

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 5 WRITING OVERVIEW

Key objectives for the Spring term:

Children are developing towards the Year 5 objectives:

Composition:

- Sometimes draws ideas for characters or settings in narrative from what has been read, listened to or seen performed
- May research ideas when writing non-fiction
- Has an awareness of the audience and purpose of writing.
- Uses planning models independently and effectively
- Uses the drafting process to rehearse ideas, making increasingly apt choices of grammar and vocabulary.
- Writes a variety of longer and shorter pieces of narrative, non-fiction and poetry for a range of purposes and audiences, using many appropriate features of the genre or text type.
- Varies sentence structures and begins to make some deliberate decisions about sentence length, e.g. using varied subordinating and co-ordinating conjunctions.
- Makes deliberate, varied and ambitious vocabulary choices
- Uses some dialogue with independence to give more information about characters.
- Assesses effectiveness and edits writing, proposing changes to grammar and vocabulary, in own and others' writing to improve consistency and cohesion, including the accurate use of pronouns.
- Begins to edit for correct subject-verb agreement when using singular and plural.
- Edits for correct, consistent and appropriate tense in writing including the present, past, progressive and perfect tenses

Grammar:

- Begins to convert nouns or adjectives into verbs using suffixes e.g. -ate; -ise; -ify and uses within writing, e.g. solidify.
- Uses relative clauses using some relative pronouns (or an implied relative pronouns) to clarify and explain relationships between ideas, e.g. Covent Garden, (which is) in London, is a popular tourist attraction.
- Sometimes modifies and specifies noun phrases using adverbs, e.g. the extremely tall teacher.
- Uses a variety of verb tenses appropriately and sometimes uses the present perfect form of verbs independently e.g. *Today has been the best day ever!*
- Uses modal verbs to indicate degrees of possibility, probability and certainty (including increasing accuracy of tense), e.g. *would, could, should, will, shall, can, might.*
- Organises writing within paragraphs around a theme in both fiction and non-fiction writing.
- Uses simple organisational devices in non-narrative writing, e.g. headings, subheadings and diagrams with captions or flow-charts.
- Uses cohesive devices to link ideas across paragraphs, such as pronouns, tense and adverbials, e.g. *As the sun began to set.*
- Uses the correct grammatical terminology for Years 1, 2, 3 and 4 as well as some from Year 5 (from Appendix 2: https://assets.publishing.service.gov.uk/media/5a7d913aed915d3fb959486f/English_Appendix_2_-_Vocabulary_grammar_and_punctuation.pdf) e.g. when evaluating and editing writing.

Punctuation:

- Uses the full range of punctuation taught to the end of year 4 mostly correctly: full stops; capital letters for proper nouns; exclamation and question marks; commas in lists and after fronted adverbials; apostrophes for contractions and singular and plural possession in regular and irregular nouns.
- Begins to use commas clarify meaning and avoid ambiguity in most writing
- Begins to use brackets, dashes and commas for parenthesis.
- Uses punctuation for direct speech increasingly accurately, including commas after a reporting clause.



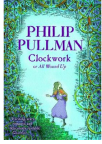

Spelling:

- Uses the spelling rules for Year 1, 2, 3 and 4 as well as some of the spelling rules for Year 5 (from Appendix 1: https://assets.publishing.service.gov.uk/media/5a7ccc06ed915d63cc65ce61/English_Appendix_1_-_Spelling.pdf)
- Spells words using the spelling rules for Years 1, 2, 3 and 4 and starts to use some of the rules from Years 5 and 6 (from Appendix 1).

- Uses the first three letters of a word to check its spelling and meaning in a dictionary.
- Spells words with 'silent' letters [for example, knight, psalm, solemn].

Handwriting:

- Writes with increasingly legible and consistent handwriting, including diagonal and horizontal strokes used to join letters, when appropriate.

