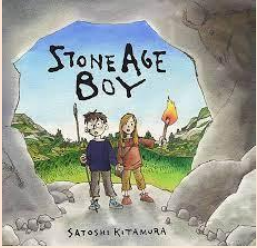
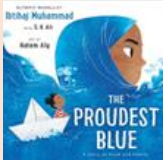




Whole School Long Term Writing Plan

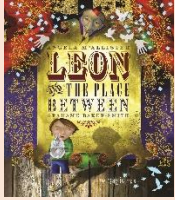
	Text	Narrative outcome	Non-Fiction outcome	Poetry
1	<div style="border: 1px solid black; padding: 5px; width: fit-content; margin-bottom: 10px;">Year 3</div>  <p><b>Stone Age Boy</b> Satoshi Kitamura</p>	<p><b>Retelling</b> Rewrite Stone Age Boy with no adaptations</p> <p><b>Setting focus:</b></p> <ul style="list-style-type: none"> <li>• Describe the time and place</li> <li>• Describe what can be heard and felt</li> <li>• Describe characters' physical reactions to the setting</li> <li>• Use prepositional phrases to establish a clear picture of a setting</li> </ul>	<p><b>Writing to Inform: Non-Chronological Report</b> Report about the Stone Age</p> <p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• Present/past perfect</li> <li>• Introduction</li> <li>• Summary</li> <li>• Chronological order if needed</li> <li>• Technical vocabulary</li> <li>• Glossary</li> </ul>	Teachers' Choice (modern)
2	 <p><b>The Proudest Blue</b> Ibtisaj Muhammad</p>	<p><b>Sequel:</b> What happens next?</p> <p><b>Character focus:</b></p> <ul style="list-style-type: none"> <li>• Describe characters' thoughts and feelings</li> <li>• Use adverbs in speech to reflect how characters are feeling</li> <li>• Write narratives with a clear protagonist and antagonist</li> </ul>	<p><b>Writing to Inform: Recount</b> Diary entry from Asiya's point of view</p> <p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• first or third person (as required)</li> <li>• adverbs and conjunctions for time</li> <li>• topic sentences and signposts to guide the reader</li> </ul>	

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3		<p><b>Little Bear's Spring</b> Elli Woollard</p>	<p><b>Alternative Version:</b> Little Bear's Winter</p>	<p><b>Writing to Argue: Persuade</b> Letter to the animals to let Little Bear play with them.</p>	
			<p><b>Language features focus:</b></p> <ul style="list-style-type: none"> <li>• Use the power of 3 with verbs (<i>e.g. the dragon stirred, snorted and blew out a puff of smoke</i>) and with prepositional phrases (<i>e.g. It flew into the sky, through the clouds and towards the sun.</i>)</li> <li>• Use noun phrases with adverbs and adjectives (<i>e.g. a really scary dragon</i>)</li> <li>• Refine adjective choices in noun phrases to support meaning and avoid repetition</li> <li>• Use precise adjectives (<i>e.g. crimson instead of red</i>)</li> </ul> <p>Develop figurative devices: similes</p>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• logical connectives <i>e.g. therefore, as a result, in conclusion</i></li> <li>• words and phrases to indicate concession <i>e.g. while it is true that, in spite of, despite this, however, still, nevertheless</i></li> <li>• evidence to discredit possible counter arguments</li> </ul>	
4		<p><b>Greta and the Giants</b> Zoe Tucker</p>	<p><b>Alternative setting:</b> Greta is saving the beaches/oceans</p>	<p><b>Writing to Explain: Instructions</b> How to save the forest or beach</p>	
			<p><b>Plot focus:</b></p> <ul style="list-style-type: none"> <li>• Introduce the concept of stories needing a problem/conflict</li> <li>• Introduce the <b>story arc:</b> setting the scene, problem,</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• conjunctions and adverbs for time <i>e.g. firstly, next, then, after</i></li> </ul>	

