

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 4 WRITING OVERVIEW

Key Objectives for the Spring term:

Children are developing the Year 4 objectives:

Composition:

- Plans extended writing by using vocabulary and grammar that is beginning to be influenced by other writers when discussing or recording ideas.
- Uses planning frames, and models and plans dialogue by orally rehearsing sentences
- Writes a variety of longer and shorter pieces of narrative, non-fiction and poetry for a range of purposes and audiences, demonstrating some appropriate features of genre or text type
- Creates settings, characters and plots in narrative
- Uses a range of sentence structures and conjunctions
- Varies vocabulary, making ambitious choices of most word-classes
- Proof-reads own and others' writing and evaluates its effectiveness, editing for grammar, vocabulary, spelling and punctuation, making appropriate changes to improve consistency.
- Reads aloud their own writing, to a group or the whole class, using varied intonation and starts to vary the tone and volume so that the meaning is clear.
- Edits for correct and consistent tense, including some editing of the present perfect, e.g. *I have had the best day ever!*

Grammar:

- Starts to use the standard English forms for verb inflections, instead of local spoken forms e.g. we were instead of we was, or I did instead of I done.
- Creates noun phrases using prepositional phrases, e.g. the stranger with brown, curly hair.
- Uses the correct form of past and present tense, including progressive and some present perfect in most writing.
- Expresses time, place and cause using an increasing variety of conjunctions, e.g. before, after, while, adverbs, e.g. soon, therefore and prepositions, e.g. during.
- Starts to create cohesion by using a wide range of adverbials (phrases and clauses) to sequence time, identify place or describe manner.
- Starts to use pronouns to avoid repetition of nouns.
- Organises paragraphs around a theme in both fiction and non-fiction written outcomes.
- Starts to use simple organisational devices in non-narrative material, e.g. headings and subheadings.
- Uses the correct grammatical terminology for Years 1, 2 and 3 as well as some from Year 4 (from Appendix 2: https://assets.publishing.service.gov.uk/media/5a7d913aed915d3fb959486f/English_Appendix_2_-_Vocabulary_grammar_and_punctuation.pdf) e.g. when discussing and evaluating writing.

Punctuation:

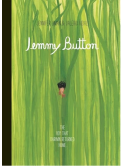
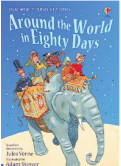
- Uses the full range of punctuation taught to the end of year 3 mostly correctly: full stops; capital letters for proper nouns; exclamation and question marks; commas in lists; apostrophes for contractions and singular and plural possession in regular and irregular nouns.
- Sometimes follows a fronted adverbial with a comma.
- Uses inverted commas to punctuate direct speech and includes other punctuation, mostly accurately.
- Uses the possessive apostrophe in words with regular plurals e.g., girls', boys' and starts to place the apostrophe correctly in nouns with irregular plurals, e.g. children's.

Spelling:

- Spells words using the spelling rules for Years 1, 2 and most of the rules from Years 3 and 4 (from Appendix 1: https://assets.publishing.service.gov.uk/media/5a7ccc06ed915d63cc65ce61/English_Appendix_1_-_Spelling.pdf).
- Spells most words from the Year 3 and 4 word list (from Appendix 1).
- Uses a dictionary to check the spelling of words, starting to use the first three letters of a word.
- Identifies root words to help understand a word's meaning and to support spelling.

Handwriting:


- Always appropriately and consistently spaces words in relation to the size of the letters.
- Uses diagonal and horizontal strokes consistently to join letters with an understanding that some adjacent letters may be best left un-joined.

