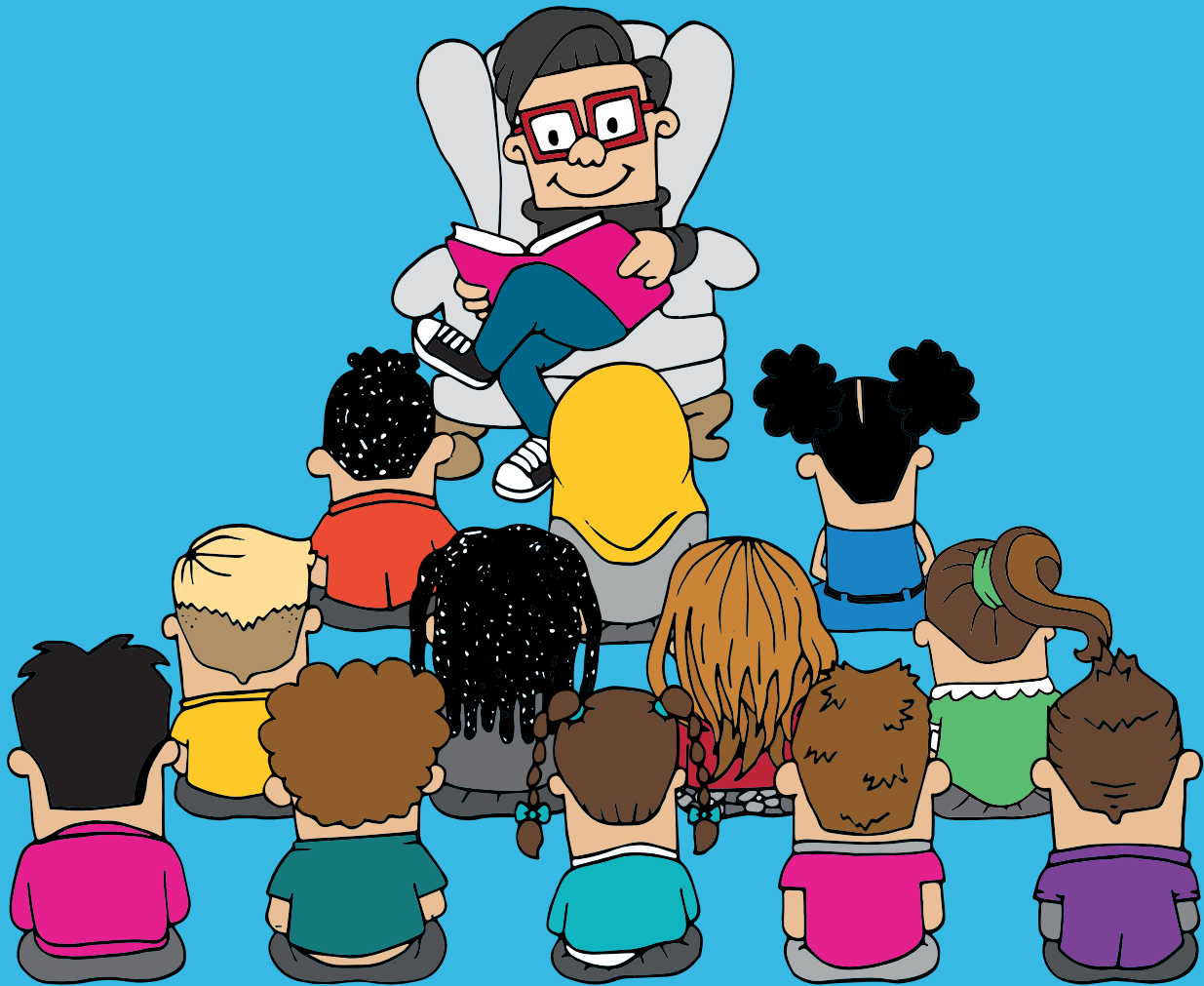


The Write Stuff Unit Plan

Transforming the Teaching of Writing



Based on the novel
Cosmic
by Frank Cottrell-Boyce

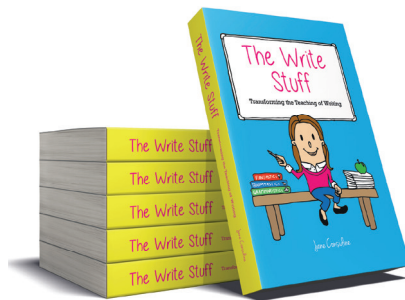
Text type: Narrative

YEAR 5

Instructions

To achieve maximum impact in the classroom, we recommend purchasing the following books to support the teaching of this unit:

- **The Write Stuff - Transforming the Teaching of Writing** by Jane Considine, which fully explains her progress-boosting teaching methods www.thetrainingspace.co.uk
- **Cosmic** by Frank Cottrell-Boyce, <https://amzn.to/3dXsh4I>



This plan covers 7 teaching days/sessions, split into:

- **Experience Days (1)**
- **Sentence Stacking Days (6)**

We recommend these structured days are followed by an independent pupil writing task.

