Unit plan

The plan of the unit (page 10) is loosely based on a teaching sequence which starts by exploring the reading objectives and moves into writing (see page 8 for an explanation of the teaching sequence). Some sentence and word level objectives are integrated into the shared text work; others are taught discretely. Speaking and listening are essential components of all teaching and learning but are given a particular focus in some elements of the plan.

Outcomes and assessment

The written outcomes from this part of the unit are the entries in the children’s reading journals and a short story. Through these outcomes it will be possible to assess children on the objectives of the unit. Assessment opportunities can also be found in the children’s contributions to discussion and other speaking and listening activities during the shared text work and plenary.

Resources

Texts

This part of the unit is built around the following texts:

- Short story: *The Balaclava Story* from *The Fib and Other Stories* by George Layton
- Poem: *I Did a Bad Thing Once* in *Please Mrs Butler* by Allan Ahlberg

Note If you are going to run the two parts of the unit as a month’s work, you should start to read *Woof!* by Allan Ahlberg now.

Resource sheets

These include a page of ideas on reading journals and a number of texts for use with the children. For each text to be shared with the children there is an annotated version showing the points in the text to bring out for teaching the objective – whether these be for analysis or demonstration writing.
# Teaching sequence

for shared reading and writing through a unit

| Introduction to text | • establishing purpose for reading;  
|                      | • e.g. activating prior learning, experience or reading;  
|                      | • e.g. predicting content of book from cover and title;  |
| Reading strategies   | • the ‘searchlights’: phonic skill and knowledge, graphic knowledge, context, word recognition; fluency;  
|                      | • e.g. skimming, scanning, paragraphs and topic sentences, page layout;  
|                      | • e.g. predicting, deducing, inferring, speculating, making connections;  
|                      | Children use all of these strategies when they read. However, in Key Stage 1, the teaching focus is mostly on the basic skills toolkit, moving into a focus on navigating techniques in Years 3 and 4 and comprehension strategies in Years 5 and 6. It is important that the teacher demonstrates the use of a new strategy. For instance, you could demonstrate how to scan a paragraph looking for a specific fact, thinking aloud as you do so. Then tell the children a fact and ask them to scan for it. Ask the children to tell the class the process they went through.  |
| Response to text     | • e.g. likes and dislikes, what puzzles you and questions you would like to ask the author;  |
| Development of specific reading objective(s) | • e.g. Year 4 Term 1 T1 to identify social, moral or cultural issues in stories, and to discuss how the characters deal with them; to locate evidence in text;  |
| Analysing text (reading for writing) | • analysing texts for structural and language features;  
|                      | • deriving principles of effective writing from these text models;  
|                      | This is an investigative activity which you would do in shared reading and then ask the children to repeat in pairs using another text during independent time. Their conclusions would be brought back to the plenary.  |
| Introduction to writing (on the basis of specific writing objective) | • gathering content for writing or transferring it from another curriculum area, for either fiction or non-fiction writing or stimulating writing through experience or discussion;  
|                      | • deciding purpose and audience for writing and choosing the form of writing to fulfil purpose and match audience;  |
| Writing process planning, drafting, revising, editing | Here the children are applying the principles they gleaned from their analysis of texts. They plan using the knowledge they have of text structure. When they compose (draft and revise) they use the sentence structures and language features to convey their meaning effectively. They are also applying their word level learning (drafting and editing). The use of demonstration, scribing and supported composition as described in Grammar for Writing is well established as a series of teaching strategies for teaching drafting. These strategies are equally important for teaching planning and could be used in teaching revising and editing.  |
## Framework objectives and outcomes

