

English planning and resources

Planning and Resources

School -

Year group (s) – 5

Teacher –

Text – Cosmic Disco

Term – Summer 1

Overview – original

Half term (blocks of 6 weeks allow for most terms to have an assessment week or collapsed curriculum week)							
Su1	POR 1 – read and perform when colours spoke – research Grace Nichols – tell me grid – learn poem	Look at language and text features used in poem – SPAG discuss how they persuade – onomatopoeia recap	POR 2 Shared write a verse for orange together – think imagery and persuasion Watch <u>audio</u> perform poem and different techniques for different verses – perform orange verse	Plan own verse – POR Write own verse from plan	Perform own verse with instruments – record and evaluate language choice and impact	Cosmic Disco by Grace Nichols, illustrated by Alice Wright	Poetry – 3 weeks – nature poem
Su2	POR5 – tell me Winter Trees – shared writing own verse from clear structure	Watch GN read Hummingbird poem – show clips of hummingbird movement – recap flowering plant life cycle and words used in the poem – perform poem in movement	POR7 – watch Northern lights – listen to poem Aurora Borealis – respond through art	POR 8 – listen to Sky Artist – go outside and lay looking at the sky – respond through art – Tell me grids	SPAG homophones – link to nature – weather / whether		
Su3	POR 9 – look at painting and listen to GN read poem – <u>software and podcasts</u> – tell me grid	POR 10 – share 3 poems and ask children in groups to perform and then rotate poems so all have read and performed all 3 – children to evaluate performances with shared success criteria	POR 12 – share Sir October and Lady October – look at language and text features – SPAG recap personification – learn model text	Plan and write own poem based on model text – sir autumn or sir spring or sir summer	Edit, improve and review – perform own poems in pairs as sir and lady – record and evaluate own performances		
Su4	Read poem Cosmic Disco – discuss scientific words used – use dictionary to write definitions of meaning – tell me grid – read model text of non-chronological report on space station – learn	Identify text and language features Look at use of parenthesis – <u>commas</u> brackets dashes in model text – explain parenthesis – practise – SPAG	Look at use of model text and compare with narrative text – discuss which punctuation is more appropriate for each text SPAG – parenthesis commas for <u>paratitue</u> brackets for scientific explanations dashes for informal notes	Look at model text and use of verbs that have a root of adjectives – practise – SPAG adjectives into verbs suffix (<u>ly</u> , <u>ate</u> , <u>ss</u>)	Shared writing – model planning a non-chronological report – thinking about title – what content is needed – questions that need answering – facts to gather – where parenthesis would be needed – what pictures would be effective and why – captions to explain etc.		Non-chronological report on space
Su5	Shared writing Model researching the chosen topic from plan in previous lesson – how to select information – check for validity – use bullet points to make notes – children to research own aspect of space for own choice	Shared writing model how to write a paragraph for non-chronological report from plan – emphasising parenthesis use for effect – choice of verbs Children write a paragraph of their own from notes / research	Shared writing model how to write a paragraph for non-chronological report from plan – emphasising parenthesis use for effect – choice of verbs Children write a paragraph of their own from notes / research	Shared writing model how to write a paragraph for non-chronological report from plan – emphasising parenthesis use for effect – choice of verbs Children write a paragraph of their own from notes / research	Edit, <u>revise</u> and improve – model putting the complete text together and using headings for ease of access to information/ use of <u>IT</u> (hyperlinks to key websites) / remind order not important as non-chronological – recap cohesion within paragraphs but		
Su6	Listen to Lady Winter's Rap – discuss settings being described – tell me grid – read model text of a setting description from Artic to start a story – learn -	Identify language and text features from model text – <u>SPAG</u> focus subject verb agreement	Research areas in world – <u>Amazon</u> , <u>chaco</u> or rainforest / Antarctic / Sahara desert for ideas – creative art work imagine own planet setting (link to Dune text <u>books</u> for setting description to open story)	Write own setting description for imaginary planet as an opening for new story	Edit, <u>revise</u> and improve – class display of settings and use of ICT to enhance description		Setting description

Writing outcomes and SPAG focus

Writing outcomes

- * Poetry – nature focus
- * Non-chronological report
- * Setting description

SPAG focus

- * Relative pronouns
- * Onomatopoeia
- * Personification
- * Homophones
- * Parenthesis – brackets commas dashes
- * Adjectives to verbs – suffix ify ate ise
- * Subject and verb agreement

Please read POR in full

* <https://clpe.org.uk/system/files/2021-11/Cosmic%20Disco%20TS.pdf>

Genre objectives and NC objectives

Report Expectations Y5	National Curriculum Writing Expectations Y5
Use generalisers, such as 'people', 'everybody'	Spell some words with 'silent' letters.
Use addition conjunctions	Distinguish between homophones by their spelling.
Use subject specific and technical vocabulary	Identify my audience and write with them in mind.
Use present tense	Draft my work developing initial ideas and researching where necessary.
Use third person	Select and use the correct grammar to enhance meaning.
Use detail and description with comparisons	Use the correct tense throughout.
Vary sentence openers	Ensure subject and verb agreement.
Use formal language	Check for spelling and punctuation errors.
Paragraph 1 - Introduce the topic	Write cursive text legibly.
Paragraph 2 - Describe what it looks like	Punctuate direct and indirect speech.
Paragraph 3 - Describe where it is found	Use passive verbs.
Paragraph 4 - Describe what it is best known for	Use the perfect form of verbs.
Paragraph 5 - Final amazing fact	Use expanded noun phrases.
	Use modal verbs or adverbs.
	Use relative clauses.
	Use commas, brackets, and dashes for parenthesis.
	Use a colon to introduce a list.
	Use a semi-colon to separate a more detailed list.
	Punctuate bullet points.

Genre objectives

Wishing Story Expectations Y5

Use a contrast to hook the reader -- either of a character's personality or setting

Create a mood to hook the reader

Use a dilemma, desire or unexpected event to hook the reader

Suggest something dangerous might happen or has happened

Use a character's reaction for description

Use a statement to contrast another for description

Select detail for a purpose

Use speech for characters to reflect on events

Add a listener's reaction to speech

Personify the setting

Suggest something is about to happen

Imagery / Narrative / Non-sense / Free verse / Classic / Performance Poetry Expectations Year 5

Discuss poet's possible viewpoint, explain and justify own response and interpretation

Explain the use of unusual or surprising language choices and effects, such as onomatopoeia and metaphor

Comment on how this influences meaning

Explore imagery including metaphor and personification

Compare different forms and describe impact

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

Use actions, sound effects, musical patterns, images and dramatic interpretation

Invent nonsense words and situations and experiment with unexpected word combinations

Use carefully observed details and apt images to bring subject matter alive; avoid cliché in own writing

Attempt different forms, including rhyme for humour

Reading poetry (subject matter and theme / language use / style / pattern)

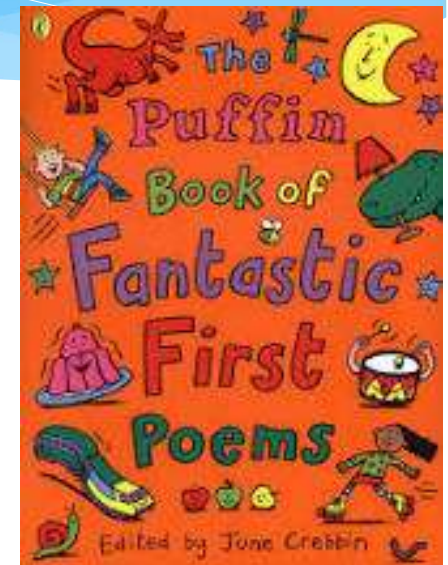
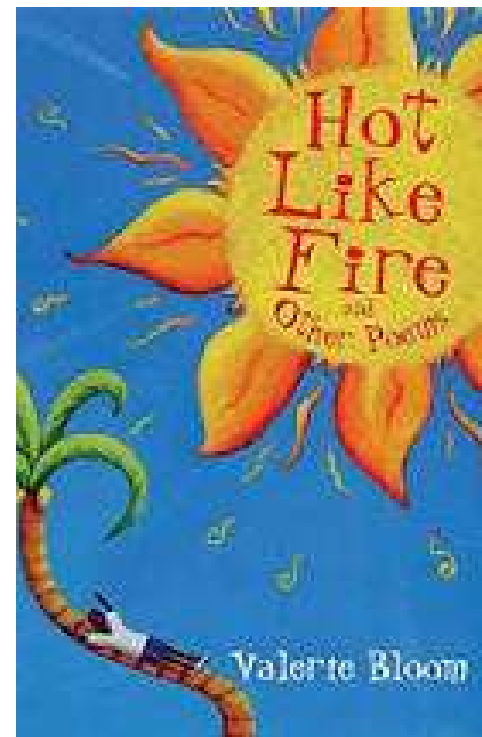
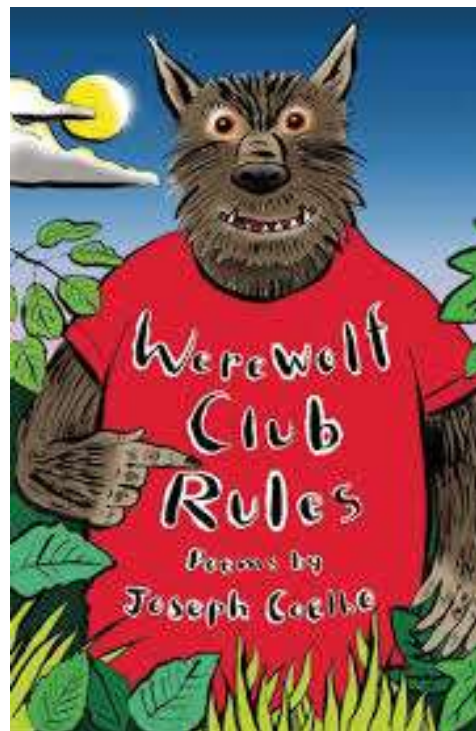
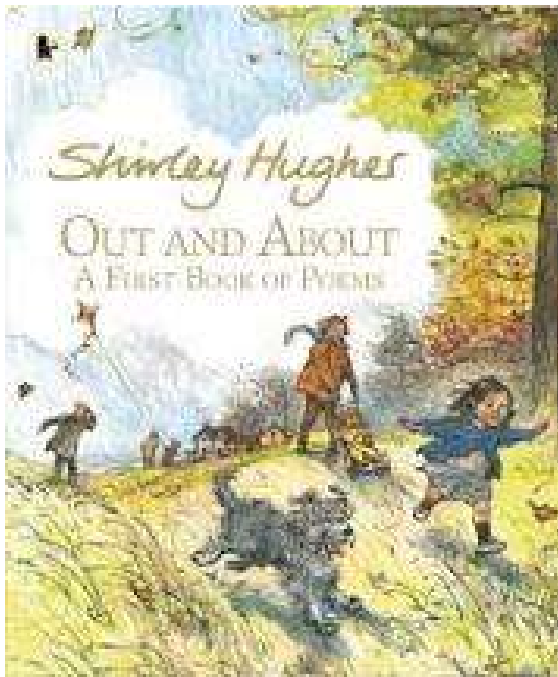
Performing poetry (use of voice / presentation)

Creating poetry (original playfulness with language and ideas / detailed recreation of closely observed experience / using different patterns)

Links to other texts and resources

Links to other texts and resources:

Make reference to previous poetry anthologies looked at:



Week 1 Monday

- * Learning Outcome / Objective
- * I can use art to express my emotions and thoughts of a poem.
- * I can give personal responses to a poem with justifications.
- * I can speak with confidence and fluency.

Colours



Each pair has been given a colour. On the A4 paper, using a pencil of your colour, draw or write as many things that your colour reminds you of.



Grace Nichols
– poet born in
Guyana



Grace Nichols - Poet

Grace Nichols was born in Georgetown, Guyana, in 1950 and grew up in a small country village on the Guyanese coast.

She moved to the city with her family when she was eight, an experience central to her first novel, *Whole of a Morning Sky* (1986), set in 1960s Guyana in the middle of the country's struggle for independence.

She worked as a teacher and journalist and, as part of a Diploma in Communications at the University of Guyana, spent time in some of the most remote areas of Guyana, a period that influenced her writings and initiated a strong interest in Guyanese folk tales, Amerindian myths and the South American civilisations of the Aztec and Inca. She has lived in the UK since 1977.

Her first poetry collection, *I is a Long-Memoried Woman*, was published in 1983. The book won the Commonwealth Poetry Prize and a subsequent film adaptation of the book was awarded a gold medal at the International Film and Television Festival of New York. The book was also dramatised for radio by the BBC. Subsequent poetry collections include *The Fat Black Woman's Poems* (1984), *Lazy Thoughts of a Lazy Woman* (1989), and *Sunris* (1996). She also writes books for children, inspired predominantly by Guyanese folklore and Amerindian legends, including *Come on into My Tropical Garden* (1988) and *Give Yourself a Hug* (1994). *Everybody Got A Gift* (2005) includes new and selected poems, and her collection, *Startling the Flying Fish* (2006), contains poems which tell the story of the Caribbean.

Her latest books are *Picasso, I Want My Face Back* (2009); *I Have Crossed an Ocean: Selected Poems* (2010); *The Insomnia Poems* (2017), and *Passport to Here and There* (2020), which received a Poetry Book Society Special Commendation.

In 2021, it was announced that Grace Nichols is the recipient of the Queen's Gold Medal for Poetry.

Grace Nichols lives in England with her partner, the poet John Agard.



When the colours spoke

* https://youtu.be/V_1PF-b75EQ

Listen to Grace Nichols read her poem.

Tell me:

Likes?

Dislikes?

Patterns?

Puzzles?

When the colours spoke

Use me, said Green.

I'm essential as the grass and trees
With every shade from deep-leaf to jade.
My emerald green gives hummingbird its sheen.
You can't leave me out of a landscape.

Use me, said Blue.

I am both heavenly and seabreezy.
Indigo, turquoise, lapis-lazuli –
You choose. And isn't it true –
That from outer space our planet is blue?

Use me, said yellow.

Van Gogh did. Remember
I brought fame to his sunflowers.
Paint me a laughing girl
With a canary on her shoulder.

Use me, said White.

Whenever you need light
I'll be your wide morning
Disclosing all the secrets
That darkness likes to hide.

Use me, said Black.

I will add hidden depths.
Keep your-shadow-side alive.
I will add a magical mystery
Like the stars against the dark of night.

Use me, said Purple.

I am the one favoured by royalty.
In the olden days I was so rare
Only rich painters could afford me.
Today you can, so show me you care.

When the colours spoke cont.

Use me, said Red
I'm a life-giver with a hint of danger.
Just splash me on. I am your colour.
Like a poppy or hibiscus flower
I will make your painting burn with desire.

Use me, said Pink.
I am more than you think.
You know I always add a healthy glow.
Don't be slow to pick up your blush –
I mean brush – and go Flamingo.

But the painter only said:
No. Today I will use no colour.
Today I will work at a piece of sculpture.

Week 1 Tuesday

- * Learning Outcome / Objective
- * I can perform poems.
- * I can evaluate performances.
- * I can recognise language and text features of a poem.

When the colours spoke

Use me, said Green.

I'm essential as the grass and trees
With every shade from deep-leaf to jade.
My emerald green gives hummingbird its sheen.
You can't leave me out of a landscape.

Use me, said Blue.

I am both heavenly and seabreezy.
Indigo, turquoise, lapis-lazuli –
You choose. And isn't it true –
That from outer space our planet is blue?

Use me, said yellow.

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I will add a magical mystery
Like the stars against the dark of night.

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In the olden days I was so rare
Only rich painters could afford me.
Today you can, so show me you care.

When the colours spoke cont.

Use me, said Red
I'm a life-giver with a hint of danger.
Just splash me on. I am your colour.
Like a poppy or hibiscus flower
I will make your painting burn with desire.

Use me, said Pink.
I am more than you think.
You know I always add a healthy glow.
Don't be slow to pick up your blush –
I mean brush – and go Flamingo.

But the painter only said:
No. Today I will use no colour.
Today I will work at a piece of sculpture.

Performance time...

* Think about...

Volume – which words should be louder or quieter?

Pace – which phrases should have rhythm and pattern emphasised?

Repetition – which words should be repeated and why?

Instruments – which could complement the words selected and why?

Number of people speaking – who speaks when and should it be an individual or a group, why?

Positioning – should you be in a line or a circle? Standing up or sitting down? Standing together or far away? Standing on a bench or kneeling down? Why?

Body and facial language – how can actions and expressions enhance the performance?

Structure...

- * How many verses?
- * How many lines per verse?
- * How does each verse start?
- * How does the poem's last verse differ from the others?
- * Why do you think that is?

Use me, said Green.
I'm essential as the grass and trees
with every shade from deep-leaf to jade.
My emerald green gives hummingbird its sheen.
You can't leave me out of a landscape.

Use me, said Blue.
I am both heavenly and seabreezy.
Indigo, turquoise, lapis-lazuli –
you choose. And isn't it true –
that from outer space our planet is blue?

Use me, said Yellow.
Van Gogh did. Remember
I brought fame to his sunflowers.
Paint me a laughing girl
with a canary on her shoulder.

Use me, said White.
Whenever you need light
I'll be your wide morning
disclosing all the secrets
that darkness likes to hide.

Use me, said Black.
I will add hidden depths.
Keep your shadow-side alive.
I will add a magical mystery
like the stars against the dark of night.

Use me, said Purple.
I am the one favoured by royalty.
In the olden days I was so rare
only rich painters could afford me.
Today you can, so show me you care.

The last verse is the
painter who speaks.

Use me, said Red.
I'm a life-giver with a hint of danger.
Just splash me on. I am your colour.
Like a poppy or hibiscus flower
I will make your painting burn with desire.

Use me, said Pink.
I am more than you think.
You know I always add a healthy glow.
Don't be slow to pick up your blush –
I mean brush – and go Flamingo.

But the painter only said:
No. Today I will use no colour.
Today I will work at a piece of sculpture.

9 verses

5 lines per verse

Except the last that has 3

Each verse starts 'Use me,'

Except the last

Language...

- * Is every verse written from the same perspective?
- * What is the purpose of each verse?
- * What words are used to support this purpose?

Use me, said Green.
I'm essential as the grass and trees
with every shade from deep-leaf to jade.
My emerald green gives hummingbird its sheen.
You can't leave me out of a landscape.

Use me, said Blue.
I am both heavenly and seabreezy.
Indigo, turquoise, lapis-lazuli –
you choose. And isn't it true –
that from outer space our planet is blue?

Use me, said Yellow.
Van Gogh did. Remember
I brought fame to his sunflowers.
Paint me a laughing girl
with a canary on her shoulder.

Each verse is a colour who
speaks

The purpose of each verse is
to prove that that colour is
the best and should be used

The verses are persuasive
and boastful

Use me, said White.
Whenever you need light
I'll be your wide morning
disclosing all the secrets
that darkness likes to hide.

Use me, said Black.
I will add hidden depths.
Keep your shadow-side alive.
I will add a magical mystery
like the stars against the dark of night.

Use me, said Purple.
I am the one favoured by royalty.
In the olden days I was so rare
only rich painters could afford me.
Today you can, so show me you care.

Can't be left out
Heavenly
Fame
Secrets
Magical mystery
Royalty and rich
Life giver and danger
Healthy

Use me, said Red.
I'm a life-giver with a hint of danger,
Just splash me on. I am your colour,
Like a poppy or hibiscus flower
I will make your painting burn with desire.

Use me, said Pink.
I am more than you think.
You know I always add a healthy glow.
Don't be slow to pick up your blush –
I mean brush – and go Flamingo.

But the painter only said:
No. Today I will use no colour.
Today I will work at a piece of sculpture.

Week 1 Wednesday

- * Learning Outcome / Objective
- * I can offer ideas.
- * I can work collaboratively.
- * I can perform a verse demonstrating my understanding.

When the colours spoke

Use me, said Green.

I'm essential as the grass and trees
With every shade from deep-leaf to jade.
My emerald green gives hummingbird its sheen.
You can't leave me out of a landscape.

Use me, said Blue.

I am both heavenly and seabreezy.
Indigo, turquoise, lapis-lazuli –
You choose. And isn't it true –
That from outer space our planet is blue?

Use me, said yellow.

Van Gogh did. Remember
I brought fame to his sunflowers.
Paint me a laughing girl
With a canary on her shoulder.

Use me, said White.

Whenever you need light
I'll be your wide morning
Disclosing all the secrets
That darkness likes to hide.

Use me, said Black.

I will add hidden depths.
Keep your-shadow-side alive.
I will add a magical mystery
Like the stars against the dark of night.

Use me, said Purple.

I am the one favoured by royalty.
In the olden days I was so rare
Only rich painters could afford me.
Today you can, so show me you care.

When the colours spoke cont.

Use me, said Red
I'm a life-giver with a hint of danger.
Just splash me on. I am your colour.
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I will make your painting burn with desire.

Use me, said Pink.
I am more than you think.
You know I always add a healthy glow.
Don't be slow to pick up your blush –
I mean brush – and go Flamingo.

But the painter only said:
No. Today I will use no colour.
Today I will work at a piece of sculpture.

Orange





Orange – new verse

List things that are this colour?

What makes this colour special?

Why should this colour be chosen?

Orange

Use me, said Orange

I'm a ray of sunlight warming the earth as I rise across the horizon at dawn.

Just watch me colour a forest in autumn in shades of burning fires.

See my fish of gold dart through the rivers, streams and seas.

I can make your painting feel warm or burning depending on my shades.

Performance time...

- * In groups, perform our new verse ORANGE.
- * Reflect on your performances of the other verses.
- * How could you improve on your previous performance?

Week 1 Thursday

- * Learning Outcome / Objective
- * I can plan and write my own verse.

When the colours spoke

Use me, said Green.

I'm essential as the grass and trees
With every shade from deep-leaf to jade.
My emerald green gives hummingbird its sheen.
You can't leave me out of a landscape.

Use me, said Blue.

I am both heavenly and seabreezy.
Indigo, turquoise, lapis-lazuli –
You choose. And isn't it true –
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Use me, said yellow.

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Keep your-shadow-side alive.
I will add a magical mystery
Like the stars against the dark of night.

Use me, said Purple.

I am the one favoured by royalty.
In the olden days I was so rare
Only rich painters could afford me.
Today you can, so show me you care.

When the colours spoke cont.

Use me, said Red
I'm a life-giver with a hint of danger.
Just splash me on. I am your colour.
Like a poppy or hibiscus flower
I will make your painting burn with desire.

Use me, said Pink.
I am more than you think.
You know I always add a healthy glow.
Don't be slow to pick up your blush –
I mean brush – and go Flamingo.

But the painter only said:
No. Today I will use no colour.
Today I will work at a piece of sculpture.

white



yellow



blue



red



green



brown



black



ivory



beige



wheat



khaki



golden



coral



salmon



hot pink



fuchsia



lavender



plum



indigo



maroon



crimson



silver



gray



charcoal



pea



olive



lime



teal



navy blue



royal blue



azure



cyan



aquamarine



orange



magenta



Planning – choose your own colour...



List things that are this colour?

What makes this colour special?

Why should this colour be chosen?

Structure = 5 lines
language = boastful and persuasive

Use me, said _____.

Week 1 Friday

- * Learning Outcome / Objective
- * I can perform a verse.
- * I can evaluate performances.

When the colours spoke

Use me, said Green.

I'm essential as the grass and trees
With every shade from deep-leaf to jade.
My emerald green gives hummingbird its sheen.
You can't leave me out of a landscape.

Use me, said Blue.

I am both heavenly and seabreezy.
Indigo, turquoise, lapis-lazuli –
You choose. And isn't it true –
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That darkness likes to hide.

Use me, said Black.

I will add hidden depths.
Keep your-shadow-side alive.
I will add a magical mystery
Like the stars against the dark of night.

Use me, said Purple.

I am the one favoured by royalty.
In the olden days I was so rare
Only rich painters could afford me.
Today you can, so show me you care.

When the colours spoke cont.

Use me, said Red
I'm a life-giver with a hint of danger.
Just splash me on. I am your colour.
Like a poppy or hibiscus flower
I will make your painting burn with desire.

Use me, said Pink.
I am more than you think.
You know I always add a healthy glow.
Don't be slow to pick up your blush –
I mean brush – and go Flamingo.

But the painter only said:
No. Today I will use no colour.
Today I will work at a piece of sculpture.

Edit and improving

- * Take time to reread your work and the work of a partner.
- * Suggest to each other ways to improve your verse.
- * Copy your verse into best for display as a class poem. Think about how to write it, are there words to be placed in bold, in colours, needing illustrating etc.?

Performance time...

- * Perform your own verse.

