



A Writing Root for How to Live Forever by Colin Thompson



Literary Theme: From mystery to discovery
Mixed Age Theme(s): Leaders & followers (2/3); From mystery to discovery (3/4)

Recommended Age: Y3

Text(s): How to Live Forever by Colin Thompson

Duration: 3 weeks, 15 sessions

Outcomes: Lost posters, dialogue, setting and character descriptions, ledger entries, instructions, letters of warning
Main outcome: Prequel

Overview and outcomes: This is a three-week Writing Root for How to Live Forever by Colin Thompson. Children begin by considering the pros and cons of living forever and whether this could in fact be dangerous. They go on to explore the thoughts of the main character as he ponders whether to search for the book with the secret to eternal life and write a scene of dialogue between him and the four old men. Children will continue to investigate the themes and ideas set out in the book, writing setting and character descriptions, a lost poster and a set of instructions for how to live forever. The sequence of learning finishes with children writing a prequel to the main story where all previous learning is pulled together.

Coverage from National Curriculum 2014: Reading and Writing coverage from Curriculum 2014. Spoken language is covered throughout.

Word Reading

- Apply their growing knowledge of root words, prefixes and suffixes (etymology and morphology) as listed in English Appendix 1, both to read aloud and to understand the meaning of new words they meet

Writing Transcription (Spelling and Handwriting)

- Use the first two or three letters of a word to check its spelling in a dictionary

Reading Comprehension

- Listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
- Using dictionaries to check the meaning of words that they have read
- Identifying themes and conventions in a wide range of books
- Discussing words and phrases that capture the reader's interest and imagination
- Checking that the text makes sense to them, discussing their understanding and explaining the meaning of words in context
- Asking questions to improve their understanding of a text
- Drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- Predicting what might happen from details stated and implied
- Participating in discussion about both books that are read to them and those they can read for themselves, taking turns and listening to what others say



Vocabulary, Grammar & Punctuation

- Formation of nouns using a range of prefixes [for example super-, anti-, auto-]
- Word families based on common words, showing how words are related in form and meaning [for example, solve, solution, solver, dissolve, insoluble]
- Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because], adverbs [for example, then, next, soon, therefore], or prepositions [for example, before, after, during, in, because of]
- Introduction to inverted commas to punctuate direct speech
- Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. the teacher expanded to: the strict maths teacher with curly hair)
- Fronted adverbials [for example, Later that day, I heard the bad news.]
- Use of inverted commas and other punctuation to indicate direct speech

Writing (Composition)

Plan 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 (English Appendix 2)
- In narratives, creating settings, characters and plot

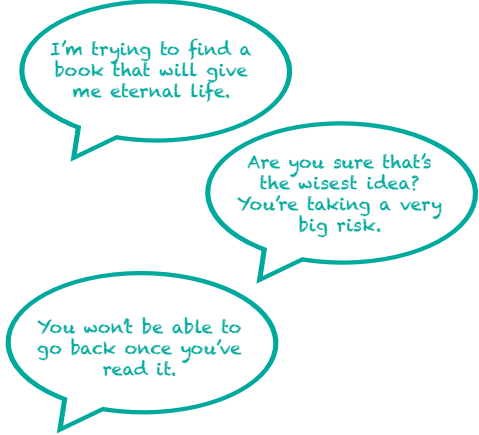
Evaluate and edit by:

- Assessing the effectiveness of their own and others' writing and suggesting improvements
- Reading aloud their own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear



Learning Objective	Success Criteria	Whole Class	Resources	Independent Work	Plenary
1) To make predictions about the content of a book using contextual clues	<p>I can explore words within a word family</p> <p>I can create multi-clause sentences</p> <p>I can begin a multi-clause sentence with a subordinate clause</p>	<p>Tell children that we are going to visit the school library and you would like the children to help you look for the next book we are going to read. Tell them that the author is Colin Thompson. <i>Where would we find the book in the library?</i> Ensure that there is a gap where the book should have been – you might want to place a 'missing book' card in its place.</p> <p>Back in the classroom, explain that it is very important that we find the book as it contains a secret – tell children that the title is 'How to Live Forever'. <i>What do you think the book would be about? Do you think this is a fiction or a non-fiction book?</i> Look at the word 'forever' by itself at first. <i>Can you spot the root word? When do you use the word 'ever' in a sentence? How is it used for story endings? (e.g. Happily ever after). What does that mean? How long is forever? More than a year? Ten years? What other words could you use instead?</i></p> <p>Now put the word 'immortality' on display in the classroom. <i>What is immortality? What is the root word? What other words do you know in its word family?</i> Use talking partners to discuss.</p>	<p>Blown-up version of the front cover</p> <p>Library book and 'missing book' library card</p> <p>Sentence strips</p>	<p>Shared writing: As a class, discuss the pros and cons for immortality. Model creating sentences using if and then.</p> <p><i>If we lived forever, then we would always happy.</i></p> <p><i>We would never be parents or grandparents if we lived eternally.</i></p> <p>Now come across the book in the classroom book area and ask children to look at the front cover. <i>What do you think the book is about? Why do you think you would want to live forever?</i> Tell them it is a story about a boy who wants to discover the secret to live forever.</p> <p>In pairs, children to create a set of statements about living forever on sentence strips to add to the 'pros' and 'cons' list. Give children access to the conjunctions used in the shared writing, e.g. <i>if, then, although (and despite)</i>. Can children extend their sentences with a reason using <i>because?</i></p>	<p>Look at the responses from the children. <i>How many are positive responses? Ask children to think if there might be any consequences for living forever?</i> (Discuss the meaning of the word consequences).</p>
2) To use a variety of sentence forms to create persuasive sentences	<p>I can discuss story themes</p> <p>I can use different sentence forms</p> <p>I can use a variety of conjunctions</p>	<p>Look again at the book cover. Discuss that it is a strange title for a book. <i>What do you notice about all the books on the front cover? Can anyone predict what the content of such a book might be?</i></p> <p>Ask the question: <i>Can a book be dangerous?</i></p> <p>Discuss why a book might be dangerous. Discuss in talking partners and create a list, e.g.:</p> <ul style="list-style-type: none"> <i>Its contents might tell the reader how to do something that is unsafe.</i> <i>It might say something that is offensive or rude to people.</i> <i>It might promote something that is wrong.</i> 	<p>Sentence strips</p>	<p><i>Is living forever dangerous? What would it be like to live forever? Is it a good thing or a bad thing?</i> Allow time for talking partners and allow children to review their responses from yesterday.</p> <p>Children to create sentence strips to either encourage or discourage others from reading the book, based on the whole-class discussion using a variety of conjunctions and sentence types, e.g.:</p> <p><i>Would you like to live forever? Can you bear to see your friends grow up while you stay young? Don't open this book or you will regret it! What a nightmare to never grow up!</i></p>	<p>Children to choose their favourite sentence strip persuasive sentences. Hold a conscience alley to try to encourage/discourage a child in role as Peter in the story to read the book or not.</p> <p>Collect and store these sentences on display around the classroom for use in session 5.</p> <p>Read the book up to 'we will never grow old'.</p>

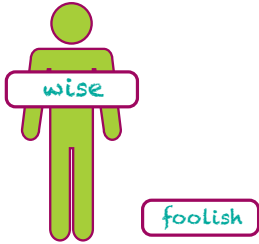


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3) To use a variety of sentence types to create a persuasive poster	<p>I can use questions</p> <p>I can use commands</p> <p>I can use statements</p>	<p>Ask children to discuss a time when they have lost something (or been lost). <i>How long would you look for something before you gave up?</i> Tell the children that the boy looked for the book for over two years. <i>What does this tell us about the boy's relationship with the book?</i> Read up to 'They didn't know about the book'. <i>Why did the people having wrinkles tell him that his search wasn't going well?</i></p> <p>Tell the children that we are going to help the boy look for his book, but we have to be careful, as we don't want the person who finds it to know about its secret.</p> <p>Shared writing: Model creating some ways of persuading the finder of the book to give it to Peter without wanting to keep it for themselves, e.g.:</p> <ul style="list-style-type: none"> • <i>Would you open a book as dangerous as this?</i> • <i>There is a huge reward for returning book unopened.</i> • <i>Leave the book alone - it can cause harm!</i> 	Resources for designing and making a poster	<p>Create a 'lost' poster for the lost book.</p> <p>You want someone to return it without unlocking its power – <i>how can you achieve this?</i> Children to design their poster, focusing on making it persuasive through integrating integrating questions, statements and commands.</p>	<p>Which section of the library shelves is your favourite – Sci-fi? Travel? Adventure? Fantasy? History? Food? Why?</p> <p>What books would you include in your own lost lending library? Why?</p> <p>Read up to 'to the street guides of lost cities'.</p>
4) To use contractions to voice a character's thoughts	<p>I can speak in role</p> <p>I can record a character's thoughts in the first person</p> <p>I can use apostrophes for contraction</p>	<p>Show children the following words and play a round of quick-fire contractions on mini-whiteboards: <i>do not, I am, I will, will not, can not, you are, are not, that is, you have</i>. Ensure correct placement of apostrophes.</p> <p>Read up to "You're the first," said the second. Notice the contractions used. <i>What is the evidence that the men have been there for a long time? How do we know they haven't read the book? How do they welcome Peter? What might they say next?</i></p> <p>Look at the image of the old men huddled around Peter. Invite five children to the front to freeze frame the scene. <i>Can other children in the class give them voices? Invite others to 'become the voice' of either Peter or one of the old men. What are they saying to each other?</i></p>	Speech bubble template	<p>Children record the characters' thoughts in speech bubbles using contractions and apostrophes.</p> 	Discuss why the men might not have chosen to read the book. <i>What might have influenced them?</i>



