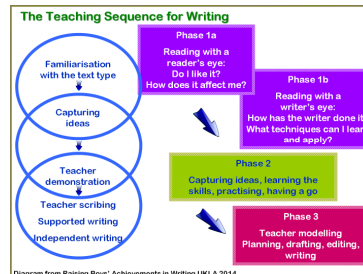


The Teaching Sequence for Writing

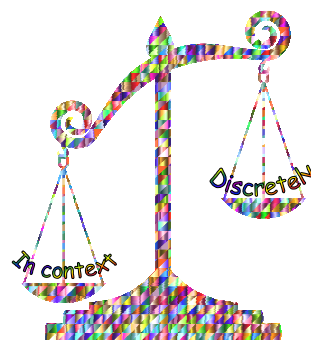
is still the most recommended approach for the teaching of reading and writing. The process from reading to writing may be repeated several times over a unit of work as children read, discover, practise and apply what they have learnt to their own writing.



Further recommendations are that learning about grammar should be more about children looking at how language works with the purpose of using it in their own writing than labelling word classes and learning rules. Teaching the craft of writing using the teaching sequence will ensure that children learn from authentic texts in a meaningful way.

The teaching of grammar and punctuation has the most impact on children's understanding when taught within a meaningful context.

However, there may be times when the discrete teaching of a grammatical skill is necessary, but it is important to strike a balance between the two and provide sufficient opportunities to apply the grammar and punctuation learnt.



NATE Primary Matters Too - The Teaching Sequence for Writing

Question focus activity – work with a partner

Grammar, Punctuation and Spelling
Place a tick or cross in the relevant boxes depending on where you see your own subject knowledge.
Print out or complete on screen by clicking in the relevant boxes.

Domains	Confident	Some idea	No idea	Need to teach it?
Grammar				
Word classes: nouns, pronouns, adjectives, verbs, adverbs, determiners, conjunctions.				
Reflexive pronouns				
Possessive pronouns				
Relative pronouns				
Noun phrases				
Adjectives				
Verbs				
Past tense				
Past progressive				
Perfect form of				
Tense consistency (previously assessed as tense agreement)				
Modal verbs				
Adverbs				
Adverbials				
Determiners				
Conjunctions				
Words functioning as more than one class				
Transforming words				
Main clauses				
Subordinate clauses				
Relative clauses				
Statements (or declarative sentences)				
Questions				
Question tags				
Commands				
Exclamations				
Subject, verb, object (SVO),				
Standard English verb inflections				

Year 1

Year 2

Synonyms, and Antonyms				
Passive and active voice				
Prepositions				
Subjunctive				
Punctuation				
Capital letters				
Commas after fronted adverbials				
Commas to avoid ambiguity				
Commas in a list				
Colon				
Semicolon				
Punctuation for parenthesis				
Single dash				
Apostrophes for contracted forms (omission)				
Apostrophes for singular possession				
Apostrophes for plural possession				
Question marks				
Dialogue punctuation				
Hyphens				
Bullet points				
Vocabulary				
Prefixed				
Suffixes				

40% of the above 'domains' to be taught by the end of Year 2

Domains	Year 1	Year 2
Grammar		
Word classes: nouns, pronouns, adjectives, verbs, adverbs, determiners, conjunctions.		
Reflexive pronouns		
Possessive pronouns		
Relative pronouns		
Noun phrases		
Adjectives		
Verbs		
Past tense		
Past progressive		
Perfect form of		
Tense consistency (previously assessed as tense agreement)		
Modal verbs		
Adverbs		
Adverbials		
Determiners		
Conjunctions		
Words functioning as more than one class		
Transforming words		
Main clauses		
Subordinate clauses		
Relative clauses		
Statements (or declarative sentences)		
Questions		
Question tags		
Commands		
Exclamations		
Subject, verb, object (SVO),		
Standard English verb inflections		

Synonyms, and Antonyms

Passive and active voice

Prepositions

Subjunctive

Punctuation

Capital letters

Commas after fronted adverbials

Commas to avoid ambiguity

Commas in a list

Colon

Semicolon

Punctuation for parenthesis

Single dash

Apostrophes for contracted forms (omission)

Apostrophes for singular possession

Apostrophes for plural possession

Question marks

Dialogue punctuation

Hyphens

Bullet points

Vocabulary

Prefixed

Suffixes

40% of the above 'domains' to be taught by the end of Year 2

NATE Primary Matters Too - The Teaching Sequence for Writing



	Grammatical terms and word classes	Functions of sentences	Combining words, phrases and clauses	Verb forms and consistency	Punctuation	Vocabulary	Standard English and formality
Selected response (multiple choice) 24 questions (12 in 2016)	9 adjective to adverb using / (Y4) 11 determiners (Y4) 13 adjectives (Y2) 18 verbs (Y2) 34 prepositions (Y4) 35 pronouns/ object (Y4)	1 questions (Y5) 17 exclamations (Y2) 27 statements (Y2)	23 subordinate clause (Y5) 26 relative clause (Y5)	5 verb forms past perfect (Y5)	3 & 15 capital letters for names (Y5) 26 comma after fronted adverbial (Y4) 8 commas in a list 10 & 43 colon or semicolon to mark boundary (Y4) 12 dashes to mark boundary (Y4) 14 brackets to indicate parenthesis (Y5) 21 dialogue (Y4)	4 prefixes (Y5) 41 synonyms (Y4)	22 formal structures (Y4)
Selected response (circle or underline) 6 questions (10)	33 conjunctions (Y4) 37 relative pronouns (Y5) 42 possessive pronouns (Y4) 50 adverbs (Y4)					24 pronouns (Y4)	6 correct choice of past and present tense (Y2)
Constructed response: prompted. Insert a word or words, or punctuation 15 questions (10)	16 conjunctions (Y4) 20 pronouns (Y4)			30 correct tense of verb (Y4) 38 simple past tense of verb (Y4) 48 progressive verb form (Y2)	2 semicolon to mark boundary (Y4) 19 & 24 & 30 commas or brackets to indicate parenthesis (Y5) 28 capital letters and full stops (Y5) 36 comma after fronted adverbial (Y4) and dashes to mark boundary (Y4) 46 hyphen to mark ambiguity (Y4)	40 prefixes (Y5) 44 formation of adjectives using suffixes (Y2) 45 use of suffixes to change word class (Y2)	
Label a feature 1 question (6)			32 subordinate clause (Y5)				
Complete a table 1 question (7)					25 apostrophes (Y2)		
Constructed response: independent 3 questions (6)		31 commands (Y2)	49 noun phrase (Y2)	47 active and passive (Y4)			
	12	4	4	5	17	6	2

Analysis of KS2 GPS test 2017

Notice how many questions assessed Y6 objectives.

10 out of 50 questions = 20%

Year 5 objectives 6

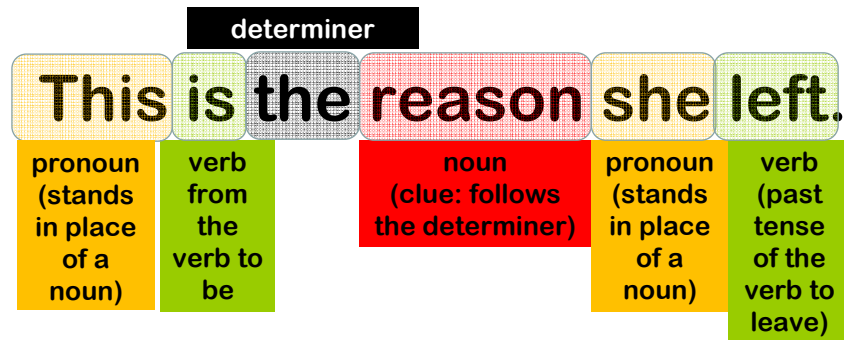
Year 4 objectives 7

Year 3 objectives 8

Year 2 objectives 15

Year 1 objectives 4

Naming of parts – which 'slots' in the sentence do these words fill?



What about the word 'this' at the start?

Is it a determiner? Like in *this one*?
Is it the subject of the sentence?
Is it an adverbial?
Is it a pronoun?

What is a sentence?