	Spring 1	Spring 2
Key text <i>(from the Curriculum Overview)</i>	Jemmy Button  (Narrative and Non-Fiction unit)	Around the World in Eighty days  (Narrative unit)
Fiction/Narrative unit of work	<u>Narrative: Historical Fiction</u> Suggested Outcome: Write an epilogue for the story of Jemmy Button. This could be from the point of view of the character as an adult looking back on his journey.	<u>Narrative: Adventure</u> Suggested Outcome: Children write an original adventure chapter in which they (or a fictional character) attempt to complete part of a round-the-world journey. The chapter should feel like it could fit into the novel — echoing its sense of urgency, travel, and meeting new challenges — but with a brand-new setting, obstacle, and supporting character.
Specific objectives for the unit	<ul style="list-style-type: none"> • Work in role to ‘interview’ story characters. • Use improvisation to explore alternative actions and outcomes to a particular issue. • Explore dilemmas using drama techniques • Identify a clear story structure using a model and use this structure when writing their own narrative • Use paragraphs to organise ideas around a theme • Use different ways to introduce or connect paragraphs, e.g. <i>Sometime later..., Suddenly..., Inside the castle...;</i> • Use of fronted adverbials [<i>for example, Later that day, I heard the bad news.</i>] • Create noun phrases using prepositional phrases 	<ul style="list-style-type: none"> • Work in role to ‘interview’ story characters. • Use improvisation to explore alternative actions and outcomes to a particular issue. • Explore dilemmas using drama techniques • Plan and write a longer story where the central character faces a problem that needs to be resolved. • Identify a clear story structure using a model and use this structure when writing their own narrative • Use different ways to introduce or connect paragraphs, e.g. <i>Sometime later..., Suddenly..., Inside the castle...;</i> • Develop settings using adjectives and figurative language to evoke time, place and mood. • Include character descriptions designed to provoke sympathy or dislike in the reader and try using some figurative or expressive language to build detail. • Create noun phrases using prepositional phrases • Use of inverted commas and other punctuation to indicate direct speech [<i>for example, a comma after the reporting clause; end punctuation within inverted commas: The conductor shouted, “Sit down!”</i>]
Suggested Steps for learning	<p>Step 1 – Introducing the Story & Jemmy’s Journey Learning Objective: To understand the main events of the story and Jemmy Button’s journey. Read <i>Jemmy Button</i>, discuss illustrations and unfamiliar vocabulary, and predict themes. Create a shared timeline of Jemmy’s journey and key life changes. Use freeze-frames to explore Jemmy’s feelings at important moments.</p> <p>Step 2 – Exploring Character Through Interviewing (Hot-Seating) Learning Objective: To explore characters’ thoughts and feelings through</p>	<p>Suggested Places Where Children’s Chapters Could Fit into the Novel <i>These are deliberately “gaps” or moments of off-stage travel that feel authentic:</i></p> <p>1. Between Suez and Bombay (India) <i>Desert routes, ports, bazaars, extreme heat; Obstacle: sandstorm, delayed steamer, missing papers; Supporting character: local guide, ship’s engineer, trader</i></p> <p>2. Across the Indian countryside before the train journey <i>Jungle edges, remote villages; Obstacle: damaged railway, wild animal, impassable bridge; Supporting character: railway worker, villager, animal handler</i></p> <p>3. Between Hong Kong and Yokohama (Japan)</p>