	Spring 1	Spring 2
<p>Key text (from the Curriculum Overview)</p>	<p>One Plastic Bag The Boy who Harnessed the Wind</p>   <p>(Non-fiction unit) (Non-fiction unit)</p>	<p>Clockwork Talking Turkeys</p>   <p>(Narrative unit) (Poetry unit (Spring term 2))</p>
<p>Fiction/Narrative unit of work</p>	<p>Narrative: Significant Authors: Fantasy (Spring 2) Suggested Outcome:-Clockwork by Philip Pullman inspires children to write a focused narrative moment using key features to create atmosphere</p>	
<p>Specific objectives for the unit</p>	<ul style="list-style-type: none"> • Use improvisation and role-play to explore different characters' points of view. • Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader. • Draw inferences such as inferring characters' feelings, thoughts, and motives from their actions, and justifying inferences with evidence • Predict what might happen from details stated and implied. • Plan and write complete stories; organise more complex chronological narratives into several paragraph units relating to story structure • Make deliberate, varied and ambitious vocabulary choices • Extend ways to link paragraphs/events using adverbs and adverbial phrases of time, place or tense choices; • Experiment with the order sentence length to control pace and tension • Use dialogue to build character, punctuating accurately and develop characterisation by describing actions • Add detail within sentences using relative clauses • Extend nouns using post-modifying phrases • Use brackets, dashes or commas to indicate parenthesis e.g. in asides to the reader 	

<p>Suggested Steps for learning</p>	<p>Week 1 – Building Atmosphere: The White Horse Tavern Pupils explore how writers create a vivid setting: - Generate descriptive vocabulary from images of the tavern inside and outside. - Construct sentences using fronted adverbials and layered detail. - Add extra information within sentences using relative clauses. - Explore how sentence length changes pace and mood. - Show movement within a setting using strong verbs. Outcome: Write an atmospheric opening describing the tavern during the winter storm.</p> <p>Week 2 – Building Character Tension: Fritz Under Pressure - Pupils focus on how tension is created through character reactions. - Explore Fritz’s emotions through discussion, role-play and hot seating. - Show emotions through actions rather than direct description. - Use dialogue to reveal character relationships. - Combine dialogue, action and description to build tension. Outcome: Write a short scene where Fritz is pressured to begin his story.</p> <p>Week 3 – Building Suspense: The Clockwork Knight Awakens Pupils apply previous learning to create a suspenseful narrative moment. - Analyse how suspense is created in the text. - Manipulate sentence length and clause placement for dramatic effect. - Structure a narrative moment with a clear build-up of tension. - Edit writing to strengthen atmosphere and pacing. Final Outcome: Write the moment the Clockwork Knight awakens and takes its first step.</p>	
<p>Non-fiction unit of work</p>	<p>Persuasion (Spring 1): Draft and write individual, group and class persuasive extended texts for real purposes, presenting a clear point of view, commenting on emotive issues, and evaluating effectiveness. Suggested contexts: role play, editorials, formal & informal letters, magazine articles, debate</p>	<p>Recount (Spring 1): Memoir: Write a memoir to recount a personal experience, conveying a larger theme, emotion, or lesson using the text as a stimulus, reflecting on the level of formality required. Suggested contexts: application across a range of subject areas and contexts - biography & autobiography, newspaper reports, formal & informal letters</p>
<p>Specific objectives for the unit</p>	<ul style="list-style-type: none"> ● Read and evaluate letters, e.g. from newspapers or magazines, intended to inform, protest, complain, persuade ● Read other examples (e.g. newspaper comment, headlines, adverts, fliers) to compare writing which informs and persuades, considering for example the deliberate use of ambiguity, half-truth, bias; how opinion can be disguised to seem like fact ● Understand how persuasive writing can be adapted for different audiences e.g. a protest aimed at an audience who are already backing your cause, compared with a speech aimed at a neutral audience where greater justification of your point of view is required ● From reading, collect and investigate use of persuasive devices such as words and phrases: persuasive noun phrases, rhetorical questions, deliberate ambiguities. 	<ul style="list-style-type: none"> ● Use of relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun ● Explore recounts where the chronology is indicated by layout, paragraphing and ordering, rather than more obvious chronology words and phrases ● Use of modal verbs to indicate degree of certainty, adverbs of degree ● Precise use of preposition phrases, subordinate clauses and noun phrases as adverbials to indicate time, place, manner or frequency. ● Explore the use of reported versus direct speech and compare the effect e.g. reported – for summing up opinions and glossing over detail; direct speech – for impact e.g. sharing a pertinent view or influential quote ● Explore the use of personal versus impersonal writing and decide when each is appropriate ● Explore the use of short, simple sentences to summarise; orientate the reader; dramatic impact