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5) To use speech marks to write a conversation	<p>I can use speech marks around the words spoken</p> <p>I can use a reporting clause</p> <p>I can use other sentence ending punctuation</p>	<p>Re-read the page beginning 'Peter watched them'. <i>Which parts of the text are spoken aloud?</i> Notice the use of speech punctuation for the spoken words. <i>Where are speech marks used? How have commas been used?</i></p> <p>Shared writing: Model turning yesterday's conversation in speech bubbles into a section of dialogue with speech punctuation, perhaps using different colours to highlight the punctuation used.</p> <p><i>"I'm trying to find a book that will give me eternal life," Peter explained.</i> <i>"Are you sure that's the wisest idea? You're taking a very big risk," the man in the pink robe responded.</i></p>	Speech bubbles from previous lesson	<p>Children 'pop' their own speech bubbles to record the conversation in full using appropriate dialogue punctuation.</p> <p>Provide word banks of synonyms for 'said' – <i>asked, responded, announced, stated, questioned, explained, told</i></p>	Children to peer-assess each other's writing, checking for accuracy of speech punctuation used.
6) To use noun phrases to write a setting description	<p>I can use adjectives</p> <p>I can create noun phrases</p> <p>I can use the prepositions of and with</p>	<p>Read up to 'Peter couldn't understand it. If these four old men had the book, why were they so old?' Discuss some possible answers to this riddle.</p> <ul style="list-style-type: none"> <i>Maybe the book doesn't work anymore.</i> <i>Perhaps the book makes you live forever but doesn't stop you getting old.</i> <i>It could be that the men don't want to read the book, because...</i> <p>Read up to 'but the old man was walking off down the path'. Ask children to collect all the noun phrases they hear/see onto post-it notes, then adding them to a grammar splat. Look at all the different ways the author has created descriptive phrases, e.g.:</p> <ul style="list-style-type: none"> <i>the most beautiful place the boy had ever seen</i> <i>delicate trees and a soft breeze</i> <i>pools of clear water filled with silent fish</i> 	<p>Grammar splat</p> <p>Images of the Chinese garden, post-its for labelling</p>	<p>Shared writing: Explore that Colin Thompson uses lots of different ways to create a vivid description. Discuss that one way is to pair an adjective with a noun. The other way is to add a preposition such as with or of to a noun, e.g.:</p> <p><i>pools of clear water with silent fish</i></p> <p>Give children a copy of the image of the Chinese garden and ask them to label all the objects (nouns) they see, e.g. rooftops, leaves, sky. Using <i>of</i> or <i>with</i>, ask them to expand these into noun phrases, e.g.:</p> <p><i>a sky of bright light</i> <i>a rooftop with glistening tiles on it</i></p> <p>Children to create a setting description with the phrases they have created.</p>	Children to self-assess, looking for the different noun phrases they have used. These could be underlined in a different colour. <i>Could any be improved with better adjective choices? Could any be extended with prepositions?</i>