	<p>drama and questioning. Revisit the story timeline and introduce hot-seating as a drama technique. In role, interview Jemmy, Captain FitzRoy, and Jemmy’s family to explore motivations and emotions. Collect powerful responses to build a shared understanding of character viewpoints.</p> <p>Step 3 – Exploring Dilemmas & Alternative Outcomes (Improvisation) Learning Objective: To explore dilemmas and alternative outcomes using improvisation. Identify key dilemmas faced by Jemmy and discuss possible choices. Use improvisation to act out the original events and alternative outcomes. Reflect orally and in role as adult Jemmy on how different choices affect feelings and identity.</p> <p>Step 4 – Understanding Story Structure & Epilogues Learning Objective: To identify story structure and understand the purpose of an epilogue. Revisit the story structure and discuss how the story is organised. Explore what an epilogue is and how it reflects on events from the future. Plan the structure of an epilogue using themed or time-based paragraphs.</p> <p>Step 5 – Paragraphing & Connecting Ideas Learning Objective: To organise ideas into paragraphs and use varied paragraph openers. Identify paragraph breaks and discuss organising writing by theme or time. Explore and generate different paragraph openers to connect ideas. Draft paragraph openings and explain choices to a partner.</p> <p>Step 6 – Fronted Adverbials & Expanded Noun Phrases Learning Objective: To use fronted adverbials and expanded noun phrases with prepositional phrases. Identify fronted adverbials and expanded noun phrases in model sentences. Practise improving simple sentences using the taught grammatical features. Share improved sentences and discuss their impact on the reader.</p> <p>Step 7 – Writing the Epilogue (First Draft) Learning Objective: To write an epilogue using appropriate structure, language, and viewpoint. Revisit plans and success criteria for the epilogue. Write independently in role as adult Jemmy, applying structural and language features. Share selected paragraphs aloud to reflect on voice and tone.</p> <p>Step 8 – Editing, Improving & Performing Learning Objective: To edit writing for clarity, cohesion, and impact. Review success criteria and model effective editing strategies. Edit writing with a peer, focusing on paragraphing, adverbials, and reflection. Perform an extract in role and reflect on how drama deepened understanding of the story.</p>	<p><i>Stormy seas, crowded ports; Obstacle: ship diversion, lost luggage, mistaken identity; Supporting character: sailor, merchant, translator</i></p> <p>4. Crossing the American West <i>Plains, mountains, frontier towns; Obstacle: runaway train, broken track, hostile weather; Supporting character: railway guard, newspaper reporter, local guide</i></p> <p>5. After leaving San Francisco but before reaching New York <i>Vast distances, urgency increasing; Obstacle: snowstorm, delayed train, missing connection; Supporting character: fellow traveller, engineer, sheriff</i></p> <p>Step 1: Immersion in the Story World Objectives: Identify key features of adventure chapters Understand how Verne builds tension and pace Activity: Read and discuss an extract to identify how urgency, time pressure, sudden problems and fronted adverbials create the distinctive style of <i>Around the World in 80 Days</i>. Grammar Link: Identify and collect fronted adverbials and time connectives (e.g. Soon afterwards..., Without warning...).</p> <p>Step 2: Exploring Chapter Structure Objectives: Identify the structure of a typical adventure chapter Activity: Analyse and map a chapter to identify arrival, setting, obstacle, dialogue/action and resolution or cliff-hanger, then introduce a reusable planning frame. Outcome: Children label and understand a model chapter structure.</p> <p>Step 3: Drama – Interviewing the Characters Objectives: Explore motivation, thoughts and alternative actions Activity: Use hot-seating to interview characters such as Phileas Fogg, Passepartout or Fix about their decisions, worries and actions during a key problem in the story. Writing Link: Collect vocabulary and phrases suitable for dialogue and inner thoughts.</p> <p>Step 4: Improvisation – Alternative Outcomes Objectives: Explore how different actions change narrative outcomes Activity: Improvise alternative responses to a story problem in groups, then discuss which choices increased tension or resolved the issue most effectively. Grammar Link: Revisit and practise speech punctuation using dialogue generated through improvisation.</p> <p>Step 5: Creating a New Setting Objectives: Develop a setting using adjectives and figurative language Activity: Explore a new journey location through sensory detail and model how to write expanded noun phrases with prepositional phrases to convey mood, urgency</p>
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		<p>and travel.</p> <p>Outcome: Children write a descriptive setting paragraph using figurative language and expanded noun phrases.</p> <p>Step 6: Creating a Supporting Character</p> <p>Objectives: Create a believable supporting character</p> <p>Activity: Use role cards and modelling to develop a supporting character through appearance, actions and dialogue rather than simple description.</p> <p>Grammar Link: Show how dialogue can reveal character and move the plot forward.</p> <p>Step 7: Planning the Chapter</p> <p>Objectives: Plan a narrative chapter using a clear structure</p> <p>Activity: Plan the chapter's place in the journey, the new setting, obstacle, supporting character and resolution, using suggested paragraph starters such as Sometime later..., Suddenly... and Inside the crowded station...</p> <p>Outcome: Completed chapter plan ready for writing.</p> <p>Step 8–9: Writing the Chapter</p> <p>Objectives: Write an original adventure chapter inspired by the novel</p> <p>Activity: Independently write the chapter, applying success criteria including paragraph cohesion, descriptive language, noun phrases, dialogue and punctuation.</p> <p>Success Criteria:</p> <ul style="list-style-type: none"> ✓ New setting and obstacle ✓ Supporting character description ✓ Paragraphs linked with time/place phrases ✓ Noun phrases conveying urgency and travel ✓ Figurative language ✓ Correctly punctuated speech <p>Step 10: Editing</p>
<p>Non-fiction unit of work</p>	<p>Recount: Write a recount in role as a newspaper reporter, presenting the sequence of events from two different perspectives. Suggested contexts: newspaper reports, diary entries in role, biography & autobiography</p>	<p>Explanation: Create a flowchart to explain <i>a process</i>; use the notes to write an explanation using an impersonal style Suggested contexts: leaflets, science experiments, newspaper reports, letters, diary</p>
<p>Specific objectives for the unit</p>	<ul style="list-style-type: none"> • Explore and compare texts that recount the same event: evaluate and identify those that are more effective at engaging the reader; those that convey a specific viewpoint and those that present recounts from different perspectives • Explore standard forms of English verb inflections (we were rather than we was, I did rather than I done) • Use of a wider range of subordinating conjunctions • Use of prepositions (during, in, because of, before, after), adverbs (next, soon, therefore) and conjunctions (when, while, after, because, soon, while) to express time and cause 	<ul style="list-style-type: none"> • Read and analyse a range of explanatory texts, investigating and noting features of impersonal style (and noting when a personal tone is used) • Distinguish between explanatory texts, reports and recounts while recognising that an information book might contain examples of all these forms of text or a combination of these forms • Comment on, and justify views about, a range of explanatory texts • Plan the steps in an explanation and check that any necessary information about how and why things happen as they do is included • Use of articles (a, an, the) and possessive pronouns (my, his, her, their etc) as determiners