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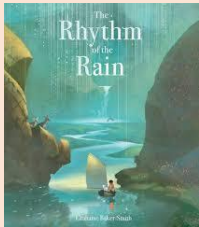
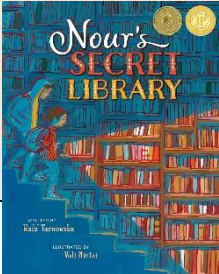
			<p>rising action, climax, falling action, resolution</p> <ul style="list-style-type: none"> <li>Plan and write stories using the story arc</li> </ul>	<ul style="list-style-type: none"> <li>adverbs for manner <i>e.g. carefully, quickly</i></li> <li>diagrams or illustrations</li> <li>subject-specific vocabulary</li> <li>clear and concise</li> </ul>	
5		<p><b>Song of the Nightingale</b> Tanya Landman &amp; Laura Carlin</p>	<p><b>Alternative Version:</b></p> <p>How the... got its...</p>	<p><b>Writing to Inform: Report</b></p> <p>Eyewitness report about the events from the book</p>	
			<p><b>Language features focus:</b></p> <ul style="list-style-type: none"> <li>Use the power of 3 with verbs (<i>e.g. the dragon stirred, snorted and blew out a puff of smoke</i>) and with prepositional phrases (<i>e.g. It flew into the sky, through the clouds and towards the sun.</i>)</li> <li>Use noun phrases with adverbs and adjectives (<i>e.g. a really scary dragon</i>)</li> <li>Refine adjective choices in noun phrases to support meaning and avoid repetition</li> <li>Use precise adjectives (<i>e.g. crimson instead of red</i>)</li> </ul> <p>Develop figurative devices: similes</p>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>Present/past perfect</li> <li>Introduction</li> <li>Summary</li> <li>Chronological order if needed</li> <li>Technical vocabulary</li> </ul>	

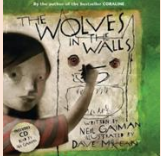
6		<p><b>Leon and the Place Between</b> Angela McAllister</p>	<p><b>New pages:</b> Re-write the middle of the story with Leon meeting someone else</p>	<p><b>Writing to Argue: Persuade</b> Leaflet to advertise their own circus</p>	<p>Poetry: Teachers' Choice (classic)</p> <p>'Salat in Secret' for RE</p>
			<p><b>Dialogue focus:</b></p> <ul style="list-style-type: none"> <li>• Use direct speech followed by the reporting clause</li> <li>• Use dialogue to reflect characters' personality</li> <li>• Vary verb choices within the reported clause (<i>e.g. said, answered, shouted</i>)</li> <li>• Use adverbs after the reporting clause to reflect the character (<i>e.g. angrily, quietly, sneakily</i>)</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• logical connectives <i>e.g. therefore, as a result, in conclusion</i></li> <li>• words and phrases to indicate concession <i>e.g. while it is true that, in spite of, despite this, however, still, nevertheless</i></li> <li>• evidence to discredit possible counter arguments</li> </ul>	


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	Text	Narrative outcome	Non-Fiction outcome	Poetry
1	<div data-bbox="226 188 407 284" style="border: 1px solid black; padding: 5px; text-align: center;">Year 4</div> 	<p><b>Retelling</b></p>	<p><b>Writing to Explain: Instructions</b> How to escape from the 'Perfect Pets' lab</p>	Teachers' Choice (modern)
		<p><b>Dialogue focus:</b></p> <ul style="list-style-type: none"> <li>• Use the reporting clause before or after direct speech</li> <li>• Use dialogue to show the relationships between characters</li> <li>• Make sure all speech has a purpose</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• direct appeal to the reader for example through <b>warnings</b>, <i>Don't add more glue...;</i> <b>additional advice</b>, <i>If it doesn't stick...;</i> <b>suggestions</b>, <i>You could improve it by...;</i> <b>persuasion</b>, <i>You're bound to love the result...;</i> <b>encouragement</b>, <i>Only one step left...</i></li> <li>• rhetorical questions</li> </ul>	
2		<p><b>Alternative Setting</b> Change the quest and therefore settings where Marcy needs to travel to</p>	<p><b>Writing to Argue: Persuasion</b> Letter from Marcy to persuade Ra (?) to help her</p>	
		<p><b>Character focus:</b></p> <ul style="list-style-type: none"> <li>• Describe characters' actions and mannerisms</li> <li>• Use noun phrases with post-modification to add descriptive detail</li> <li>• Use fronted adverbials for manner to describe characters' actions</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• Effective ordering of main points</li> <li>• Elaboration/evidence/examples for each key point</li> <li>• Repetition for effect</li> <li>• Rhetorical questions</li> <li>• Emotive or boastful language</li> </ul>	