Evaluation

Feedback on the poem:

- * Dynamics
- * Choice of persuasive language used
- * Use of structure
- * Did it fulfil the purpose?
- * Confidence and fluency
- * Use of body language and facial expressions

Week 2 Monday

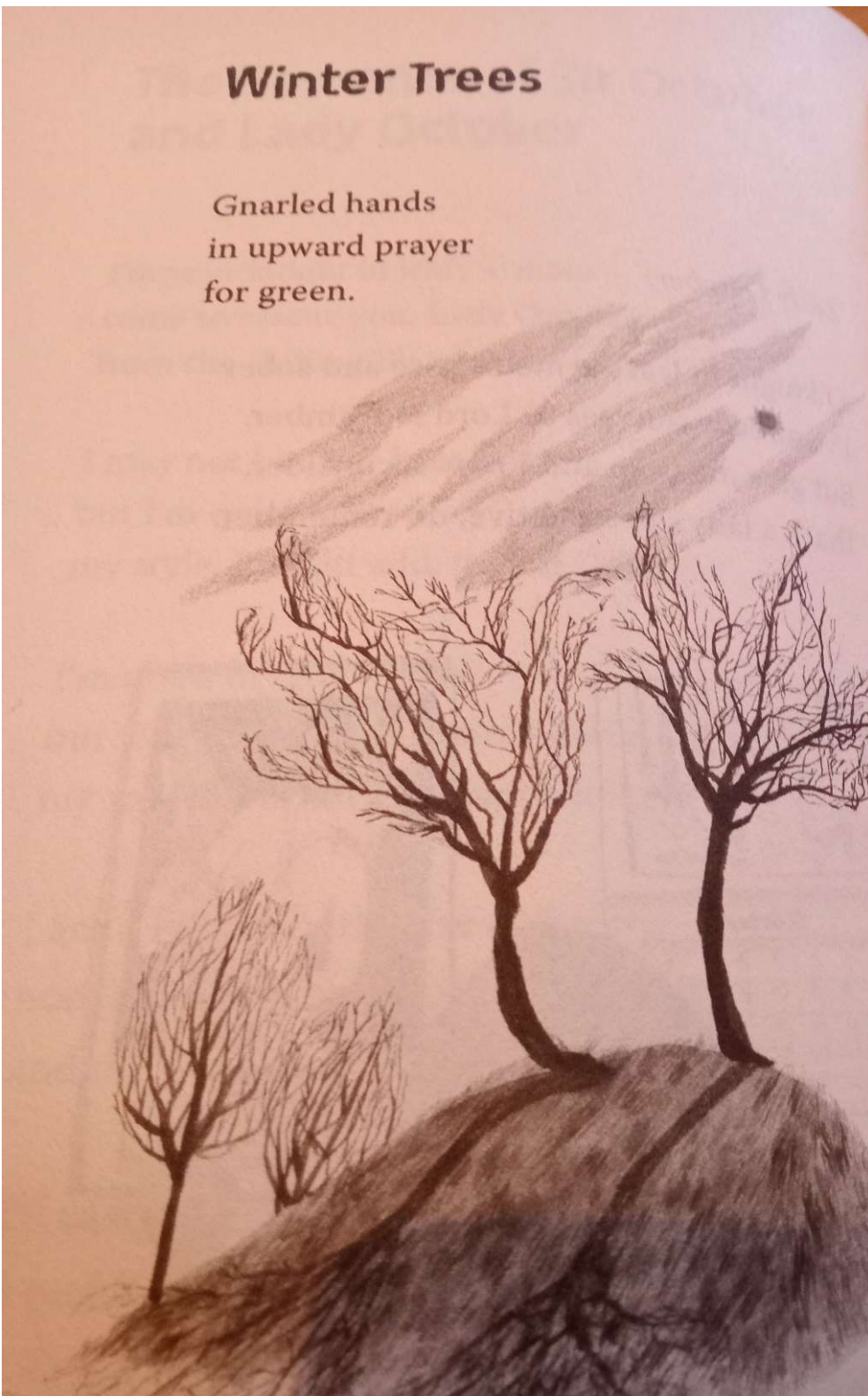
- * Learning Outcome / Objective
- * I can recognise personification.

Plants...



Winter Trees

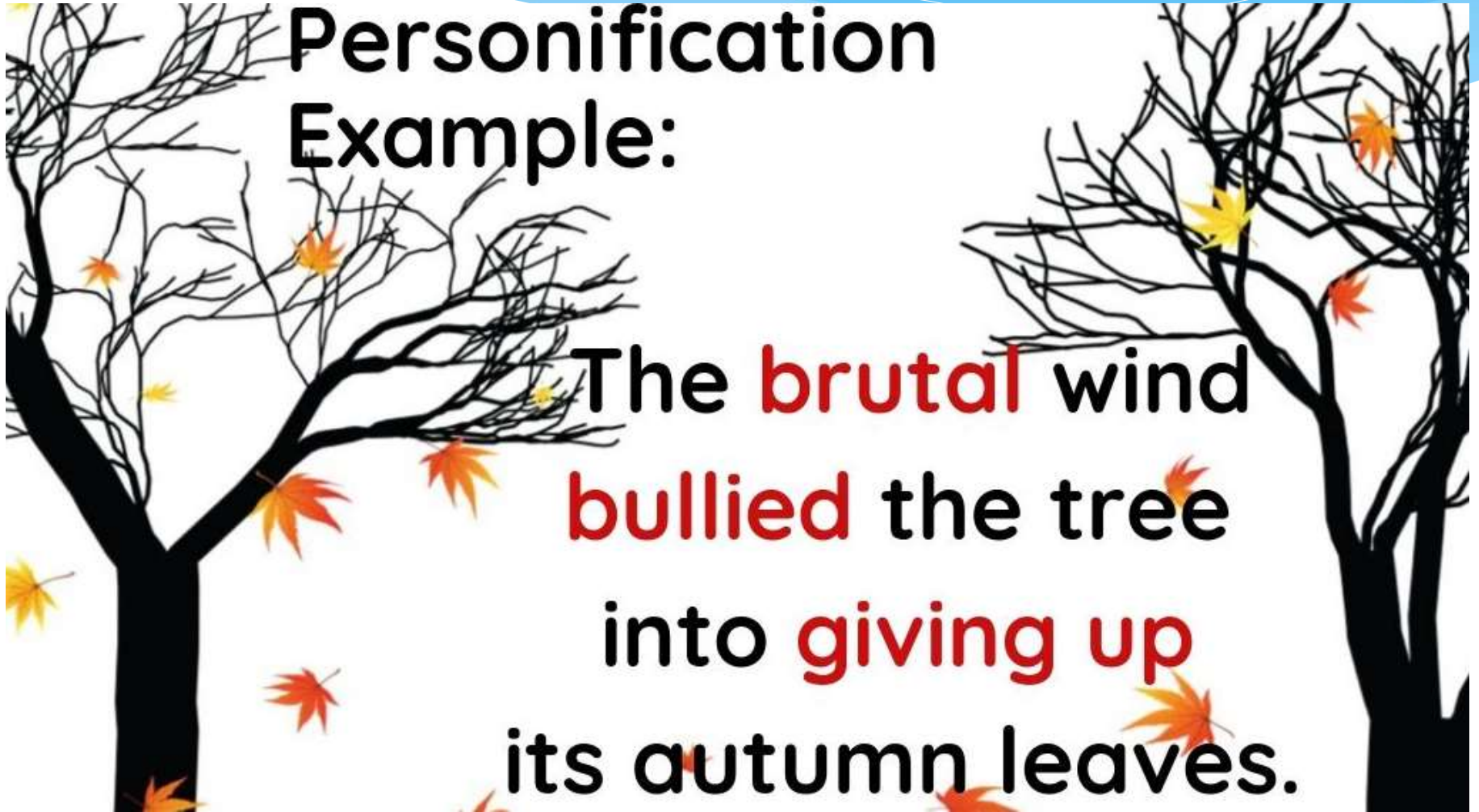
Gnarled hands
in upward prayer
for green.



Personification...

**Personification
Example:**

The **brutal** wind
bullied the tree
into **giving up**
its autumn leaves.





What do the words, 'gnarled hands' mean?

What part of the tree does it represent?

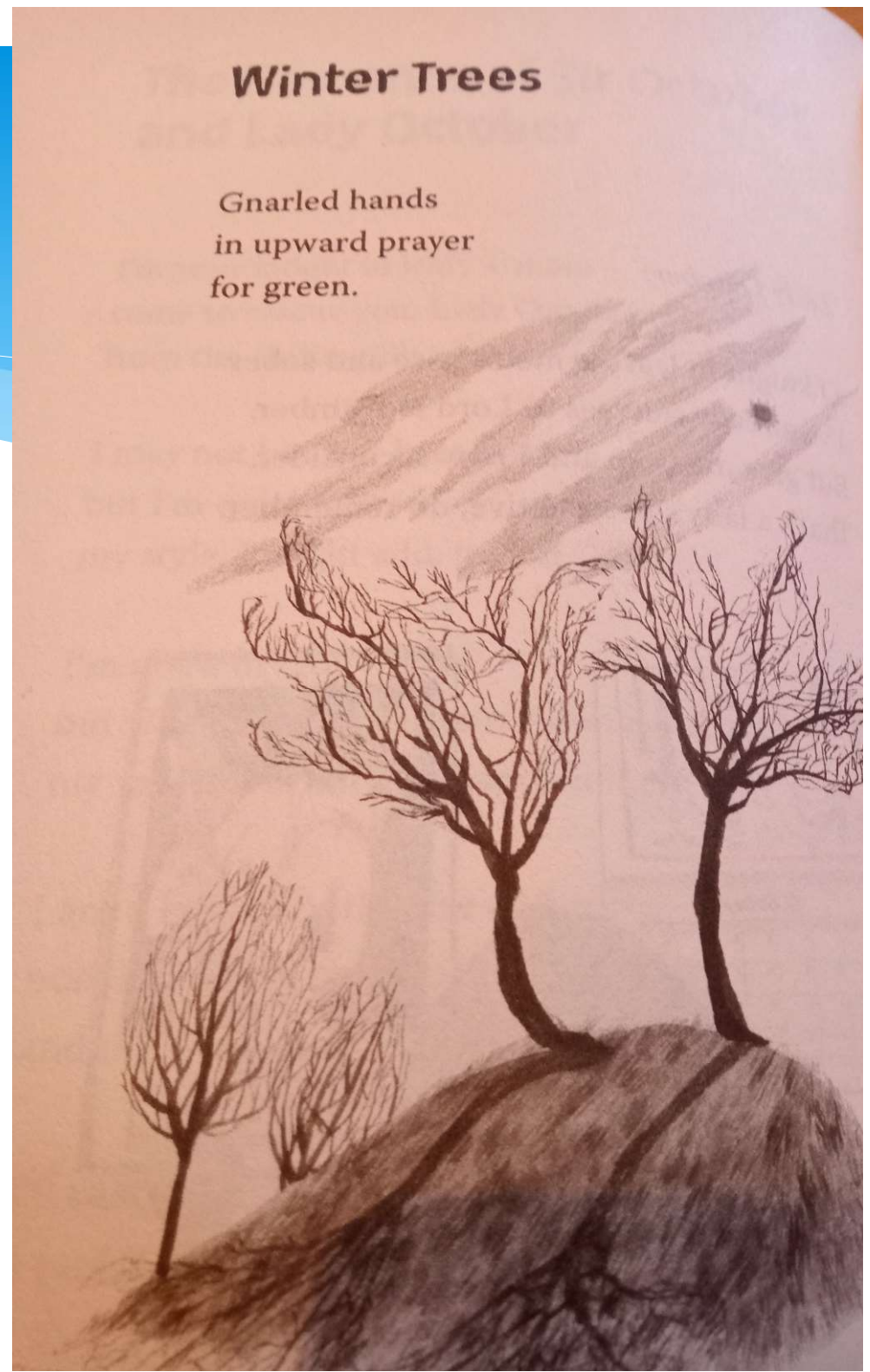
Why has the poet chosen to use this word to describe the trees?

Why does the poet believe the tree might be praying?



Winter Trees

Gnarled hands
in upward prayer
for green.



Think of these images of people with key aspects.

- * a crooked back
- * a broken smile
- * milky eye

Think about words you would use to describe them.



Shared writing...

- Line 1 – Two words to describe human characteristic
- Line 2 – Describe what the characteristic is doing, e.g. lying down, crying ...
- Line 3 – Explain why it's doing what is described in line three.

Chickenpox spots,
Covering their faces,
Safe from being eaten.



Planning your own...

Look at the images of plant and trees again.

Select one to describe.

Brainstorm some words that the plant reminds you of...



Have a go...

- Line 1 – Two words to describe human characteristic
- Line 2 – Describe what the characteristic is doing, e.g. lying down, crying ...
- Line 3 – Explain why it's doing what is described in line three.
- Once drafted, write your poem onto an image.

Week 2 Tuesday

- * Learning Outcome / Objective
- * I can reflect on language choices.
- * I can create movement to mimic poetry themes.

Hummingbirds – David Attenborough

* <https://youtu.be/ABYuo4hqa04>

Use me, said Green.

I'm essential as the grass and trees

With every shade from deep-leaf to jade.

My emerald green gives hummingbird its sheen.

You can't leave me out of a landscape.

Hummingbird

* <https://youtu.be/TUyiVn2uq1A>

See how Grace Nichols has written about Hummingbirds more than just the one line in 'When the Colours Spoke'.

Tell me...

Likes?

Dislikes?

Patterns?

Puzzles?

Hummingbird

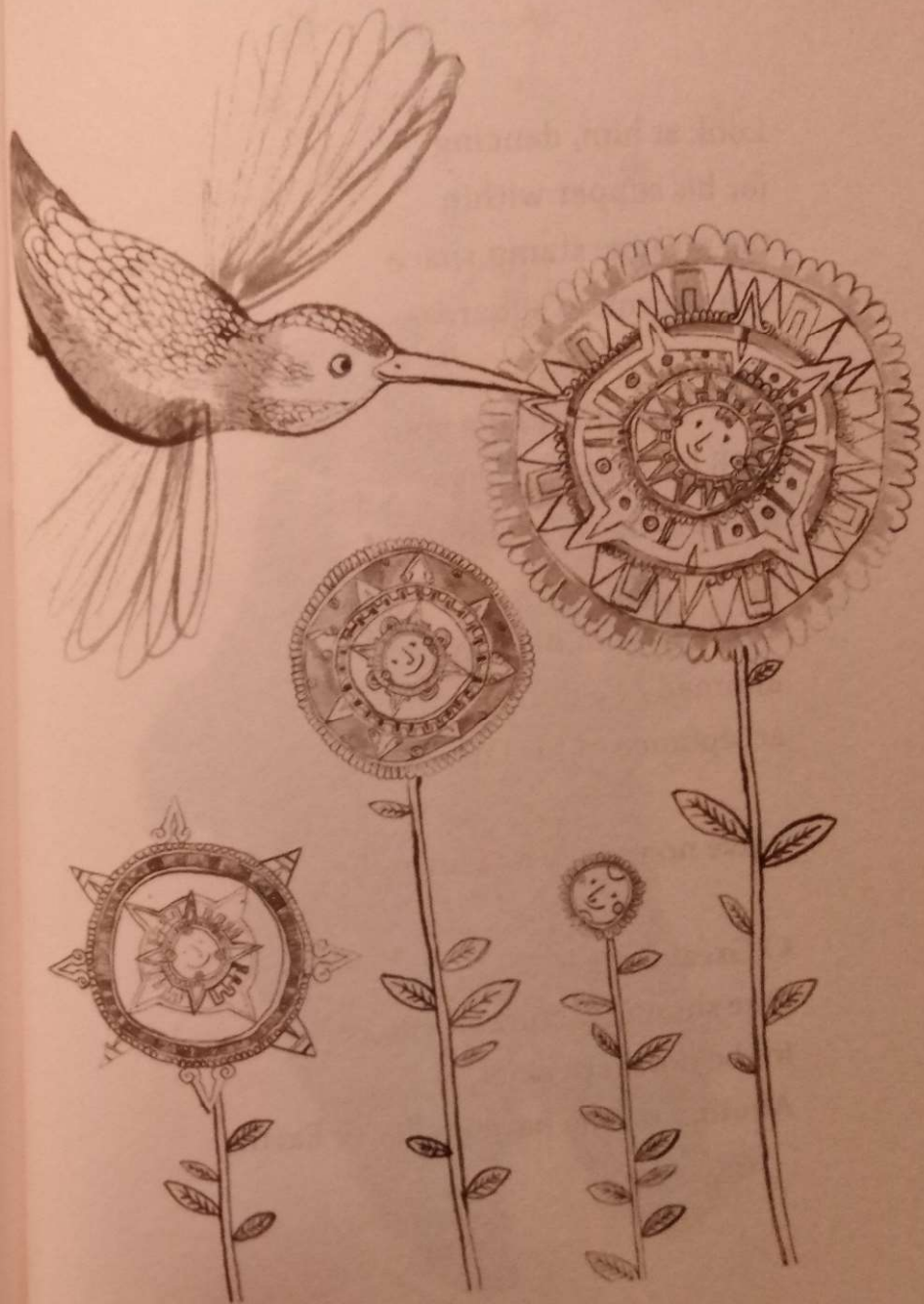
Hovering in mid-air
like no other –

Forward
backward
upward
then nose
diving
downward–

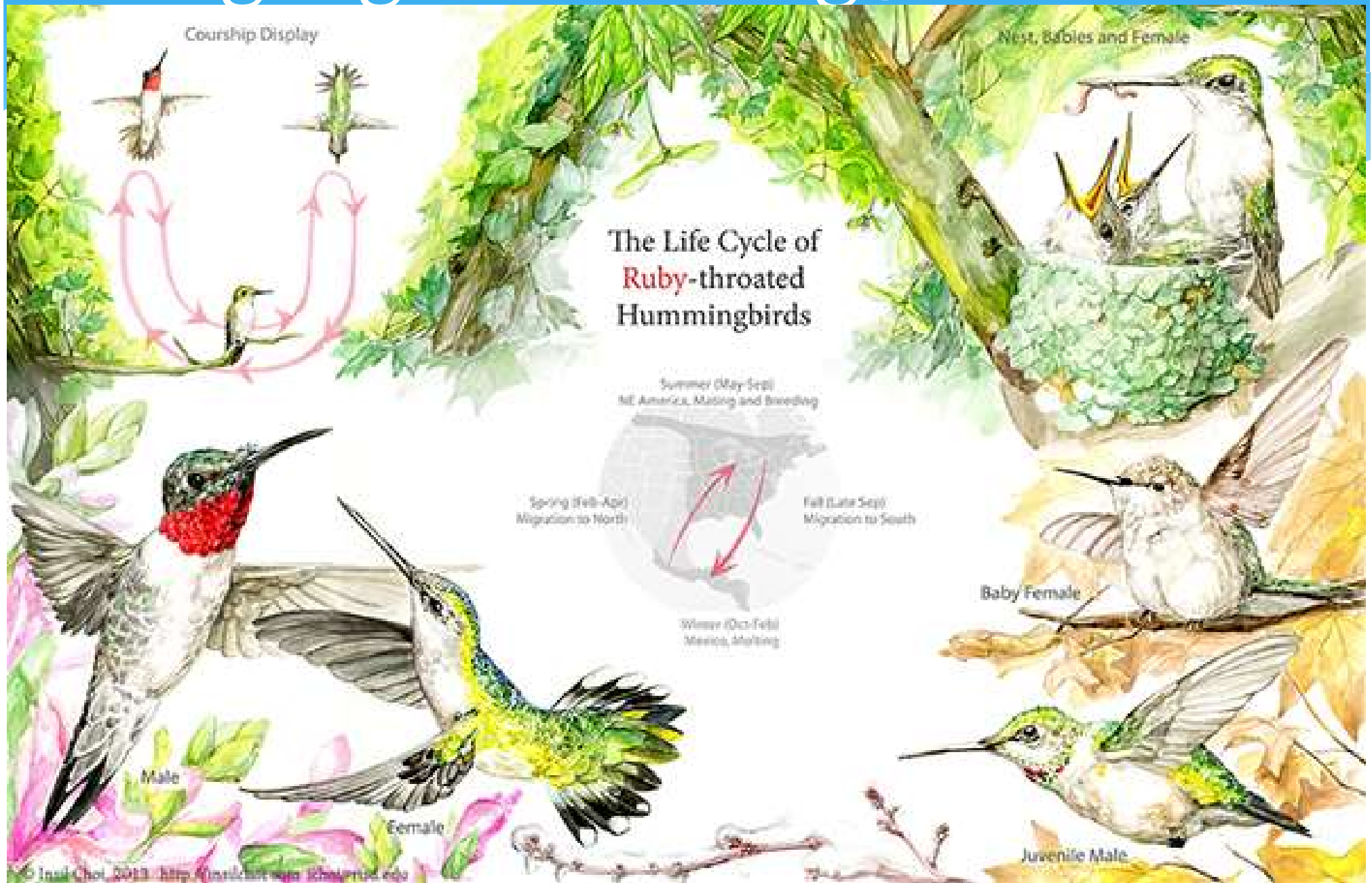
Iridescent bomber, bringing
no harm to the heart of a flower –

The flower that gives up her nectar
but expects you, Hummingbird, to carry
the golden dust of her desire –

No wonder the ancient Aztecs
named you '*pollinating child-of-the-sun*'.



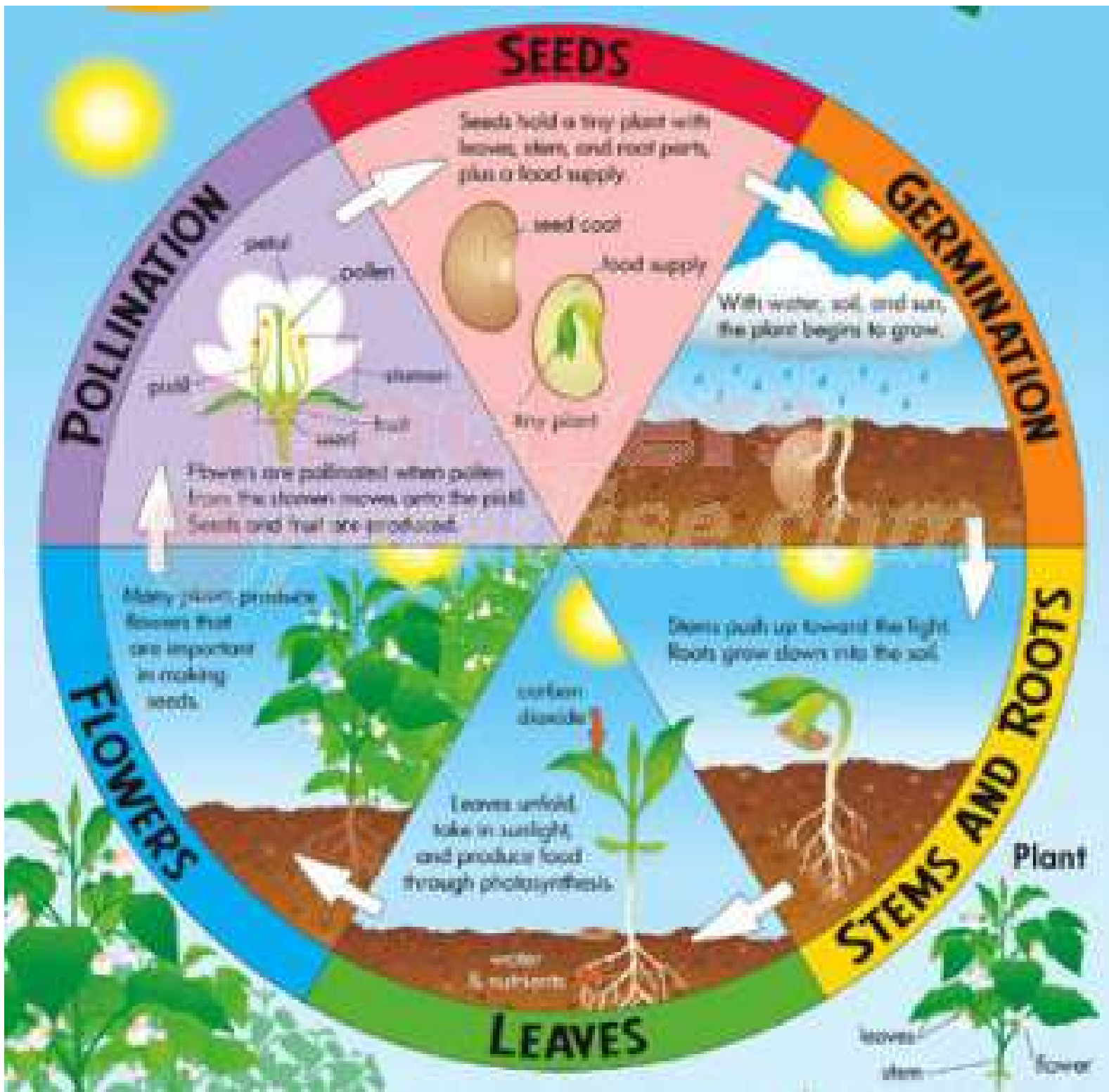
Language – hovering / iridescent



Language

Nectar

Pollinating



Performance time...

- * Using instruments and movement, create this poem in groups to perform.

Week 2 Wednesday

- * Learning Outcome / Objective
- * I can show responses to poetry through art.

Aurora Borealis

* P.34

* Listen to the poem and draw the images that it creates in your mind.

Tell me...

Likes? Dislikes? Patterns? Puzzles?

Aurora Borealis

Aurora, Dawn Queen,
Dancing through starlight
In her dress of green
Has to be seen –
To be believed

Aurora, bending
Over backwards –
Under the invisible magnetic pole
Pulling in the solar wind
For her own brand of limbo

Aurora Borealis –
How she turns and twists –
Such undulating kicks –
An electrical diva
On the Earth's axis.



