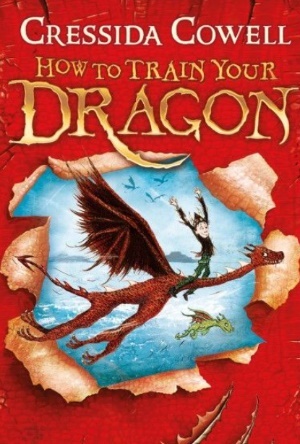
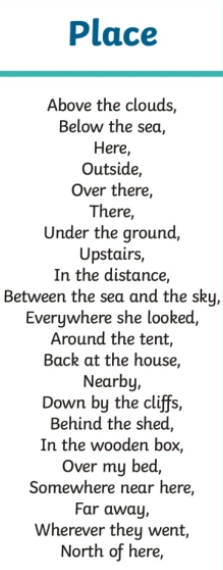
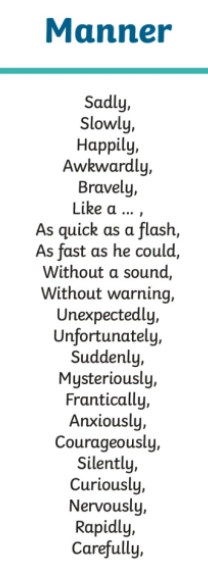
**Spring 1 Overview Year 4 – Writing**

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| **Term 3 Book(s) – How to Train your Dragon** | | |
| **Topic(s) – Myths and Legends (with a particular focus on fronted adverbials and dialogue)** | | **Guide Time = 3 weeks.** |
| **Assessment:** | Teacher assessment using the statutory end of year assessment grids as a guide.  For this unit, there will be a focus on:   * Write for a range of purposes and audiences, showing an awareness of the reader * Using paragraphs to organise ideas around a theme * In narratives, describe characters and settings using a variety of expanded noun phrases * Use of dialogue to convey character and advance the action with inverted commas to punctuate direct speech and other punctuation within direct speech * Selecting vocabulary that fits the purpose of the writing Using fronted adverbials (adverbs, noun phrase, preposition phrase, subordinate clause) * Using the full range of punctuation taught at Key Stage 1 mostly correctly and apostrophes to mark plural * Spelling most words correctly from the year 3 and 4 appendix 1- statutory word list * Adding prefixes and suffixes * Use of correct homophones * Spelling words with plural possessive-s | **Very Important Points (VIPs):**   * Fiction writing is a **story that is written about imaginary characters and events and not based on real people and facts** * The plot of a story is the events that take place. * Myths are a traditional story-one that has lasted hundreds of years or more. * Legends are a traditional story that may be based on some element of truth. * Features of myths include; heroes/heroines, mythical beasts, magical items/powers, Gods & Godesses, multiple settings including heaven, earth and hell. * Physical appearance refers to the way a person/character looks. * Personality refers to the characteristics and qualities of a person/character. * A fronted adverbial is when the adverbial phrase or word is moved to the front of the sentence and a comma is used after it. * Adverbs of time describe how long and when an action occured. * Adverbs of place describe the location of where an action occured. * Adverbs of manner describe how something happened. * A simile is the comparison of one thing with another, e.g; "As brave as a lion." * Inverted commas are the correct name for speech marks. * Inverted commas should be used at the start and the end of direct speech. * Dialogue always needs other speech punctuation with the inverted commas like a comma, question mark or exclamation mark. * Alliteration is the occurance of the same letter or sound at the beginning of closely connected words, e.g; chattering chimpanzees. * A subordinate clause uses a subordinating conjunction in it to join to a main clause. * Paragraphs are sections of text, used to structure writing to make it  clear and easy to read. * Cursive handwriting is joined up handwriting. * Pre-cursive handwriting is using the flicks on letters to aim to join eventually.   **Fat Question:**  How can dialogue enhance a reader's experience?  Are myths and legend stories based on real events? How do we know?  What would life be like if mythical beasts were a real thing? |
| **Links to prior learning (sequencing) and canon book** | How to Train Your Dragon (reading canon)  Children wrote a narrative story in Term 1 linked to the canon book 'The Firework Maker's Daughter'. They focussed on character and setting descriptions and will build upon this within this unit. They also learnt how to sequence a story and were beginning to think about their choice of vocabulary to interest a reader.  This unit will also build on skills introduced in Year 3:   * Using mostly correctly: capital letters, full stops and commas for lists. * Selecting some vocabulary that fits the purpose of their writing. * Using some expanded noun phrases to describe settings and characters in narratives. * Use cohesive devices such as adverbs. * Use similes as a figure of speech. * Using inverted commas in the right place for dialogue |
| **Links to other learning (cross fertilisation)** | Children will be reading the canon book 'How to Train your Dragon' and learning about the Vikings in History. Geography looks at vegetation belts such as forest, grassland, tundra, desert, and ice sheet which will link to different settings in mythical stories.  Art will also cross-fertilise learning around dragons and mythical beasts with pupils completing a dragon eye using oil pastels which links to character descriptions.  Reading for Purpose and Productivity lessons will also link to these areas of learning.  The World Beyond Us: How do Gods and Godesses link to planets and stars in Space?  Modern Britain: What would life be like in our country if mythical beasts existed nowadays?  Healthy Bodies & Healthy Minds: Would having a dragon for a pet be healthy for our bodies and mind?  The World Around Us: What mythical settings can be found in different countries around the world?  Culture: Why do some countries/cultures have famous myths and legend stories and others don't?  Technology in Action: Would it be possible to invent magical objects like flying shoes and a helmet that makes you invisible? |
| **Links to future learning** | Children will write an adventure narrative piece in the Summer Term based on the reading canon book, 'The Iron Man' to further develop the skills covered in this unit.  Throughout Year 4 , children should start to become more aware of vocabulary choices and the impact this may have on the reader.  This learning will also support children to write descriptively when they move into UKS2 with a good balance of description and dialogue. |
| **Character/Wider Development ('50 things', cultural capital, skills)** | Evidence shows that reading narratives improves our vocabulary which can be applied not only in writing but to enhance speaking and listening.  Children will be exposed to a wide range of famous myth and legend stories such as Perseus and Medusa and Theseus and the Minotaur. This will widen their knowledge on Greek mythology. To enhance their learning on the Vikings they will read and learn about the mythical story of Thor. They will watch a short clip of a cartoon mythical story ‘The Saga of Biorn’ on an ageing Viking warrior who wishes to visit Viking heaven ‘Valhalla’ and develop the building blocks to be successful story writing by practising using a good balance of description and dialogue.  Children will gain a deeper understanding of how different authors have different styles for specific purposes.  Children will develop their understanding of stories that have been passed on through generations.  SLS library service can provide a range of fiction and non-fictions books to supplement the pupil’s learning. |

