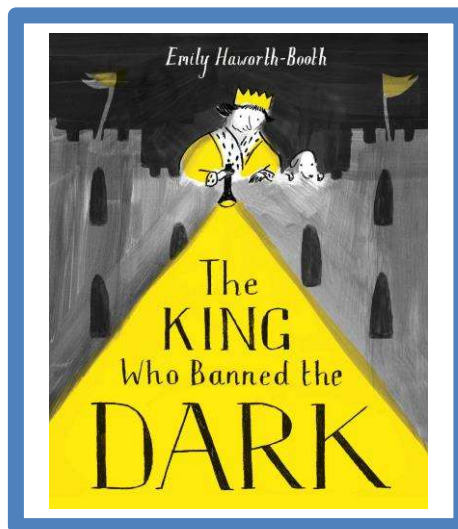


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Year 2: Revision Unit



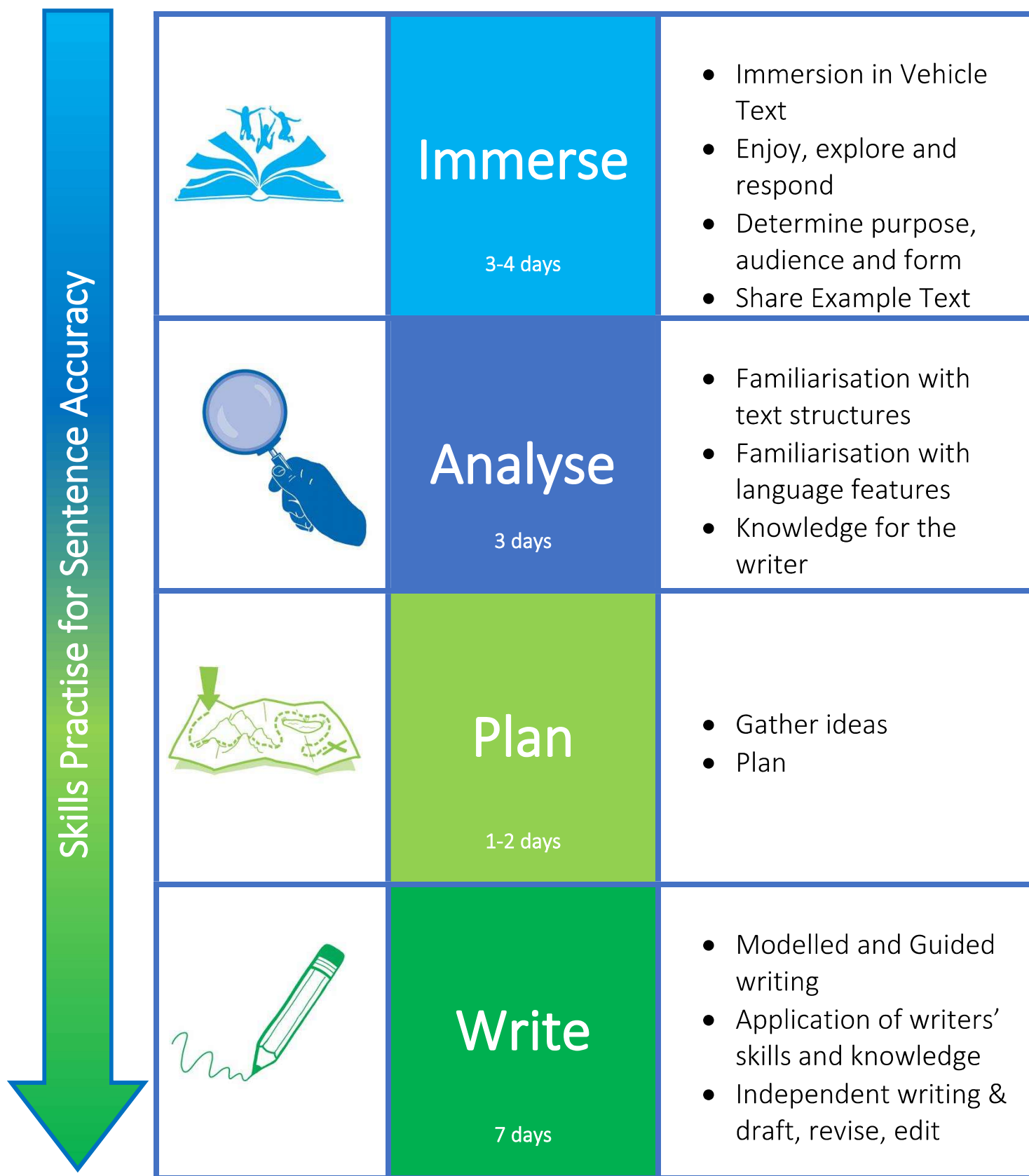
Vehicle Text E: The King Who Banned the Dark by Emily Haworth-Booth

