How to teach non-fiction writing

Compiled by Working Party Project Coordinator
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ACKNOWLEDGEMENTS

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Design by

Very special thanks to the teachers who participated in the working party and contributed to the production this guidance publication.

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Very special thanks also to Pie Corbett and Julia Strong for suggesting this working party and for their generous support and guidance throughout the year.

2009—2010

All the children’s names in this publication have been changed.
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- The Teaching Sequence for non fiction writing  - a model for planning
- Exemplar units of work written and annotated by teachers who used them
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- The Case Studies Pupils - impact of this approach on attitudes and attainment
- Teacher's Reflections
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- Glossary and Appendix
In March 2009 the Lewisham Literacy Team were delighted to be invited by Pie Corbett and Julia Strong to work with them trialling their approach to teaching non-fiction writing.

Lewisham Primary Consultants had been working closely with Pie Corbett since 2007 supporting schools in the use of his ‘Storymaking’ techniques as a key strategy for improving narrative writing. Storymaking” has been shown to have a significant impact on attainment. Pie described the approach to the teaching of non-fiction, that he had he developed with Julia Strong from the National Literacy Trust, as a ‘natural follow-up’ to his work on narrative writing so we were confident of it’s value to Lewisham schools.

The project was launched by Pie and Julia in July 2009 with a Lewisham -‘Talk for Writing across the Curriculum’ Year 5/6 Conference. After this conference, a working party was formed of seven Y5/6 teachers from six schools across the LA. Their brief was to:

- Investigate the impact on talk for writing across the curriculum* on attainment, attitudes and performance in writing especially with pupils at risk of under-achievement.
- Trial methodologies from training day, find out what works well and indentify practical tips for classroom work.
- Contribute to an end of project publication. This was to be a practical ‘what works well’ document that would support other teachers in adopting this approach to teaching non-fiction writing.

This is their publication. It contains an exemplification of the key elements of talk for writing across the curriculum, planning guidance and sample units of work. Although this publication was written by teachers working in upper KS2, members of the working party are currently working across KS1 and 2 and are convinced that these strategies are applicable across the primary age range. I trust you will find the useful guide to practice the teachers intended it to be.

*The term talk for writing across the curriculum is used to refer to the range of strategies introduced on the conference of that name.
THE FOUR KEY COMPONENTS of teaching non-fiction through Talk for Writing Across the Curriculum are:

**SECURING SUBJECT MATTER** – ensuring children become experts and enthusiasts in the topic

**IMITATION** - using a strong shared text as a model from which children internalise the key language features

**INNOVATION** – using the structure and language patterns of the model text for shared planning and writing in a new, but closely related, context,

**INDEPENDENT APPLICATION** – children independently writing that text type in literacy lessons and across the curriculum

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<tr>
<th><strong>SECURING SUBJECT MATTER</strong> - children need to become experts in the field so they are confident about what to write. Use a combination of techniques to develop expertise.</th>
<th><strong>IMITATION</strong> using a model text to internalise the key features of the text type to learn how to write.</th>
<th><strong>INNOVATION</strong> – on the exemplar text modelled through shared writing</th>
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<th><strong>INDEPENDENT APPLICATION</strong> – applying learning independently and across the curriculum</th>
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<td>Chose a theme that hooks interest - possibly using fiction or imaginary subjects such as giants. Children immediately become experts in the subject they have lots to write about.</td>
<td>Extensive experience of reading the text type and book-talk to develop understanding.</td>
<td>Showing the whole process</td>
<td>Generate ideas - children should already know a lot about the subject, now they need structured opportunities to select which bits to write about.</td>
<td>Children should always be ‘experts’ in their subject.</td>
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<td>Warming-up the imagination - mucking about with the ideas</td>
<td>The model text - teacher selects, or more probably writes, one incorporating the focus language and structural features</td>
<td>Push for best words and phrases, MAGPIE ideas and vocabulary from print and each other.</td>
<td>Make their text map to plan their writing. Retelling with learning partners</td>
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<td>Drama / role play, interviewing an expert, hot seating witnesses, freeze framing.</td>
<td>Text maps created to aid retelling.</td>
<td>Writing journals for child to record for future use ideas/vocabulary/ phrases they like.</td>
<td>Box-up their plan to organise their writing</td>
<td>Repeat the process. Children: Draw text map to sort ideas. Box up the text as a plan for writing. Rehearse with a partner. Reread to polish the text.</td>
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<td>Research</td>
<td>Communal retelling (with actions) to internalise the pattern of the text. Repetition through varying the organization - in groups or pairs through games such as Babble Gabble.</td>
<td>Learning Wall provides a visual reference point with text maps, boxed-up text, magpied words and phrases and shared writing.</td>
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<td>Art and modelling to stimulate discussion and provide a vehicle for children to shape and develop thoughts.</td>
<td>Games and role play - to support children’s use of language structures.</td>
<td>Use sentence and word games to develop sentence structures and vocabulary to use in their writing.</td>
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<td>Class outings and experiences, visitors to the school, artifacts and fascinating objects video and internet materials</td>
<td>Box the text into a grid name the paragraph / section headings</td>
<td>Dotted line for spellings - model never avoiding a good word just because you are unsure of its spelling</td>
<td>Make opportunities to review work in with partners at various stage of the process.</td>
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<td>Book talk and structured discussions in pairs and groups to investigate/develop the subject</td>
<td>Use colour coding on the model text to help children identify typical text features</td>
<td>Model reading the draft aloud and polishing - show that drafting is messy.</td>
<td>Support editing and proof reading by modelling the process with pupils work at mini plenaries.</td>
<td>Have exemplars on walls and screen</td>
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**USING THE KEY COMPONENTS TO PLAN A NON-FICTION UNIT OF WORK.**

At the end of the project, teachers in the working party wrote up ‘tips’ for colleagues on using this structure to impact on children’s ability to write good non-fiction texts. They also identified, what they felt to be, the most important elements. Each teacher wrote independently, but not surprisingly there was a high level of agreement in what they identified as key to making this approach work. These bullet pointed ‘tips’ are from the teachers’ evaluation notes.