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5) To make inferences about characters	<p>I can make inferences</p> <p>I can describe characters using adjectives</p> <p>I can use conjunctions to explain</p>	<p>Role on the wall: Complete a role on the wall to describe the old men, where the words on the inside describe the men's characteristics and those on the outside describe how the boy sees them. Give children access to the vocabulary you would like them to use, such as <i>old, white-haired, wise, foolish, gentle, kind, wrinkled, liars</i>.</p> <p>Ask children where they have placed the words and discuss their choices. Focus on wise and foolish and discuss that these could be antonyms. <i>Why might they be wise?</i> e.g. for not having read the book. <i>Why might the boy be thinking they are foolish?</i></p> 	Role on the wall, image of <i>The Ancient Boy</i>	<p>Re-read the line 'I will show you'. <i>What do you think the men are going to show the boy? Why do you think the wise men have grown old, if they have the book?</i></p> <p>Shared writing: Model writing a descriptive paragraph of the old men, using the inferential sentences created to describe them and using <i>because, as, since, therefore</i> and so to join sentences, e.g.:</p> <p><i>The old men are foolish because if the book worked, why did they appear so old? The book obviously doesn't work, therefore the men are clearly liars.</i></p>	Read up to, "To see the Ancient Child," said the old man. <i>Who might the Ancient Child be? Why is this a strange phrase?</i>
8) To write in role as a character from the story	<p>I can write in role</p> <p>I can create adjectives with the suffixes -less and -ful</p> <p>I can use noun phrases with prepositions of and with</p>	<p>Read up to 'That's why I hid the book'. <i>What is strange about the child? What lessons has he learned? What is his warning to others?</i></p> <p>Look at the following phrases from the text: <i>ten and timeless at the same time</i> <i>frozen in time</i> <i>endless tomorrows</i></p> <p>-ful or -less? <i>Which words take the suffix -less? What does it mean? Which other words have this suffix? Provide the following words on cards: hope, joy, time, end, rest, help, fear, life, point and the suffixes -less and -ful. Give children time to investigate the words they can create with the suffix -less. Which words can also take -ful? Can all the words take both suffixes?</i></p>	-ful or -less cards	<p>Notice that the Ancient Child has a ledger next to his chair – a place where he can keep track of his daily comings and goings. <i>What would he record about today's visit from Peter and the old men?</i></p> <p>Model recording a short ledger entry using words with -less and -ful suffixes.</p> <p><i>Today I had a visit from a boy and his travelling companions. They wanted to find the book but I told them it was a hopeless task. Why do they want to enter a life of timeless existence? Every day is one endless moment frozen in time. They will never experience life's joyful moments of love and happiness.</i></p>	<i>What can be done to ensure no-one ever finds the book?</i> Discuss possible options and make predictions for the end of the book.



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9) To create a set of instructions	<p>I can use commands</p> <p>I can make effective verb choices</p> <p>I can use adverbs and adverbials</p>	<p>Tell children that the only way of ensuring that people stop looking for the book is to create one of our own to replace it with – that way it won't work, but people will think it has!</p> <p>Ask children what kind of text this would be, e.g. instructional/command. Ask children to think in talking partners of instructions we could give people that will make them think they are going to live forever, e.g. <i>every day put one tablespoon of crushed duck egg shells on your porridge.</i></p> <p>Shared writing: Model creating a set of instructions for how to live forever, avoiding only beginning sentences with the imperative verb, e.g.: <i>Begin by placing three medium-sized spoonfuls of sand in a large wooden dish. Later, add to this a large pinch of sea-salt. Do not stir at this point, but ensure the mixture gets plenty of light. Carefully stir in a large bottle of rainwater.</i></p>	Verb, adverbs and adverbials word banks	<p>Children to create their own set of instructions, using the modelled work as a guide, for how to live forever. This could appear as a set of instructions to make a potion, or for a 'way of life'.</p> <p>Give children access to different ways to start their sentences, e.g. adverbs and adverbials. Allow children access to effective imperative verbs to choose from.</p>	<p>Children to peer assess each other's work to look for effective verb choices. Children to underline verbs and offer alternative suggestions. Sit with a group and use thesauruses for alternatives where appropriate.</p>
10) To write a persuasive letter	<p>I can use adverbs to persuade</p> <p>I can use modal verbs</p> <p>I can use a range of conjunctions and sentence forms</p>	<p>Read up to the end of the book. <i>What made Peter decide not to read the book? Why does the Ancient Child tell him he was wiser than he was?</i></p> <p>Discuss in talking partners what the theme(s) of the story might be - <i>what does the boy learn? Could immortality ever be beneficial? Why might it be important to tell others not to read it?</i></p> <p>Give children the following two commands and one warning. <i>You must... You should... If... you will...</i></p> <p>Ask them to use the sentence openers to discuss and record ways to persuade and convince other people not to read the book. This could be on sentence strips.</p>	Word banks Sentence strips - optional	<p>Shared writing: Model writing a letter, in role as the Ancient Child, to convince people to leave the book on its shelf in the library. Show children how to place an adverb in the sentence to add power to the verb:</p> <p><i>You <u>absolutely</u> should not read this book because you don't want to grow old! Definitely leave it alone! If you take it, you will live a life of endless tomorrows. Do you <u>really</u> want that?</i></p> <p>Children write a letter from the Ancient Child to persuade other people not to read the book or waste time looking for it in the future. This would make a nice opportunity for instant publishing onto letter paper.</p> <p>Give access to adverbs that help to convince, e.g. <i>really, definitely, absolutely, actually, certainly.</i></p>	<p>Peer assessment: Ask children to share letters with other children. Ask them to make suggestions for other ways to persuade people and how to add an adverb. <i>Have they put adverbs in the right place (e.g. before the verb)?</i></p>