	<ul style="list-style-type: none"> Combine persuasion with other text types e.g. instructions, discussion, explanation Converting nouns or adjectives into verbs using suffixes (-ate, -ify, -ise) Verb prefixes (dis-, de-, mis-, over-, re-) Use of relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun, Indicating degrees of possibility using adverbs [<i>for example, perhaps, surely</i>] or modal verbs [<i>for example, might, should, will, must</i>] Precise use of preposition phrases, subordinate clauses and noun phrases as adverbials to indicate time, place, manner or frequency. Use of reinforcing and opposing connecting adverbs to link ideas between sentences and across paragraphs Use of correlating conjunctions (e.g. <i>not only... but also...</i>) Use of brackets, dashes and commas to indicate parenthesis Use of commas to clarify meaning or avoid ambiguity e.g. explore how much additional information can be added to a sentence, without compromising meaning, and how these sentences can be used to overwhelm the reader's senses 	<ul style="list-style-type: none"> Explore the use of longer, complex sentences (with multiple clauses) to convey complex information Use devices to build cohesion within a paragraph (then, after, that, this, firstly) Use of adverbs of time (soon, later, after), place (nearby) and number (secondly) to link ideas across paragraphs Use tense choice to link ideas (perfect and progressive forms, simple past & present tense) Use of commas to clarify meaning or avoid ambiguity Practise writing recounts with word limits so that pupils are forced to consider the conciseness of their writing, whilst still trying to maintain the engagement of the reader
<p>Suggested Steps for learning</p>	<p><u>Phase 1: Immersion and Understanding Purpose (Steps 1–3)</u></p> <p>Step 1: Introducing the Issue and the Model Text Focus: Sustainability, real purpose, inspiration Read <i>One Plastic Bag</i> aloud and discuss: Who is Isatou Ceesay? What problem does she face? How does one person make a difference? Explore sustainability and plastic waste (link to real-world context). Discuss how stories can persuade without being letters. Oral rehearsal: “Why should people change how they live?”</p> <p>Step 2: Reading and Evaluating Real Letters Focus: Purpose and effectiveness Read a range of letters (complaint, protest, persuasion) from newspapers, magazines or online. Identify: Purpose; Audience; Tone (angry, reasonable, emotional, formal) Evaluate effectiveness: What persuades you? What puts you off? Outcome: Success criteria for persuasive letters (generated together)</p> <p>Step 3: Inform vs Persuade Focus: Bias, opinion vs fact Compare: Newspaper report vs opinion piece; Advert or flyer vs information leaflet Identify: Biased language; Half-truths; Opinions disguised as facts Highlight deliberate ambiguity and emotive language. Outcome: Anchor chart: <i>How persuasive writing influences the reader</i></p> <p><u>Phase 2: Audience and Persuasive Techniques (Steps 4–6)</u></p> <p>Step 4: Writing for Different Audiences Focus: Adapting persuasion</p>	<p><u>Suggested Main Events for the Memoir (Structural Spine)</u></p> <p>These events work well as memoir “chapters” or sections because they show internal change as well as external action:</p> <ol style="list-style-type: none"> Life before the drought – William’s childhood curiosity, love of learning, village life, school. The drought begins – Crops fail, hunger spreads, school fees can’t be paid. Leaving school – Shame, frustration, watching friends continue, determination to keep learning. Discovery of the library – Finding the science books, particularly <i>Using Energy</i>. The idea of wind power – First understanding how a windmill might work. Collecting scrap and opposition – Community doubt, teasing, family concern. Building the windmill – Trial, error, persistence. The first success – Light bulb glowing, proof of concept. Changing opinions – Community reaction, father’s pride. Looking forward – Reflection on learning, hope, responsibility, future dreams. <p><i>Pupils do not need to write every event in equal detail. Some events are ideal for summary (reported speech, longer sentences), others for impact (direct speech, short sentences).</i></p> <p>Step 1 – What Is a Memoir? Voice, Purpose and Perspective Learning objectives:</p> <ol style="list-style-type: none"> Identify features of memoirs Distinguish between personal and impersonal recount writing Understand the role of reflection <p>Activities:</p> <ol style="list-style-type: none"> Compare a factual summary of William’s life with an emotive extract from the text.

