

Detailed English Plan



Poetry unit featuring

'Cloud Busting' by Malorie Blackman

Edition 1




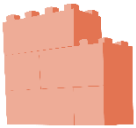






Core Text(s): *Cloud Busting* by Malorie Blackman

Preparation required: Ahead of the final outcome and subsequent performance in this unit, to support pupils in performing to an authentic audience, arrange for parents/carers to visit to hear their poetry. This could be through a class assembly or showcase or by arranging a poetry performance session within class. Required reading of the core text shown within teaching outline below – this could take place outside of writing lessons within read-aloud sessions or in separate timetabled reading lessons.

Step	National Curriculum Coverage	Teaching Outline
1	Note and develop initial ideas, drawing on reading and research where necessary.	Introduce text and discuss the structure of the text as a narrative explored through verse. Discuss how these two text types could be similar or different in style. Read text up to page 25 (end of chapter 3). Children complete a zone of relevance of vocabulary used to describe Davey. Children expand given vocabulary by adding their own. Children explore and share their choices. Consider how dialogue is used to help portray characters.
2	Note and develop initial ideas, drawing on reading and research where necessary. Perform compositions, using appropriate intonation, volume, and movement so that meaning is clear.	Continue reading up to page 46 exploring the range ways the narrator Sam, describes himself. Children to explore the change of tone/impression about the character before rehearsing and performing readers theatre performances of a chosen section of text.
3	Use figurative language such as similes and metaphors to create mood and atmosphere	Continue reading up to page 74 explore the range of figurative language used by Davey to describe both people and situations. Children experiment by generating their own ideas to describe their favourite meal as shown on page 68-69.
4	Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning. Use of comma to clarify meaning or avoid ambiguity	Continue reading up to page 98. The books explores powerful messages about tolerance, kindness and acceptance. Children explore ideas through their own free-verse poem, utilising the vocabulary and imagery explored so far in the text. Main teaching to consider the use of commas for clarity.
5	Propose changes to vocabulary Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.	Children to spend time proof-reading and editing their poems before performing to an audience. You could organise to perform the poems to another class as part of PSHCE or school values work. Conclude reading of text.
6	Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning	Children explore poetic devices explored with a poem in the style of 'Cloud Busting'.

		<p>Discussion on the morals and messages within the key text and about celebrating what makes us unique and wonderful (what Sam learned about Dave)</p> <p>Children complete a zone of relevance activity generating vocabulary/noun phrases which helps to describe themselves as unique and wonderful!</p>
7	<p>Note and develop initial ideas, drawing on reading and research where necessary.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases</p> <p>Use figurative language such as similes and metaphors to create mood and atmosphere</p>	<p>Plan their own 'Isn't life' free-verse poem generating vocabulary (expanded noun phrases) and considering use of metaphor/simile to consolidate learning from this year.</p>
8	<p>Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning.</p> <p>Integrate dialogue to convey character and advance the action</p>	<p>Pupils to write their free-verse own poem in the style of 'Isn't Life' from <i>Cloud Busting</i>. Children will draw together their learning throughout the unit and consider how to celebrate their life through poetry.</p> <p>Pupils to consider their word choice and use of figurative language to create a positive and uplifting message for their audience. Children could explore using dialogue within their poem to help convey character.</p>
9	<p>Propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning</p> <p>Assess the effectiveness of their own and others' writing</p>	<p>Pupils to edit their poetry considering whether they have effectively communicated their intended message to the audience.</p> <p>Model editing using modelled text. Pupils then work either independently/with a peer to edit their own work.</p>
10	<p>Proof-read for spelling and punctuation errors</p> <p>Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.</p>	<p>Pupils proof-read and edit their poem ahead of publishing and performing their poem to an audience of parents/carers. This could be through a class assembly or pre-arranged for the audience to visit the class.</p>

 Entertain 10 steps Poetry <i>Cloud Busting</i>	Genre features	Compositional choices according to writing purpose	Sentence level	Word level including punctuation	Grammatical terminology
	Poetry: Poems can be written as free verse , meaning that they will have lines of any length (from a single word to much longer) and do not have a rhyme scheme or specific rhythm.	<ul style="list-style-type: none"> Use of sound and other senses to develop clear picture for reader to develop mood of setting (show not tell) (Y3/4) Dialogue can show how a person speaks e.g. dialect, slang and tells the reader more about the character (show not tell) (Y3/4) and can advance the action as well as convey character Use figurative language such as simile, metaphor and personification to create mood and atmosphere 	Add detail to expanded noun phrases with adjectives before the noun or prepositional phrases before or after the noun – this allows the reader to visualise based on greater detail in the description (Y4)	Punctuating speech – comma to separate the dialogue and the speech tag; new paragraph for new speaker; inverted commas around what is being said – all makes it totally clear for the reader to follow along (Y4) Use of comma to clarify meaning or avoid ambiguity – commas can be placed to group words together based on their meaning & they break up the sentence for the reader to manage more easily	adjective, noun, noun phrase, comma (Y2) inverted commas, direct speech (Y3) cohesion, ambiguity

ENGLISH UNIT PLANNER	
Unit: Writing to Entertain: Poetry (free verse)	Term: Summer 2
Final written outcome: Free verse poem	Duration: 10 steps (approximately 2 weeks)
Audience: Parents and/ or important people from home	
Key Text Titles: <i>Cloud Busting</i> by Malorie Blackman	
Key: <div>  <p>This symbol is used to indicate an opportunity to add to your working wall.</p> </div> <div>  <p>This symbol is used where there is a grammar focus underpinning the writing model.</p> </div> <div>  <p>This symbol is used where there is an opportunity to address spelling within the context of the lesson.</p> </div> <div>  <p>This symbol is used to indicate an opportunity for children to proofread and edit their writing.</p> </div>	<div>  <p>Yellow boxes exemplify a potential written model to share with children.</p> </div> <div>  <p>Orange boxes exemplify a potential spoken scaffold to share with children.</p> </div> <div>  <p>Blue quote boxes offer suggested spoken prompts or questions that you could use.</p> </div>
<p align="center">Cross-curricular links</p> <p align="center">PSHCE links to tolerance, acceptance and celebrating differences. Integrate poetry performances into class assemblies</p>	

Step 1

Learning Objective: Note and develop initial ideas, drawing on reading and research where necessary.

Learning Outcome: Children explore vocabulary used to describe a character (up to end of chapter 3) through completing a zone of relevance.

Route to Learning Outcome	Suggestions for adaptations for learning:	Your notes for adaptation:
<p>You may wish to read chapters 1-2 ahead of this lesson (<i>along with the accompanying teaching & learning suggestions on this page of the plan</i>) and read chapter 3 during the writing lesson. The discussion prompts below can be used to support discussion within the reading lesson in readiness for the pupils to explore further.</p> <p>Introduce the new text for this unit: <i>Cloud Busting</i> by Malorie Blackman without revealing that the story is written in verse. Read the blurb to the children and ask for their initial thoughts and predictions.</p> <p>What are your initial thoughts about our new story? Any predictions about the characters mentioned in the blurb?</p> <p>Unpick the word 'eccentric' from the blurb and clarify if the children are new to this piece of vocabulary. Add this to a word wall which will be built on the class working wall* throughout this unit.</p> <p>eccentric (adjective): 1550s, from French <i>eccentrique</i> and directly from Medieval Latin <i>eccentricus</i> meaning: of persons, figurative sense of "odd, whimsical and irregular" whimsical (adjective): unusual and strange in a way that might be funny or annoying</p> <p>Read chapter 1: 'Mr Mackie said' to the children, still not revealing the structure/verse. When reading aloud, pay particular attention to the rhythm and intonation.</p> <p>What do you think of the opening chapter? What do you notice about the cohesion and structure of the story? Does it raise any questions?</p> <p>I notice that the text includes _____ [e.g. <i>quite short sentences</i>]. I notice that the author appears to _____ [e.g. <i>start sentences with conjunctions</i>]. I notice that the author regularly uses _____ [e.g. <i>a lot of repetition</i>].</p> <p>Read chapter 2: 'What's in a name' to the children under the visualiser so the children can now see how the text is structured in verse. Ask the following questions:</p> <p>What are your thoughts now you have seen how the book is structured? What type of text do you think this is?</p>	<p>Stretch and challenge: Children could be given a blank vocabulary grid to generate their own ideas. Precise suggestions could be added to the class word wall.</p> <p>Adult support: Support with discussion, prompting thoughts and guiding them with the oral scaffold to support articulation of ideas, if necessary.</p> <p>Scaffolds and resources: Some children may benefit from printed copies of the text to support tracking along.</p> <p>Resource 1: Zone of relevance</p> <p>Resource 9: Success criteria pyramid</p>	

Establish that although this is a story, the author, Malorie Blackman, is telling the story in verse – through poetry and she has used a range of poetic styles and subgenres through the storytelling.
Read chapter 3: 'Facing the truth with haikus' with the children, encouraging them to track along as they read:

What do you notice about how the author has written the verses in chapter 3?