Writing Outcomes: Letters and A Banning Narratives



Wider Writing Opportunities: Diary, Setting Description, Character Description, Poetry

Teaching Sequence Counts



Navigating this Document & Understanding the Keys



Episodes of Learning

These are the sequential steps of the [Read to Write](#) teaching sequence. *Episodes of Learning are NOT individual lessons.* They do however, provide a detailed framework of how to move through the [Read to Write](#) teaching sequence of: **Immerse, Analyse, Plan** and **Write**. They include opportunities for teaching important practices and approaches that enable effective learning. A typical English lesson may include much of the detail outlined from more than one Episode of Learning. This is because lessons are *always* informed by teachers' knowledge of *their* pupils (formative assessment). *Read to Write units of work know the standard, they do not know the children in your class. Professional teacher decisions are crucial to ensure the needs of the children are met when using this document to help inform planning.*



Vehicle Text

The Vehicle Text is the children's language-rich picture book. It is here that children are immersed in this carefully selected text through drama, the illustrations it holds and an exploration of the characters and settings. Our Vehicle Texts are carefully chosen to be read aloud, enjoyed and discussed. They are challenging and beautifully written and provide important opportunities for drama and to teach new vocabulary explicitly and offer many provocations to write.



Example Text

The Example Text is simply that. It is an example of a particular writing form (e.g. diary, letter, narrative) that allows for an exploration of language features and organisational structures. It also offers opportunities for sentence accuracy, contextualised grammar and punctuation teaching. Additionally, an annotated version of the Example Text is included which helps exemplify the year group standards and provides important teacher knowledge around year group expectations. It has been carefully crafted to provide one example of what the outcome might look like at greater depth. The Example Text is not designed to be learnt by heart or replicated. It has been designed for attentive reading and finding out how writing works - hence the name [Read to Write](#).



Additional Resources

These are a variety of resources and activities that complement the Episodes of Learning. Included here are a suggested bank of vocabulary drawn from the Vehicle Text and Example Texts for explicit teaching. Additionally, there are signposted words that relate to statutory requirements for spelling found within English Appendix 1 of the National Curriculum, thus providing an opportunity to reinforce spellings.



Curriculum: Wider Reading

This section offers a range of additional suggested reading. This will assist children in accessing the rich themes found within the Vehicle Text and also provides background knowledge. This will inform the repertoire of reading entitlement for children and can therefore be used to supplement the following: reading for pleasure, read aloud, whole class shared reading and guided reading. It is also used to support the development of vocabulary. See also the linked resource [Steps to Read](#).



Curriculum: Wider Writing

This section offers a range of additional writing opportunities that link to the broader themes found within the Vehicle Text, enabling a choice for the teacher *and* for the writer.



Drama

The Vehicle Texts used in [Read to Write](#) are beautifully written and the illustrations they contain lend themselves to drama. Children write well about what they understand and drama conventions such as 'Freeze Frame', 'Step Inside', 'Role on the Wall' etc that punctuate this resource allow for the exploration of setting, an understanding of characters and the development of vocabulary. Getting to know the Vehicle Text also helps shape children's voice as a writer.



Progression Across the Year

This document allows for a curriculum implementation that is sequenced. It details progression and coverage across the year for word, sentence, text, punctuation and terminology for pupils. It is important that teachers ensure that all year group expectations are met by the end of the academic year.



Reflecting on unit outcomes: Next Steps

In ensuring that year group expectations are achieved it is important to reflect on outcomes in English books against year group standards. This document is designed for analysing unit achievements and planning for future learning. This is to be used in conjunction with the Progression Across the Year document to ensure that subsequent units of work 'weave in' year group expectations not yet achieved.