The Northern Lights

* <https://www.youtube.com/watch?v=izYiDDt6d8s>

Create...

- * Using black paper and pastels, listen to the poem again and this time create your responses to the poem through a piece of art.
- * You can write key words or phrases on your art.
- * Gallery walk at the end to see how people have been inspired.

Week 2 Thursday

- * Learning Outcome / Objective
- * I can show responses to poetry through art.

Sky Artisi

* P.12

* Listen to the poem and scribe the ideas it brings to mind.

Tell me...

Likes? Dislikes? Patterns? Puzzles?

Sky-Artist

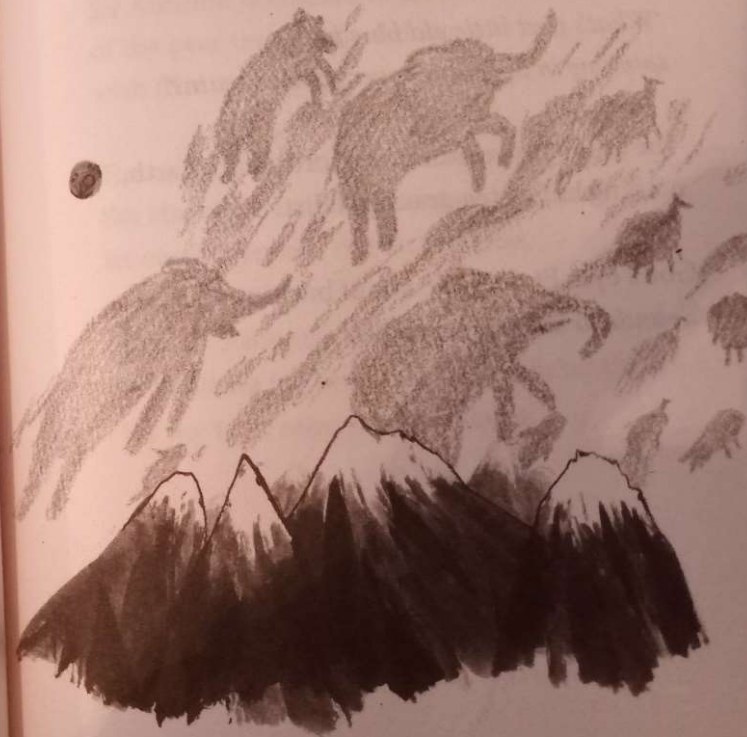
Is there no end, Sky-Artist,
to your endless cloud sketches?

Each time I blink you change shape –
a bevy of bears
an army of elephants
a shoal of fish turning sheep

Himalayan pile-ups
so high and deep
we roll in the waves
of a great sea-blanket

Then in a sunny
change of mood
you wipe your canvas
down to its own sky-blue

Soon palaces are floating over me –
a whale lying on a cushiony throne.
Why not a small cloud-dog
to follow me home?



Clouds in the sky...

* <https://youtu.be/EO5t7KP7gu4>

Create...

- * Using blue paper and chalk, listen to the poem again and this time create your responses to the poem through a piece of art.
- * You can write key words or phrases on your art.
- * Gallery walk at the end to see how people have been inspired.

Week 2 Friday

- * Learning Outcome / Objective
- * I can recognise homophones.

Where Do Spoken Words Go?

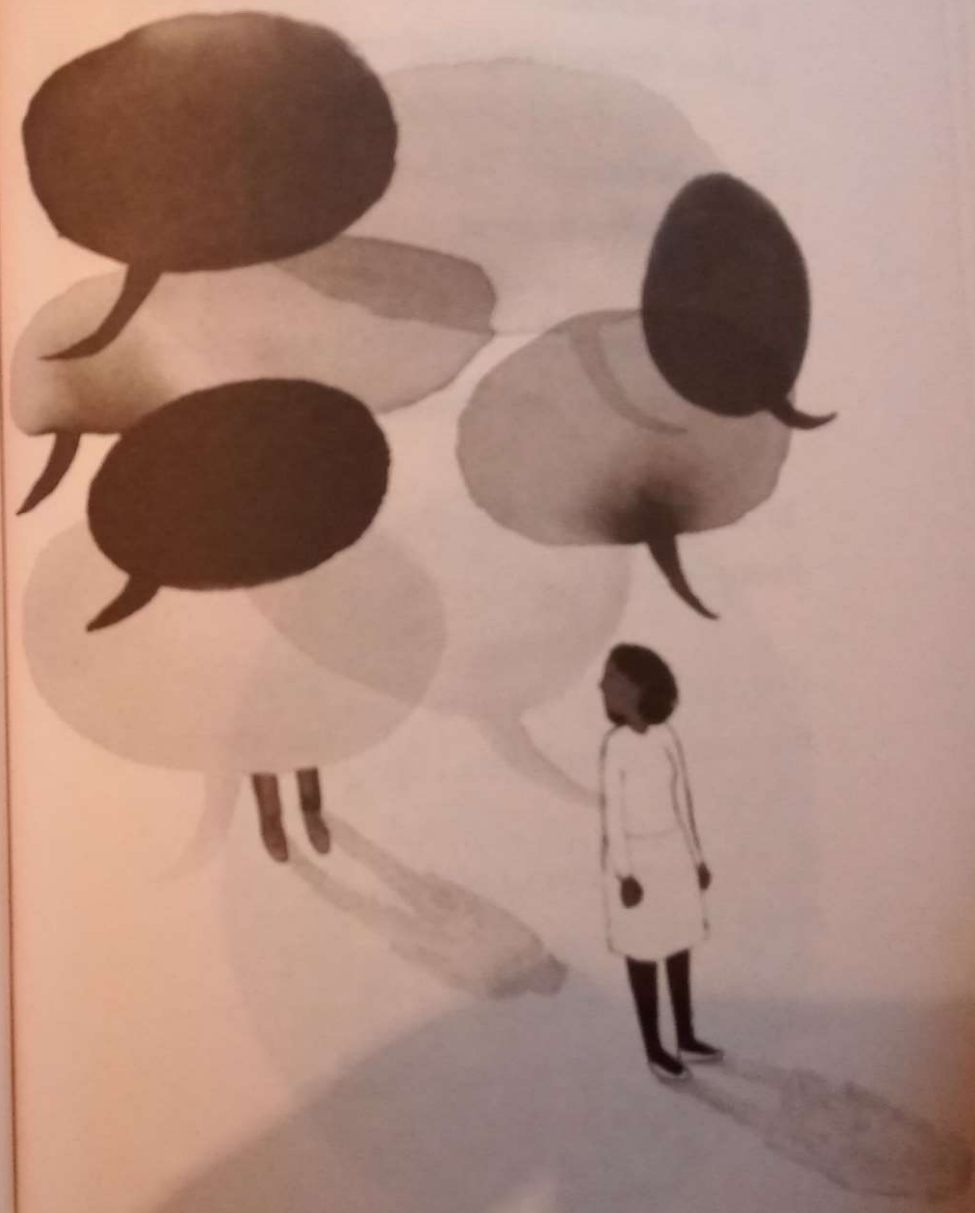
Where do spoken words go?
Do they have a word-home?

Words of love –
tender and bright.
Words of hate –
hurtful with spite.

Lull-a-bye words
that put baby to sleep.
Deep-comfort words
that can make us weep.

Where do spoken words go?
We just don't know.

One thing's for sure
when words fail
Silence takes our hand.
Tells us a golden tale.



Homophones – a great poetic tool

Tells us a golden **tail**.



Tells us a golden **tail**.



Words
that sound
the same
but have
different
spellings
and
meanings.





leak



leek

I chopped up a _____ to put in my stew.

The outdoor tap has a _____.



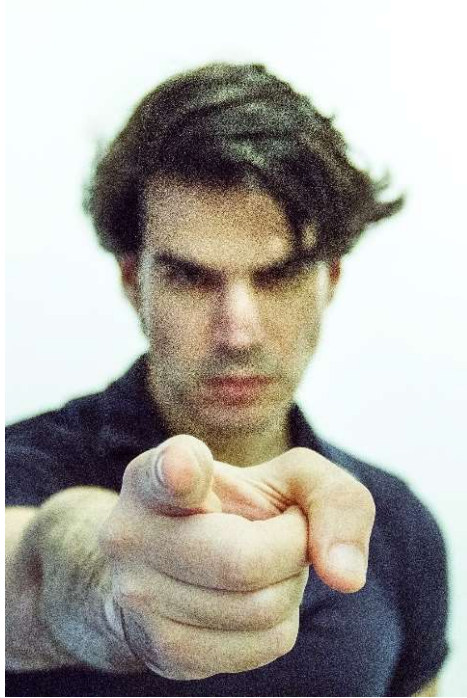
queue



cue

The people formed an orderly _____.

The snooker player hit the ball with the _____.



you



yew



ewe

The _____ looked after her new-born lamb.

The great _____ tree swung in the breeze.

I think _____ should volunteer to clean up.



buoy



boy

The _____ was very happy.

The _____ bobbed around in the water.



beech



beach

The _____ trees were yellowish in colour.

The waves edged further up the _____.



him



hymn

The wedding guests sang a _____.

The man was sad that his girlfriend had broken up with _____.



steal



steel

The _____ bars were very strong.

The burglar attempted to _____ the TV.



fir



fur

The _____ tree was covered in snow.

My cat has very soft _____.



muscles



mussels

The _____ were farmed offshore in the UK.

The man flexed his _____.



place



plaice

I used a map to find the _____.

The correct name for flat fish is _____.



pour



pore



paw



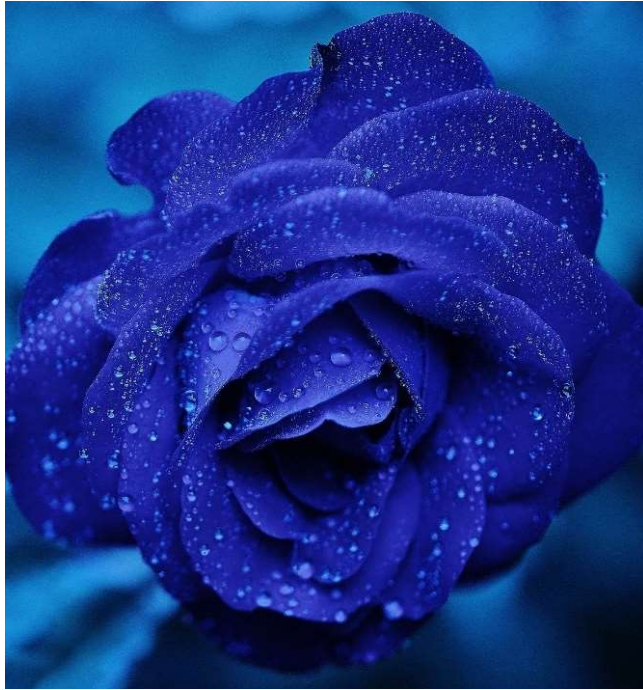
poor

The cat lifted its _____.

Will you _____ me a drink please?

_____ people don't have much money.

A small hole in the skin is called a _____.



blue



blew

The wind nearly _____ the woman off her feet.

The colour of the flower is _____.



roar

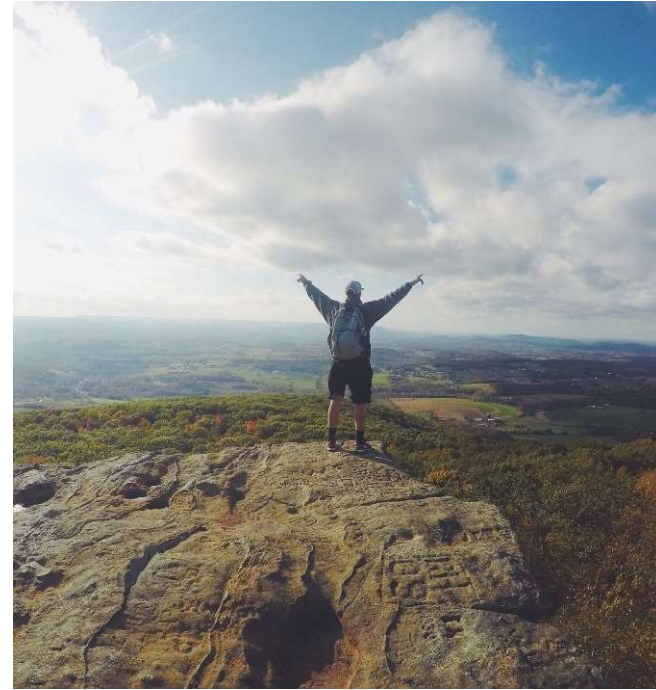


raw

The lion let out a huge _____.
I bought some _____ steaks to cook for tea.



peek



peak

The climber took in the view from the mountain _____.

The children took a sneaky _____ out of the window.



stairs



stares

The cat _____ hungrily at the goldfish.
The man carefully went down the _____.



tea



tee

I love a good cup of _____.

The golfer placed the ball on the _____.



towed



toad

The _____ in the pond croaked.

The car broke down so had to be _____.



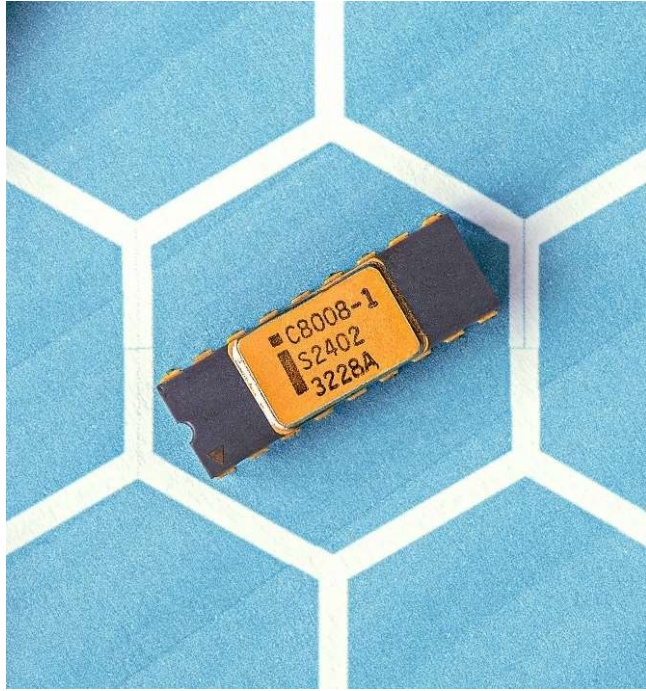
style



stile

The model has a great sense of _____.

To exit the field of cows, we had to climb over a _____.



serial



cereal

I ate some _____ for breakfast.

Can you give me the _____ number for the product?



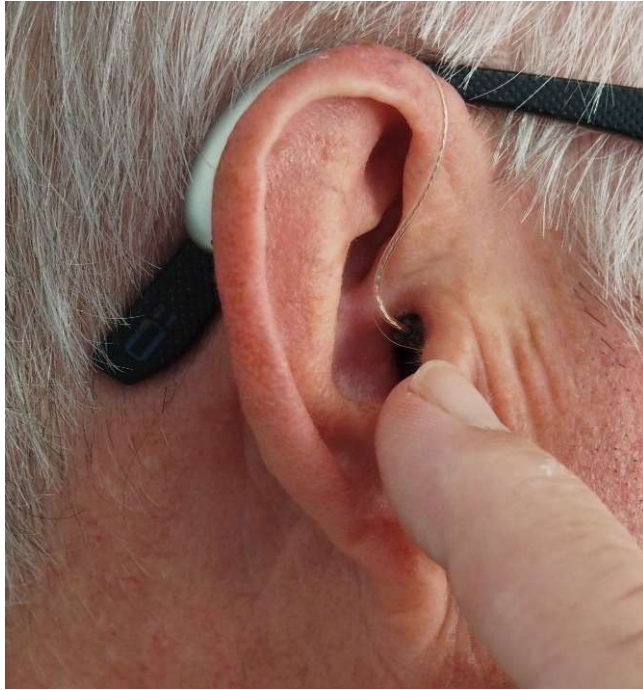
bass



base

Anthony plays _____ guitar.

The _____ of the candlestick had curled feet.



heard



herd

The farmer had a _____ of cows.

The man _____ a strange noise.



rose



rows

He picked her a beautiful, red _____.

The _____ of chairs were all set out for the performance.



doe



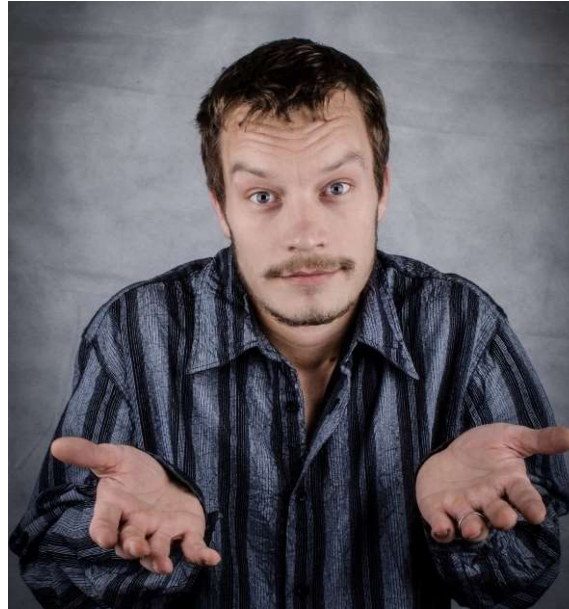
dough

He kneaded the _____ so the bread would rise.

The _____ heard a noise and fled back into the forest.



SOW



SO



sew

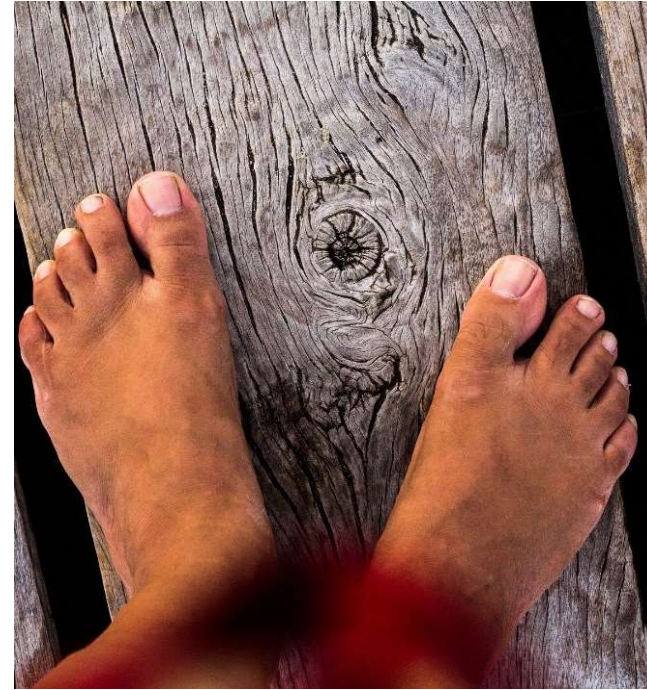
“_____ what?!” He said, clearly not bothered.

My aunty loves to _____.

The farmers used their tractors to _____ the field.



tows



toes

The car _____ the broken car behind it.

I have ten fingers and ten _____.



sight



site

You need to wear a hard hat on the building _____.

She looked around but no one was in _____.



piece



peace

The missing _____ of the puzzle was found.

Hopefully one day, we will find world _____.



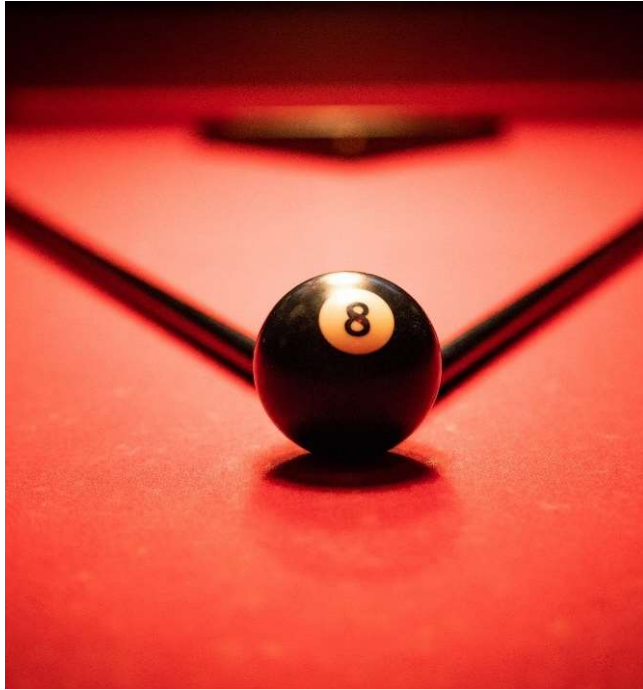
break



brake

The cyclist gripped his _____ to slow down.

The burglar tried to _____ in to the house.



eight



ate

The girl _____ a juicy apple.

The black ball in a game of pool has the number _____ on it.

How might you use homophones in your poetry?

- * Discuss some ideas with your partner.

Week 3 Monday

- * Learning Outcome / Objective
- * I can collaborate.
- * I can share ideas.
- * I can use figurative language to describe.



Tell
me...

Likes?

Dislikes?

Patterns?

Puzzles?

Leaf Man

(Inspired by the painting, Leaf-Man by Lewes artist, Peter Messer)

Born of leaves and dust and air

Leaf-man comes –

Leaf-man who never walks
straight, but drifts through lanes
and quiet passageways.

If you're lucky
you might glimpse him
disappearing down
a path of autumn or veering
round the curve of an alley

Or simply leaning
against an old flint wall.
And when he doesn't
want to be seen, he lets
the leaves of himself fall

Into a golden brown rug –
Then with a swirl
before you can blink
he shimmies himself up
sticking his conker-eyes back in.

Though sometimes he gets
into a spin with the wind –
blown Southerly
when he wants to go Northerly
Easterly when he prefers Westerly.

On bonfire night, he watches
from the hide-out of his hedge,
the dancing flames leap high –
his leaf-nerves standing on edge
when they toss in the guy –

But who knows where he goes
shivering into the darkness?
One thing's for certain –
next year he'll be back again, Leaf-man –
up and rustling to the vein.

Tell me...

Likes?

Dislikes?

Puzzles?

Patterns?

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(Inspired by the painting, Leaf-Man by Lewes artist, Peter Messer)

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his leaf-nerve standing on edge
when they toss in the guy –

But who knows where he goes
shivering into the darkness?
One thing's for certain –
next year he'll be back again, Leaf-man –
up and rustling to the vein.

Leaves

- * <https://youtu.be/rDigJbLhi3Q>
- * Oak leaves blowing in the wind.



Shared writing...

- * 'The rustling yellowy, amber carpet shuffled under foot.'

Week 3 Tuesday

- * Learning Outcome / Objective
- * I can perform poems to help explain the meaning.
- * I can justify my responses to poems.

Here are four poems...

Miss Spring

Footsteps returning
as if out of nowhere

Warming earth
with each step of breath –

Spring in her green
and yellow-sleeves dress –

Birds break into chorus
daffodils and crocus come into focus

Sun begins once more to bloom –
Miss Spring, please don't leave too soon.

Likes?

Dislikes?

Puzzles?

Patterns?

Lady Winter's Rap

I'm Lady Winter and this is my rap
You'll recognise me by my ice-cap -

By my smoky breath
And my frosty nails
By the nip of my kiss
and my arctic air
you'll realise this gal's got flair -

Cause I'm a cold-hot Mama
When I come into town -
I cloud the trees
I blank the lawn
My days are short
My nights are long
And when I sing, I silence you
With the weight of my song -

By the trail of my cape
And my flakes in your talk
By the bling of my hail
And my slip in your walk
Am telling y'all
Stick to non-slip before ya fall -

Yes, better get out your warmers
No, don't give me verbals
Just reach for your thermals
When I draw near -

I'm Lady Winter and this is my rap
You'll recognise me when my temperature snaps.

Likes?
Dislikes?
Puzzles?
Patterns?

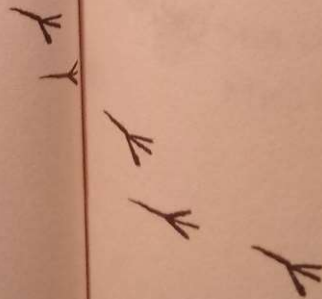
Lady Winter's Guest

From behind my window
I spot him coming –
My frosty ways
just don't deter him.
The one they call Robin
No kidding –

Yes, he's got the cheek
to walk down my pristine path
with his Robin-hopping feet
Hopping Robin, tweet-tweet
Hopping Robin, cheek-cheek

But he's the only one
to brave my snow – to venture
my temperature sub-zero.
Gonna make him
my Christmas-star hero –

This Robin-Red-Breast
who dares to warm me
with the flame of his chest.
Stop in, Robin –
I kinda like your hopping.
Be my feathered guest.



Likes?
Dislikes?
Puzzles?
Patterns?

Sir Autumn

Sir Autumn is in the garden moving around –
the fallen leaves his cape
of rustling ochre, gold and brown.

Sir Autumn is chuffed to see the branches
of the pear tree weighed down
with firm ripe bulbs;

The apple tree with sweet tinted promises;
the Horse Chestnut spilling everywhere
its conker-jewels. Ah! Such riches.

How Sir Autumn relishes his season's abundance.
But waiting in the wings, Lady Winter thinks –
'It's my turn now, good riddance.'