I notice that the verses are written in haiku. I notice each line follows the syllable pattern for haikus:
..... syllables on line one syllables on line two and syllables on line 3.

Children will have looked at haikus in year 4 so this is a good opportunity to assess whether the children have remembered this poetry genre. Explain to the children that through the opening three chapters of *Cloud Busting*, we have been introduced to several characters through our narrator, Sam, but in today's lesson they are going to focus on Davey and how he is portrayed so far.

What are your initial thoughts about Davey?
How is he presented by the narrator of the narrative poem?



Direct the children to the use of dialogue within the poem and how this can help us, learn more about characters and advance the action. Show the following example from chapter 2:

"Fizzy feet!
I've got fizzy feet!"



What does this example of dialogue tell us about Davey?



I think Davey sounds..... because he calls pins and needles 'fizzy feet'. I know exactly what he means!
Davey is..... as his speech tells the reader.....



Main Activity: Explain to the children that they are going to complete a 'zone of relevance'* activity (see **Resource 1**) in pairs, to consider the vocabulary used to describe Davey up to this point. They will have some vocabulary given to them initially, (some taken from the text) before considering whether they wish to add some of their own ideas.

Once the children have had time to complete their zone of relevance, bring them back together and encourage them to share their thinking on the placement of the vocabulary.




Add some of the children's examples to **Resource 9** – success criteria* pyramid for reference throughout writing across the unit.



Step 2

Learning Objective: Note and develop initial ideas, drawing on reading and research where necessary. Perform compositions, using appropriate intonation, volume, and movement so that meaning is clear.

Learning Outcome: Children use readers' theatre* approach to rehearse and perform sections from the text which show the reader the character Sam

Route to Learning Outcome	Suggestions for adaptations for learning:	Your notes for adaptation:
<p>Outside of this lesson within a read aloud session/reading lessons, continue reading <i>Cloud Busting</i> up to the end of chapter 8 (page 46) under a visualiser, encouraging children to track along as you read. You may wish to pause at the end of chapter 5 (limericks) and chapter 6 (shape poem) and discuss the different styles of poems used. As the children will be completing their own free verse at the end of this unit, there is no need to linger on this but could be a beneficial point for discussion.</p> <p>What have we now learned about our narrator, Sam? Have any of your initial thoughts changed now we have progressed further throughout the story?</p> <p>Take children's thoughts and ideas and consider how the mood of the narrative poem has changed.</p> <div>  <p>At the start of the text, I thought..... Now I am wondering..... Sam is and I am surprised that.....</p> </div> <div> <p>Use speech scaffold to support children in discussing their thoughts and how their initial judgements about Sam, our narrator may have changed.</p> <p>Display the opening verse from chapter 4 on the IWB/visualiser where Sam is describing the school bully...himself.</p> </div> <div>  <p>The class bully was A mean, mad moron An insane idiot A dopey dweeb A prize-poop head a narrow-minded no-hoper A hurtful, horrible person And everyone knew it.</p> </div> <div>  <p>What do you notice about how Sam describes himself? What do these phrases tell us about Sam's character? Do you spot any specific techniques that the author has used here?</p> </div> <p>Elicit that the author, Malorie Blackman has used alliteration in this verse to describe Sam.</p>	<p>Stretch and challenge: Children could add in freeze frames* throughout their performance to reflect on the inner thoughts of the character.</p> <p>Adult support: Some children may benefit from pre-reads of the text and to clarify any key vocabulary in preparation for the lesson.</p> <p>A range of suggested extracts are including below, varying in length to support.</p> <p>Scaffolds and resources: Selected extracts from <i>Cloud Busting</i> for children to rehearse and perform:</p> <p>Pg 8-11 from 'Sir, can I write about Davey?'</p>	



Why do you think the author chose to use alliteration in this verse when the other character description verses in this chapter do not?

Explore that the alliterative style here helps create emphasis and lyrical flow for the reader. This verse is key to the narrative plot of the story as we are gaining more insights into Sam's character.

Main Activity: Explain to children that today they will be choosing sections of the text explored so far to complete readers' theatre* performances in small groups. Explain that through their use of voice, tone and expression they need to show their empathy/understanding of Sam's character. Suggested sections can be found in the scaffolds and resources column of the plan.

Give groups some time to allocate parts for reading of the text. They may choose to read a section each or alternate lines, whichever they think will create their best performance.

Children should then be given time in their groups to practise their performance of the poem through re-reads. Circulate groups and give feedback based on their rehearsal and how well they are using intonation*, phrased reading* and expression to show meaning.

Children to present their performances to the class. Consider ordering the performance aligning with the chronology of the text to allow pupils to observe and comment on the changes/observations of Sam.

Take reflections of the text from the children based on their performance.



We have noticed that.....
 The mood of the poem seems to be
 The words or phrases that interest me the most are..... because.
 When I read this poem, I saw the image of in my mind because

Add words or phrases to the success criteria pyramid on the working wall.



Pg 19-20

Pg 29-30

Pg 33

Pg 37

Pg 45

Resource 9: Success criteria pyramid

Step 3

Learning Objective: Use figurative language such as similes and metaphors to create mood and atmosphere

Learning Outcome: Children experiment by generating their own simile and metaphor to describe their favourite meal as shown on page 68-69.

Route to Learning Outcome:

Suggestions for adaptations for learning:

Your notes for adaptation:

Continue reading *Cloud Busting* up to the end of chapter 11 (page 75). As before, this reading and initial discussion within this step could take place prior to the writing lesson. Collect children's thoughts about the emotional journey that Sam is experiencing.

What dilemma is Sam now experiencing?
What is he learning about himself?

Gather thoughts from the children about how Sam is now torn between his new-found friendship with Davey and his previous 'friendship' with Alex. Explain to the children that this part of our narrative poem is pivotal in seeing how Sam will navigate his way through his friendships.

Explain that in this step, the children will be having a go at writing their own short poem, using some of the devices we see in *Cloud Busting*.

What do you predict at this stage may happen next in our story? What might Sam do?
How might your predictions have changed from the start of the unit?

I wonder if Sam might.....
I think Sam and Davey will.....
I notice that Alex.....

What can you recall about figurative language from previous writing units?

I remember that similes are.....
Whereas metaphors are.....
Personification.....
Figurative language helps the reader

Stretch and challenge:

Guided group with adult to explore the use of personification within *Cloud Busting* to add into their own poems. Model poem includes an example to discuss.

Adult support:

Some children may benefit from pre-reads of the text and to clarify any key vocabulary in preparation for the lesson.

Support pupils with generating simile/metaphor examples from their oral descriptions.

Scaffolds and resources:

Resource 2: Figurative language support.

