

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 Autumn term:

Children are emerging towards the Year 6 objectives:

Composition:

- Begins to draw ideas for both characters and settings in narrative from what has been read, listened to or seen performed.
- Identifies audience and purpose for writing with support.
- Researches ideas with support, especially in non-fiction.
- Starts to use a wider range of planning models, selecting the most effective and appropriate.
- Writes for a range of purposes, independently using the features of the genre or text type in longer and shorter pieces.
- Starts to add detail, qualification and precision by using adverbs, preposition phrases and expanded noun phrases.
- Begins to précis longer passages with some support.
- Uses co-ordinating and subordinating conjunctions to vary sentence structure and makes deliberate decisions about sentence lengths, as well as varying sentence types and structures.
- Makes deliberate and appropriate vocabulary choices, beginning to use a thesaurus when prompted
- Uses simple devices to structure the writing and support the reader in nonnarrative (e.g. headings, sub-headings, bullet points)
- Begins to use dialogue independently.
- 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.
- Ensures the consistent and correct use of tense throughout a piece of writing where the tense remains the same.

Grammar:

- Begins to understand synonyms and antonyms and starts to apply these to writing, e.g. to begin to make choices about formal vocabulary.
- Uses the passive voice, with some support, to affect the presentation of information
- Uses different verb forms mostly accurately, including the perfect form to create multiclaue sentence structures, e.g. *She had left the cinema before the film finished.*
- Starts to use formal and informal structures, e.g. choice of precise verbs choice or contractions within speech.
- Uses paragraphs to organise ideas and to expand ideas, descriptions, themes or events.
- Uses some layout devices such as headings, sub-headings, columns, bullet points and tables.
- Uses some cohesive devices within and across sentences and paragraphs, e.g. repetition of a word or phrase and adverbials.
- Uses the correct grammatical terminology for Years 1-5 (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 capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly.
- Begins to use a wider range of punctuation, including: brackets, dashes or commas (for parenthesis); commas (to clarify meaning or avoid ambiguity); hyphens (to avoid ambiguity); and bullet points.
- Begins to use semi-colons (e.g. to join two independent clauses) and begins to use colons to introduce lists and semi-colons to separate items within them.

Spelling:

- Spells words using the spelling rules for Years 1, 2, 3 and 4 and many of the rules from Years 5 and 6 (from Appendix 1:
https://assets.publishing.service.gov.uk/media/5a7ccc06ed915d63cc65ce61/English_Appendix_1_-_Spelling.pdf)
- Spells correctly most words from the Year 3 and 4 word list and some from the Year 5 and 6 word list correctly (from Appendix 1).
- Uses the first three letters of a word to check its spelling and meaning in a dictionary.