**OVERVIEW OF TEACHING SEQUENCE**

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| **Key Facts/Learning** | **Learning Focus or Key Question** | **Learning Outcomes (NC)** | **Key Words/**  **Vocabulary** | **Greater Depth/SEND** | **Misconceptions** | **Activities and Resources** |
| **Phase 1:**  Reading and analysing  (approx. 3 lessons) | To read and learn about traditional myth stories.  To understand and identify the features of a mythical story.  To understand what makes a narrative story effective. | Ask relevant questions to extend their understanding and knowledge.  Use relevant strategies to build their vocabulary.  Checking that the text makes sense to them, discussing their understanding and explaining the meaning of words in context.  Develop positive attitudes to reading, and an understanding of what they read, by:  Listening to and discussing a wide range of fiction  Reading for a range of purposes  Using dictionaries to check the meaning of words that they have read. | Y3/4 Statutory spelling list word mats.  Narrative.  Features.  Expanded noun phrase.  Conjunction.  Adjective.  Fronted adverbial.  Simile.  Metaphor.  Alliteration.  Figurative writing.  Reported speech.  Direct speech.  Alliteration.  Paragraphs.  Myth  Legend  Hero  Monster  Plot | **GD:**  Have access to WAGOLLs that have more challenging vocabulary in them.  Compare and justify different WAGOLLs.  Challenge them to improve vocabulary choices in WAGOLL examples.  **SEND:**  Use texts with language that is accessible for their reading ability and / or linked to their targets. | A narrative story always has to have a happy ending.  A narrative story should be full of description and no dialogue. | **To understand and identify the features of a mythical story**  Read several WAGOLLs of mythical stories (Perseus and Medusa, Theseus and the Minotaur, Thor and his mighty hammer) and discuss what specific features are in a mythical story (hero, beast, Gods, magical powers/objects, different settings on heaven, earth and hell) as well as the features that make up a narrative story (expanded noun phrases, fronted adverbials, verbs/adverbs, conjunctions, punctuation choice and a good balance of description and dialogue).  Children to write down their findings in writing books. Children to summarise the story in their own words. Children to give their opinion on the story.  **Deepen the moment:**  Give personal opinions on which mythical WAGOLL children prefer and why.  What makes a mythical story different to an adventure story?  What effect do fronted adverbials have in narrative writing?  Is it easy to identify if a fronted adverbial is for time, manner or place? |
| **Phase 2:** Creation of hero and mythical beast character descriptions.  Using a range of time, manner and place fronted adverbials for effect.  Getting a balance of description and dialogue in narrative.  Ensuring dialogue has inverted commas, speech punctuation, powerful said words, adverbs and extra behaviour information.  (approx. 5 lessons) | To create a hero/heroine character and describe both physical appearance and personality traits.  To create a mythical beast character and describe both physical appearance and personality traits.  To understand the difference between fronted adverbials or time, place and manner. To experiment with using different fronted adverbials for effect.  To write sections of a narrative story using a balance of description and dialogue.  To improve dialogue sentences by using a range of said words, adverbs, speech punctuation and extra information on behaviour. | Extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although.  Choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition.  Using conjunctions, adverbs and prepositions to express time and cause.  In narratives, creating settings, characters and plots.  Using fronted adverbials.  Using commas after fronted adverbials.  Using and punctuating direct speech. | Y3/4 Statutory spelling list word mats.  Effective.  Appropriate.  Physical appearance.  Personality.  Describe.  Expanded noun phrase.  Subordinating Conjunction.  Adjective.  Fronted adverbial.  Simile.  Metaphor.  Alliteration.  Dialogue.  Inverted comma. | **GD:**  Children should start to become more aware of vocabulary choices and the impact this may have on the reader. Children could start to use relative clauses when describing characters.  Children should set dialogue out on a new line each time.  **SEND:**  Children should be able to experiment using different types of figurative writing with mixed success. Further resources and scaffolding will be provided including word banks. | Dialogue can just be written all bunched together in one paragraph.  Dialogue sentences only need inverted commas in the way of punctuation.  After a question mark or exclamation mark always comes a capital letter even in dialogue sentences. | **To create a hero character and describe both physical appearance and personality traits:**  Discuss the hero characters from the three WAGOLLs. What qualities did they have in common? Draw a hero character and mind map, mood board or somehow describe physical appearance and personality traits. Put this writing into a paragraph using expanded noun phrases, fronted adverbials, similes and alliteration.  **To create a mythical beast character and describe both physical appearance and personality traits:**  Discuss the mythical beast characters from the three WAGOLLs. What qualities did they have in common? Discuss the dragons from the canon book. Draw a beast dragon character and mind map, mood board or somehow describe physical appearance and personality traits. Put this writing into a paragraph using expanded noun phrases, fronted adverbials, similes and alliteration. Use subordinating conjunctions/clauses for effect.  **To understand the difference between fronted adverbials or time, place and manner. To experiment with using different fronted adverbials for effect:**  Re-cap the different types of fronted adverbials children have been introduced to so far in Year 4. Can they identify a time, manner and place fronted adverbial?  Introduce the short film ‘The Saga of Bjorn’ from the Literacy Shed website or YouTube.  [The Saga of Biorn](https://www.youtube.com/watch?v=MV5w262XvCU)  Discuss what makes this film a mythical story. What features can they identify similar to the WAGOLLs that were read at the start of the unit?  Sequence together the main parts of the story in sentence form.  Challenge pupils to use a range of fronted adverbials of time, manner and place to re-tell the story focussing only on basic sentences with no dialogue.  **To write sections of a narrative story using a balance of description and dialogue.**  Re-cap with children what dialogue is and how it should be presented. Ask if there is any dialogue in the Bjorn film? No. Explain today we are going to write the middle section of the story where Bjorn meets his opponents and create dialogue conversations between them. Model good dialogue sentences (inverted commas, speech punctuation, said words, adverbs, behaviour and speech on a new line). Example “Victory is mine!” exclaimed Bjorn proudly, whilst he waved his sword in the air. Also model shorter dialogue sentences that are short, snappy and don’t use the longer model each time.  **To improve dialogue sentences by using a range of said words, adverbs, speech punctuation and extra information on behaviour.**  Provide basic dialogue sentences (with no inverted commas or speech punctuation) for pupils to up-level based on the model shown to them and used in yesterday’s lesson. Remind them that good dialogue sentences have inverted commas, speech punctuation, said words, adverbs, behaviour and speech on a new line. Example “Victory is mine!” exclaimed Bjorn proudly, whilst he waved his sword in the air. Remind them of the balance of using this longer model as well as short snappy dialogue sentences to show quick conversation.  Children to edit and improve their own dialogue sentences from yesterday’s lesson once improving the ones provided.  **Deepen the moment:**  What is the effect if a story contains no fronted adverbials at all?  The hero of a story always has to be male.  Explain if you agree or disagree with this statement and justify your answer.  What is the effect if a story is just full of dialogue and no description?  How could a mythical story have an ending that wasn’t happy?  The razor-sharp sword plunged deep inside Bjorn’s chest like a hot knife going into butter. Where is the simile in this sentence? How effective is this simile? Justify your answer in full. |
| **Phase 3:**  Plan and write.  (approx. 4 lessons) | To plan the sequence of events (plot) for my mythical narrative.  To write the first draft of my introduction.  To write the first draft of my build-up.  To write the first draft of my dilemma.  To write the first draft of my resolution. | Plan their writing by:  discussing writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar  Discussing and recording ideas  Draft and write by: composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures.  Organising paragraphs around a theme.  Using fronted adverbials.  Using commas after fronted adverbials.  Using and punctuating direct speech. | Structure.  Plot.  Sequence.  Introduction.  Build-up.  Dilemma.  Resolution.  Subordinate clauses  Fronted adverbials  Dialogue | **GD:**  Children ensure they have achieved all of the identified features. GD peer coaching to challenge and improve each other’s plans. Children could start to use relative clauses. Children will ensure their writing includes a range of fronted adverbials including subordinate clauses.  **SEND:**  Children use word banks to support them.  Possible use of small group planning to enable discussion of ideas as support. | Effective speech always needs to have said words, adverbs and behaviour.  Quantity is more important than quality with story writing.  A story should be full of description and no dialogue.  Reading your writing back is a waste of valuable writing time.  My partner can’t help me as their story is different to mine.  