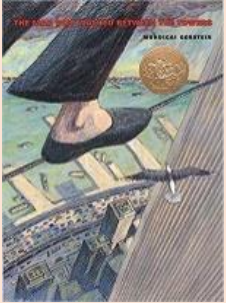

Whole School Long Term Writing Plan

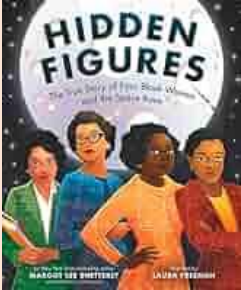
			<p>Reflect characters through what they say and how they say it.</p>	<ul style="list-style-type: none"> <li>Adverbs for quantity e.g. <i>many, few, some, every</i> and frequency e.g. <i>often, always, rarely</i></li> </ul>	
3	 <p><b>The Rhythm of the Rain</b> Grahame Baker-Smith</p>	<p><b>Alternative viewpoint:</b> Rewrite the story in first person from the raindrop's view point</p>	<p><b>Writing to Inform: Non-Chronological report</b> Linked to Geography topic (rivers and mountains)</p>		
		<p><b>Setting focus:</b></p> <ul style="list-style-type: none"> <li>Describe the time, place and weather</li> <li>Use all five senses to support description</li> <li>Describe the relationship between the setting and the characters (<i>physical, emotional</i>)</li> <li>Use noun phrases post modified with prepositional phrases to enhance description</li> <li></li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>adverbs for quantity e.g. <i>many, few, some, every</i></li> <li>adverbs for frequency e.g. <i>often, always, rarely</i></li> <li>logical structure, moving from the generic to the more specific</li> <li>rhetorical questions to engage the reader</li> </ul>		
4	 <p><b>Nour's Secret Library</b></p>	<p><b>Additional Scene</b> A soldier discovers the library and starts to secretly use the space and enjoys it. Nour bumps into them and they bond.</p>	<p><b>Writing to Argue: Persuasion (Advertising brochure)</b>  Visit the secret library</p>		

			<p><b>Dialogue focus:</b></p> <ul style="list-style-type: none"> <li>• Use the reporting clause before or after direct speech</li> <li>• Use dialogue to show the relationships between characters Make sure all speech has a purpose</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• Effective ordering of main points</li> <li>• Elaboration/evidence/examples for each key point</li> <li>• Repetition for effect</li> <li>• Rhetorical questions</li> <li>• Emotive or boastful language</li> <li>• Adverbs for quantity e.g. <i>many, few, some, every</i> and frequency e.g. <i>often, always, rarely</i></li> </ul>	
5		<p><b>The Wolves in the Walls</b> Neil Gaiman</p>	<p><b>Sequel</b> Elephants come out of the walls</p>	<p><b>Writing to Inform: Recount</b> Series of diary entries from Lucy's perspective Exceeding: contrasting diary entry from Wolves'/elephants' perspectives</p>	
			<p><b>Character focus:</b></p> <ul style="list-style-type: none"> <li>• Describe characters' actions and mannerisms</li> <li>• Use noun phrases with post-modification to add descriptive detail</li> <li>• Use fronted adverbials for manner to describe characters' actions</li> </ul> <p>Reflect characters through what they say and how they say it.</p>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• inclusion of additional information to amuse, interest or inform the reader</li> <li>• inclusion of quotes</li> </ul>	