Resource 3: Poem model

Remind the children that simile compares one thing to another using 'like' or 'as' whereas a metaphor says something *is* something else, even though it's not literally true. Personification gives non-human things, human characteristics. These devices are useful 'writerly tricks' to help create the intended mood & images for the reader.

Show the following examples from the text to help explain to the children the difference between simile and metaphor. **Resource 2** provides a support mat if needed which could be displayed on the working wall.

Drops shining like pearls. Davey is a shadow... The wind blows you with ease
And strut like a peacock... Stars are holes.... Rainbows danced in and out



Explain that throughout *Cloud Busting*, Malorie Blackman uses figurative language to help create imagery for the reader – a great poetic device.

If we take the simile example; “drops shining like pearls”.
What does this make you, as the reader, see and feel? How does this describe the rain?
What picture is Davey trying to paint?



I think Davey is trying to describe the rain as.....
When I imagine pearls, I think of..... and
‘Shining like pearls’ suggests the rain is.....

Explain to the children that they are going to write their own short poem about their favourite meal with figurative language to describe how it tastes and using the poem on page 68-69 for inspiration. Give pupils some time in talk partners* to share their favourite meal and describe what they enjoy about it. Share **Resource 3** poem model and read to the children using expert intonation and expression.

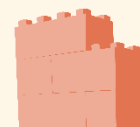
Can you guess my favourite meal from how it has been described?
Answer: Curry and rice



Give children some time plan their poem. **Resource 4** provides a template which may support pupils in gathering their ideas.

Main Activity: Children to spend the remaining time writing their own figurative language poem, using simile and metaphor to describe their favourite meal.

Once pupils have completed the writing, allow children time to underline/highlight where they have used figurative language as an assessment opportunity. Pupils to share their poems aloud with a partner and ask their partner to guess their favourite meal from the description.



Take examples from pupils’ poems to add to the success criteria on the working wall.

Resource 4: Poetry idea gathering

Step 4

Learning Objective: Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning.

Use of comma to clarify meaning or avoid ambiguity

Learning Outcome: Children explore ideas through their own free-verse poem, utilising the vocabulary and imagery explored so far in the text.

Route to Learning Outcome	Suggestions for adaptations for learning:	Your notes for adaptation:
<p>Continue reading <i>Cloud Busting</i> aloud to the children, under the visualiser up to page 98 (end of chapter 15). The reading and initial discussion here could take place in a read aloud/reading lesson.</p> <p>What are your thoughts after hearing this section? What do you think might happen next?</p> <p>Draw pupils' attention to the verses in chapter 15 'Too hot':</p> <p>Why has the author repeated the phrase 'too hot'? What feeling and emotion is the author trying to create here? Is Sam literally <i>too hot</i>?</p> <p>I think Sam is feeling..... When I have felt I have also felt hot The repetition helps to emphasise.....</p> <p>Discuss with the children the themes which are appearing as we have read the story so far.</p> <p>What themes and values are threaded through our <i>Cloud Busting</i> text so far?</p> <p>Gather ideas and display on the working wall. Elicit that the values of friendship, kindness, belonging, tolerance, and acceptance, amongst others, are woven through Sam's narrative. Explain that in this step, the children will be completing their own free verse poem centred around one of these values. [<i>This could link to current learning in PSHCE, if appropriate</i>].</p> <p>Organise the children into small groups/pairs and explain that they will be planning the ideas for their values poems together before writing their free verse independently. Remind them that free-verse poems can take the form of their choosing and do not need to rhyme.</p>	<p>Stretch and challenge: Consider use of vocabulary to create empathy from their audience.</p> <p>Adult support: Some children may benefit from pre-reads of the text and to clarify any key vocabulary in preparation for the lesson. Some pupils may benefit from writing fewer stanzas but concentrate on figurative devices.</p> <p>Scaffolds and resources: Supplementary poetry texts on the values explored could be supplied to the children as additional models.</p> <p>Resource 5: Model poem</p>	

Share **Resource 5** value poem with children to support planning and writing. Spend some time identifying the features which they have explored previously. Draw children’s attention to the use of commas for clarity within the model.

Kindness looks like gold, smiles and sunbeams.

How would the meaning of this line differ without the presence of the comma?

The comma is needed to help the reader understand that the nouns ‘gold’ and ‘smiles’ are separate items. Without it, the reader could misinterpret ‘gold’ as an adjective describing the smiles as ‘gold smiles’.

Explain to the children that they will be performing their poems during the next step of learning and so need to consider how they want their audience to feel when hearing their own poem.

Ask children, in their groups to complete purpose, audience and effect grids - **Resource 6**. Share the example below to support.

My writing purpose	My audience	How I might want my reader to feel when they read my writing:
To explore the value of within a free verse poem	Parents / important people from home during our class assembly	

Main Activity: In their groups, pupils should use **Resource 7** to plan their ideas for their poem. The planning process does not need to take long but needs to ensure pupils have sufficient ideas for their free-verse poem. Encourage them to plan ideas for figurative language and precise vocabulary in readiness for writing.

Pupils work independently to create their own free-verse poem about their chosen value/theme. Encourage pupils to use ideas explored so far (figurative language, precise adjectives/verbs) and the resources available on the working wall. Encourage use of a comma to avoid ambiguity for the reader.

When pupils have finished writing their poems, allow them time back with their planning groups to compare their outcomes.

How are your poems similar/different though written from the same plan?

Take some of the children’s examples of figurative language and add to the success criteria pyramid on the working wall.

Resource 6: Purpose, audience, effect grids

Resource 7: Poetry plan

Resource 9: Success criteria pyramid

Step 5

Learning Objective: Propose changes to vocabulary. Perform their own compositions, using appropriate intonation, volume, and movement so that the meaning is clear.

Learning Outcome: Pupils edit and proof-read their poems collaboratively before performing for a chosen audience.

Route to Learning Outcome	Suggestions for adaptations for learning:	Your notes for adaptation:
<p>In today's step of learning, children will have the opportunity to edit their poems from the previous step in readiness for a poetry performance.</p> <p>Model using one of the focus areas from ARMS editing prompts in Resource 12. In the example below, teaching considers use of precise vocabulary by taking the opening stanza from the model poem in Resource 5:</p> <div data-bbox="47 587 1525 911"> <p>Kindness sounds like hello and goodbye. It sounds like giggles and [1] snorts chortles Like chatting and singing. Kindness is [2] priceless free.</p> <div data-bbox="78 778 183 911"> </div> <div data-bbox="607 614 741 869"> </div> <div data-bbox="757 614 1473 879"> <p>[1] <i>I think I want to change the word 'snorts' as this doesn't quite capture the mood of happiness and joy that I am trying to create. I wonder if 'chortles' would work better...</i></p> <p>[2] <i>By using the word 'priceless', the audience could infer that I am saying kindness is rare like an antique. I think I will keep it simple and use the word 'free' – this has more clarity and impact for the reader.</i></p> </div> </div> <p>Main Activity (1): Pupils work with their planning groups to collaboratively improve their poems. It may be that their peer suggests an improvement but remind the children that the author has the overriding decision on whether to change their work. Encourage pupils to consider the structure of their poem and whether it reads as a cohesive piece.</p> <div data-bbox="286 1034 1491 1145"> <p>Have you considered the rhythm and pattern of your poem by reading it aloud so that it reads like a whole, united piece?</p> </div> <p>When the pupils are happy with their final poems, give them time to orally rehearse* the performance of their poem. Pose the following question and ask children to reflect on their delivery before the performances:</p> <div data-bbox="78 1262 1473 1342"> <p>How could you use your expression, voice and intonation to deliver the intended effect on the audience?</p> </div>	<p>Stretch and challenge: Work with an adult/ a peer to consider the precision of language used. Have they used a range of effective examples?</p> <p>Adult support: Use conferencing to support identified pupils with editing and improving spellings (this could be linked to pupils' personal spelling targets).</p> <p>Scaffolds and resources: Resource 12: CUPS and ARMS proof-reading and editing poster</p> <p>Resource 5: Model poem</p> <p>Resource 2: Figurative language support mat (<i>use to support editing decisions</i>)</p>	




Main Activity (2): Pupils perform their poems to an arranged audience; this could be within their own class, or they could share their poems to another class/audience linked to PSHCE and/or school values (class assemblies/showcases could be a good opportunity for this).