<p>Compare: Protest letter to supporters; Letter persuading a neutral or resistant audience Discuss: Tone; Level of explanation; Choice of evidence Role-play: persuading different audiences orally. Outcome: Audience profile for final letter Step 5: Collecting Persuasive Devices Focus: Language features Shared reading: extracts from letters, adverts, speeches. Identify and collect: Rhetorical questions; Emotive and persuasive noun phrases; Deliberate ambiguity Create a class “Persuasive Language Bank”. Step 6: Isatou Ceesay as a Persuasive Technique Focus: Real people as evidence Revisit <i>One Plastic Bag</i>. Discuss: Why Isatou is inspiring; How her story persuades without exaggeration Model paragraph using Isatou as evidence. Identify how narrative + fact = powerful persuasion. Phase 3: Grammar for Persuasive Impact (Steps 7–10) Step 7: Word Choices That Influence Focus: Morphology Convert nouns/adjectives into verbs: pollution → pollute; solid → solidify; modern → modernise Explore verb prefixes: re-use, mismanage, overconsume Apply in short persuasive sentences. Step 8: Expanding Sentences for Precision Focus: Sentence structure Teach relative clauses: <i>who, which, whose, that</i> Add: Prepositional phrases; Subordinate clauses; Noun phrases as adverbials Model how added detail strengthens persuasion. Step 9: Degrees of Certainty and Authority Focus: Modal verbs and adverbs Explore: might vs must; perhaps vs surely Discuss how certainty affects persuasion. Rewrite sentences with increasing authority. Step 10: Linking and Structuring Ideas Focus: Cohesion Teach reinforcing and opposing adverbs: furthermore, however, consequently Introduce correlating conjunctions: not only... but also... Apply to paragraph linking. Phase 4: Punctuation for Effect (Steps 11–12) Step 11: Parenthesis for Impact Focus: Punctuation (Requirement 11) Teach brackets, dashes and commas.</p>	<p>2. Highlight first-person voice and reflection. 3. Discuss: <i>Why is a memoir more than “what happened”?</i> Grammar focus: First-person pronouns; Simple past vs reflective present Outcome: Short paragraph: “<i>One thing I want readers to understand about William...</i>” Step 2 – Structuring a Life: Choosing Significant Events Learning objectives: 1. Identify which events matter most in a memoir 2. Understand how structure can show time passing Activities: 1. Create a timeline → paragraph plan (no time adverbs allowed). 2. Sort events into: <i>summary-worthy</i> vs <i>moment-worthy</i>. Grammar focus: Paragraph cohesion (this, that, then, after) Outcome: Memoir section plan using paragraph headings only (no dates or “firstly”). Step 3 – Concise Recounts Under Pressure (Word Limit Task 1) Stimulus event: Leaving school Learning objectives: 1. Summarise an emotional event concisely 2. Use reported speech to gloss over detail Task: Write a 100-word recount of William leaving school. Grammar focus: Reported speech; Modal verbs (could, might, would); Adverbs of degree (barely, almost) Reflection: What had to be cut? What <i>must</i> stay for meaning? Step 4 – Relative Clauses for Precision Stimulus event: Discovering the library Learning objectives: 1. Use relative clauses to add precise detail 2. Decide what information is essential vs additional Grammar focus: who, which, where, when, whose, that, omitted relative pronoun; Commas for non-defining clauses Activities: 1. Expand simple sentences using relative clauses. 2. Identify clauses that can be removed without loss of meaning. Outcome: 120-word recount of the library discovery, including at least 4 relative clauses. Step 5 – Adverbials: Showing Time, Place and Manner Without Time Words Stimulus event: Searching for scrap materials Learning objectives: 1. Use adverbials to indicate time, place and manner 2. Avoid overt chronology words Grammar focus: Prepositional phrases; Subordinate clauses as adverbials; Noun phrases as adverbials Activities: 1. Sentence combining</p>