Research Influences

Writing is a complex process and our [Read to Write](#) resources follow a common sequence: Immerse, Analyse, Plan and Write. This is based on a tried and tested model (UKLA and Primary National Strategy, 2004 p.7) and acknowledges the strong interrelationship between speaking and listening, reading and writing. It also draws on a wide range of evidence about what works in the teaching of writing. This comes from academic research and the privilege of working with and learning from many inspirational teachers and schools.



1: Immerse

Drama: Create the Scene



Reveal Part 1:

Note to teacher: Prior to children arriving into the classroom ensure it is made as dark as possible.

This could include closing blinds, blacking out windows, covering light sources and dimming lighting. Put up a large sign/banner on the door, stating 'Light is Banned Here!'. When the children arrive into the classroom show confusion and concern. Allow children time to explore and discuss the new dark classroom. Discuss the following questions as a class:

- How does the dark make you feel?
- Why might people be scared of the dark?
- Do we need light?
- Why do we need darkness?
- What's more important light or dark?

Now collect and record ideas of how the dark makes the children feel e.g. The darkness makes me feel helpless. Following this, recap what a simile is and ask children to extend their sentences with a simile. Model this for the children and then ask them to write 5 of their own to create their own simile poem. E.g. The darkness makes me feel sleepy like a bear in hibernation. The darkness around me makes feel helpless like a child who is lost.



Reveal Part 2:

Reveal some objects from the Vehicle Text (The King Who Banned the Dark). Possible objects could be a crown, a torch, a lampshade turned into a hat, a quote from the book, and an anti-dark sign.



Reveal the clues one at time, finishing with the quote. Use the following open-ended questions to discuss. Possible questions include:

- What is the object?
- What do you think that will have to do with our story?
- How do you think this connects with any of the other clues?
- Does this clue change your mind about what the story is about?
- What do you think the quote has to do with the story?
- Is there one that seems to be the odd one out at all?

Sentence Accuracy:



Once the children have explored all the clues ask them to form a prediction about what they think the book is going to be about. This could be a good opportunity to practise sentence forms such as statements and questions etc.

Independent Writing Opportunity

Following the reveal part 1, why not get the children to write a recount of this experience? Remind children of Writer's Knowledge for a recount: First person, subordination, conjunctions and noun phrases.

E.g.

What a strange morning it has been! When I arrived at school today there was a large sign on the door that said 'Light is banned here!' I stepped into the classroom but it was pitch black. It was quite scary and I didn't know what to do.



5: Analyse

Familiarisation with Letter Structure & Language Features:



Teacher annotate an enlarged copy of the Example Text (p.27) with different coloured marker pens to enable the children to familiarise themselves with these structures and features to support writing their own persuasive letter



- Talk about the emotive language used within the Example Text – what is its purpose?
- Discuss the way in which the Example Text has phrases that help open each paragraph. For example, first of all, in addition, finally, in summary. Consider what the impact would be if these were not there and the paragraphs jumped straight into the reasons. Emphasis how the different structures of these help to keep the reader engaged.
- Opportunity to teach questions and highlight these within the Example Text.

Familiarisation with Text Structures & Language Features:

Discuss, Highlight and Annotate:



The following indicators will support important discussions with the children during guided work and whole class discussions and have been written in child-friendly language. Always supplement this knowledge, signposting the children to where they exist in the Example Text.

Letter Structure:

- This letter has five sections and these are called paragraphs
- This letter is written to make someone want to do something (to persuade).
- This letter has an opening and a summary.
- This letter is from one person and is what they think

Language Features:

- This letter uses strong language to persuade people.
- This letter has phrases that help open each paragraph and keep the reader interested.
- This letter uses different types of sentences to keep the reader interested.
- This letter uses alliteration.
- This letter repeats points to make something really clear.

Capture & Keep:

Annotated and enlarged Example Text to be placed on the Working Wall – this often works well represented as key.

Grammar and Vocabulary in

Context/Sentence Accuracy: Alliteration

Ladders



Explain to the children what alliteration is (often the adjective that



describes the verb or noun). Give the children several examples of alliteration. Find the alliteration in the Example Text. In pairs, children are given an empty alliteration ladder (refer to resources pp. 39 & 40). They choose one of the pictures and place it at the bottom of the ladder. They then fill each section with an adjective that describes the picture they choose but starts with the same letter. In the top rung the children should write 'a' or 'the'.