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11) To use story themes to plan a prequel	<p>I can summarise a story</p> <p>I can identify the structure of a story</p> <p>I can use a known story to plan a prequel</p>	<p>Explain that Colin Thompson has already written a sequel, which we will read in a few days, but he would like us to help him write a prequel, so that there is a trilogy of books. Discuss how the story of the Ancient Child (before he was ancient!) would be different from Peter's, in that he did read the book and didn't have anyone's advice to take. <i>How long would it have taken him to realise that he had made the wrong decision?</i></p> <p>Provide groups of children with 5 post-it notes and challenge them to summarise the key events of the story. E.g. <i>Boy notices book is missing - Boy searches for book - Boy finds book - Boy meets others who warn him - Boy doesn't read book</i></p> <p><i>Which parts of the story structure would be different for the child who did read the book?</i></p>	Image of The Ancient Child	<p>Model planning the prequel to the story using a planning prompt such as bare-bones to organise ideas, e.g.:</p> <pre> graph TD A[Boy finds lost lending library.] --> B[Boy sees book is missing.] B --> C[Boy searches for book.] C --> D[Boy reads the book and never grows old.] D --> E[Boy regrets reading book as his peers grow older.] </pre>	<p>Discuss which 'person' children feel the prequel should be written in – <i>first or third person?</i> Discuss the benefits for using either (e.g. first person feels more personal) and agree a class consensus.</p>															
12) To create cohesion using adverbials	<p>I can use adverbs of time</p> <p>I can use conjunctions that describe the relationship of time</p> <p>I can use prepositions to create phrases</p>	<p>Shared writing: Model writing the first part of a prequel to the story where The Ancient Child found the book for the first time. This could be called <i>I Want to Live Forever</i>. Explore and discuss different ways to create cohesion within the story using adverbials, e.g. by using <i>conjunctions, adverbs and prepositions</i> that describe time, e.g.:</p> <p>When: <i>When I saw that the book was missing,</i></p> <p>After: <i>After endless hours of searching...</i></p> <p>At: <i>At the exact moment I saw the space on the shelf...</i></p>	<p>Story plans</p> <p>Word bank of conjunctions, adverbs and prepositions</p>	<p>Give children access to a range of conjunctions, adverbs and prepositions of time, e.g.:</p> <table border="1"> <thead> <tr> <th>conjunctions</th> <th>adverbs</th> <th>prepositions</th> </tr> </thead> <tbody> <tr> <td>when</td> <td>finally</td> <td>during</td> </tr> <tr> <td>while</td> <td>after</td> <td>at</td> </tr> <tr> <td>whilst</td> <td>eventually</td> <td>after</td> </tr> <tr> <td>as</td> <td>initially</td> <td>before</td> </tr> </tbody> </table> <p>Children to write the first part of their stories (the first two-three paragraphs) using the devices modelled to create cohesion between sections.</p>	conjunctions	adverbs	prepositions	when	finally	during	while	after	at	whilst	eventually	after	as	initially	before	<p>Children to peer assess each others' work for use of cohesive devices. They could underline these in a different coloured pencil and then discuss whether conjunctions, prepositions and/or adverbs have been used to create adverbials.</p>
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13) To use speech within a story	<p>I can use speech marks</p> <p>I can include different sentence forms</p> <p>I can use adverbials and conjunctions of time</p>	<p>Shared writing: Model writing the final part of the story, focusing on the part where the boy reads the book then regrets it. Include some of the for and against advice that we created in session 2/5. Model adding in this advice as dialogue, e.g.:</p> <p><i>As the boy began to open the book, another boy called out, "If you read the book, you'll forever regret it!"</i> <i>"Don't you want to experience the joyful moments of life?" shouted another.</i></p> <p>Explore the way this looks on paper, perhaps choosing different colours for punctuation, including use of capitals.</p>	<p>Story plans</p> <p>Word banks</p>	<p>Children to write the final two-three paragraphs (or more) of their stories. Encourage them to include the advice that was generated in sessions 2/5 as part of some dialogue to include in the story when the boy finds the book.</p>	<p>Children read their story to a partner to check for sense. <i>Does the story flow? Is there anything missing? Do the events link together well?</i> Children can offer each other advice for improvement.</p>
14) To edit for cohesion	<p>I can use the first or third person consistently</p> <p>I can use adverbials of time</p> <p>I can use conjunctions to link ideas</p>	<p>Explain that, as our story is very much related to the passing of time, we need to ensure that our story telling is clear.</p> <p>Show children the following three sentences where there are errors with the person and flow of ideas. Model making the person consistent and adding adverbials and conjunctions to add detail.</p> <p><i>When I saw that the book was missing, I knew immediately what I had to do. He grabbed a ladder and began searching. It wasn't an easy task.</i></p> <p>May become...</p> <p><i>When I saw that the book was missing, I knew immediately what I had to do. Without a second thought, I grabbed a ladder and began searching. It wasn't an easy task as the shelves were packed with books of every shape and size.</i></p>	<p>Editing pens (if used)</p>	<p>Children to work with a partner to edit their writing, based on feedback from marking and using focus on cohesion from whole class work.</p> <p>Allow time for children to reflect on own writing and make improvements.</p>	<p>Invite volunteers to read out sections of their stories they would like to share with the class. Celebrate children's achievements.</p>