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	<p>Explore: When extra information strengthens persuasion; When it distracts Model sentences that add authority and explanation. Step 12: Commas for Clarity and Overwhelm Focus: Ambiguity and emphasis Investigate how commas change meaning. Experiment with layered information: Long, descriptive persuasive sentences Discuss how overwhelming detail can influence emotion. Phase 5: Planning, Drafting and Publishing (Steps 13–15) Step 13: Planning the Letter Identify: Purpose; Audience; Key arguments; Placement of Isatou Ceesay reference Model formal letter structure. Step 14: Drafting and Editing Draft full letter. Peer review against success criteria Step 15: Final Write and Real Outcome Edit and publish. Send letters (email/post). Reflect: How can writing change the world?; How are we inspired by Isatou Ceesay?</p>	<p>2. Identify how meaning changes when adverbials move position Outcome: Paragraph showing progression through adverbials only. Step 6 – Direct vs Reported Speech: Choosing Impact Stimulus event: Community doubt and ridicule Learning objectives: 1. Compare effects of direct and reported speech 2. Select speech types for purpose Grammar focus: Punctuation of direct speech; Tense shifts in reported speech Activities: 1. Rewrite the same moment twice: once reported, once direct. 2. Discuss reader impact. Outcome: 80-word recount including <i>one</i> impactful line of direct speech. Step 7 – Sentence Length and Control Stimulus event: Building the windmill Learning objectives: 1. Use short sentences for drama and clarity 2. Use longer sentences to convey complexity Grammar focus: Simple vs complex sentences; Multiple subordinate clauses Activities: 1. Identify where short sentences are most effective. 2. Combine sentences to convey technical process. Outcome: Paragraph deliberately mixing sentence lengths. Step 8 – Tense Control and Cohesion Across Paragraphs Stimulus event: The windmill works Learning objectives: 1. Control tense shifts to link ideas 2. Build cohesion across paragraphs Grammar focus: Past perfect; Past progressive; Linking adverbs across paragraphs Activities: 1. Tense sorting task 2. Editing for tense consistency Outcome: Two linked paragraphs showing cause → result. Step 9 – Drafting the Memoir Learning objectives: 1. Apply all taught skills in extended writing 2. Maintain conciseness while engaging the reader Task: Draft memoir using planned events. Suggested length: 500–700 words Success criteria (child-friendly): My writing sounds like William; I show time passing without dates; I choose sentence lengths carefully; My grammar choices are deliberate. Step 10 – Editing for Precision and Impact Learning objectives: 1. Edit for clarity, cohesion and effect 2. Justify grammatical choices</p>
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<p>Poetry unit of work</p>	<p>Vocabulary building poetry (free verse) Free Verse Poetry (Spring 1): Performance poetry. Read, write and perform free verse in the style of one of the performance poems. The children could use <i>The Listeners</i> by Walter de la Mare as a model to write a parallel poem from the point of view of ‘The Listeners’ or the children could create a modern re-write of the poem. Poetry suggestions: <i>The Listeners</i> by Walter de la Mare <i>Jabberwocky</i> by Lewis Carroll (Older literature)</p>	<p>Structured poetry Spoken word poetry/rap (Spring 2): Listen to, read and respond to raps; experiment with writing their own raps/spoken word poetry on topics relevant to the children’s interests/ motivations (<i>possibly link with work on persuasion</i>) Poetry suggestion: <i>Cat Rap</i> by Grace Nicholls</p>
