

Revision Unit

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Introduction

By the summer term, children in Year 6 are experienced readers and writers. They have read and written extensively across a variety of types of text throughout their schooling. The Key Stage 2 English test assesses this knowledge, skill and understanding by asking the children to engage in reading and writing texts, not by ‘jumping through decontextualised hoops’. Teachers have been advised in guidance from NLS and QCA not to embark on intensive test revision too soon but to continue to **teach** so that the children become even more proficient readers and writers.

The units in the *Year 6 Planning Exemplification 2002–2003* illustrate such teaching for the autumn and spring terms. This five-week revision unit is designed to enable children to harness that knowledge, skill and understanding so that they give a good account of themselves in the tests which mark the end of their primary schooling. In the three reading weeks, children revise how to access text quickly and efficiently and how to read questions carefully, recognising the level of answer implied within the questions. In the writing weeks, children interpret questions, practise fast planning for a number of text types and construct meaningful texts appropriate for the stated purpose.

Some of the materials in this unit are the same as those in *Year 6 Planning Exemplification 2* which was available in 2002. This unit reflects the changes in the Key Stage 2 testing arrangement and marking scheme for 2003.

Resources

The unit refers extensively to test papers and the QCA mark schemes from 1995 to 2002. Most schools have copies of these papers and mark schemes and have access to Test Base, a CD-ROM containing this material. Where this material is not available, texts have been reproduced in this booklet. Individual copies for the children of some of the test reading and answer booklets are required. The unit also refers to the QCA sample test materials which are available from October 2002 in a booklet which has been sent to all schools, and also on the web www.qca.org.uk/ca/tests/2003sample.

There are also resources in this unit to support teaching, such as annotated pieces for demonstrating writing.

Mixed-age classes

The lessons are specifically intended as revision for the tests in May 2002. In mixed-age classes, the lessons would be appropriate for Year 5 children but probably not suitable for younger children.

Spelling and handwriting

The teaching objectives for spelling on page 4 are not covered in this booklet. It is anticipated that teachers have a routine for practising spelling and handwriting prior to the Key Stage 2 test.

Framework objectives

Year 6 Term 3

Reading and writing narrative

Text

7. to annotate passages in detail in response to specific questions;
17. to appraise a text quickly and effectively; to retrieve information from it; to find information quickly and evaluate its value;
18. to secure the skills of skimming, scanning and efficient reading so that research is fast and effective;
21. to divide whole texts into paragraphs, paying attention to the sequence of paragraphs and to the links between one paragraph and the next, e.g. through the choice of appropriate connectives;

Sentence

3. to revise formal styles of writing:
 - the impersonal voice;
 - the use of the passive;
 - management of complex sentences;

Word

1. to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;
2. to use known spellings as a basis for spelling other words with similar patterns or related meanings
3. to use independent spelling strategies, including:
 - building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
 - applying knowledge of spelling rules and exceptions;
 - building words from other known words, and from awareness of the meaning or derivations of words;
 - using dictionaries and IT spell-checks;
 - using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.);

Reading poetry

Text

4. to comment critically on the overall impact of a poem, showing how language and themes have been developed;
17. to appraise a text quickly and effectively; to retrieve information from it; to find information quickly and evaluate its value;

Reading and writing non-narrative

Text

17. to appraise a text quickly and effectively; to retrieve information from it; to find information quickly and evaluate its value;
18. to secure the skills of skimming, scanning and efficient reading so that research is fast and effective;
19. to review a range of non-fiction text types and their characteristics, discussing when a writer might choose to write in a given style and form;
22. to select the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types.

Sentence

1. to revise the language conventions and grammatical features of the different types of text such as:
 - narrative (e.g. stories and novels);
 - recounts (e.g. anecdotes, accounts of observations, experiences);
 - instructional texts (e.g. instructions and directions);
 - reports (e.g. factual writing, description);
 - explanatory texts (how and why);
 - persuasive texts (e.g. opinions, promotional literature);
 - discursive texts (e.g. balanced arguments);

Word

1. to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;
2. to use known spellings as a basis for spelling other words with similar patterns or related meanings;
3. to use independent spelling strategies, including:
 - building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
 - applying knowledge of spelling rules and exceptions;
 - building words from other known words, and from awareness of the meaning or derivations of words;
 - using dictionaries and IT spell-checks;
 - using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.);

Week 1 Narrative reading

<p>Mon</p>	<p>Shared reading and writing (40 minutes) Model and discuss strategies for accessing narrative text (Resource Sheet 1). Ask children to read text individually using strategies (e.g. <i>No more school?</i> – 2000 KS2 test). Discuss the strategies they used. Read the instructions on page 3 of the Answer booklet and then discuss routine for reading questions and illustrate with some of the test questions, but don't answer them (Resource Sheet 2). Demonstrate the process for answering question 1. Give children 2 minutes to write the answer to question 2, then take responses and explanations as to how they located the correct answer. Repeat with questions 3 and 4. Using information in the mark scheme, discuss the nature of the answer expected to question 5 to gain two marks; illustrate the sorts of answers which would fall short of two marks.</p>	<p>Independent/guided work (10 minutes) Children answer questions 6, 7 and 8 independently.</p>	<p>Plenary (10 minutes) Discussion of children's answers in relation to mark scheme.</p>
<p>Tues</p>	<p>Shared reading and writing (25 minutes) Ask the children, in pairs, to retell to each other the story <i>No more school?</i> Ask them to describe the strategies needed when reading test questions. Give the children 3 minutes to write the answers to question 9, then take responses and explanations as to how they located the correct answers. Repeat with question 10. Using information in the mark scheme, discuss the nature of the answer expected to question 11 to gain three marks; illustrate the sorts of answers which would fall short of three marks.</p>	<p>Independent/guided work (15 minutes) Children answer questions 12, 13, 14, 15 and 16 independently.</p>	<p>Plenary (20 minutes) Discussion of children's answers. Begin to analyse how questions are asked and make a list of things to notice in questions and the sorts of answers required (e.g. <i>retrieving information; deducing opinion</i>).</p>
<p>Wed</p>	<p>Shared reading and writing (60 minutes) Remind children of the strategies for accessing narrative text (Resource Sheet 1). Ask children to read text individually using strategies (e.g. <i>Leaving Home</i> – 1998 KS2 test). Discuss the strategies they used. Look at the list started the previous day of the sorts of questions that can be asked about narratives and the different levels of answers that merit one, two or three marks. Ask the children, in pairs, to devise a question which would require a one-mark answer from the first part of the story (e.g. when Clara was in bed). Take some of their suggestions and discuss. Repeat with questions requiring two and three marks. Read the first test question and compare with the questions the children made up. Read question 5 and establish that the information is not given but implied in the text. Draw the children's notice to the fact that this question still carries only one mark. Questions requiring one-mark answers can be information retrieval or deduction. Continue reading the questions, picking out the key words in the questions and noting the expected level of answer. Add to list of 'things to look for in questions'.</p>		
<p>Thur</p>	<p>Independent/guided work (30 minutes) Children answer the test paper <i>Leaving Home</i>.</p>	<p>Plenary (30 minutes) Review the children's answers.</p>	
<p>Fri</p>	<p>Independent/guided work (30 minutes) Children answer the test paper <i>Leaving Home</i>.</p>	<p>Plenary (30 minutes) Discussion of test and review of children's answers.</p>	