The following resources will also support the teaching of this unit:

- **The Writing Rainbow** - available from our website [HERE](#)
- **The Writing Rainbow symbols** - available from our website [HERE](#)

We love to hear your success stories and see your pupils work examples. Please get in touch by:

email: info@thetrainingspace.co.uk

Facebook: [janeconsidineeducation](#)

Twitter: [@janeconsidine](#)

Watch training sessions on YouTube to understand how this unit of work supports teaching and learning.

YouTube: [thetrainingspace](#)
www.thetrainingspace.co.uk

Overview of Unit

Please note that narrative units are built from two modes of teaching.



Sentence Stacking

Lessons concentrate on the teaching of writing with a sharp focus on the craft and construction of sentences. Each Sentence Stacking lesson is organised into three learning chunks. Sentences created by pupils should be celebrated and examples used to form a large class Sentence Stack. This Sentence Stack should build over the duration of the unit to display the whole piece of text. See appendix for example of complete teacher model for this unit.



Experience Lessons

Immersive teaching to stimulate ideas. Experience lessons can take many forms - visits out, visitors in or drama conventions deployed to strengthen context and build imagination. The number of experiences included in a unit is at a teachers' discretion. Experience lessons can be added or removed from a teaching sequence depending on the needs of pupils and knowledge of their previous experiences.

A Narrative Journey

Whilst teaching a Write Stuff narrative unit, a narrative map should be created, displayed and shared with pupils. A narrative map is used to display and explore the plot points. A plot point is a summarised key moment in narrative.

Plot points should be slowly revealed and added to the narrative map as you progress through a unit and teach each Sentence Stacking lesson. We recommend narrative maps show a journey of nine plot points or less. Our narrative units therefore contain nine or less Sentence Stacking lessons.

There is an example narrative map for this unit included. As plot points are added, use the positive/negative axis to discuss if the plot point was a high or low for the character. You can also change the character shown and add annotations.

Picture Book Plot Points

Each plot point on the narrative map and at the top of each corresponding Sentence Stacking lesson, can be related to an image in the book.

Novel Plot Points

Plot points are drawn from an aspect of the novel - usually a chapter, section of a chapter or a key event. They are summarised on the narrative map and at the top of each corresponding Sentence Stacking lesson.

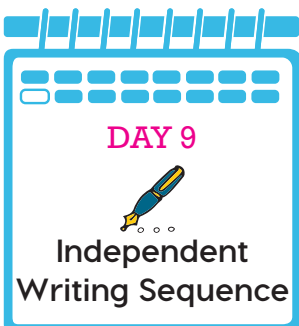
Film Point Points

Plot points are drawn from breaking the film into bare-bone chunks. For example the film's content from 0 seconds to 43 seconds could be summarised as a screen-shot (the best image that captured it succinctly) and this serves as the key plot point. They are summarised on the narrative map and at the top of each corresponding Sentence Stacking lesson.

Independent Writing

It is important to map the plot points and analyse the highs and lows of the narrative built across a unit, as this will generate the task for independent writing at the end. Using the 'Independent Writing Teaching Sequence' included, teachers move through the steps to guide children from the highly modelled Sentence Stack to writing independently. When writing narrative, the pupils independent task should be to craft their own text which mirrors the highs and lows mapped. It is within the teacher's discretion to choose a big idea focus for pupils to build their own ideas e.g. story about a character who shows their bravery. This gives pupils real freedom to develop their plot points independently.