Handwriting: Writes legibly

	Autumn term 1	Autumn term 2
Key text <i>(from the Curriculum Overview)</i>	Street Child  (Narrative unit)	Letters from a Lighthouse  (Narrative unit)
Fiction/Narrative unit of work	<u>Narrative: Historical Fiction</u> Suggested Outcome: Read historical fiction. Children could write dialogue, letters, play scripts and descriptions of characters and settings to explore the story before writing a missing chapter in the style of the author.	<u>Narrative: Historical Fiction</u> Suggested Outcome: Compare with other fiction depicting the same time period. Children write in role, adapting distinctive voices, e.g. of historical characters, composing a biographical account or describing a person from different perspectives to explore the story. Re-write a chapter from the story changing the events.
Specific objectives for the unit	• Use improvisation and role play to explore typical characters, setting and events in a particular fiction genre. • Use techniques learned from reading, <i>e.g. 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. • Uses expanded noun phrases to convey complicated information concisely • Create mood and atmosphere by describing a character's response to a particular setting • Explore how the selection of appropriate grammar and vocabulary can change and enhance meaning. • Explore the use of appropriate archaic language • Explore how to vary sentence length to achieve a particular effect • Use co-ordinating and subordinating conjunctions to vary sentence structure • Use paragraphs to vary pace and emphasis, <i>e.g. 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	• Use improvisation and role play to explore typical characters, setting and events in a particular fiction genre. • Use techniques learned from reading, <i>e.g. 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. • Uses expanded noun phrases to convey complicated information concisely • Create mood and atmosphere by describing a character's response to a particular setting • Explore how the selection of appropriate grammar and vocabulary can change and enhance meaning. • Explore the use of appropriate archaic language • Explore how to vary sentence length to achieve a particular effect • Use co-ordinating and subordinating conjunctions to vary sentence structure • Uses different verb forms mostly accurately, including the perfect form to create multclause sentence structures • Use paragraphs to vary pace and emphasis, <i>e.g. 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	Step 1 – Introduction to the Text & Historical Context Objective: Develop understanding of the Victorian setting and the life of poor children in 19th-century London. Chapter/Moment: Opening chapter – Jim with his sick mother at home. Year 6 NC Links: Note and develop initial ideas; describe settings, characters and atmosphere. Step 2 – Exploring Jim’s Character Objective: Infer character from description and action. Chapter/Moment: Jim’s early struggles with his sisters and mother before the workhouse. Year 6 NC Links: In narratives, integrate dialogue to convey character and advance action. Step 3 – Dialogue and Relationships Objective: Write effective dialogue in the style of the novel. Chapter/Moment: Jim’s conversations with his mother and sisters. Year 6 NC Links: Use dialogue punctuated correctly; vary sentence structures for effect. Step 4 – Setting the Scene: The Workhouse Objective: Describe settings with atmosphere. Chapter/Moment: Jim’s arrival at the workhouse. Year 6 NC Links: Use expanded noun phrases, figurative language, and well-chosen vocabulary. Step 5 – Writing in Role: Letters Objective: Write a letter in historical style. Chapter/Moment: Jim thinking of his sisters while in the workhouse. Year 6 NC Links: Select appropriate grammar/vocabulary for formality; distinguish between speech/writing styles. Step 6 – Theatrical Storytelling: Play Script Objective: Explore story through performance writing. Chapter/Moment: Jim’s escape from the workhouse. Year 6 NC Links: Adapt writing for audience and purpose; use layout conventions. Step 7 – Minor Characters and Perspectives Objective: Develop secondary characters and explore multiple viewpoints. Chapter/Moment: Life with Rosie or Tip after Jim’s escape. Year 6 NC Links: Use narrative techniques to develop characters and viewpoint. Step 8 – Analysing Doherty’s Style Objective: Identify what makes Berlie Doherty’s writing distinctive. Chapter/Moment: Extracts from across the novel, e.g. Jim’s descriptions of London streets and conversations with other characters. Year 6 NC Links: Select vocabulary/grammar for effect; understand how authors use language. Step 9 – Planning the Missing Chapter	Step 1: Immersion into the Text Chapter/Moment: <i>Chapter 1 – Olive’s experience in the cinema during an air raid</i> Objective: Understand context and authorial style. Activity: Annotate short extracts to highlight Carroll’s techniques (description, suspense, historical detail). Curriculum Links: Identify audience and purpose; analyse how language/structure contributes to meaning. Step 2: Exploring Character Voice Chapter/Moment: <i>Chapter 2 – Olive and Cliff’s train journey as evacuees</i> Objective: Write in role and explore character perspectives. Activity: Write a diary entry as Olive or Cliff, focusing on authentic first-person voice and emotion. Curriculum Links: Using tone/voice; using expanded noun phrases and varied sentence structures. Step 3: Historical Voices Chapter/Moment: <i>Linked to the children’s arrival in Devon – exploring the role of ARP wardens, evacuee hosts, and government figures</i> Objective: Write in the voice of a historical figure. Activity: Write a speech or letter from the perspective of a wartime figure (e.g. Churchill, ARP warden, local villager). Curriculum Links: Adapting writing for purpose/audience; selecting vocabulary for effect. Step 4: Descriptive Perspectives Chapter/Moment: <i>Chapter 4 – The first blackout and Olive’s new life at the lighthouse</i> Objective: Describe people/events from different viewpoints. Activity: Describe a blackout scene from two perspectives (e.g. Olive vs. an adult). Curriculum Links: Use of figurative language; varied viewpoint; precise choice of verbs/adjectives. Step 5: Planning an Alternative Chapter Chapter/Moment: <i>Chapter 6 – Olive discovers more about Sukie’s disappearance</i> Objective: Adapt plot while maintaining style. Activity: Storyboard alternative “what if” scenarios for the chapter’s events. Curriculum Links: Planning writing; identifying audience and purpose; drawing on reading for ideas. Step 6: Crafting Historical Detail Chapter/Moment: <i>Chapter 7 – The children explore their new environment, including wartime routines</i> Objective: Ensure authenticity in historical fiction. Activity: Build a WWII word bank and write a descriptive paragraph inserting details naturally into a scene. Curriculum Links: Using accurate historical detail; building cohesion and atmosphere. Step 7: Writing the Opening Chapter/Moment: <i>Chapter 8 – Olive’s first major challenge at the lighthouse</i>
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	Objective: Plan original narrative in Doherty's style. Chapter/Moment: Discussion of possible gaps between Jim's escape and later encounters (e.g. between leaving Rosie and finding the street gang). Year 6 NC Links: Plan narrative writing considering structure, vocabulary and audience. Step 10 – Drafting the Missing Chapter (Part 1) Objective: Write opening and build-up. Chapter/Moment: Begin missing chapter with Jim's new situation after a known event (e.g. after leaving Rosie). Year 6 NC Links: Draft narrative writing with attention to atmosphere and historical vocabulary. Step 11 – Drafting the Missing Chapter (Part 2) Objective: Write climax and resolution. Chapter/Moment: Develop tension and resolution in the invented missing chapter. Year 6 NC Links: Integrate dialogue, description and atmosphere effectively. Step 12 – Editing, Redrafting and Publishing Objective: Produce polished final piece. Chapter/Moment: Pupils present their missing chapter as part of the whole novel sequence. Year 6 NC Links: Evaluate and edit writing; perform their own compositions using intonation and expression.	Objective: Hook the reader in Emma Carroll's style. Activity: Draft an alternative opening to the chapter, focusing on atmosphere and dialogue. Curriculum Links: Drafting; using techniques for tension and mood; varied sentence length. Step 8: Developing the Chapter Chapter/Moment: <i>Chapter 9 – Discovery of secrets about the lighthouse and hidden codes</i> Objective: Sustain authorial voice in narrative writing. Activity: Write the middle section of the alternative chapter, weaving in dialogue and historical detail. Curriculum Links: Accurate grammar/punctuation; characterisation; cohesion across longer text. Step 9: Revising and Editing Chapter/Moment: <i>Return to chosen rewritten chapter for redrafting</i> Objective: Edit for style, coherence, and accuracy. Activity: Use success criteria to peer-/self-edit: voice, historical accuracy, narrative flow. Curriculum Links: Evaluate and edit; improve vocabulary, grammar, punctuation. Step 10: Publishing & Sharing Chapter/Moment: <i>Finalised alternative chapter presented as part of a class anthology</i> Objective: Publish and present writing in the author's style. Activity: Publish rewritten chapter and share aloud in groups or class anthology. Curriculum Links: Present writing to an audience; reflect on how language creates effect.
Non-fiction unit of work	Persuasion: Construct an argument to persuade a person of importance of a point of view and present the case to the class or a group using standard English appropriately. Evaluate its effectiveness before composing a persuasive text, drawing on knowledge of different non-fiction text types and adapting, conflating and combining these where appropriate. Suggested contexts: role play, editorials, formal & informal letters, magazine articles, debate	Recount: Historical report: Write reports as part of a presentation on a nonfiction subject. Choose the appropriate style and form of writing to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types. Suggested contexts: biography & autobiography, newspaper reports, formal & informal letters
Specific objectives for the unit	- Through reading and analysis, recognise how persuasive arguments are constructed to be effective - Orally and in writing, construct effective persuasive arguments: a) using persuasive language techniques to deliberately influence the listener; b) developing a point logically and effectively; c) supporting and illustrating points persuasively; d) anticipating possible objections; e) harnessing the known views, interests and feelings of the	- 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. - Use a wider range of planning models, selecting the most effective and appropriate. - Explore the difference between formal and informal vocabulary and structures