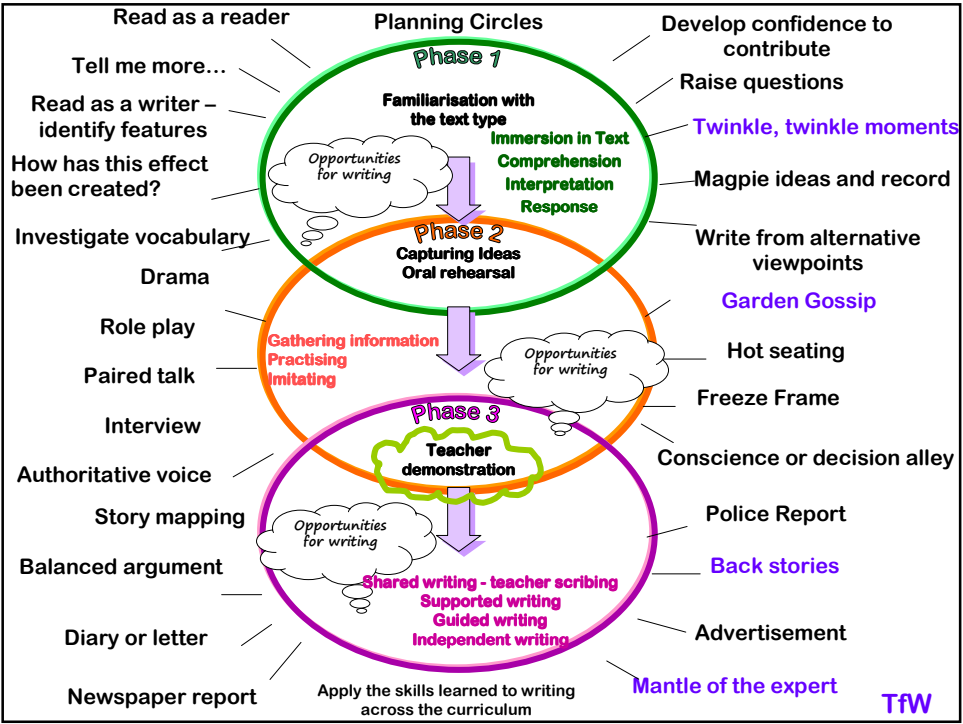
A set of words that is complete in itself, conveying a statement, question, exclamation, or command, and consisting of a main clause and sometimes one or more subordinate clauses. (*Merriam-Webster Linguistic dictionary*)

A sentence is a group of words that express a complete idea, and are (together) grammatically complete without needing anything else.

A sentence usually contains a subject, and **must** contain a verb.

NATE Primary Matters Too - The Teaching Sequence for Writing

Sentence/ not a sentence
the familiar sounds of the morning
bowl of sweet tea
Tashi shivered
through the mountains
the dark hillside above her
a light the colour of lemons
the water came to the boil
a cockerel crowed
lamps were being lit in the village
small squares of light
her mother coughed, twice
the air was very cold



Twinkle, twinkle moment



How I wonder why
Goldilocks broke into
the Three Bears' house.

Twinkle, twinkle, little star,
How I wonder what you are...

A point in the story where you, as
a reader, are left wondering why
something happened or what is
going to happen as a result.

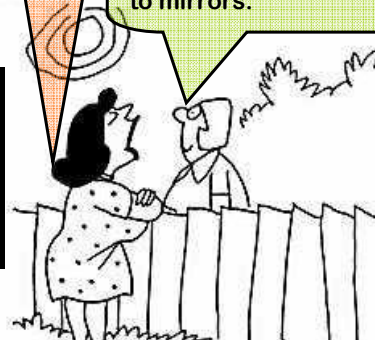
Garden Gossip



I heard that Snow White's
stepmother turned
herself into a witch and
gave a poisoned apple to
Snow White.

Well, I heard that the
very same woman talks
to mirrors.

Imagine you are standing with
a neighbour talking about the
events that have just occurred
in the story. Discuss in hushed
tones as if a secret.



Invent 'back stories' for characters

Stories begin with a character already developed and in place. What happened to them before? Constructing a back story for the character involves a level of investigation which will deepen children's understanding of the story.



Make up your own short 'back story' for Little Bo Peep.

She is clearly not a very good shepherdess. What might she have done before? Why does she keep losing her sheep?

MANTLE OF THE EXPERT.COM

"A dramatic-inquiry approach to teaching and learning"

[About MoE](#) [Home](#) [Introduction](#) [Training](#) [Conferences](#) [Books](#) [Archives](#) [Articles](#) [Key Writing](#) [Planning](#) [Assessment](#) [Resources](#) [Links](#) [FAQ's](#) [Site Map](#)

[Community](#) [Forum](#) [News](#) [Events](#) [Projects](#) [Galleries](#) [Voices](#) [Films](#) [Blogs](#) [Podcasts](#) [Schools](#) [International](#) [Research](#) [Subscribe](#) [Survey](#) [About Us](#) [Contact](#)

Welcome to Mantle of the Expert.com

Hello, welcome to Mantle of the expert.com. This website has been designed as a central location for information and resources on Mantle of the Expert. It will be useful to teachers, students and school leaders interested in using and developing MoE as an approach to teaching and learning for the 21st Century.

A Beginner's Guide to Mantle of the Expert

NOW AVAILABLE AT THE NEW PRICE - £15

"This inspirational and informative book brings to life the Mantle approach to teaching with first hand examples from current teaching. The author explains it concisely and clearly, taking the reader through the stages of deepening the children's interest and engagement and outlining the curriculum threads within. This book is a must have for every school and every teacher."

Category: [Articles](#), [MoE Training](#), [News](#), [Training](#)

Introducing MoE

A guide to Mantle of the Expert - its features, strengths and applications

Dorothy Heathcote explains Mantle of the Expert - a video podcast

Training

Information on training opportunities for mantle of the expert

Events

Fri, Oct 13 - Sun, Oct 15
Ringsfield Hall Weekend - Beginners

Fri, Nov 17 - Sun, Nov 19
Ringsfield Hall Weekend - Advanced

New Planning for Mantle of the Expert

New and detailed planning units for mantle of the expert available on our sister site [imaginative-inquiry.co.uk](#)

Category: [Planning](#)

MANTLE OF THE EXPERT AT RINGSFIELD HALL

What the experts say – Ros Wilson

How Does **Big Writing** Work?

In Big Writing, the full range of writing skills is called the **Writer's Toolkit** and can be summarised as 'The Two WHATS and the Two HOWS':

What 1: The text type or genre to be written.

What 2: The stimulus or purpose for writing.

How 1: Basic Skills GHaSP.

How 2: Writing Voice.



"Successful writing is like ballet. It is only when all the steps have been learnt, the sequences have been rehearsed and re-rehearsed, the techniques have been honed and the performer has brought them all together in a wonderful interpretation of performance, that the abilities of the dancer (or the writer) can be truly judged" – *Oxford Primary Writing Assessment developed by Ros Wilson*



Ros Wilson has many years' experience in education, including twenty-seven years in schools, ten years in Senior Management positions and fourteen years in advisory and inspection work. She has taught in primary, middle and secondary schools in England and overseas.

What is Big Writing?

Big Writing provides a school with a definitive, comprehensive model that ensures both teachers and children know what they can and can't do, identifying any gaps to accurately inform the next steps in teaching and learning.

Ros Wilson's Big Writing messages have become commonplace throughout the UK with V.C.O.P. displays and punctuation pyramids forming the foundation of many classrooms.

Big Writing is an approach to teaching writing and raising writing standards that focuses on:

- The importance of **TALK** and oral rehearsal
- Accurate basic skills** – spelling, punctuation, grammar and handwriting.
- Regular and **meaningful assessment** and target setting.
- High expectations** for all pupils.
- Giving writing a **purpose** and making it fun!

What the experts say – James Clements

Exposure to the very best language possible: TALK TALK TALK! High-quality talk and the chance to listen to, read and talk about the very best books and stories.

Lots of opportunities to write: the more they write and the more they think about what they're writing, the better they'll get.

Grammar and punctuation in context: children best learn to use grammar and punctuation through the context of their own writing, rather than lots of exercises detached from real writing.

Redrafting: one vital thing we can teach children is that when they put their pen down after writing the first draft, there is editing, improving and redrafting to be done in order to produce their very best writing.

High quality feedback: tell them what they've done well, so they keep doing it, and what could be improved, then **give them time to improve it.**



James Clements, the founder of *Shakespeare and More*. Inspirational English adviser working with schools and local authorities across the country to develop the teaching of reading, writing and drama. Consulted by the DfE on the English curriculum.

Shakespeare and More
Great Literature. Great Teaching.

ABOUT US UNITS OF WORK TEACHING ENGLISH 2014 CURRICULUM MAPS GREAT BOOKS CONTACT US

Shakespeare and More Units of Work
Complete planning and resources for teaching some of the greatest literature ever written.

All of our Shakespeare and More English units are built around key objectives from the English 2014 National Curriculum for children aged 9-11. Whatever the curriculum you follow, from whichever country, we hope you'll find them useful. Our English units, like everything on our site, are free to download. **Go on, have a peek:**

Macbeth	The Tempest	Julius Caesar
Henry V	The Odyssey	Treasure Island
Lord of the Flies	The Wind in the Willows	The Labours of Heracles
1001 Nights	King John's Christmas	

All the English units, like everything on the site, are free to download.

Some of these are included in your download.

<http://www.shakespeareandmore.com>

If we want children to become confident users of language, it is likely that they'll benefit from a balance of explicit, discrete grammar teaching *and* embedded grammar teaching, drawn from the books they are reading. The trick is bringing these two approaches together so that they complement one another.