	<ul style="list-style-type: none"> • Use of subordinate clauses as adverbials to express time and cause, punctuating with a commas after fronted adverbials • Explore and manage the shift between past and present tense in recounts: present tense to describe on-going events/topics/things, compared with past tense to recount the actual event; e.g. <i>Butterfly Village houses a vast array of butterfly species, some of which are very rare</i> (present). <i>Class 4G visited this intriguing attraction last week and were stunned by the number of natural wonders waiting to be discovered there</i> (past). • Use of inverted commas where speech is preceded by the speaker: Explore how direct speech is used in recount to engage the reader, and explore where the speech is used within the text e.g. as the opening line (draw the reader in immediately); in the conclusion to support summarising, for example, <i>One year 4 pupil summed up the day on behalf of the whole class, ‘That was the best school trip ever!’</i> 	<ul style="list-style-type: none"> • Use the grammatical difference between plural and possessive –s. • Use apostrophes for plural possession • Use a wider range of subordinating conjunctions • Use noun phrases further expanded by adding adjectives and prepositions to modify the noun (e.g. <i>When an animal dies, the soft part of the animal rots away. Millions of years later, the rock surrounding the skeleton rises to the Earth’s surface</i>) • Use preposition phrases, subordinate clauses and noun phrases as fronted adverbials to indicate time, place, manner or frequency e.g. <i>Millions of years later,... , When an animal or plant dies..., Consequently,...</i> • Use commas after fronted adverbials • Make appropriate choice of pronoun (person or possessive) or noun, within and across sentences to aid cohesion and avoid repetition.
<p>Suggested Steps for learning</p>	<p>Step 1: What is a recount? Exploring structure and features Identify the key features of a recount: introduction, chronological order, and conclusion. Highlight use of time conjunctions and past tense. Outcome: Annotated model recount.</p> <p>Step 2: Exploring different perspectives Read and compare two recounts of the same event from different viewpoints. Discuss how voice, tone, and vocabulary change based on perspective. Outcome: Complete a comparison table of perspectives.</p> <p>Step 3: Evaluating effectiveness of different recounts Discuss which versions are more engaging and why. Focus on emotional language, character bias, and descriptive detail. Outcome: Peer evaluation and ranking activity.</p> <p>Step 4: Grammar focus – Standard English verb inflections Explore common errors (e.g. “I done” vs “I did”, “we was” vs “we were”). Practice correcting and using standard English. Outcome: Grammar game and mini quiz.</p> <p>Step 5: Grammar focus – Time and cause Learn to use conjunctions, prepositions and adverbs to show time and cause (e.g. before, because, after, so). Construct descriptive sentences using these features. Outcome: Paragraphs using a range of time and cause structures.</p> <p>Step 6: Grammar focus – Subordinate clauses and fronted adverbials Use subordinate clauses at the start of sentences to add detail. Learn to punctuate with commas after fronted adverbials. Outcome: Shared writing and sentence sort activity.</p> <p>Step 7: Shifting between past and present tense in recounts Understand how recounts use the present tense for setting descriptions and past tense for events.</p>	<p>National Curriculum link (Science – Sound, Year 4) Pupils should be taught to: - identify how sounds are made, associating some of them with something vibrating - recognise that vibrations from sounds travel through a medium to the ear The process could be framed as: <i>How sound travels from a source to our ears</i></p> <p>Step 1: Introducing explanatory texts Learning focus: Understand the purpose of explanatory texts; Identify key features Activities: Read and discuss model explanation texts, identifying purpose, audience and key features. Outcome: Class checklist of features of explanatory texts</p> <p>Step 2: Explanation vs report vs recount Learning focus: Distinguish between text types Activities: Compare and sort short texts on sound, identifying whether they are explanations, reports or recounts. Outcome: Sorting activity with justification sentences</p> <p>Step 3: Impersonal vs personal style Learning focus: Identify and use impersonal language Activities: Rewrite personal sentences from science learning into an impersonal explanatory style. Outcome: Short rewritten paragraph in impersonal style</p> <p>Step 4: Articles, possession and plural vs possessive –s Learning focus: Correct grammatical accuracy within explanations Activities: Edit and improve sentences about sound, focusing on articles, possessive determiners and apostrophes. Outcome: Grammatically accurate sentences about sound</p> <p>Step 5: Sentence structure for explanation writing Learning focus: Use subordinating conjunctions, expanded noun phrases and prepositional phrases</p>