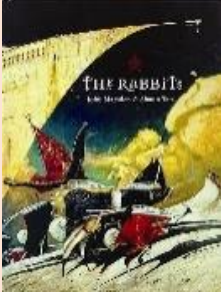
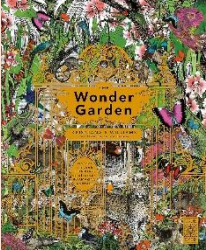
6		<p><b>A Hero Like Me</b> Angela Joy &amp; Jen Reid</p>	<p><b>Alternative Viewpoint:</b> Retell from Jen’s perspective</p>	<p><b>Writing to Inform: Report</b> New broadcast about the events</p>	Teachers’ Choice (classic)
			<p><b>Language features focus:</b></p> <ul style="list-style-type: none"> <li>• Use the power of 3 with adverbial phrases (e.g. The cottage was almost invisible, hiding under a thick layer of snow and glistening in the sunlight.)</li> <li>• Use post-modified noun phrases (e.g. a very scary dragon in the heart of the cave.)</li> <li>• Use fronted adverbials to indicate time, place and manner.                             <ul style="list-style-type: none"> <li>• Develop figurative devices: hyperbole and personification</li> </ul> </li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• adverbs for quantity <i>e.g. many, few, some, every</i></li> <li>• adverbs for frequency <i>e.g. often, always, rarely</i></li> <li>• logical structure, moving from the generic to the more specific</li> <li>• rhetorical questions to engage the reader</li> </ul>	


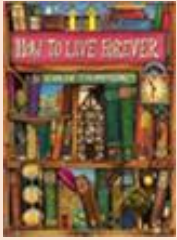
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	Text	Narrative outcome	Non-Fiction outcome	Poetry
1	<div data-bbox="264 244 510 359" data-label="Text"> <p>Year 5</p> </div>  <p><b>The Man Who Walked Between the Towers</b> Mordacai Gerstein</p>	<p><b>Rewrite a section of the book</b> Rewrite to include dialogue and more character and setting description</p> <p><i>'Early on an August evening...' to 'As the rising sun lit up the towers, out he stepped onto the wire.'</i></p>	<p><b>Writing to Inform: Newspaper Report</b> Petit Dot in the Sky!</p>	
		<p><b>Dialogue focus:</b></p> <ul style="list-style-type: none"> <li>• Split speech (<i>reporting clause in the middle of the direct speech</i>)</li> <li>• Use dialogue to advance the action</li> <li>• Include non-verbal details (<i>e.g. descriptions of what characters are doing</i>)</li> <li>• Mix dialogue with actions (<i>e.g. coughing, laughing, eating etc.</i>)</li> <li>• Balance dialogue with action</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• Logically sequenced paragraphs <i>e.g. opening statement; more detailed classification; description of the subject with examples/elaboration of points; summary</i></li> <li>• Tables, diagrams or images that add or summarise information</li> <li>• Appropriate level of formality for the intended audience</li> </ul>	
2	 <p><b>The Promise</b> Nicola Davies</p>	<p><b>Alternative Version:</b> Change the item found and its impact on the city</p> <p><b>Shortburst:</b> Diaries in role</p>	<p><b>Writing to Argue: Persuade</b> Letter from the girl to the community to support her in improving their city</p>	
		<p><b>Language features focus:</b></p> <ul style="list-style-type: none"> <li>• Link series of sentences using the power of 3 (<i>e.g. It was cold. Colder than they had</i></li> </ul>	<ul style="list-style-type: none"> <li>• structure that moves from the generic to the more specific for each point</li> </ul>	