It is ok to switch between the third and first person when writing a story. | **To plan the sequence of events (plot) for my mythical narrative:**  Re-cap children’s created heroes and mythical dragon beasts from earlier in the unit. Using a story mountain board, briefly plan the introduction, build-up, dilemma and resolution writing key vocabulary for each section. Create a word bank of adjectives, verbs, similes and fronted adverbials that could be used. Explain they are writing a mythical story similar to the canon book we are reading involving a dragon in the third person as if they are the narrator.  **To write the first draft of my introduction:**  Re-cap the introduction of the WAGOLL stories looked at in this unit. Discuss what makes an introduction effective-a good amount of description of the main character and setting. Write the first draft following steps to success focusing on adjectives, expanded noun phrases and similes.  **To write the first draft of my build up:**  Re-cap the build-up of the WAGOLL stories looked at in this unit. Discuss what makes an effective build-up- dialogue and description with tension building. Write the first draft following steps to success focusing in particular on dialogue.  **To write the first draft of my dilemma:**  Re-cap the dilemma of the WAGOLL stories looked at in this unit. Discuss what makes an effective dilemma- a difficult and dangerous situation for the hero to over-come with often a battle scene. Write the first draft following steps to success focussing on fronted adverbials.  **To write the first draft of my resolution:**  Re-cap the resolution of the WAGOLL stories looked at in this unit. Discuss what makes an effective resolution- a happy or sad ending where the beast is overcome usually. Write the first draft following steps to success focussing on using a range of punctuation including apostrophes for possession.  **Deepen the moment:**  SPaG spotting. Identify a good example of an adjective, verb, preposition, conjunction, fronted adverbial, simile and apostrophe for possession in my writing.  How could I have ended my story differently? Suggest 2 different resolutions briefly.  Use a thesaurus to change vocabulary to make it even more powerful.  Use a dictionary to check and change your own spellings. |
| **Phase 4:**  Edit and improve.  (approx. 1 lesson) | To edit each paragraph of my mythical narrative. | Evaluate and edit by: assessing the effectiveness of their own and others’ writing and suggesting improvements.  Proposing changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences.  Proofread for spelling and punctuation errors. | Y3/4 Statutory spelling list word mats.  Improve.  Edit.  Alternative.  Appropriate.  Effective.  Analyse.  Evaluate.  Strengths.  Weaknesses.  Peer check.  Self check. | **GD:**  Children expected to use resources such as word banks, dictionaries and thesaurus to improve their own vocabulary.  **SEND:** Ensure that SEND children spend a suitable amount of time editing ‘the basics’ such as full stops, capital letters using adjectives and conjunctions. | First drafts should be perfect.  There are not any mistakes in my first draft because I cannot find any.  Proof reading means reading through my work quickly. | **To edit each paragraph of my mythical story.**  Using the editing stations, edit each paragraph of my story using a variety of peer coaching.  **Deepen the moment:**  Identify where you could edit and improve sentences.  What is wrong with it?  How could you make it better?  Use a thesaurus to improve vocabulary choices.  How many different ‘said’ verbs can you think of?  Can you include a relative clause about your main character or mythical beast? Model on board. |
| **Phase 5:**  Publishing and presenting.  (approx. 1 lesson) | To write the final draft of my narrative mythical story in a neat cursive or pre-cursive style. | Read their own writing aloud, to a peer, adult or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear.  Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined  Increase the legibility, consistency and quality of their handwriting | Y3/4 Statutory spelling list word mats.  Presentation.  Handwriting.  Cursive.  Pre-cursive. | **GD:**  Continue to edit and improve their writing as publishing.  **SEND:** Ensure correct letter formation and pre- cursive handwriting. | Capital letters can be joined to lowercase letters.  Handwriting can be of any size.  Letters can be as close together as I want. | **To write the final draft of my narrative:**  Write the final draft after self-checking and peer-checking success criteria has been met and mistakes have been rectified.  Use cursive style handwriting to publish writing.  **Deepen the moment:**  Which letters do I need more practise joining with my cursive style? Practise them in handwriting books. |
| **Context (big picture learning):**  Children will use the reading canon book, How to train your dragon as a basis to write a narrative using a variety of writing techniques including adjectives, expanded noun phrases, similes, adverbs, fronted adverbials, alliteration, metaphors, direct and reported speech. They will use figurative language and a range of punctuation to describe their created characters appropriately and effectively throughout their clearly structured narrative. Children will become more confident with structuring dialogue sentences effectively and start to get the balance right between description and dialogue in their writing. | | | | | | |