Teaching Sequence

 <p>DAY 1</p>  <p>Car show rooms</p>	 <p>DAY 2</p>  <p>Porsche showroom</p>	 <p>DAY 3</p>  <p>Time stands still</p>	 <p>DAY 4</p>  <p>Keys to the silver beast</p>
 <p>DAY 5</p>  <p>Adrenaline rush</p>	 <p>DAY 6</p>  <p>Rainbow ahead</p>	 <p>DAY 7</p>  <p>To push the button or not...</p>	 <p>DAY 8</p>  <p>Independent Writing Sequence</p>
 <p>DAY 9</p>  <p>Independent Writing Sequence</p>	 <p>DAY 10</p>  <p>Independent Writing Sequence</p>	 <p>DAY 11</p>  <p>Independent Writing Sequence</p>	 <p>DAY 12</p>  <p>Independent Writing Sequence</p>

Key:



English Lesson



Sentence Stacking Lesson



Experience Lesson

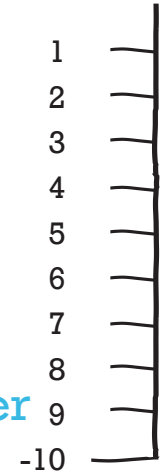
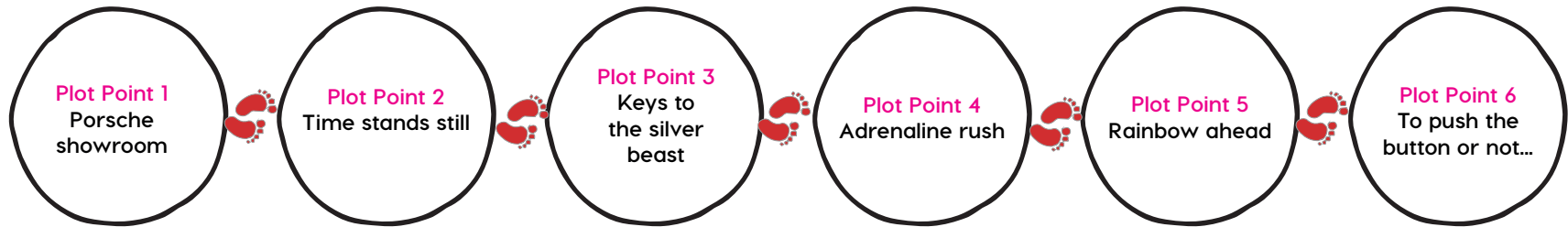


Independent Writing Sequence (see appendix)

Character Highs



Liam



Character Lows

Narrative Map

Based on this book



Plotpoints are based on a continuation of the story from pg40 - The Porsche dealership.

To understand how to use this map, please read the page titled 'Narrative Journey'.





Experience Day (1)

Learning Objective:

To introduce the concept of a car show room a relevant language.

- Show a collection of photographs from car show rooms.
- Organise the pupils into pairs. (One pupil - A, one pupil - B). One pupil is the guided tour narrator describing the place, using positive adjectives and superlatives. Pupil B closes eyes and remember as much of the language as possible. Then the pupils swap over.
- Watch car adverts and collect a bank of positive language.

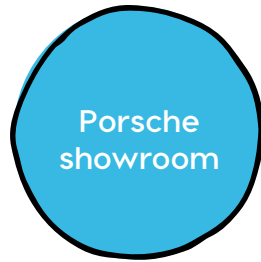
THE FANTASTICS



Experience sessions should be rinsed for vocabulary using The FANTASTICs



Sentence Stacking Lesson 1



Plot Point 1

Learning Objective:

To write effective sentences for our adventure story.

Steps to Success:

Powerful adjectives

Question

Interesting dialogue

Initiate

Model

Enable

Learning chunk 1

Powerful adjectives

- Watch a Porsche advert and collect adjectives – powerful, beautiful, sleek, smooth, glossy, aerodynamic.
- Gather a bank of prepositional phrases to open a sentence – In front of them; There in the distance; Next to the entrance; Right beside the window.
- Discuss phrases that convey 'temptation' – luring us in; ripe for the picking; drawing us closer; beckoning us in.

Powerful adjectives

Provided starter: We found ourselves near the world-famous waterfront, looking in the window of the Porsche showroom.
Teacher model: Close to the entrance was an absolute beauty: shiny and glossy, sleek and powerful, tempting us in.

Powerful adjectives

Pupils to create a complex sentence, beginning with a prepositional phrase and including a colon, adjectives and a 'tempting' phrase.
HA: Deepen the moment.

Learning chunk 2

Question

- Display an image of Liam with a large thought bubble next to him.
- Story tell his interest in fast cars and thrill-seeking.
- Working in pairs, pupils to generate questions that Liam might ask himself in the car showroom. List some question starters – are, will, could, would, should, is.

Question

Teacher model: My thoughts ran away with me. Should we sit inside it? Is it locked? How fast would it go?