	<p>Identify tense shifts in example texts. Outcome: Text annotation and tense sorting task.</p> <p>Step 8: Using direct speech to engage the reader Identify how and where speech is used in recounts (e.g. hook, conclusion, characterisation). Learn correct punctuation and formatting. Outcome: Write dialogue segments in role.</p> <p>Step 9: Planning a recount from two perspectives Choose or create an event and plan it from two different characters' viewpoints. Use planning templates to map emotional response and sequence of events. Outcome: Two structured plans for the final recount.</p> <p>Step 10: Writing the dual-perspective recount Write both recounts in role, focusing on viewpoint, grammar accuracy, and reader engagement. Edit and revise based on success criteria. Outcome: Final independent write — two contrasting recounts of the same event.</p>	<p>Activities: Build and improve explanatory sentences using conjunctions and expanded noun phrases linked to sound. Outcome: High-quality explanatory sentences</p> <p>Step 6: Fronted adverbials for explanation Learning focus: Use fronted adverbials to indicate time, place, manner or frequency Activities: Identify and write sentences using fronted adverbials appropriate to explanation texts. Outcome: Paragraph using a range of fronted adverbials</p> <p>Step 7: Cohesion – nouns and pronouns Learning focus: Avoid repetition and maintain clarity across sentences Activities: Edit a repetitive explanatory paragraph to improve cohesion using appropriate nouns and pronouns. Outcome: Improved cohesive paragraph</p> <p>Step 8: Planning the explanation (flowchart focus) Learning focus: Plan the process logically and sequentially Activities: Use science notes to identify and order the key steps in how sound travels, noting how and why each step happens. Outcome: Annotated flowchart plan (notes, not full sentences)</p> <p>Step 9: Writing the explanation text Learning focus: Apply all taught skills in extended writing Activities: Write a full explanation of how sound travels, using the flowchart plan and an impersonal style. Outcome: Completed explanatory text</p> <p>Step 10: Final flowchart and editing Learning focus: Present information clearly and accurately Activities: Create a final flowchart from the explanation text and edit for clarity, grammar and scientific accuracy. Outcome: Final flowchart explaining how sound travels</p>
<p>Poetry unit of work</p>	<p>Vocabulary building poetry (free verse): Free Verse Poetry: Read and perform free verse. Write your own examples of descriptive, expressive language based on those read. Use similes to build images. Poetry suggestion: <i>Autumn Gilt</i> by Valerie Bloom (this is a complimentary follow on from the children's learning about Valerie Bloom's poetry in Year 3.)</p>	<p>Structured Poetry Riddles: Read and write riddles based on models provided Supporting texts: <i>Books which include examples of Riddles:</i></p> 
<p>Specific objectives for the unit</p>	<ul style="list-style-type: none"> • Describe poem's impact and explain own interpretation by referring to the poem; • Comment on the use of similes and expressive language to create images, sound effects and atmosphere; • Discuss the poem's form and suggest the effect on the reader • Use language playfully to exaggerate or pretend; 	<ul style="list-style-type: none"> • Discuss the poem's form and suggest the effect on the reader • Use language playfully to exaggerate or pretend; • Write own examples of riddles based on models provided