Conclude the reading of *Cloud Busting* after this step during class reading aloud/reading for pleasure time (this could happen within this lesson or at another convenient part of the day).

Step 6

Learning Objective: Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning

Learning Outcome: Children complete a zone of relevance activity generating vocabulary/noun phrases which helps to describe themselves as unique and wonderful!

Route to Learning Outcome	Suggestions for adaptations for learning:	Your notes for adaptation:
<p>Now the children have completed the reading of <i>Cloud Busting</i>, spend some time reflecting on what they have learned from the text. This reflection and discussion could take place in a reading lesson. Consider the following throughout discussion:</p> <div data-bbox="67 494 1478 638"> <p>What have we learned about Sam and Davey throughout the story? How might your opinions of Sam and Davey changed as we read the text? Can you relate to how Sam and/or Davey might have been feeling at points throughout the story?</p> </div> <div data-bbox="44 638 1478 782">  <p>I have learned that..... I used to think that Sam was..... but now I think..... because..... I can empathise with Sam/Davey because.....</p> </div> <p>Explain to the children that although this story doesn't have the positive ending that Sam described and had hoped for in chapter 22, Sam has learned some valuable lessons about himself and how he wants to live his life from what he learned from Davey.</p> <div data-bbox="44 893 1478 1037"> <p>What would the moral of this tale be? What does Sam's story teach us?</p>  <p>I think the moral of the story would be... because... We should all consider..... as..... Sam's story teaches us.....</p> </div> <p>Draw out pupils' responses, consolidating the work in the previous step about values and themes. Share with pupils the following review about <i>Cloud Busting</i> [this will form a useful precursor to the next unit: Writing to Discuss (Reviews)]:</p> <div data-bbox="44 1149 1478 1388"> <p>Cloud Busting by Malorie Blackman is an inspiring story which explores unlikely friendships between two vastly different characters. The book delves into themes of friendship, tolerance, individuality and the impact of bullying. Some would argue that the story is both heartwarming and heartbreaking. Cloud Busting is a lyrical and beautifully written tale that will allow readers of all ages time to reflect, considering the importance of empathy and the value of authentic relationships built on mutual respect.</p>  </div>	<p>Stretch and challenge: Focus on precise vocabulary to describe.</p> <p>Adult support: It may be beneficial for the adults in the class to complete their own zone of relevance in advance of the lesson/ alongside the children as a model on how to celebrate being themselves – some pupils lacking in self-confidence may need this model to support.</p> <p>Scaffolds and resources:</p> <p>Resource 8: Zones of relevance (<i>enlarged onto A3 for each child</i>)</p> <p>Thesauri to support finding alternative adjectives</p>	

Emphasise that *Cloud Busting* teaches us to truly celebrate ourselves in our own unique way and to celebrate our differences.

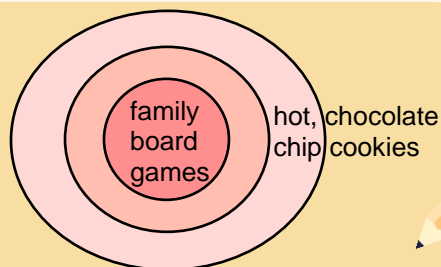
Main Activity: In preparation for the final written outcome for this unit, where the pupils will write their own free verse poems in the style of 'Isn't life' from chapter 26 of *Cloud Busting*, explain that today they will be creating their own zone of relevance all about themselves. They can consider words which describe them, things they love – anything which would begin to create the image of 'Isn't life wonderful' being themselves.

With a talk partner, ask the children to share what they find great about life. Ask them to focus on the little things. For example:



I really enjoy it when..... [e.g. *the sun comes out after it's been raining*].
My favourite time of the week is..... because.....
I love.... [e.g. *the crunch of snow when you first step outside*].
One of my favourite things to do is.....

Model completing the zone of relevance using either examples from the text as Davey/Sam or, should you wish, with details about yourself. Within the centre of the zone of relevance, plot things that are most joyful:



*I have plotted playing board games with family in the centre of my zone of relevance as that is one my favourite things to do.
I have then placed eating warm cookies on the outside as that is a little moment of joy for me too!*




Resource 8 includes a blank zone of relevance for the pupils to complete with picture prompts to help the children generate ideas. You may wish to print this onto A3 to allow pupils more space to write.

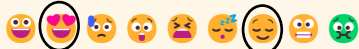

At the end of the step, allow pupils to share their work through a pavement show* to allow all pupils the opportunity to celebrate being them!

Step 7

Learning Objective: Note and develop initial ideas, drawing on reading and research where necessary.

Learning Outcome: Children to plan their own 'Isn't life wonderful' poem

Route to Learning Outcome	Suggestions for adaptations for learning:	Your notes for adaptation:
<p>In today's lesson, pupils will be planning their own poem in the style of 'Isn't life wonderful' from chapter 26 (page 160) of <i>Cloud Busting</i>. Re-read this poem with the children, modelling expert intonation* and phrasing to capture the positive and uplifting message it delivers. It may be beneficial to spend some time allowing the pupils to complete repeated readings of this poem in pairs/small groups in a readers' theatre* activity to support the pupils in fully immersing themselves into the style of poem which they will be writing. They will also be writing a poem for a performance, so this will help support them in considering how they wish to deliver their poem.</p> <div data-bbox="56 590 1512 694">  <p>Considering the poem from the text, how do you want your audience to feel when they hear your poem performed?</p> </div> <div data-bbox="56 694 1512 837">  <p>I want the audience to feel and when they hear my poem. I felt when I listened to and performed the poem from the book. I want the audience to reflect on how their life could be wonderful too.</p> </div> <p>Work with pupils to add in any additional features to the success criteria pyramid (see Resource 9). Remind them to consider their audience and intended effect – we want our audience to feel uplifted and positive when they hear the poems performed.</p> <p>Pre-Activity: Ask children to initially work with a talk partner to share their ideas for their poem and how they are going to use their zone of relevance from the previous step to support their ideas. The following speaking frame may support this discussion:</p> <div data-bbox="56 1077 1512 1220">  <p>I love the idea of including in your poem. I wonder if you could also mention I think you are so you should include that</p> </div> <p>Using Resource 6, model completing a purpose, audience and effect grid for their 'Isn't life wonderful' poem:</p>	<p>Stretch and challenge: Focus on a range of figurative language through their poetry plan – can they add personification and alliteration as well as simile and metaphor?</p> <p>Adult support: Some children may benefit from using simile and metaphor grid in Resource 2 to support generation of ideas.</p> <p>Scaffolds and resources:</p> <p>Resource 6: Purpose, audience, effect grids</p> <p>Resource 9: Success criteria pyramid</p> <p>Resource 10: Poetry plan</p> <p>Zone of relevance from previous step of learning</p>	

My writing purpose	My audience	How I might want my reader to feel when they read my writing:
To entertain my audience and encourage them to reflect on how wonderful life is!	My peers, parents and the wider school community	 

Once you have modelled an example for the children, ask children to complete their own version.

Main Activity: Children to complete a plan for their own 'Isn't life wonderful' poem. **Resource 10** includes a suggested template for the planning but encourage children to plan in a manner which best suits them.

At relevant intervals throughout the planning process, use pit-stops to encourage children to look their plans and consider their vocabulary choices. Use snips/extracts from *Cloud Busting* and working wall resources to support pupils in ensuring their word choice is precise and will elicit the desired response from the audience.

Have you used precise vocabulary (adjectives/adverbs/verbs) to support the audience in feeling positive and uplifted?