	audience; f) tailoring the writing to formal presentation where appropriate. • Explore the difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: <i>He's your friend, isn't he?</i> or the use of subjunctive forms such as <i>If I were</i> or <i>Were they to come</i> in some very formal writing and speech] • Use of the passive to affect the presentation of information in a sentence, e.g., <i>explore how the passive can be used to gain support of an audience without dictating who should be responsible for making that action happen.</i> • 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) • Vary and manage paragraphs in a way that support whole structure of the text e.g. <i>single sentence paragraphs to secure an argument, movement of focus from the general to the specific</i> • Use of semi-colon, colon or dash to mark the boundary between independent clauses • Use of bullets, colons & semi-colons to punctuate lists	• 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</i> e.g. <i>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
Suggested Steps for learning	Step 1 – Introduction to Persuasion Learning focus: What is persuasion? Why do people persuade? Activities: Show examples of everyday persuasion (adverts, charity posters, political leaflets); Identify persuasive purpose and audience; Group discussion: times they've tried to persuade someone at home or school; Quick-write: short informal persuasive note to a friend. Key concept: Informal vs formal persuasion. Step 2 – Reading and Analysing Persuasive Letters Learning focus: Recognise features of persuasive letters. Activities: Read model persuasive letters (e.g., letter to council about saving a park); Annotate features: greeting, introduction, clear stance, logical points, evidence, conclusion; Highlight persuasive devices (emotive language, rhetorical questions, repetition, exaggeration); Class discussion: Which features made the letter convincing? Grammar focus: Formal vs informal structures (question tags vs subjunctive). Step 3 – Persuasive Language Techniques Learning focus: Explore and practise persuasive devices. Activities: Teacher models: rhetorical questions, emotive vocabulary, inclusive language ("we all know..."), repetition for effect; Children create mini persuasive "pitches" using different devices; Peer feedback: Which	Step 1 – Introduction to Historical Reports Objective: Understand what a historical recount/report is. Activity: Highlight features in a model text. Create a class anchor chart of "What makes a strong historical report?" Step 2 – Biography vs Autobiography Objective: Distinguish between biography and autobiography. Activity: Sort extracts into biography/autobiography. Rewrite a short paragraph from biography into autobiography (and vice versa). Step 3 – Writing in Role Objective: Develop skills of writing in role, adopting a distinctive voice. Activity: Write a short diary entry in role (autobiographical voice). Share and compare how voices differ. Step 4 – Planning Models Objective: Use a range of planning models for recounts. Activity: Plan a mini historical recount using two different planning methods, then decide which is most effective. Step 5 – Formal vs Informal Language Objective: Explore formal and informal vocabulary/structures. Activity: Rewrite an informal account into a formal report. Create a "formal vocabulary bank" for later use. Step 6 – Passive Voice for Effect