**SECURING SUBJECT MATTER**

Using fictional themes for non-fiction writing helped to unlock creativity and to bring the learning alive. Children were confident about the content and this raised the quality of their language.
IMITATION

Choose a good exemplar text, one that will stretch the children and that uses all the language and structural features you want to focus on. You may well have to write this yourself.

Teach the children what a text ‘sounds like’ as well as what it ‘looks like’. For children to learn how the text-type sounds, ensure that the ‘tune’ of sentence structures, ‘gear changes’ between sections and interesting word choices are really obvious when reading the example text aloud.

Use text maps to guide children ‘Talking the text’. Children internalise a feeling for the language and structure of the text type through communal retelling supported by text maps and through games such ‘Word Tennis’, ‘Babble Gabble’ and ‘Professor Know It All’.

Having done a lot of oral storytelling with KS1 children, I was a little sceptical about getting Year 5 children to stand up and get really involved in expressive oral re-telling. How wrong was I!

‘Boxing-up’ the underlying text structure is key. Rather than starting with a checklist of text features, children dissect good models of writing, pulling out key features and discussing what makes it good, record this on a text box grid.

“Boxing-up works across all text types and genres. Making this a key component for all text analysis and planning for writing helped children feel control of learning as each text type could be dealt with in the same way.”

Don’t start writing too soon take time to ‘loiter around the text’ with book talk and role play to ensure children have internalised the text before writing.

Engaging themes will enabled children to internalise the features of non-fiction genres really quickly.

Give children access to quality texts, in addition to the model for writing, to capture their interest and excitement for reading and as models for the more able writers in the class.

INNOVATION

Know what you are going to write. Either involve children in planning the content of the shared writing or present them with your plan on a text map.

“Children quickly got into the habit of making and orally rehearsing a picture text map. Later, some of the stronger writers preferred to dispense with this stage, and go straight for the boxing-up”

Before shared writing, demonstrate using boxed-up grid as a model for planning.

Make shared writing a dynamic exchanging of ideas by knowing beforehand the underlying direction for the writing and the aspect you are going to get the children to feed ideas into and to create a ” buzz about”.

In a shared writing don’t deviate too far from the original model text so the children have maximum opportunity to ‘magpie’ the language and absorb one strong example of the genre.

During the shared writing use different coloured pens to emphasise the typical text features, such as connectives and paragraph openings, that you want children to focus on.

Maintain a dynamic display of words and phrases ‘Magpied’ from reading and from children’s own suggestions for writing. Ensure children have heard and used these words and phrases in talking the text and word and sentence games so they can use them selectively and with confidence.

Make sure you leave time to model how to polish and edit work. This can be demonstrated with examples of children’s work using the IWB or a visualiser in the plenary of a lesson or as a mini-plenary.

Children then use the modelled process to innovate on the text themselves.

INDEPENDENT APPLICATION

To impact on independent writing this sequence needs to be followed for all non-fiction text types and indeed elements are applicable to narrative too. With familiarity children become so used to looking out for the structure and language features in their reading, to boxing up a text plan and magpiewing good words and phrases that they have a generic skill to fall back on and are truly independent writers of non fiction.
Examplar Units of Work
Teaching Sequence
Year 5 - Explanation

Texts: ‘Monsters from the City’, ‘Monsters from Space/Sea/Country’ by Richard Parsons
Prior knowledge of ‘Flanimals’ by Ricky Gervais

Familiarisation with text type

Explanation genre

How the genre looks
- Use photocopies of life cycle pages of shared texts - Monster series by Richard Parsons - to identify purpose and key features of explanatory writing. Box-up the text
- Compare features and page layout from the different books and make a class list of these
- Display boxed-up text alongside key connectives.
- Identify how meaning is enriched by subordinate clauses within sentences. Play human sentences games, dropping in a clause to enrich meaning.

How the genre sounds
- Use the life cycles explanation from one of the Monster series for communal retelling to help children internalize the language patterns and text structure.
- Working in groups, create a freeze frame of a ‘Monster’ at three different stages of its life cycle. ‘Monster Expert’ presents the stages in the life cycle to the class using the shared text as a framework for the explanation.

Capturing ideas *
(becoming enthusiastic experts in the subject)

Subject Matter

Immersion in the texts Spend plenty of time engaging with the “Flanimal” text and enjoying it.

Teacher selects a Flanimal image and, with input from the children, invent an explanation of its life cycle. Create a text map with icons to aid communal retelling.

Give children a choice of ‘Flanimals’ to work from, in pairs or groups children invent a life cycle for their ‘Flanimal’. It must go through some form of metamorphosis so there is a process to explain. Record in diagrams, drawings and notes.

Drama Repeat the freeze frame activity but this time for their invented ‘Flaminal’ life cycle. ‘Flanimal Expert’ present the stages in the cycle - unfreezing each ‘stage’ to explain their part of the process and how changes are triggered.

Play ‘Professor Know-It-All with sentence openers to involve the reader :- “Have you ever thought about….”; ‘Did you ever wondered …”; ’So next time you see a …”; ”You’ll be surprised to know…”

Writing:
shared writing, guided writing, independent

SHARED –
Planning – using the text map, model boxing up a plan for an explanation of the life cycle of the Flanimal.
Shared write the text over more than one session.

After first session give children sections to generate ideas for in their journals, to magpie from in the next class session.

Reread and polish the text and decide on the most appropriate extra features to aid the reader.

INDEPENDENT –
Children use their drawing and notes to produce a boxed-up plan of their explanation text.

Sketch a draft of the layout with other supports for the reader.

With a talk partner present their idea, answer questions and edit and improve the plan.

Write and draw their own explanation text explaining the life cycle of their chosen Flanimal.

Writing across the curriculum

Write explanations of real creatures:- butterfly, frog dragonfly.

Use of ICT can be used to make an effective presentation of an explanation.