Likes?

Dislikes?

Puzzles?

Patterns?

In groups, pick one of the poems...

- * Performance time...
- * Create a performance for this poem.
- * Share performances and offer evaluations for each group.

Week 3 Wednesday

- * Learning Outcome / Objective
- * I can analyse a poem.
- * I can perform a poem.

The Romance of Sir October and Lady October

I'm your knight in leafy armour
come to rescue you, Lady October,
from the chilling ills of Winter.

I may not be steel-breasted
but I'm quick-witted –
my style, I might add, is Don Quixotic.

I'm not a dragon-slayer
but where wrong is right, I stand and fight,
my rapier a branch of dappled light.

I am a knight both wise and sober –
note my spurs made of sprigs,
and my medals made of conkers.

I'll cast a gallant cape, if ever
a puddle you should encounter.
Life with me shall be a golden adventure.

Lady October:

O knight in leafy armour, wise and sober
I've already said yes to Lord November.
But give me time and I may reconsider.
That's a lady's prerogative, do remember.



Likes?
Dislikes?
Puzzles?
Patterns?

How is the language used to describe the characters?

Which words tell us things about each character?

The Romance of Sir October and Lady October

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Reflect on how the characters might stand, move and how we can use our bodies and facial expressions to represent this.

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I've already said yes to Lord November.
But give me time and I may reconsider.
That's a lady's prerogative, do remember.



Performance time...

- * Work in pairs
- * Adopt one of the roles each
- * Use ideas from the class discussion to rehearse the poem

- * Share performances when ready

Week 3 Thursday

- * Learning Outcome / Objective
- * I can plan a poem.
- * I can write a poem.

Nature



Planning – brainstorm some words / decide a structure / think about figurative language / homophones for word play / purpose of each verse...

Week 3 Friday

- * Learning Outcome / Objective
- * I can write a poem.
- * I can publish my poem in a class anthology.

Week 4 Monday

- * Learning Outcome / Objective
- * I can recognise features of a non-chronological report.
- * I can recognise and define new vocabulary.

COSMIC DISCO

The rocking-with-wind trees
the waltzing-with-moon ocean –
Everything in purposeful motion
like the lifting lark
or the swirls of Saturn

Even the far away stars
explode on
 the dance-floor of infinity –
grouping
 and regrouping
into new constellations.
O see them under
 the shifting disco
of the inter-galactic lights –

The gravitational boys
in their shimmering shirts.
The orbiting girls
in their luminous glad-rags –
within magnetic reach of their rotating handbags.

GRACE NICHOLS



Tell me...

- * Likes?
- * Dislikes?
- * Patterns?
- * Puzzles?

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GRACE NICHOLS



Science?

- * What scientific language does Grace draw upon to create this poem?

COSMIC DISCO

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GRACE NICHOLS



Gravity?

- * What do you know about gravity?

COSMIC DISCO

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the waltzing-with-moon ocean –
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GRACE NICHOLS



Magnetism?

- * What do you know about magnetism?

COSMIC DISCO

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the waltzing-with-moon ocean –
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like the lifting lark
or the swirls of Saturn

Even the far away stars
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The orbiting girls
in their luminous glad-rags –
within magnetic reach of their rotating handbags.

GRACE NICHOLS



Friction?

- * What do you know about friction?

Model text

Forces

There are many different forces in the universe. These forces push things away from each other, pull things towards each other and rub against each other slowing things down. Scientists have worked tirelessly to uncover the mystery behind why some of these forces act in the universe in the way that they do.

Gravity

The force named gravity explains how all objects of mass create a pull towards other objects near to them. The larger the mass of an object, the more gravitational force it enacts upon its environment. The Earth is a significant size that pulls the objects on its surface towards it. This is why apples fall from trees towards the ground. It was such an observation of this event that allowed Sir Isaac Newton to recognise this force and to name it.

Friction

Friction is a force between two surfaces that are sliding, or trying to slide, across each other. It always works in the direction opposite to the direction in which the object is moving, or trying to move. Friction always slows a moving object down. The amount of friction depends on the materials from which the two surfaces are made. The rougher the surface, the more friction is produced. Friction can be a useful force because it prevents shoes slipping on the pavement or stops car tyres skidding on the road.

Magnetism

Magnetism is a force that can be felt by metals such as iron, steel, nickel and cobalt. These are called ferrous metals. Many other metals do not feel the force of magnetism and are non-ferrous. For example aluminium, a metal that is often used to make cans for fizzy drinks, does not feel the force of magnetism. Every magnet has two poles, north and south. When the north pole of one magnet is close to a north pole of another magnet, they repel each other. Like poles repel. However, if a north pole of one magnet is near the south pole of another magnet, they are drawn together. This is because opposite poles attract.

These forces act upon the universe in many ways by causing the tides in the sea and the orbits of the planets around the sun. Scientists are always discovering more in the natural world to help explain more and more phenomenon.

Vocabulary

Use the model text to draw a picture of these words below, then label the word class they belong to before finally writing a simple definition.

- * Mass
- * Orbit
- * Friction
- * Magnetism
- * Gravity
- * Ferrous
- * Pole

Vocabulary – potential definitions

- * **Mass** (noun) a large body of matter
- * **Orbit** (noun) the curved path of a celestial object
- * **Friction** (noun) the resistance that one surface encounters when moving over another
- * **Magnetism** (noun) a physical phenomenon produced by the motion of electric charge
- * **Gravity** (noun) the force that attracts one mass towards any other physical body having mass
- * **Ferrous** (adjective) containing or consisting of iron
- * **Pole** (noun) two points of a magnet to and from which the lines of magnetic force are directed

Did I include...

Child

Friend

Teacher

Structure and Language

include a title which tells my reader what my report is about?

write an introduction giving the reader some brief information about the topic?

use organisational devices to structure my text e.g. sub-headings, bullet points?

use a formal tone?

use technical or topic language?

end with a summary?

Week 4 Tuesday

- * Learning Outcome / Objective
- * I can recognise parenthesis.

Model text

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These forces act upon the universe in many ways by causing the tides in the sea and the orbits of the planets around the sun. Scientists are always discovering more in the natural world to help explain more and more phenomenon.

The Double Dash



Definition of a Dash

Dashes can perform a similar function to brackets, surrounding additional information in a sentence.

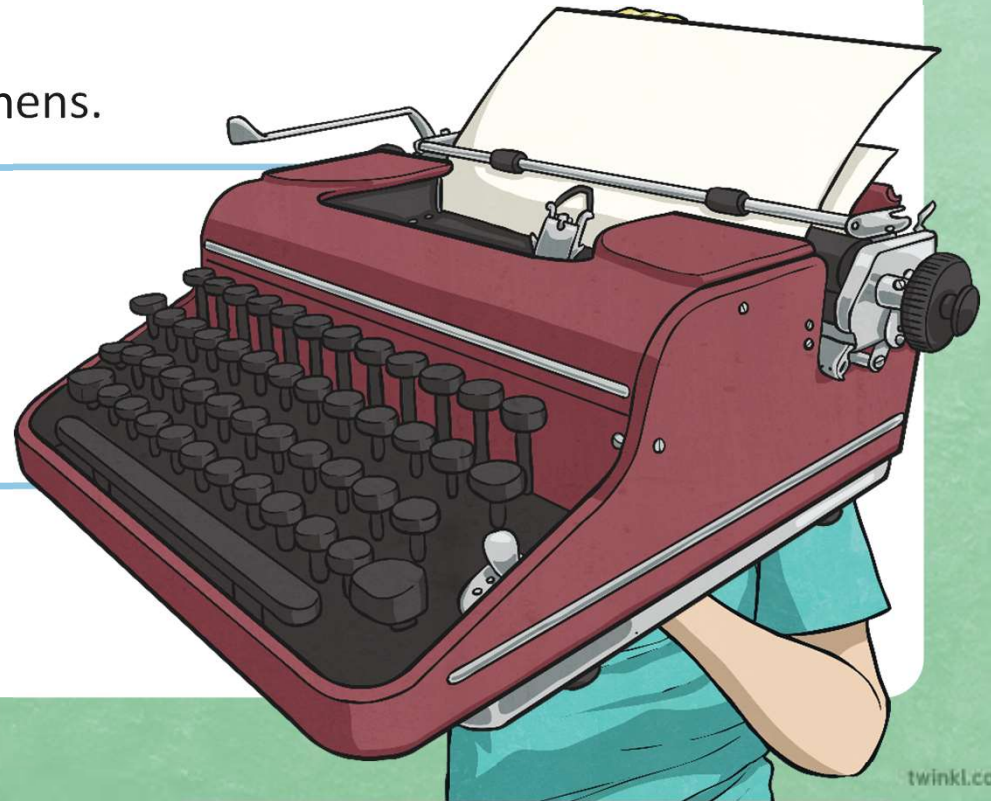
Example: The train – which was late – was heading to Paris.

Take care not to confuse dashes and hyphens.

Interesting Fact

On old-fashioned typewriters, two hyphens typed one after the other were used instead of a dash.

the middle of words with no spaces.



The Double Dash



We use a dash to add additional information. This extra information is called a parenthesis.

When a parenthesis is completely removed, the sentence is still grammatically correct.

Example:

The man was plainly dressed in a black suit.

A parenthesis can be separated from the rest of the sentence by commas, dashes, or brackets (all called parentheses).

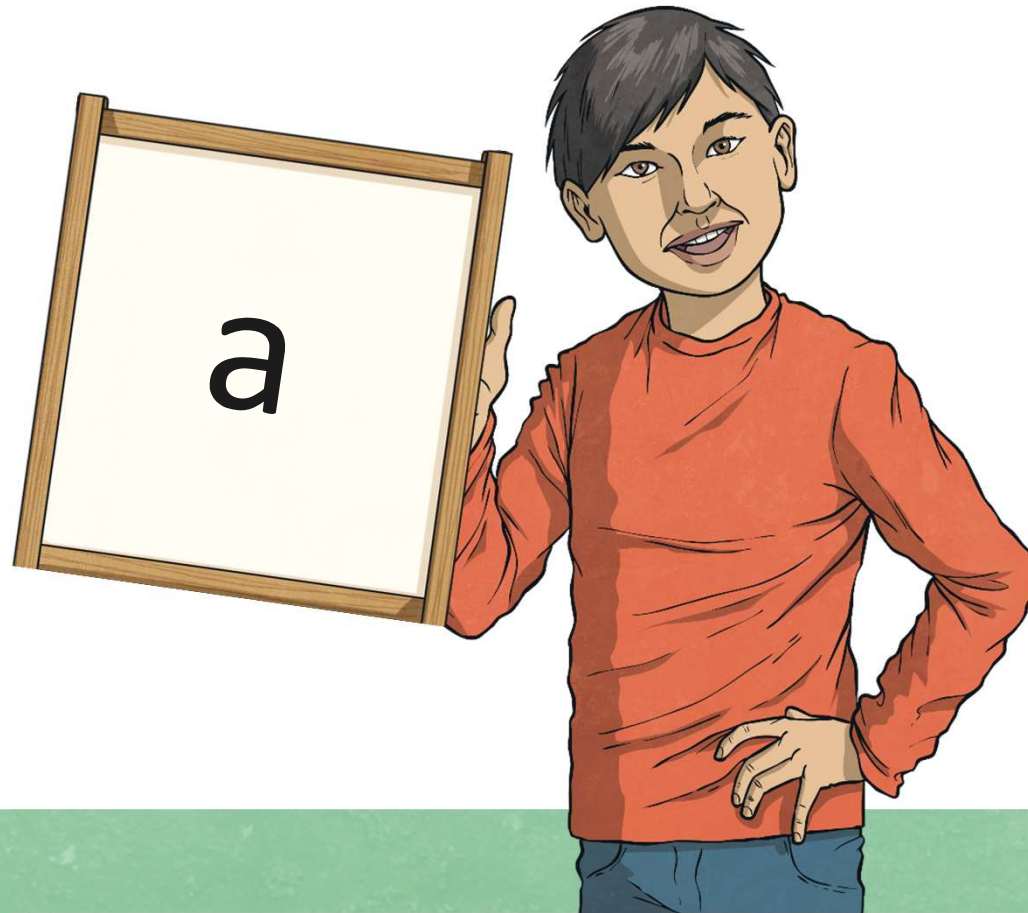


The Double Dash



Now, let's play the Dashes for Parenthesis Quiz.

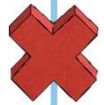
Show the answers to the questions on your whiteboard. Write the correct letter on your board to show the correct answer – a, b or c.



Which sentence correctly uses dashes for parenthesis?

Click to see if each sentence correctly uses dashes for parenthesis.

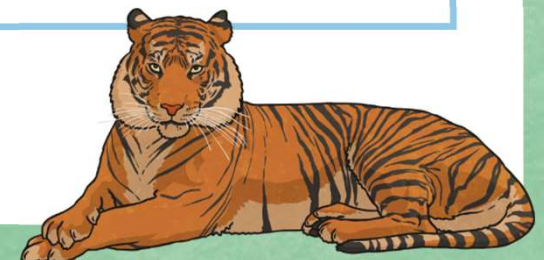
a) Sumatran tigers sadly now in danger of extinction – can swim very well because – their paws are webbed.



b) Sumatran tigers sadly now – in danger of extinction – can swim very well because their paws are webbed.



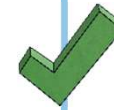
c) Sumatran tigers – sadly now in danger of extinction – can swim very well because their paws are webbed.



Which sentence correctly uses dashes for parenthesis?

Click to see if each sentence correctly uses dashes for parenthesis.

a) Zebras – well known for their black and white stripes – can reach speeds of 40 miles per hour when running.



b) Zebras well known for their black and white stripes – can reach speeds of 40 miles per hour – when running.



c) Zebras well known – for their black and white stripes – can reach speeds of 40 miles per hour when running.



Which sentence correctly uses dashes for parenthesis?

Click to see if each sentence correctly uses dashes for parenthesis.

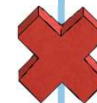
a) Meerkats those extraordinary digging creatures – live together – in large groups.



b) Meerkats – those extraordinary digging creatures live together in large groups.



c) Meerkats – those extraordinary digging creatures live together – in large groups.



Which sentence correctly uses dashes for parenthesis?

Click to see if each sentence correctly uses dashes for parenthesis.

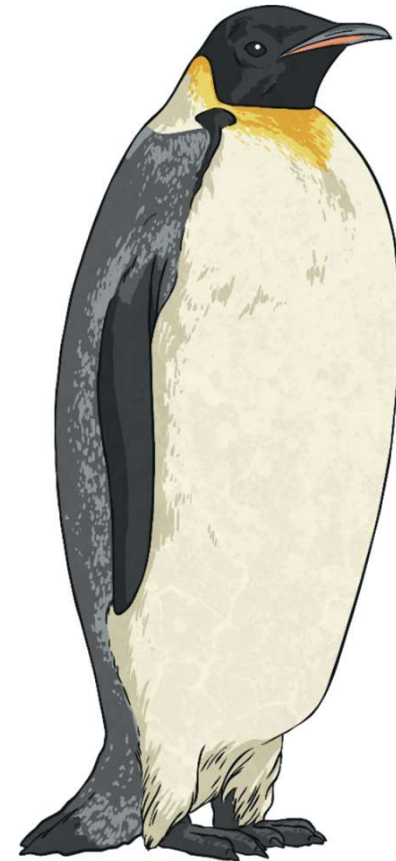
a) Penguins – despite being unable to breathe underwater – spend very little time on land.



b) Penguins – despite being unable to – breathe underwater spend very little time on land.



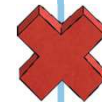
c) Penguins despite being unable to breathe – underwater – spend very little time on land.



Which sentence correctly uses dashes for parenthesis?

Click to see if each sentence correctly uses dashes for parenthesis.

a) Many types – of monkey such as howler monkeys, spider monkeys, squirrel monkeys and marmosets – live in the Amazon rainforest.



b) Many types of monkey – such as howler monkeys, spider monkeys, squirrel monkeys and marmosets – live in the Amazon rainforest.



c) Many types of monkey such as howler monkeys – spider monkeys, squirrel monkeys and marmosets live – in the Amazon rainforest.



Which sentence correctly uses dashes for parenthesis?

Click to see if each sentence correctly uses dashes for parenthesis.

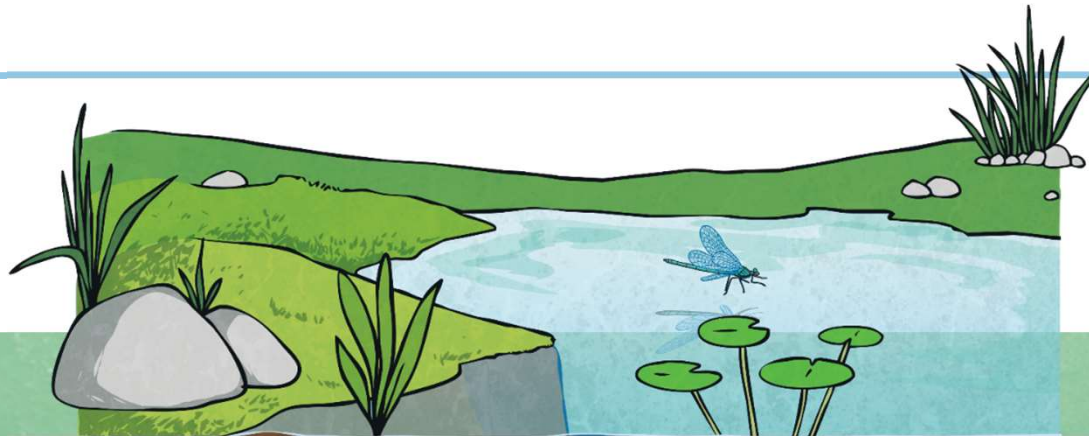
a) Damp environments compost heaps are perfect – are the best – places for toads to live.



b) Damp environments compost heaps – are perfect are the best places – for toads to live.



c) Damp environments – compost heaps are perfect – are the best places for toads to live.



Which sentence correctly uses dashes for parenthesis?

Click to see if each sentence correctly uses dashes for parenthesis.

a) My favourite animal – and there are many animals which I adore – would have to be a hedgehog!



b) My favourite animal and there are many animals – which I adore – would have to be a hedgehog!



c) My favourite animal and – there are many animals which I adore would have to be – a hedgehog!



Round Brackets



Types of Brackets

There are two main kinds of brackets, both of which come in pairs – round brackets () and square brackets []. We are going to focus on round brackets.

CAUTION!

A round bracket is also known as a parenthesis.
Parenthesis can also mean a word, phrase or clause inserted into a sentence which is grammatically complete without it.

To help us to be clear, we will call () round brackets and call the additional word or phrase a 'parenthesis'.

Round Brackets



Parentheses are words, phrases or clauses inserted into sentences which are grammatically complete without them.

The information, which can be removed and the sentence still make sense, goes inside the brackets.

Example: Andrew (our best goalkeeper) saved the goal.



Quiet Parenthesis



Let's focus on those quiet parentheses. You use them to surround something that seems a bit out of place in the sentence—an aside, an extra detail, or an intrusion. You can add the information into the brackets to change the impact of the sentence.

Sentence without brackets – That morning he dressed in a grey tracksuit and trainers.

Aside - That morning (which was to change his life forever) he dressed in a tracksuit and trainers.

Extra detail - That morning he dressed in tracksuit (new, grey) and trainers.

An authorial intrusion – That morning he dressed in a tracksuit (he was as fit as a fiddle) and trainers.

Other Uses for Round Brackets



Remember - Parentheses are words, phrases or clauses inserted into sentences which are grammatically complete without them. Here are some ways that information, which could be removed and the sentence still make sense, can be added using round brackets:

1. An extra detail – The passenger train (which was late) pulled up at the station.
2. To offer the reader an aside – I'm heading out (movie night), but I'll call you in the morning.
3. An authorial intrusion – Trainspotting (what a unique past time) was her favourite hobby.
4. A list which interrupts a sentence – The three busiest train stations in Great Britain (Waterloo, Victoria, Liverpool Street) are all based in London.
5. A date, or the birth and death of a person – William Tate (February 1798 – 20 April 1873) was the architect who designed Waterloo Bridge Station.
6. A Latin name used after a common name – The film 'My Fair Lady' opens with Eliza Doolittle selling violets (violets) outside Covent Garden.

Having Fun with Brackets



Once you get the hang of using brackets to add extra details correctly you can have fun with them as long as you stick to the rule that the passage of writing still needs to make sense if you take the parenthesis away.

Parenthesis

- Commas
- Dashes
- Brackets

All three can be used to add parenthesis. However, there are times that certain ones work better than others.

Commas are more commonly used in stories and fiction writing.

Dashes are used more in informal writing, such as diaries and notes.

Brackets are often found in formal, non-fiction writing to add scientific or technical information.

Parenthesis – put the most appropriate punctuation into these sentences.

Once there lived a princess who was fierce and brave called Gwen.

You would not believe well you might as you know me so well what happened today in school!?!?

The water cycle consists of various stages such as precipitation the falling of rain, sleet, snow and evaporation the change in state from liquid to gas.

Parenthesis – put the most appropriate punctuation into these sentences.

Once there lived a princess **who was fierce and brave** called Gwen.

COMMAS - narrative

You would not believe **well you might as you know me so well** what happened today in school!?!

DASHES - informal

The water cycle consists of various stages such as precipitation **the falling of rain, sleet, snow** and evaporation **the change in state from liquid to gas**.

BRACKETS – scientific

Parenthesis

Once there lived a princess, who was fierce and brave, called Gwen.

You would not believe – well you might as you know me so well – what happened today in school!?!)

The water cycle consists of various stages such as precipitation (the falling of rain, sleet, snow) and evaporation (the change in state from liquid to gas).

Read through the non-chronological text on Space Week and find examples of parenthesis.

- Think about the type of punctuation used for each.

World Space Week 2020:

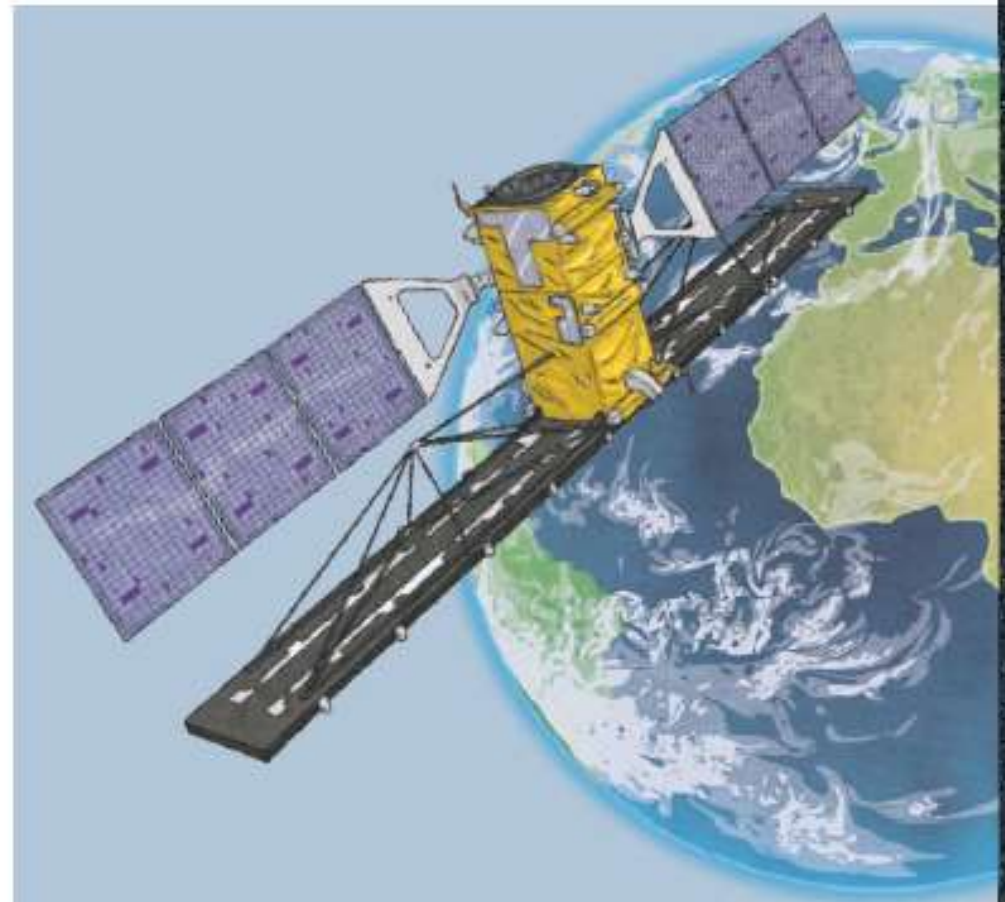
'Satellites Improve Life'

World Space Week is an annual celebration of space and technology which runs from the 4th October to the 10th October. The theme of the event for 2020 was 'Satellites Improve Life'. Satellites play a vital role in our modern lives and, whether we realise it or not, much of what we do in a day relies on satellite technology.

What Is a Satellite?

Satellites are objects that orbit planets and stars in space. Satellites can be natural, such as moons and rocks or they can be humanly-constructed (artificial). They can be used for communication or to gather useful information.