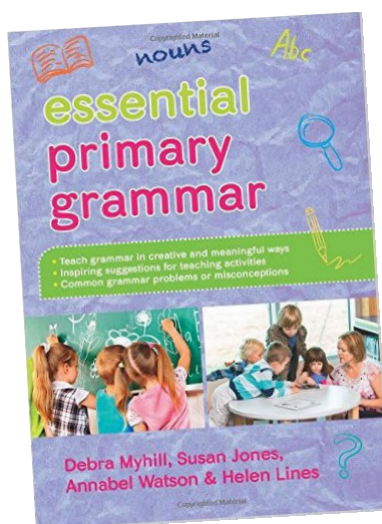
James Clements *Primary Matters* 2017

What the experts say – Debra Myhill

- **Large-scale research** has shown that **embedding the grammar relevant to the genre of the text** has significant gains for children's writing;
- **Contextualising the grammar** in writing being taught makes it meaningful for the learner, especially when using **authentic texts**;
- Grammar must make links and connection to the text type being taught so learners can see the links;
- Children who grasp the **meta-language** are more able to discuss their work;
- The opportunity for children to **discuss the choices** they were making relating to grammatical structures and consider the effects that might have. This is critical in moving learner writers from doing it because the teacher says it is a good idea to really understanding what effect it has.



Debra Myhill, Director of the Centre for Research in Writing, is committed to ensuring that young people's experience of learning to be literate enables them to be confident, articulate citizens of the future, able to use language and literature for personal fulfilment and economic well-being.

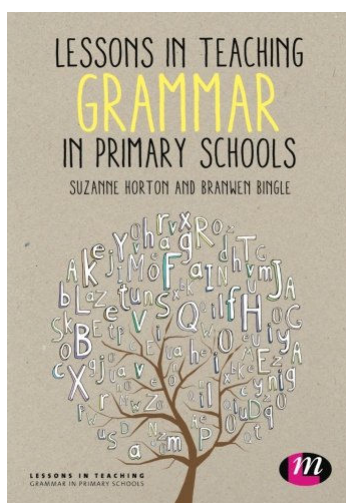


What the experts say – Suzanne Horton

- The teaching of grammar **should be embedded within a meaningful literacy curriculum, using authentic texts**, rather than taught discretely;
- Expose children to the features you need to teach in key texts first;
- Teaching grammar needn't consist of pupils highlighting words in de-contextualized sentences;
- Children need **sufficient opportunities to apply the grammar** being taught, orally rehearsing them first before committing them to paper;
- Ensure children develop a sense of how a grammar choice enhances a sentence through reading;
- The more you talk about the use of different grammar, such as how conjunctions are used to extend sentences, adding detail for the reader, the more they will become an automatic addition within children's own writing.



Suzanne Horton is a senior lecturer and subject leader for Primary English at the University of Worcester, and she has a particular interest in grammar, phonics and reading comprehension.



What the experts say – Bob Cox

- Using high quality literary texts as models to stimulate quality writing, supporting the need for greater knowledge of literature and providing the scope for deeper learning;
- Write with your pupils;
- Build in 'beyond the limit' reading and investigations as early in the process as possible;
- Allow plenty of opportunities for reflection and peer to peer feedback;
- Give the children 'wings to fly'.



Bob Cox is the Director of the website **Searching for Excellence**, and an advanced skills teacher with 23 years teaching experience. Most of his ideas have been used in his own workshop sessions with pupils.



Searching for Excellence in Education with Bob Cox

<http://www.searchingforexcellence.co.uk/>




What the experts say –






The CLPE is an independent UK charity with a global reputation for the quality of their research into literacy and teaching. Their work promotes high standards in the teaching of literacy. They particularly emphasise the importance of books and literature in enabling children to become confident, happy and enthusiastic readers and writers, with all the benefits this brings.


CLPE's mission is: 'to improve the life chances of children by ensuring that every child has access to quality experiences of literacy and that all teachers have the knowledge and resources to support children become confident, happy and enthusiastic readers and writers, with all the benefits this brings.'

CLPE influences and informs practice, pedagogy and policy in literacy. We build capacity and subject knowledge through the use of good quality children's literature in all learning. Teaching sequences using an **authentic quality text** are at the heart of all resources, with reading, writing, spelling and grammar **embedded into meaningful contexts**.



The Power of Reading The Power of Pictures

[Register](#) [Login](#) [Basket](#) [Contact](#)




Quality children's literature
at the heart of all learning


[Training](#) [Publications](#) [Free Resources](#) [Library](#) [Poetry](#) [About Us](#)

Welcome to The Centre for Literacy in Primary Education

The CLPE is an independent UK charity with a global reputation for the quality of our research into literacy and teaching. Our work promotes high standards in the teaching of literacy. We particularly emphasise the importance of books and literature in enabling children to become confident, happy and enthusiastic readers and writers, with all the benefits this brings.



Raising Achievement in Writing
This hitherto effective 6 day course provides




New FREE teaching sequences!
We are giving away teaching sequences to inspire writing and help you plan creatively

[Register for free teaching resources](#)

In order to access Core Books Online, free teaching resources and get the most from our site, you need to be a registered user. Registration is free and takes only a few seconds.

Tweets by @clpe1

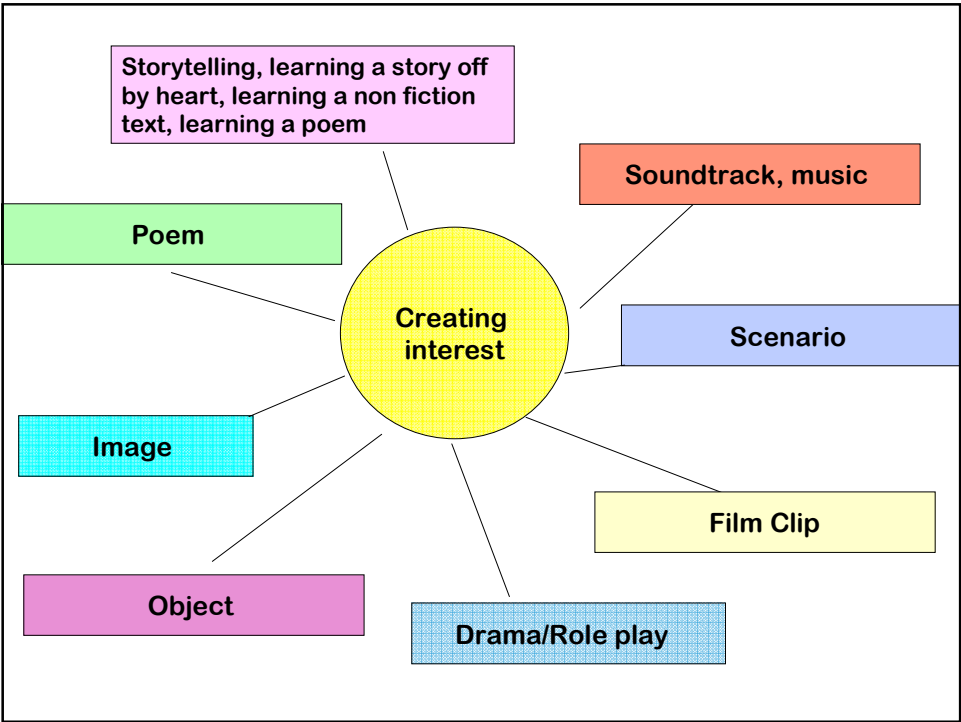
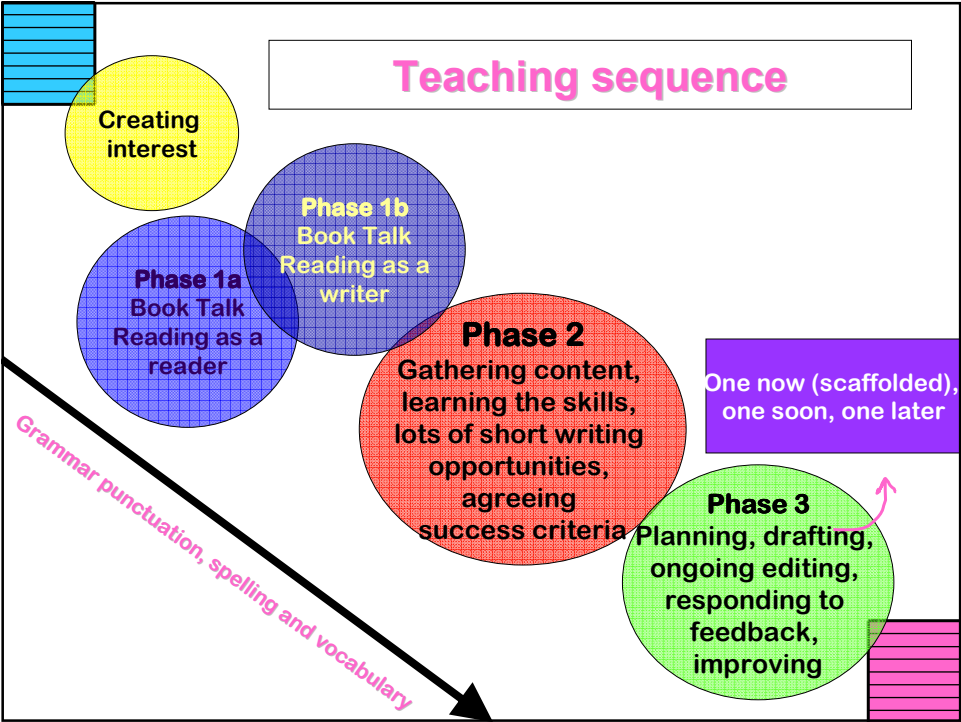