Week 2 Narrative writing

Day 1	<p>Shared reading and writing (20 minutes)</p> <p>Tell the children that in the test they will be asked to do two pieces of writing – a longer and a shorter piece. One of them may be narrative so this week they will be practising both longer and shorter narrative tasks. With reference to Resource sheet 3, discuss a narrative title from a test paper (e.g. <i>If pictures could speak . . . 1999 KS2 Test paper</i>).</p> <p>Read and discuss the planning prompts (Resource sheet 3). Demonstrate fast planning of the story, emphasising the importance of the structure to create an effective story. Repeat the process with a different narrative genre (e.g. <i>Three Wishes 2001 KS2 test</i>).</p>	<p>Independent/guided work (25 minutes)</p> <p>Working independently, children plan two more narratives.</p>	<p>Plenary (15 minutes)</p> <p>Children present their plans orally, respond and improve. Pay particular attention to how they plan to link the end to the beginning.</p>
Day 2	<p>Shared reading and writing (30 minutes)</p> <p>Enlarge the first paragraph of script 2 <i>If pictures could speak . . .</i> on page 49 of <i>KS2 English tests mark schemes QCA 1999</i>. Discuss the effectiveness of the opening (Resource Sheet 4). Display an alternative opening written on the basis of your planning notes and Resource Sheet 4 and demonstrate writing the next paragraph (Resource Sheet 5). Bring out the language features as you write. The test marking takes account of children's consistent use of full stops to demarcate sentence boundaries. It is therefore very important to focus on punctuation as you demonstrate writing and when you discuss children's writing.</p>	<p>Independent/guided work (30 minutes)</p> <p>Working independently, children complete the story leaving a space between each line to allow for later revision.</p>	<p>Independent/guided work (30 minutes)</p> <p>Working independently, children complete the story leaving a space between each line to allow for later revision.</p>
Day 3	<p>Shared reading and writing (15 minutes)</p> <p>By agreement with the children, choose a good example (perhaps not the best) of their stories, enlarge and discuss its effectiveness in terms of style and punctuation. Then look closely at the ending. Ask other children to read out their endings. Even though the endings were planned on Day 1, notice how different they are. Ask the children in pairs to decide an even better final sentence to this story than they have heard from the class so far.</p>	<p>Independent/guided work (15 minutes)</p> <p>Children read their stories to their response partners, looking in particular at the final sentence. Together, pick out the most successful parts of the two stories and some parts which could be improved. Each child revises their own story by deleting and adding in the space provided.</p>	<p>Plenary (30 minutes)</p> <p>Enlarge and display a marked script, e.g. the narrative 'longer task' <i>A new World</i> in the QCA sample material www.qca.org.uk/ca/tests/2003sample.</p> <p>Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource Sheet 3.</p>
Day 4	<p>Independent/guided work (45 minutes)</p> <p>Test practice: timed writing of a narrative longer task (45 minutes) under test conditions. Use 2003 sample material from QCA or adapt a narrative title from a past paper, e.g. <i>A Change in Time</i> (2002 KS2 Test).</p>	<p>Plenary (15 minutes)</p> <p>Display the assessment focuses under the headings of the three strands for the longer task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.</p>	<p>Plenary (15 minutes)</p> <p>Display the assessment focuses under the headings of the three strands for the longer task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.</p>
Day 5	<p>Shared reading and writing (20 minutes)</p> <p>Enlarge and display a marked script, e.g. the narrative 'shorter task' <i>Activity holiday</i> in the QCA sample material www.qca.org.uk/ca/tests/2003sample. Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource Sheet 3</p>	<p>Independent/guided work (20 minutes)</p> <p>Test practice: timed writing of a narrative shorter task (20 minutes) under test conditions. You could ask the children to write about the <i>Activity holiday</i> but choosing either the team games or the treasure hunt, or adapt a narrative title from a past paper, e.g. <i>A Forceful character</i> (2002 KS2 Test) in which the children could be asked to describe the main character.</p>	<p>Plenary (20 minutes)</p> <p>Display the assessment focuses under the headings of the two strands for the shorter task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.</p>

Week 3 Poetry reading

<p>Mon</p>	<p>Shared reading and writing (60 minutes) Discuss strategies for reading poetry (Resource Sheet 1) and illustrate using a poem (e.g. <i>Owl</i> by Pie Corbett, Resource Sheet 6). Explain to the children that they are going to read a poem in a booklet called <i>Spinners (1999 KS2 test)</i>. Read page 3 to the children and show them the pictures of the spider spinning its web on page 5 but don't go into any detail. Ask children to read the poem, <i>Spinner</i>, on page 7, individually, using some of the strategies they know about. Discuss the strategies they used. Read the instructions on page 3 of the Answer booklet and then discuss the routine for reading questions and go through all the questions, underlining the key words. Notice the reference in the questions to the first, second and third parts of the poem (Resource Sheet 2). Ask the children to write the answer to question 1. With reference to the mark scheme booklet, discuss the answers they give. Repeat with questions 2 and 3.</p>		
<p>Tues</p>	<p>Shared reading and writing (15 minutes) Ask the children in pairs to reread to each other the poem, <i>Spinner</i>. Ask them to describe the strategies needed when reading test questions. Using information in the mark scheme, discuss the nature of the answer expected to question 4 to gain two marks; illustrate the sorts of answers which would fall short of two marks.</p>	<p>Independent/guided work (10 minutes) Children answer questions 5, 6, and 7 individually.</p>	<p>Plenary (35 minutes) Discussion of children's answers to questions 5, 6, and 7 and the nature of the answers required, e.g. information retrieval, deduction. Using information in the mark scheme, discuss the nature of the answer expected to question 8 to gain three marks; illustrate the sorts of answers which would fall short of three marks. Ask the children to write an answer to question 9 individually and then discuss their responses. Begin to analyse how questions are asked and make a list of things to notice in questions and the sorts of answers required (e.g. retrieving information; deducing opinion).</p>
<p>Wed</p>	<p>Shared reading and writing (35 minutes) Re-read the poem <i>Owl</i>. Look at the list started the previous day of the sorts of questions that can be asked about poems and the different levels of answers that merit one, two and three marks. Ask the children, in pairs, to devise a question which would require a one-mark answer. Take some of their suggestions and discuss. Repeat with questions requiring two and three marks. Remind children of the strategies for reading poems (Resource Sheet 1).</p>	<p>Independent/guided work (15 minutes) Ask children to read the poem <i>City Jungle (2000 Welsh KS2 test)</i> individually using strategies outlined (Resource Sheet 7). Ask the children, in pairs, to devise questions which would require one-, two- and three-mark answers on the basis of their knowledge of the wording of questions and the expected levels of answers.</p>	<p>Plenary (10 minutes) Take some of the children's suggested questions and discuss.</p>
<p>Thur</p>	<p>Shared reading and writing (20 minutes) Read the test questions on <i>City Jungle</i>, picking out the key words in the questions and noting the expected level of answer (Resource Sheet 8). Compare to the questions the children made up.</p>	<p>Independent/guided work (20 minutes) Children, individually, answer the test paper <i>City Jungle</i> (Resource Sheet 8).</p>	<p>Plenary (20 minutes) Review the children's answers in the light of the mark scheme (Resource Sheet 9).</p>
<p>Fri</p>	<p>Independent/guided work (30 minutes) Children read and answer questions individually on <i>Prints (1995 KS2 test)</i>.</p> <p>Plenary (30 minutes) Discussion of text and review of children's answers.</p>		

Week 4 Non-narrative reading

<p>Mon</p>	<p>Shared reading and writing (30 minutes) Discuss strategies for accessing non-fiction texts (Resource Sheet 1). Remind the children of the poem about spiders they read last week and explain that they are going to read the rest of the booklet today. Read them the introductory page 3 of the Reading booklet <i>Spinners (2000 KS2 test)</i>. Ask them to read the two double page spreads, one on spiders' webs and the other entitled 'The truth about Miss Muffet', individually, using appropriate strategies (pages 4 and 5, 8 and 9). Discuss the strategies they used for each text and the variety of sources of information, particularly on pages 8 and 9. Read the instructions on page 3 of the answer booklet and then discuss routine for reading questions and illustrate with some of the test questions, but don't answer them (Resource Sheet 2). Ask the children to answer question 1 individually and then take responses and explanations as to how they located the correct answer. Repeat with questions 2, 3 and 4. Discuss question 5, encouraging close reading of the explanations which are in note form to find which one matches each picture.</p>	<p>Independent / guided work (15 minutes) Children answer questions 6–9 independently.</p>	<p>Plenary (15 minutes) Using information in the mark scheme, discuss the children's answers to the questions. In question 7, ensure the children understand that the question requires them to indicate the intention of the author to create an effect and how they should express this in full.</p>
<p>Tues</p>	<p>Shared reading and writing (20 minutes) Ask the children to describe the strategies needed when reading test questions. Ask them to find pages 8 and 9 of the Reading booklet and pages 10 and 11 of the Answer booklet. Point out that the first question is not asking a question, as such, but giving them an instruction to fill out the chart. Ask the children where they will find the information to do this. Ask them to write the answers for questions 1 and 2 and then check for any misunderstandings of the text. Ask the children to read question 3. Ask them to look back to question 7 on page 5 and to pick out the similarity ('Why do you think the writer ...?'). Discuss how they answered that question yesterday and how they need to answer this question (authorial intent). Discuss the wording of questions 4–7. Turn to page 14 and discuss the implications of the three marks for question 2.</p>	<p>Independent / guided work (20 minutes) Children answer questions 4–7 and 1 and 2 on page 14 independently.</p>	<p>Plenary (20 minutes) Discussion of children's answers. Consider the nature of the questions and how they compare with questions asked about narrative texts and poetry.</p>
<p>Wed</p>	<p>Shared reading and writing (60 minutes) Remind children of the strategies for accessing non-fiction texts (Resource Sheet 1). Ask children to read text individually using appropriate strategies, (e.g. <i>Great Walls of the World</i>, pages 11–13, <i>2000 KS2 test</i>). Discuss the strategies they used and the different ways the information is presented. Convert the information from the <i>Concise Guide to Washington</i> into a three-bullet 'fact box' and ask which fact is missing. With reference to yesterday's discussion about the sorts of questions which can be asked about non-fiction texts and the different levels of answers that merit one, two or three marks, ask the children, in pairs, to devise a question which would require a one-mark answer. Take some of their suggestions and discuss. Repeat with questions requiring two and three marks. If they don't suggest it, ask whether the information on the page could, in any way, be presented in a chart, as in 'The truth about Miss Muffet' Answer booklet. Read questions 17 and 18 in the answer booklet and ask the children what sort of mistakes people might make when answering these questions. Ask half the class to discuss question 23 in pairs and the other half to discuss question 14 in pairs. Pair up the pairs to exchange thoughts on each question. Take some feedback centrally. Using information in the mark scheme, discuss the nature of the answers expected to question 27 to gain maximum marks.</p>		
<p>Thur</p>	<p>Independent/guided work (30 minutes) Children answer all the questions on section 2 of the test paper <i>Built to last?</i></p>	<p>Plenary (30 minutes) Review the children's answers.</p>	
<p>Fri</p>	<p>Independent/guided work (45 minutes) Under 'test conditions', children read the reading booklet <i>Ocean Voices (2001 KS2 test)</i> and answer all the questions in the answer booklet.</p> <p>Plenary (15 minutes) Review the children's answers.</p>		