<p>Specific objectives for the unit</p>	<ul style="list-style-type: none"> • Discuss poet’s possible viewpoint, explain and justify own response and interpretation; • Explain the use of unusual or surprising language choices and effects, such as onomatopoeia and metaphor; comment on how this influences meaning; • Explore imagery including metaphor and personification; • Be aware of a range of significant poets (both contemporary and classic), recite one or more of their poems (or sections of their poems) and begin to express a preference, justifying own views • Vary pitch, pace, volume, expression and use pauses to create impact; • Use movement, sound effects, musical patterns, images and dramatic interpretation when performing both their own poetry, and that of others • Invent nonsense words and situations and experiment with unexpected word combinations; 	<ul style="list-style-type: none"> • Discuss poet’s possible viewpoint, explain and justify own response and interpretation; • Explain the use of unusual or surprising language choices and effects, such as onomatopoeia and metaphor; comment on how this influences meaning; • Explore imagery including metaphor and personification; • Be aware of a range of significant poets (both contemporary and classic), recite one or more of their poems (or sections of their poems) and begin to express a preference, justifying own views • Vary pitch, pace, volume, expression and use pauses to create impact; • Use movement, sound effects, musical patterns, images and dramatic interpretation when performing both their own poetry, and that of others • Invent nonsense words and situations and experiment with unexpected word combinations; • Write raps/spoken word poetry on topics relevant to the children’s interests/ motivations
<p>Suggested Steps for learning</p>	<p>Lesson 1 – Introduction: Experiencing <i>The Listeners</i> Objective: Discuss poet’s viewpoint; explain and justify own response. Activities: 1. Read <i>The Listeners</i> aloud to the class; annotate unusual words or imagery. 2. Whole-class discussion: “Who do you think the ‘Listeners’ are? Why?” 3. Pupils write a short paragraph giving their interpretation, justifying with evidence from the text. Step 2 – Imagery and Figurative Language (Metaphor & Personification) Objectives: 1. Explore the use of imagery, including metaphor and personification 2. Explain the use of unusual or surprising language choices and effects, including onomatopoeia 3. Comment on how the use of this influences meaning. Activities:</p>	<p>Step 1 – What Is Rap Poetry? Voice, Rhythm and Purpose Objective: To understand the features of rap/spoken word poetry and respond to it with personal opinions. Starter: Play a short, child-appropriate spoken word or rap performance (audio or video). Ask: <i>How is this different from a poem we might read silently?</i> Main Teaching: Introduce rap/spoken word as poetry written to be heard. Discuss links to persuasion and protest (connecting to sustainability). Introduce vocabulary: <i>rhythm, beat, rhyme, repetition, performance.</i> Activity: Listen to <i>Cat Rap</i> performed aloud by the teacher. Children jot down: Words or lines they enjoyed; Feelings or images it created Discussion (Key Skill): Children explain and justify responses: <i>Which line stood out and why? How did the rhythm affect how you felt?</i> Plenary: Children clap the rhythm of one line together; Introduce the idea that voice is an instrument.</p>