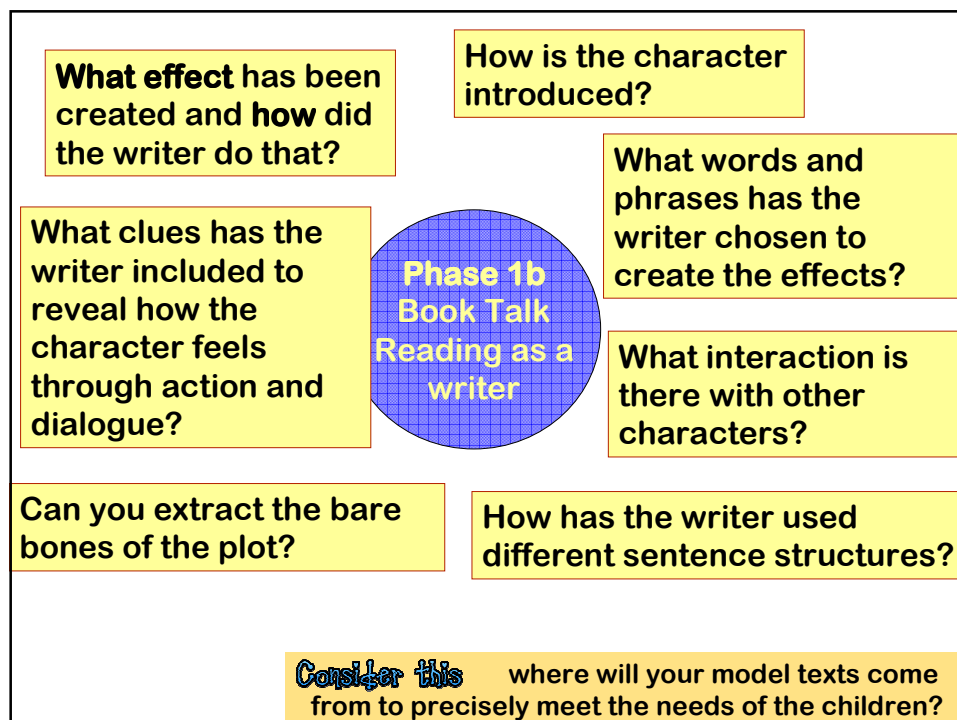
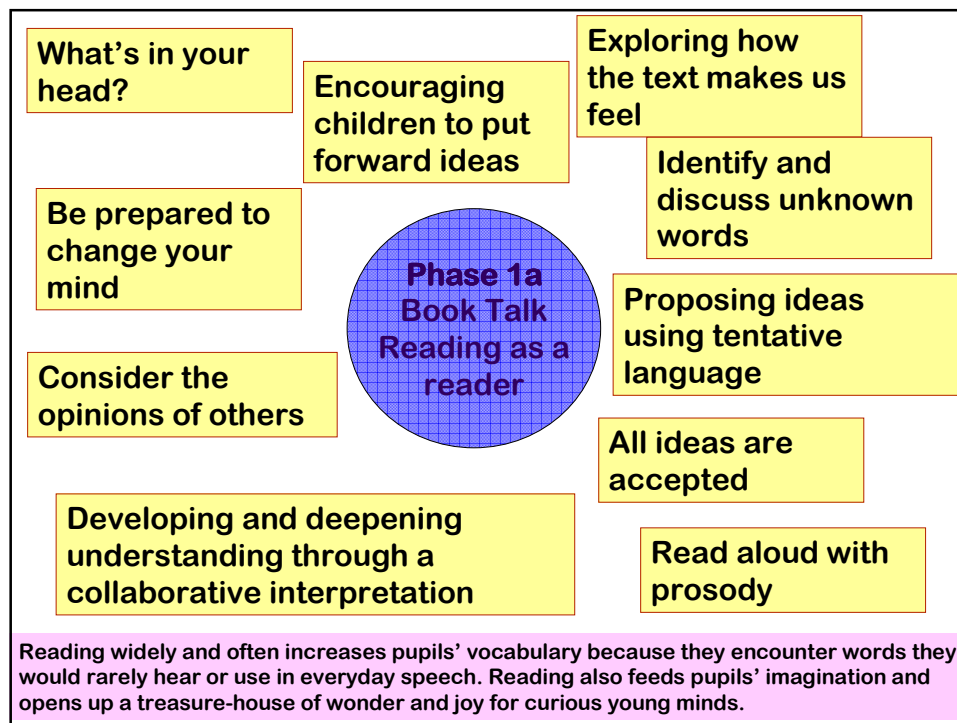
Free teaching sequences are available from CLPE. Included in your download.

<https://www.clpe.org.uk/>

14

NATE Primary Matters Too - The Teaching Sequence for Writing





Consider this

Reading

Phase 1a
Book Talk
Reading as a
reader

... is at the heart of good writing.
Good readers make good writers.

Are the texts you use with your classes
challenging enough?

Are you familiar enough with children's literature?

Is there a rich vein of literature – narrative and poetry –
running all the way through your school?

Are children exposed to a wide range of literature?

Do children have opportunities to raid and plunder high
quality texts to feed their imagination?

Are your children marinated in a text to deepen
understanding?



The National Curriculum states that:

*pupils should know what information they need to look
for before they begin and be clear about the task. They
should be shown how to use contents pages and indexes
to locate information.*

In order to efficiently retrieve information from fiction and
non-fiction texts, pupils need to be explicitly taught the skills
of skimming, scanning and close reading.

SKIM


when you want to read
through something
quickly to get the general
idea of the text.



SCAN









when you want to find
a specific piece of
information in the text.

Make sure your eyes follow the text from
left to right, and from top to bottom.



Skimming refers to the process of reading only the main ideas within a text to get the general idea of the content.

How to Skim read:

-  Read the title. Does this give any clues?
-  Read the first paragraph.
-  Read the first sentence of the other paragraphs.
-  Are there any numbers, such as dates or statistics?
-  Are there any headings and sub-headings?
-  Are there any illustrations to help?
-  Is any text in bold or italic print?
-  Which words are the most important?

Try this ...


You have 15 seconds to read this paragraph and get the gist of the meaning:

climate earth past result changes
causes. changes
1900s, ,
result behaviour
changes atmosphere.

Confident readers, especially when under pressure of time, pick out the lexical content words in order to gain the main sense of the text’s meaning. We make judgements about what the words refer to (their semantic fields) and whether the text is impersonal or formal.







Here is a demonstration of that skill:

Tongo lizards are sometimes mistaken for Iguanas and have many similar features. Their distinguishing marks are the row of black spots on either side of its body. They have 4 toes on their front feet and 5 on their back feet, all with sharp claws which help it to grip tightly to the narrow branches. The Tongo’s head has a large crest which stands up dramatically when it is angry. It has large, red eyes which swivel through 360° giving it all-round vision.



Scanning is a technique used for finding specific information quickly. You know exactly what you are looking for and you read the text just to find the answer.

How to Scan read:

-  Know what you are looking for.
-  Consider what clues will help you.
-  Are you looking for numbers or names? These are easier to find.
-  Are there headings, illustrations or captions to help you identify which section you need?
-  Look out for text in bold or italic print as these are often important.
-  If you are given a clue about where the answer is, focus on that and don't be distracted!

Try this ...







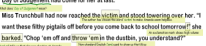



You have 15 seconds to read this paragraph and respond to the 3 questions:

The magnitude system, which dates back roughly 2000 years, is the measure of the brightness of stars. Those that are nearest will excel in lustre and bigness; the more remote ones will give a fainter light, and appear smaller to the eye. The larger the number on the magnitude scale, the dimmer the star appears to us here on earth.

How long ago did the magnitude system begin?

Which stars appear smaller?

Find and copy a word that means *radiance*.

Strategies	<p>Question</p> <p><i>I wonder...</i></p> <p>Why has the character said/done that?</p>	<p>Predict</p> <p>What do you think will happen next?</p> 	<p>Infer</p>  <p>Infer characters' feelings, thoughts and motives from their actions or speech.</p>	<p>Clarify</p> <p>How have words and phrases been used?</p> 
	<p>Make a text-to-text connection</p> 	<p>Investigate cause and effect</p> <p>You lost a tooth</p>  <p>The tooth fairy came</p>	<p>Make a text-to-world connection</p> 	<p>Note the structure</p> <p>How has the author created the effect?</p> 
	<p>What is the character saying, thinking and</p> 	<p>Make a text-to-self connection</p> 	<p>Think aloud</p> <p>Read a few sentences then verbalise what has been understood.</p>	<p>Summarise</p> <p>Write a summary of the section in no more than 100 words.</p> 










Written responses











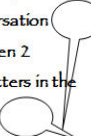


Many schools like to use reading journals or reading records to provide a written record of how children have responded to different texts over time.