<table>
<thead>
<tr>
<th>Text level</th>
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<tbody>
<tr>
<td>1  to identify social, moral or cultural issues in stories, and to discuss how the characters deal with them; to locate evidence in text;</td>
</tr>
<tr>
<td>3  to understand how paragraphs or chapters are used to collect, order and build up ideas;</td>
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<tr>
<td>10 to describe and review own reading habits and to widen reading experience;</td>
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<tr>
<td>11 to explore the main issues of a story by writing a story about a dilemma and the issues it raises for the characters;</td>
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<td>20 to summarise a sentence or paragraph by identifying the most important elements and rewording them in a limited number of words;</td>
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<td>24 to summarise in writing the key ideas from, e.g. a paragraph or chapter;</td>
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<tr>
<th>Sentence level</th>
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<tr>
<td>1  to understand that some words can be changed in particular ways and others cannot, e.g. changing verb endings, adding comparative endings, pluralisation and that these are important clues for identifying word classes;</td>
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<tr>
<td>2  to identify the common punctuation marks including commas, semi-colons, colons, dashes, hyphens, speech marks, and to respond to them appropriately when reading;</td>
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<table>
<thead>
<tr>
<th>Word level</th>
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<tbody>
<tr>
<td>1  to read and spell words through:</td>
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<tr>
<td>• identifying phonemes in speech and writing;</td>
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<tr>
<td>• blending phonemes for reading;</td>
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<tr>
<td>• segmenting words into phonemes for reading;</td>
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<tr>
<td>• correct spelling and reading of high frequency words from KS1 and Y3;</td>
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<tr>
<td>• identifying syllabic patterns in multi-syllabic words;</td>
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<tr>
<td>• using phonic/spelling knowledge as a cue, together with graphic, grammatical and contextual knowledge when reading unfamiliar texts;</td>
</tr>
<tr>
<td>2  to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs) and learn to spell them;</td>
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<tr>
<td>3  to use independent spelling strategies, including:</td>
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<tr>
<td>• sounding out and spelling using phonemes;</td>
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<td>• using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc?);</td>
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<tr>
<td>• building from other words with similar patterns and meanings, e.g. medical, medicine;</td>
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<tr>
<td>• spelling by analogy with other known words, e.g. light, fright;</td>
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<tr>
<td>• using word banks, dictionaries;</td>
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<tr>
<td>5  to explore the occurrence of certain letters, e.g. ‘v’ and ‘k’ and letter strings e.g. ‘wa’, (e.g. swat, water), ‘wo’ (e.g. worship, won) and ‘ss’ (e.g. goodness, hiss, missile) within words; deduce some of the conventions for using them at the beginning, middle and endings of words;</td>
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<tr>
<td>13 to use joined handwriting for all writing except where other special forms are required;</td>
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### Speaking and listening emphases (devised for this unit)

- to use discussion to explore dilemmas in stories;
- to express thoughts and feelings clearly;
- to use focused questioning to obtain further information or insight;

### Texts

- Short story: *The Balaclava Story* from *The Fib and Other Stories* by George Layton;
- Poem: *I Did a Bad Thing Once* in *Please Mrs Butler* by Allan Ahlberg;

### Outcomes

- a three-section story, exploring a dilemma;
- two reading journal entries;
<table>
<thead>
<tr>
<th>Days</th>
<th>Whole class work</th>
<th>Whole class work</th>
<th>Independent/guided work</th>
<th>Plenary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Spelling</td>
<td>Shared text work – reading and S&amp;L</td>
<td>Reading and S&amp;L</td>
<td>Reading and S&amp;L</td>
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<td></td>
<td>Spelling bank investigation page 31 W5</td>
<td>Read The Balaclava Story pages 1 - 6 (focus on paragraph structure). Discuss boy’s problem and the dilemma he faces after the theft.</td>
<td>Pages 4 - 6 The Balaclava Story. Pairs, text mark thoughts/feelings – diagram of evidence of contrasting feelings T1</td>
<td>Class diagram of evidence of contrasting feelings. Discussion of the boy’s action, and likely consequences T1</td>
</tr>
<tr>
<td>2</td>
<td>Shared text work – reading, sentence level and S&amp;L</td>
<td>Sentence level work</td>
<td>Sentence level work</td>
<td>Sentence level work</td>
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<td></td>
<td>Read rest of The Balaclava Story with the children. Focus on the use of punctuation, particularly of the speech and paragraphs. Discussion – dilemma and the boy’s response. Reread pages 3-4 and hot-seat as the boy. Reread 7-8 and child hot-seat. Model questioning. Evaluate children’s questions and child’s answers T1, T3</td>
<td>Grammar for Writing Unit 30 (pages 94-95)</td>
<td>Grammar for Writing Unit 30 S1</td>
<td>Grammar for Writing Unit 30 S1</td>
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<tr>
<td>3</td>
<td>Shared text work – S&amp;L</td>
<td>Sentence level work</td>
<td>Sentence level work</td>
<td>Sentence level work</td>
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<td></td>
<td>Discuss – reading habits T10</td>
<td>Grammar for Writing Unit 30 S1</td>
<td>Grammar for Writing Unit 30 S1</td>
<td>Grammar for Writing Unit 30 S1</td>
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<tr>
<td>4</td>
<td>Spelling</td>
<td>Shared text work – responding to reading</td>
<td>Writing</td>
<td>Reading</td>
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<td></td>
<td>Identify ‘tricky’ bits in list of high frequency and content words and establish strategies for learning and recall W3</td>
<td>Read and analyse reading journal entry on reading habits. Demo-write part of journal entry on own reading habits T10</td>
<td>Reading journal entry – reading habits T10</td>
<td>Read poem I Did a Bad Thing Once Discussion – compare and contrast with theme of The Balaclava Story T1</td>
</tr>
<tr>
<td>5</td>
<td>Shared text work – reading and planning for writing</td>
<td>Sentence level work</td>
<td>Sentence level work</td>
<td>Sentence level work</td>
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<td></td>
<td>Analyse structure of poem I Did a Bad Thing Once as basis for three part story. Plan story A T3, T11</td>
<td>Grammar for Writing Unit 30 S1</td>
<td>Grammar for Writing Unit 30 S1</td>
<td>Grammar for Writing Unit 30 S1</td>
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<tr>
<td>6</td>
<td>Shared text work – planning for writing</td>
<td>Spelling</td>
<td>Spelling</td>
<td>Spelling</td>
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<td></td>
<td>Plan story B on three part structure T3, T11</td>
<td>Spelling bank page 32 W5</td>
<td>Spelling bank page 32 W5</td>
<td>Spelling bank page 32 W5</td>
</tr>
<tr>
<td>7</td>
<td>Shared text work – writing, sentence and word level</td>
<td>Writing</td>
<td>Reading and S&amp;L</td>
<td>Share 2 or 3 versions of section; discuss T3, T11</td>
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<tr>
<td></td>
<td>Demo-write scribe first section from story plan A – opening and set up dilemma. Focus on punctuation. Re-read section and discuss T3, T11, S2, W1</td>
<td>Write first section using story plan B. Revise and edit T3, T11, W1, 2 &amp; 3</td>
<td>Share 2 or 3 versions of section; discuss T3, T11</td>
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<tr>
<td>8</td>
<td>Spelling</td>
<td>Shared text work – writing, sentence and word level</td>
<td>Writing</td>
<td>Reading and S&amp;L</td>
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<td></td>
<td>Identify ‘tricky’ bits in words for learning W3</td>
<td>Read and analyse second section of story A. Look at punctuation T3, T11, S2, W1</td>
<td>Write second section using story plan B. Revise and edit T3, T11, W1, 2 &amp; 3</td>
<td>Share 2 or 3 versions of section; discuss T3, T11</td>
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<tr>
<td>9</td>
<td>Shared text work – writing, sentence and word level</td>
<td>Writing</td>
<td>Reading and S&amp;L</td>
<td>Share 2 or 3 versions of stories. Discuss dilemma. Connect with other stories T1, T11</td>
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<td></td>
<td>Demo-write scribe third section from story plan A – climax and resolve dilemma. Focus on punctuation. Re-read story and discuss T3, T11, S2, W1</td>
<td>Write third section using story plan B. Revise and edit T3, T11, W1, 2 &amp; 3</td>
<td>Share 2 or 3 versions of stories. Discuss dilemma. Connect with other stories T1, T11</td>
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<tr>
<td>10</td>
<td>Shared text work – reading, S&amp;L and writing</td>
<td>Writing</td>
<td>Reading and S&amp;L</td>
<td>Read some of summaries. Assess, through discussion, learning about dilemma T20, T1</td>
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<td></td>
<td>Read one child’s completed story. Discuss effectiveness. Demo-write summary of child’s story T1, T11 T24</td>
<td>Write summary for The Balaclava Story T1, T11, T24</td>
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Notes for each lesson

