criteria. Edit for grammar, vocabulary and cohesion. Perform a key paragraph or scene aloud to test effect.</p>	
<p>Non-fiction unit of work</p>	<p>Recount: Biography: Write in role, adapting distinctive voices, e.g. of historical characters, through preparing a CV; composing a biographical account or describing a person from different perspectives. Suggested contexts: application across a range of subject areas and contexts - biography & autobiography, newspaper reports, formal & informal letters</p>	<p>Explanation: Link to Science Curriculum; The Circulatory System: Report and present findings from enquiries, including conclusions, causal relationships and explanations of and degree of trust in results</p>
<p>Specific objectives for the unit</p>	<ul style="list-style-type: none"> ● Distinguish between biography and autobiography, recognising the effect on the reader of the author’s choices of language and grammar techniques ● Develop the skills of biographical and autobiographical writing in role, adapting distinctive voices, e.g. of historical characters. 	<ul style="list-style-type: none"> ● Choose the appropriate form of writing and style to suit a specific purpose and audience ● Consider the difference between historical explanations (e.g. Roman army tactics) and explanations using the present tense (e.g. the water cycle) ● Investigate when a different tense is needed ● Difference between formal and informal vocabulary and structures

	<ul style="list-style-type: none"> ● Use a wider range of planning models, selecting the most effective and appropriate. ● Explore the difference between formal and informal vocabulary and structures ● Use of the passive voice to affect the presentation of information in a sentence, e.g. <i>explore how passives can be used to create dramatic cliff hangers e.g. It was at that point that his life was thrown out of control.</i> ● Use of subjunctive form for formal speech and structures ● Use of reported speech ● Use of a wider range of cohesive devices to link ideas across paragraphs (repetition of a word or phrase, use of a wider range of adverbials, ellipsis), use connectives to create contrast concisely ● Use of a range of layout devices to structure text ● Use of semi-colon, colon or dash to mark the boundary between independent clauses ● Explore how colons can be used to increase the impact of key quotations ● Explore how colons can be used to lead to a ‘big reveal’ of a person’s actions 	<ul style="list-style-type: none"> ● Use of the passive voice ● Use of subjunctive form for formal writing ● Use modal verbs to recommend and assert e.g. <i>it might be advisable; it should be relatively easy to; there may be an opportunity to...</i> ● Precise use of a range of sentence structures for effect e.g. Use embedded phrases and clauses for succinctness: <i>The final stage, to be completed by June, will involve...</i> ● Use of a wider range of cohesive devices to link ideas across paragraphs ● Use of a range of layout devices to structure text ● Use of semi-colon, colon or dash to mark the boundary between independent clauses ● Use of bullets, colons & semi-colons to punctuate lists
<p>Suggested Steps for learning</p>	<p>Step 1: Introducing Biography & Mary Anning Learning Objective: To understand what a biography is and how it differs from an autobiography. Key Activities: Introduce Mary Anning using images and a short factual text. Read opening pages of <i>Stone Girl, Bone Girl</i>. Compare biography vs autobiography (first vs third person, perspective, reliability). Sorting activity: biography/autobiography statements. Discuss why Anholt chose third person and how this affects the reader. Outcome: Clear understanding of genre features; genre comparison chart.</p> <p>Step 2: Analysing Authorial Voice & Reader Impact Learning Objective: To explore how an author’s language choices shape the reader’s response. Key Activities: Close reading of a dramatic moment from the text. Identify emotive language, sentence length, repetition. Discuss how Mary is presented (resilient, isolated, determined). Model how different wording changes reader perception. Outcome: Annotated extract showing impact of language choices.</p> <p>Step 3: Biography Structure & Planning Models Learning Objective:</p>	<p>Week 1 – Scientific Understanding & Investigation Step 1: What is the circulatory system? Science Focus: - Introduce main components: heart, blood vessels, blood. - Label diagrams. - Watch age-appropriate animation (e.g. NHS resources or BBC Bitesize). Writing Link: - Introduce features of explanation texts. - Identify formal tone, present tense, passive voice. Grammar Focus: Present tense for scientific facts: <i>The heart pumps blood. Oxygen is transported around the body.</i></p> <p>Step 2: How does the heart work? Science Focus: - Four chambers of the heart. - Oxygenated and deoxygenated blood. - Double circulation. Activity: - Create annotated diagrams. Grammar Focus: Passive Voice Active: <i>The heart pumps blood around the body.</i> Passive: <i>Blood is pumped around the body by the heart.</i> Children rewrite sentences using passive constructions.</p>