Week 5 Non-narrative writing

Day 1	<p>Shared reading and writing (20 minutes)</p> <p>Remind the children that in the test they will be asked to do two pieces of writing – a longer and a shorter piece. One of them may be non-narrative so this week they will be practising both longer and shorter non-narrative tasks. Demonstration-planning: using two different non-narrative questions from past papers, demonstrate creation of own writing frames in response to a particular writing stimulus, e.g. <i>Tried and Tested (2002 KS2 test)</i>. (Resource sheets 3 and 10). Emphasise need to adapt/combine familiar elements from known text types according to particular audience and purpose. Demonstrate note-form planning using one of own frames (Resource Sheet 10).</p>	<p>Independent/guided work (25 minutes)</p> <p>Working independently, children draw up two planning frames and complete note-form plans for one frame.</p>	<p>Plenary (15 minutes)</p> <p>Children present their plans orally, respond and improve.</p>
Day 2	<p>Shared reading and writing (30 minutes)</p> <p>Demonstration-writing: using planning notes (Resource Sheet 10), demonstrate composing clear opening paragraph, with definition, statement of purpose, etc. as appropriate.</p>	<p>Independent/guided work (30 minutes)</p> <p>Working independently, children follow the plan and write remaining paragraphs, using sub-headings, bullet points as appropriate and leaving space for future revisions.</p>	
Day 3	<p>Shared reading and writing (15 minutes)</p> <p>By agreement with the children, choose a good example (perhaps not the best) of their reports, enlarge and discuss its effectiveness in terms of style and punctuation. Then look closely at the ending. Ask other children to read out their endings. Consider the sorts of ending sentences suitable for an evaluative report such as this one. Ask the children in pairs to decide an even better final sentence to this report than they have heard.</p>	<p>Independent/guided work (15 minutes)</p> <p>Children read their reports to their response partners, looking in particular at the final sentence. Together pick out the most successful parts of the two reports and some parts which could be improved. Each child revise their own report by deleting and adding in the space provided.</p>	<p>Plenary (30 minutes)</p> <p>Enlarge and display a marked script, e.g. the non-narrative 'longer task' <i>The healthy snack shop</i> in the QCA sample material www.qca.org.uk/ca/tests/2003sample. Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource sheet 3.</p>
Day 4	<p>Independent/guided work (45 minutes)</p> <p>Test practice: timed writing of a non-narrative longer task (45 minutes) under test conditions. Use 2003 sample material from QCA or adapt a non-narrative title from a past paper, e.g. <i>Community Park</i> (2002 KS2 Test).</p>	<p>Plenary (15 minutes)</p> <p>Display the assessment focuses under the headings of the three strands for the longer task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.</p>	
Day 5	<p>Shared reading and writing (20 minutes)</p> <p>Enlarge and display a marked script, e.g. the non-narrative 'shorter task' <i>Safety in the kitchen</i> in the QCA sample material www.qca.org.uk/ca/tests/2003sample. Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource sheet 3.</p>	<p>Independent/guided work (20 minutes)</p> <p>Test practice: timed writing of a non-narrative shorter task (20 minutes) under test conditions. You could adapt a title from a past paper.</p>	<p>Plenary (20 minutes)</p> <p>Display the assessment focuses under the headings of the two strands for the shorter task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.</p>

Transcript of lesson for Week 1, Day 1

(taught by Year 6 teacher, Jude - children's responses and contributions indicated by series of dots)

We're going to start our preparation for the tests today. Do you remember I told you last week that we'd start looking at some real test papers? We're going to do this for the next few weeks in the Literacy Hour, so you get very familiar with the way the tests are laid out, and the different sorts of questions you might get. Then when you take your test you'll be really confident and know exactly what to do Yes, Daniel, it's a bit like rehearsing for a performance. Now, in the reading test, you'll be given a booklet to read, and another booklet to write your answers in. If you opened the reading booklet and saw this (showed OHT of Contents page of 'Built to Last?' - 2000 test), can you tell me what you're going to have to read? Good, Charlie, you've seen straight away that there's a story first, then some non-fiction pieces in Section 2. There usually are two or three sections with different kinds of texts in them. We're only going to be looking at reading and answering questions on stories, or narratives, this week - we'll do some preparation on non-fiction and on poetry in other weeks.

I am going to ask you to read the story in this Built to Last reading booklet but before I do, I am going to read one to you and we will check the strategies you need to use when you read a short story in a test. Watch what I do. [Put up OHTs, read the story and circled names of characters and some other significant words and phrases, sketched a couple of reminder drawings and decoded a few tricky words. Explained why I was doing it.]

. Now your turn. You have 10 minutes to read this story No more school? Pick up your pencils and use them to guide you through the story. Make only just enough marks to help. When you have finished, you can make a note on your white boards of the strategies you used to help you read the story quickly and fix it in your heads.

. before we talk about the general strategies, let's check a few words. [Pointed to the word 'sycamore' on the first page.] Marnie, don't tell me what this word is - what is it the name of? Yes, the tree. We know Kevin was looking at a tree and it says 'It was a half-dead yes, Pritpal? sycamore' that had been blasted during the winter by a storm. Had you heard of a sycamore tree before? but it doesn't matter, does it, because you can tell it must be a tree because of the sense. So even if you can't read or don't recognise all the words, you can work out the gist of it What about this one?

. Now let's look at what you did to fix the story. Blane, what marks did you make on the first page? Good, you fixed a time (May), place (school) and one of the characters (Kevin). Cary, I noticed you have put arrows at the beginnings of some of the paragraphs - why? I suppose you could call them scene changes. So, Kevin was in class, by the tree, back in class, home, science lab in school, etc and you put in the time-lapses instead, Susan. You make a good point there; you mustn't clutter

the text with marks. That will just be confusing when you come back to it to look for the answers to the questions – just some marker points such as changes in place or time to help you to structure it. Absolutely, Ayinde, the pictures are very useful markers for where to find information quickly.

. Right, that brings me on to the questions. I'm going to read you the instructions about questions in this answer booklet. [Read aloud page 3 of booklet on OHT.] So that tells you to be ready for all these different kinds of question, but also you need to know a few other things, and I'm going to write these on the board so that we can refer to them again. Firstly, sometimes the questions tell you which page to look at for the answer, so you need to find it quickly and reread the necessary part, not the whole page. Here's an example – question 7 [Read this question] where you need to find the section on page 6 with those two words in bold in it, and reread it. Secondly, go through the questions one after another. Don't miss some out and jump ahead, because often you'll only be able to answer one question if you've thought about the question before it. Thirdly, look at the number of marks there are for each question, written under a little box next to the question. If there are 2 or 3 marks for a question, then either you're being asked to retrieve several pieces of information, or you might be being asked to dig a little deeper, perhaps using deduction to explain the reasons for a character's behaviour, or analysing the author's language, and giving your opinion. Fourthly, always read the questions very carefully indeed, asking yourself: 'What sort of question is this?' And that's what we're going to do now, really look at some questions very closely. [Gave out copies of answer booklet.]

Question 1. [Read instructions, question and possible answers aloud.] Now although I'm pretty sure I know the answer, I'm quickly going to check back to the start of the story to make sure I don't make a careless mistake – that's right, it was outside his school so I'll put a ring round that answer. Just notice, will you, that two of the answer choices begin with 'in his' and two begin with 'outside', which means it would be easy to make a mistake and pick the wrong one. Now I'll give you two minutes to answer question 2
.. Yes, it is 'came apart'. How did you work it out? Right, you need to find the right section of the story. Anything you needed to beware of in this question?
Good, you have to read the parts of the sentence either side of the answer choices, not just the words, 'When the egg', but 'Kevin found an unusual bug inside it' as well. Now I want you to answer questions 3 and 4 please Any problems? No, there shouldn't be, as long as you read the question carefully. These are one-mark questions, the first few questions usually are, but you'd be surprised how many people waste them by being careless, so make sure you're not.