If you plan to follow this unit with Issues and dilemmas 2, it will be necessary to start reading the novel *Wooff* (or another novel by Allan Ahlberg) in preparation for teaching text level objectives 8, 9, and 12 (dilemma and works by the same author).

**Day 1  Reading and responding, investigating spelling**

**Spelling**
Carry out whole class investigation as suggested in *Spelling bank* on page 31 for letter ‘k’.

- Ask the children to think of words for each column and then to look for patterns in column one. They will notice that only two different vowels seem to follow the letter ‘k’, (‘e’ and ‘i’). Ask them which letter represents the phoneme /k/ at the beginning of words with the three vowels, ‘a’, ‘o’ and ‘u’ (answer: letter ‘c’, cabbage, cottage, cuddle). Ask them to look out for words during the next few days starting with the /k/ phoneme and write them on a wall chart under two headings – ‘ke’ ‘ki’ and ‘ka’, ‘ko’, ‘ku’.

- Ask them to look for patterns in column three (ends). They will notice that no words containing short vowels end with just a ‘k’. There is always another consonant. (Words such as wok and yak are imported from other languages.) Words such as leak and soak contain long vowels. W6

**Shared text work – reading and speaking and listening**

- Read *The Balaclava Story* to the class from the beginning up to ‘O heck.’ at the end of the main paragraph on page 6. Briefly discuss with the children the period in which the story was written, the two settings and how we, as readers, can find these out without being specifically told by the author.

- Display an enlarged copy of page 2. Discuss the slight differences between the themes of the two paragraphs which start ‘I knew exactly the kind of balaclava ....’ and ‘It wasn’t a gang really’. Notice that the first is about the balaclava and the second is about the balaclava gang. Notice that the speech is indented but that the theme of the gang continues into the speech so it is essentially within the same ‘paragraph’.