Do your phrases help the reader visualise the feelings or emotions of what you are describing?

Have you included personal touches which celebrate you?!



Resources on working wall.

Copies of poem from *Cloud Busting* for pupils to refer to throughout planning.

Step 8

Learning Objective: Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning. Integrate dialogue to convey character and advance the action

Learning Outcome: Children to write their own 'Isn't life wonderful...' free verse poem

Route to Learning Outcome	Suggestions for adaptations for learning:	Your notes for adaptation:
<p>Recap the learning over the previous steps and discuss with pupils that in today's step, they will be putting all their learning into practise in their own free-verse poem celebrating their unique selves and how they see wonder in everyday life – just like Sam and Davey.</p> <p>Free verse poems don't need to fit any set structure, rhyme or rhythm.</p> <p>Check whether the children have the common misconception that poetry needs to rhyme. Explain that you want their poem to communicate their intended message, so they do not need to worry about rhyming.</p> <p>Using Resource 11 to support, model writing the final outcome with the children so they can understand the writing process. Use metacognitive talk (as detailed below) to explain to children the language choices you are making as you go along.</p> <p>[1] Isn't life a deliciously warm chocolate-chip cookie, fresh from the oven?</p> <p>[2] Isn't life the crackle and crunch of fresh snow when you take that first step outside on a winter's morning?</p> <p>[1] <i>I am going to mimic the style of the poem from 'Cloud Busting' and start with an expanded noun phrase describing the cookie. 'Delicious' is an emotive word which uses senses to help the reader imagine eating the cookie. The -cious endings are in our spelling learning so it's great that I can apply that here.</i></p> <p>[2] <i>I need to remember the apostrophes for contraction here as I create my next image by considering the sense of hearing – I could use some alliterative verbs 'crackle' and 'crunch' to help describe the sounds.</i></p> <p>Ask children if they notice the use of dialogue within the poem. Using their prior knowledge, ask them to consider the impact of using the dialogue.</p> <p>What is the purpose of using dialogue within this free form poem? What does it tell us about the poet?</p>	<p>Stretch and challenge: Pupils focus on the language choices to create an emotional reaction from the audience. Teacher to work with group to support pupils in using language from their own independent reading.</p> <p>Adult support: Circulate the room during the independent write, identifying pupils in need of support. Have copies of the poem from Cloud Busting for pupils to inspire ideas if needed.</p> <p>Scaffolds and resources:</p> <p>Resource 11: Model poem</p> <p>Resource 10: Poetry plans</p>	



The dialogue in the poem tells us.....

It is useful because.....

Remind children that, within *Cloud Busting*, dialogue is used on occasions to help advance the action or tell us something about the characters. Draw pupils' attention to the example from within the model in **Resource 11**:

"Knock, knock," I said.
"Who's there?" They cringed!



We have learned in narrative writing that dialogue can help us to show character or advance action. In the poem, the example helps to exemplify the previous line of telling 'corny' jokes. The use of the verb 'cringed' shows the response of the person being told the joke – it shows that it is a bad joke!

Main Activity: Children to write their own 'Isn't life wonderful' free verse poems.

Ensure success criteria is displayed for children to access during writing as well as the resources used for planning. Encourage children to read aloud as they write to ensure they have considered how the lines would sound when being performed.



Use pit-stops to allow pupils to highlight/underline where they have included success criteria and discuss why they have done so with a partner, based on the intended effect on the reader. Where they may have missed a feature, encourage pupils to add in as they write.

Word bank including relevant statutory spellings

Working wall resources from the unit so far

Step 9

Learning Objective: Propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning.

Assess the effectiveness of their own and others' writing

Learning Outcome: Children edit their poems written in the previous step considering audience and intended effect.

Route to Learning Outcome	Suggestions for adaptations for learning:	Your notes for adaptation:
<p>In today's step of learning, children will have the opportunity to edit their poems from the previous step in readiness for a poetry performance at the end of the unit.</p> <p>Give children time to re-read their poems from the previous step. Encourage children to read their poems aloud with expression and intonation* to consider, ahead of proof-reading, whether they have captured their intended purpose and effect.</p> <p>Choose one of the focus areas for editing using Resource 12 – ARMS and CUPS to model with the children. Example below details 'S' – substituting from the opening verse from the model poem in Resource 11:</p> <div data-bbox="47 722 1462 874" style="background-color: #fff9c4; padding: 10px; border-radius: 10px;"> <p>[1] Isn't life cracking bad jokes, making others' eyes crease in the corners as they wince squirm and chuckle?</p> <p>[2] Isn't life the whoosh surge of adrenalin when you hear your name...</p> </div> <div data-bbox="47 882 1462 1161" style="background-color: #e1f5fe; padding: 10px; border-radius: 10px;"> <p>[1] <i>When I read this line of my poem, I wonder if the 'wince' suggests a physical pain which doesn't quite fit what I am trying to say. What word could I use instead? I wonder if 'squirm' would fit better here?</i></p> <p>[2] <i>I also notice that on this line, I have used the word 'whoosh' to create the sense of the adrenalin through your body, but I wonder if 'surge' might show the reader the sudden impact of this feeling. I think this helps create show-not-tell for the emotion, just like a wave is an ocean swell ready to crash onto the coast.</i></p> </div> <p>Main Activity: Children their poem to consider effective word choice. They could work with a partner to support. It may be that their peer suggests an improvement but remind the children that the author has the overriding decision on whether to change their writing.</p>	<p>Stretch and challenge: Work with an adult/ a peer to consider the range of figurative language used. Have they used a range of effective examples?</p> <p>Adult support: Use conferencing to support identified pupils with editing and improving word choices (this could be linked to pupils' personal spelling targets).</p> <p>Scaffolds and resources:</p> <p>Resource 12: CUPs and ARMs scaffold.</p> <p>Resource 11: model poem (and Resource 11a annotated version for teacher reference)</p>	

Encourage children to orally rehearse edits as they go along to ensure the rhythm and flow for the reader remains. Encourage pupils to consider the structure of their poem and whether it reads as a cohesive piece.



Does your poem read with cohesion, like Sam's great poem in *Cloud Busting*?

The following speaking frame could be used to support discussion between pairs:



I wonder if the word..... could be more effective here because.....

I notice that your intended effect was..... I think the line..... creates this feeling because.....

I think the line..... could be moved..... as.....

A large, empty rectangular box with a thin red border, intended for students to write or draw their responses.

Step 10**Learning Objective:** Proof-read for spelling and punctuation errors

Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.

Learning Outcome: Pupils practise and perform their poems to an audience of parents/carers.

Route to Learning Outcome	Suggestions for adaptations for learning:	Your notes for adaptation:
<p>Ahead of practising in readiness for their poetry performance, children should spend some time proof-reading their poem for spelling and/or punctuation errors.</p> <p>Using Resource 12: ARMS and CUPS poster, model one of the areas of 'CUPS' with the children, based on your assessment for learning having read the children's poems.</p> <p>Isn't life a marvellous marching band, parading through the streets whilst you dance to the rhythm of a base drum?</p> <p><i>I notice that in this line of the poem, I have used two words from our statutory spelling list so let's make sure they are spelled correctly.</i></p> <p><u>Marvellous</u> – I know the spelling comes from the root word – marvel and to change this into an adjective, I need to double the consonant 'l' after the short 'e' sound and then add the suffix -ous.</p> <p><u>Rhythm</u> – Using etymology, I know that 'rhythm' comes from the Latin and Greek 'rhythmus', meaning movement in time. I recall the spelling pattern -rhy- from the word 'rhyme'.</p> <p>Main Activity (1): Children to proof-read their poems for spelling and/or punctuation errors. Resource 12: ARMS and CUPS could be used here with a reminder that, as they are writing a poem, they may not always have full used sentences, but they need to have complete ideas.</p> <p>When the pupils are happy with their final poems, give them time to orally rehearse the reading of their poem to a partner. Pose the following question and ask children to reflect on their delivery before the performances:</p> <p>How could you use your expression, movements and intonation to deliver the intended effect to the audience?</p> <p>Children will need time to rehearse their poems to ensure they are confident in delivery their intended message.</p>	<p>Stretch and challenge: Use of voice and expression, pausing and volume to communicate intended message.</p> <p>Adult support: Support pupils in repeated readings ahead of performance.</p> <p>Scaffolds and resources:</p> <p>Resource 12: ARMS and CUPS poster</p> <p>Spelling lists and/or word mats</p> <p>Electronic spellcheckers</p> <p>Recording devices for pupils to hear back their rehearsals could support identifying next steps.</p>	

Main Activity (2): Organise children into pairs and give allow them to rehearse their poems to one another, offering feedback on their performances.