OK, what do you notice about question 5? Yes Alfie, well done, it's a two-mark question. What did I say earlier about 2 and 3 mark questions? It's here on the board. Yes, thank you. Let's reread it and then talk for one minute with the person next to you about 'What sort of question is this? What's it really getting at?' Yes, you're being asked to work something out. Those words, 'Why do you think' are a clue, aren't they? It's not just about finding the right bit of information like the first four

questions. Good, Errol, you must find and read the relevant part on page 6 – everyone do that now please. Yes, he wanted to keep it a secret. If you wrote that as your answer, you'd earn one mark, because you've explained that he didn't want his friend to know what he really had in his pocket. To get two marks, you need to say why he wanted to keep it a secret. So look in the text, see if you can find a reason. Anyone? Good, because he thinks an adult will take it from him if they find out about it, and he won't have a chance to really look at it properly. If you just say that his friend might have told an adult, that doesn't explain what Kevin was afraid would happen.

I'm going to give you 10 minutes to answer questions 6, 7 and 8 on your own. Remember what I've said about rereading the relevant part of the story, about seeing how many marks the question is worth, about thinking what it's really asking. Off you go, then.

OK, question 6 – what did you notice about the layout of the question? yes, it's in two parts, but it doesn't give you a page reference. True, Alfie, there's a picture that helps you find it. Now, part (a). What's the key word in the question? Absolutely, 'purpose' is the key word. It means the reason Kevin went to see Mr Cooper. And the reason was? Exactly, because he had tried to find out what kind of bug it was on his own, as it says at the bottom of page 5, but he couldn't so he needed help. So if you just wrote, 'To show Mr. Cooper his photo of the bug', you wouldn't earn the mark, because you didn't give a reason for what he did, you just told us what he did in slightly different words. What about part (b)? That's a good answer, 'He thought Kevin was playing a trick on him.' You need to have thought about how Mr. Cooper behaved, and the reason why. Now question 7. I already mentioned that you had to find those words in bold – who can give us an answer, then? Yes, it's because the bug seems to look really ordinary, isn't it, when he's been imagining all sorts of exciting things about it? As long as you mentioned that it looked or behaved like any normal insect, that's fine. So it was important to read the next sentence, wasn't it, because the answer was in there, and not only in the bold text. Lastly for today then, number 8. Two marks for this. What strategy did you need to use to be able to answer this? Good, you had to scan the text and find those two main points in the story. Where was the first one? Yes, when he decided not to tell his friend what he'd found. Do you remember I said earlier that one reason why you need to work through the questions in the right order is that sometimes answering one question will help you answer another one? Thank you, Charlie. Yes, you'd already covered this when you were thinking about question 5, hadn't you, so that helped you to find one of those two main points for number 8? What was the other? Right, when he showed the photo to Mr. Cooper, he made a decision not to tell him about the bug, didn't he? And because you've just answered question 6, that bit of the story is still in your mind, too. Well done, everyone.

Tomorrow we'll carry on with the questions for this story, and see how to tackle some of the three-mark questions too.

Extracts from transcripts of lessons for Week 3, Days 1 and 3

(taught by Year 6 teacher, Jess - children's responses and contributions indicated by series of dots.....)

Day 1

Today we are going to turn our attention to poetry revision and I want to start off by having a good, close look at everything we know about how to read poetry. It's important that we all bear in mind that poems are usually shorter than stories, but much more intense. Often, the meaning - or meanings - of a poem are sort of 'hidden' quite deeply inside it and the challenge for the reader is to get to those meanings somehow; to work them out a bit like a word-game, if you like. When people talk about deduction and inference in reading poetry, this is what they mean. You have to think about the clues.

Just a reminder for you! A lot of what we have already revised about how to access the meaning of a narrative text is going to be really useful here. There's a lot of crossover between the skills of reading fiction and the skills of reading poetry. So that also means that whatever revision we do on poetry will reinforce our narrative work - especially when we think about things like appreciating imagery, feeling an atmosphere or noticing changes that occur as the text moves on.

Everyone has a copy of a poem called Owl by Pie Corbett, which is new to the class. Let's first take a few minutes to read and appreciate the poem privately. Try to get a feeling for the structure of the poem, the subject matter and any main features that strike you. Note a few points on your white board and be ready to discuss. Right, show me your white boards; what are the first impressions? Obviously, it's about an owl. Two verses and a one-line ending. A very dark feeling about it all set at night dark and dramatic. Thank you. Lots of good points there. Well spotted; that eerie sort of owl-sound at the end; very atmospheric! Good, you spotted that image of bandages being tied around the countryside a bit like strangling, I agree with you Not a lot of rhyming words Short lines; one word or two words sometimes. OK, we have a pretty good idea of the poem we're dealing with. Excellent; we have completed the first step in our reading process. Just take a few minutes now to annotate your own copies of the poem. Draw boxes around the verses to show the structure and make a few quick notes.

..... Now we need to re-read more carefully, bearing all that in mind. This time, we've got to try to be even more sensitive to the images and ideas presented, and the words that the poet uses to build them. We really need to puzzle out what's going on here. I'm going to ask you to read the poem again, slowly and thoughtfully, then bounce your ideas off your talking partner. Be ready to feed back to me about the deeper meanings or hidden messages that you can spot. What is the theme of the poem, as opposed to the simple subject matter? Think about the differences between the first and second verses, too.

..... Great, I heard some well-focused talk going on there. Let's get together and share ideas. What did people spot this time? Even more importantly, how did you reach a deeper understanding? What strategies did you have to use to get there? Hands up Mmm, I expect we would all agree with you about the theme of killing and death the owl as a hunter and killer. Someone else? Yes, you've made a really effective association there between the owl and darkness and death.

Good word someone chimed in there - 'sinister'! You did well to remember that from our revision of narrative: brilliant! So, what did we have to do to make those links. What had to happen in our heads? Yes, the author gives some clear direction, doesn't he? Those words at the beginning of verse 2: 'Owl was death' Yes, thank you, that comes just after the first real hint of the bird's true nature, doesn't it? - those last two lines of verse 1: 'Talons ready to seize and squeeze.' Explain to me how that hint works. Does the author actually mention death there? No, you're quite right, he doesn't have to. Why? Yes, because we all know what happens to little creatures that get seized and squeezed in the terrible sharp feet of an owl. But we have to think it through; the poet isn't spoon-feeding us. And I think we're starting to get to the main difference between the verses. What is the contrast? Thank you. The first verse sort of describes the owl itself and hints at its killing power; the second verse focuses on the deathly power of the owl. Good detective work! Quickly make notes on your copies.

..... Right, can we look at the actual lines now? Can anyone spot any features - their length, their layout, the number of them, etc. - that add to the style of the poem and make it more effective? Talk to your partner and try to record at least two points on your white boards here. Boards up, please. Over here we've got a good point about the first two lines of each verse being very similar; almost the same, in fact. Good. But, can anybody develop that a bit? If they aren't exactly the same, there must be a key difference. What is that difference, and what does it do for the poem? Good try; the first says the bird was 'darker', the second says it was 'death'. You've only described the difference, though. Try to analyse it now. Anybody? Yes, I agree, it does sort of summarise the progression from darkness and a hint of death in the first verse right into real deathliness in the second. Well done. And what about the effect of that near-repetition? What does it do for the reader? Good answer: repetition can have a dramatic effect. Can anybody add to that? Mmm, the start of the second verse made me think back to the first verse, too. So that is an additional effect, too. Can you think what I mean? Yes, from our narrative work again, cohesion. Of course.

Any other points on your boards about the lines? Yes, somebody has noted that the voice that you hear in your head when you read this poem 'talks' in short, dramatic chunks of meaning. Well done. Someone else has noted a slow pace too. Does the grammar make a contribution to that? And is the pace the same right through? Have a quick think about that with your partner, please. OK, what do we think? Yes, it's not written in sentences. Can anyone explain how that affects the pace? Of course, it means that the language doesn't flow quite as smoothly. Did anyone notice an increase in pace at all?

..... Oh, very nice, I like that connection it does go into a quicker sort of 'house-that-Jack-built' rhythm for most of the second verse. Can you explain the effect that it has on the reader? Brilliant; it almost makes you feel the swiftness of the shadow of death spreading over the hills. Very spooky!

Now I want to look at some of the more obvious poetic devices and see how the author used them. First of all, rhyme. There isn't much, but he really made it count. In pairs, analyse the effect of the rhyming words, 'seize' and 'squeeze', then find another obvious piece of wordplay and tell me what it does, and how it works. OK, what do we think about the rhyme? Of course, it's the only bit, so it stands out. Which makes readers do what? Yes, notice it. So it has more impact. And the author needs it to have impact, because it is a heavy clue for us to think about. And the other thing? Hands up, who spotted the alliteration? Of course you did. What is its effect, and how does that work? Naturally, it's hard to say three words together starting with 'st', so you end up having to say them slowly and deliberately. Try it! Are we right? And that makes another contribution to the drama and the impact.