The first artificial satellite, Sputnik 1, was approximately the size of a large beach ball and was launched in 1957. Artificial satellites come in a variety



of shapes and sizes but they can usually be identified by their large solar panels and an antenna. Many modern satellites create power by using solar panels to convert sunlight into electricity. A satellite's antenna transmits information to and from Earth.

Satellites are positioned hundreds of miles from the Earth's surface. They need both gravity and speed to be able to stay in orbit and some can travel at around 17,000 miles per hour.

They Watch Over Our Planet

Weather satellites track weather patterns and this information is then used to create weather forecasts. This helps us to be prepared for what to expect when we step outside each day.

Why Are Satellites Important?

Satellites transmit information back to Earth which can be used in countless different ways, many of which we may not even realise. For example, online mapping tools use satellites to allow us to see most places in the world in 3D.



World Space Week 2020: 'Satellites Improve Life'



By monitoring the planet, satellites can also warn us of upcoming natural disasters. Because of this, people now have more time to prepare for potential hurricanes, volcanic eruptions or flooding.

Furthermore, satellites tell us a lot about climate change; they closely monitor any changes to the ocean and to **glaciers**.

In 2013, satellites unexpectedly detected approximately 66 trillion gallons of water beneath the ground in Kenya: a country which suffers from many droughts.

They Keep Us Connected

Satellite phones can be used to make phone calls from almost anywhere in the world. This means that they are vital in helping people to communicate when mobile phone networks are either overloaded or unavailable, such as in war zones or after natural disasters.



disasters.

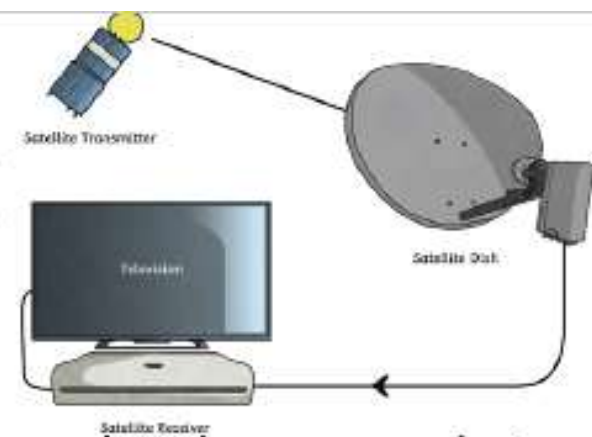
One global company is even planning to put several satellites into space to provide the first worldwide broadband service!

They Keep Us Entertained

Satellite dishes, which are a common feature of many modern homes, are designed to receive signals from satellites in space. These signals are then converted by a receiver box into programmes that can be watched on television.

They Help Us to Get Around

Satellite navigation systems (commonly known as 'satnavs') were first used in cars in 1996. Satellites play a crucial role in helping us to navigate to where we need to go without the need for printed maps. GPS (Global Positioning Systems) use information from satellites to help us to reach our destination. Many mobile phones now have mapping apps which use GPS.



They Improve Our Knowledge of Outer Space

Before space travel, scientists were limited to telescopes or the naked eye to explore the universe. The Hubble Space Telescope — a scientific satellite launched in 1990 — has discovered and photographed countless new galaxies and moons and has enabled humans to make many important scientific discoveries.

There are over 2,000 satellites orbiting the Earth (including many which are no longer being used). Satellites can now be launched at a much lower cost than ever before so this number is sure to continue to increase as people find new and exciting ways to use satellite technology.

Glossary

antenna: A metal rod or wire that sends or receives signals.

glaciers: Large areas of ocean ice that can float around the Earth's poles.

orbit: To repeatedly travel around a star, a planet or a moon.

Parenthesis

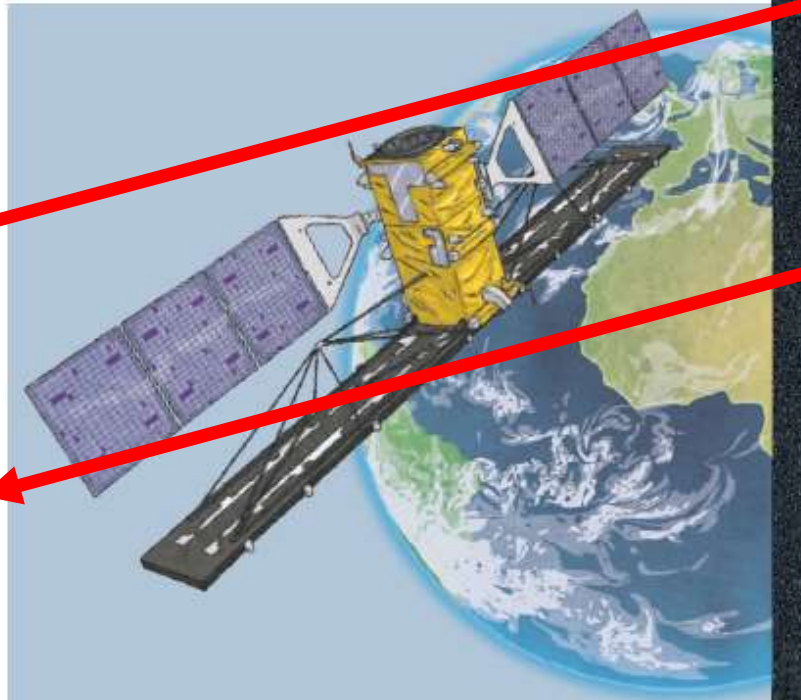
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* Brackets

* Commas

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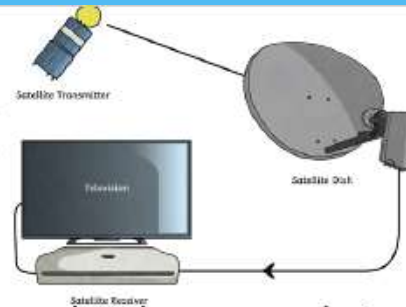
Parenthesis

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* Brackets

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* Dashes

* Brackets

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orbit: To repeatedly travel around a star, a planet or a moon.

With your copy of this text. Colour code the other features you can see.

Key

1. Include a title which tells my reader what my report is about.
2. Write an introduction giving the reader some brief information about the topic.
3. Use organisational devices to structure my text e.g. sub-headings, bullet points.
4. Use a formal tone.
5. Use technical or topic language.
6. End with a summary.

Week 4 Wednesday

- * Learning Outcome / Objective
- * I can recognise how to turn nouns and adjectives into verbs.
- * I can recognise the suffixes 'ate' and 'ify'.
- * I can understand new vocabulary definitions.

Model text

Forces

There are many different forces in the universe. These forces push things away from each other, pull things towards each other and rub against each other slowing things down. Scientists have worked tirelessly to uncover the mystery behind why some of these forces act in the universe in the way that they do.

Gravity

The force named gravity explains how all objects of mass create a pull towards other objects near to them. The larger the mass of an object, the more gravitational force it enacts upon its environment. The Earth is a significant size that pulls the objects on its surface towards it. This is why apples fall from trees towards the ground. It was such an observation of this event that allowed Sir Isaac Newton to recognise this force and to name it.

Friction

Friction is a force between two surfaces that are sliding, or trying to slide, across each other. It always works in the direction opposite to the direction in which the object is moving, or trying to move. Friction always slows a moving object down. The amount of friction depends on the materials from which the two surfaces are made. The rougher the surface, the more friction is produced. Friction can be a useful force because it prevents shoes slipping on the pavement or stops car tyres skidding on the road.

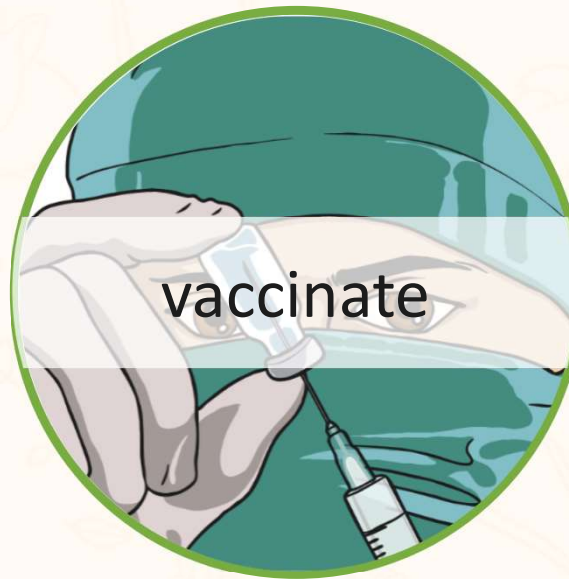
Magnetism

Magnetism is a force that can be felt by metals such as iron, steel, nickel and cobalt. These are called ferrous metals. Many other metals do not feel the force of magnetism and are non-ferrous. For example aluminium, a metal that is often used to make cans for fizzy drinks, does not feel the force of magnetism. Every magnet has two poles, north and south. When the north pole of one magnet is close to a north pole of another magnet, they repel each other. Like poles repel. However, if a north pole of one magnet is near the south pole of another magnet, they are drawn together. This is because opposite poles attract.

These forces act upon the universe in many ways by causing the tides in the sea and the orbits of the planets around the sun. Scientists are always discovering more in the natural world to help explain more and more phenomenon.

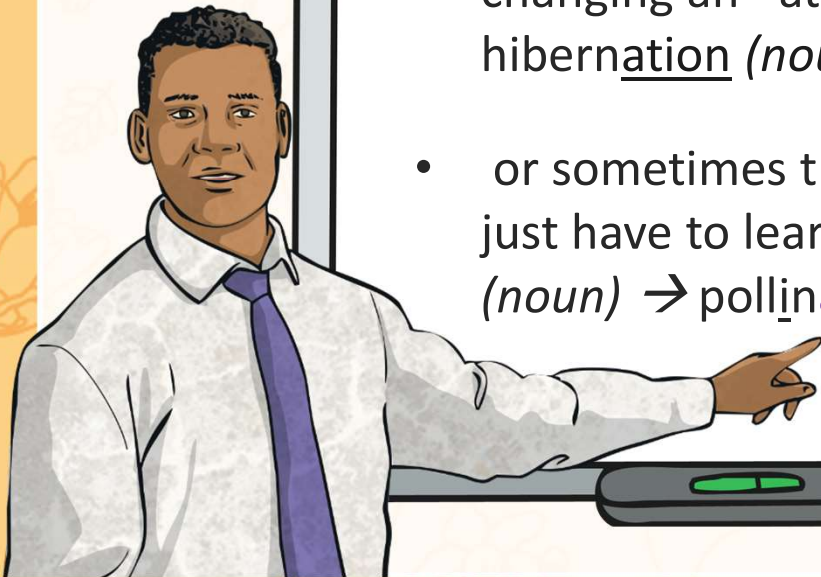
Look at how nouns and adjective root words can be changed into verbs using suffixes.

We are going to start by concentrating on using the suffix –ate.



-ate suffix words can be created by:

- simply adding the –ate suffix to a noun or adjective root word, e.g.
carbon (*noun*) → carbonate (*verb*);
- removing the ‘e’ from the end of noun or adjective root word before adding –ate, e.g.
vaccine (*noun*) → vaccinate (*verb*);
- changing an –ation noun to an –ate verb, e.g.
hibernation (*noun*) → hibernate (*verb*);
- or sometimes the root word itself changes and you just have to learn that particular spelling, e.g. pollen (*noun*) → pollinate (*verb*).



Can you identify the real -ate suffix verbs within the grid to break Mr Whoops out of jail? Use a dictionary if you need to.



Click the correct spelling words on the screen to lift the bars from the jail that Mr Whoops is held in.

pollenate	activeate	communicate	advertate
elasticate	motivate	pollinate	classicate
realate	terrorate	hyphenate	visualate
captivate	comunicate	noticate	activate
captiveate	medicate	validate	alienate

Just a few more to get!

Thanks for helping me escape! Your spelling knowledge of -ate suffix words really helped out there.





Do you know what
they all mean?

Can you see how each of the
-ate words has been created?

**Convert nouns
or adjectives
into verbs
using suffix
-ate**

pollinate

captivate

activate

motivate

communicate

medicate

elasticate

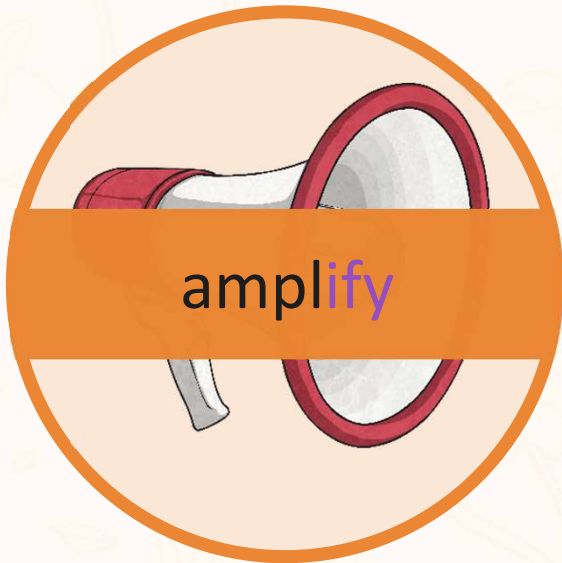
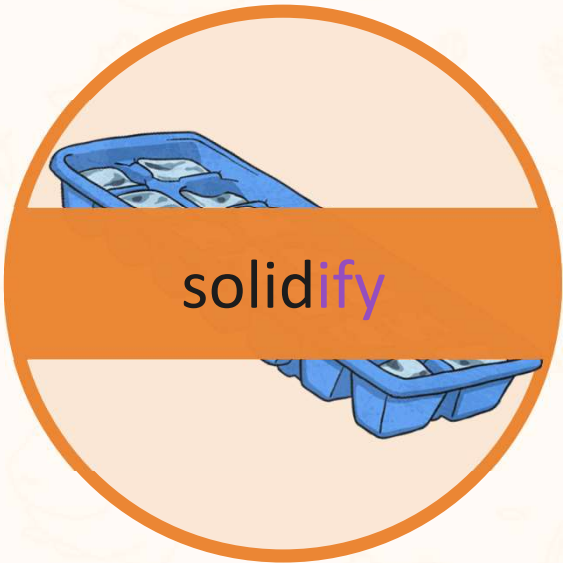
hyphenate

alienate

validate

[twinkl.co.uk](https://www.twinkl.co.uk)

'ify'



Many –ify suffix words are just created by simply adding the –ify suffix to a noun or adjective root word, e.g.

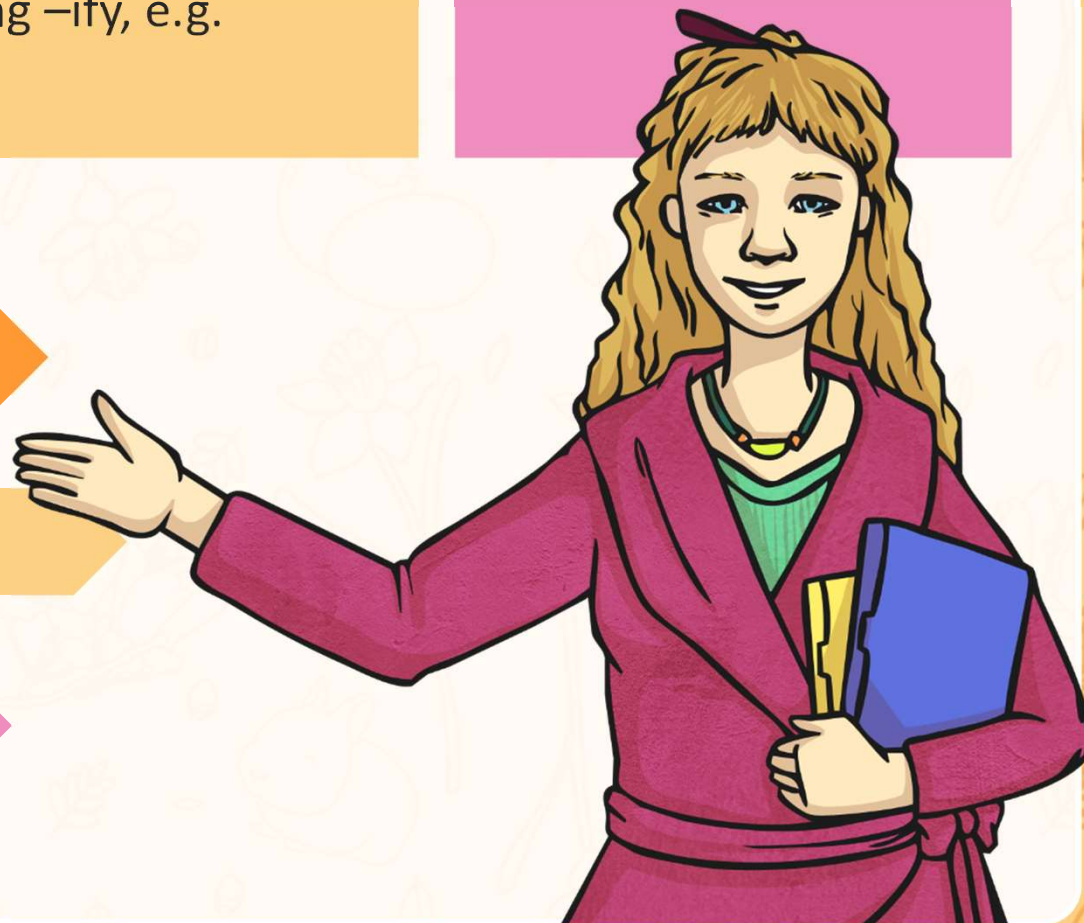
However, sometimes we need to remove the ‘e’ from the end of noun or adjective root word before adding –ify, e.g.

Root words that end in ‘y’ also usually remove this letter before adding –ify, e.g.

solid (*noun*) → solidify (*verb*).

ample (*adjective*) → amplify (*verb*).

glory (*noun*) → glorify (*verb*).



Are you a spelling genius when it comes to -ify spelling words?

Work as a team to play Who Wants to be a Spelling Genius. Can you win the big points?



Question 1

Which is the correct -ify spelling to fit into this sentence?

During the biology lesson, the children had to _____ the types of animals.



Incorrect Answer



Incorrect Answer



Correct Answer!



Incorrect Answer



Question 2

Which is the correct –ify spelling to fit into this sentence?

The athlete needed to _____ his training regime if he was going to make to the Olympic Games.



Incorrect Answer



Incorrect Answer



Correct Answer!



Incorrect Answer



Question 3

Which is the correct -ify spelling to fit into this sentence?

In the Crown Court, the nervous witness had to _____ against the criminal.



Correct Answer!



Incorrect Answer



Incorrect Answer



Incorrect Answer



Question 4

Which is the correct –ify spelling to fit into this sentence?

“Please could you _____ us if you wish to cancel your booking?” asked the receptionist politely.



Correct Answer!



Incorrect Answer



Incorrect Answer



Incorrect Answer



Question 5

Which is the correct –ify spelling to fit into this sentence?

“We praise thee, we bless thee, we worship thee, we _____ thee,” cried the priest during the service.



Incorrect Answer



Incorrect Answer



Incorrect Answer



Correct Answer!



Question 6

Which is the correct –ify spelling to fit into this sentence?

The unruly investigator had been caught red-handed trying to _____ the evidence.



Incorrect Answer



Incorrect Answer



Correct Answer!



Incorrect Answer



Question 7

Which is the correct –ify spelling to fit into this sentence?

The spokesperson used a loudspeaker to _____ his voice for the crowds.



Correct Answer!



Incorrect Answer



Incorrect Answer



Incorrect Answer



Question 8

Which is the correct –ify spelling to fit into this sentence?

The melted chocolate quickly began to _____ when it was back in room temperature.



Correct Answer!



Incorrect Answer



Incorrect Answer



Incorrect Answer



Question 9

Which is the correct –ify spelling to fit into this sentence?

White doves are often used to _____ peace and love.



Incorrect Answer



Incorrect Answer



Correct Answer!



Incorrect Answer



Points

100 000

50 000

10 000

5000

2000

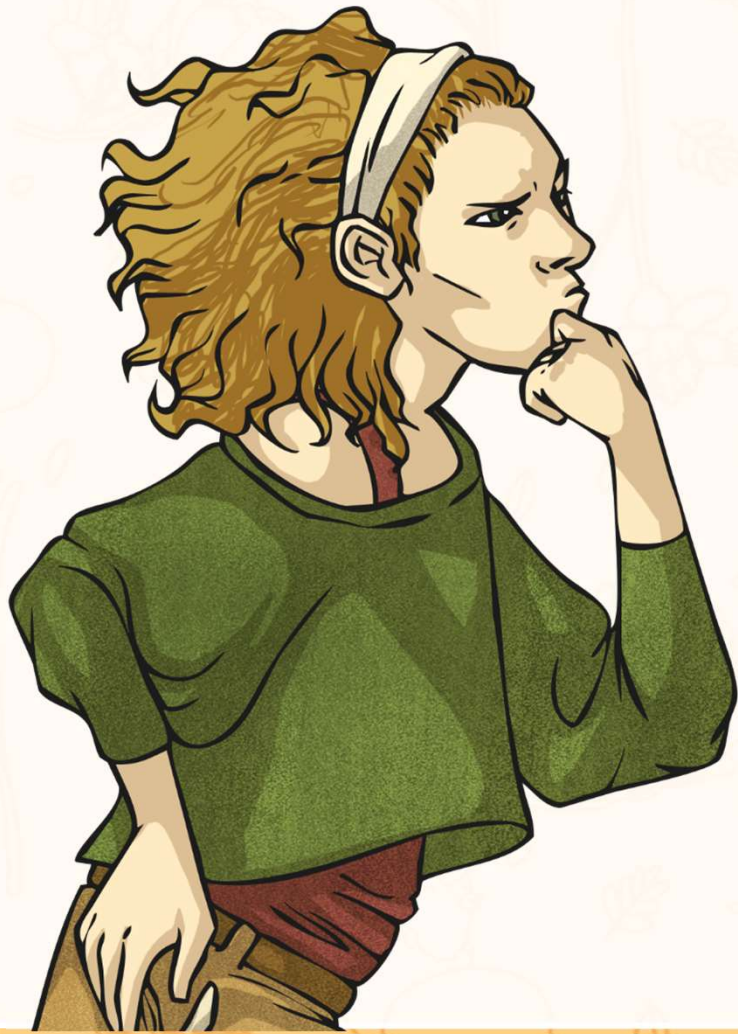
1000

500

200

100





amplify

solidify

signify

falsify

glorify

notify

testify

purify

intensify

classify

[twinkl.co.uk](https://www.twinkl.co.uk)

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captivate

activate

motivate

communicate

medicate

elasticate

hyphenate

alienate

validate

Use dictionaries to write definitions for these words.

How might they help you with your non-fiction writing?

amplify

solidify

signify

falsify

glorify

notify

testify

purify

intensify

classify

Can you find any verbs with the suffixes 'ise', 'ify', 'en' or 'ate'?

Could you add some? E.g. gravitate?

Forces

There are many different forces in the universe. These forces push things away from each other, pull things towards each other and rub against each other slowing things down. Scientists have worked tirelessly to uncover the mystery behind why some of these forces act in the universe in the way that they do.

Gravity

The force named gravity explains how all objects of mass create a pull towards other objects near to them. The larger the mass of an object, the more gravitational force it enacts upon its environment. The Earth is a significant size that pulls the objects on its surface towards it. This is why apples fall from trees towards the ground. It was such an observation of this event that allowed Sir Isaac Newton to recognise this force and to name it.

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Friction is a force between two surfaces that are sliding, or trying to slide, across each other. It always works in the direction opposite to the direction in which the object is moving, or trying to move. Friction always slows a moving object down. The amount of friction depends on the materials from which the two surfaces are made. The rougher the surface, the more friction is produced. Friction can be a useful force because it prevents shoes slipping on the pavement or stops car tyres skidding on the road.

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Magnetism is a force that can be felt by metals such as iron, steel, nickel and cobalt. These are called ferrous metals. Many other metals do not feel the force of magnetism and are non-ferrous. For example aluminium, a metal that is often used to make cans for fizzy drinks, does not feel the force of magnetism. Every magnet has two poles, north and south. When the north pole of one magnet is close to a north pole of another magnet, they repel each other. Like poles repel. However, if a north pole of one magnet is near the south pole of another magnet, they are drawn together. This is because opposite poles attract.

These forces act upon the universe in many ways by causing the tides in the sea and the orbits of the planets around the sun. Scientists are always discovering more in the natural world to help explain more and more phenomenon.

Week 4 Thursday

- * Learning Outcome / Objective
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- * I can recognise the suffixes 'en' and 'ise'.
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These forces act upon the universe in many ways by causing the tides in the sea and the orbits of the planets around the sun. Scientists are always discovering more in the natural world to help explain more and more phenomenon.