* This is not a linear sequence. ‘Capturing ideas’ can take place alongside, or even before, familiarisation with the text. The order needs to work and makes sense.
# The Oozlewump

The oozlewump is the largest member of the slug family indigenous to Europe. By the time it is a year old, this orange giant has reached the size of a football. Unlike the common orange slug the oozlewump has no antennae. It spends most of its life wallowing in warm, wet compost bins that it enters by flattening its body and wriggling under the lid. It is, in the main, a solitary creature, however in wet weather oozlewump is leave the safety of their bins to congregate in nearby parks and gardens. This is the only time oozlewump is mix with their own kind.

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<th>THE LIFE CYCLE</th>
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<td><strong>In early autumn, the female Ooozlewump lays her eggs in a protective mass of peachy foam so that they are protected from predators. Until recently it was thought that the foam was for insulation but scientists now know that each egg is inside its own foamy bubble.</strong></td>
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<tr>
<td><strong>Oozlewump's rely on autumn gales to blow the bubbles apart. When a bubble lands and bursts the baby emerges.</strong></td>
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<td><strong>The tiny creature starts life no bigger than a teardrop and that is also exactly what it looks like. It is almost transparent. Oozledrop is the correct term for this stage of the life cycle.</strong></td>
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<td><strong>The oozledrops slides away in search of a puddle where it will live for the next six weeks. The slime, grime and autumn leaves provides food for the young to double their body weight. In a dry autumn many oozledrops do not survive.</strong></td>
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<td><strong>During late autumn the ungledrop begins to develop a hard and extremely cold outer shell to protect it during the next stage of its development. It also changes shape to become longer and thinner. Before it becomes totally rigid, it must attach itself to the roof of a building where it will stay for the winter.</strong></td>
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<tr>
<td><strong>As winter sets in the oozlice – the term used for the chrysalis – becomes colder and harder. Inside the oozlewump is slowly developing and turning bright orange. It can be hard to distinguish an oozlice from an icicle which may be the reason children are warned against sucking on icicles!</strong></td>
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<td><strong>Arrival of the warmer spring weather causes the oozlice to melt. An adult oozlewump is emerges and plops to the ground. Once it recovers from the fall, it slips away in search of a nice warm compost bin in which to spend the rest of its days. If lucky in search for compost the oozlewump need never feel the cold again.</strong></td>
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Teaching Sequence
Year 6 – Journalistic Writing

Familiarisation with text type

How the genre looks
- Use a range of journalistic news stories to identify the key organizational and language features of journalistic writing. (See resources suggestions)
- Using 'Shocking Twist in Goldilocks Case' story children work in pairs text marking the journalistic features.
- Investigate features further:-
  - Notice the 5 W's – who, what, when, where, why - mostly answered in the headline or in the first two paragraphs of the article.
  - Create a word bank on IWB of key language phrases and connectives.
  - Play Headline Game - children to invent headlines for exciting/unusual photos.
  - Identify what makes a ‘good’ headline.
  - Investigate the impact of direct and reported speech.
- Box-up the text identifying paragraph/section headings

How the genre sounds
- Communal retelling of the report supported with a text map.
- Play 'babble gabble and 'word tennis' to help with internalising the retelling. Create class icons and symbols on IWB to use on 'story strings' as memory aids.

Capturing ideas *
(becoming enthusiastic experts in the subject)

Securing Subject Matter
Talk through how children could create a twist in traditional tale to write a newspaper report looking at another character’s point of view.
Model with another perspective on Goldilocks story: - Mother Bear suing for damage to her home; The education authority suing Goldilocks parents for not sending her to school.
- Hot seat the character and record interviews. Review with the class – how they could improve their questions?
- Journalist's Interviews. Teacher and TA model journalist interviewing the character illustrating the impact of open and closed questions on information gained. Children pair up to be interviewer and character.

Generating ideas for children innovating on the shared text.
- In groups children to generate ideas for newspaper reports on traditional story with a court case twist e.g. Wolf sues Three Little Pigs for injuries; Cinderella sues step-mother for housemaids knee; Troll sues Billy goats for trespassing.
- Paired up to conduct journalist’s interview of this character.
- Plan content onto a text map. Make a story string as memory aid for retelling.
- Practise retelling their own article to a partner or group, chdn give each other feedback and help with editing or improvement.

Writing:
shared writing, guided writing, independent writing

Shared Write the alternative Goldilocks news report
- Use boxed-up text plan from shared reading to model planning a newspaper report.
- Shared write the sections on 'Startling developments modelling the mix of shared and reported speech'.
- Push for best words – ‘magpieing’ from the original article to encourage use of journalistic writing.
- Edit and improve shred text - model how to rework sentences.
- Display exemplars on the learning wall.

Independent
- Children plan their news reports by boxing-up their text maps. Label paragraphs to help with structure.
- Write-up their own news reports.
- Publish these in ICT or draw up their own news report template. For this
- Review their writing against success criteria on learning wall

Application across the curriculum
HISTORY Newspaper reports can be used to explore events in the past and viewpoints on these.
GEOGRAPHY Writing a news report on a local issue

* This is not a linear sequence. 'Capturing ideas' can take place alongside, or even before, familiarisation with the text. The order needs to work and makes sense.
Shocking Twist to the Goldilocks Trial

Yesterday the jury in the notorious Goldilocks trial returned a unanimous guilty verdict to the charge against her of breaking and entering but not guilty on the additional charge of causing malicious damage.

Ten year old Goldilocks was arrested when the homeowners, The Three Bears, returned to find her asleep in their bed.

Goldilocks, who denied the charges, testified she had been lost in the woods and was only looking for an adult to help her when she entered the Bears’ home. However the court were informed that Goldilocks, who was described by a close friend as ‘a bit of a sleepy head, has a previous conviction for entered a home uninvited for a quick nap. The court heard that the accused went in to The Bear’s house through an unlocked back door and ate the food that was cooling on the kitchen table. She then broke a chair before climbing into the baby’s bed for a sleep.

Goldilocks, of Lower Woodsend, told the court she had no idea what had happened. She woke up terrified to find herself surrounded by The Three Bears and it took her a while to realise she wasn’t in her own bed, “I must have had blacked out or I might’ve have been kidnapped and drugged.” she said.