Last of all, let's unpick that image in Verse 2. We already referred to it briefly at the beginning. Can anyone summarise? Thank you, that image of the bandage tying up the countryside in knots. Very powerful; quite sinister too it almost makes me think about a kidnap victim; all tied up and unable to see, and completely in the power of a merciless killer. Would you agree? What are the sinister words here? Yes, 'tightened', 'knot' and 'blindfold' Yes, 'fear' too, though it's much more obvious and not quite so thought-provoking. Another powerful word in that verse? 'Swamped'. Well done. Can you say a bit more? How does that make you react? I agree; it's a really 'big' sort of word, isn't it? Sort of makes me think of drowning.

Day 3

Today we're looking again at the poem, *Owl*, which we first read on Monday. We've focused a lot on reading strategies we need for poetry the kinds of thinking we do to get to the real meaning of a poem a bit like solving a puzzle, we said. So, I'm going to give us all a few minutes to read through this poem again privately and have a good think about what it means and how we react to it. I want everybody to be conscious of the strategies they are using as they read.

Next, I want to shape today's discussion around the kinds of questions we might find in a test. We found already that test questions require us to use a range of different strategies. Let's check yesterday's list, and we can add to it as we work. Let's start with information retrieval. What did we say that was? Yes, finding what the text says; finding points of information from the text. Good. We also found that the marks attached to a question can help us work out how to answer it - one mark for a simple finding of information or simple inference; two for more information or for some interpretation; three if you have to give a justified opinion or a detailed interpretation of imagery or do some detailed comparing and contrasting, etc.

Think about a one-mark information retrieval question that could be asked about this poem. Take a couple of minutes to discuss with your partner, and write your questions on your white boards. OK, boards up. Here's a very simple question: 'What creature is this poem about?' Good try, but can anyone say why it's a bit too simple? Of course, it's so obviously about an owl. Why? Yes, the title and the first word tell us straight away what the subject matter is. But I can see a more suitable question on this white board: 'What is it about the owl that the poem focuses on?' This one is a bit more related to theme, but it is still pretty clear. What would the key words be? Absolutely. You'd have to highlight 'what' and 'focuses'. Now, can we paraphrase the question to make the meaning clearer for ourselves? Good suggestion; something like, 'There is something about the owl that the poem is mostly about; what is it?' Do we think that's a fair question for one mark? Yes not too simple; not too hard to answer.

And what would the answer be? Try it on your white boards now Well done, it's about the fact that the owl was a hunting bird; a killer. This just needs a very short answer - something like yours, there 'The owl was a killer.' or even just your one word, 'hunting' at the back there. Well done. How do we know this, by the way? What strategies were needed to get to that understanding? Yes, thank you. You just needed to keep reading. There's the point about its talons being ready to seize and squeeze at the end of the first verse. What else? Well done. That second verse does make it pretty plain. Somebody just made a good point there. You can't just read the first question and then read the first part of the text, you have to have read and considered the whole poem to answer this question properly. Good point!

Now, a question worth more marks might ask you to do some deduction. What is that? Yes, doing the Sherlock Holmes thing! Spotting the clues and coming to a sensible conclusion. Remember that making associations is an important part of deduction and inference. If you don't make associations, you won't get the full power of the hints and suggestions that you have to be sensitive to. It's a process of going beyond what is actually written to get to the meaning inside the poem. So, I want you to try to frame a two-mark question that focuses on the association, the relationship between the owl and the darkness in the poem. Are we all OK with that? Do we appreciate that the owl is strongly linked to the darkness? Remember that it is not just simple darkness - like a dark night, or a dark colour - that we are looking at here. Use your powers of association. What is darkness often associated with? Don't tell me now; work it into your questions and answers. OK, then, work in pairs again; discuss with your partner and write on your white boards. What have we got? Lots of you have written something like 'Why is the poem set at night?' or 'How is darkness important to this poem?' Yes good one! Those both look like very simple questions, but we know that they're worth two marks, so they need a bit more than a simple answer maybe two parts to the answer, or a bit of explanation to go with it. Back to our key words here's a really important point if a question uses the words 'why' or 'how' you've got a big clue that you have to explain or interpret something. A paraphrase of this might be ? Yes, something like that 'Explain why the dark night time setting is important to our

understanding of the owl.' Can everyone try to answer that one please, on the white boards now. See if you can come up with a one-mark answer, and a two-mark answer and be able to explain the differences between them.

OK, let's see what you've written for one mark 'Owls hunt at night in the dark; they're nocturnal birds.' good word there! One mark, or two? Yes, I agree, it's still only worth one, despite that good word. Why? Of course, because it only gives a simple fact it's correct, but too simple to be worth two marks. What else would it need to earn another mark? Let's see Yes, most of you have brought out that link between darkness and death, or noted that a night-time setting is often used to increase tension, bad feelings, etc. so you put in something extra about authorial technique. Well done; lots of those answers would be worth two marks
... and every mark counts!

Now, if we wanted to bump that up to a three-mark question, we have already found that we might have to offer a justified opinion or perhaps an interpretation with quotes. Can you put together a three-mark question focusing on this darkness thing? Talk to your partners, and really try to come up with a question that probes the text and challenges the reader. On your white boards, please. Show me. Quite a range; good thinking. Let's look at this one 'How does the author make the owl seem very powerful in the second verse of the poem?' Is everyone OK with that? Do we all get a feeling of that power? What are the key words? definitely 'author', 'how', 'powerful' and 'second verse'. Thank you. Can anybody paraphrase yes, thanks: 'What is it that the writer did to make the owl come over as very strong?' So our clear focus is on what?
. Yes, authorial technique details of exactly how Pie Corbett made careful use of words and ideas to build up that idea of the owl's strength. In the second verse, remember! Make sure you focus on the right place in the text there's no point in producing a Brain-of-Britain answer about the first verse; that won't get you any marks at all!

OK, so what would we have to do for three marks on this one? Lots of good ideas there we could explain the power thing; give details about the association - probably using quotes; Yes, I agree we'd have to make and explain inferences. Do some reading between the lines, if you like above, below and between the lines! Perhaps we'd offer a bit of interpretation. Let's do that now, on our white boards. OK, show me Yes, good, someone has made a detailed explanation - with quotes - describing the way darkness spreads over the hills and showing how the owl flying through the darkness let it seem to spread out over much more land than a real-life owl could manage. Great. And we have another answer here that looks at the image of the owl flying around the countryside with bandages of darkness, and tying everything up. Excellent! Someone has referred to the fact that the owl must be really terrifying if it can make the hills so frightened they go blind! Well done to all of you who used words like 'The author used the words'.

Transcript of lesson for Week 4, Day 2

(taught by Year 6 teacher, Sandy - children's responses and contributions indicated by series of dots)

Let's start today by reminding each other of the different strategies we might need to use when we read test questions. We've been doing this for a few weeks now so you should be able to give me lots, really quickly. Good, checking which part of the text it refers to, and re-reading it, yes. maybe underlining key words in the question seeing how many marks it's worth, very important, why? Good, both of you are right, it gives you clues about the depth of the answer you need to give, or sometimes the kind of answer That's it, you might be asked to deduce information, to infer by reading between the lines, or what else? analyse something in the text. Or interpret. And most importantly, you need to be asking yourself 'What is this question really getting at? What's it asking me to do?'

Now I want you to find pages 8 and 9 in the reading book, and pages 10 and 11 in the answer booklet. Just organise yourselves so you can see both comfortably good. Look at question 1, and tell me what it's asking you Quite right, it's not asking anything is it, it's telling you to fill in boxes on a table. How many separate bits of information will you need to find? Yes, four, because there are four boxes to complete. When I refer to the mark scheme, I find that if you fill in three of the boxes correctly you only get 1 mark, but if you fill in all four correctly you get 2 marks - the fourth box is worth a whole mark, so you need to make sure you find all four, don't you? What strategies would you use in order to be able to do that? Right, first you need to locate the part of the text which will have the information about - who? Yes, Dr Muffet, his name's in bold in the question. Where are you looking? Good, we know from experience that the first questions usually refer to the earlier parts of the text, so you'll probably start scanning page 8 Well done, you've picked out Dr Muffet Yes, underlining will be a good strategy to use underlining what? two dates, a name and a job. Thanks, Kurt.

I want you now, on your own, to write the answers to question 1 and question 2 on your clipboards. Then we'll check them together in three minutes Becky, read out your answers for number 1, please Thanks, everyone get those right? Now number 2, please, Billie That's a good answer, because it gives a reason. Billie hasn't just said that the language in those two lines in italics is different from nowadays, that doesn't say how it's different. She's said that some of the words are spelt differently from how we spell them now. Anyone got an alternative? Yes, that's an acceptable answer too, saying that it uses words that we don't use any more, and giving an example of one of them - 'physicke'.