1. Children identify examples of figurative language in the poem, including examples of metaphor/personification and examples of onomatopoeia or evocative language in *The Listeners* (“hushed”, “tread”).

2. Discuss the affect this figurative language has on the reader.

3. The children could create a table with examples of language

Step 3 – Exploring Significant Poets

Objective: Be aware of a range of significant poets, recite poetry, and justify preferences.

Activities:

1. Introduce *Jabberwocky* by Lewis Carroll alongside *The Listeners*.

2. Class reads aloud sections from both poems, focusing on rhythm, sound, and onomatopoeia/nonsense words.

3. Compare: “Which do you prefer and why? How does nonsense language or rhythm affect the meaning or mood?”

4. Optional: Pupils perform a short section of their chosen poem.

Step 4 – Performance Skills: Voice

Objective: Vary pitch, pace, volume, expression, and use pauses to create impact.

Activities:

1. Recap sections of *The Listeners*; practice reading aloud with different emotional interpretations.

2. Exercises:

Whisper certain lines for suspense.

Emphasize nouns and verbs for imagery.

Pause strategically to build tension.

Step 6 – Performance Skills: Drama and Sound

Objective: Use movement, sound effects, musical patterns, images, and dramatic interpretation when performing poetry.

Activities:

1. Pupils work in small groups to perform *The Listeners*, incorporating movement (creeping, tiptoeing), sound effects (wind, footsteps), or minimal props.

2. Peer feedback: What creates the most impact?

Step 7 – Inventing Nonsense and Unexpected Words

Objective: Invent nonsense words and situations; experiment with unexpected word combinations.

Activities:

1. Inspired by *Jabberwocky*, pupils invent:

3-5 nonsense words with meanings.

A short scenario where these words could appear.

2. Share in pairs; combine words to create strange or mysterious atmospheres. (*Creativity and word invention; feeds into modern rewrite*)

Step 8 – Planning a Modern Rewrite

Objective: Combine understanding of viewpoint, figurative language, and performance.

Step 2 – Exploring Meaning, Attitude and Interpretation

Objective: To explain and justify interpretations of rap poetry.

Starter: Re-read *Cat Rap* silently, then aloud chorally.

Main Teaching: Model a “thinking aloud” interpretation: *What do we learn about the cat? What might the poet be saying about independence or pride?*

Activity: Small groups explore one stanza.

Answer: *What is happening literally? What might it represent?*

Key Focus: Children justify interpretations using evidence: *“I think... because the poet says...”*

Plenary: Groups share different interpretations and discuss how poetry allows multiple meanings.

Step 3 – Language Play: Onomatopoeia, Nonsense and Surprise

Objective: To explore unusual and surprising language choices and their effects.

Starter: Call-and-response game using made-up sounds and words.

Main Teaching: Revisit *Cat Rap* and highlight: Onomatopoeia; Invented or playful language

Discuss why Nichols uses them (energy, humour, rhythm).

Activity: Children invent: Nonsense words for environmental sounds (e.g. recycling, wind, water); Short rhythmic lines using those words

Experimentation Focus (Key Requirement): Unexpected word combinations; Silly but purposeful language

Plenary: Perform lines aloud and reflect: *How did the words change the mood or meaning?*

Step 4 – Imagery: Metaphor and Personification

Objective: To explore imagery, including metaphor and personification, in rap poetry.

Starter: Display an image of wind, rubbish, trees or water.

Ask: *If this could speak, what would it say?*

Main Teaching: Read *Talking Turkeys*; Identify: Personification; Metaphor

Discuss how humour makes a serious message persuasive.

Activity: Children highlight examples and explain effects: *Why is this image powerful or memorable?*

Creative Task: Write 2–3 lines personifying something from nature or sustainability (e.g. plastic, the Earth, the wind).

Plenary: Share lines and discuss how imagery influences meaning.

Step 5 – Structure and Rhythm: Using a Model Rap

Objective: To identify and use the structure of a rap poem.

Starter: Clap the beat of *Talking Turkeys* together.