Now look at how nouns and adjective root words can be changed into verbs using the suffix 'en'.



straighten

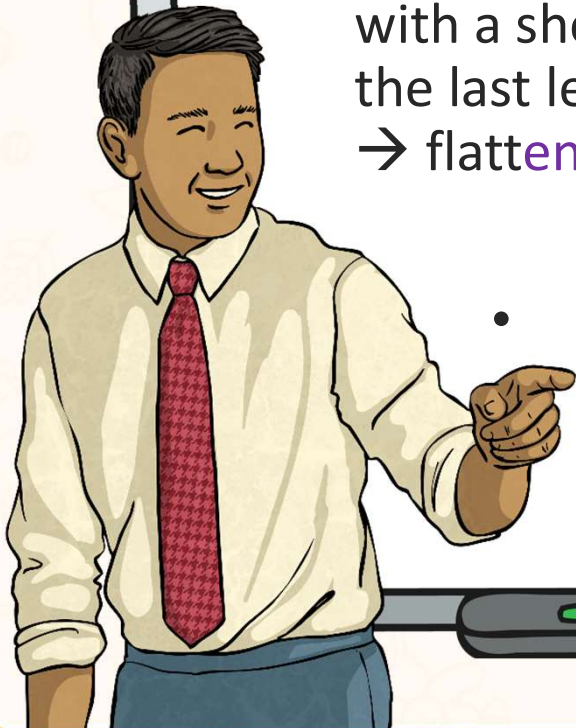


mistaken



flatten

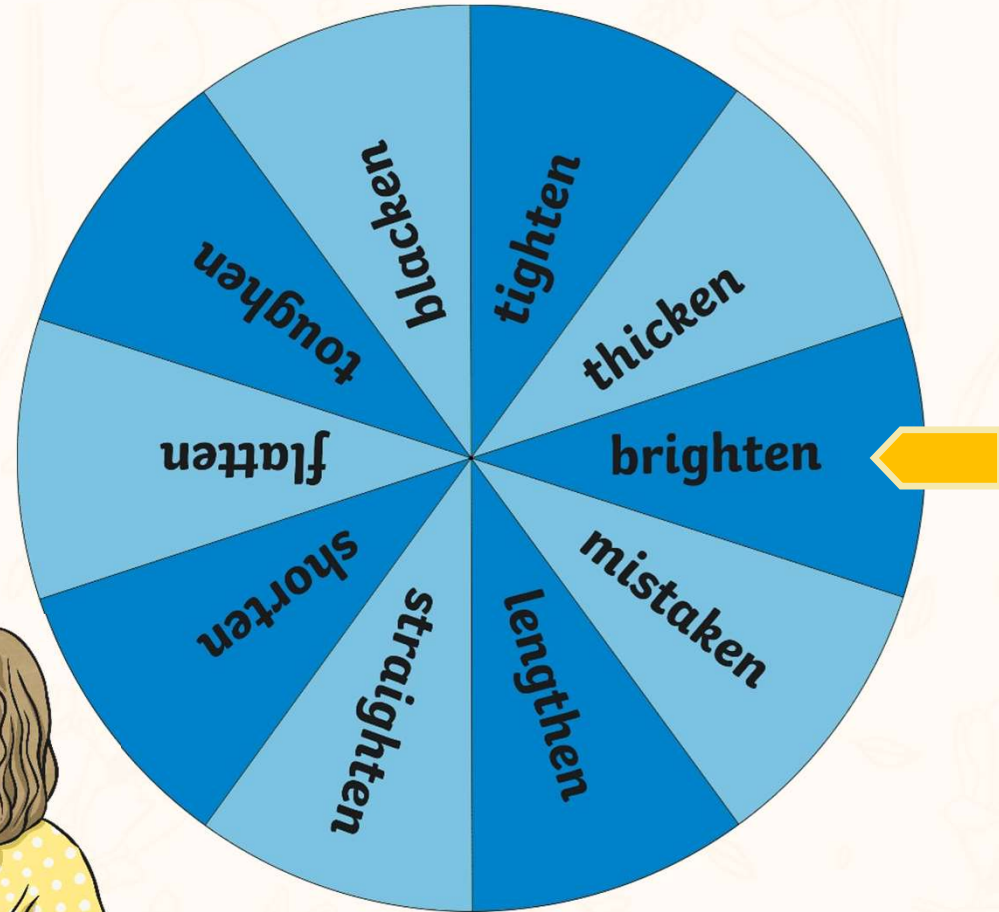
- Many –en suffix words are just created by simply adding the –en suffix to a noun or adjective root word, e.g. straight (*adjective*) → straighten (*verb*).
- However, if the root word is a CVC or CCVC word with a short vowel sound, we usually need to double the last letter before adding –en, e.g. flat (*adjective*) → flatten (*verb*).
- Root words that end in ‘e’ also usually remove the letter before adding –en, e.g. mistake (*noun*) → mistaken (*verb*).



Let's spin the spinner!

Now, work with your partner to write a sentence that contains the -en suffix word on your whiteboards.

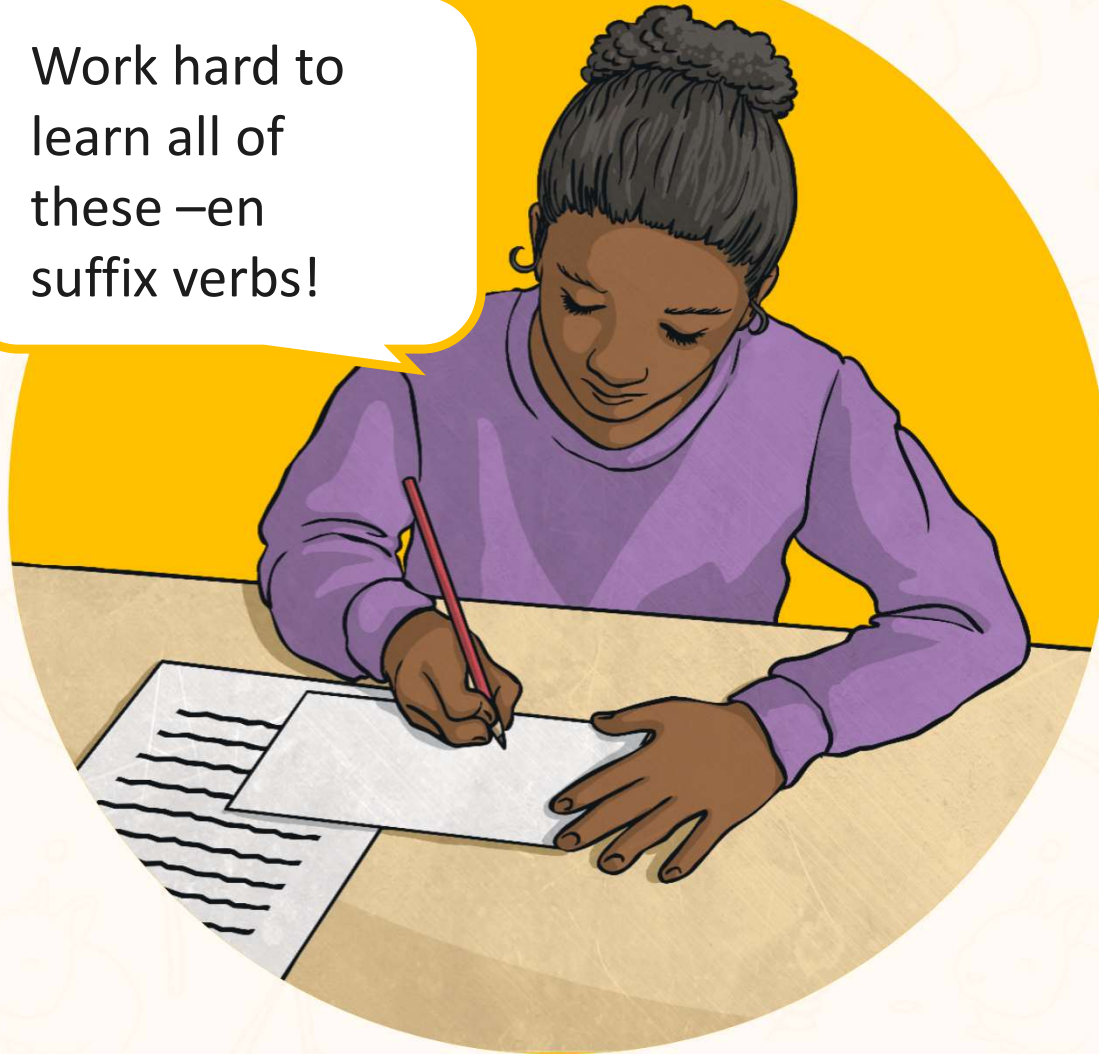
Could your sentence also contain another suffix word?



Spin



Work hard to learn all of these -en suffix verbs!



Convert nouns or adjectives into verbs using suffix -en

blacken

brighten

flatten

lengthen

mistaken

straighten

shorten

thicken

tighten

toughen

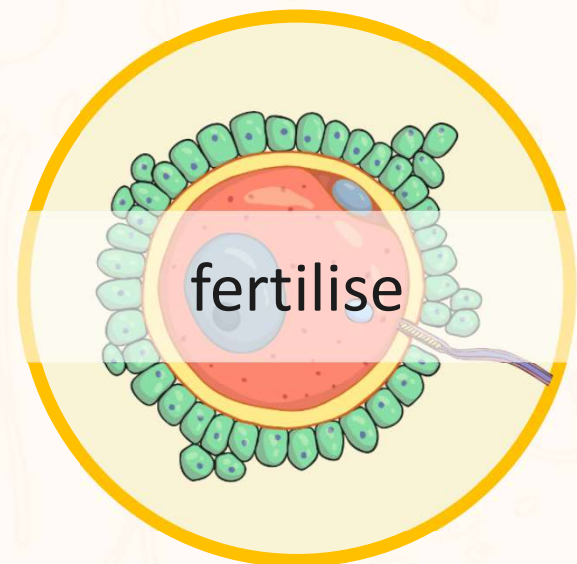
[twinkl.co.uk](https://www.twinkl.co.uk)

Look at how nouns and adjectives can be changed into verbs using suffixes with spelling words such as....

suffix

capitalise

Suffix



–ise suffix words are usually just created by simply adding the –ise suffix to a noun or adjective root word, e.g.
terror (noun) → **terrorise** (verb).



However, sometimes we need to remove the ‘e’ from the end of noun or adjective root word before adding –ise, e.g. **fertile**e (adjective) → **fertilise** (verb).

To pick faults about something or someone.

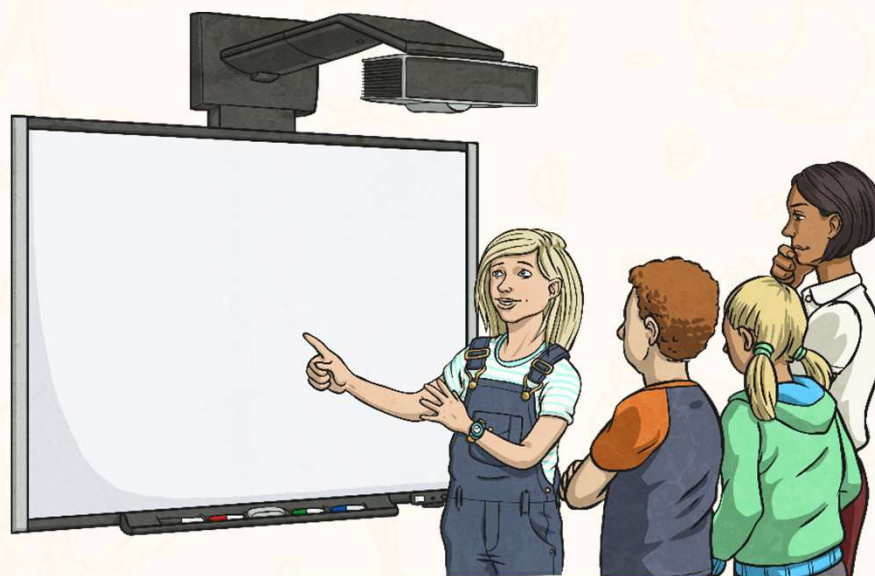
c i c
s r
e i
t i



Hide Clue

The answer is...

c r i t i c i s e



criticise

To draw attention to a product or event.

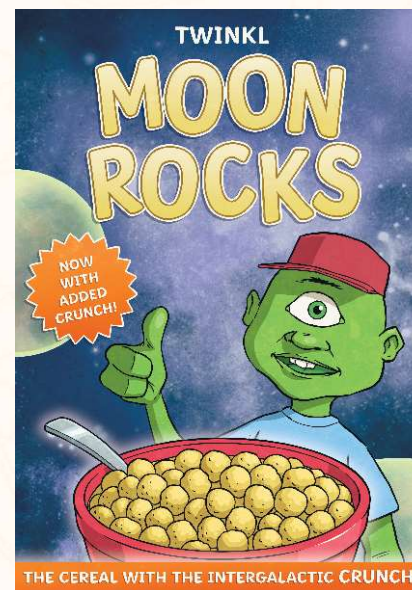
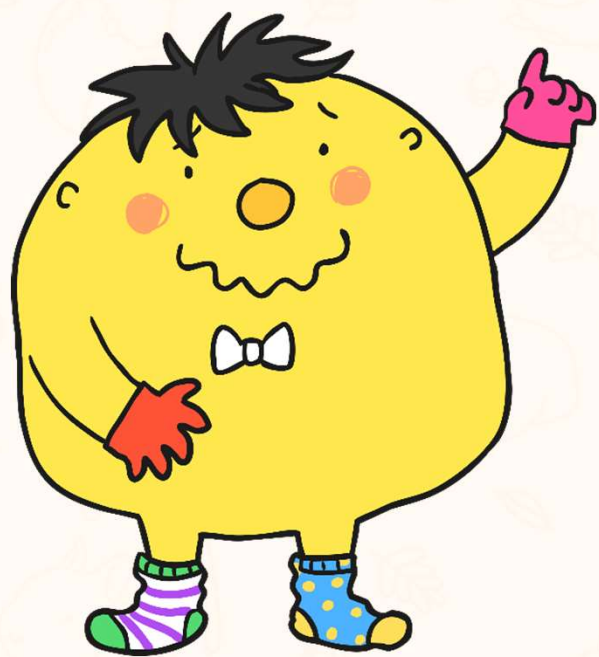
d i v
s r
a e
t e



Hide Clue

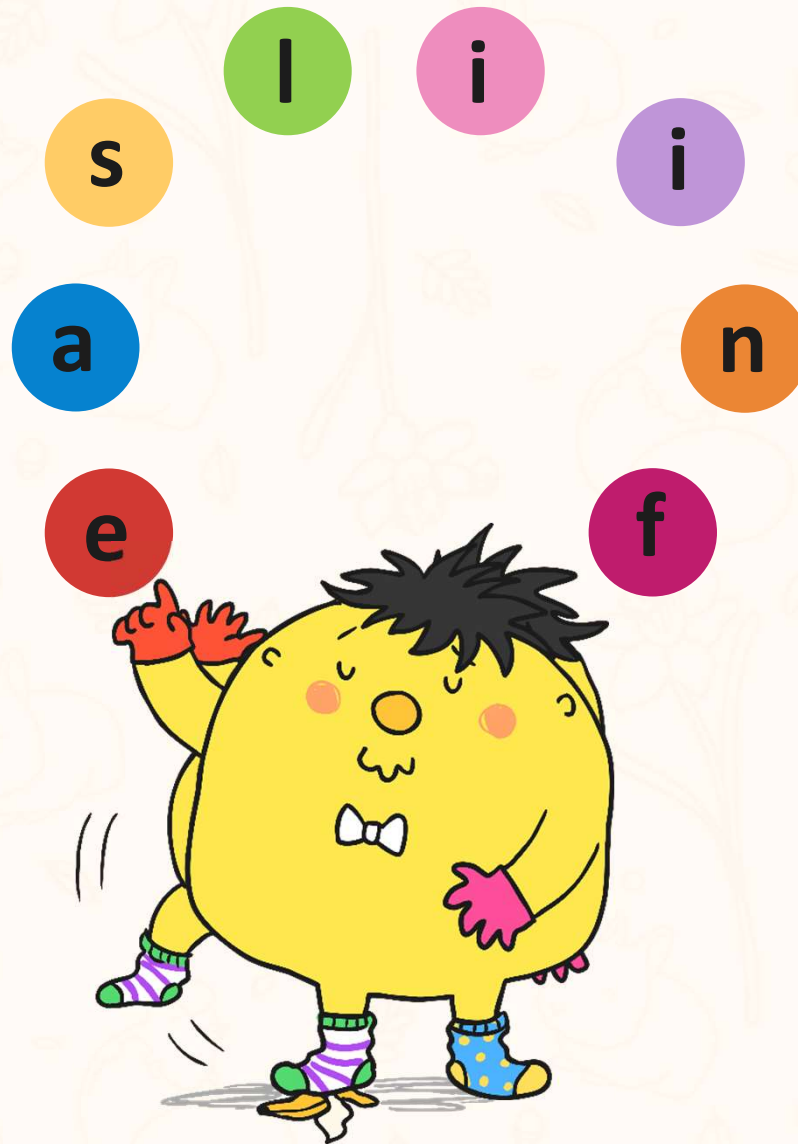
The answer is...

a d v e r t i s e



advertise

To produce a finished version of something.



Hide Clue

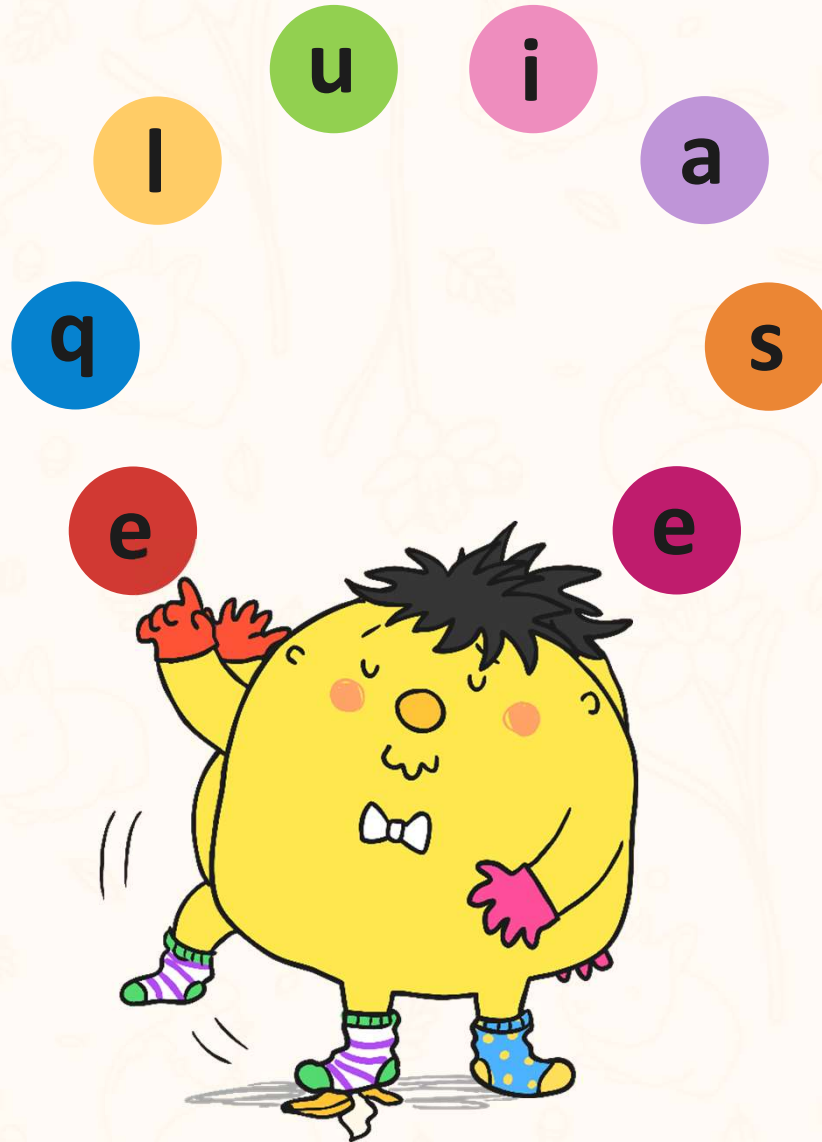
The answer is...

f i n a l i s e



finalise

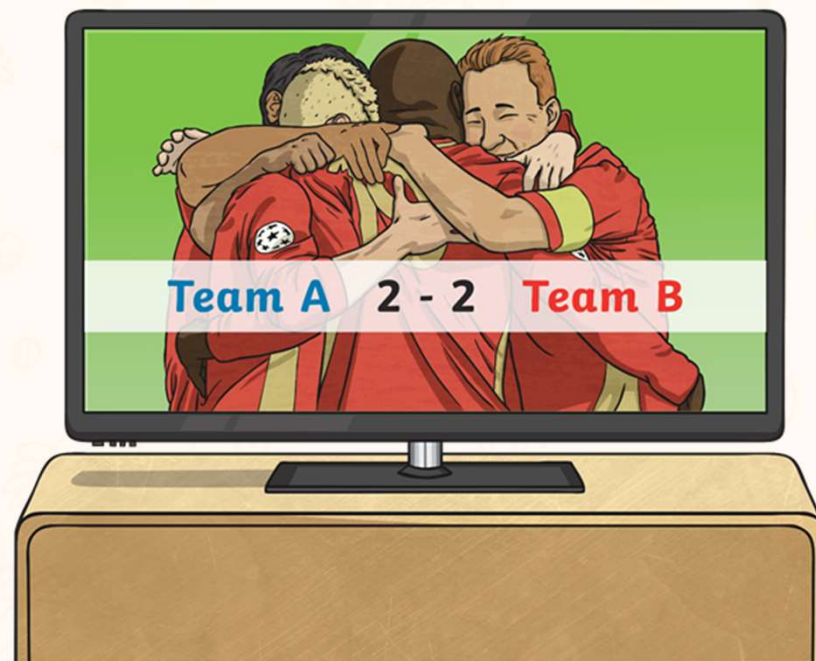
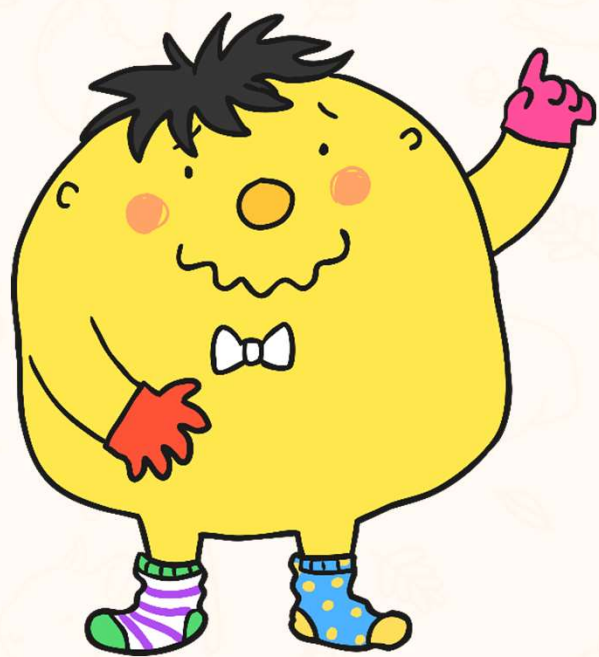
To make a score level.



Hide Clue

The answer is...

e q u a l i s e



equalise

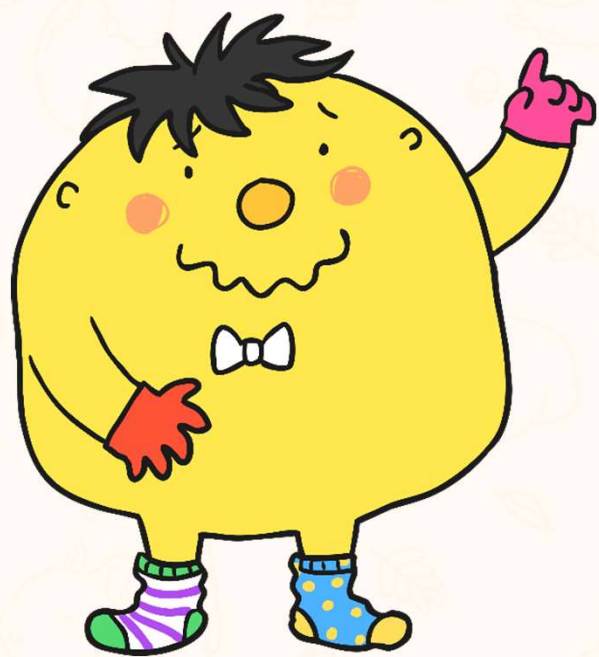
To mix and mingle with other people.



Hide Clue

The answer is...

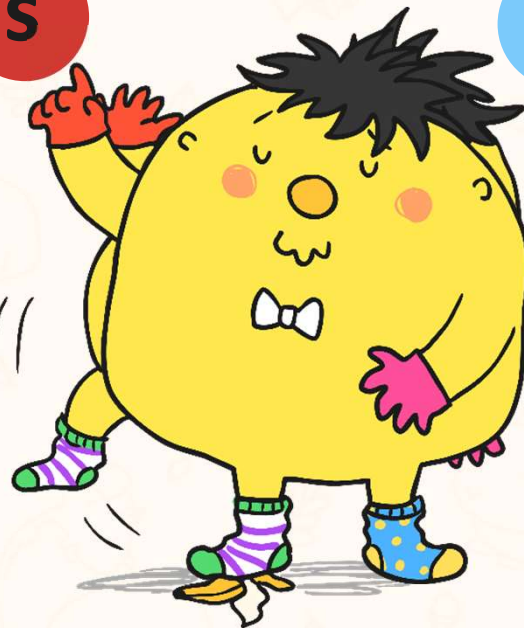
s o c i a l i s e



socialise

To see in your mind's eye.