- Discuss the dilemma at the heart of the story, in pairs and as a whole class. Consider why the boy wants a balaclava so badly. Consider his thoughts and feelings just before and just after he steals the balaclava, again in pairs as well as a class. Begin to explore – ‘How do we know?’ (textual evidence). Reread the section of text to be used for independent work. T1

**Independent work – reading and speaking and listening**
Distribute copies of all or part of the text from “Blooming balaclavas” (p4) to “O heck.” (p6) to pairs of children. Ask them to find and text mark (in different colours) evidence of what the boy thinks and feels immediately before and after the theft. Ask them to produce some sort of chart or diagram of their own devising showing these contrasting thoughts/feeling. T1

**Plenary – reading and speaking and listening**
On an enlarged version of the same text, build a composite diagram of the evidence found, using further questioning to assess and clarify understanding, and to support the making of connections and generalisations. Discuss the rights and wrongs of the boy’s action, and speculate on the likely consequences. T1
Day 2  Reading and responding

Shared text work – reading, sentence level and speaking and listening

- Enlarge pages 6 – 10 of The Balaclava Story and read to the end of the story. Involve the class in reading sections, paying particular attention to identifying and responding appropriately to the punctuation when reading, e.g. identifying direct speech and using ‘voices’ to demonstrate this. Notice that the author doesn’t use a reporting verb (e.g. said) when writing dialogue. Discuss how the reader knows who is speaking.

- Notice the paragraphing on page 9. The first half of the page – text and dialogue - relates the events surrounding the disposal of the balaclava and the subsequent exchange between the boy and his mother. In the next paragraph the setting changes to the bedroom and in the final paragraph the setting changes to the school.

- Discuss the dilemma and the boy’s response to it, as on Day 1. Then explain to the class that you are going to take on the role of the boy (hot-seating), and the class have to ask you questions to find out what you, as the boy, are thinking and feeling, and why. Re-read pages 3 and 4 stopping at a crucial point, e.g. ‘never been invented’. Say, ‘Find out what I am thinking/feeling at this moment’. In pairs, ask pupils to generate questions (possibly using whiteboards) and then tell them to ask you. Respond as the boy.

- Ask a child to take on the role of the boy and reread page 7 – 8 stopping at another crucial point, e.g. ‘in front of the whole school’. Model the sort of question that would elicit a considered response, e.g. ‘Why would you mind standing up in front of the whole school more than being caned?’ Ask the children to discuss in pairs some suitable questions to ask the boy and then choose a few children to ask ‘the boy’ questions.

- Repeat again, but this time asking all children in pairs to play the ‘questioner’ and ‘boy’ roles. Feed back some examples and discuss. Did the questioner ask good questions? Did the ‘boy’ respond appropriately? T1, S2

Independent work – speaking and listening about text

Provide appropriate sections of the text (possibly different parts to different children) and ask pairs of children to read together, stopping at interesting points to continue the ‘hot seat’ activity modelled in shared work. Where necessary, pair weaker readers with stronger to facilitate this. Ask them to alternate ‘questioner’ and ‘boy’ roles. Explain that in the plenary you will ask some pairs to enact their question/answer dialogue for the class, but without specifying the point in the story. They should try several exchanges, but then choose and ‘practise’ one. (Some may wish to jot down a rough version of their script as a prompt.) Other children will try to work out from the exchange what point in the story this is. T1

Plenary – speaking and listening about text

Ask a pair of children to ‘enact’ the hot-seat activity. Ask the class to decide which point of the story the pair is enacting and whether they can put into words what the dilemma is that the boy is facing. Repeat with some more pairs. Use questioning to compare, contrast and generalise about the dilemma from the thoughts and feelings explored. T1

The National Literacy Strategy
Day 3  Responding to reading, sentence level investigation

Shared text work – speaking and listening about reading
Discuss what sort of story The Balaclava Story is. (? School story. ? Reminiscence of childhood. ? Fictionalised autobiography). Does it remind them of other stories they have read? In what way? Share and discuss with children any other similar books/stories you and they have read/enjoyed. Talk about what other books/stories you like, and something of your reading habits? Do you like reading at particular times (at bedtime? on holiday?) or in particular moods (when fed up? when relaxing?). Ask the children to describe and discuss their own reading habits; what sort of books/stories they like to read, when and why. (Opportunities here for paired, group and whole-class discussions.) Do the children read for different reasons at different times? Try to draw some generalisations for the children’s responses. Ask them to hold these thoughts over for further exploration tomorrow. T10

Sentence level work
Work collectively on the ‘endings’ activity in Grammar for Writing Unit 30 (page 94). Suggested words play, hand, long, stretch; suggested endings ‘ing’, ‘ed’, ‘y’, ‘er’. Write each root word in a column in the grid and then add each ending in turn and decide where each new word goes on the grid. Ask the children to suggest some more words and write them with the various endings in the appropriate places on the grid. Ask the children to look for patterns and discuss (see principles and explanation on page 94 Grammar for Writing). S1

<table>
<thead>
<tr>
<th>Noun</th>
<th>Verb</th>
<th>Adjective</th>
<th>Not sure</th>
<th>Doesn’t work</th>
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<tbody>
<tr>
<td>play</td>
<td>play</td>
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<td>player</td>
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<td>stretched</td>
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Independent work – sentence level
Give pairs/groups of children some more words, the same word endings and grids to continue the sentence level activity. Ask them to look for patterns similar to those found in the whole class activity and any differences. Ask one group to find all the ‘ing’, ‘er’ and ‘y’ words in The Balaclava Story and categorise them on the grid. S1