Main Teaching: Analyse structure: *Verse pattern; Repetition for emphasis*

Decide as a class which poem will be used as the model structure.

Activity: Children map the structure visually.

Begin planning their own rap: Message about sustainability; Key persuasive points;

Possible repeated line (hook)

Plenary: Share planned hooks or refrains.

Step 6 – Performance Skills: Voice, Body and Impact

	<p>Activities:</p> <ol style="list-style-type: none"> 1. Identify a modern “setting” (e.g., tower block, train station, urban park). 2. Map key elements from <i>The Listeners</i>: visitor, mysterious presence, silence, suspense. 3. Pupils plan a poem using a simple storyboard or template <p>Step 9 – Drafting the Modern Rewrite</p> <p>Objective: Write a poem using figurative language, unusual words, and suspense.</p> <p>Activities:</p> <ol style="list-style-type: none"> 1. Draft full poem in class. 2. Peer review focus: Effective metaphors/personification?; Surprising language?; Does the poem create suspense? <p>Step 10 – Performance of Modern Rewrite</p> <p>Objective: Perform original poetry, varying pitch, pace, volume, and using movement or sound effects.</p> <p>Activities:</p> <ol style="list-style-type: none"> 1. Rehearse and perform poems in small groups or as a class. 2. Peer and self-assessment: How did the performance enhance the meaning?; Which lines could be improved for impact? <p>Final Outcome: Recorded performance or class anthology of poems with annotations.</p>	<p>Objective: To use voice and movement to perform poetry effectively.</p> <p>Starter: Vocal warm-ups: pitch, pace, volume.</p> <p>Main Teaching: Model performance techniques: Pauses for impact; Changing pace and volume; Facial expression and gesture</p> <p>Activity: In pairs, perform a short section of <i>Talking Turkeys</i> or <i>Cat Rap</i> using sound effects and movement or freeze frames</p> <p>Plenary: Peer feedback focusing on <i>impact</i>.</p> <p>Step 7 – Writing the Sustainability Rap (Draft)</p> <p>Objective: To write a persuasive rap/spoken word poem using poetic techniques.</p> <p>Starter: Revisit persuasive devices from letter writing.</p> <p>Main Teaching: Model turning a persuasive sentence into a rhythmic line.</p> <p>Activity: Children draft their rap using: Chosen structure; Figurative language; Persuasive message (Encourage risk-taking with language.)</p> <p>Plenary: Read drafts aloud to hear rhythm and flow.</p> <p>Step 8 – Editing, Refining and Rehearsing</p> <p>Objective: To improve poetry for clarity, rhythm and performance.</p> <p>Starter: Rhythm check: clap lines as they are read.</p> <p>Main Teaching: Editing focus: Word choice; Line length; Strong verbs and imagery</p> <p>Activity: Peer editing using a checklist</p> <p>Plenary: Begin rehearsing performances.</p> <p>Step 9 – Recital and Performance</p> <p>Objective: To perform a rap confidently and expressively.</p> <p>Starter: Breathing and focus exercises.</p> <p>Main Activity: Final performances</p> <p>Plenary: Reflect: <i>How did poetry help persuade? What message do you want audiences to remember?</i></p>
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Deepening Understanding:

- Demonstrates increasingly 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 writing preferences.
- Evaluates and reflects upon own writing, including composition, grammar, punctuation and spelling, and makes deliberate changes that improve the effect upon the chosen audience.
- Makes deliberate choices about text forms with an understanding of the effect their choice will have, including organisation of materials or decisions about text-types or viewpoint.
- Fluently applies grammatical, punctuation and spelling knowledge confidently and consistently across all writing, choosing appropriate tools to create effects that are considered and controlled.
- Identifies independently spelling and grammatical rules and can apply these to new language structures and words, including identification of rulebreakers.
- Has a clear writer’s voice and demonstrates a strong command of vocabulary and uses a range of appropriate and controlled language, selected for specific effect.