	<ul style="list-style-type: none"> • Vary and control volume and tone, pace and use appropriate expression when performing • Use actions, sound effects, musical patterns and images to enhance a poem’s meaning • Use similes to build images and identify clichés in own writing; 	
<p>Suggested Steps for learning</p>	<p>Step 1 – First Encounters: Experiencing the Poem Learning Objective: To listen to and respond to a poem, describing its impact and atmosphere. Starter: Play gentle autumnal sounds (wind, rustling leaves), Ask: <i>How does this sound make you feel? What pictures come into your head?</i> Main Activity: Teacher performs <i>Autumn Gilt</i> aloud (with expression), Children listen with eyes closed, Second reading: children follow along with the text. Discussion & Response: In talk partners, then as a class: What images stayed in your mind? How did the poem make you feel? What do you think Valerie Bloom is saying about autumn? Introduce sentence stems: <i>I think the poem is about... One line that stood out to me was... because... The poem made me feel...</i> Plenary: Children draw or note one powerful image from the poem and label it with a feeling word.</p> <p>Step 2 – Interpreting Meaning & Impact Learning Objective: To explain an interpretation of a poem, referring to the text to support ideas. Starter: Re-read selected lines. Ask: <i>Is autumn shown as gentle, exciting, wild, or something else?</i> Main Activity: Model how to answer an interpretation question: <i>What do you think Valerie Bloom wants us to notice about autumn?</i> Demonstrate: Pointing to a phrase, Explaining what it suggests Children work in groups with prompt cards: <i>This line suggests... The poet makes autumn seem... because...</i> Focus on Impact: Children discuss: What mood does the poem create? How do the words affect the reader? Plenary: Children orally explain one idea about the poem, backed up by a word or phrase.</p> <p>Step 3 – Writer’s Craft: Similes, Imagery & Sound Learning Objective: To identify and comment on similes and expressive language, explaining how they create images, sounds and atmosphere. Starter: Display simple similes (e.g. <i>as fast as a cheetah</i>), Ask: <i>Why do writers use similes?</i> Main Activity: Shared reading of <i>Autumn Gilt</i> with focus on: Similes, Personification, Sound effects, Strong verbs and adjectives Create a class chart:</p>	<p>Step 1: What is a Riddle Poem? Objective: To identify features of riddle poems and discuss their effects. Activities: Read aloud 2–3 short riddle poems (e.g., “What Am I?” riddles, or riddles from <i>The Puffin Book of Fantastic First Poems</i>). Discussion Questions: <i>What clues does the poet give you?; How do they hide the answer?; What makes it fun or surprising?;</i> Group Work: Children identify common features (e.g., clues, metaphors, personification, a twist at the end).</p> <p>Step 2: Playing with Language Objective: To explore metaphor, personification, and exaggeration as tools for describing objects creatively. Activities: Warm-Up Game: "Who am I?" – Give clues using metaphor. E.g., <i>"I am a giant in the sky who weeps when angry..."</i> (Cloud). Teacher Modeling: Model how to turn a simple object (e.g., pencil) into a riddle: Normal: "I am long and used to write." Metaphor: "I am a wooden sword with a brain of lead." Guided Practice: Children pick familiar classroom objects or animals and brainstorm metaphorical ways to describe them in pairs.</p> <p>Step 3: Riddle Poem Structure and Drafting Objective: To plan and begin drafting a riddle poem using a model. Activities: Revisit a Model Poem: Read a short riddle poem together and underline structure (clue 1, clue 2, twist/answer). Planning Template: <i>Object/subject;; Clue 1 (what it does);; Clue 2 (what it looks/sounds/feels like);; Hidden metaphor;; Final hint or twist;</i> Independent Writing: Pupils write their own draft, using the plan and focusing on being playful and descriptive.</p> <p>Step 4: Refining and Performing Riddles Objective: To edit and perform riddle poems, focusing on effect and presentation. Activities: Peer Feedback: Children swap poems and see if they can guess the answer. Editing Mini-Lesson: Focus on line breaks, strong verbs, or removing "giveaway" clues. Performance Practice: Pupils practise reading their riddles aloud dramatically, using voice to emphasise mystery or surprise.</p>