			<p><i>ever known. So cold that the tips of their frost-bitten fingers were blue.)</i></p> <ul style="list-style-type: none"> <li>• Use noun phrases in apposition to develop description (<i>e.g. Swooping from above the ferocious dragon could be seen, a creature feared throughout the kingdom, a fiend from the depths of hell.</i>)</li> <li>• Add detail through using relative clauses and parenthesis.</li> <li>• Develop figurative devices: metaphor and imagery</li> </ul>	<ul style="list-style-type: none"> <li>• simple psychology to appeal to the reader</li> <li>• use of statistics and quotes to support points</li> <li>• modal verbs <i>e.g. will, can, may, must, should</i></li> <li>• adverbs for possibility <i>e.g. certainly, surely, undoubtedly, possibly</i></li> <li>• adverbs for viewpoint <i>e.g. obviously, clearly, evidently, naturally</i></li> </ul>	
3	 <p><b>Hidden Figures</b> Margot Lee Shetterly</p>		<p><b>Change viewpoint</b> Retell from one of the women’s perspectives</p>	<p><b>Writing to Explain: Explanation</b> How the Sun, Moon and Earth are linked (title TBC!)</p>	
			<p><b>Character focus:</b></p> <ul style="list-style-type: none"> <li>• Describe characters’ motives</li> <li>• Use noun phrases in apposition to emphasise aspects of characterisation</li> <li>• Use the plot to reveal characterisation</li> <li>• Use dialogue to show the relationship between characters</li> </ul>	<ul style="list-style-type: none"> <li>• title (using why or how)</li> <li>• generic opening statement to introduce the topic</li> <li>• series of logical steps/phases, in chronological order</li> <li>• conclusion</li> <li>• present tense, third person</li> <li>• adverbs and conjunctions for time</li> <li>• technical language</li> <li>• diagrams/images/flow charts (if appropriate)</li> </ul>	

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			<ul style="list-style-type: none"> <li>Use a confidante where appropriate to reveal a characters' true feelings</li> </ul>		
4	 	<p><b>The Rabbits</b> John Marsden</p>	<p><b>Sequel</b> Class share ideas and then choose one to use as a scaffold plot for all children</p> <p><b>Shortburst:</b> Diaries in role</p>	<p><b>Writing to Inform: Non-chronological report</b> Based on 'invading rabbits' or the other creatures (link to Wonder Garden)</p>	
		<p><b>Wonder Garden</b> Jenny Broom</p>	<p><b>Plot focus:</b></p> <ul style="list-style-type: none"> <li>Introduce the concept of pacing when using the story arc to show where to expand or condense different sections</li> <li>Make sure anything that the plot relies on later is referenced</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>causal connectives <i>e.g. consequently, due to this, as a result, therefore</i></li> <li>passive voice to create a formal tone <i>e.g. Once the blood has been oxygenated...</i></li> <li>glossary for technical vocabulary (if needed)</li> <li>direct appeal to the reader <i>e.g. through rhetorical questions, interesting detail, relating to their experiences</i></li> </ul>	
5		<p><b>Granny Came Here on the Empire Windrush</b> Patrice Lawrence</p>	<p><b>Additional narrative</b> Write Granny's journey as a full narrative</p>	<p><b>Writing to Explain: Instructions</b> How to survive the journey</p>	