Plenary – sentence level work
- Check for any apparent misconceptions shown up in the independent task by asking children to put the words on the grid into sentences. Ask for any patterns found which differed from those discovered in the whole class session.
- Use the words that the group identified from the The Balaclava Story as basis for discussion that consolidates, assesses and extends understanding of the function of the different endings of words. S1
Day 4  Responding to reading through writing, spelling

Spelling
Go through the list of high frequency and content words that the class is working on this week and identify, with the children, the ‘tricky’ bit of the word and agree a method for learning and recalling the spelling. Relate as far as possible the ‘tricky’ bits of the words to spelling conventions and rules that the children know (see list in word level objective 3). Linking with the sentence level objective S1, remind the children about the spelling conventions for adding ‘ing’, ‘ed’, ‘y’ and ‘er’ to words (see Spelling bank pages 4, 8, 9, 23). W3

Shared text work – reading, responding to reading through writing
• Recall discussion from previous day on the children's reading habits. Introduce the idea of a reading journal (see Resource sheet 1).
• Read the sample journal entry (Resource sheet 2). Discuss and analyse the passage in terms of what the writer is doing and why: describing and reviewing their reading habits, with examples of what they read, and explaining their preferences.
• Demonstrate the writing of a similar short journal entry but relating to your own reading habits and preferences (with extensive interaction: ‘Why do you think I am writing that? I think such-and-such. How could I write that?’ etc.). It may be a good idea to reproduce the three-short-paragraph structure of the model (each dealing with a different reading interest), to provide a frame for less confident writers. T10

Independent work – writing
Ask the children to write their own journal entry, briefly describing and reviewing their own reading habits. For some children, it may be helpful to provide a frame based on the earlier model and teacher demo ('When I am feeling . . . . . . I like to read . . . . . . . . . because . . . . . . . . . ’ – repeated possibly three times); others may not need this scaffolding, and will be able to write more spontaneously, building on from the shared models. T10

Plenary – reading
• Read the very short Ahlberg poem I Did a Bad Thing Once. Through discussion, compare and contrast this with The Balaclava Story, as a way of evaluating understanding and drawing out connections and evaluations – particularly in relation to the dilemma involved.
• Discuss the word ‘worser’ in relation to the work done this week on S1 – it belongs in the grid under ‘doesn’t work’ as it isn’t a word but the poet has made it up to rhyme with ‘versa’ for a humorous effect. T1
Sentence level work
Work collectively on further activities in Grammar for Writing unit 30 (pages 94-95). S1

Independent work – sentence level
Ask children to work on a writing activity from Grammar for Writing unit 30 (pages 94-95). S1

Plenary – sentence level
Share some of the children’s writing, identifying the functions of each of the different ways the same or modified words are used. Discuss which word class seems to contain most words which can be used for another purpose. (It could be verbs or nouns.) S1

Day 6 Planning for writing, investigating spelling

Shared text work – planning for writing
Generate ideas for a story (Story B) which the children will write, following closely the model of the story already planned on previous day (Story A), but with sufficient variation in character, setting and circumstances, avoiding regurgitation of Story A. Interactively adapt/amend the three planning boxes to accommodate these new story ideas (use Resource sheet 3 to prompt). Display the two sets of three-box planning (Story A for demo-write; Story B for the children to write) alongside each other. T3, T11

Spelling
Carry out whole class investigation as suggested in Spelling bank on page 32.

- Ask the children to think of words in which the beginning two phonemes are /w/ and /o/ such as was, wash, watch, wasp, wander, waddle, want, wallet, wobble, wok. Put the phoneme /s/ at the front and see how many more words the children can think of, e.g. swap, swan, swamp, sweat, swallow. Ask the children what pattern they can see – the use of the letter ‘a’ to represent the phoneme /o/ in almost all of the words. Practise handwriting ‘wa’ on white boards and then the ‘wa’ words.

- Repeat with words which start with the phonemes /w/ /ur/, e.g. were, worm, word, worth, work, worship, worse, worst, whirl.

- Set up the independent task. W5

Independent work – spelling
Ask the children to find words in which the letter ‘v’ occurs at the beginning, the middle or the end and write them in a chart (see Spelling bank page 31. Ask them to write two rules about how the letter ‘v’ is used in English. (Answer: the letter ‘v’ occurs at the beginnings of words but never at the ends of words except in some colloquial terms. Where the last phoneme in a word is /v/, the letter ‘v’ is usually followed by an ‘e’, e.g. live and have. The letter ‘v’ is very rarely doubled after a short vowel, e.g. never, quiver, river, shiver, hover, (navvy = colloquial). W5

Plenary – spelling
Collate results of investigation. W5
Day 7  Writing

Shared text work – writing, sentence and word level

• Display planning for Story A and the opening of the story ‘A bad thing to do’ (Resource sheet 4). Read with the class and discuss the features which suggest the direction the dilemma might go and use of punctuation and paragraphing (Resource sheet 5).
• Demo-write the rest of this section. Refer back to the first box on the planning frame during and after writing. Concentrate on what the writer needs to do to in this section to introduce and set up the dilemma, and with some focus on the way the punctuation used will affect the subsequent reading (Resource sheet 5). List some compositional features that the children could use when writing their own section one. Re-read the section and discuss. T3, T11, W1, 2, 3