<p>To understand how biographies are structured and choose an effective planning model.</p> <p>Key Activities: Identify structural stages in <i>Stone Girl, Bone Girl</i> (early life, challenge, achievement, legacy). Introduce planning models: Chronological timeline; Boxing-up grid Model planning Mary Anning's life using a timeline. Pupils select and justify a planning model.</p> <p>Outcome: Completed biography plan for Mary Anning.</p> <p>Step 4: Formal vs Informal Language</p> <p>Learning Objective: To write using appropriate formal language for a biography.</p> <p>Key Activities: Compare informal vs formal sentences. Identify contractions, slang, first-person voice. Rewrite informal sentences into formal biographical language. Spot examples of formality in <i>Stone Girl, Bone Girl</i>.</p> <p>Outcome: Formal language rewrite task.</p> <p>Step 5: Passive Voice for Effect</p> <p>Learning Objective: To use the passive voice to create emphasis and suspense.</p> <p>Key Activities: Recap active vs passive voice. Identify passive constructions in the text. Explore cliff-hanger style sentences: <i>It was at that moment that her life was changed forever.</i> Pupils transform active sentences into passive for effect.</p> <p>Outcome: Short paragraph using passive voice deliberately.</p> <p>Step 6: Subjunctive for Formal Writing</p> <p>Learning Objective: To use the subjunctive form appropriately in formal biographical writing.</p> <p>Key Activities: Identify subjunctive examples: <i>If Mary were to be recognised...It was vital that she be allowed to study...</i> Discuss why subjunctive suits formal historical writing. Sentence completion and short paragraph task.</p> <p>Outcome: Accurate use of subjunctive structures.</p> <p>Step 7: Reported Speech in Biography</p> <p>Learning Objective: To use reported speech to convey historical viewpoints.</p> <p>Key Activities: Identify reported speech in the text; Compare direct vs reported speech; Convert quotations from historical sources into reported speech. Emphasise objectivity and formality.</p>	<p>Step 3: Components and Functions of Blood</p> <p>Science Focus: - Red blood cells, white blood cells, platelets, plasma. - Their functions.</p> <p>Writing Focus: Using colons to introduce lists: <i>Blood is made up of four main components: red blood cells, white blood cells, platelets and plasma.</i> Using semi-colons in lists: <i>Blood contains red blood cells, which carry oxygen; white blood cells, which fight infection; platelets, which help blood clot; and plasma, which transports nutrients.</i></p> <p>Step 4: Planning a Practical Investigation</p> <p>Investigation Question: How does exercise affect heart rate? Science Skills: Fair testing; Identifying variables; Measuring pulse; Recording results in tables.</p> <p>Grammar Focus: Modal Verbs for Formal Recommendation <i>It might be advisable to...</i> <i>Participants should rest for two minutes before measuring.</i> <i>There may be an opportunity to compare results between groups.</i> Children write a formal method section using modal verbs.</p> <p>Step 5: Conducting the Investigation</p> <p>Practical Lesson (suggestion): Measure resting heart rate. Complete 1 minute of exercise. Measure heart rate immediately after. Record data.</p> <p>Week 2 – Explanation Writing & Language Development</p> <p>Step 6: Analysing Results & Scientific Conclusions</p> <p>Science Focus: - Identify patterns - Cause and effect</p> <p>Model formal conclusion: <i>The results indicate that heart rate increases during exercise because muscles require more oxygen. As a result, the heart pumps blood more rapidly.</i></p> <p>Grammar Focus: - Semi-colons between independent clauses: <i>Heart rate increased significantly; this suggests that the body required more oxygen.</i> - Dashes for emphasis: <i>The change was immediate — the pulse rose within seconds.</i></p> <p>Step 7: Lifestyle and the Circulatory System</p> <p>Science Focus: Impact of: Diet; Exercise; Smoking; Alcohol; Drugs Discuss organisations such as the National Health Service and guidance from the British Heart Foundation (used once only).</p> <p>Writing Focus: Using subjunctive form in formal writing: <i>It is essential that individuals be aware of the risks.</i></p>
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Outcome: Paragraph using reported speech appropriately.