Yesterday, in his summing up, the a judge said he had no choice but to give a community service order to ten year old girl Goldilocks “ I am sending a clear message to anybody who thinks of entering a home uninvited - they will be punished!

However, in a startling development, Goldilocks has emerged from this case a celebrity. Her lawyer Mr Y. Awn has confirmed the girl’s determination to fight this conviction and to campaign for a change in the law. Her Facebook group called ‘Catch a Kip Anywhere’. has already got more than ten thousand members who boast of daring sleeps in unlikely places such as Buckingham Palace and Big Ben.

On leaving the court, Goldilocks announced her intention to sue the Three Bears and says she will ‘take them to the cleaners to get fair compensation’. Claiming to be suffering from post-traumatic stress disorder, she added ‘People should take care to lock their homes if they are going out and, if the houses are open, they shouldn’t leave dangerous stuff about. As a result of their carelessness I have a blistered tongue, a bruise at the base of my spine and regularly suffer nightmares about being chased by three hungry bears. Furthermore I have been cruelly victimised by the press who all took the Bears’ version of events as the honest truth. Well it isn’t!” Mr Y. Awn is said to believe that they a watertight case against Bears.

The bears refused to speak to our reporter. But last night, at the scene of the crime, a sign appeared on the front lawn warning …

‘Trespassers will be mauled and then eaten’.

What are your thoughts on this matter? If you think that Goldilocks is right to sue; text, email or write in to tell us your views.
Teaching Sequence
Year 6–Biography
Prior Knowledge: ‘Clockwork’ by Philip Pullman

Familiarisation with text type

Biography
How the genre looks – Text example - Prince Otto’s biography - written by the teacher. Box up the Prince Otto biography
Washing line of boxed-up paragraphs.

How the genres sound -
Whole class re-tell Prince Otto biography several times using story map.
Children re-tell in groups then in pairs. Make their own story maps

Capturing ideas *
(becoming enthusiastic experts in the subject)

Subject Matter – becoming experts
Spend time plenty of time engaging with the narrative. Give children time to explore their personal and collective responses to the story. Make story boxes to capture these.

Drama children in role as different characters in tavern and what they say about him.
Children given characters (from book and made up e.g. his school friend, nurse, tutor etc.)

Draw pictures of the character with feelings/actions/thoughts/ what other people say about him.
Paintings of Dr Kalmeinus

Hot-seat the character, write a school report for him.
Teacher in role as his teacher children ask questions

Drama and recording a scene involving Dr K and …using Flip cameras

Writing:
shared writing, guided writing, independent writing

shared –
Show teacher’s example of boxed-up Prince Otto biography and use to plan biography for Dr Kalmeinus.

Shared write of first paragraph using shared boxed up plan.

Children write the rest of Dr Kalmeinus biography using all resources on learning wall (Prince Otto model, text maps etc

Editing and improving using visualiser to share childrens writing

independent –
writing of famous person biography

Group work researching a famous person, making notes then re-telling and making text maps

Box up ideas for biography
Include own choice of sentence signposts and grammatical structures.

Write up famous person biography

Edit and improve

* This is not a linear sequence. ‘Capturing ideas’ can take place alongside, or even before, familiarisation with the text. The order needs to work and makes sense.
Biography of Prince Otto

Shared text
Most people are aware that Prince Otto ruled the Kingdom of Heidelberg from 1523 to 1553. He was an enthusiastic and noble prince who cared passionately about his people and family.

Prince Otto was born in Glockenheim on 23rd January 1500 and was the only surviving child of King Englebert and Queen Gertrude.

Unfortunately, both his parents died in a hunting accident which meant Prince Otto became King at the age of 20. Luckily, he fell in love with Princess Mariposa (one of the most beautiful women in Heidelberg) and they married and had a child named Florian.

Sadly, when his son was 10 Prince Otto died after brain contusion. He had been out hunting, yet his love for his son kept him alive until he returned to the castle.

Without a doubt, he is remembered fondly by his people as a confident and competent King who enjoyed hunting and collecting shields. His cousin described him as ‘a charming fellow who would put the dynasty above his own life’.

Independent text by David

You would be surprised to know that Dr Kalmamias was never born this was made. There are many debates about who made him and why he was so interested in clothes. It is unknown that Doctor Kalmamias is a human being.

Unfortunately, he never had friends, he was always lonely. However, this made him the smartest boy in the class. Many children were jealous of him. His teacher always known as the smartest boy.

It is possible that Doctor Kalmamias was never married (he was looked alone). Although he was a strange man he was still a nice man by selling people his many people always wondering why does he wear the same clothes? That is a mystery.

Prince Otto said he’s remember him as a helpful man. Even though his was a mysterious man his not bad.

Applying the learning
Biography is quite a tough text type to get inspired about but starting from a fiction text really helps to fire up the children’s imaginations. Any good quality text could be used and when children had a free choice writing activity in a later unit (Poetry—Locomotion Jacqueline Woodson) many chose to write biographies and autobiographies of Lonnie or his sister).
**Teaching Sequence**

**Y6 Discussion Text**

**Prior Knowledge fairytales**

**Familiarisation with text type**

**Persuasion genres**

*How the genre looks*

Text example - Should Little Red Riding Hood be grounded for not listening to her mother? - written by the teacher.

Box up the text

Cloze activities from Pie resources but adapted

*How the Genre sounds*

Whole class re-telling of Little Red Riding Hood discussion text. Children re-tell in groups then in pairs. Make your own story maps.

**Capturing ideas**

Some activities from this circle can be used before ‘Familiarisation with the text type’ occurs.

**Subject Matter**

‘Red Riding Hood’ and ‘Goldilocks’

It was Book Week and the class had been working with Reception telling them stories, doing artwork and drama related to Fairytales. My Y6 pupils were already experts in the subject matter, their interest and enthusiasm came from this context.

Hot seating characters (did this with Reception which the Reception children loved but my class found a challenge as the younger children kept asking the same questions.)

Text maps on big paper with chalk in outdoor area, puppets used, a 3D map made with junk modelling.