Independent work – writing
Ask the children to write their own first sections (one paragraph or two) from the plan for Story B. Ask some children to write straight on to OHTs. Revise and edit using established support mechanisms (see word level objectives 1, 2 and 3). T3, T11, W1, 2, 3

Plenary – reading and speaking and listening
Display selected versions of section one, discuss, compare, and evaluate strengths. T3, T11

Day 8  Writing

Spelling
Go through the list of high frequency and content words that the class is learning this week and identify with the children the ‘tricky’ bit of the word and agree a method for learning and recalling the spelling. Relate as far as possible the ‘tricky’ bits of the words to spelling conventions and rules that the children know (see list in word level objective 3). Revise words containing ‘wa’ and ‘wor’. W3

Shared text work – writing, sentence and word level
Display section two of the story ‘A bad thing to do’ (Resource sheet 6). Read, analyse and, with reference to the second box on the planning frame, annotate the text to show how the author has built up the dilemma (Resource sheet 7). List some compositional features that the children could use when writing their own section two. Also note the use of punctuation. T3, T11, S2, W1

Independent work – writing
Ask the children to write their own second sections, following the shared model, but drawing on the second planning box for their own story (B). Revise and edit using established support mechanisms (spelling log, word banks, etc.). T3, T11, W1, 2, 3

Plenary – reading and speaking and listening
Display selected versions of section two, discuss, compare, and evaluate strengths. T3, T11
Day 9  Writing

Shared text work – writing, sentence and word level

- Display the planning frame and the opening to section three of story A, ‘A bad thing to do’ (Resource sheet 8). Recall the points in the third box on the planning frame and then read through the opening together. Notice the features that build and maintain the suspense and also the use of punctuation (Resource sheet 9).
- Demo-write the rest of section three of the story (Resource sheet 9) referring to the third planning box during and after writing. Concentrate on what the writer needs to do in this section to achieve the climax and resolve the dilemma. Also focus on the way the punctuation will affect the subsequent reading. List some compositional features that the children could use when writing their own section three. Re-read whole story and discuss. T3, T11, S2

Independent work – writing
Ask the children to write their own section three, following the shared model, but drawing on the third planning box for their own story (B). Revise and edit using established support mechanisms. T3, T11, W1, 2, 3

Plenary – reading and speaking and listening
Display some of the children’s stories, discuss with a focus on what they now understand about dilemma in story. Make connections where possible with other stories the children know/have read. T1, T11

Day 10  Reading and responding through writing

Shared text work – reading, speaking and listening and writing

- Choose one child’s completed story. Display and read this together, noting how the writer tells the story. Discuss its effectiveness in fulfilling the writing plan, and particularly how the issues the dilemma raises for the character are explored and resolved by the writer.
- Discuss and demonstrate the writing of a brief summary of the child’s story just read. Focus on saying clearly in a few sentences, what the dilemma/issue of the story is and how the characters deal with it. T1, T11, T24

Independent work – writing
Ask the children to write their own summary for The Balaclava Story, following the model and principles demonstrated in the shared session. (A few brief prompts/reminders may be helpful for some children.) T1, T11, T24

Plenary – reading and speaking and listening
Display some of the summaries written and discuss how effectively they sum up the issue/dilemma of the story in just a few sentences. Ask children to suggest other stories or books they have read which involve issues/dilemmas. What are the dilemmas, and how do the characters deal with them? Use the opportunity to assess the extent to which the children can now identify and discuss issues/dilemmas in stories. (The written outcomes of the previous session, together with the stories produced can also provide the basis for assessment against the objectives of this unit.) T20, T1
Using a Reading Journal

• A reading journal, sometimes known as a reading log, provides the opportunity for children to reflect on their reading and play about with ideas that come from their reading.

• Entries can take an infinite variety of forms: jottings, notes, ideas, diagrams, grids, charts, sketches, lists, mind maps, questions, predictions, diary entries, letters, playscripts, poems, stories, as well as more formal writing such as reviews or pieces related to close analysis of character, plot, setting, author’s choice of language and so on.

• Journals can provide pupils with an opportunity to speculate, explore, play with ideas and be tentative and uncertain in their responses.

• Journals can allow pupils, whatever their reading ability, not only to respond to texts, but to investigate how the author provoked that response.

• Reading journals can involve different people: pupils only, pupils and teacher in dialogue, pupils, teacher and parents in a two or three-way written dialogue.