OK, on to question 3. Read it to yourself now turn back to page 5 of the answer booklet and read question 7 on that page What do you notice about the two questions? Excellent, Todd, they both include the words, 'Why do you think the writer ... ?' So what sort of question will this be? What's it asking us to comment on? Look at our checklist on the wall there to remind yourselves if you need to Good, well done, Alison, authorial intent, that is, why the author chose those particular words, what effect was he or she aiming at? In your answer to question 3, to get both marks, you'd need to say that the author chose those words creeping and

tickling because they are words that can refer to spiders and to coughs and colds as well – we talk about a ‘tickly’ cough, don’t we, or having a ‘tickle’ in your throat? And spiders creep along and if they walk on you they tickle. You’ve made a useful point, Lee, all that work we did on poetry questions will help with questions like this one, that are about choice of language.

For the next few minutes, we’ll look at the way the next few questions are worded, then I’ll ask you to answer those on your own. Question 4 [Read this question aloud], what is it focusing on? Yes, the effect on the reader. Those cartoons have been put there for a reason, and this question is asking you to think about what the reasons are. Question 5’s in two parts, part (a). [Read this question aloud] is asking you to comment on? Yes, good, we know from all our work on connective phrases when and why you’d use phrases like these. Part (b). [Read this question aloud.] What will you need to do? Yes, scan the section on page 9 that has the two phrases in bold in it, and underline another one. The wording of question 6 is very precise. [Read this question aloud.] The first sentence tells you exactly where to look. Just read the second sentence and then tell me why you think certain words are in bold. Well done, I’m sure you’re right. It’s to warn you not to use the words from the cartoon, or from anywhere else on the pages, but to write your answer using information that’s in that paragraph, so you must make sure you include some of the information in your answer, but putting it into words that Dr Muffet might have used. Question 7 [Read this question aloud] – you shouldn’t have any problems with, so long as you make sure you tick three boxes. Finally, I want you to turn to page 14 and look at question 2 there, because you can earn up to three marks for it. What do we think the key words are in this question? Discuss it with your partner for two minutes. Yes, I agree, ‘fully’, and ‘all’. And I would also add ‘evidence’. The mark scheme tells the marker to give one mark if the answer is a general one that summarises the contents of the booklet, and two marks if the answer shows that you’ve thought about the impact, or the effect, of at least one of the three texts about spiders, and how that might make someone change their mind about disliking spiders. But to get three marks, your answer needs to explain key points from two or more of the texts that could help to change people’s minds. Right, now I’m giving you about 20 minutes to answer those questions. I’ll write the numbers up on the board, questions 4, 5, 6, 7, and 2 on page 14

Extract from 20-minute plenary

Before we get into how you answered question 5, I want to mention that in question 4, you were asked a different sort of question from any that we’ve looked at in the test papers for poetry or narrative. That’s because we’re looking here at non-fiction texts, and as you know, a very important feature of non-fiction is the way it’s structured and the different ways that information can be presented to readers, depending on the purpose. Yes, Todd, and the different language features too. When you’re answering questions on non-fiction, be aware that there will probably be at least one question, and maybe several, about the way the text is presented, or structured, and the effects of that. Did anyone find there was another question you tackled on your own, apart from number 4, that did this? Hannah says question 7 – that was about understanding the purposes of different texts. Any others? OK, let’s carry on going through these questions one by one and see if there are any others that are specifically about the ‘non-fiction-ness’ of these texts.

Transcripts of extracts from lesson for Week 5, Day 1

(taught by Year 6 teacher, Sandy - children's responses and contributions indicated by series of dots)

. Today I want us to have a go at Tried and Tested - the report - because we are practising non-fiction writing this week. You have the double page spread of the task and the planning sheet in front of you.

Let's unpick exactly what the task involves. That is the page on the left. You can see how the page is divided: at the top, a picture of the bag with writing above and below - the task itself marked by wide lines - four bullet points. From this information you need to answer three questions. Thank you, Liam - 'What?' 'Why?' and 'Who for?' What do I have to write? Why? And who am I writing it for? Now read it through on your own.

Let's have some answers to my 'What', 'Why' and 'Who for' questions. What? yes, a report, Why? to say whether the bag was any good and who for? The company which makes the bag. Good, so what kind of report are we writing? Remember we write reports a lot in geography and science but when have we reported on how we made something? Of course, when we made the slippers in D & T yes, an evaluative report. Here we are asked to give the company information to help them improve the bag. They've asked for four particular things - in the bullets.

Now we need to consider what we are going to say and how we are going to say it. Let's turn to the planning sheet on the right. First the 'what'. Obviously we have to imagine that we've tested the bag out for a month. There are two boxes to help us make up some facts about the bag - things that worked well, things that could be improved. What are the sorts of things that we can say worked well? Look at the picture of the bag, look at the bullet points at the bottom of that page. Any suggestions? Maryon? I'll just jot down 'plenty of space'. 'made of canvas, lightweight'. Sam? ah, that's for the other column 'not waterproof' 'pockets too small'

. so we have lots of facts about the bag that you have discovered whilst you have been using the bag for a month - testing it out. Now we

need to decide an order of paragraphs. What planning frame do we usually use for a report? Will a spider work here? Let's try it. Let's put 'The bag' in a circle in the middle, opening paragraph at the top and closing paragraph down here, and round the edge let's put four circles for four paragraphs - we may not need them all. The opening and closing paragraphs are obvious. What would you put in the others? Lisa? Yes, you could have just two paragraphs, one for things that worked well and one for things to be improved that's another possibility, Mijan - you suggest we take one aspect of the bag and look at good and bad points in each paragraph. Can you give me an example? Anyone think of another aspect? So we seem to have three paragraphs - materials, size and strength. OK, let's rub out this other circle. Remind me what would go in the opening paragraph Yes, and the closing paragraph? Fine. Yes, you should definitely make an overall judgement about the bag in the last paragraph.

Now, we've planned what we are going to say. How we are going to say it? For this we need to go back to the audience and the purpose. Audience - who are we writing for? Yes, the company, the manufacturer, not your mum or your best friend, so what sort of language would you use? quite formal. Yes, and you'd want to put in technical, accurate language. No, not slang words, so that you would be taken seriously. We've decided to include the good and bad points in each paragraph, so what sort of connectives would you be using? Yes, you'd be borrowing from discussion writing, wouldn't you: 'on the other hand', 'however', etc.

Now person and tense. You are reporting on the testing you have carried out over the month. Look at the suggested opening of the report at the bottom of the planning page. It starts with 'I'. You are reporting back to the company so you write in the first person. What tense is that first sentence? Yes, when you are telling the company what happened when you tested the bag, you write in the past tense but when you are describing the bag, you may use the present tense. That is fine.

Resource Sheet 1 The Reading Test

Reading the *Reading book*

Pupils have a period of time to read the *Reading book* before they are given the questions. **They should be strongly encouraged to make marks on the *Reading book*** to help orient them quickly to the structure and meaning of each of the texts.

Pupils should be reminded to use the range of strategies with which they are familiar if they encounter words they do not immediately recognise; for example, finding the vowels and reading round them to make an attempt at pronunciation in the light of the immediate context and their own knowledge; using general word knowledge and understanding of syntax and context. They should be encouraged not to take undue time and labour – if they still do not recognise the word they should quickly read on. They will often find that text further down the page sheds light and if not, the questions will. In the test situation, possible reading approaches for each type of text include:

Narrative

Pupils should be reminded to use any text-marking strategies with which they are familiar and which can be used very quickly in the test situation (for example, underlining names of characters, putting a star or arrow when the main character(s) are in a different place or time, brief annotations).

- Read the story quickly but carefully – you are aiming to get an idea of the setting, characters and plot.
- Make a mental note of the names of characters, main events, changes of place and time, etc.
- Take note of what the pictures are telling you – this helps to remind you of what happened on a particular page.

Poetry

Understanding a poem can almost be like solving a puzzle – many of the meanings lie beneath the surface and have to be unpicked.

- Read through the poem once and decide what you think the poem is about.
- Read again to find clues to confirm your first thoughts of what it is about.
- Draw boxes round verses/sections; label each section/verse with a key word summing up what it is about.

Non-fiction

The wording of the title may suggest or confirm the text type, e.g. 'How to' probably indicates instructions; a title in the form of a question may indicate discussion or persuasion. However, pupils should understand that texts may be multi-purpose and of mixed type, e.g. not a 'pure' report, persuasion, etc. Reports may contain elements of explanation or recount; an argument may be presented within a letter format; an apparently balanced discussion may switch towards persuasion at the end.

- Skim across, up and down the page(s) very quickly to get a sense of the structure (headings, boxes, etc.).
- Then read each part carefully, making sure you read appropriately for the particular text type.
- Sketch in the framework – e.g. put a box around a definition, main sections of information, etc.
- Be sensitive to changes between text types – mark each one that you notice.

Resource Sheet 2

Reading the *Answer booklet* and answering questions in the Reading Test

- When you open the *Answer booklet*, find the sections for each of the texts you have just read in the *Reading book*.
- Go back to the first section and quickly read all of the questions/instructions in the section.
- Go back to question 1 and underline the key words in the question/instruction and look at the number of marks obtainable.
- Find the text in the *Reading book* to which the question/instruction is referring.
- Follow the instructions carefully.