Question

Add a group of three inner thought questions.
HA: Deepen the moment

Learning chunk 3

Dialogue

- Pupils to take part in a mini role play of Liam and the car salesman. Liam wants to say something grown-up. What might he say? Examples – What colours does this come in? What finance terms do you offer?

Dialogue

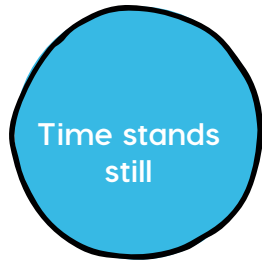
Provided sentence: Straight away, the salesman approached us and said, "I admire your taste."
Teacher model: I thought I should say something grown-up, so I took a deep breath and replied, "I'd like to test drive this one please."

Dialogue

Create some grown-up sounding dialogue.
HA: Use alternatives to said.

*HA = Higher Attainers

Sentence Stacking Lesson 2



Plot Point 2

Learning Objective:

To write effective sentences for our adventure story.

Steps to Success:

Short sentences for effect

Short sentences for effect

Action & sound / bracket  

Initiate

Model

Enable

Learning chunk 1

Short sentences

- Share a clip of Mr Wormwood the car dealer from 'Matilda'.
- Gather verbs for his mannerisms – slinked, shuffled, smirked, sniggered, simpered, charmed, gestured, winked.

Short sentences

Teacher model: He smirked. He winked. He slinked.

Short sentences

Include three short sentences for the salesman's actions. HA: Use alliteration.

Learning chunk 2

Short sentences

- Working in pairs, pupils to role play Liam and the car salesman.
- Liam's task is to do the opposite of each of the salesman's gestures – e.g. he winked, I winced; he slinked, I stood.

Short sentences

Teacher model: I smiled. I winced. I stood.

Short sentences

Include three short sentences for your actions. HA: Use alliteration.

Learning chunk 3

Action and sound / bracket

- Show slow motion clips of the final goal from 'Space Jam'.
- Emphasise how the slowing down of the action allows us to focus on small details.
- Now imagine the car salesman handing Liam the keys to the Porsche and time slowing down.
- Pupils to suggest small actions, sounds etc. that would be captured in this moment.

Action and sound / bracket

Teacher model: Time stood still as his hand stretched up towards the neat rows of key fobs. The showroom fell eerily silent, except for my throbbing heartbeat and the slight jingling of metal approaching my clammy palm.

Action and sound / bracket

Use lots of description to slow down the 'passing of the key' moment. Pupils to share their descriptions on tables and decide on a favourite one, to be shared with the class. HA: Deepen the moment.

*HA = Higher Attainers

Sentence Stacking Lesson 3



Plot Point 3

Learning Objective:

To write effective sentences for our adventure story..

Steps to Success:

Noticing sentence 

Smelling sentence 

Relative clause sentence 

Initiate

Model

Enable

Learning chunk 1

Noticing sentence

- Show photos of Porsche interiors and exteriors.
- Gather phrases (verb + adverb) for 'noticing' – staring intently; looking curiously; peering excitedly.

Noticing sentence

Teacher model: Staring intently at the silver beast, I knew I needed to drive it.

Noticing sentence

Open with a 'looking' phrase (verb + adverb) and express your desire to drive the car.
HA: Deepen the moment.

Learning chunk 2

Smelling sentence

- Discuss the perfume smells inside a recently valeted car, e.g. air fresheners/cleaning products.
- Collect positive verbs for 'smelling' – inhaling, breathing in, drawing in, enjoying, appreciating.

Smelling sentence

Teacher model: My hands grasped the steering wheel as I inhaled deeply – that wonderful, fresh, citrus valet smell.

Smelling sentence

Include a 'smelling' phrase (verb + adverb) and give a detailed description of the scent.
HA: Deepen the moment.

Learning chunk 3

Relative clause

- Consider ways that someone might show (not tell) us they are terrified – silence, frozen face, shaking hands, wobbly voice.
- Gather phrases (adverb + verb) for 'touching' the car's interior – gently stroking, tenderly touching, delicately patting, slowly running my fingers along.

Relative clause

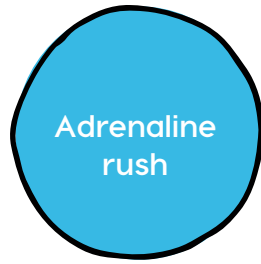
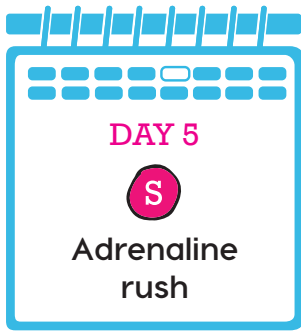
Teacher model: Florida, who wasn't saying very much at all, suddenly looked nauseous. Gently stroking the smooth leather seats, I glanced mischievously at her.