**DEBATES**

- Group debates with discussion topics provided in boxes.
- Children make own questions for debate.
- Children plan a debate chosen by a partner (fairytales theme)

Groups collaborate on conclusions for are ‘all of the women in fairytales portrayed as weak?’

**Writing:**

shared writing, guided writing, independent writing

**SHARED –**

Referring to boxed-up text example plan and shared write a discussion of ‘Should Big bad wolf go to prison?’

**NDEPENDENT –**

After watching http://www.bbc.co.uk/learningzone/clips/uniform-vs-non-uniform/6874.html

Children plan and write a Goldilocks debate.
Goldilocks debate

Should Goldilocks be fined for causing too much stress for the Bear famille? This is a much discussed topic now that it has been on the news about the break in by Goldilocks, a small girl.

Many people have argued that Goldilocks should have to pay money to the Three Bears as now Baby Bear has to have counselling. Unbelievably, she ate their food, broke their possessions and had the cheek to then take a rest in baby bears bed. It has been suggested that this is absolutely unacceptable behaviour and she needs to be punished before she makes another family suffer too.

On the other hand some have disputed this argument and said she is only a small child who can not be responsible for her own actions, instead her parents should have to go to court and pay money for this. Also, to behave like this she must have problems which need to be investigated as no children are really all bad!

In conclusion, I strongly disagree with the people who say Goldilocks should be punished but do think her parents need to be questioned about the matter.

By Dylan Axel Alligue
Discussion shared model to learn

Should Little Red Riding Hood be grounded for not listening to her mother?

Many people argue that LRRH should be grounded by her parents because she did not keep to the path. Additionally, she ate some of the delicious cakes which her mum had baked. Furthermore, she spoke to a stranger (the wolf).

On the other hand, some people believe that LRRH was the victim of neglect, as her parents forced her to cross a dangerous forest.

Moreover, it has been suggested that she ate the cakes as she was on the edge of starvation. Indeed, there is the argument that states that LRRH only spoke to the wolf as she was so lonely!

Having considered all the arguments, I believe that whilst not listening to parents should normally be punished, on this particular occasion LRRH has already suffered enough and should not therefore be punished.

Child’s Writing

How to trap an Ogre

Are you kept awake by stories of ogres? Do you have no one to tell them? Here’s a step by step instructions and ogres will be no more!

1. **You will need:** 2 fir cones, 1 small bush and a piece of meat
2. How to do:
   1. First build a little bridge under the bushes, then place the fir cones on each side of the bridge. Put the meat in the middle.
   2. Next dig a hole in the mud under the bridge big enough for an ogre to lie in.
   3. As the ogre is eating the meat, have a friend put the brush over the bridge. Make it look pretty!
   4. Hide and wait for the ogre to come out and mix with the bushes.
   5. Now the bridge will collapse and the ogre will fall in the hole.
   6. Quickly cover up the ogre in the hole with small branches.

Warning! Ogres are mean eating as well so make sure the ogre cannot see you when you hide.

I ignore ogres. Why? Want to be safe? Stop it. Trick them. Never believe anything they say! Make sure you don’t walk over the bridge or you will be stuck in there too.
Teaching Sequence
Y5 Instructions
‘Dragon - A Pop-up Book Of Fantastic Adventures’

Familiarisation with text type

Instructions genres

How the genre looks—
Recap prior knowledge
Text example of instructions for (written by the teacher) used to discuss the features of ‘good’ instructions.
Box-up into sections and discuss as a planning model
Work with children to develop a success criteria for ‘good’ instructions

How the genre sounds.
Communal retelling of the shared instruction text for Capturing St Augustine’s Dragon use actions to help internalise language and structure.

Capturing ideas
Some activities from this circle, will come before ‘Familiarisation with the text type’ occurs.

Subject Matter
Spend time with children getting involved in ‘Dragon - A Pop-up Book Of Fantastic Adventures’

(Any Dragon Fiction Text would work, but the more visually exciting the better!) Having it available for Guided and Independent reading.

Questions to generate ideas, speculation, imagination about dragons.

Capture the imagination — a dragon is on the loose.

Children ‘design’ their dragon - draw, paint and make models of it.

Paired talk and feedback to larger group on how to capture a dragon.

Writing:
shared writing, guided writing, independent writing

SHARED –
Using IWB image to inspire shared write a whole class version of catch a dragon instructions.
Model boxing up a plan and using this.

INDEPENDENT –
How to capture an Ogre (or Goblin, Alien etc.)
Children draw their own Ogre
Boxing Up:
Children box up their ideas and key words
Talk:
Talk through their plan with partner.
Write –up and edit sharing children’s writing using visualiser
Review against success criteria.

Cross curricular application
ICT: How to use Fireproof Armour
RE: How to be a Friend of God
Science: How to Plant a Seed
History: How to Sweep a Chimney

Sentence Games
Pie Corbett’s ‘Drop In’ Game
(Creating powerful sentences)
How to capture a dragon

Are you afraid to sleep at night? Are you terrified whenever you hear the roar of a dragon? But, are you also capable of real bravery? Then do not worry, there is a solution, help is at hand. Follow these instructions and you will capture that dragon.

You will need: a very large portion of poisoned meat, a reinforced wire net, a strong metal cage, fire-proof armour, a sharp sword and a shield.

How to capture your dragon. (you will need to locate the dragons lair before starting this procedure)

1. First dress yourself in your fire-proof armour, be warned this will feel rather heavy.
2. Next arm yourself with your sword and shield.
3. Now place the net just outside the entrance to the dragon’s lair.
4. Position the poisoned meat on the centre of the net.
5. Then wait. Tempted by the delicious smell, the dragon will emerge and eat the poisoned meat. Immediately it will fall fast asleep.
6. Finally, when it is safe, tie up the net and haul the dragon into the metal cage.
7. Padlock the cage and your dragon is caught!

You will notice the armour, sword and shield were not used. They are however essential equipment in case the dragon wakes during the capture.