Pupils should be confident in a routine for answering questions.

- *Answer booklets* for the reading test are usually organised into sections; each section contains questions on a different text in the *Reading book*. (There may be a couple of questions at the end of the *Answer booklet* which refer to all the texts.)
- *Answer booklets* clearly indicate the page or section of the *Reading book* to which it refers.
- They should analyse exactly what a question is asking for by, for example, quickly underlining the key words and thinking through what they need to do. Paraphrasing the question may help. They should note any multi-part questions and/or questions related to one another.
- In each section, pupils should be advised to work through the questions/instructions steadily and consecutively because the questions take the pupils through the text and develop their cumulative understanding of it. However, it is equally important that pupils do not waste time or lose confidence puzzling unsuccessfully over challenging items. After a reasonable attempt, they should be prepared to move on to the next question. Where appropriate, they could be encouraged to enter a provisional answer, perhaps for later revision. Pupils should be clearly reminded that they will find different levels and types of question, worth varying marks, distributed throughout each section of the test paper.
- Because the *Answer booklet* is organised by the reading texts, each section begins with a relatively easy question. Unlike other sorts of tests, pupils should not assume that because they have come to a question that they cannot answer, the rest of the booklet is going to be more difficult, as the next reading text will have easier questions on it.
- Some questions are in the form of simple instructions: for example, to *put a circle around* the best answer from a short multiple-choice selection, or to *find and list* particular words from the text. It should be noted that very few answers need to be

presented in grammatical sentences. Pupils can save time and effort by simply giving the required words or phrases. However, in the three-mark answers, where explanations are required or where the pupil is expected to indicate authorial intent, full sentences could be necessary.

- The number of marks available for each question should be a guide to the depth or breadth of answer required. Less confident readers should be advised not to be intimidated by multi-mark questions – there are almost always one or two marks to be gained by having a go. For example, questions calling for information retrieval may offer a rising scale of marks for extended information. The information does not necessarily get harder to find and copy; it just takes a little more attention. Frequently, three-mark questions will call for *complex inference* or *active processing* of the text, with justification – e.g. *explaining* why a character felt/acted in a particular way, referring to details from action or description; giving an opinion or analysis referring to two or more elements and justifying the answer by close reference to the text. Even these, however, frequently allocate a rising scale of marks according to the complexity of the answer; almost every pupil can gain some of the marks.
- It should be noted that *recasting of information* and/or *simple inference* are often called for in even one-mark questions. Pupils cannot just assume that they are only being asked to *find and copy* in the one-mark questions. Careful reading of *all* questions and instructions is required.

Resource Sheet 3 The Writing Test

This year (2003) there are alterations to the writing test. Two writing tasks will be set, a longer and a shorter task. There will be no choice of tasks, so children must be prepared to write narrative and non-narrative longer and shorter tasks. The two writing prompts will target different purposes and forms of writing to give a range of evidence of children's attainment.

The longer task – *getting it all together*

In the longer task children will be expected to plan, organise and sustain their writing over several events or ideas. They will be aiming to shape what they write for the reader and give it coherence over the whole piece. The time given for this task is 45 minutes. Deciding the overall structure of the text is important in the longer task.

The shorter task – *every word counts*

The shorter task will be more limited in scope and specified so that children will not be expected to write at length. They will be asked to write precisely and concisely, and more successful pieces will distil meaning in carefully chosen words and constructed sentences. Children will be expected to write about 2 or 3 paragraphs and the time given is 20 minutes. As the task will be focused on an aspect of a complete text, deciding the overall structure of the text is not an element of the shorter task.

Pupils should be made clearly aware that their top priority for both tasks is to show their writing skills to best advantage. Teachers should provide ongoing opportunities for pupils to evaluate their own writing performance and build a reasonable understanding of their strengths and weaknesses in both kinds of tasks and in writing narrative and non-narrative text types.

Unpacking the tasks

Unpacking the tasks

- Read the prompt for the task carefully, marking the significant words and phrases.
- Find out from the prompt what form of text you are expected to write, e.g. narrative, letter, report.
- Find out the audience and purpose for the task.
- Decide what style would be the most appropriate, e.g. formal, chatty.

Before rushing into the planning, children need to read the task very carefully, underlining or circling the significant words and phrases. They need to be clear what form the text is going to take. But within that they need to establish what the purpose is and who the audience is so that they can decide on style and language features. Depending on the purpose and audience, a letter, for instance, could be a recount of an experience written in the past tense or a summary of the reasons for needing extra pocket money written in the present and alluding to future plans.

Planning

Planning

- Read the planning prompts carefully
- Use the planning formats given or substitute your own
- Even in non-narrative writing, you will usually need to invent some of the information
- Plan in note-form in the tense you are going to write in
- Plan all the stages in your writing right through to the end

The tasks in the writing test generally offer a small number of helpful *hints* for planning format. These usually reflect some of the criteria that will subsequently be used to evaluate scripts. It is, therefore, important for pupils to read these carefully and plan to use them as fully as possible. Pupils should be aware that the completion of some fast planning for the entire piece of writing is critical to the constraints of the test situation.

Planning sheets are given and should be used. For the longer task, planning for structure may well go beyond what is given in the prompt.

In non-narrative writing tasks, pupils will be expected to use their knowledge of non-fiction text types. The content for non-narrative writing tasks may be true or invented. Pupils should be encouraged to decide their content and details at the planning stage, taking full advantage of real-life or reading experience to create a convincing body of material.

For best use of time, planning should be done in *note-form* only, using single words and very brief phrases.

To avoid potential confusion during the subsequent writing, pupils should be encouraged to plan using the verb *tense* in which the text will be written, e.g. use past-tense verbs for recount and conventional narratives; present-tense for explanations and some reports. Teachers may wish to point out that some of the planning hints may not have been written in the tense the children propose to write in.

It is at the *planning* stage that the conclusion should be considered in some detail, as it is more likely that pupils will write with appropriate pace and clarity if they maintain a clear sense of where their text is leading.

Opening and closing the text

Opening and closing the text

- Use an opening sentence which makes the reader want to read on
- Use a closing sentence which makes the reader think for a bit longer

Pupils should be readily familiar with a range of strategies for introducing a text so that it claims the attention and interest of a reader. Textual flow is also greatly influenced by the opening lines. This will, of course, vary according to planned text type and content. Pupils should adopt a routine of mentally rehearsing possible opening sentences before committing their final choice to paper.

Pupils should be familiar with a range of strategies for rounding-off a text satisfactorily. This will also vary according to text type and content, and will be affected by the main body of the text. Final wording should be settled only after mental rehearsal, and should be shaped by a re-reading of the preceding lines.

Resource Sheet 4 Narrative writing

Day 2

Notes on opening of Script 2 (QCA mark scheme 1999 page 49)

- Opening sentence takes the reader straight into the story, though the tense is muddled.
- Information in the next two sentences explains the setting but would flow better if rewritten as one complex sentence – e.g. ‘Walking through one of the gallery rooms on a school trip...’
- Unnecessary repetition of picture smiling.
- Use of direct speech would be more effective if alternative verb to ‘said’ were used, perhaps starting the sentence with the words spoken – e.g. ‘“Take a seat please” murmured the portrait, in a deep voice’.
- Unnecessary repetition of ‘I was on a trip with the school’.

There is little to suggest the narrator’s feelings. This could be brought into the final sentence of the opening paragraph – e.g. ‘I was so astonished I could hardly speak, but at last I managed to ask his name.’

Possible opening paragraph for ‘If pictures could speak ...’

‘Stop biting your fingernails!’ commanded a loud voice to my left. Guiltily, I put my hands in my pockets. I knew I was supposed to be on my best behaviour here at the gallery – our teacher had drummed that into us on the coach on the way here – but I didn’t expect to get told off like that. Besides, as I looked around the room, I couldn’t see who had spoken to me. None of the attendants was there; I was quite alone.

‘It is unseemly – you must not do it again.’ The same voice, full of authority, appeared to be coming from a corner of the room where there were several paintings that all looked hundreds of years old. No-one was there – just paintings. I was rooted to the spot. Someone, somewhere, must be playing a trick on me. Was I going to see myself on TV in a few weeks’ time, looking foolish in a home video clip while the audience roared with laughter?

‘Do not stand and gawp, child. Come nearer at once!’ Now there was no doubt. The voice was coming from one of the portraits.

Resource Sheet 5 Narrative writing Day 2

Possible second paragraph for 'If pictures could speak...' – teacher demonstration-writing

- Purpose of this paragraph is to establish the characters.
- Important to use dialogue to reflect the title.

verb indicating narrator's feelings of fear and uncertainty

verb suggesting importance

adverb suggesting Lady C is slightly threatening

verb implying narrator's fear is making her throat dry

single words to indicate sudden change in narrator's feelings and to add a dramatic effect

portraying characters through their action

detail to help create vivid picture in readers' minds

old-fashioned language to characterise Lady C.; contributes to sense of strangeness and confusion

I edged towards the portrait, aware that the eyes of the woman in it were fixed on me. Below the painting, a brass label announced 'Lady Caroline Collins, with spaniel'.