Relative clause

Use a relative clause in a sentence about Florida's reactions. Follow it with another complex sentence (adverb + verb opener) about something you touched.
HA: Deepen the moment.

*HA = Higher Attainers

Sentence Stacking Lesson 4



Plot Point 4

Learning Objective:

To write effective sentences for our adventure story.

Steps to Success:

Commas in a list 

Complex sentence 

Complex sentence 

Initiate

Model

Enable

Learning chunk 1

Commas

- Share the YouTube video 'Autonomous car driving through heavy city traffic'. Children to choose three environmental features to include in their descriptions – e.g. traffic lights, tower blocks, trees, lampposts, signposts, pedestrians.
- Gather a bank of 'high speed' verbs – flew, rushed, raced, flashed, whizzed, zipped.

Commas

Provided sentence: Without even trying, the Porsche was out of the showroom.
Teacher model: Towering traffic lights, ambling pensioners, a busy playground all sped by.

Commas

Use an adjective with each noun. Separate your list with commas. Include a synonym for 'sped'.
HA: Deepen the moment.

Learning chunk 2

Complex sentence

- Arrange half of class into freeze-frames as Florida (in the passenger seat on terrifying, high speed car ride). Remaining half of class to note down her 'actions' on sticky notes.
- Now swap the children over and do the same exercise for 'feelings' words.

Complex sentence

Part 1 of sentence (must end with semi-colon).
Teacher model: Florida gripped the seat tightly, terror imprinted on her stony face;

Complex sentence

Open with As/While/Whilst and include a nervous action + feeling for Florida.
HA: Deepen the moment.

Learning chunk 3

Complex sentence

- Repeat the above activity (actions and feelings) for Liam, who is enjoying the thrilling ride.

Complex sentence

Part 2 of sentence (continuing from semi-colon above).
Teacher model: I, on the other hand, had my elbow on the open window, excitement running through my veins.

Complex sentence

Open with 'I' and include a relaxed action + feeling.
HA: Deepen the moment.

*HA = Higher Attainers

Sentence Stacking Lesson 5



Plot Point 5

Learning Objective:

To write effective sentences for our adventure story.

Steps to Success:

Pathetic fallacy

Modal verbs

Adverbs (degrees of possibility)

Initiate

Model

Enable

Learning chunk 1

Pathetic fallacy

- Recap on pathetic fallacy being a match between feelings and weather.
- Collect ideas for weather/natural events that reflect Liam's optimism/excitement about the journey – glow of golden sunlight, distant crackle of lightning, rainbow of opportunities.

Pathetic fallacy

Teacher model: Looking out of the narrow windscreen, I saw a colourful rainbow arching across the sky and beckoning me towards the horizon.

Pathetic fallacy

Construct a complex sentence including pathetic fallacy.
HA: Deepen the moment.

Learning chunk 2

Modal verbs

- Display an image of Liam with a thought bubble and think about questions he might be asking himself at this plot point.
- List modal verbs as question openers – would, could, should, might.

Modal verbs

Teacher model: 'Should I go faster?' I thought.

Modal verbs

Add an inner thought question, beginning with a modal verb.
HA: Deepen the moment.

Learning chunk 3

Adverbs (possibility)

- Compile a bank of adverbs for degrees of possibility – perhaps, maybe, possibly, surely, definitely, certainly.
- Consider questions a terrified Florida might speak aloud at this point, using one of the above adverbs.

Adverbs (possibility)

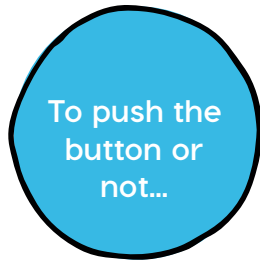
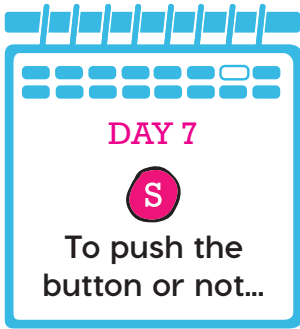
Provided sentence: We glanced at one another momentarily and then stared straight ahead.
Teacher model: "Perhaps we should turn back," suggested Florida.