Step 8: Cohesion Across Paragraphs

Learning Objective: To link ideas effectively across paragraphs.

Key Activities:
Identify cohesive devices in the text: Repetition of key phrases (e.g. *Despite this...*); Adverbials (*Meanwhile, years later...*); Ellipsis
Practise linking paragraphs using contrast connectives.
Improve a weak paragraph transition.

Outcome: Revised paragraphs showing strong cohesion.

Step 9: Layout Devices in Biography

Learning Objective: To use layout devices to structure information clearly.

Key Activities:
Explore layout features: *Subheadings, Paragraphing, Captioned images, Timelines / fact boxes*
Decide which are appropriate for a formal biography.
Plan layout for final piece.

Outcome: Biography layout plan.

Step 10: Colons, Semi-Colons and Dashes

Learning Objective: To use advanced punctuation to enhance meaning and impact.

Key Activities:
Model examples from biography-style writing.
Focus on colons for revelation: *Her discovery would change science forever: the first complete ichthyosaur.*
Punctuation sentence-combining tasks.

Outcome: Punctuation practice paragraph.

Step 11–12: Writing the Biography

Learning Objective: To write a coherent, formal biography of Mary Anning.

Key Activities:
Write in sections using plans.
Teacher conferencing focused on: Passive voice; Formal register; Cohesion and punctuation
Self-check against success criteria.

Outcome: First full draft of biography.

Step 13: Editing & Improving for Impact

Learning Objective: To edit writing for clarity, cohesion and grammatical accuracy.

Key Activities:
Peer review using focused checklist.

Outcome: Improved, polished biography.

Step 14: Publishing & Reflection

Learning Objective: To present and evaluate biographical writing.

Key Activities:
Publish final biographies (booklet or display).

It is vital that exercise be undertaken regularly.
If the heart were to become damaged, circulation would be affected.
Explain that subjunctive often follows:
It is important that...
It is essential that...

Step 8: Structure of a Formal Explanation Text

Teach and model structure: Title; Introduction (overview); Section 1: Structure of the circulatory system; Section 2: How it works (process explanation); Section 3: Investigation findings; Section 4: Impact of lifestyle; Conclusion

Layout Devices to Teach: Headings and subheadings; Diagrams with captions; Numbered steps for processes; Bullet points (correct punctuation); Glossary box; Fact boxes

Step 9: Cohesion & Paragraph Linking

Teach cohesive devices across paragraphs:
In addition to this...Similarly...In contrast...Furthermore...As previously stated...Consequently...
Model paragraph links:
The heart pumps oxygenated blood around the body. Consequently, muscles are able to function effectively during physical activity.
Children practise building cohesion chains using:
Repetition of key terminology (circulation, oxygen, arteries).
Pronouns carefully controlled to avoid ambiguity.

Lesson 10–11: Drafting the Final Explanation

Children write their full explanation including:

- ✓ Present tense
- ✓ Passive voice
- ✓ Subjunctive forms
- ✓ Modal verbs
- ✓ Semi-colons, colons, dashes
- ✓ Bullet lists correctly punctuated
- ✓ Formal tone
- ✓ Cohesive devices

Teacher models an opening paragraph:
The circulatory system is a vital organ system responsible for transporting substances around the human body. Blood is pumped by the heart through a network of vessels; these vessels ensure that oxygen and nutrients are delivered efficiently. It is essential that this system function effectively, as failure could result in serious illness.