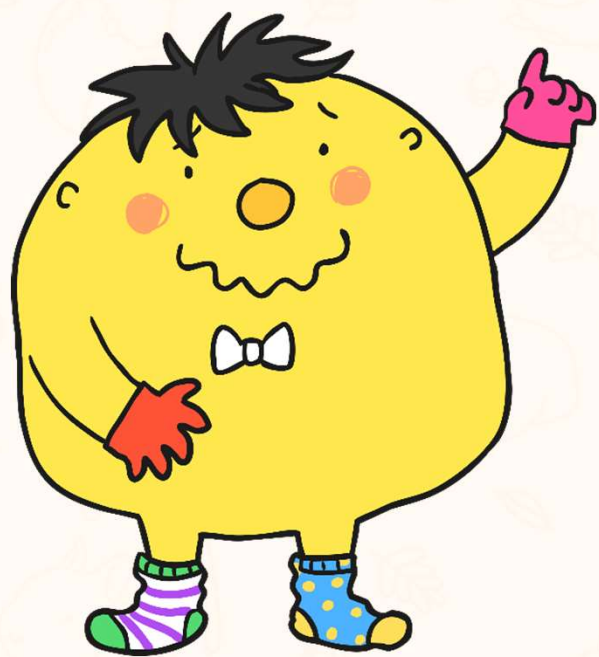
a i e
l s
u v
s i



Hide Clue

The answer is...

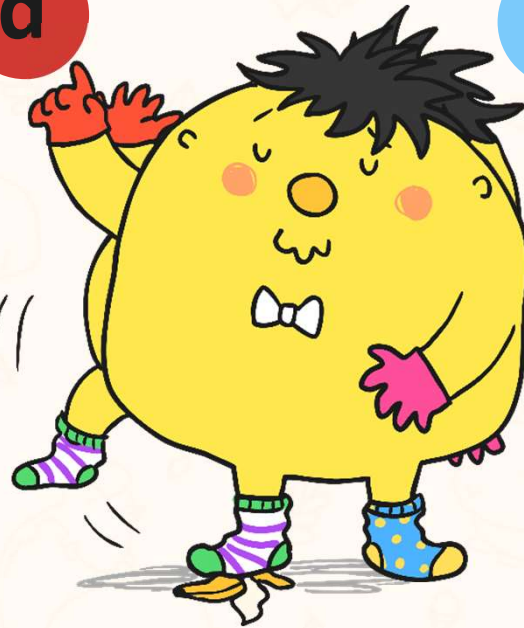
v i s u a l i s e



visualise

To cause damage to something on purpose.

a i e
l s
n v
d a



Hide Clue

The answer is...

v a n d a l i s e



vandalise

**Convert nouns
or adjectives
into verbs
using the
suffix -ise**

criticise

advertise

capitalise

finalise

equalise

fertilise

terrorise

socialise

visualise

vandalise

[twinkl.co.uk](https://www.twinkl.co.uk)



criticise

advertise

capitalise

finalise

equalise

fertilise

terrorise

socialise

visualise

vandalise

Use dictionaries to write definitions for these words.

How might they help you with your non-fiction writing?

blacken

brighten

flatten

lengthen

mistaken

straighten

shorten

thicken

tighten

toughen

Can you find any verbs with the suffixes 'ise', 'ify', 'en' or 'ate'?

Could you add some? E.g. gravitate?

Forces

There are many different forces in the universe. These forces push things away from each other, pull things towards each other and rub against each other slowing things down. Scientists have worked tirelessly to uncover the mystery behind why some of these forces act in the universe in the way that they do.

Gravity

The force named gravity explains how all objects of mass create a pull towards other objects near to them. The larger the mass of an object, the more gravitational force it enacts upon its environment. The Earth is a significant size that pulls the objects on its surface towards it. This is why apples fall from trees towards the ground. It was such an observation of this event that allowed Sir Isaac Newton to recognise this force and to name it.

Friction

Friction is a force between two surfaces that are sliding, or trying to slide, across each other. It always works in the direction opposite to the direction in which the object is moving, or trying to move. Friction always slows a moving object down. The amount of friction depends on the materials from which the two surfaces are made. The rougher the surface, the more friction is produced. Friction can be a useful force because it prevents shoes slipping on the pavement or stops car tyres skidding on the road.

Magnetism

Magnetism is a force that can be felt by metals such as iron, steel, nickel and cobalt. These are called ferrous metals. Many other metals do not feel the force of magnetism and are non-ferrous. For example aluminium, a metal that is often used to make cans for fizzy drinks, does not feel the force of magnetism. Every magnet has two poles, north and south. When the north pole of one magnet is close to a north pole of another magnet, they repel each other. Like poles repel. However, if a north pole of one magnet is near the south pole of another magnet, they are drawn together. This is because opposite poles attract.

These forces act upon the universe in many ways by causing the tides in the sea and the orbits of the planets around the sun. Scientists are always discovering more in the natural world to help explain more and more phenomenon.

Week 4 Friday

- * Learning Outcome / Objective
- * I can collaborate and share ideas.
- * I can offer suggestions to edit and improve work.

Model text

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Shared writing – planning

Opening	Paragraph 1	Paragraph 2	Paragraph 3	Closing
What is Space?	The Earth	The moon	Orbits	Fascinating facts

Ideas for shared writing

Space

The solar system is made up of a variety of planets. The rocky planets, those closest to the sun, are identified as Mercury, Venus, Earth and Mars. Planets further from the sun have rocks and metals in their core, but are defined as gaseous planets (helium and hydrogen) and are named Jupiter, Saturn, Uranus and Neptune. These planets orbit the sun.

Why is there life on Earth?

As a rocky planet close to the sun, the Earth is in prime position for life to flourish. It rotates (spins) on its axis and completes a full rotation every 24 hours. While it orbits the sun every 365 $\frac{1}{4}$ days. The orbit is not a circle but an ellipse and the axis (the line from north to south pole) is tilted. All these aspects contribute to having night and day as well as the seasons, allowing for optimal conditions for things to live and grow.

Is the moon a satellite?

Any object that orbits something else is said to be a satellite. Therefore, the moon is Earth's natural satellite. It also has an orbit that is not round but oval and this is what creates the tides on the Earth's surface. The moon rotates, just as the Earth does and it can be seen when light from the sun reflects off of its surface.

How are orbits known?

For many years, people believed that the Earth was the centre of the solar system with everything circling it, including the sun. The work of astronomers, such as Copernicus, meant that a new model was formed called the heliocentric model. This shows the sun at the centre with the planets orbiting it. Galileo's work on gravity supported astronomers in their understanding of how orbits work.

What other fascinating facts are there?

Previously, Pluto had been classified as a planet. However in 2006 it was reclassified as a dwarf planet after it was discovered to be smaller than first thought and that other moons were larger than it.

Week 5 Monday

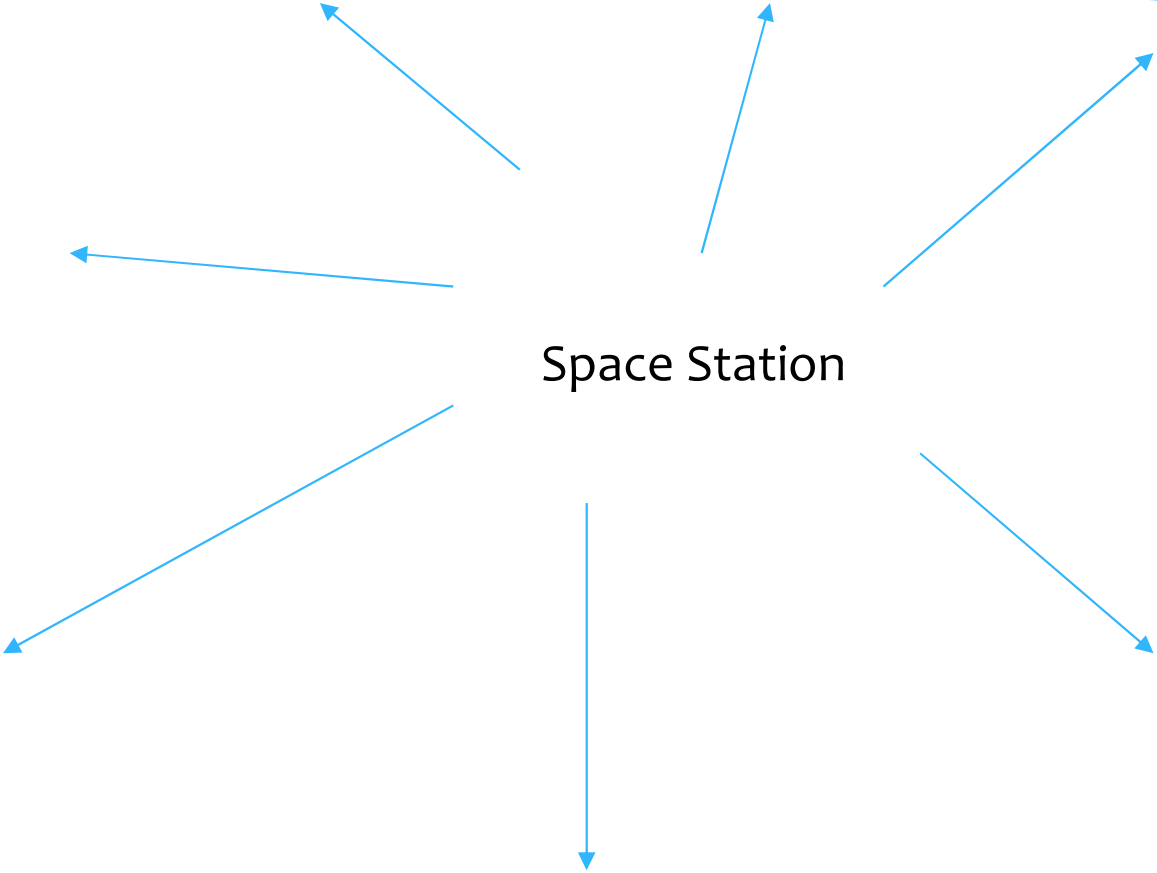
- * Learning Outcome / Objective
- * I can research information.
- * I can verify information.
- * I can recognise sources.

Model using books and the internet to find information about the space station.

- * Discuss websites - .org.uk / bbc
- * Discuss finding information on 2 different independent sites for verification
- * Discuss scanning to find key information
- * Model using search tools on internet e.g. 'and' 'or'

What information do you want to find?

- * Can you think of subheadings that would guide your search?
- * When it was built?
- * By whom?
- * How long did it take?
- * How long does it take to get there?
- * Who is there at the moment?
- * Which countries are involved?
- * Is it permanent or will it need replacing?
- * Are there plans to have children there?



Space Station

Week 5 Tuesday

- * Learning Outcome / Objective
- * I can plan my writing.

Shared writing – planning

Opening	Paragraph 1	Paragraph 2	Paragraph 3	Closing

Week 5 Wednesday

- * Learning Outcome / Objective
- * I can write a non-chronological report.
- * I can use features from my success criteria.

Week 5 Thursday

- * Learning Outcome / Objective
- * I can complete my report.
- * I can edit and improve my writing.
- * I can peer assess a partner.

Week 5 Friday

- * Learning Outcome / Objective
- * I can create a finished report for publishing.

Week 6 Monday

- * Learning Outcome / Objective

- * I can

Lady Winter's Rap

- * <https://childrens.poetryarchive.org/poem/lady-winters-rap/>
- * Listen to Grace Nichols then tell me...
- * Likes?
- * Dislikes?
- * Patterns?
- * Puzzles?

Lady Winter's Rap

I'm Lady Winter and this is my rap
You'll recognise me by my ice-cap –

By my smoky breath
And my frosty nails
By the nip of my kiss
and my arctic air
you'll realise this gal's got flair –

Cause I'm a cold-hot Mama
When I come into town –
I cloud the trees
I blank the lawn
My days are short
My nights are long
And when I sing, I silence you
With the weight of my song –

By the trail of my cape
And my flakes in your talk
By the bling of my hail
And my slip in your walk
Am telling y'all
Stick to non-slip before ya fall –

Yes, better get out your warmers
No, don't give me verbals
Just reach for your thermals
When I draw near –

I'm Lady Winter and this is my rap
You'll recognise me when my temperature snaps.

Setting descriptions

- * Pick out all the descriptive phrases used by Grace for winter.
- * Why has she called winter a 'lady'?
- * What impression is being created? One of joy and love?

We are going to look at descriptive language to create a mood from a setting.

- * For each of these story openings, listen to the language to sense the mood being created.
- * Draw the settings as you listen and write down key words or phrases that jump out at you.
- * All the examples will be read through twice.

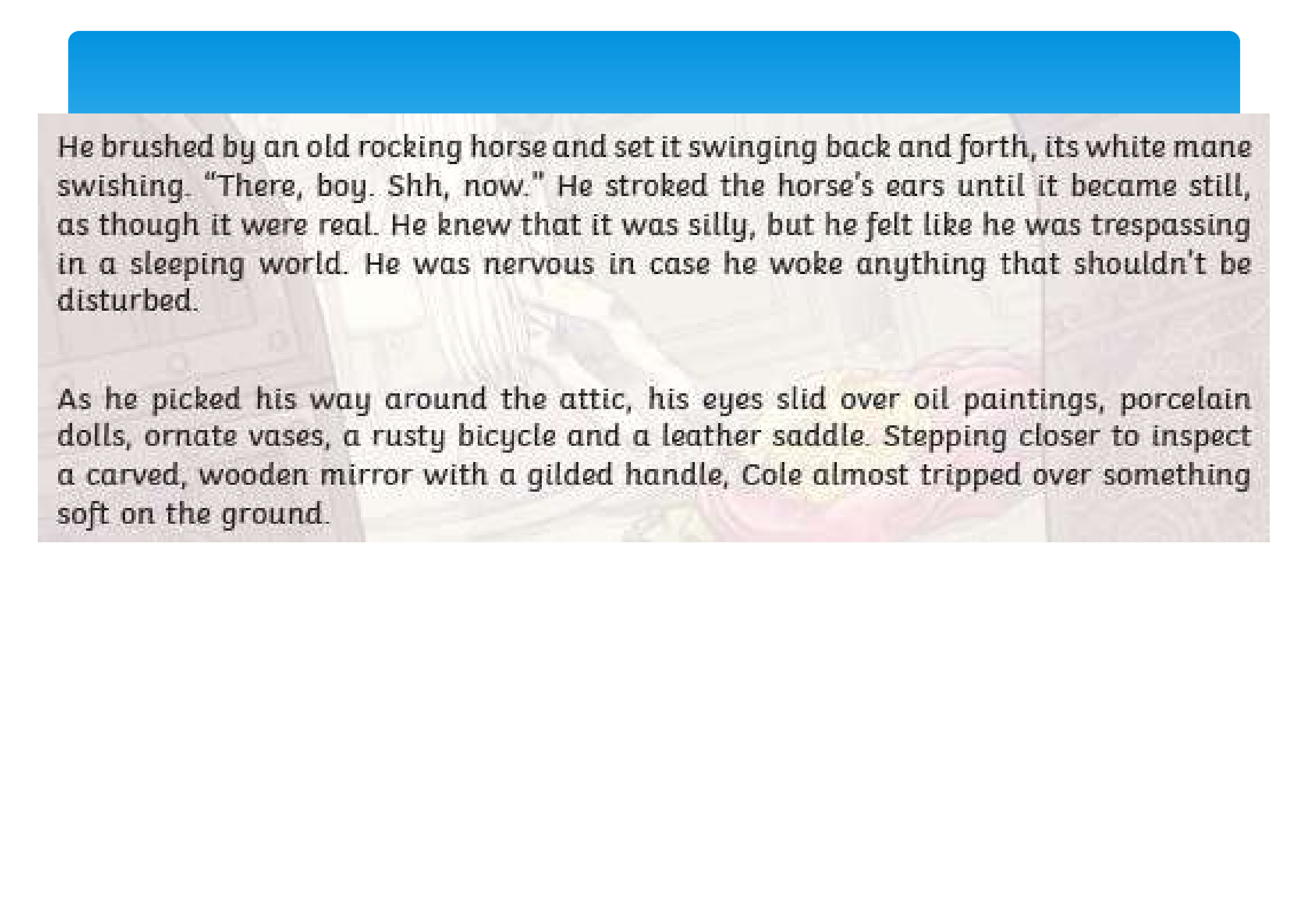
Grandma's Attic

The attic was long and gloomy and filled with mixed-up shapes and threatening angles. Light seeped in from three grimy skylights and the air swam with dust. Fresh rain tapped its fingertips on the roof and wind whipped through the trees outside. Cole felt very far away from everyone, as if the world and everything in it were trapped within the attic itself. He stuffed Grandma Jenny's keys into his pocket and fumbled around the doorway until he found an old-fashioned light switch on a chain. When he pulled, a smattering of ancient bulbs in ornate light fittings blinked on.

"Woah," Cole breathed.

He had expected mouldy boxes and bags full of old clothes and toys, like his family's attic at home, but, as he stepped closer, he saw that Grandma's could not have been more different.

Cole was standing on the edge of what looked like a model town made up of the strangest collection of objects he had ever seen, piled up in towers and heaps with narrow avenues of floorboard between them. There were cupboards and dressers made of dark wood with leaves and flowers carved into their grain. When Cole opened their drawers, he found them stuffed full: silver tankards and brass candlesticks and ancient, hard-backed books with golden, stamped titles. Cole opened a large chest filled with clothes that looked like they came from Victorian times. Then, he opened a small chest and found row upon row of large, dangling earrings arranged on a cushioned tray. He was going to need a bigger box.



He brushed by an old rocking horse and set it swinging back and forth, its white mane swishing. "There, boy. Shh, now." He stroked the horse's ears until it became still, as though it were real. He knew that it was silly, but he felt like he was trespassing in a sleeping world. He was nervous in case he woke anything that shouldn't be disturbed.

As he picked his way around the attic, his eyes slid over oil paintings, porcelain dolls, ornate vases, a rusty bicycle and a leather saddle. Stepping closer to inspect a carved, wooden mirror with a gilded handle, Cole almost tripped over something soft on the ground.

We get off the tram near the huge cathedral and cross the road. The paving setts make a pretty pattern of curves under our feet. There are no cars – it's for people only, with trees and benches down the middle. Stepping from toe to toe, I try to keep my trainers in contact with only the bricks and not the lines between them. I pretend that if I step on a crack, the bricks will open up and swallow me whole.

I keep this up until I nearly bump into an old lady pulling along a shopping trolley and Dada tells me to look where I'm going.

The buildings are really tall on either side of us here, putting half of the street in shadow and half in sunlight. Shops are on the ground floor but there are three or four rows of windows rising above. In front of the shops are some little pop-up stalls with people selling merchandise: flags, whistles, lanyards, posters... It's not even nine in the morning but it feels like the start of a carnival. The atmosphere is buzzing. Dada points out two teenage girls singing and then I spot a boy who looks about five eating a cloud of candy floss about as big as his head! The smell of it wafts along behind the boy, teasing my nostrils.

We circle around the town hall as we mingle with the crowds. It's an amazing Victorian building, built over a hundred years ago. Even on a normal day, the wide streets surrounding it are the busiest in the city centre. One side of the town hall looks over a beautiful seating area with stone steps, patches of grass and fountains that shoot water straight out of the ground.

I get out my phone to take photos. I hold it in front of me and tap to get pictures of everything: the buildings, the stalls and the groups of people. We circle round twice, just taking it all in.

There are more flag-sellers at the edge of the gardens. One has a huge trolley as a portable stand, full of brightly coloured souvenirs. It's a cart on wheels and it's so big that you could climb inside it for a ride. A man stands behind the cart wearing a sample of each item: a huge hat with bells jingling, a whistle around his neck and colourful wristbands.

I take a photo of the seller as he smiles at me and wafts his arm across his cart to present all his items. "Come and get your flags, T-shirts, posters," he roars and then dips a bubble wand into a tub of liquid and sends huge bubbles soaring into the air.

The house was shrouded in a pale mist which leaked from its cracked panels and splintered beams. With every cloud of swirling vapour, the house seemed to be breathing deeply, like a dragon with smoking nostrils. Outside, clumps of rotten leaves clung to the base of the house and a few clawed hands scraped out of the dirt and up the wall. Above the door, three pumpkins watched menacingly, their eyes aglow, and they laughed a mechanical, high-pitched cackle.

The lights of the fair beamed directly down onto Alex as she stood on the doorstep. She shook herself firmly. Reassuring herself with the knowledge that she knew the layout of the haunted house like the back of her hand, she took the first step inside.

Inside the place she had once loved, however, the blood-red path on the floor guided Alex off the true path and into dead ends. More than once, she bumped into the wall or found herself in a hallway which grew more narrow as she went. Through a webbed curtain, she dodged hanging bumpers which filled the room, trapping her as though trying to squeeze the breath from her lungs.

Crawling across the cold floor, Alex found herself in an almost

pitch-black room with skeletons which screamed and screeched when she came near. In years gone by, she had giggled and squealed with delight at the scares, but today was different. Today, the hauntings felt alive.

As she rounded a corner into a large room, a feeling held Alex back. It was a moment of hesitation, in which she knew that she had a choice. She could turn around and go home, sneak back into bed and forget that any of this had ever happened... but a flicker of darkness across a distant mirror told her that she had come too far already.

The room was large, though it was difficult to tell exactly how large, and deadly silent. On every surface, Alex could see nothing but her own pale face and wide eyes staring back at her. A maze of mirrored walls stretched out ahead and turned at sharp angles so that, after only a few seconds, she was lost.

The lights lining the ceiling of the maze flickered on and off. Shadows swirled and danced on the panes of glass, in the corners of her vision. Heart pounding, Alex began to run. When a soft voice drifted towards her, she felt her blood run cold.

“Welcome, Miss Moon.”

Percy cleared his plate and escaped into his favourite room in the house: the orangery. The orangery was the only part of the house where Percy was rarely disturbed, as it contained nothing but plant life and was of no interest to the rest of the Poll family. Tall, narrow windows stretched from floor to ceiling along the walls of the large room, which stuck out from the rest of Poll Manor to get sunlight on three sides. This light was now limited, however, due to the amount of grime that had collected on the flat, glass roof and the sheer volume of exotic plants that filled every corner of the space. A date palm towered over everything and the luscious lemon and orange trees gave the shady room a wonderful citrus aroma. Percy leant close to the creeping jasmine to block out the smell of Father's cooking.

Inside the vast library, Percy breathed in the smell of the aged books which lined every wall, carefully placed in rows on antique bookshelves. Daisy said that they smelt like wet dog but, to Percy, they were entire worlds bound in leather and the musty smell held only in old books was the first step into adventure. They were portals into what could be. The only person who loved books more than Percy was Professor Devereux, who could always be counted on to know exactly where to find any volume you needed.

Tall ladders stood attached to the shelves. They were of no use to the professor, whose incredible chair was equipped with the most wonderful motorised arms and hydraulic levers to enable him to reach the right book. Percy, however, used to love sliding on them from left to right and jumping off at the last minute before they crashed into the walls. That game had been stopped by Mother when one of the ladders had carried on going off the shelf, through the window and down onto Father's motorcar. It was still there and made trips into town particularly uncomfortable, especially when it rained.

Atop the bookshelves were some of the Poll family's most prized possessions: ornate vases, busts of historical figures and one bright yellow teapot. ("What's more valuable than a cup of tea?" Mother had said.)

Success criteria...

Did I...

	Child	Friend	Teacher
include an introduction?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
describe what can be seen?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
describe what can be heard?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
describe what can be smelt?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
describe what can be felt?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
describe the atmosphere and mood?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
use figurative language to create effect?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Model text

Ali strode confidently towards the gaping mouth of the cave. “Hello?” she called in a ringing voice.

There was no reply. Hoping that whoever lived here might stay away long enough to give her a chance to look around, she walked carefully across the hard floor.

In the very centre of the cave, which was so big that her footsteps echoed around it, Ali saw a large metal pot suspended over a roaring fire. Allowing the fire to warm her skin, she stood on her tiptoes and peered inside. A burbling sound filled her ears and she began to cough as a disgusting smell caught in her nose and throat. The bubbling liquid boiling in the pot smelled like dirty socks and rotten vegetables. Ali pulled her head away and continued to look around the cave. It was very quiet, now, except for the scurrying of mice and other small creatures. The fire in the centre cast long shadows across the ground and its warm light flickered over piles of old pots and pans, wooden bowls and dried herbs.

As she walked slowly around the room, Ali started to feel a nervous gurgling in her stomach. She came across an enormous bed roll on the ground, as though whoever lived here was at least twice the size of a normal man. When she inspected a large mound in one corner which turned out to be a large pile of discarded bones, she gave a small squeak and felt a bead of cold sweat drip down her back. Suddenly, she didn't feel so keen to meet the owner of this cave.

Thump, thump, thump.

Ali froze with fright. There were footsteps heading through the trees of the Emerald Forest.

Week 6 Tuesday

- * Learning Outcome / Objective
- * I can recognise features of a setting description.

Model text

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Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

What is your favourite thing in this description?

What is the atmosphere like in this place?

How has the author made the reader feel this way about the place?