Adverbs (possibility)

Choose an adverb (degrees of possibility) to open a piece of dialogue from Florida.
HA: Deepen the moment.

*HA = Higher Attainers

Sentence Stacking Lesson 6



Plot Point 6

Learning Objective:

To write effective sentences for our adventure story.

Steps to Success:

Noticing

Action

Feeling

Initiate

Model

Enable

Learning chunk 1

Noticing

- Create a bank of past tense 'noticed' vocabulary – spotted, glimpsed, studied, focussed on, homed in on, became fixated with, became preoccupied with.
- Gather a bank of rocket technical terms – levers, dashboard, lights, dials.

Noticing

Teacher model: Ignoring Florida's plea, I put my foot down and became focussed on an intriguing lever on the dashboard.

Noticing

Construct a complex sentence around 'noticing' the lever/button on the dashboard.
HA: Deepen the moment.

Learning chunk 2

Action

- Collect verbs and adverbs for pulling the lever/pushing the button – verbs (stretching, reaching, leaning, bending); adverbs (boldly, cautiously, unashamedly, excitedly, hastily, casually, brazenly).

Action

Provided sentences: The button said, 'DO NOT PUSH'. Florida said, "Do not push!"
Teacher model: Reaching urgently towards the dashboard, I yanked the lever towards me.

Action

Use an action verb + adverb to capture the moment of reaching for the lever/button.
HA: Deepen the moment.

Learning chunk 3

Feeling

- Compile a bank of verbs that reveal nervousness – trembling, sweating, shaking, counting, blinking, coughing, holding breath.
- Gather dramatic adverbs – heavily, excessively, uncontrollably, profusely, violently.

Feeling

Provided sentence: There was no turning back now.
Teacher model: Sweating heavily, I had no idea what fate awaited us.

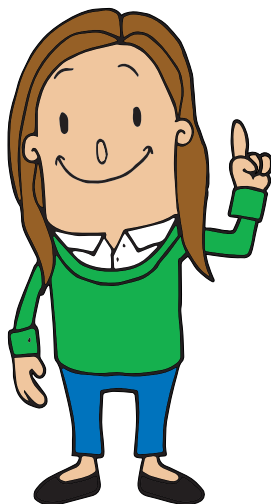
Feeling

Show (not tell) your terror with a verb + adverb.
HA: Deepen the moment.

Appendix

Please find enclosed :

- Teacher Model
- Guidance on a Teaching Sequence for Independent Writing.
- Guidance on success criteria.
- A blank narrative journey map or a blank non-fiction journey map.
- Pupil pathway from planning to independent writing.
- Guidance on editing.
- Any other related materials to the teaching of this unit.



Teacher Model

We found ourselves near the world-famous waterfront, looking in the window of the Porsche showroom.

Close to the entrance was an absolute beauty: shiny and glossy, sleek and powerful, tempting us in.

My thoughts ran away with me. Should we sit inside it? Is it locked? How fast would it go? Straight away, the salesman approached us and said, "I admire your taste."

I thought I should say something grown-up, so I took a deep breath and replied, "I'd like to test drive this one please."

He smirked. He winked. He slinked. I smiled. I winced. I stood. Time stood still as his hand stretched up towards the neat rows of key fobs. The showroom fell eerily silent, except for my throbbing heartbeat and the slight jingling of metal approaching my clammy palm.

Staring intently at the silver beast, I knew I needed to drive it. My hands grasped the steering wheel as I inhaled deeply – that wonderful, fresh, citrus valet smell. Florida, who wasn't saying very much at all, suddenly looked nauseous. Gently stroking the smooth leather seats, I glanced mischievously at her.

Without even trying, the Porsche was out of the showroom. Towering traffic lights, ambling pensioners, a busy playground all sped by. Florida gripped the seat tightly, terror imprinted on her stony face; I, on the other hand, had my elbow on the open window, excitement running through my veins.

Looking out of the narrow windscreen, I saw a colourful rainbow arching across the sky and beckoning me towards the horizon. 'Should I go faster?' I thought.

We glanced at one another momentarily and then stared straight ahead. "Perhaps we should turn back," suggested Florida.