Have you successfully honed your performance so the audience will feel positive and uplifted?
Have you showcased yourself in your poem? Have you celebrated what is wonderful for you?



I really enjoyed the way you said..... in a..... voice.

I wonder if you could really emphasise by saying it in a..... voice.

I feel.....after listening to your poem; thank you.

Encourage repeated readings to secure the cohesion and rhythm of their poem.

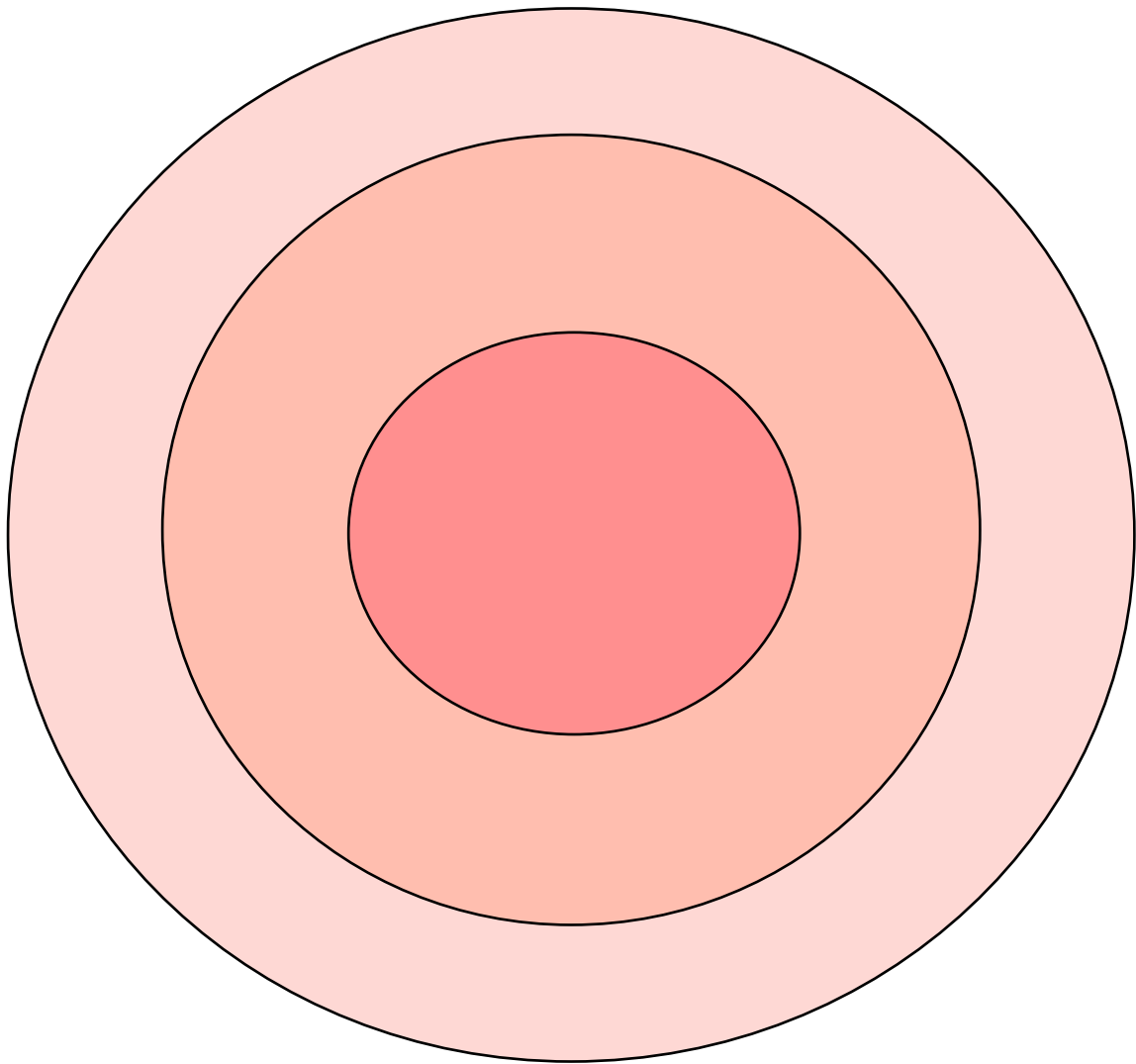
At some point after this unit, ensure that there is an opportunity for children to showcase their poetry performances to their audience.

End of unit

Glossary

Intonation	Intonation describes how the voice rises and falls in speech. These changes can signify certain sentence types e.g. a question, where the voice rises at the end. Correct intonation can aid understanding of spoken and written language.
Modelled writing	The teacher models the writing skills and techniques being taught to the children. Teacher models the thought processes of a writer articulating their choices and reasons linking this to intended effects on the reader. The teacher writes in front of the children, voicing their authorial choices, thus making the invisible thought processes of a writer visible to the children.
Oral rehearsal	When something is 'orally rehearsed' the children are asked to practise saying what they are going to write before writing it. It can be helpful to say to children that they need to 'talk like writers' as the sentences they are practising will be distinct from just 'talking about' a subject. Spoken language frames can be used to support language patterns that are new to the children.
Pavement show	A pavement show is where the children display their work in a large space, allowing room between the pieces for their peers to walk and see what each child/group has produced. This can be followed by feedback from groups or individuals.
Phrased reading/writing	This is when the adult models how to read or write in short phrases e.g. 'This is / a black cat'. This helps with retention of meaning, aids fluency and builds automatic recognition of words.
Pit-stops	Pit-stops are opportunities within the lesson for the teacher to stop the class and check understanding of groups/individuals. This can provide an opportunity to evaluate the learning so far and decide the direction of the rest of the lesson e.g. can the lesson continue as planned, or do the children require further guidance in a certain aspect of their learning? It can also be used to stop and address a misconception noted from AFL or to share children's work which illustrates the learning clearly for others.
Readers' Theatre	This is a style of theatre in which the actors do not memorise their lines but can read from the playscript or text. Actors use only vocal expression to help the audience understand the story rather than visual storytelling such as sets, costumes and movement. It is a useful drama technique for lessons where a polished performance is not the objective, but rather the opportunity for the children to develop their fluency and expression.
Success Criteria	Features of writing that children know or have been taught within this unit, which show how all writing choices link to the intended effect on the reader, with audience and purpose at the core.
Talk Partners	This is a strategy where children turn and talk to a neighbour or regular talk partner about an idea or question. It means that the children can have time to think things through and really consider a response with a peer, which ensures they remain actively engaged and builds confidence. Some teachers find it helpful to create a list of pairs of children so that the transition to a talk partner task is smooth, not friendship-group related and can be differentiated by the teacher (e.g. mixed-attainment pairs).
Working wall	A working wall is interactive as it contains information to assist learning that can be moved, adapted, and enhanced as the learning progresses. The working wall might contain word/phrase/sentence banks; visual stimulus; writing tool kits etc.
Zone of Relevance	The children work in pairs or groups to decide where words/phrases (which are usually supplied by the teacher) should be positioned on a target board according to their relevance to the task e.g. words that are absolutely suited to describing the object/character are placed in the centre circle (the target); words that are relevant but not as closely suited, are placed in the second circle and so on. Words that children believe have no relevance to the task, are placed outside the target board. The children then compare and discuss their choices.