The city inside the great white walls burst with colour and light. Flowers of all kinds decorated the walls like a tapestry; marble pillars supported cool, shaded balconies and clear, crystalline pools filled stone basins. Mist from a nearby water feature speckled Cole's skin and he sighed as the thick layer of dust covering his body was swept away by a gentle breeze. Above everything towered the monumental palace with its marble turrets and, looking up, Cole saw soft, white clouds which seemed to vanish at the boundary wall as though trapped in this little oasis. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

The setting is a beautiful and pleasant one. The author describes typically attractive features of the setting.

It is also a very grand place. The author describes impressive objects and buildings.

The city inside the great white walls burst with **colour and light**. Flowers of all kinds **decorated** the walls like a tapestry; marble pillars supported cool, shaded **balconies** and clear, **crystalline pools** filled stone basins. Mist from a nearby **water feature** speckled Cole's skin and he sighed as the thick layer of dust covering his body was swept away by a **gentle breeze**. Above everything towered the **monumental palace** with its **marble turrets** and, looking up, Cole saw **soft, white clouds** which seemed to vanish at the boundary wall as though trapped in this little **oasis**. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

The author has used figurative language to help the reader to feel the same way as Cole does.

Figurative language conjures up images and sounds in the reader's mind.

Can you see any examples of figurative language here?

The city inside the great white walls burst with colour and light. Flowers of all kinds decorated the walls like a tapestry; marble pillars supported cool, shaded balconies and clear, crystalline pools filled stone basins. Mist from a nearby water feature speckled Cole's skin and he sighed as the thick layer of dust covering his body was swept away by a gentle breeze. Above everything towered the monumental palace with its marble turrets and, looking up, Cole saw soft, white clouds which seemed to vanish at the boundary wall as though trapped in this little oasis. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

This is a **metaphor**. The author claims that the city is 'bursting', which the reader knows isn't true. 'Burst' conjures up the image of the lights and colours appearing in Cole's vision quickly and all at once.

The city inside the great white walls **burst** with colour and light. Flowers of all kinds decorated the walls like a tapestry; marble pillars supported cool, shaded balconies and clear, crystalline pools filled stone basins. Mist from a nearby water feature speckled Cole's skin and he sighed as the thick layer of dust covering his body was swept away by a gentle breeze. Above everything towered the monumental palace with its marble turrets and, looking up, Cole saw soft, white clouds which seemed to vanish at the boundary wall as though trapped in this little oasis. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

This is a **simile**.

Similes compare the setting to something else, to help the reader to visualise it. The author compares the flowers on the walls to a 'tapestry', suggesting that there are lots of flowers packed tightly together with no spaces in between, and very beautiful so that it looks like they were designed in a pattern.

The city inside the great white walls burst with colour and light. Flowers of all kinds decorated the walls **like a tapestry**; marble pillars supported cool, shaded balconies and clear, crystalline pools filled stone basins. Mist from a nearby water feature speckled Cole's skin and he sighed as the thick layer of dust covering his body was swept away by a gentle breeze. Above everything towered the monumental palace with its marble turrets and, looking up, Cole saw soft, white clouds which seemed to vanish at the boundary wall as though trapped in this little oasis. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

Sometimes, authors will try to create sounds to support their setting descriptions. Here, the author has put three words beginning with 'c' close together, so that the reader repeats a clean, refreshing 'c' sound in their mind. This is called **alliteration**. Can you think of any more 'c' words that might describe this setting?

The city inside the great white walls burst with colour and light. Flowers of all kinds decorated the walls like a tapestry; marble pillars supported cool, shaded balconies and clear, crystalline pools filled stone basins. Mist from a nearby water feature speckled Cole's skin and he sighed as the thick layer of dust covering his body was swept away by a gentle breeze. Above everything towered the monumental palace with its marble turrets and, looking up, Cole saw soft, white clouds which seemed to vanish at the boundary wall as though trapped in this little oasis. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

calm

clad

classical

classy

clean

cloudy

colourful

comfy

covered

cozy

crisp

The city inside the great white walls burst with colour and light. Flowers of all kinds decorated the walls like a tapestry; marble pillars supported cool, shaded balconies and clear, crystalline pools filled stone basins. Mist from a nearby water feature speckled Cole's skin and he sighed as the thick layer of dust covering his body was swept away by a gentle breeze. Above everything towered the monumental palace with its marble turrets and, looking up, Cole saw soft, white clouds which seemed to vanish at the boundary wall as though trapped in this little oasis. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

The author has also put two words with an 'oo' sound close together. Can you make an 'oo' sound that sounds like you are relaxed and happy?

This is called **assonance**. The author has made the reader hear the sound 'oo' twice to help them to feel the relaxed atmosphere of the setting.

The city inside the great white walls burst with colour and light. Flowers of all kinds decorated the walls like a tapestry; marble pillars supported **cool**, shaded balconies and clear, crystalline **pools** filled stone basins. Mist from a nearby water feature speckled Cole's skin and he sighed as the thick layer of dust covering his body was swept away by a gentle breeze. Above everything towered the monumental palace with its marble turrets and, looking up, Cole saw soft, white clouds which seemed to vanish at the boundary wall as though trapped in this little oasis. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

Here, the author describes how the mist feels on Cole's skin.

It is important to include more of the five **senses** in your description than just what the character can see. However, there is no need to describe every sensation if it does not add to the overall effect of the description.

The city inside the great white walls burst with colour and light. Flowers of all kinds decorated the walls like a tapestry; marble pillars supported cool, shaded balconies and clear, crystalline pools filled stone basins. **Mist from a nearby water feature speckled Cole's skin and he sighed as the thick layer of dust covering his body was swept away by a gentle breeze.** Above everything towered the monumental palace with its marble turrets and, looking up, Cole saw soft, white clouds which seemed to vanish at the boundary wall as though trapped in this little oasis. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Analysing an Imaginary Setting Description

Read this imaginary setting description before beginning to plan your own.

The author also describes how Cole reacts to the setting. This helps the reader to feel as though they are experiencing the atmosphere with the character, and gives them clues about how the character is feeling.

How do you think Cole is feeling in the setting?

The city inside the great white walls burst with colour and light. Flowers of all kinds decorated the walls like a tapestry; marble pillars supported cool, shaded balconies and clear, crystalline pools filled stone basins. Mist from a nearby water feature speckled Cole's skin and **he sighed as the thick layer of dust covering his body was swept away by a gentle breeze.** Above everything towered the monumental palace with its marble turrets and, looking up, Cole saw soft, white clouds which seemed to vanish at the boundary wall as though trapped in this little oasis. It was, in every way, the complete opposite of the oppressive, stifling heat outside the palace walls.

Week 6 Wednesday

- * Learning Outcome / Objective
- * I can plan my own setting description.

Model text

Ali strode confidently towards the gaping mouth of the cave. “Hello?” she called in a ringing voice.

There was no reply. Hoping that whoever lived here might stay away long enough to give her a chance to look around, she walked carefully across the hard floor.

In the very centre of the cave, which was so big that her footsteps echoed around it, Ali saw a large metal pot suspended over a roaring fire. Allowing the fire to warm her skin, she stood on her tiptoes and peered inside. A burbling sound filled her ears and she began to cough as a disgusting smell caught in her nose and throat. The bubbling liquid boiling in the pot smelled like dirty socks and rotten vegetables. Ali pulled her head away and continued to look around the cave. It was very quiet, now, except for the scurrying of mice and other small creatures. The fire in the centre cast long shadows across the ground and its warm light flickered over piles of old pots and pans, wooden bowls and dried herbs.

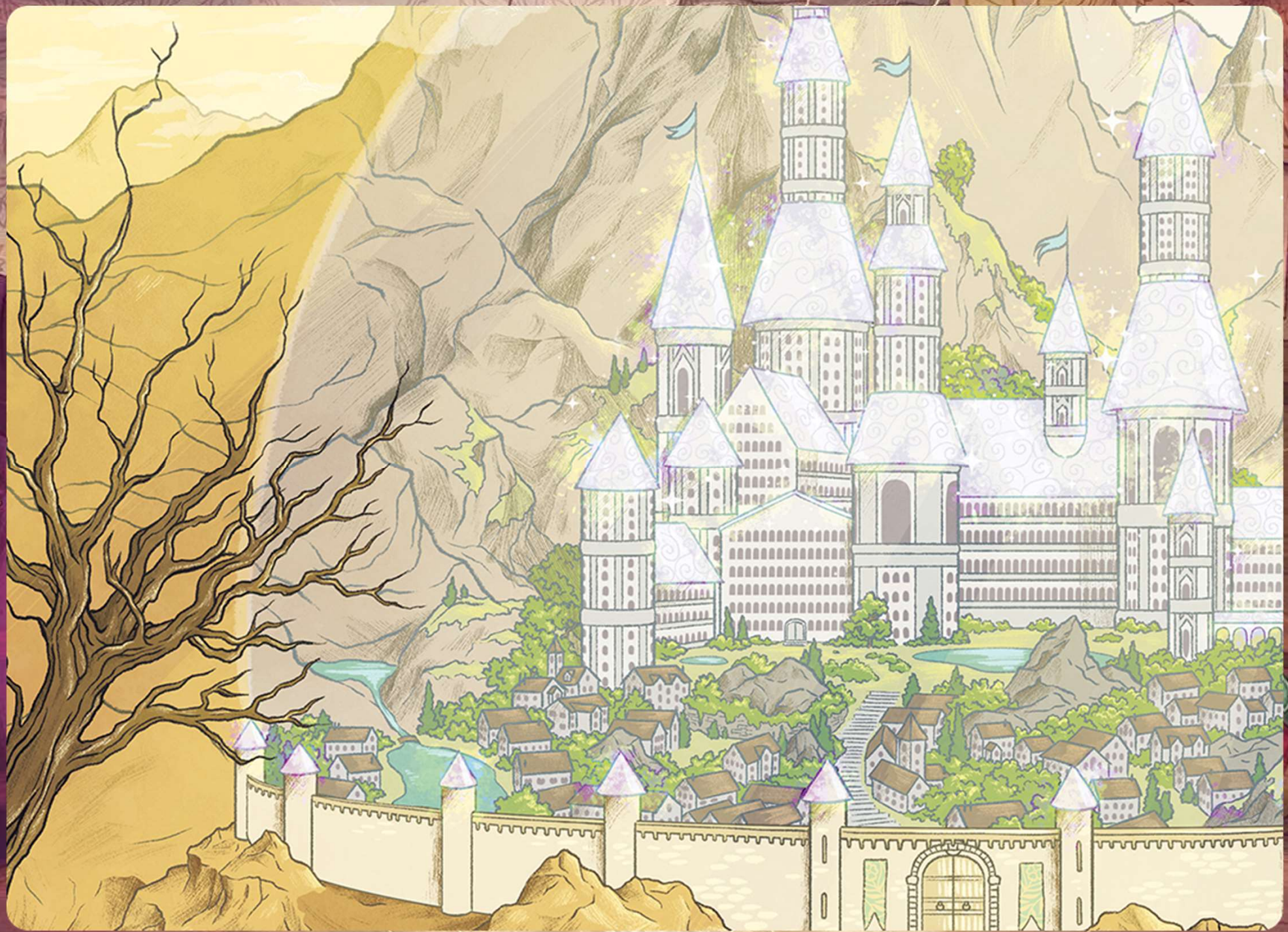
As she walked slowly around the room, Ali started to feel a nervous gurgling in her stomach. She came across an enormous bed roll on the ground, as though whoever lived here was at least twice the size of a normal man. When she inspected a large mound in one corner which turned out to be a large pile of discarded bones, she gave a small squeak and felt a bead of cold sweat drip down her back. Suddenly, she didn't feel so keen to meet the owner of this cave.

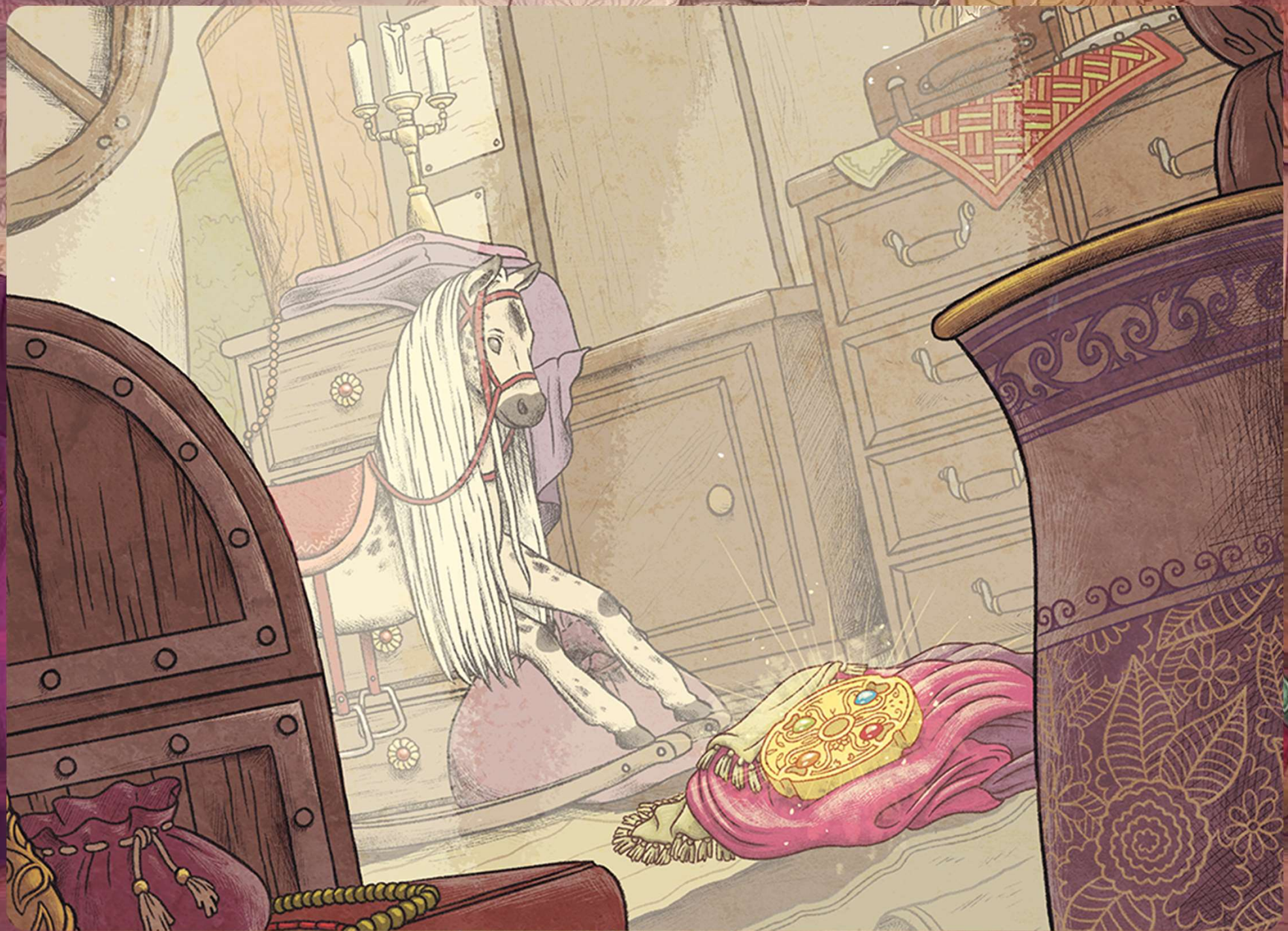
Thump, thump, thump.

Ali froze with fright. There were footsteps heading through the trees of the Emerald Forest.

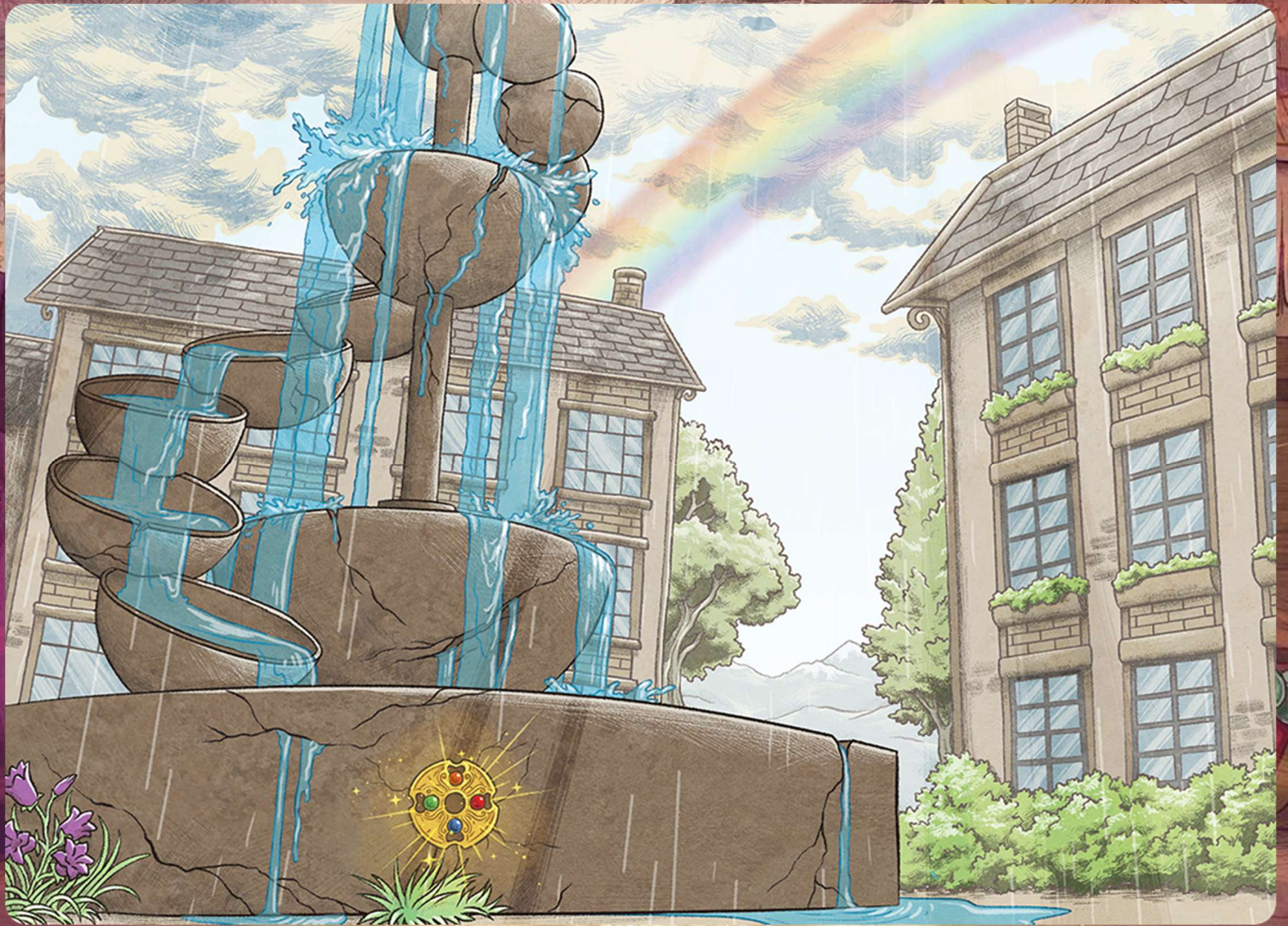
You can use ideas from these slides
or research real places.

- * Amazon / Artic / Space
- * Use clips from Dune as ways to engage – this is a whole new world created.









Planning an Imaginary Setting Description

It's time to start planning your own setting description.

First, make notes on these details of your setting. What are you describing?

Size (e.g. a town; a room):	A cave
Location (e.g. the kingdom of Deryuss):	The Emerald Forest
Inhabitants (What creatures and people are here?):	An unknown creature (bones and belongings scattered around), some mice
Focus (What draws your eye in this place?)	The pot hanging over the fire in the middle of the cave

How much space do you need to describe?

Create a fantasy place to make your setting feel like it is part of a larger world.

Think about whether your main character will see things living here or just clues showing that creatures are nearby.

This feature will take up the biggest section of your description.

Planning an Imaginary Setting Description

Decide through whose eyes your reader is seeing the setting. Your main character should be someone quite **relatable** – your reader needs to understand and share the character’s feelings.

Who is walking through this place? Make as many notes as you like.

Ask yourself how the character got here and whether they are surprised by what they see.

Make a path around the setting and interact with it.

Will their first feeling get stronger? Will they get more comfortable or more scared?

Character (e.g. Cole):	Ali (ten years old; adventurous)		
How are they feeling when they arrive? (e.g. nervous, excited)	<ul style="list-style-type: none"> confident curious 	How will you show this?	<ul style="list-style-type: none"> fast movement - striding loud speech - “Hello?” she called in a ringing voice. nosy - touching things, peering inside things
What will your character do in the setting?	Ali heads into the cave and tries to speak to the owner. When they aren’t there, she looks around and inspects objects. She looks at the pot on the fire, then discovers bones on the floor.		
How will their feelings change as they move around?	<ul style="list-style-type: none"> she gets more and more scared as she sees things in the cave 	How will you show this?	<ul style="list-style-type: none"> nervous feeling in her stomach cold sweat dripped down her back voice becoming a small squeak

Note down things that your character will do or say in response to their surroundings. Write down verbs and speech that you want to use.

Planning an Imaginary Setting Description

Next, make notes on the details of your setting. Appeal to each of your reader's senses, as long as each thing adds to the effect that you chose. Think again about the main feature that is in this space.

What is there to see? (Think about the shape and size of the setting as well as the people and objects. What is happening at this moment in time?)

- large, circular cave with dark stone walls
- fire in the centre casting long shadows and flickering lights
- a very large bed for a very large creature
- old pots and pans; wooden bowls and spoons; dried herbs and piles of bones in a corner

What can be heard?

- **It was very quiet except for the scurrying of mice...**
- no noise until the very end when footsteps will be heard

What can the character feel on their skin?

- warmth from the fire in the middle of the room
- goosebumps when she starts to feel scared

What smells are there?

- something is cooking on the fire
- **It smelled like dirty socks and rotten vegetables**
- makes Ali cough

Is there anything to taste?

- Ali thinks about tasting what is in the pot but then she sees the bones on the floor and doesn't

Write down some useful adjectives, verbs and adverbs here, as well as how your character might feel about these things.

It would not make sense in this setting for the character to taste anything!

Planning an Imaginary Setting Description

Finally, think about the following things that will improve your writing and create impact upon the reader. Make notes below on words, phrases and sentences that you want to include in your description.

Prepositions to help the reader to visualise the scene (e.g. on, over, beyond, through...)

- **In the very centre of the cave...**
- **Ali stood on her tiptoes and peered into the huge pot. Inside, ...**

Position the things in your space. How will you make your character's eyes move around the setting?

Figurative language (e.g. simile, metaphor, personification, onomatopoeia, alliteration...)

- **The cave mouth opened wide as though waiting for its next meal.**
- ***Thump, thump, thump.*** (footsteps)
- Liquid inside the pot - burbling, bubbling, billowing, boiling
- **roaring fire**

Play around with sounds and images here. What noises can you give your words to make it sound like your reader is there? What images can you create in the reader's mind to enhance the atmosphere?

Varied sentence structures (e.g. fronted adverbials, short sentences, relative clauses...)

- **In the very centre of the cave, which was so big that her footsteps echoed around it, there was...**
- **As she walked slowly around the room,**

Test out some sentence types using the details you have thought about so far. How can you make your sentences interesting?

Planning an Imaginary Setting Description

Now, it's time to put your plan into action! Don't worry if some of your ideas don't make it into the final piece of writing. Make sure that you write in paragraphs and follow your character's progress around the setting.

Ali **strode confidently** towards the **gaping mouth** of the cave. **"Hello?" she called in a ringing voice.**

There was no reply. Hoping that whoever lived here might stay away long enough to give her a chance to look around, she walked carefully across the hard floor.

In the very centre of the cave, which was so big that her footsteps echoed around it, Ali saw a large metal pot suspended over a **roaring fire**. Allowing the fire to **warm her skin, she stood on her tiptoes and peered inside.** A **burbling** sound filled her ears and **she began to cough** as a disgusting smell caught in her nose and throat. The **bubbling** liquid **boiling** in the pot **smelled like dirty socks and rotten vegetables.** Ali pulled her head away and continued to look around the cave. **It was very quiet, now, except for the scurrying of mice** and other small creatures. **The fire in the centre cast long shadows across the ground** and its warm **light flickered over piles of old pots and pans, wooden bowls and dried herbs.**

As she walked slowly around the room, Ali started to feel a **nervous gurgling in her stomach.** She came across an **enormous bed roll on the ground,** as though whoever lived here was at least twice the size of a normal man. When she inspected a large mound in one corner which turned out to be a **large pile of discarded bones,** she gave a **small squeak** and felt **a bead of cold sweat drip down her back.** Suddenly, she didn't feel so keen to meet the owner of this cave.

Thump, thump, thump.

Ali froze with fright. There were footsteps heading through the trees of the **Emerald Forest.**

Week 6 Thursday

- * Learning Outcome / Objective
- * I can write a descriptive setting.

Model text

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Week 6 Friday

- * Learning Outcome / Objective
- * I can edit and improve my writing.
- * I can evaluate my learning.

Cosmic Disco

- * What have you achieved?
- * What have you enjoyed?
- * What have been your strengths?
- * What have you improved?
- * What are you going to keep working on?