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15) To publish my writing	<p>I can think about my intended audience</p> <p>I can use an effective layout</p> <p>I can present my work neatly</p>	<p>Discuss what we need to keep in mind when publishing our work:</p> <ul style="list-style-type: none"> • <i>Intended audience</i> • <i>Quality of finish</i> • <i>Presentation of handwriting</i> • <i>Layout in a page</i> • <i>Placement of images</i> • <i>Titles</i> <p>Provide materials for book making and show children how to present their work effectively. This could done in conjunction with art lessons where children produce illustrations and a front cover.</p>	Materials for book making	Children spend time creating books to present their prequel stories – these could even be sent to Colin Thompson for his approval!	Share the sequel to the story, <i>The Second Forever</i> . <i>Would our stories make a good trilogy?</i>



Glossary

Working Wall – This is an ongoing display inside the classroom, where the process of writing is demonstrated. Written examples and visuals are added as they are taught, and these are consistently referenced by teachers (during the modelling process) and children (during the writing process). The working wall often reflects the different parts of the planning process.

Grammar Splat – Children use the text to identify words within a specific word class, write them on a post-it and stick them to the grammar splat to form a word bank based upon the author's vocabulary choices. This can be displayed on the working wall.

Bare-bones – This resource is used to identify the main elements of the narrative, record events in boxes and sequence them in order. This can be used as a basis for children's own planning.

Talking Partners – This is a technique usually used in whole-class teaching. Each child works with a partner with whom they feel comfortable to share ideas, opinions and planning, before feeding back to the class.

Independent Writing – Children write independently following the teacher input. Before writing, children are reminded of the specific writing focus and given models of quality examples, including those developed in class. The working wall can provide prompts for writing and be used to display examples of children's work. Some children may still require support during independent writing.

Teacher-in-Role – The teacher takes on the role of a character from the text. Children ask the character questions, and the teacher responds in role. This technique can be used to explore the thoughts, motivations and responses of a character and can be the starting point for children writing in role.

Writing-in-Role – Whilst in role, the teacher models writing as a character from the story, using the first person and in the character's 'voice'. They can include the character's thoughts and feelings and ask questions about events that have happened.