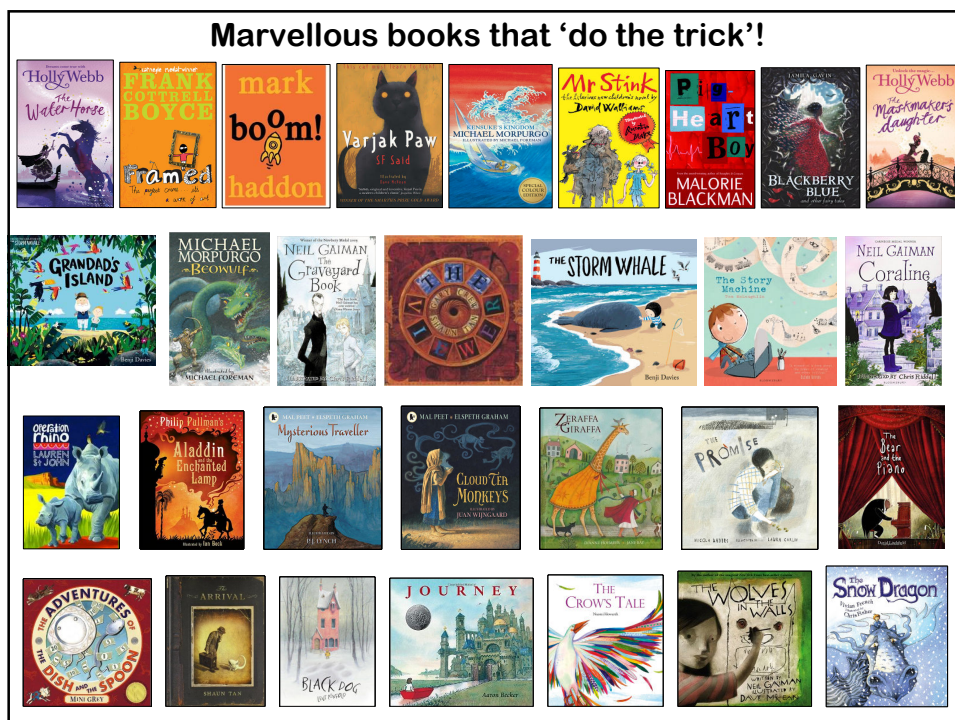
These can be used by children independently, working with a partner or in a group, or in a group led by an adult, depending on the needs of the children.

More confident or proficient readers can be given greater choice and autonomy in their responses.

READING RESPONSE ACTIVITIES - FICTION KS2					
<p>Make a bookmark about events in your book in the order they happened.</p>  <p>2b</p>	<p><i>Write a new ending for the book so that something else happens.</i></p> <p>2d</p>	<p>Use program www.wordle.net to create a collage of words and/or pictures to go with your story.</p>  <p>2a</p>	<p>Imagine that a character is in the Hot Seat. Write questions you would want to ask.</p>  <p>2b</p>	<p>Find an issue or dilemma in the story and make FOR and AGAINST lists.</p> <p>2d</p>	<p>Find five verbs in the story then add adverbs to make them more interesting.</p> <p>2a</p>
<p>PICK 10 EFFECTIVE WORDS FROM THE STORY AND CREATE A CROSSWORD!</p>  <p>2a</p>	<p>Find multi-clause sentences in your story and identify the main clause.</p> <p>2f</p>	<p>Find a description of a setting. What impression is the author trying to create?</p> <p>2g</p>	<p>Label a <i>Rob</i> or the <i>Wall</i> with words and phrases the author uses to describe a character.</p>  <p>2b</p>	<p>Find 5 words with prefixes and list them. Write definitions for the meanings of the prefixes.</p> <p>2a</p>	<p>Write a school report for a character.</p> <p>2d</p>
<p>MAKE A LIST OF WORDS FROM THE STORY AND PLACE THEM ON A ZONE OF RELEVANCE TARGET.</p>  <p>2g</p>	<p>Produce a mind map of the characters in the story to show how they are linked.</p>  <p>2b</p>	<p>Rewrite a section of the story from an alternative point of view.</p> <p>2d</p>	<p>Rewrite a chapter in your own words.</p>  <p>2c</p>	<p>Write a letter from one character to another. Explain where you got your evidence for your ideas.</p> <p>2d</p>	<p>Predict what will happen next in the story.</p>  <p>2e</p>

NATE Primary Matters Too - The Teaching Sequence for Writing

READING RESPONSE ACTIVITIES - FICTION KS1					
<p>How do you think a character was feeling when something happened in the story that they didn't expect?</p>  <p>1d</p>	<p>Look at the front cover. What do you think will happen in the story?</p>  <p>1e</p>	<p>LIST ALL THE CHARACTERS IN THE STORY.</p>  <p>1b</p>	<p>Find 5 nouns in the story. Can you make them into plural nouns?</p> <p>1a</p>	<p>Choose a character from the story. Make a list of what you think they would like and dislike.</p>  <p>1d</p>	<p>Draw a story map to show the events in the story.</p>  <p>1c</p>
<p>Write down three questions you want to ask a character. Now try and write their answers.</p> <p>???</p> <p>1d</p>	<p>List the events in your story in the right order.</p> <p>1c</p>	<p>Choose a character from the story. Write down three things the author says about this character.</p>  <p>1b</p>	<p>Write a letter to the main character telling them what the other characters think of them and why.</p>  <p>1d</p>	<p>Draw and label a picture of a setting from the story. Copy words and phrases from the story to describe the setting.</p>  <p>1a</p>	<p>Using speech bubbles, write a conversation between 2 characters in the story.</p>  <p>1d</p>
<p>Make a fact sheet about things you have learned from the story.</p> <p>1b</p>	<p>Pretend you are one of the characters. Write a diary entry for everything that happened on one day.</p>  <p>1b</p>	<p>Find 5 words hiding inside other words in the story.</p> <p>together to get her</p> <p>1a</p>	<p>Draw an outline of a character. On the inside, choose words that tell the reader about their personality.</p>  <p>1d</p>	<p>Retell the story in your own words.</p> <p>1c</p>	<p>Find 5 words with prefixes and use them in new sentences.</p> <p>1a</p>



Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justify inferences with evidence

tea growing – Darjeeling region and tea

Write an parallel recount of an event from an alternative viewpoint

Compose and rehearse sentences orally, progressively building a varied and rich vocabulary and an increasing range of sentence structures

Extend the range of sentences with more than one clause

Create settings, characters and plot

Perseverance, kindness, hope

Discuss words and phrases that capture the reader's interest and imagination

Predict what might happen from details stated and implied

Write about Langur monkeys

mountain environment - Himalayas

animals helping humans


Science

Use further prefixes and suffixes and understand how to add them

Spell words as accurately as possible using phonic knowledge and other knowledge of spelling, such as morphology and etymology

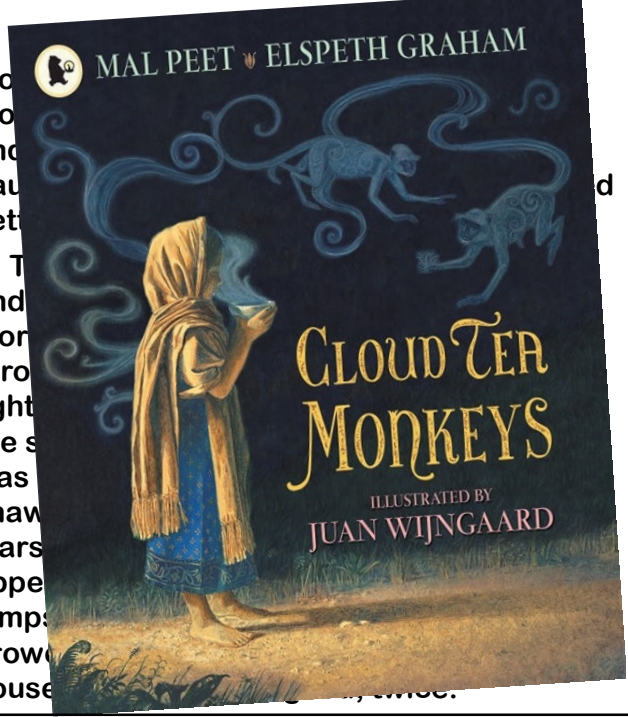
green plants

CLOUD TEA MONKEYS



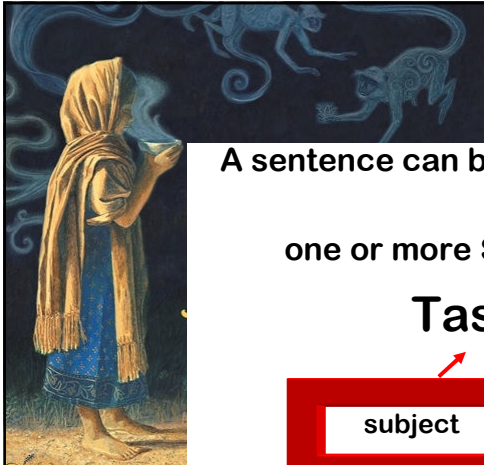
mo
mo
and
cau
ket
T
and
mon
thro
light
the s
was
shaw
stars
appe
lamp
crow
house

MAL PEET & ELSPETH GRAHAM



CLOUD TEA MONKEYS

ILLUSTRATED BY JUAN WIJNGAARD



Multi-clause sentences

A sentence can be made up of a **main** clause and one or more **subordinate** clauses.