	device was most convincing? Grammar focus: Passive voice for persuasion (“It is believed that...” instead of “I think”). Step 4 – Structuring an Argument Learning focus: How to develop a logical point of view. Activities: Explore how paragraphs work: introduction, building points logically, supporting with evidence, anticipating objections, concluding firmly; Model moving from general to specific (whole community benefit → personal impact); Group task: reorder a jumbled persuasive letter into a logical structure. Grammar focus: Cohesive devices (adverbials, repetition of key terms, synonyms). Step 5 – Anticipating Counterarguments Learning focus: Strengthening arguments by anticipating objections. Activities: Teacher models: “Some people may say... however...”; Children practise writing short counter-arguments in pairs; Group discussion: Which objections are strongest? How can we turn them around? Grammar focus: Use of semi-colons, colons, and dashes for clause boundaries. Step 6 – Formality in Persuasion Learning focus: Formal vs informal language. Activities: Compare an informal persuasive email with a formal letter; Identify sentence structures that create formality (subjunctive forms, passive, avoidance of slang/question tags); Children convert informal persuasive sentences into formal versions. Grammar focus: Use of subjunctive (“If I were to...”), avoidance of contracted forms, passive. Step 7 – Model Letter and Shared Write Learning focus: Writing an effective persuasive letter together. Activities: As a class, co-construct a persuasive letter (teacher scribing); Discuss choices about paragraphing, tone, language, grammar, punctuation; Annotate with explicit grammar notes (semi-colons, cohesive devices, single-sentence paragraph for emphasis). Step 8 – Independent Planning Learning focus: Planning a persuasive letter. Activities: Choose issue/topic (e.g., “Why school should have more outdoor learning,” “Why homework should be reconsidered,” “Why recycling is essential”); Structured planning sheet: audience, stance, main points, evidence, counter-arguments, persuasive devices, conclusion; Peer check: does plan include logical flow, counter-arguments, persuasive techniques? Step 9 – Drafting the Persuasive Letter Learning focus: Draft with attention to formality, structure, and devices. Activities: Children write first draft of letter; Teacher prompts: vary sentence structures, use cohesive devices, apply punctuation expectations (semi-colons, colons, dashes, lists); Peer feedback using success criteria.	Objective: Use the passive voice to change focus and create drama. Activity: Rewrite active sentences from a WW2 recount into passive. Step 7 – Subjunctive for Formality Objective: Use subjunctive form in formal speech/structures. Activity: Write sentences in subjunctive related to WW2 events (e.g. government instructions, official speeches). Step 8 – Reported Speech Objective: Use reported speech accurately. Activity: Convert direct quotes into reported speech. Write short news-style extracts. Step 9 – Cohesion and Layout Objective: Use cohesive devices and layout to structure texts. Activity: Take a draft paragraph and improve cohesion + layout. Step 10 – Advanced Punctuation Objective: Use semi-colons, colons, and dashes effectively. Activity: Rewrite historical sentences using semi-colons, colons, and dashes for impact. Step 11 – Writing the Historical Report (Drafting) Objective: Draft a full historical recount/report using all learned skills. Activity: Choose a WW2 focus, plan using a chosen model, and write a first draft. Step 12 – Editing and Publishing Objective: Edit and publish a polished historical recount/report. Activity: Peer-assess using a checklist, edit, and publish final polished report for a class “WW2 Museum Exhibition.”
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	Step 10 – Revising and Publishing Learning focus: Edit for clarity, effectiveness, grammar, and punctuation. Activities: Edit and final write-up of persuasive letter	
Poetry unit of work	Vocabulary building poetry (Autumn 1) Free verse Poetry: Poetry comparison with a focus on a recurring motif. <i>(A motif is a word, idea, or image that comes up again and again to give a poem a deeper meaning. It appears in every stanza)</i>	
Specific objectives for the unit	• 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 • Creates 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	