WARNING!
Take care to lock the cage carefully as dragons have known to escape!
Teaching Sequence
Year 5 – Persuasive Writing
Prior Knowledge: Narrative Poetry Unit 2 - The Highwayman by Alfred Noyes

Familiarisation with text type

Persuasion genres
How the genres look – generic text examples written and adapted by the teacher. Language for point of view etc and structural features pointed out to the children for the following four text types:
- a ‘wanted’ poster
- a newspaper report
- a property for sale advertisement
- a period drama DVD blurb

How the genres sound - teacher reads examples aloud, modeling the sound by emphasising particularly interesting words and the ‘tune’ of the sentences, as well as marking ‘gear changes’ between sections.

Capturing ideas
Some activities from this circle, can be used before ‘Familiarisation with the text type’ occurs.

Subject Matter
Inventing plausible details about minor characters through brainstorm, paired discussion and small group role play.

Hot-seating to find characters’ feelings about each other; hot-seating the soldier who shot the highwayman.

Role play - estate agent and buyer telephone conversation.

Writing in role – difference between Tim and the Highwayman’s ability to articulate their deepest feelings to Bess, in a love letter.

Research - ask/become an expert on local history (Brockley Jack Public House, Shooters Hill), rumour, old maps, law and order in 18th century, find images on the internet.

Developing ideas from the ‘world’ of the Highwayman - children draw on the class research and experience of the subject matter and discuss how this links to the four persuasion text types. Children embellish, adapt ideas, create new ideas around the subject.

Writing: shared writing, guided writing, independent writing

SHARED – Highwayman context
Show teacher’s example of each persuasion text type in the context of the Highwayman.

Box up a similar example together and share write the contents of each section using the teacher’s example as a model. Include magpied words. Refer chdn to class collection of generic text type magpied words and Highwayman-specific magpied words.

Include sentence signposts and grammatical structures when share-writing the class text.

Edit and improve by re-reading the share-written example, pausing around words that could be improved. Try out different sentence structures and starters orally. Chdn jot down their re-worked sentences and

INDEPENDENT – Highwayman context
Box up ideas for own version of each text type, then write the contents.

Include own choice of magpied words from the class collection, thesaurus, memory, ask a partner for a word.

Include own choice of sentence signposts and grammatical structures.

Edit and improve by continually re-reading own text to keep a sense of the ‘flow’. Pausing around words that could be improved. Try out different sentence structures and starters

Word
Magpie interesting words from the teacher’s Highwayman examples and display for class to use. Push for the

Sentence
Oral sentence invention in pairs to hear the ‘tune’ of the sentence structure, and have ownership.

Quick-write sentences, using grammatical structures found in the generic text examples. Gather sentence signposts from the text types and then chdn “write a sentence starting with….”

Overall structure of each genre
Boxing-up each genre – named paragraph/section headings, jotting in ideas for each

Whole class polishing
Display anonymous child’s writing on the IWB and class note what features they like, and suggest areas for

Overall structure of each genre
Boxing-up each genre – named paragraph/section headings. Use ideas for the
This historic 1967 BBC adaptation of Emily Bronte’s romantic masterpiece stars Ian McShane (*Deadwood* and *Lovejoy*), and is available on DVD for the first time ever! *Wuthering Heights* is a heart-rending story of unrequited love and sibling rivalry. When the dark, brooding orphan boy Heathcliff enters the Earnshaw household at Wuthering Heights he is at first shunned by his step-siblings, Catherine and Hindley. Catherine’s feelings toward Heathcliff soon change, however, and the two fall deeply in love, but Hindley’s rivalry with Heathcliff only deepens with time. When Hindley eventually inherits the estate, he treats Heathcliff as little more than a servant, and when Catherine later marries a neighbouring landowner, who can offer her social advancement, Heathcliff’s humiliation is complete, and he charts a course of revenge that will have tragic consequences for everyone.

*The Highwayman* is Alfred Noyes’ gripping tale of undying love between two unforgettable characters.

When Tim the ostler (Richard O’Brien) is shunned by beautiful black-eyed Bess (Vanessa Hudson), and discovers that Bess loves the Highwayman (Johnny Depp), he plots to get rid of him for good. But Tim’s revenge doesn’t go to plan, and triggers a chain of events that ends in tragic consequences. *The Highwayman* is a rollercoaster of unrequited love, betrayal and treachery.

The Highwayman is a gripping tale by Alfred Noyes that will keep you on the edge of your seat.

This is breathtaking passionate romance film between the highwayman (Daniel Craig) and the beautiful black eyed Bess (Natalie Portman). When Tim the ostler (Richard O’Brien) realises this, he plots to get rid of the highwayman for good. But his plan backfires and causes a tragic consequence…

 País de origen: UK

Auditado por: The British Board of Film Classification

Duración: 105 min

Distribuido por: BBC Video

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**Rating:** 4/5

18+

Contains major violence and strong language
**Newspaper report—text example (written by the class teacher)**

During a ferocious gun battle at dawn yesterday, notorious highwayman, Jack Law, the scourge of innocent travellers, was finally shot down on the highway by brave King George's men.

Law, 32 years old, charged towards King George's men brandishing pistols, as they rested whilst on the way back to their barracks. With his typical lack of regard for human life, Law confronted the soldiers in a shoot out. Despite being caught unaware, King George's men leapt to their feet, not even thinking about their own safety, took aim and brought the robber down.

The fatal shot was fired by soldier, William Knightly. "We've waited a long time for this moment." Knightly added, "At last, we can reassure the people that they are safe from the threat of danger that this highwayman caused. It's an honour to do our duty and keep the public safe from harm."

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**Newspaper report – individual child’s finished text**

**SUNRISE GUN FIGHT**

During a vicious gun battle at dawn between the ruthless Highwayman Bob Villain and the courageous King Georges men, Bob Villain has finally been shot down by the brave James Good.

Villain, 27 years old, galloped towards the gallant soldiers, shooting all over the landscape. Then the brilliant James Good pulled out his musket and blasted the evil highwayman into oblivion. Villain took his last breath and dropped dead on the highway.