Teaching Sequence for Independent Writing

(Reference to STA: 2018 Teacher Assessment Guidance KS2)

1	2	3	4	5	6	7	8
							
RECAP SENTENCE STACK – “AUDIENCE + PURPOSE”	DRAW OUT SUCCESS CRITERIA	EXPERIENCE	PLAN WRITING	INDEPENDENT WRITING	TEACHER MARKS FOR EDITING	PUPILS EDIT WORK	FINAL JUDGEMENT
Key features:	Key features:	Key features:	Key features:	Key features:	Key features:	Key features:	Key features:
Clarify writer’s intent. Sharpen purpose. Consider overall impact - effective aspects. “The national curriculum is clear that writing should also be produced through discussion with the teachers and peers.”	Co-construct success criteria from unit of work. Do provide examples. Story - 9 plot points = 9 success criteria/non-fiction. 8 shapes = 8 success criteria. “Using success criteria does not mean that a pupil’s writing is not independent; they would simply need to avoid modelling or over scaffolding the expected outcome.”	Memorable. Stimulates imagination (story). Build knowledge (non-fiction). “Emerges from a text, topic, visit, or curriculum experience in which pupils have had opportunities to discuss and rehearse what is to be written about.”	Use maths paper. Plot success criteria. Consider writing ideas, techniques and grammar. “Enables pupils to use their own ideas and provides them with an element of choice, for example writing from the perspective of a character they have chosen themselves.”	Paced out chunks of time. In silence. Chance to build stamina. “Pupils writing upon which teachers base their judgements must be produced independently.”	All work marked through the three ways of editing. Pupils not told how to improve. Teacher models good editing processes with an exemplified piece. “...not independent when the pupil has been directed to change specific words.. or when incorrectly spelt words have been identified.”	Interrogate work through five lenses e.g. Spelling, punctuation, re-read, rewrites, add more. Provide quality time to make amendments. Pupils are clear about different strategies for improvement. “has been edited, if required by the pupil without the support of the teacher, although this may be in response to self, peer or group evaluation.”	Quick comparative judgement. Intensive assessment of ‘grey’ area writing. Weaknesses fed into next teaching cycle. “ a degree of subjectivity is needed to assess it. Teachers are therefore afforded more flexibility in reaching a rounded judgement.”

Success Criteria

Pupils should be provided with success criteria prior to independent writing. Success criteria should be chosen from the teaching points covered in a unit and could be identified together by looking at your class Sentence Stack.

Success criteria should include a mix from the 'Three Zones of Writing'.



Example

Example

1. Feelings
(Add description)



2. Noticing
(Add description)



3. Punctuation



4. Complex Sentence



5. Repetition
(Power of 3)



6. Personification



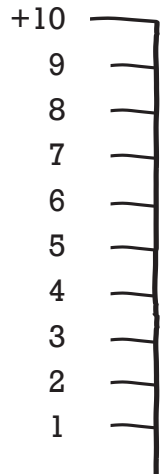
Use this space to set or negotiate success criteria with your class.

Please ensure that success criteria does not include examples. Please also ensure that there is no modelling or over scaffolding during the Independent Writing Teacher Sequence.

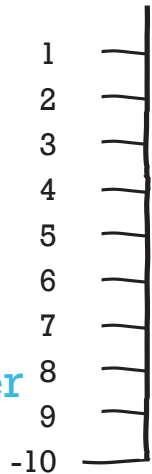
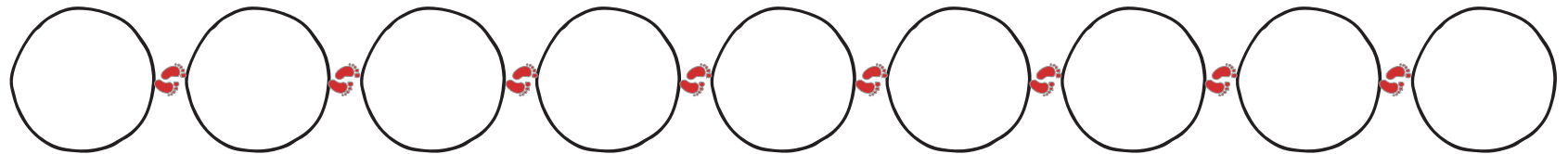
Character Highs

Narrative Map

This is a blank planning grid for you to plan your character and plot point sequence.
(Please decide how many plot points are needed before asking children to start planning.)



Character



Character Lows

To understand how to use this map, please read the page titled 'Narrative Journey'.