Editing and Improving – An important part of the writing process where children develop their checking and revising skills. Teachers can show examples to the whole class and the process of editing can be modelled 'live' in front of children, focusing on a specific objective, and making changes to improve the quality and consistency of the writing. Children can use a different colour to make improvements to their own writing.

Publishing – At the end of the writing process, and after editing, children can create a final version of their work for display. Decisions can be made with children about the best ways to publish their writing, for example as a leaflet, a newspaper article (in columns, with headline and images), as a book or class book etc. Published work could be performed for an audience or recorded. Appropriate materials should be provided, e.g. coloured pens, paper, card, props or recording equipment.

Instant Publishing – Happens within the writing process and provides immediate context for children's writing 'in the moment'. For example, an urgent email or a letter; a diary entry about an event that has happened; or a missing poster to find someone quickly. Appropriate materials should be provided to make writing feel authentic, e.g. airmail paper, poster paper and pens, postcards etc. Writing can be displayed or stuck straight into children's books.

Shared writing (may refer to):

Modelled Writing – The teacher demonstrates the writing process by explaining and talking aloud as they write, focusing on including new and difficult aspects of writing; transforming the plan into writing; rehearsing, evaluating and rereading; and referring to checklists, scaffolds and models.

Teacher as Scribe – Children offer their suggestions to the teacher who takes on the role as editor and scribe. The focus remains clearly on the objective and children should be encouraged to rehearse sentences and reconsider weak suggestions before offering them to the class. The teacher should maintain a lively pace and interactive teaching style throughout.

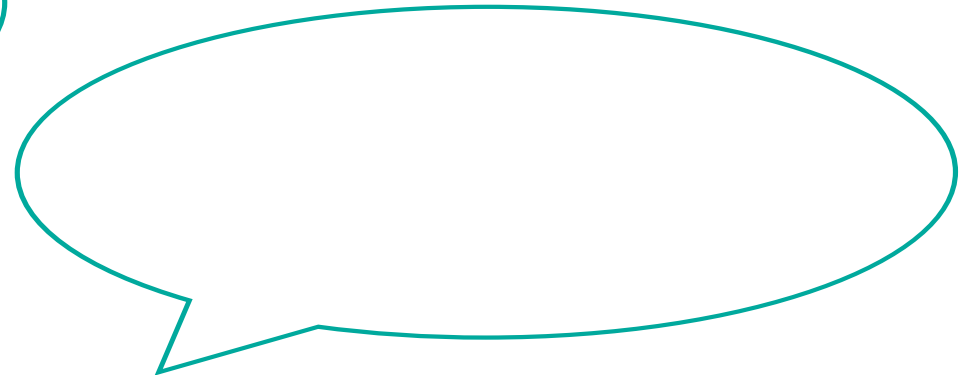
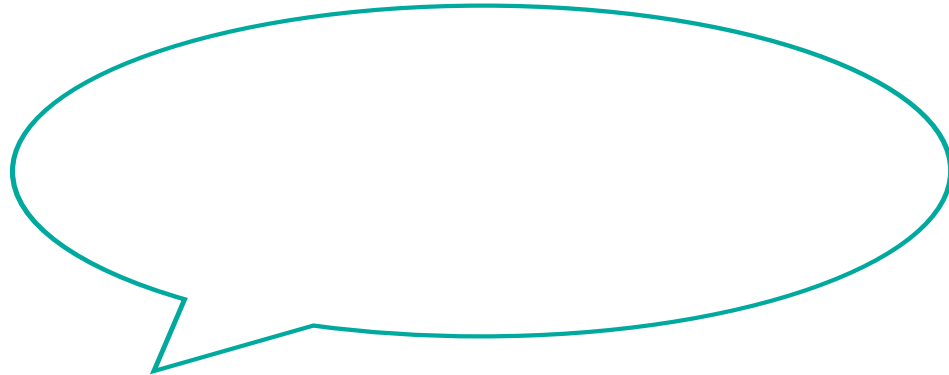
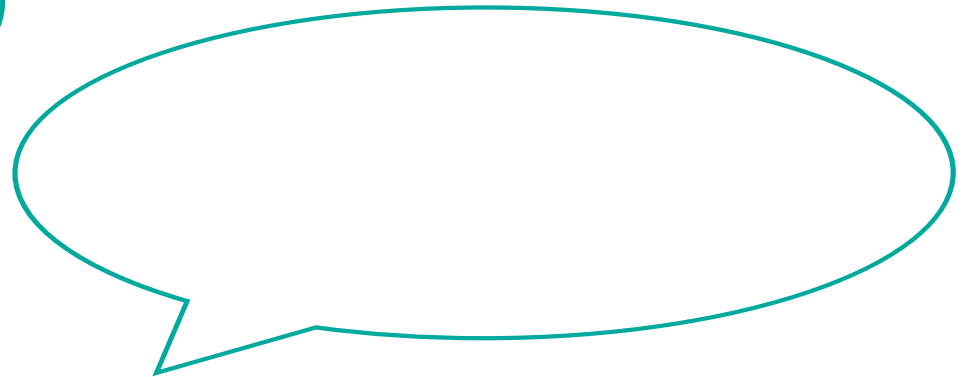
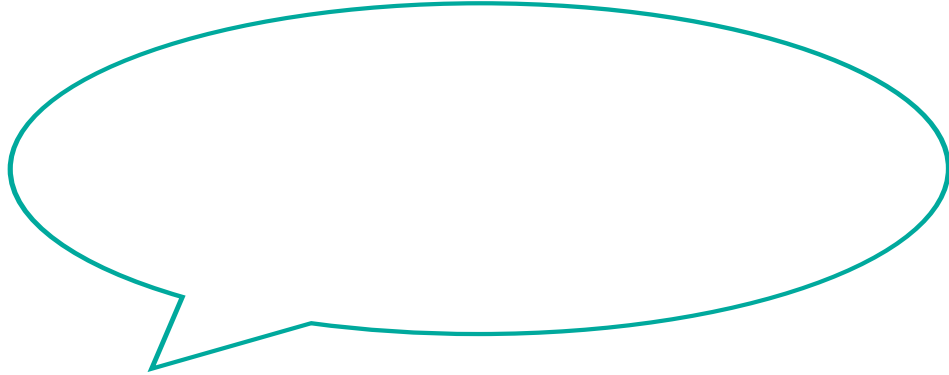
Supported Writing – Children practice trying out words, sentences or paragraphs on whiteboards. This could be during whole class or group work and a range of strategies such as writing partners, working from a model text, using writing frames, paragraph pointers or sentence prompts can be used.