**Folder name (Trust shared > Primaries > KS2 > Year 3/4 Planning > Cycle B > Spring 1 – How to train your dragon > English)**



**Year 4 Writing Knowledge Organiser (Myths and Legends)**

**Key Vocabulary:**

**Adjective** – describes a noun  
**Expanded noun phrase** – tells you more about a noun **Adverb** – describes a verb  
**Appearance** – what a person looks like  
**Personality** – the character and nature of a person  
**Plot** – the main events of a narrative (what happens)  
**Sequence** – the order events in a narrative take place  
**Setting** – the location in which a story takes place  
**Simile** – used to describe something by comparing it to something else  
**Structure** – the overall layout of a story  
**Alliteration -** the repetition of the same beginning sound of words  
**Cohesion –** linking sentences and paragraphs meaningfully to ensure it flows.

**Subordinate clause**- uses a subordinating conjunction in it to join to a main clause.

**Inverted commas**- are speech marks " "

**Writing dialogue:**

Recognise what is being said and ensure to use to use inverted commas around it.   
“Let’s see what pathetic creature Hiccup has got,” said Snotlout.

Your inverted commas need to be around the actual words that are being spoken and you must include other speech punctuation inside the inverted commas (commas, question marks or exclamation marks).

Use a variety of ‘said words’ to make the dialogue interesting (shouted, exclaimed, asked, demanded, whispered).

Use adverbs to support the ‘said words’ (proudly, happily, angrily)

Ensure that your dialogue is purposeful and moves the story along. Don’t use too much; quality over quantity!

Change where your dialogue is and you may want to include extra information.  
E.g. “Can you please,” I shouted angrily whist waving my hands, “stop annoying me!”

**Learning intent:**

We will use How to Train Your Dragon as a basis for writing a mythical narrative using a variety of techniques drawing on our year 3 learning and including figurative language. We will be focusing on vocabulary choices and the impact this has on the reader. We will develop our skills of writing effective dialogue sentences and use fronted adverbials to help describe the time, place and manner of actions in our story.