This would be a great opportunity to use this vocabulary in a sentence using year group expectations (e.g. conjunctions etc)

Confident and Competent Writers:

- Through guided work following discussion, children may annotate a copy of the Example Text themselves with support.

the
fantastic
fast
fun




7: Plan

Explicitly share the writing purpose with the children:



Writing Purpose: To persuade.

Writing Outcome: To write a letter to persuade the King not to ban the dark

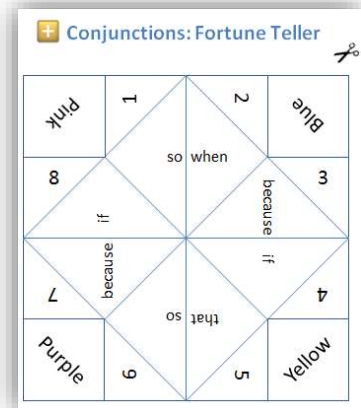


Grammar and Vocabulary in Context/Sentence Accuracy:
Conjunction Fortune Teller



Introduce or recap the words (conjunctions) ‘because’, ‘if’, ‘when’, ‘that’ and ‘so’ to children. Give the children the image of the King talking to his advisors from the Vehicle Text. Model gathering sentences about the Vehicle Text illustrations using conjunctions. In pairs give the children the conjunction fortune teller (refer to resources p. 43 this will involve some preparation time cutting and folding). They do the activity by one child choosing a colour. The other child says the letters of the colour whilst moving the fortune teller. Then the first child chooses a number and the other child opens that flap. Whichever conjunction is underneath is the one the first child must use in a sentence about the picture. The children should swap roles and repeat the activity several times.

This would be a great opportunity to use this vocabulary in a sentence using year group expectations (e.g. conjunctions etc)



Drama Opportunity: Taking on Role



Explain to the children that we are going to write a letter back to the King to tell him you think it is a bad idea to ban the dark. Give the children the picture of the people asking the King to ban the dark with signs etc. from the Example Text. Ask the children to imagine they are in that crowd of people but they don't agree with them. Make sure the children have chosen a specific person they are going to be e.g. a mum, a child etc.

The children should take on this role fully. Encourage the children to roleplay the problem their character would have if there was no darkness. E.g. couldn't sleep, baby crying all the time, can't watch a film, can't concentrate at work etc.

Ask the following questions to prompt the roleplay:

- What does your character need the dark for?
- What problems would your character have if it was always bright?
- What does your character like about the dark?
- Does your character's problem affect anyone else?
- How could your character persuade the King?

Children should articulate their character's reasons for liking the dark using the conjunctions they used before in the fortune teller activity.

Incidental Write: Conjunction Poetry



Children Write:

This is an opportunity to embed their knowledge of conjunctions into written sentences. The children should create a list poem about the reasons their character from the roleplay would like the dark using conjunctions. The teacher can model writing a poem but explaining why they don't like the dark.



Example Text: Persuasive Letter

The Royal Palace

Castle Way

Mighty Kingdom

MK1 2CW

Dear citizen of the land,

Over many years now I've been planning a great and wonderful new law for everyone in this mighty kingdom to follow. I, your majestic and wise king, propose that we ban all the miserable darkness from the magnificent land. Why should we ban the dark? This letter sets out why some powerful reasons why.

First of all, and perhaps most importantly, the dark is scary. Not just a little scary, it is completely terrifying, terrible and treacherous! The dark is blinding because you cannot see what is around you. In darkness anything could be lurking or hiding in the corners of your bedroom or under your bed. Who wants to spend half of their life not being able to see a thing? It is in the blackness that *your* nightmares will sneak into *your* head. Furthermore, who has ever had a nightmare on a bright, beautiful, sunny day? Nobody.

In addition to this, the dark is completely and utterly dull. You cannot do anything fun in the dark. In the blackness you can't find the toys you love to play with, you're not allowed to visit your friend's house, and you cannot even read your favourite book. The pitch black only brings sadness, disappointment and dreariness.

Finally, the dark is full of bad people and evil creatures. You must recall all those strange noises you hear at night? They're creatures of the night like foxes and bats. Also burglars creep around in suspicious shadows so they can't be seen. Banning the dark would remove this problem for you all.