After shooting Villain, James Good said, “Yes, finally I got him! It feels great to service the community by getting rid of a terrible threat.”
### Property for Sale—one of several text examples examined

<table>
<thead>
<tr>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The ground floor area is spacious and of good quality but in need of refurbishment. It is understood that there is a concrete floor with a modern suspended ceiling above (however a full inspection could not be carried out). The current seller indicates that the business originally traded as a restaurant and take-away on the ground floor. The services including kitchen and office areas are still there, however by removing any stud framework/partitioning wall the vendor believes that the front and rear could be incorporated into a large restaurant area or alternatively for office use. Those inspecting considered it suitable for a variety of businesses/uses. Additional outbuildings may be available by separate negotiation either for sale or lease (ideal for food manufacture/processing). Adjacent parking may be available by separate negotiation.</td>
</tr>
</tbody>
</table>
| **Price:** £195000.00  
**Location:** 11-13 Main Street, Little Bredy |

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### Property for sale – individual child’s finished text

This child combines a local Brockley Jack Public House myth with the idea that Bess’s father was implicated in the highwayman’s activities.

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### Pub for sale

<table>
<thead>
<tr>
<th>Pub for sale</th>
</tr>
</thead>
</table>
| Asking price: £4321  
Very spacious rooms, with beautiful views of the river and gardens. Big barn that could easily be converted into another spacious room. There is a horse stable and a horses’ plough. Large basement also could be used as another cosy room. Best pub ever last year.  
**DO NOT TRY AND KNOCK THE BASEMENT WALLS DOWN.** There are definitely no secret passages. The previous owner was in no trouble what so ever.  
**Location:** Brockley Road, Brockley |
WANTED POSTER — text example

War Department, Washington, April 20, 1865,

$100,000 REWARD!

THE MURDERER

Of our late beloved President, Abraham Lincoln, IS STILL AT LARGE.

$50,000 REWARD

Will be paid by this Department for his apprehension, in addition to any reward offered by Municipal Authorities or State Executives.

$25,000 REWARD

Will be paid for the apprehension of JOHN H. SURRETT, one of Booth's Accomplices.

$25,000 REWARD

Will be paid for the apprehension of David C. Harlot, another of Booth's accomplices.

LIBERAL REWARDS will be paid for any information that shall lead to the arrest of either of the above-named criminals, or their associates.

All persons harboring or assisting the said persons, or aiding or assisting their concealment or escape, will be tried as accessories to the murder of the President and the attempted assassination of the Secretary of State, and shall be subject to trial before a Military Commission and the punishment of death.

Let the stain of innocent blood be removed from the land by the arrest and punishment of the murderers.

All good citizens are exhorted to aid public justice on this occasion. Every man should consider his own conscience charged with this solemn duty, and not another night nor day until it be accomplished.

EDWIN M. STANTON, Secretary of War.

DESCRIPTIONS.—Booth is Five Feet 7 or 8 inches high, slender build, high forehead, black hair, black eyes, and wears a heavy black moustache. John H. Surratt is about 5 feet, 9 inches. Hair rather thin and dark; eyes rather light; no beard. Would weigh 160 or 180 pounds. Complexion rather pale and clear, with color in his cheeks. wore light clothes of fine quality. Shoulders square; cheek bones rather prominent; chin narrow; ears projecting at the top; forehead rather low and square; hair blond. Parts high in the right side; neck rather long. His lips are firmly set. A slim man.

David C. Harlot is five feet six inches high, dark hair, dark eyes, rather heavy, full face, nose short, hands short and fleshy, feet small, instep high, round bodied, naturally quick and active, slightly closes his eyes when looking at a person.

NOTICE.—In addition to the above, State and other authorities have offered rewards amounting to almost one hundred thousand dollars, making an aggregate of about two hundred thousand dollars.
Wanted

Jimmy the highwayman

THE MURDERER

Wanted for robbing King George and robbing nearly all the rich people in the country AT GUN POINT. He is 5 foot 9, he has beady eyes, a long moustache, hairy arms, and very small feet. He has a big nose, prominent chin, and long hairy legs and walks very slowly.

IF CAPTURED, £500 REWARD.

If you are a loyal citizen you will work tirelessly to bring down this underhand criminal.
The case study pupils
The case study children

Two or three case study pupils were selected by each teacher at the start of the project. By focusing closely on these pupils the teachers were able to gain an in-depth understanding of the impact of the project on both the quality of these children’s writing and their engagement in literacy. In total qualitative and quantitative data was collected on 21 pupils spread across seven classes in six schools. Of these, two moved schools and could not be followed through into the final term assessments.

It was decided that the case study children should be those regarded by their teachers as at risk of underachieving but not having any significant SEN in literacy. Their entry level attainment data ranged from 2B to 3A.

At the start of the project, the majority of the focus children were described by their teachers as “coasting”, “hasn’t achieved potential”, “only likes story writing”, “lacks confidence” or “reluctant writer”. However there were four pupils who were selected because their teachers wanted to monitor the impact of the approach in supporting the writing development of EAL pupils.

Pupils interviews

Teachers interviewed their case study pupils at the start of the project to learn about their perceptions of themselves as writers. In response to questions about enjoyment of writing, more children said they enjoyed it than not. However these answers were in the main, a simple unexplained yes or no. Where detail was given about negative responses, it was often to do with transcription whereas positive explanations were often about liking writing stories, being able to make things up and having their own ideas.

Pupil perception interviews were also carried out mid project. By the midterm interview all who initially claimed not to like writing or gave non committal answers – “sometimes”, “kind of” – had become definite a yes. When talking about when they do their best writing most answers were more explicit and often referred to the strategies being trialled e.g. “when I’ve planned it well”, “when I know what I want to write”, “when we’ve done a shared write”.

Interestingly, but not specifically related to this project, a recurrent theme from pupil interviews was liking a writing environment where they would not be distracted, this was the reason some gave for preferring writing at home.

The children’s final word

It helped me to memorise it, and drawing the pictures was fun. Usually, I don’t enjoy writing but with this we got to act out and learn in a fun way. Now I know what the writing should sound like, I can write about anything.