Tashi took tea.

subject

verb

Tashi took her bowl of sweet tea outside and stood beside the rough road in the blue morning.

Sentence/ not a sentence	
the familiar sounds of the morning	
bowl of sweet tea	
Tashi shivered	
through the mountains	
the dark hillside above her	
a light the colour of lemons	
the water came to the boil	
a cockerel crowed	
lamps were being lit in the village	
small squares of light	
her mother coughed, twice	
the air was very cold	

Possible written outcomes throughout

Report writing:

- Tea growing
- Darjeeling – region and tea
- Langur monkeys
- Mountains – the Himalayas

Final written outcome

**Narrative based on
Cloud Tea Monkeys**

Diary writing:

- Tashi
- The overseer
- His Excellency the Royal Tea-Taster

Parallel recount:

- Tashi
- Aunt Sonam
- His Excellency the Royal Tea-Taster
- Rajah

Persuasive writing

- Buy Monkey-picked tea
- Should animals be used by humans?

Possible cross curricular links:

Geography:

- Develop conceptual knowledge of the location of places;
- Interpret a range of sources of geographical information, e.g. maps, diagrams, globes, aerial photographs;
- describe and understand key aspects of physical geography including mountains.

DT:

- Design purposeful, functional, appealing products for themselves and other users based on design criteria

Art and design:

- Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space (Rangoli art)



Dear Class 3

I write to request your help with a very special assignment.

You may have heard of my employer, Her Majesty the Empress of All the Known World and Other Bits That Have not Been Discovered yet. She insists on the most magical and delicious tea in all the world that grows wild in high, dangerous places where the mountains are wrapped in cloud.

I travel the world constantly, seeking out teas that are good enough for her fastidious taste. It has been revealed to me that there has been discovered, right here in Barrow, a brand of tea which exceeds all expectations. It must surely be the valuable Himalayan Cloud Tea for which I am searching.

What I would like you to do is to taste this precious tea and report back to me with your findings.

Signed by

His Excellency the Royal Tea-Taster

Tea tasting report



Words to use in your report

- **Bloom:** Use to talk about the surface of the leaves.
- **Bright:** The colour of the tea when it has been infused.
- **Colour:** Use when talking about dry tea leaves.
- **Hue:** How dark or light the infused tea is.
- **Nose:** A term used to talk about the fragrance of the tea.
- **Tippy:** A term used to describe the unopened buds which are transformed into silvery particles called *Tips*.

Possible modelled write

specific determiner

These leaves are thick and lustrous with a fine bloom.

The tender young leaves and buds are a bright emerald green and the surface has a reflective sheen. Once the

leaves have been dried, the colour is dark and the
fronted adverbial followed by a comma
leaves are now crumpled and tight. The delicate scent
can be immediately recognised from the nose of the
shrivelled leaves.


After the tea leaves *passive* have been infused for at least five
minutes, the hue of this delicious drink is light and
fragrant.



One by one, the familiar sounds of morning drew Tashi from her sleep. Her mother breathing life into the fire; the hiss and crackle of the twigs as the flames caught; the whispering of the soot-blackened kettle as the water came to the boil.

Tashi took her bowl of sweet tea outside and stood on the rough road in the blue morning. The sun had not yet found a way through the mountains but it was coming; a light the colour of lemons was soaking into the sky and painting out the stars. The air was very cold. Tashi shivered and pulled her shawl more tightly around herself. As the stars went out, small squares of light appeared on the dark hillside above her: lamps were being lit in the village. A cockerel crowed and another answered. Inside the house her mother coughed, twice.

Like	Wonder about
Worried about	Prediction




One by one, the familiar sounds of morning drew Tashi from her sleep. Her mother **breathing life into the fire**; the hiss and crackle of the twigs as the flames caught; the **whispering of the soot-blackened kettle** as the water came to the boil.

Tashi took her bowl of sweet tea outside and stood **on the rough road in the blue morning**. The sun had not yet found a way through the mountains but it was coming; a **light the colour of lemons was soaking into the sky and painting out the stars**. The air was very cold. Tashi shivered and pulled her shawl more tightly around herself. As the stars went out, **small squares of light** appeared on the dark hillside above her: lamps were being lit in the village. A cockerel crowed and another answered. Inside the house her mother coughed, twice.

Like	Wonder about
Worried about	Prediction

This is Tashi ... tell me more.



What evidence is there in the text that this opening scene is set in early morning?

How do you think Tashi is feeling as she stands on the rough road?

How do you know?

Why do you think that?

What impression does the description of the scene give you?

In what ways might Tashi's character appeal to the reader?

What makes you think that?

What makes you think that?

What might Tashi be thinking as she drinks her hot sweet tea?

What evidence is there that things might be about to change?

How do you know?

What do you think will happen next?

We are going to put Tashi in the hot seat to find out more.

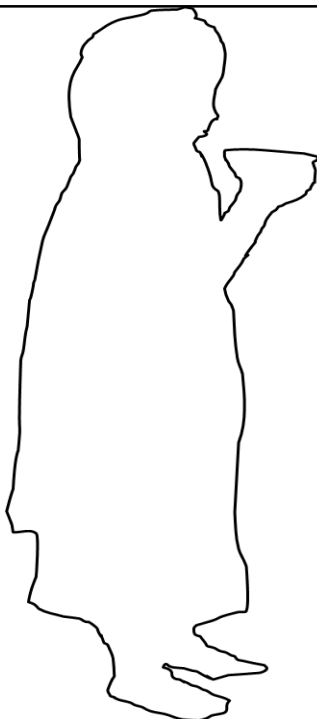
In pairs, think about one question you would like to ask Tashi which will help you to learn more about her.



Role on the Wall – Tashi

Inside the outline, write words and phrases to describe Tashi's character.

Use the word *because* to justify your opinion.



**I can say this -
because the text
says that!**

I think Tashi is a happy little girl because the text describes the whole morning scene in positive language such as the hiss and crackle of the fire and the whispering of the kettle.

She is independent because she goes outside on her own to drink her tea on the rough road and stands still by herself looking at the signs that morning is coming. I think this is something she does every day before she goes to work with her mother because the author describes it as if it is a very ordinary experience for her.

I think she might be a bit worried about her mother when she coughs at the end because the author has used the word 'twice' which suggests it might be serious.


Expanded noun phrases

An **expanded noun phrase** is a phrase containing a noun which consists of more than either a single noun or a noun prefaced by a determiner. It gives the reader more information to create a clearer picture of the items being described.

Adjectives must be chosen carefully and must earn their place – don't tell your reader things they already know!

- *a bad-tempered man*
- *young leaves and buds*
- *great wicker baskets*
- *big cats with jade-green eyes*
- *snakes like yellow whips*






Respond and reflect – text marking

Highlight words and phrases you think are effective. Discuss in a small group why you have chosen these.

One by one, the familiar sounds of morning drew Tashi from her sleep. Her mother breathing life into the fire; the hiss and crackle of the twigs as the flames caught; the whispering of the soot-blackened kettle as the water came to the boil.

Tashi took her bowl of sweet tea outside and stood on the rough road in the blue morning. The sun had not yet found a way through the mountains but it was coming; a light the colour of lemons was soaking into the sky and painting out the stars. The air was very cold. Tashi shivered and pulled her shawl more tightly around herself. As the stars went out, small squares of light appeared on the dark hillside above her: lamps were being lit in the village. A cockerel crowed and another answered. Inside the house her mother coughed, twice.



Respond and reflect – text marking

Highlight words and phrases you think are effective. Discuss in a small group why you have chosen these.

One by one, the familiar sounds of morning drew Tashi from her sleep. Her mother **breathing life into the fire**; the hiss and crackle of the twigs as the flames caught; **the whispering of the soot-blackened kettle** as the water came to the boil.

Tashi took her bowl of sweet tea outside and stood on **the rough road in the blue morning**. The sun had not yet found a way through the mountains but it was coming; **a light the colour of lemons was soaking into the sky and painting out the stars**. The air was very cold. Tashi shivered and pulled her shawl more tightly around herself. As the stars went out, **small squares of light appeared on the dark hillside above her**: lamps were being lit in the village. A cockerel crowed and another answered. Inside the house her mother coughed, twice.

Identify where noun phrases have been used in this extract. Why do you think the author has chosen these words?

It was not long before they heard voices and laughter from where the road curved down the hill. Then the women came, their white headscarves glowing in the half-dark, their clothes bright patches of scarlet, green, indigo. Each woman carried a great wicker basket, bigger than Tashi. They called her name, their voices wobbly in the cold air. Her mother came out of the house, her back bent under the burden of her tea-basket.



The walk to the tea plantation was long, but for Tashi this was a happy part of the day. The women gossiped and made jokes about their husbands. The sun was kind too, laying in the road that were good to walk into out of the cold shadows. Later, the sun would turn cruel, burning down from a hazy sky.

Identify where noun phrases have been used in this extract. Why do you think the author has chosen these words?