<table>
<thead>
<tr>
<th>What can I write in my Reading Journal?</th>
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<tbody>
<tr>
<td>• Choose a descriptive passage and make a list of examples of vivid imagery e.g: similes, metaphors, alliteration, personification, noun phrases etc.</td>
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<tr>
<td>• Write a description of the main character – their looks, the way they dress, the way they talk and their personality.</td>
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<tr>
<td>• List the words and phrases used to create an atmosphere – e.g. a scary or spooky one.</td>
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<tr>
<td>• Write about what a character might be thinking or feeling at any stage of the story – you could write it in the first person.</td>
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<tr>
<td>• When you are about half way through a book, predict what might happen. Explain why.</td>
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<tr>
<td>• Write down some words you had difficulty reading and had not met before. Find their meanings in a dictionary and write them down.</td>
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<tr>
<td>• Write about your favourite part of a book and why you liked it.</td>
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<td>• Write some questions you’d like to ask the author.</td>
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<tr>
<td>• Write down 3 facts you have learned from a non-fiction book.</td>
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<tr>
<td>• Pick a descriptive word from the text, write it down and, using a thesaurus, write down five synonyms and antonyms for that word.</td>
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<tr>
<td>• Write about how a non-fiction book is set out.</td>
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<tr>
<td>• Write some advice to a character in trouble.</td>
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<tr>
<td>• Write a diary entry that a character might write after an incident in the story.</td>
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<tr>
<td>• Challenge yourself! Write a fifty word summary of a whole plot!</td>
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<tr>
<td>• Write a new blurb for the back cover.</td>
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<tr>
<td>• Write whether you would recommend the book or not, and why.</td>
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<tr>
<td>• Write an alternative ending.</td>
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What I like to read

When I feel like a good laugh I like to read really funny stories. My favourite writer of this kind of story is Paul Jennings. He writes books of short stories that have titles like ‘Unbelievable’, ‘Unreal’ and ‘Unseen’. Some of them are rather silly, but they are about real kids like me and they make me laugh and cheer me up.

When I am feeling a bit more serious I like to read books that show me what sort of lives other children have. I liked reading ‘Grandpa Chatterji’ by Jamila Gavin, as that was about a family very different from mine - although in some ways it was just the same. ‘The Owl Tree’ by Jenny Nimmo told me how a boy felt about his Granny.

At bedtime, I like reading books that I have had since I was little. I read books like ‘The BFG’, and ‘The Man’ over and over again, and even my old picture books like ‘Peace at Last’. They make me feel all safe and snuggly.
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Planning frame for a three part story

**Section 1**
Setting up the ‘bad thing’ (the lead-in or introduction)
There was something you wanted really badly but couldn’t have.
- Who are you and what sort of setting were you in?
- What is it that you wanted?
- Why did you want it?
- Why couldn’t you have it?
- How did you feel when you couldn’t have it?

**Section 2**
Leading up to the ‘bad thing’ (the build-up)
You saw a way of getting the thing you wanted – but only by doing a bad thing.
- How could you get what you wanted?
- What would you have to do to get it?
- How did you know it was wrong?
- What mixed feelings did you have about doing it?
- What made you go ahead and do it anyway?

**Section 3**
Doing the ‘bad thing’ – and the consequences (the climax and the pay-off)
- What happened when you did the bad thing?
- How did you feel while you were doing it?
- How did you feel after you had done it?
- Did anything happen then to make you feel even worse about what you had done?
A Bad Thing To Do

Once I did a bad thing and it was all because of bubble gum. Now, you might think that bubble gum is no big deal, and you would probably be right, but it was a big deal to me at the time. You have to remember that this was all a long while ago, quite soon after the war in fact. I must have been about six or seven; I know I was still in the Infants at Griffin Road. Bubble gum hadn’t been around very long. It was quite a novelty to us in those days.

So, when I saw some of the older boys blowing gum bubbles in the playground, I thought it was the most wonderful stuff in the world.
Once I did a bad thing and it was all because of bubble gum. (Now, you might think that bubble gum is no big deal, and you would probably be right, but it was a big deal to me at the time. You have to remember that this was all a long while ago, quite soon after the war in fact. I must have been about six or seven; I know I was still in the Infants at Griffin Road. Bubble gum hadn’t been around very long. It was quite a novelty to us in those days.)

So, when I saw some of the older boys blowing gum bubbles in the playground, I thought it was the most wonderful stuff in the world. They bought it from the paper shop on their way to school, two sticks for a ha’penny. And then they chewed it until it was all soft and stretchy and blew lurid, pink bubbles. Some lads couldn’t stop them from bursting and splattering sticky strands all over their faces, but some could blow bubbles as big as their heads. I wanted some bubble gum more than anything. I really did.

“Mum, when you go to the shops will you get me some bubble gum? Please, Mum. Oh please, p-l-e-a-s-e,” I begged over and over again. But the answer was always the same.

“No I jolly well won’t, Frank Cuthbert. Bubble gum, I ask you! Nasty, common stuff. What will you be wanting next?”
Mum went out cleaning in those days. On the day I did the bad thing we were off school but Mum still had to go to work. Old Mrs Thwaites was supposed to be coming round to stay with me but she didn’t turn up. I could see Mum was getting in a right state. She kept looking out of the window and then at the mantelpiece clock. In the end she said, “Oh Frank, love, I’ll have to go. I’ll get the sack if I don’t, and I’ll be late as it is. Will you be alright on your own, just this once?”