Step 12: Editing, Presenting & Reporting Findings

- Editing Focus Checklist
- Presentation Task

	<p>Reflect on authorial choices and their effect. Compare final writing to mode text Outcome: Published biography of Mary Anning.</p>	
Poetry unit of work	<p>Vocabulary building poetry (free verse): Free Verse Poetry: Building themes: Read, write and perform free verse based on the evolution of the peppered moth.</p>	<p>Structured poetry Monologues: Read and respond to examples of poems meant for one speaker</p>
Specific objectives for the unit	<ul style="list-style-type: none"> ● Interpret poems, explaining how the poet creates shades of meaning; justify own views and explain underlying themes ● Explain the impact of figurative and expressive language, including metaphor; ● Explore how words are related by meaning as synonyms and antonyms ● Create vivid imagery through expressive and figurative language, including simple metaphors and personification to create poems based on real or imagined experience. ● Use language imaginatively to create surreal, surprising, amusing and inventive poetry; ● Use imagery consistent with mood/atmosphere and develop these images throughout a poem e.g. a recurring motif ● Explore how known poets break the sentence rules and the impact this has on the reader ● Select pattern or form to match meaning and own voice 	<ul style="list-style-type: none"> ● Interpret poems, explaining how the poet creates shades of meaning; justify own views and explain underlying themes ● Explain the impact of figurative and expressive language, including metaphor; ● Explore how words are related by meaning as synonyms and antonyms ● Create vivid imagery through expressive and figurative language, including simple metaphors and personification to create poems based on real or imagined experience. ● Use imagery consistent with mood/atmosphere and develop these images throughout a poem e.g. a recurring motif ● Explore how known poets break the sentence rules and the impact this has on the reader ● Use the first person, a single voice ● Explore addressing the reader directly for example, by asking rhetorical questions or using language as if the reader is taking part in a conversation with the writer.
Suggested Steps for learning	<p>Step 1 – Introducing the Poem & Identifying Theme Learning Objectives: Interpret <i>Moth</i>, explaining how the poet creates shades of meaning Identify and explain the poem’s underlying theme Starter: Display an image of a moth camouflaged against bark. Ask: “<i>What do you notice first? What do you almost miss?</i>” Link to science learning: survival and adaptation. Main Teaching: First read of <i>Moth</i> (teacher reads aloud). Pupils note: Words or lines that stand out; Feelings the poem creates Second read (shared): Annotate for: repetition; imagery; surprising word choices Guided Discussion (Key Questions): What is this poem <i>really</i> about? Is it just about a moth—or something bigger? How does the poet show change without directly explaining it? Why do you think the moth is almost hidden in the poem?</p>	<p>Week 1 – Immersion and Exploration Step 1 – Entering the World of <i>Varmints</i> Focus: Mood, atmosphere, initial response Learning Objective: To explore mood and atmosphere in a text and respond thoughtfully. Activities: 1. Read and discuss key extracts and illustrations from <i>Varmints</i>. 2. Freeze-frame drama: children create still images of “before” and “after”. 3. Collect vocabulary to describe the natural world vs. industrial world. 4. Build a working wall with antonyms: - peaceful / chaotic - alive / lifeless - hopeful / hopeless Outcome: Short descriptive paragraph in first person: “<i>I remember when...</i>” Step 2 – What Is a Monologue? Focus: Features of a single-speaker poem Learning Objective: To identify the features of a dramatic monologue. Text exploration: Extracts from: Benjamin Zephaniah (e.g., conversational poems);</p>