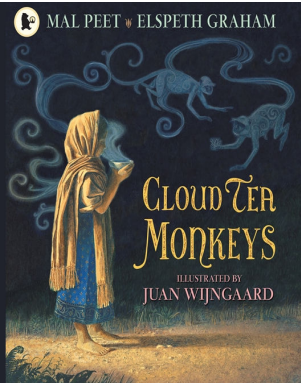
It was not long before they heard voices and laughter from where the road curved down the hill. Then the women came, their **white headscarves glowing in the half-dark**, their clothes **bright patches of scarlet, green, indigo**. Each woman carried a **great wicker basket**, bigger than Tashi. They called her name, their **voices wobbly in the cold air**. Her mother came out of the house, her back bent under the burden of her tea-basket.



The walk to the tea plantation was long, but for Tashi this was a **happy part** of the day. The women gossiped and made jokes about their husbands. **The sun was kind** too, laying in the road that were good to walk into out of the **cold shadows**. Later, **the sun would turn cruel**, burning down from a **hazy sky**.

Find your Family

Select 6 words from the current text and find an image for each. Find 4 synonyms for each words. Cut out picture cards and words. Choose 6 children, each to be the 'head' of the family and give them a picture card.



Distribute the word cards to the other children in the class. On the word 'Go!' the word cards are shown and the heads of the families must locate and collect their family members as soon as possible. The winning team is the first 'family' to gather all its members. Further opportunities can arise such as exploring the words in context, considering which is the most effective to replace the original, etc..



vivid
bright
shining
luminous



smooth
silky
lustrous
fresh



examined
checked
investigated
studied



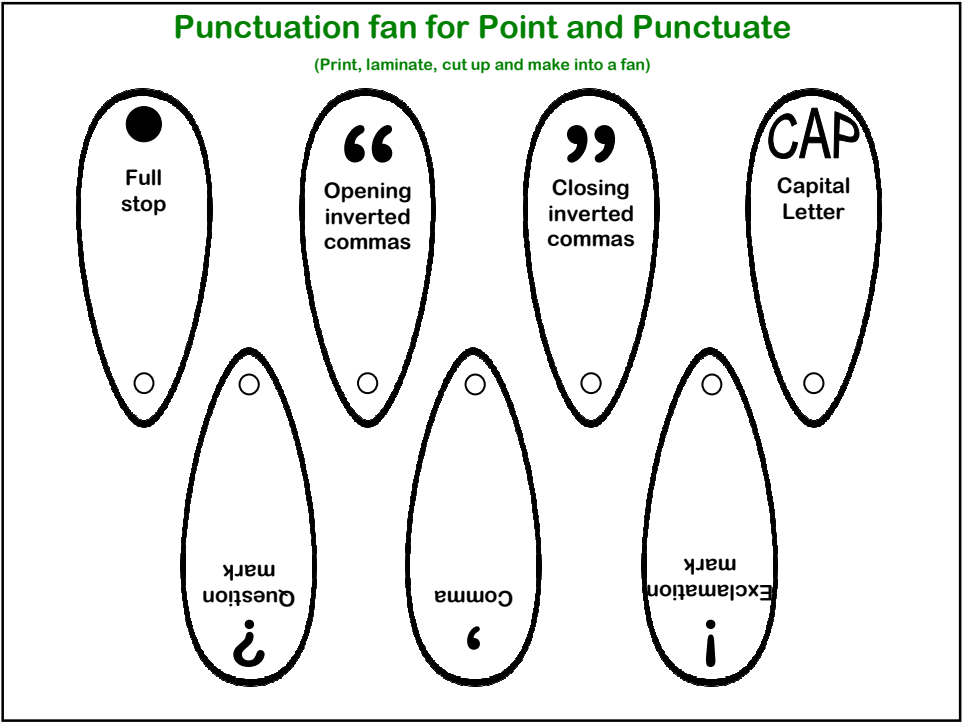
peered
gazed
stared
peeped



seriously
gravely
earnestly
intently



expensive
costly
exceptional
precious



When Tashi and her mother and the women arrived at the tea plantation the Overseer came out of his hut, yawning and scratching his belly. He was a bad-tempered man with a beaky nose and eyes like sharp little stones.

The women stood silently while he told them what they already knew, what they had always known: to pick only the young leaves and the buds from the tops of each bush. Then they found their places and began, plucking the tender leaves and buds and tossing them over their shoulders into their great wicker baskets.

The rows of glossy green tea bushes curved into the distance like waves. Tashi had never seen the end of the plantation. Perhaps it had no end. perhaps it went right round the world.

Within an hour the sun had sucked the mist up out of the valleys and hung it like a great grey curtain over the tops of the mountains. Up there, on those wild mountain-tops above the cloud, were things that Tashi was afraid of: big cats with jade-green eyes and snakes like yellow whips.

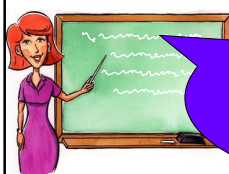
Focus on:

Effective words and phrases, use of colons, use of hyphenated words (and why), noun phrases, language effects, impressions of the Overseer; the effect of repetition (young leaves and buds, what they had always known, wild mountain-tops above the cloud)

Tashi and the monkeys met in their usual place, where the endless rows of tea bushes were broken by a jumble of rocks and a tree spread its shadow on the ground. Here she sat and crossed her legs. The monkeys watched her with their deep, serious eyes.

After a while the youngest ones left their mothers and came over to her. There was fruit in her lunch-bag and she shared it. The young monkeys inspected Tashi's fingers one by one. With their own delicate fingers they groomed her thick dark hair. The mothers relaxed, trusting her. They snoozed in small groups or flirted with the young males. Rajah stalked around the edge of the tree shadow, watching everything.

The women stopped work when the sun was a blurred red globe, hanging just above the rows of tea bushes. There was less talk on the way home. The women's tiredness was like a cloud above them. Tashi's mother had bruised-looking eyes. Her cough was worse. Once or twice she stopped walking and pressed her hand to her chest.



I can say this -
because the text
says that!



Drag the words to the position on the zone of relevance you think they belong. The words describe the character of Tashi.

patient kind

sympathetic

concerned

caring

considerate

kind-hearted

compassionate

supportive

understanding

sensitive

thoughtful

Zone of Relevance

Adjective Information

Adjectives make sentences more interesting to read but must always earn their place.

They can go before a noun to make the meaning more specific:

She stood beside the **rough** road in the **blue** morning.

They can go after a the verb to be, as its complement:

The air was very **cold**.

They can come in twos:

The rows of **glossy, green** tea bushes.


They can come as a simile or metaphor:

A light **the colour of lemons** was soaking into the sky and **painting out the stars**.

Think about the character of the Overseer and choose the most effective words:

Choose three words you think are the most effective at creating an impression of the Overseer. Find evidence in the text to support your choices.

Questions, questions



What clues are there in the illustration to tell you what time of day this is?

Why do you think the illustrator is leading us into the valley and up the mountain?

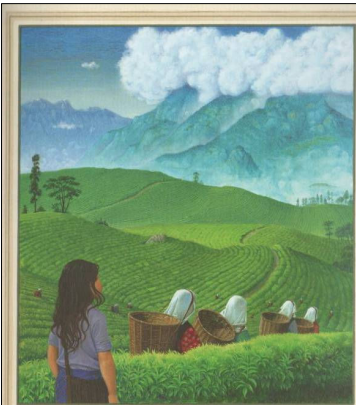
How is Tashi feeling?

How has the illustrator created the sense of power and authority held by the Overseer?

How would you describe the clouds that hang over the mountains?

What impression do the tracks on the mountainside give you, the reader?

What impression does the pen and ink drawing of the Overseer have in contrast to the colourful picture of the tea plantation?



Find out more about grey Langur monkeys



SoftSchools.com

http://www.softschools.com/facts/animals/langur_facts/241/

ANIMALS TOWN

<http://www.animalstown.com/animals/l/langur/langur.php>

B | B | C

http://www.bbc.co.uk/nature/life/Gray_langur

Animal 

<http://theanimalfacts.com/mammals/dusky-langur/>

Possible modelled write

Tashi's diary

What an amazing day I have had! The monkeys came as usual and we met in the place we always meet but they were even more curious than they normally are. They watch me with their serious eyes. The little ones were inspecting my hands and grooming my hair whilst Rajah stalked around the edge of the tree shadow, watching all the time. He is such a large monkey and I find him a little bit frightening.

The mothers weren't worried, though. They just sat around, relaxing, snoozing. I think they trust me with their babies.

I had some fruit in my lunch-bag and I shared it with the monkeys. I was having so much fun that the day just flew by.

When it came to the end of the day, I was really worried about my poor mother. She was exhausted and her cough was worse. Her eyes looked bruised and I noticed her pressing her hand to her chest as we trudged home. I hope she is all right.





Tashi dragged the empty basket down to the shade of the tree that grew out of the rocks, and when she got there she sat and wept with her head in her hands. She wept for her mother and for Aunt Sonam and for herself. She cried for a long time. Then she wiped her wet eyes with the back of her hand and looked up.

The monkeys were sitting in a circle of shade, watching her. They were all watching her – the babies hanging from their mothers, the older ones quiet for once, Rajah himself sitting looking at her with his old head tilted curiously to one side. So she told them everything. She told them everything because there was no one else to tell.