“Yes, Mum,” I said, “I’ll be fine. You get off.”

“You are a good boy sometimes, Frank.”

“Mum, will you get me some . . . .”

“Oh Frank, how many times?”
She rushed off so quickly that she left her handbag on the kitchen table. I didn’t see it at first. When I did, I chased out after her – but she’d long gone.

“No chance of getting bubble gum now,” I thought. “Her purse is always in her handbag.”

I checked just to make sure. Yes there it was. I checked inside. There was her money. Then I put the bag back. All morning I kept thinking about blowing gum bubbles and how I’d never be able to do it if I didn’t practise. I thought about the paper shop. I pictured myself giving the man a ha’penny and getting two sticks. But I had no money. I thought about Mum’s handbag too and kept eyeing it on the table. I thought about the purse. I thought about the ha’pennies inside. And that’s when I did it.
Narrative & Structure (T3 & T11)

Setting up the stealing. For this to happen I have to be alone, — so I have to explain how this comes about.

Setting up the final “pay-off” when Mum thinks I am a good boy, even though I know I’m not.

Reminding the reader how much I want the bubble gum (and that Mum won’t let me have any).

Setting up the leaving of the handbag — another prerequisite of the stealing.

Now building strongly towards the stealing. Setting up the temptation. Building the tension.

Key sentence to round off this section and lead into the next. More tension building.

Punctuation (S2)

Elided words to give colloquial feel (related to speech). Apostrophe marks missing letter(s).

Punctuation to mark direct speech.

No reporting verb. Similar to The Balaclava Story — keeps pace going. Layout indicates new voice and only two people in the conversation.

Ellipsis to indicate an unfinished sentence.

Speech marks to punctuate direct speech.

Elided words.

Some fairly short sentences, to keep up the narrative pace.

Mum went out cleaning in those days. On the day I did the bad thing we were off school but Mum still had to go to work. Old Mrs Thwaites was supposed to be coming round to stay with me but she didn’t turn up. I could see Mum was getting in a right state. She kept looking out of the window and then at the mantelpiece clock. In the end she said, “Oh Frank, love, I’ll have to go. I’ll get the sack if I don’t, and I’ll be late as it is. Will you be alright on your own, just this once?”

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Of course I knew it was a bad thing to do. I knew that, even while I was doing it. But somehow I did it all the same. I looked furtively around before I grabbed Mum’s handbag. I fumbled out the ha’penny and dropped the bag as if it was red hot. Then I shoved the coin to the very bottom of my pocket and rammed my grubby handkerchief down on top.
**Narrative & Structure (T3 & T11)**

Building of tension. Playing on the conflict between knowing something is wrong and doing it anyway.

Deliberately building up suspense through the actual theft. Trying to capture feelings of guilt — even whilst doing it.

Imagery of heat — to intensify feelings.

Precise, descriptive language (verbs, adverbs and adjectives) to paint a clear picture and build tension.

Imagery of heat — to intensify feelings.

Continuing to build feelings of guilt and remorse after the actual theft.

Piling on the guilt by making Mum’s homecoming so warm and so normal.

Climax of story. Intensifying guilt by Mum being so kind — and giving freely what had been stolen for.

Drawing stark contrast between Mum’s kindness and my meanness.

Of course I knew it was a bad thing to do. I knew that, even while I was doing it. But somehow I did it all the same. I looked furtively around before I grabbed Mum’s handbag. I fumbled out the ha’penny and dropped the bag as if it was red hot. Then I shoved the coin to the very bottom of my pocket and rammed my grubby handkerchief down on top. **Nobody saw me; nobody knew I’d done a bad thing at all. Except me. I didn’t go out to the paper shop. I didn’t dare. I just sat there with the ha’penny burning my leg through my shorts until I heard the door open and Mum come back. As she walked into the kitchen I could feel my face go pink as bubble gum.**

“Are you alright, love? Here I am. You knew I wouldn’t be long didn’t you? And do you know what? I was in such a state when Mrs. Thwaites didn’t come, that I went off without my bag. I had to borrow a couple of bob for the bus fare from your Aunty Glad. And here you are waiting, good as gold. See what I’ve brought you for being such a good boy.”

She held something out to me. It was two sticks of bubble gum. I just burst into tears. It was the worst moment of my life.

“Well I never. You go on and on at me about bubble gum, and then when I get you some you start crying. You are a rum one sometimes, Frank Cuthbert.”

**Punctuation (S2)**

Mostly fairly short, simple and compound sentences, to keep up the narrative pace.

Semi-colon use. Almost two separate sentences, but the semi-colon establishes a close link between them.

Name of person addressed, separated off by a comma.

Ellision: Apostrophe marks missing letters.

Speech marks to mark direct speech.

Name of person addressed, separated off by a comma.