Grammar splat



Speech bubbles



-ful or -less?

hope

joy

time

end

rest

help

fear

life

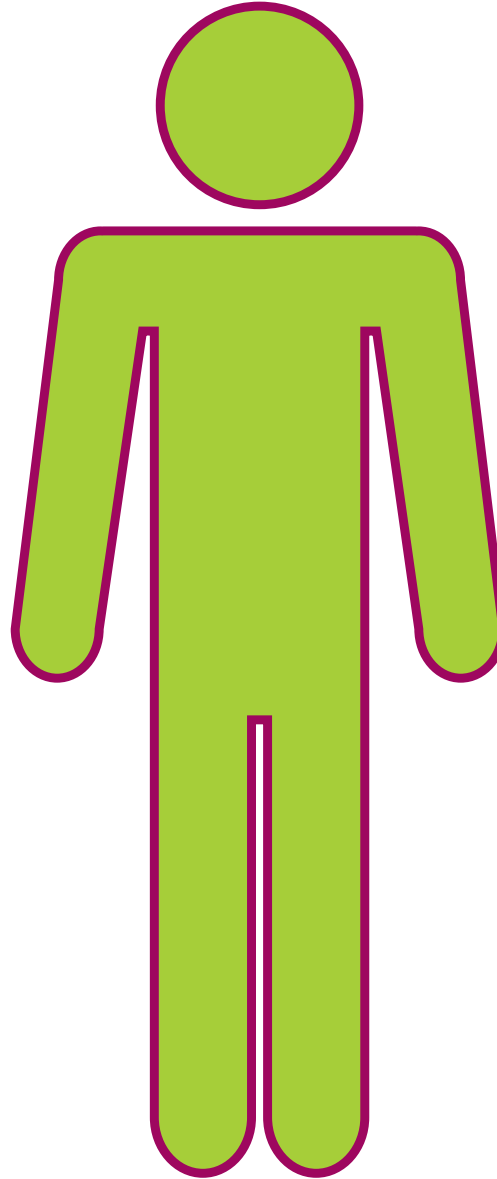
point

ful

less



Role on the wall



Bare-bones planning