	<p>Explicitly draw out the theme: small changes, survival, and quiet resilience.</p> <p>Independent Task: Write a short paragraph: “<i>I think the main theme of Moth is... because...</i>” Pupils must justify their ideas using evidence from the text.</p> <p>Step 2 – Shades of Meaning & Figurative Language</p> <p>Learning Objectives: Explain the impact of figurative and expressive language Understand how metaphor creates deeper meaning</p> <p>Starter: Give pupils one metaphor from <i>Moth</i>. Ask them to explain it literally vs symbolically.</p> <p>Main Teaching: Identify figurative language in <i>Moth</i>: Metaphor; Personification; Symbolism Model how one image can hold multiple meanings: Physical (what we see); Emotional (how it feels); Thematic (what it suggests about survival)</p> <p>Guided Practice: In pairs, pupils choose one line and explain: What it shows; What it suggests; Why it fits the theme</p> <p>Independent Task: Pupils create two metaphors for: <i>change; hiding;</i> Encourage abstract thinking, not scientific explanation.</p> <p>Step 3 – Word Choice, Synonyms & Antonyms</p> <p>Learning Objectives: Explore how words are related by meaning Understand how precise vocabulary shapes mood and atmosphere</p> <p>Starter: Display a neutral word (e.g. <i>change</i>). Generate synonyms and antonyms. Discuss how each changes the feeling.</p> <p>Main Teaching: 1. Examine word choices in <i>Moth</i>: Why <i>this</i> word and not another?; How does it contribute to the quiet, observant tone? 2. Link vocabulary to mood and atmosphere.</p> <p>Guided Task: Give pupils a short factual sentence about the peppered moth. As a class, transform it into something poetic by swapping words.</p> <p>Independent Task: Pupils create a word bank linked to: light / dark; hiding / exposure; survival / extinction. They must include: synonyms; antonyms; unexpected word choices</p> <p>Step 4 – Imagery, Motifs & Developing a Theme</p> <p>Learning Objectives: Create vivid imagery using metaphor and personification Use recurring imagery to build a theme across a poem</p> <p>Starter:</p>	<p>John Agard (dramatic voice, performance style)</p> <p>Identify: First person voice; A clear speaker; Direct address to the audience; Emotion and viewpoint; Rhetorical questions</p> <p>Activity: Children annotate one poem highlighting: Evidence of voice; Lines that feel like spoken language</p> <p>Mini-task: Write 6–8 lines as a tree speaking to humans.</p> <p>Step 3 – Synonyms and Antonyms for Effect</p> <p>Focus: Word choice and nuance</p> <p>Learning Objective: To use synonyms and antonyms deliberately to create contrast.</p> <p>Activities: 1. Generate synonyms for identified words in the text: e.g. sad → devastated / hollow / shattered; big → towering / monstrous / endless 2. Create a short “before and after” poem using antonym pairs: <i>Once we were _____</i> <i>Now we are _____</i> (this could be supported/presented with images from the text) 3. Discuss how contrast strengthens emotion.</p> <p>Step 4 – Imagery: Metaphor and Personification</p> <p>Focus: Creating mood</p> <p>Learning Objective: To use metaphor and personification to build atmosphere.</p> <p>Model examples: <i>“The sky swallowed the sun.”</i> <i>“The machines growled and chewed the earth.”</i> Explore how imagery reflects emotion.</p> <p>Shared writing: Describe the arrival of the varmints using: - One metaphor - One example of personification - One sensory image</p> <p>Independent task: Write a short paragraph describing destruction through the eyes of the character using the key grammatical features</p> <p>Week 2 – Crafting the Monologue</p> <p>Step 5 – Direct Address and Rhetorical Questions</p> <p>Focus: Engaging the reader</p> <p>Learning Objective: To address the reader directly in a monologue.</p> <p>Explore: <i>“Do you see what you’ve done?”</i> <i>“Can’t you hear us?”</i> Discuss how this makes the reader complicit.</p> <p>Activity: Write 5 rhetorical questions from the character to the varmints (or to humanity).</p> <p>Step 6 – Planning the Monologue</p> <p>Focus: Structure</p> <p>Learning Objective: To plan a monologue with emotional progression.</p>
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Identify a recurring image in *Moth*.
 Discuss how it appears more than once and why.