See appendix of resources for this unit below:



powerful	friendly	coward
uncertain	unique	passive
anxious	quiet	peculiar
scruffy	unpopular	odd

simile	metaphor	personification
Explicitly compares things by using <u>'like'</u> or <u>'as'</u>	Directly compares things by stating that one thing <u>is</u> another	Gives non-human things, human characteristics
strut like a peacock rain dropped like pearls tastes like star beams cried like a baby burst like a balloon	He was a volcano of rage. Stars are holes in the floor of heaven. He was a butterfly. The Earth is a football. Stars are spectators.	Flowers danced on the lawn. The breeze blows you with ease. Sun beams kissed my cheek. The sun was playing hide and seek with the clouds.
Figurative language helps the reader to imagine and feel the mood or picture created in the poem. It helps them to make connections to things that may be familiar to them.		

My favourite meal

When the first bite hits my tongue, my tastebuds
explode like fireworks.

The sauce is lava from an erupted volcano, bubbling
and searingly hot.

The pearl soldiers in my mouth bite down on tender
chunks hidden within.

I swallow.

The magma runs down my throat and hits the chasm
below as tiny diamonds of sweat appear on my
forehead.

Small, white pillowy grains scatter and dance onto my
plate as they tumble like gymnasts from the fork.

The ogre in my tummy grumbles for another morsel of
magic...

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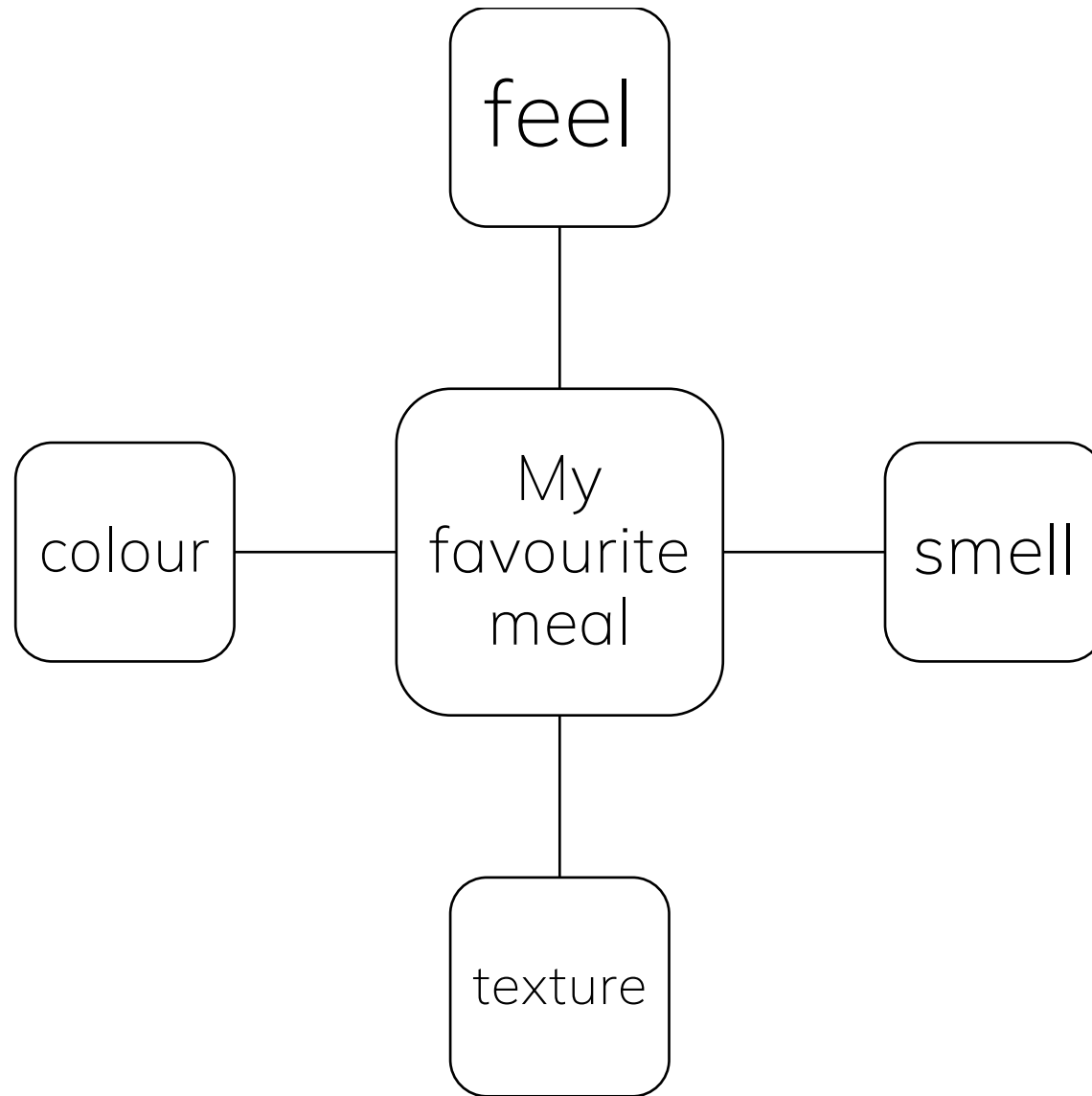
I swallow.

The magma runs down my throat and hits the chasm below as tiny diamonds of sweat appear on my forehead.

Small, white pillowy grains scatter and dance onto my plate as they tumble like gymnasts from the fork.

The ogre in my stomach grumbles for another morsel of magic...

Personification to make non-human things appear human-like.	Metaphor or simile to create mood and imagery
Use of senses creating 'show not tell' to allow the reader to visualise	Noun phrases to add detail for the reader
Spellings from the year 5/6 programme of study or statutory word list.	



Adverbs and adjectives

Kindness

Kindness sounds like hello and goodbye.
It sounds like giggles and snorts.
Like chatting and singing.
Kindness is priceless.

Kindness looks like holding open a door.
Kindness looks like gold, smiles and sunbeams.
Kindness looks like sunshine on a winter's day.
Kindness is infectious.

Kindness feels like the warmth of a cuddle.
Kindness feels like the first bite of a bar of chocolate.
Kindness feels like opening presents on Christmas Day.
Kindness is empowering.

Kindness can be the easiest thing to forget.
Kindness can be the hardest thing to win back.
Kindness can be swallowed up.
But kindness is everything.

Kindness



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 It sounds like giggles and snorts.
 Like chatting and singing.
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 Kindness can be the hardest thing to win back.
 Kindness can be swallowed up.
 But kindness is everything.



Figurative language to build imagery and create mood for the reader.	Noun phrases to provide additional detail for the reader.	Commas for clarity to avoid ambiguity for the reader.
Use of spellings from the Year 5/6 programme or study or statutory word lists.		