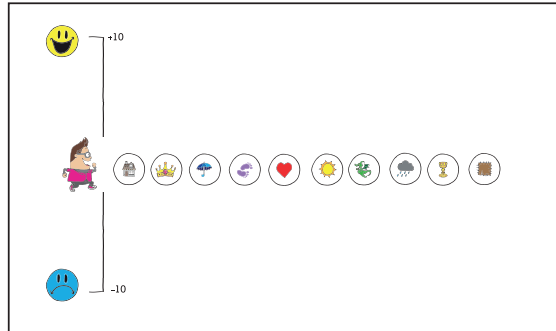


Pupil Pathway...

from planning to independent writing

Step 1: Plot points

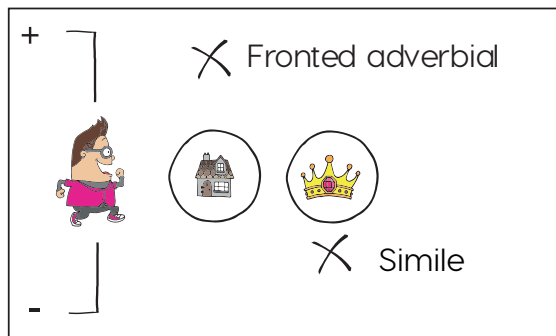
Pupils use a blank narrative map to plan their plot points.



Step 2: Success criteria plotting

Position success criteria with negative / positive intent on the map.

- Positive fronted adverbial
- Negative simile



Step 3: Planning sentences to deliver success criteria

Sentences can be added to the narrative map e.g.

Positive fronted adverbial

High in the sky, Ben watched the bird soar gracefully in the shafts of sunlight.

Steps 4 and 5: Independent writing.

Pupils to be made aware that a plot point should make a paragraph. Children should spend time writing in silence.

Editing Independent Writing

Once the independent writing process is over, it is important pupils are given space and time to edit their work. Pupils need to be aware that there are different ways they can improve their writing.

E1 Edit: The Revise

Edit Type 1: These are often “little” adjustments or changes and tend to fall into one of these categories.

Spelling

Missed or additional words

Punctuation

E2 Edit: The Rewrite

Edit Type 2: This is crucial and particularly for primary age pupils’ thinking needs to be attached to sentence rewrites. A rewrite would be appropriate if a sentence doesn’t make sense, could be restructured or generally improved.

E3 Edit: The Reimagine

Edit Type 3: This is when a writer wants to add more sentences to develop an idea further. Pupils are often resistant about adding more as it presents the problem of where to fit additional sentences. This is an ideal opportunity to train pupils to use ‘editing flaps’.

Editing flaps are extra pieces of paper that stick onto their writing and show the additional sentences added into their work.



The Writing Rainbow

A visual display of 'The Three Zones of Writing'

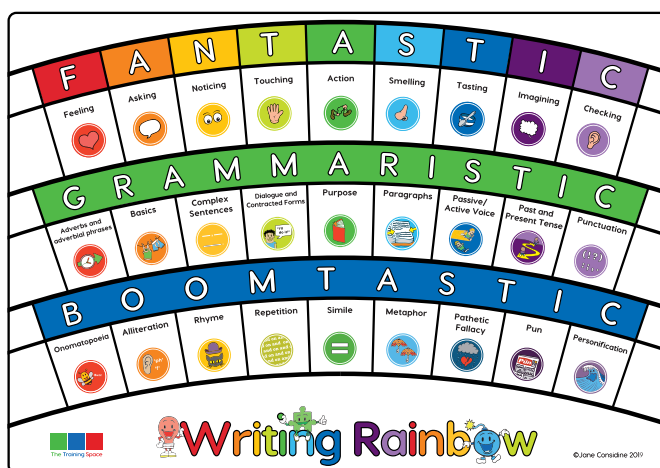
The Writing Rainbow offers a complete view of 'The Write Stuff' methods and systems. This is an excellent tool for teachers and pupils that have adopted the approaches found in Jane Considine's book 'The Write Stuff'.

The poster is perfect for working walls; to add pupil and author examples of sentence types and structures, e.g. a complex/multi-clause sentence, a simile sentence. The poster is organised into three tiers to match the 'Three Zones of Writing'; the FANTASTICs, the Grammaristics and the Boomtastics.

The Writing Rainbow provides guidance for pupils writing at greater depth. Pupils familiar with this poster use it as a visual reminder of the wealth of ways they can showcase flair and select a focus for Deepen the Moment.

The poster is also a bright and colourful reminder that can be referred to during demonstration writing.

Digital and print versions are available to buy from our online shop



Print version

www.thetrainingspace.co.uk/product/the-writing-rainbow-poster/

Digital download

www.thetrainingspace.co.uk/product/writing-rainbow-poster-electronic-version-for-whiteboard-use/