Main Teaching:
 Explain motifs: repeated images that develop meaning
 Model how one image can evolve across a poem: early: vulnerable; later: adapted / changed

Guided Practice:
 Together, choose a motif for the peppered moth (e.g. bark, smoke, shadow).
 Brainstorm how it might change through time.

Independent Task:
 Pupils plan: their central theme; one recurring image; how it will appear at least three times

Step 5 – Breaking Sentence Rules & Poetic Form

Learning Objectives:
 Explore how poets break sentence rules
 Understand the impact of line breaks, sentence fragments, and punctuation

Starter:
 Display a grammatically “incorrect” line from *Moth*.
 Ask: *Why might the poet do this?*

Main Teaching:
 Identify features of free verse: short lines; sentence fragments
 Discuss impact: pace; emphasis; mood

Guided Practice:
 Take a factual sentence about evolution.
 Rewrite it three ways using poetic line breaks.

Independent Task:
 Pupils draft a short free verse stanza using: sentence fragments; line breaks for effect

Step 6 – Writing the Final Poem

Learning Objectives:
 Use the form of the model poem to create original poetry
 Use language imaginatively to create surprising and inventive imagery

Starter:
 Revisit the theme of *Moth*.
 Pupils explain how their poem will reflect this theme.

Main Writing Task:
 Children write their free verse poem about the evolution of the peppered moth, ensuring: a clear underlying theme; recurring imagery; figurative language; deliberate sentence breaking

Model structure:

1. Life before
2. Arrival of destruction
3. Emotional response
4. Reflection or message

Children create a boxing-up plan including:

- Key emotions
- Imagery ideas
- Contrasting vocabulary
- Where they will break sentence rules

Step 7 – Writing the First Draft

Focus: Sustaining voice

Success Criteria Checklist:

- Written in first person
- Single clear voice
- At least two metaphors
- At least one example of personification
- Use of synonyms for precision
- At least 2 two rhetorical questions
- Evidence of deliberate line breaks

Teacher models opening paragraph.
 Children write independently.

Step 8 – Editing for Impact

Focus: Craft and refinement

Learning Objective: To improve writing by enhancing vocabulary and imagery.

Activities:
 Peer editing stations
 Children refine drafts.

Step 9 – Performance and Reflection

Focus: Spoken voice

Children:

- Practise reading aloud.
- Consider pace, pause, emphasis.
- Perform to the class.

Reflection questions:

1. How does writing as one voice change the impact?
2. How did breaking sentence rules affect meaning?
3. Which vocabulary choices are most powerful?

Deepening Understanding:

- Demonstrates cohesive application of writing composition, grammatical devices and accurate spelling within a wide range of sustained writing across all areas of the curriculum that include sufficient detail to engage readers' interest throughout.
- Writes avidly, willingly and enjoys writing and can demonstrate and justify writing preferences.
- Evaluates and reflects upon own writing, including composition, grammar, punctuation & spelling, and makes carefully-considered changes that improve the effect upon the chosen audience.
- Exercises an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this.
- Makes deliberate choices about how to adapt and manipulate selected forms for specific effect, e.g. makes decisions about appropriate text forms, perspective and viewpoint (including bias), layouts and organisation of materials or creates specific points of humour, suspense or action.
- Fluently applies grammatical, punctuation and spelling knowledge confidently and consistently with precision and clarity across all writing, choosing appropriate tools to build and manipulate multiple effects that are considered and controlled.
- Identifies spelling and grammatical rules independently, including an awareness of and interest in etymology, and can apply these to new language structures and words, including identification of rule-breakers.
- Has a clear writer's voice and demonstrates a sophisticated command of vocabulary and uses a range of appropriate and controlled language, selected for specific effect, which may include extended figurative imagery or use of idioms