'Now girl, make haste and do as I say. I do not know what has become of my maid. Have you seen her?' Lady Caroline stared at me accusingly. A weak 'No' was all I could manage to squeeze out. What on earth was going on?

'How dare you speak to me like that?' 'No Your Ladyship' is what you say, and curtsy when you answer'. 'Curtsey! Me!' This seemed to snap me out of my trance.

'I'm not one of your servants,' I said rudely, 'and I don't do curtsies either.' I might just as well not have spoken.

'Now, we have but a short time, and there is much to do, so pay attention,' she continued, shifting her spaniel irritably to her other arm.

Resource Sheet 6 Poetry reading

Owl

Owl
Was darker
Than ebony.
Flew through the night,
Eyes like amber searchlights,
Rested on a post,
Feathers wind-ruffled.
Stood stump still,
Talons ready to seize
And squeeze.

Owl
Was death
That swamped the fields,
For it flew through the dark
That tightened its knot,
That bandaged the hills
In a blindfold of fear.

Owl flew – who – who – who –

Pie Corbett

© Pie Corbett, from *An odd kettle of fish*, Macmillan Pupils' Books.

Resource Sheet 7 Poetry reading

City Jungle

Rain splinters town.

Lizard cars cruise by;
their radiators grin.

Thin headlights stare –
shop doorways keep
their mouths shut.

At the roadside
hunched houses cough.

Newspapers shuffle by,
hands in their pockets.
The gutter gargles.

A motorbike snarls;
Dustbins flinch.

Streetlights bare
their yellow teeth.
The motorway's
cat-black tongue
lashes across
the glistening back
of the tarmac night.

Pie Corbett

© Pie Corbett, from *The Apple Raid*, Macmillan Pupils' Books.

Resource Sheet 8 Poetry reading

Extract from 2000 KS2 test for schools in Wales

These questions are about the poem *City Jungle*

26. How is the city described in this poem?

Choose the best group of words and put a ring around your choice.

as a jungle full
of friendly
creatures

as a silent
and scary
place

as a place full
of dangerous
animals

as a noisy
but inviting
place

26
1 mark

27. *Lizard cars cruise by;
their radiators grin.*

Find and copy two other examples where the poet describes something in the city as if it were an animal.

1. _____

2. _____

27
2 marks

28. *The gutter gargles.*

In this line, the poet has chosen two words that start with the same letter (alliteration).

Explain why you think the poet chose these words.

28
1 mark
Total

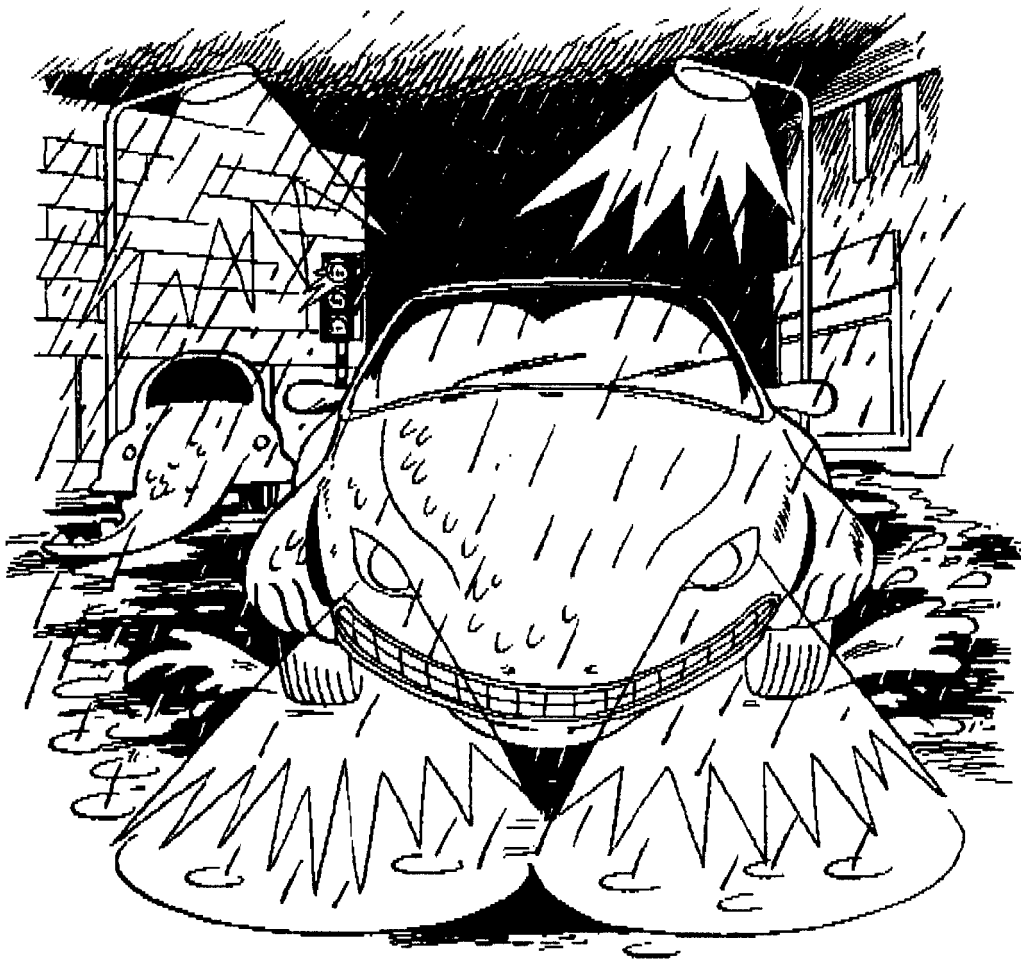
Please turn over

29. What does the poem make you think the city is like?

Explain your answer as fully as you can, referring to the poem.

Handwriting practice area with six horizontal lines inside a rounded rectangular border.

29
3 marks



Resource Sheet 9 Poetry mark scheme

SECTION 3 – *City Jungle*

26. Multiple-choice questions

Focus of question: overview of theme

1 mark

How is the city described in this poem?

Choose the best group of words and put a ring around your choice.

as a jungle full
of friendly
creatures

as a silent
and scary
place

as a place full of
dangerous
animals

as a noisy
but inviting
place

27. *Lizard cars cruise by; their radiators grin.*

Find and copy two other examples where the poet describes something in the city as if it were an animal.

Up to 2 marks

Focus of question: textual evidence

Award 1 mark, up to a maximum of 2, for quotation of any of the following examples:

- *thin headlights stare*
- *shop doorways keep their mouths shut*
- *hunched houses cough*
- *the gutter gargles*
- *a motorbike snarls*
- *dustbins flinch*
- *streetlights bare their yellow teeth*
- *the motorway's cat-black tongue lashes.*

Do not accept:

- *newspapers shuffle by, hands in their pockets.*

28. *The gutter gargles.*

In this line, the poet has chosen two words that start with the same letter (alliteration).

Explain why you think the poet chose these words.

1 mark

Focus of question: **style/authorial devices**

Award **1 mark** for answers that show a recognition that the sound of the repeated *g* in these words suggests a gargling sound; or answer that comment on the effectiveness of these two words in combination/suggest that the gargling sound makes the gutter seem like an animal.

For example:

- *because the two gs together sound like a gargling noise*
- *because it is a gutter that gargles like an animal*
- *because when it rains a gutter makes a gargling noise with water dripping down it*
- *when water goes past in a gutter it sounds like somebody is gargling.*

29. What does the poem make you think the city is like?
Explain your answer as fully as you can, referring to the poem.

Up to 3 marks

Focus of question: **personal response**

Award **1 mark** for answers that refer to the city in ways suggested by the poem (i.e. inhospitable), but are not supported by explicit reference to the poem.

For example:

- *it makes the city sound like it's crazy and scary and cold, and probably pretty horrifying*
- *a scary dark dangerous place; somewhere you have to be careful when entering*
- *the poem makes me feel that the city is a scary and spooky place. That all the objects in the city at night are against you.*

Award **2 marks** for answers that give opinions about the city that are supported by some textual reference, and make some connections between the jungle/animal images and the wild, lively impression this gives of the city.

For example:

- *as if the city is alive and the objects are real and they're breathing and they're coming to get us*
- *the poem makes you think that everything in the city is alive. The motorbikes, the dustbins, houses and motorways.*

Award **3 marks** for answers that give opinions about the city that are fully supported by textual reference, and make explicit connections between the jungle images and the wild impression this gives of the city.

For example:

- *I think the city is like a big jungle with the cars and street lights as predators ready to jump out in a frightening way. It makes you think that the city is full of wild living things to scare you, like snarling makes the motorbike seem like a wild beast.*

Resource Sheet 10 Non-fiction writing

Planning sheet – Tried and Tested