When she has finished there was stillness and silence for a few moments. Then Rajah walked through towards her, coming closer than he ever had before. He stood and was suddenly taller than Tashi. He put his long fingers on the rim of the basket and felt along it carefully. Then, without moving his head, he gave a harsh cry: “Chack! Chack-chack-chack!”

Discuss with a partner and make a prediction. What do you think will happen next and why?



16

Possible modelled write

Rajah's diary

The small female human comes to us every day and my troop love her and trust her. She plays with all my little ones and they like to play with her fingers and her hair.

Today was different. She sat with her head in her hands and did not look at us at all. Her face was wet. I led my troop in silence to just sit with her and offer what comfort we could. When she looked up, we were all there, sitting around her in the circle of shade, watching her. We did not know what was wrong.

Then she began to speak. She talked for a long time and it seemed as if she was telling us everything that was troubling her. I listened intently. I started to understand.

When she had finished, we all sat very still and made no noise. I stood and felt the rim of the basket. It was empty. The large female humans fill these baskets with plants every day. A thought formed in my head: this must be what is needed.

I summoned my troop with an urgent call: “Chack! Chack-chack-chack!”



Synonym Race

- You have thirty seconds.
- Think of as many alternative words as you can for...





looked

Instead of 'Tashi *looked* into the basket...'



gazed glanced

stared glimpsed

peeped peeked glared

gawped observed watched

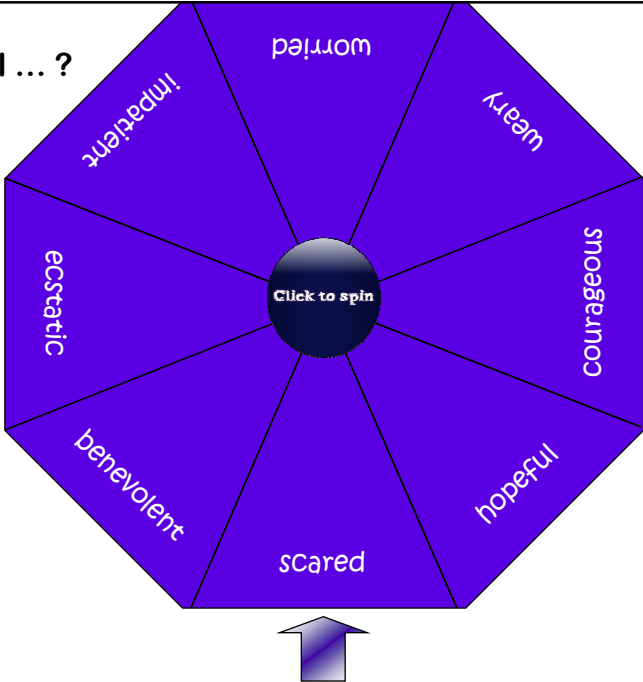
regarded spied spotted

observed surveyed viewed

inspected eyeballed

ogled saw

When did Tashi feel ... ?



worried

weary

courageous

hopeful

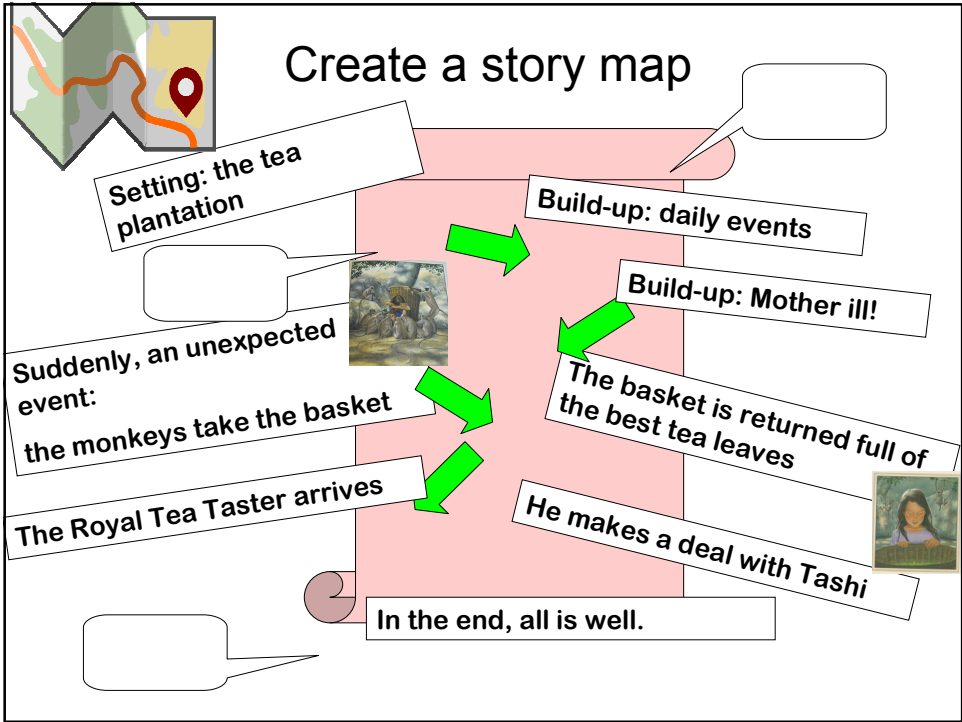
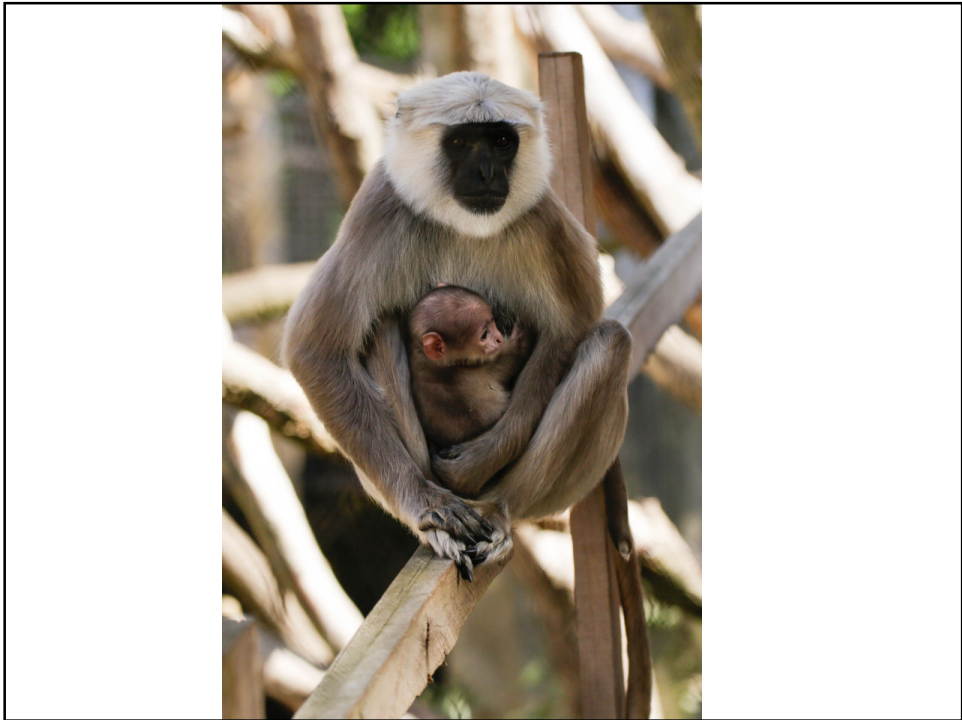
scared

benevolent

ecstatic

impatient

Click to spin



NATE Primary Matters Too - The Teaching Sequence for Writing

Innovate a new story on the theme of animals helping humans			
Boxing up	Original	Mine	Yours?
Character	Tashi, a young girl	Tashi, a young girl	Tashi, a young girl
Setting	A tea plantation in Nepal where her mother is a tea-picker.	A farm in Scotland where her dad is a shepherd.	
Build-up 1	Tashi's mother falls ill and she can't go to work.	Tashi's father falls ill and he can't gather in all the sheep.	
Build-up 2	Tashi tries to pick the tea but can't. The monkeys steal her basket.	Tashi tries to herd the sheep but can't. The sheepdogs run off.	
Unexpected event	The monkeys return the basket full of the best tea leaves.	The dogs return herding the sheep into the barn.	
Unexpected event	His Excellency the Royal Tea Taster arrives and recognises the high quality of the tea.	The local landowner arrives and recognises the talent of the sheepdogs.	
All is well	He makes a deal with Tashi who can then pay for a doctor for her mother who doesn't have to work anymore.	He suggests they are entered into a competition which they win.	<div> Phase 2 Gathering content, learning the skills, lots of short writing opportunities, lots of practice </div>



More competent writers



What does a 'more competent' writer (or reader) look like at each stage of their development?

How independent are these children?

How much responsibility are they given for their own learning?

Do they ever support you, the teacher?

Have your more competent writers moved beyond 'naming of parts'?

Can they talk and write about the impact different writing techniques have on the reader?

Have you tried slow reading/ slow writing?

Create a writing challenge box using images (e.g. Writing Springboards).

Try creative book-making projects.

Try word investigations – morphology and etymology.

Try pairing them with children who need specific support.

Try creating classroom resources.

Try using the more proficient/confident writer to model the writing.