			<p><b>Setting focus:</b></p> <ul style="list-style-type: none"> <li>Describe the place, time and environment, including the social/cultural context</li> <li>Show how the setting effects the plot e.g. how obstacles/limitations create conflict to overcome</li> <li>Use relative and subordinate clauses to add detail about the setting and its impact</li> </ul>	<ul style="list-style-type: none"> <li>maintain the chosen level of formality throughout the text</li> <li>write instructions at different levels of formality, using appropriate language and style</li> </ul>	
6		<p><b>How to Live Forever</b> Colin Thompson</p>	<p><b>Alternative ending:</b> Peter reads the book <b>or</b> helps the Ancient Child</p>	<p><b>Writing to Argue: Discussion (Formal)</b> Should Peter read the book?</p>	
			<p><b>Dialogue focus:</b></p> <ul style="list-style-type: none"> <li>Split speech (<i>reporting clause in the middle of the direct speech</i>)</li> <li>Use dialogue to advance the action</li> <li>Include non-verbal details (<i>e.g. descriptions of what characters are doing</i>)</li> <li>Mix dialogue with actions (<i>e.g. coughing, laughing, eating etc.</i>)</li> <li>Balance dialogue with action</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>Title in the form of a question</li> <li>Present tense, third person</li> <li>Adverbs for quantity e.g. <i>several, few, much</i> and frequency e.g. <i>seldom, frequently, rarely, consistently</i></li> <li>Modal verbs and adverbs for possibility</li> <li>Formal, impersonal style</li> <li>Appropriate, subject-related vocabulary</li> <li>Reasons with evidence to support each point</li> </ul>	

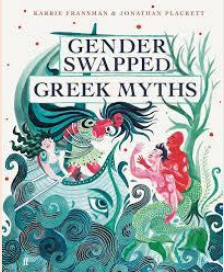


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				<ul style="list-style-type: none"><li>• Generic <i>e.g. politicians, protesters, pollution</i> and abstract nouns <i>e.g. greed</i></li><li>• Structural signposts <i>e.g. There are several reasons..., turning to...</i></li><li>• Simple structure <i>e.g.</i></li><li>• Opening statement of the issues and preview of the main arguments</li><li>• Arguments for with supporting evidence</li><li>• Arguments against or alternative views, with supporting evidence</li><li>• Final summary and recommendation/conclusion</li></ul>	
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	Text	Narrative outcome	Non-Fiction outcome	Poetry
1	<div data-bbox="286 252 510 338" style="border: 1px solid black; padding: 5px; display: inline-block; margin-bottom: 10px;">Year 6</div>  <p><b>The Giant and the Sea</b> Trent Jamieson</p>	<p><b>Innovation:</b> The Giant and the... (linked to a different climate issue- e.g. deforestation)</p>	<p><b>Writing to inform: Recount</b> Giant's diary GDS: contrasting diary entry from giant and from a member of the community</p>	Teachers' Choice
		<p><b>Setting focus:</b></p> <ul style="list-style-type: none"> <li>• Include elements/details of the setting that are unique</li> <li>• Interweave setting description throughout the narrative</li> <li>• Create atmosphere through the setting description</li> </ul>	<ul style="list-style-type: none"> <li>• use of passive voice and nominalisation to create a formal tone in impersonal recounts</li> <li>• possible adapting of chronology in fictional recounts through using flashbacks</li> </ul>	
			<p><b>Writing to Argue: Persuasion</b> Letter or speech from girl to the community to encourage them to turn off the machine</p>	
			<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• logical connectives e.g. <i>therefore, as a result, in conclusion</i></li> <li>• words and phrases to indicate concession e.g. <i>while it is true that, in spite of, despite this, however, still, nevertheless</i></li> <li>• evidence to discredit possible counter arguments</li> </ul>	

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2		<p><b>Gender Swapped Greek Myths</b> Karrie Fransman</p>	<p><b>Sequel:</b> Continue a Greek myth from the collection</p>	<p><b>Writing to Inform: Newspaper report</b> Linked to their Greek myth</p>	
<p><b>Character focus:</b></p> <ul style="list-style-type: none"> <li>• Portray characters by showing how other characters react to them</li> <li>• Share the protagonist's backstory where relevant to the narrative</li> <li>• Use dialogue to reflect the formality of the character e.g. dialect, colloquialisms, contractions</li> <li>• Use a foil as a contrast to the protagonist.</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• passive voice to avoid personalisation and maintain an appropriate level of formality</li> <li>• nominalisation to maintain formality</li> <li>• language of comparison and contrast e.g. <i>equally, both...and., similarly, just as...so does, in contrast, alternatively</i></li> <li>• description used to add precision</li> <li>• integration of other text types if appropriate</li> </ul>				
3	 	<p><b>The Phone Booth in Mr Hirota's Garden</b> Heather Smith &amp; Rachel Wada</p>	<p><b>New scene</b> Write a new scene for the middle of the story, developing Makio &amp; Mr Hirota's characters through dialogue <b>2 weeks</b></p>	<p><b>Writing to Explain: Instructions (Formal)</b> Tsunami survival guide <b>2 weeks</b></p>	
<p><b>Dialogue focus:</b></p> <ul style="list-style-type: none"> <li>• Split speech (<i>reporting clause in the middle of the direct speech</i>)</li> <li>• Use dialogue to advance the action</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• title (using why or how)</li> <li>• generic opening statement to introduce the topic</li> </ul>				