My writing purpose	My audience	How I might want my reader to feel when they read my writing:
		 

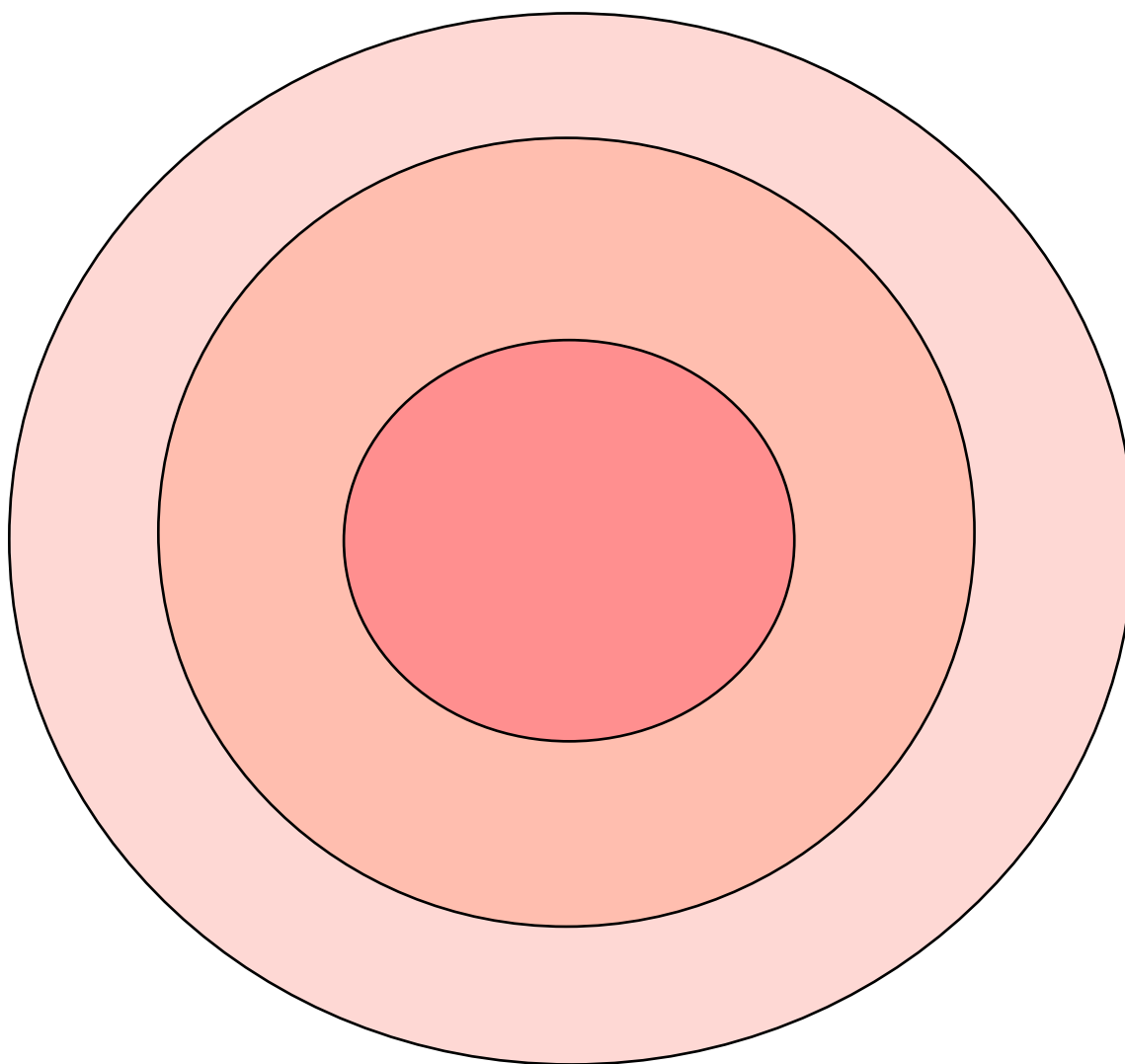


My writing purpose	My audience	How I might want my reader to feel when they read my writing:
		 

My writing purpose	My audience	How I might want my reader to feel when they read my writing:
		 

My writing purpose	My audience	How I might want my reader to feel when they read my writing:
		 

Value/title of poem:	
Structure: (number of verses; number of lines)	
Simile/metaphor examples:	
Adjectives:	
Adverbs:	
Other relevant features: (repetition, alliteration etc).	



Useful vocabulary and spellings

privilege
competition
delicious
marvellous



Audience and purpose:

To **entertain** an audience of
parents/important people from home

Useful vocabulary and spellings

mischievous
rhythm
restaurant

Intended effect on my reader/ audience:

I want my audience
to feel uplifted and
positive from my
poem.

I want my audience
to learn a little
about me.

I want my audience
to reflect on how
life is also
wonderful for them!

LANGUAGE
CHOICES TO
ACHIEVE MY
INTENDED EFFECT

simile and metaphor
to create vivid
description and
allow the reader to
draw comparisons

personification
to help create
mood and
atmosphere for
the reader

use of sound and
other senses to
develop mood
and setting

dialogue to
create character
or advance
action

commas clarity
or to avoid
ambiguity for the
reader

expanded noun
phrases to build
detail for the
reader

cried like a baby

burst like a balloon

he was a volcano of rage

stars are holes in the
floor of heaven

Sun beams kissed my
cheek

Daffodils danced

Kindness feels
like, sounds like,
looks like...

My stomach
grumbled

"Fizzy feet!
I've got fizzy feet!"

"I can't stand him!"
I panicked.

I lay still, cloud
busting...

gold, smiles and
sunbeams...

the school bully

narrow-minded no hoper

navy-blue school jumper

SOME EXAMPLES

Useful vocabulary and spellings



Audience and purpose:

To entertain _____

Useful vocabulary and spellings

Intended effect on my reader/ audience:

Language choices I could use to achieve that effect:

Examples I have found and my own ideas:

Isn't life wonderful poem plan	
What makes life wonderful for me? (use zone of relevance from previous step)	
Simile/metaphor examples:	
Adjectives:	
Adverbs:	
Other relevant features: (repetition, alliteration, speech).	

Isn't life wonderful...?

Isn't life a deliciously warm chocolate-chip cookie, fresh from the oven?

Isn't life the crackle and crunch of fresh snow when you take that first step outside on a winter's morning?

Isn't life like a mischievous mouse, scurrying around, exploring the world around you?

Isn't life cracking bad jokes, making others' eyes crease in the corners as they wince and chuckle?

"Knock, knock," I said.

"Who's there?" They cringed!

Isn't life a marvellous marching band, parading through the streets whilst you dance to the rhythm of a base drum?

Isn't life the whoosh of adrenalin when you hear your name called as the winner of a competition, your heart beating in your chest... ba-dum...ba-dum...ba-dum...?

Isn't life asking, "Let's eat, Mum: at our favourite fancy restaurant."

Isn't life a privilege. A wild adventure and one we should all grab with a warm open-armed cuddle?

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Isn't life a privilege. A wild adventure and one we should all grab with a warm, open-armed cuddle?

Figurative language to create mood and atmosphere	Show not tell through senses to support visualisation	Commas for clarity to build cohesion and avoid ambiguity for the reader
Dialogue to help show character and advance action	Noun phrases using precise vocabulary to help the reader picture in their mind	Spellings from the year 5/6 programme of study or statutory spelling list

EDIT	PROOFREAD
	
<div data-bbox="204 533 370 712">A</div> <div data-bbox="453 533 759 748"><u>add</u> sentences and words</div>	<div data-bbox="804 591 944 770">C</div> <div data-bbox="995 533 1366 784"><u>capitals:</u> sentences, names, places, months, titles, I</div>
<div data-bbox="223 936 360 1115">R</div> <div data-bbox="427 936 756 1151"><u>remove</u> words or sentences that my reader doesn't need</div>	<div data-bbox="807 936 944 1115">U</div> <div data-bbox="963 887 1401 1227"><u>usage:</u> match nouns & verbs correctly and check tense e.g. You were; we were; she was</div>
<div data-bbox="201 1317 373 1496">M</div> <div data-bbox="434 1321 746 1514"><u>move</u> a sentence or word</div>	<div data-bbox="807 1317 938 1496">P</div> <div data-bbox="986 1357 1375 1608"><u>punctuation:</u> . ? ! , “ “ () ...</div>
<div data-bbox="223 1693 354 1872">S</div> <div data-bbox="453 1693 727 1966"><u>substitute</u> words or sentences for others</div>	<div data-bbox="804 1693 932 1872">S</div> <div data-bbox="963 1644 1401 1957"><u>spelling:</u> check all words, use your resources</div>