I am ordering that all darkness will be banned from our noble country by the end of the month. If you are found breaking the new law, you will suffer a great punishment. You don't want to be punished do you?

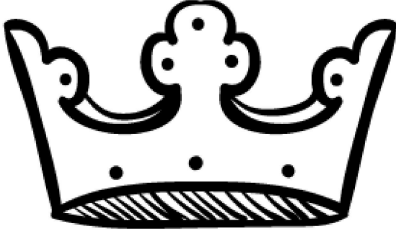
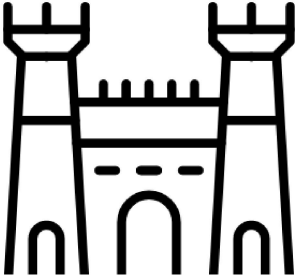
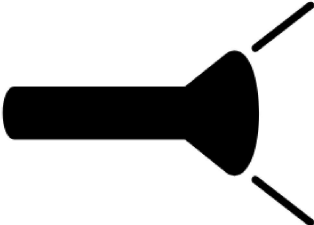
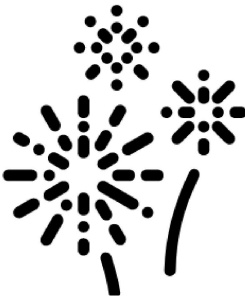
Yours sincerely,

The glorious king of the land



Alliteration Ladders (pictures)



 King	 Crown
 People	 Castle
 Street	 Torch
 Fireworks	 Light



Spelling Reinforcement

LINK WORDS FROM SPELLING POS

Words from Example Text	Spelling Rules and Guidance
strange <u>ge</u>	The /dʒ/ sound spelt as ge and dge at the end of words, and sometimes spelt as g elsewhere in words before e, i and y
magnific <u>ent</u>	The /s/ sound spelt c before e, i and y
miserable <u>le</u> little <u>le</u> terrible <u>le</u> able <u>le</u> noble <u>le</u>	The /l/ or /əl/ sound spelt –le at the end of words
evil <u>l</u>	Wordings ending –il
why <u>y</u>	The /aɪ/ sound spelt –y at the end of words
hiding <u>ing</u>	Adding the endings –ing, –ed, –er, –est and –y to words ending in –e with a consonant before it
planning <u>ing</u> banning <u>ing</u> banned <u>ed</u>	Adding –ing, –ed, –er, –est and –y to words of one syllable ending in a single consonant letter after a single vowel letter <i>The last consonant letter of the root word is doubled to keep the /æ/, /ɛ/, /ɪ ɒ /, / / and /ʌ/ sound (i.e. to keep the vowel 'short'). Exception: The letter 'x' is never doubled: mixing, mixed, boxer, sixes.</i>
all <u>ll</u> recall <u>ll</u> also <u>ll</u>	The /ɔ:/ sound spelt a before l and ll
want <u>nt</u>	The /ɒ/ sound spelt a after w and qu
disappointm <u>ent</u> punishm <u>ent</u> darkn <u>ess</u> blackn <u>ess</u> sadn <u>ess</u> drear <u>iness</u> wonderf <u>ul</u>	The suffixes –ment, –ness, –ful , –less and –ly



4: Immerse

Enjoy, Explore and Respond to Text:

It is important to ensure the children understand the Example Text and whole class shared reading is a perfect approach to do this. The story is in five paragraphs and these guide questions about the Example Text will help determine the children's comprehension.



Children Write: Children to answer questions in their English books or Reading Journals. The questions are set out in a SATs style reading comprehension test in the additional resources

section (refer to resource pp. 75 - 77).

Paragraph	Suggested Questions	Content domain
1	- Find and copy one word that tells us the queen was a little bit odd. - What was unusual about the queen?	1a 1b
2	- Name two places that there were speakers. - What is strange about why the children were told off? Explain it. - Find and copy one word that means the sound wasn't stopped - Why does the author repeat the word "every"?	1b 1d 1a 1a
3	What problems did the constant noise cause?	1b
4	Why did the people stop feeling hopeless?	1d
5	- Why did the people need to whisper and mutter? - Why did the Queen begin to smile? - What do you think the Queen will do now?	1d 1d 1e
Whole letter	Order the events from the story	1c

Note on Spelling:



Note the national expectations of spelling requirements



throughout the unit. The Example Text (p. 67) provides an additional opportunity to reinforce spelling. Spelling can be drawn from the Example Text to inform the spelling work scheme

followed in your school (*not* replace it). Talk about the spellings found (see pp. 84-85) and the Rules and Guidance linked to them.