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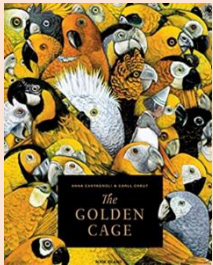
			<ul style="list-style-type: none"> <li>• Include non-verbal details (<i>e.g. descriptions of what characters are doing</i>)</li> <li>• Mix dialogue with actions (<i>e.g. coughing, laughing, eating etc.</i>)</li> <li>• Balance dialogue with action</li> </ul>	<ul style="list-style-type: none"> <li>• series of logical steps/phases, in chronological order</li> <li>• conclusion</li> <li>• present tense, third person</li> <li>• adverbs and conjunctions for time</li> <li>• technical language</li> <li>• diagrams/images/flow charts (if appropriate)</li> </ul>	
			<p><b>Sequel</b> Mr Hirota and Makio travel to the next town and build a phone booth for the local community <b>1 week</b></p>	<p><b>Writing to Inform: News bulletin</b> Phonebooth duo strike again! (Links to the sequel) <b>1 week</b></p>	
			<p><b>Plot focus:</b></p> <ul style="list-style-type: none"> <li>• Consider different types of conflict e.g. is the character in conflict with themselves, another person, nature, society?</li> <li>• Use foreshadowing as a way to engage or divert the reader</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• passive voice to avoid personalisation and maintain an appropriate level of formality</li> <li>• nominalisation to maintain formality</li> <li>• language of comparison and contrast <i>e.g. equally, both...and., similarly, just as...so does, in contrast, alternatively</i></li> <li>• description used to add precision</li> <li>• integration of other text types if appropriate</li> </ul>	

4		<p><b>Rose Blanche</b> Ian McKewan and Roberto Innocenti</p>	<p><b>Alternative ending:</b> Rose survives and meets up with the boy from the other side of the barbed wire once he has been released (gain info on his character from The Harmonica) <b>2 weeks</b></p>	<p><b>Writing to Argue: Discussion</b> Balanced argument: was Rose right to steal food to feed the prisoners?  WTS/Lower EXS: write one side of the argument <b>1.5 weeks</b></p>	
		<p><b>The Harmonica</b> Tony Johnston</p>	<p><b>Language features:</b></p> <ul style="list-style-type: none"> <li>Use the power of 3 to extend detail in sentences</li> <li>Use passive voice create empathy or suspense.</li> </ul> <p><b>Extension:</b></p> <ul style="list-style-type: none"> <li>Experiment with subject verb inversion (e.g. <i>Out of the sky came a terrifying beast.</i>)</li> <li>Develop figurative devices: allusion (e.g. <i>He had Herculean strength. It was a Pandora's box of horrors</i>) and extended metaphor</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>effective balance of both sides of the argument</li> <li>appropriate level of formality maintained across the whole text</li> <li>use of statistics and quotes to support points</li> <li>causal connectives e.g. <i>consequently, due to this, as a result</i></li> <li>passive voice e.g. <i>It can be argued that... it is thought that...</i></li> <li>nominalisation e.g. <i>the growth of pollution, the bravery of campaigners</i></li> <li>sentences building from the generic e.g. <i>most campaigners believe...</i> to the specific e.g. <i>Greta Thunberg, a 15-year-old climate change activist, argues...</i></li> <li>more sophisticated structure e.g.</li> </ul>	