Suggested Steps for learning	Step 1: Introduction to Free Verse Poetry Objective: Understand what free verse is and how poets play with language and structure. Read and discuss 2–3 age-appropriate free verse poems (e.g., Valerie Bloom, Grace Nichols, Benjamin Zephaniah, Langston Hughes); Identify lack of rhyme/rhythm rules – what is the impact on the reader?; Highlight unusual sentence structures—where rules are broken; Activity: In pairs, highlight “rule-breaking” lines. Discuss why the poet might have done this. Reflection: Children write a short response—“Free verse allows poets to...” Step 2: Interpreting Poems and Identifying Themes Objective: Compare poems, exploring interpretation and themes. Compare two contrasting free verse poems on a shared theme (e.g., nature, identity, childhood); Guided discussion: What is each poem “really about”? (surface vs. underlying themes); Model how to justify interpretations with textual evidence. Activity: Children annotate themes and share justifications. Plenary: “Which poem spoke to you more, and why?” Step 3: Figurative and Expressive Language Objective: Explore how figurative language (metaphor, personification, imagery) creates mood. Revisit a poem. Identify examples of metaphor, personification, simile, and vivid imagery; Class discussion: How does each device affect the mood/atmosphere?; Mini-task: Rewrite a literal sentence (“The tree was tall”) into metaphor/personification; Paired work: Create a “poet’s toolkit” poster of figurative devices. Step 4: Exploring Motifs in Poetry Objective: Understand recurring motifs and how they develop imagery. Teacher models reading a poem with a motif (e.g., water, light, journey); Discussion: Where does the motif appear? How does it change meaning each time? Activity: Children highlight motif appearances and annotate their effect. Creative quick write: Choose a motif (e.g., “the clock,” “the shadow,” “the flame”) and write 4 lines using it in different ways. Step 5: Synonyms, Antonyms, and Shades of Meaning Objective: Explore word choices and how subtle changes affect meaning. Warm-up: Sort synonyms and antonyms for “dark” and “bright.”; Group activity: Build a “shades of meaning” word map (from “dim” to “pitch-black,” etc.); Apply: Rewrite lines from previous quick write using varied synonyms/antonyms. Reflection: Which word best fits the intended mood? Why? Step 6: Planning Our Free Verse Poem Objective: Plan a free verse poem with a consistent mood and recurring motif. Revisit toolkit: free verse features, figurative language, motifs, mood consistency; Teacher models planning: Choose a motif, brainstorm figurative imagery, decide mood (e.g., hopeful, ominous); Children plan their own poem: motif chosen, images sketched, order of development mapped; Share motifs in pairs and give feedback. Step 7: Writing the First Draft Objective: Write a free verse poem using motif and figurative language. Teacher models first stanza, demonstrating imagery and recurring motif; Independent writing: Children draft poem (minimum 3 stanzas); Reminder: Vary line lengths, break rules deliberately, keep motif recurring; Peer check: Underline imagery and identify motif. Step 8: Refining and Performing Objective: Edit for impact and share poems aloud. Focus edit: Are metaphors/personification clear? Is mood consistent? Does motif reappear with development?; Children redraft selected lines, experimenting with synonyms and structure; Performance: Small groups read poems aloud; class reflects on imagery, mood, and motif
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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