Confident and Competent Writers:

- Ensure there is explicit reference to the text when answering question and ask secondary questions to gain a greater depth in their responses.
- Use thesaurus to explore synonyms and antonyms of words found in the Example Text present these back to the class.
- Capture other words that have the same spelling rule at those unpicked in the Example Text.

Capture & Keep:

Children's responses to the reading questions on the Working Wall.

Grammar and Vocabulary in Context: Compound Words Matching Pairs



As part of your teaching of spellings, introduce the children to the concept of compound words (two words that join together to make a new word). Make sure the children are clear of the difference between compound words and words with suffixes. Suffixes are not words when removed from the root word i.e. if I separate butterfly into butter and fly I get two words but if I separate graceful into grace and ful I do not get two words.

In groups of 10 children play compound word loop card activity (refer to resources p. 78) One child starts and reads out the blue word on their loop card. The child whose word joins with it stands next to the first child. They then read out their red word and then their blue word. The activity continues around the group until a full loop is made. Explore the Vehicle Text to see if there are any compound words when naming things seen in the illustrations.

one	butter
fly	lip
stick	life
boat	rain
bow	basket
ball	sun
shine	class
room	book
shelf	towns
folk	every



8: Plan

Explicitly share the writing purpose with the children:

Writing Purpose: To narrate.

Writing Outcome: To write a narrative where something gets banned.



E Examine the different elements within the Example Text and Writer's Knowledge to support children's own planning.

Teacher Note: Explain to the children that for this task they will be writing the story of **The King Who Banned the Dark** (the Vehicle Text) but in their own words (using the Example Text to support them i.e. what a good one looks like).



Introduce the main structure of the story:

1. Opening: Main Character is introduced and bans something important
2. Build up: Everyone enjoys the ban
3. Problem: Problems with the ban arise
4. Resolution: A group of people come up with a plan to end the ban
5. Ending: The Main Character is convinced the ban is bad and changes it

Teacher Note: Some children will need an additional opportunity to order events from the Vehicle Text using the illustrations or summary sentences.



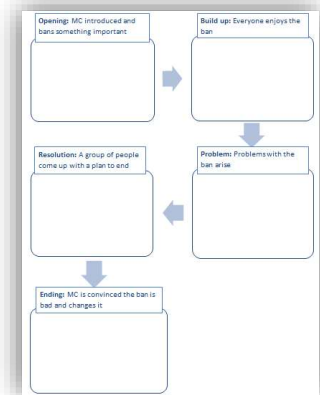
Populate the empty Banning Narrative Plan (refer to resources p. 83). Use the whole class incidental writes to support this. Some description of the king and the town should be planned for.



Demonstrate to the children exactly how to do this by making an enlarged class plan. On this class plan place words, phrases, ideas, story language, Writer's Knowledge and pictures (This class plan will also help with the subsequent modelled writing).

The five-part planning contains the following: (story mountain)

- ✓ Opening
- ✓ Build up
- ✓ Problem
- ✓ Resolution
- ✓ Ending



Children Write: Children to complete their own plans. Ensure children only add words and phrases to their plans and **do not** write in full sentences.

- ✓ Ensure children explicitly plan for conjunctions, time adverbials and -ly adverbs, story language..
- ✓ Make a direct reference to words and phrases that are on the Working Wall that could be added to their planning.
- ✓ Ensure the class plan is placed on the Working Wall.
- ✓ Encourage the use of the Writer's Knowledge



Vocabulary Teaching:

From the second half of the Vehicle Text

Words

artificial	installed	issued
inspectors	fine	glare
distraction	elsewhere	dim
unguarded	shuddered	avoided

Phrases

anti-dark hats	twenty four hours a day	tired of celebrating
dragged on forever	hatched their own plan	back-up
crush the uprising	grand finale	in the first place



-ful and -less suffixes:

Real or Nonsense?

fearless	delightless	sadful
painful	speechful	happiless
endless	useful	awless
wonderless	forgetless	stressful
powerful	hopeless	lifelful
thoughtful	fearful	hateless