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				<ul style="list-style-type: none"> <li>• <i>opening statement of the issues and preview of the main arguments</i></li> <li>• <i>first point, arguments for and against, both with supporting evidence</i></li> <li>• <i>second point, arguments for and against, both with supporting evidence</i></li> <li>• <i>next point etc.</i></li> <li>• <i>final summary and recommendation/conclusion</i></li> </ul>	
				<p><b>Writing to Inform: Letter</b>          Formal letter from Rose to her grandmother to inform her of the events taking place in her town</p> <p><b>0.5 week</b></p>	
				<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• <i>causal connectives e.g. consequently, due to this, as a result, therefore</i></li> <li>• <i>passive voice to create a formal tone e.g. Once the blood has been oxygenated...</i></li> <li>• <i>glossary for technical vocabulary (if needed)</i></li> </ul>	

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				<ul style="list-style-type: none"> <li>• direct appeal to the reader <i>e.g. through rhetorical questions, interesting detail, relating to their experiences</i></li> </ul>	
				<p><b>Writing to Argue: Persuasion</b> Speech from Rose to the local town, encouraging them to stand up against concentration camps <b>1 week</b></p>	
				<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• logical connectives <i>e.g. therefore, as a result, in conclusion</i></li> <li>• words and phrases to indicate concession <i>e.g. while it is true that, in spite of, despite this, however, still, nevertheless</i></li> <li>• evidence to discredit possible counter arguments</li> </ul>	
5		<p><b>The Golden Cage</b> Anna Castagnoli</p>	<p><b>Sequel:</b> Choose from one of the three options detailed at the end of the book <b>2 weeks</b></p>	<p><b>Writing to Inform: Recount</b> Contrasting diary entries from Valentina and the servants based on the same events <b>1 week</b></p>	
			<p><b>Character focus:</b></p> <ul style="list-style-type: none"> <li>• Describe characters' motives</li> <li>• Use noun phrases in apposition to emphasise aspects of characterisation</li> </ul>	<p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• use of passive voice and nominalisation to create a formal tone in impersonal recounts</li> <li>• possible adapting of chronology in fictional recounts through using flashbacks</li> </ul>	

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			<ul style="list-style-type: none"> <li>• Use the plot to reveal characterisation</li> <li>• Use dialogue to show the relationship between characters</li> <li>• Use a confidante where appropriate to reveal a characters' true feelings</li> </ul> <p><b>Dialogue focus:</b></p> <ul style="list-style-type: none"> <li>• Split speech (<i>reporting clause in the middle of the direct speech</i>)</li> <li>• Use dialogue to advance the action</li> <li>• Include non-verbal details (<i>e.g. descriptions of what characters are doing</i>)</li> <li>• Mix dialogue with actions (<i>e.g. coughing, laughing, eating etc.</i>)</li> <li>• Balance dialogue with action</li> </ul>	<p><b>Writing to Inform: Non-chronological report</b> Fictional bird of their choice from the book <b>1 week</b></p> <p><b>Features:</b></p> <ul style="list-style-type: none"> <li>• use of passive voice and nominalisation to create a formal tone in impersonal recounts</li> <li>• possible adapting of chronology in fictional recounts through using flashbacks</li> </ul>	
6		Alma Literacy Shed	<p><b>Retelling:</b> Rewrite the whole narrative and continue the story to include dialogue between Alma and a doll next to her on the shelf</p>	Final non-fiction piece depending on which type is lacking evidence	<b>The Final Year</b>

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			<p><b>Plot focus:</b></p> <ul style="list-style-type: none"><li>• Consider different types of conflict e.g. is the character in conflict with themselves, another person, nature, society?</li><li>• Use foreshadowing as a way to engage or divert the reader</li></ul>		
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