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| **Title of Scheme: Writing Fiction** | **WEEK 3** |
| **Key Learning:**Students learn how fiction writers create different effects by varying sentence length and sentence structure. They experiment with different ways of combining clauses and evaluate the effect of their own choices. They explore how writers use a range of punctuation to emphasise meaning.  |
| **LESSON 1** |
| **Learning Objectives:*** Understand how to vary the length and structure of sentences for clarity and effect.
 | **Learning Outcomes:*** Use sentence building cards to construct different kinds of sentences.
* Write a short follow-on paragraph to an extract from *Millions*, using a simple, compound and complex sentence.
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| **Introduction:**Groups/Whole class:Use *3.1 Sentence Building Cards* and *3.2 Sentence Building Game Instructions* to demonstrate key aspects of sentence grammar and to reinforce students’ understanding of key terminology. |
| **Development:**Whole class:Explain that good writers use a variety of sentence lengths and types for deliberate effect. Show slides 7-10 from *Sentence Building* PowerPoint and briefly discuss the examples, focusing on reasons for choices of different lengths and structures of sentences and the impact they have on the reader. The slide notes *(2.6)* give guidance.Show slide 11, an extract from *Millions* by Frank Cottrell Boyce, used in Week 1 of the scheme. Read aloud to emphasise meaning and tone. In pairs or small groups, ask students to prepare an answer to the question on the slide. Encourage them to identify examples of simple, compound and complex sentences and to analyse effects e.g. the deliberate use of a series of short and simple sentences to quicken the pace. For challenge, you could use *3.3 Sentence Variety in* *Millions* to demonstrate patterns and to prompt discussion.Individuals:Write a short follow-on paragraph to the extract from *Millions*, consisting of one simple sentence, one compound sentence and one complex sentence.  |
| **Conclusion:**Whole class:Return to question asked in previous lesson: What is a sentence? Agree a helpful working definition that will inform students’ evaluation of their own writing. Encourage use of terminology for precision and clarity. |
| **Support:** * Limit the number of sentence building cards and instructions. Consolidate understanding of main clauses and subordinate clauses and practise together building simple, compound and complex sentences.
 | **Challenge:*** Explain sentence patterns and effects in own follow-on writing to the *Millions* extract.
* Experiment with re-writing the *Millions* extract to reduce the number of short simple sentences and create more variety in the way that sentences start. Compare effects with the original.
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| **LESSON 2** |
| **Learning Objectives:*** Understand how to vary the length and structure of sentences for clarity and effect.
 | **Learning Outcomes:*** Complete sentence combining activity.
* Write an extended paragraph in response to an image, crafting for sentence variety.
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| **Introduction:**Whole class:Show slide 12 from *Sentence Building* PowerPoint (image of abandoned house) and refer to the slide notes (*2.6).* Practise combining main and subordinate clauses in different ways, noting effects. Read examples aloud frequently in order to hear the different rhythms and tones created by different combinations. Decide which versions sound the most menacing or sinister.Stress the use of commas to separate subordinate and main clauses.  |
| **Development:**Whole class:Referring to *3.4 Sentence Combining*, read aloud the two versions of Little Red Riding Hood and highlight differences. Explain that good fiction writers try not to overuse coordination/compound sentences and use subordination/complex sentences to add detail and emphasis e.g. to suggest cause and effect and to create variety in how sentences start. Pairs:Following the instructions on *3.4*, experiment with the use of non-finite verbs (-ing; -ed) and subordinating conjunctions to continue the Red Riding Hood story, combining sentences for interest and fluency. This can be done orally. Join pairs to fours to compare versions and effects.Whole class:Return to slide 12 from *Sentence Building* PowerPoint and establish task: write an extended paragraph which is the climax/crisis of a story based on the image e.g. what happens when friends stay overnight in the house. Concentrate on using a variety of sentence starts, lengths and structures to heighten the tension and drama.Students can use any of the displayed clauses and devise their own.Individuals/pairs:Students can choose whether to write individually or collaboratively. Encourage them to refer to *3.4* as they write. |
| **Conclusion:**Pairs:Read each other’s paragraphs and provide feedback, focused on sentence variety and its impact and the accuracy of clause punctuation.Summarise: what different ways do we know of creating variety in sentences to interest and engage the reader? |
| **Support:** * Gather and display more examples of simple, compound and complex sentences based on the image. Use teacher modelling and shared composition to complete the writing task.
 | **Challenge:*** Deliberately vary the start of sentences by using a range of subordinating conjunctions and non-finite verbs.
* Read own writing aloud to hear sentence rhythms and make adjustments that will strengthen them.
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| **LESSON 3** |
| **Learning Objectives:*** Understand how writers use punctuation to emphasise meaning.
 | **Learning Outcomes:*** Punctuate an extract from a fiction text and compare choices with the original to evaluate effects.
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| **Introduction:**Whole class:Display the following sentences and ask students to read them in turn, guided by the punctuation:It’s not there.It’s not there?It’s not there!It’s…not there!Stress that speakers use their voices to emphasise meaning and create tone: writers use punctuation. |
| **Development:**Whole class:Show slide 13 from *Sentence Building* PowerPoint, an extract from *Storm Catchers* by Tim Bowler with the punctuation removed. Remind students of the range of boundary punctuation shown on the slide. Read the extract aloud, asking students to visualize where the punctuation should go, to emphasise meaning and create tone. You could ask students to count how many sentences they hear and compare responses.Clarify that a comma is the only one of the displayed punctuation that will not mark the end of a sentence. You may want to mark in the correct comma placements at this stage to minimize confusion.Individuals:Give students their own unpunctuated copy of the extract (*3.5*). They mark in punctuation where they think it is needed, choosing from the displayed range in order to emphasise meaning and highlight the tension and drama.Pairs:Compare punctuation choices and discuss any key differences. Decide together where paragraph breaks might go and mark them in.Whole class:Show slide 14 from *Sentence Building* PowerPoint, the extract from *Storm Catchers* including punctuation and paragraphs. Highlight any major differences with students’ versions and discuss effects of different choices. Clarify how this writer has used a variety of sentence lengths and structures to heighten the drama of the event, e.g. by annotating the text together to show good examples of techniques. |
| **Conclusion:**Individuals:Review a piece of writing from earlier in the scheme e.g. the paragraph written in response to the fire or typhoon image. Ask: Have you used punctuation to emphasise meaning and create tone? How could you strengthen your use of punctuation in this piece of writing? |
| **Support:** * Limit the punctuation range to concentrate on correct use of the full stop to mark the end of a sentence.
 | **Challenge:*** Compare how a range of fiction writers use punctuation for meaning.
* Experiment with own use of semi colon, colon and ellipsis to mark sentence boundaries and provide emphasis.
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