Sunil

Now my writing is high standard because I can organise properly and it doesn’t jump around. I remember the shared one and that helps to sort it in my head.

Linda
Measuring Progress through Attainment Data

By focusing closely on a few case study pupils teachers were able to closely monitor whether the changes they made to their planning and practice resulted in an improvement in the quality of children’s writing. In addition to pupil interviews and teacher observations, National Curriculum writing attainment data was collected for these pupils at three points during the project; entry data, mid project levels and end of year data.

In all we collected attainment data on 21 children from seven classes in six schools. So, whilst each teacher monitored a small numbers of pupils, across the whole project patterns emerged are informed by a wide evidence base.

The table recording the pupils sublevel progress during the project shows:-

- Every child made progress in writing attainment and for only one child was this less than nationally expected progress. Five children made the expected progress of two sub levels over the year. For all other case study pupils their progress was greater than national expectations.
- The average progress was 3 sublevels (one whole national curriculum level) during the year and a third of the children made four sub levels progress.
- Particularly noticeable is the accelerated progress the children made in the early part of the project. The mid project data shows average progress already in excess of national expected progress for a whole year. This suggests that the teaching strategies had a very quick impact on ‘turning around’ the writing attainment of these pupils who had been identified by their teachers as being at risk of underachievement.

<table>
<thead>
<tr>
<th>Pupil</th>
<th>Entry level</th>
<th>Mid project level</th>
<th>Sub level progress</th>
<th>End of project data</th>
<th>March -July progress</th>
<th>Overall Progress data</th>
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<tbody>
<tr>
<td>LINDA</td>
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<td>+2</td>
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<td>+1</td>
<td>+3</td>
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<td>4B</td>
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<tr>
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<tr>
<td>EUEN</td>
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<td>4C</td>
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<td>4C</td>
<td>+2</td>
<td>4B</td>
<td>+1</td>
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</tbody>
</table>

Total 21 Pupils

- Sub level progress (SLP) September to March 21 pupils
  - 6 +3 SLP
  - 12 +2 SLP
  - 2 +1 SLP
  - 1 SLP
  - 28.5% +3 SLP
  - 57.1% +2 SLP
  - 9.5% +1 SLP
  - 4.8% SLP
  - AVERAGE = +2.1 sub levels progress in 6 months

- Sub level progress (SLP) March to July 19 pupils
  - 1 +3 SLP
  - 8 +2 SLP
  - 1 +1 SLP
  - 7 SLP
  - 5.3% +3 SLP
  - 15.8% +2 SLP
  - 42.1% +1 SLP
  - 36.8% SLP
  - AVERAGE = +0.9 of a sub level progress in 5 months

- Total sub level progress (SLP) data 21 pupils
  - 7 +4 SLP
  - 6 +3 SLP
  - 7 +2 SLP
  - 1 +1 SLP
  - 33.3% +4 SLP
  - 28.5% +3 SLP
  - 33.3% +2 SLP
  - 4.8% +1 SLP
  - AVERAGE = +3.2 sub levels progress in 5 months
A closer look at impact through case study pupils/

Grace was selected as a case study pupil by her teacher as at risk of underachieving. The teacher’s own perceptions of Grace as a writer at the start of the project were:— “Although a keen writer, Grace only likes story writing and has a passion for creating story characters. She openly admits she doesn’t like any other type of writing.”

When collecting baseline data the teacher asked the children to do a ‘Braindrain’ to the question “What do you think of when you hear the word writing?”

![Image of a brain with writing and related items]

The teacher’s assessment is clearly supported by Grace’s Braindrain.

The entry level writing sample ‘Fantastic Facts about Foxes’ also illustrates Grace’s strong inclination to slip into a story writing mode.

```
Fantastic Facts about Foxes

Part 1

I love Foxes. Do you? Foxes are very intelligent creatures but sadly they are not liked by lots of people. They are actually very fluffy and cute. They also like to eat other animals. I love Foxes. 

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WHALES

Have you heard a Sputtering sound in the night? Maybe it was a whale! A whale is an oceanic mammal. They live in the Pacific, Atlantic ocean. Scientists say they gather good in the summer. 

Did you know that whales used to live on land 65 million years ago? Unfortunately their back legs disappeared and into whales! 

Interestingly, when whales were born they were born with fur. Typically, the male whale is either light grey or black, and their females whale is grey or blue. Whales still have hair but not as much like when they were born. 

Whales’ favourite food are Herring, Sturgeos, Seaweed, squid and krill (another word for krill in plankton). 

Amazingly, whales travel in pairs or schools up to 100. One whale can travel up to 54 mph. Usually, whales today inhabit cold waters deeper than 1000 m. 

Whales are very warm-blooded. Did you know that whales have a life span for about 25 years? 

There are two different types of whales: the blue whale and the Bottlenosed Whale.
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Progress of Kai Ying an EAL case study pupil

At start of project when Kai Ying. was asked about her writing, she focused on handwriting and punctuation. “When I write stories, my handwriting is OK.”

The writing she was most proud of was a story she had written at home.

Her non-fiction writing was characterised by stilted simple sentences-

‘The Moon is a huge ball of rock and metal. There is no weather on the Moon. There is no rain on the Moon.’

At the end of the project, she talked more about the content and organisation of her writing. “I’ve improved how I organise my writing. I still like writing stories best, but I know to write good explanations and things as well.” She was proud of, “All my writing in school.”

Kai Ying responded enthusiastically to the communal retelling of texts, used the boxing up of the text structure very effectively when organising her writing and her sentence structure in writing across curriculum improved significantly.

Her mid project writing sample from her diary of a child in a Victorian workhouse -

‘I refused to do my work, because I was tired and scared of losing my finger in the machine. So guess what happened next? I was beaten badly. I was not allowed either dinner or supper. That wasn’t my only punishment.’

Kai Ying made two sub levels progress overall, but in some genres she made a whole level improvement. More importantly, I feel she finished Year 5 poised to make accelerated progress and had a much clearer idea about how to approach writing across the curriculum.