Language choice	What it creates	Effect on reader	
<p>Children annotate parts of the poem, noting: What can I see? What can I hear? What mood does this create?</p> <p>Playful Language: Discuss how the poet: exaggerates, pretends, plays with ideas</p> <p>Plenary: Children invent a playful simile for autumn or spring orally.</p> <p>Step 4 – Exploring Poetic Form & Structure</p> <p>Learning Objective: To discuss free verse form and explain its effect on the reader.</p> <p>Starter: Compare a rhyming poem and <i>Autumn Gilt</i>. Ask: <i>What is different?</i></p> <p>Main Activity: Explicit teaching: Free verse has no regular rhyme or rhythm, Line lengths vary, Lines often focus on one image or idea. Children examine: How the poem flows, How ideas move from line to line, How the structure mirrors the season’s movement.</p> <p>Discussion questions: Why might Valerie Bloom choose free verse? How does this form help the poem feel natural or flowing?</p> <p>Application: Children map the structure of <i>Autumn Gilt</i>: Opening mood, Series of images, Ending effect</p> <p>Plenary: Children explain how the poem’s structure affects them as readers.</p> <p>Step 5 – Planning & Writing: Spring Free Verse Poem</p> <p>Learning Objective: To plan and write a free verse poem about spring, using the structure and techniques of the model poem.</p> <p>Starter: Spring sensory immersion: Images, sounds, short video clip; Word bank generation (verbs, adjectives, nouns)</p> <p>Planning: Children use the same overall structure as <i>Autumn Gilt</i>; Plan a sequence of spring images; Draft similes (at least 3)</p> <p>Focus on: Building images; Exaggerating playfully; Pretending (e.g. spring as a character)</p> <p>Writing: Independent writing with teacher conferencing.</p> <p>Plenary: Children share a favourite line and explain their language choice.</p> <p>Step 6 – Performance & Presentation</p> <p>Learning Objective: To perform a poem using voice, movement and sound to enhance meaning.</p> <p>Starter: Warm-up: Volume control; Pace changes; Facial expression practice</p> <p>Main Activity: Teacher models performing a poem with: Changes in volume and tone; Pauses; Emphasis on key words.</p> <p>Children rehearse in pairs or small groups, experimenting with: Actions; Sound effects; Body percussion; Musical patterns or images</p> <p>Discuss: What effect does this add? Does it match the mood of the poem?</p> <p>Performance: Children perform to an audience (class or small group).</p>			

Deepening Understanding:

- Demonstrates 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.
- Evaluates and reflects upon own writing, including composition, grammar, punctuation and spelling, and makes changes that improve the effect upon the chosen audience.
- Starts to make deliberate choices about text form with an increasing understanding of audience and purpose.
- Applies grammatical, punctuation and spelling knowledge with increasing confidence across most writing, choosing appropriate tools to build and manipulate considered and controlled effects.
- Identifies independently new spelling and grammatical rules and can apply these to new words and sentences, including identification of rulebreakers.
- Demonstrates an increasing command of vocabulary and uses a controlled range of appropriate language that show a 'writer's voice'.