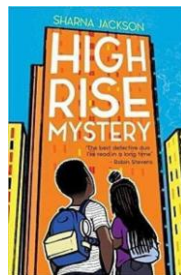


YEAR 6

PICCC
 Predict Interrogate Capture Create
 Oracy and Vocabulary

High Rise Mystery by Sharna Jackson



Narrative with Dialogue

In this unit, children will be exploring *High Rise Mystery*, building their knowledge and understanding as authors to write a continuation of a narrative with dialogue. They will demonstrate their awareness of how reason and audience affect their choices as writers, including adapting the features and tone they use to communicate effectively.

Prior Knowledge and Reading

- Children will have previously learnt about:
- Writing a range of narratives, including dialogue
 - Character and setting descriptions
- Children will have previously read:
- *The Haunting of Aveline Jones* by Phil Hicke (Year 5)
 - *Detectives in Action* by National Geographic Kids (Guided Reading)
- Curriculum links:
- PSHE and Citizenship
 - Science – investigation and hypothesis.

Outcome and R.A.F.T.

Outcome: To write a continuation of the beginning of the story, with the main characters discovering and beginning to try and solve their own choice of mystery.

R – to share our own ideas for mystery stories
 A – the author
 F – **build tension and atmosphere**, make precise word choices for effect, vary sentence length and structure for effect (include short sentences), integrate dialogue, beginning to use it to advance the action and **convey different characters, beginning to understand how register will change between speaking and writing**
 T – suspenseful


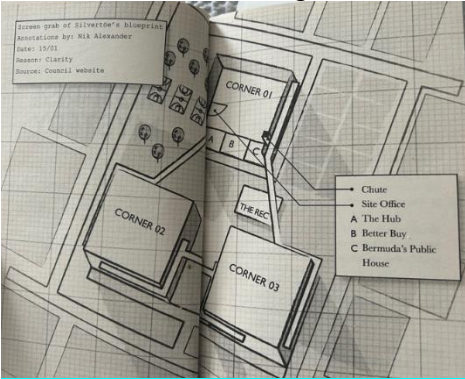
Key Vocabulary

- sleuth
- antiques
- coincidence
- deduction
- apt
- collaboration
- obsolete
- suspicions
- frayed
- impromptu

Adaptive Teaching

- Support:
- Word banks.
 - Following teacher model for plot points.
 - Guided planning.
 - Adapted outcome – one focused paragraph telling the initial next steps in the story.
- Challenge:
- Children to include case notes and communication excerpts to show an understanding of register, mirroring the style of the book.

Phase 1 – Hook and Predict

Lesson	Teaching Sequence	Learning Objective	Retrieval Focus	Possible Activities
1	Hook and Predict	To make predictions about a text, giving reasons and linking to my background knowledge.	Prefixes	<p>Hook: When children come into the classroom, show the following 'Breaking News' still on the board and play the BBC news theme tune. (The PPT in the folder should be able to do both, but if not then the link to the starting music is below!)</p>  <p>BBC News opening: https://www.youtube.com/watch?v=Kn-zg7yBt1w</p> <p>Predict: Show children the map of The Tri estate, without introducing the text. Make prediction together about the text and discuss reasoning.</p>  <p>Introduce the front cover. Children to discuss and adapt their predictions in pairs in light of the new information. Shared read of the blurb. Children to discuss and adapt their predictions in pairs in light of the new information. Record.</p> <p>Read the text together up to p5 (end of Chapter 1) and discuss. Ensure children can follow the text as you read. Discuss events so far and the style in which the book has been written.</p>

Phase 2 – Interrogate (Building Understanding of the Inspiration Text and Linking that to our Writing)

Lesson	Teaching Sequence	Learning Objective	Retrieval Focus	Activities
2	Interrogate - Reading	To read and discuss an extract from the text, answering retrieval and inference questions.	Suffixes	<p>Recap Chapter 1 of the book and explore some of the key vocabulary from the unit.</p> <p>Shared read of Chapter 2 (p6-12) and discuss. Explain to the children that, using the book so far, we will be answering some questions using retrieval and inference skills. Briefly recap the difference between the two, and emphasise that both skills require us to look back over the text rather than try to answer from memory.</p> <p>Teacher to model answering several questions, 'thinking aloud' to show the whole process. Then children to respond to the text using the remaining questions in pairs before feeding back as a class.</p> <ol style="list-style-type: none"> 1. When did Nik and Norva find Hugo's body? (p1) 2. How are the girls different when it comes to solving crime? (p2) 3. Name three other cases the sisters have solved. (p3) 4. What are the 'Tri-Files'? (p3-4) 5. Which phrase is used to tell us that Hugo was almost always on time? (p6) 6. <i>'Today's topic is "Ancient Egyptian Death Masks", Norva,' I said slowly. I hoped it was ironic.</i> <p>Explain what Nik meant by this. (p7)</p> <ol style="list-style-type: none"> 7. What had caused the burn mark on the wall of the Hub? (p9) 8. Why would Norva not watch 'Death in Paradise' on Catch-up? (p11) <p>EXT: Find and copy any words and phrases that show Nik was very worried about Hugo.</p> <p>Feedback as a class, addressing any misconceptions.</p>

3	Interrogate - Reading	To use drama techniques to explore characters from a story.	Relative pronouns	<p>Recap Chapters 1 and 2 of the book and explore some of the key vocabulary from the unit.</p> <p>Shared read of Chapters 3 and 4 (p13-20) and discuss.</p> <p>Explain to the children that today we will be thinking about the people we have met in the story so far, and use drama techniques to delve deeper into their characters.</p> <ol style="list-style-type: none"> 1. As a class, complete a Role on the Wall for each of the sisters. What have we found out about the characters of Nik and Norva? What can we infer? What are the similarities and differences between the sisters? 2. Refer Norva's account of Saturday morning (p19-20). The story says how Norva read and 'acted out' the words. Take a particular section and ask children to act it out as we read in a dramatic fashion. 3. In pairs, children to use hot-seating to interview Nik about one of the previously-solved cases. This will require a bit of imagination as we aren't given details. Beforehand, discuss possible open questions to use as an interviewer. <p>As a class, predict whether we think the girls will solve the High Rise Mystery, supporting our prediction with evidence from the text.</p>
4	Interrogate - Reading	To explore an author's language choices.	Relative clauses	<p>Recap the story so far, and explore some of the key vocabulary from the unit.</p> <p>Shared read of Chapter 5 and 6 (p21-29) and discuss. Today we will be exploring how the author selects language for effect; both in the way it sounds and to convey powerful meanings.</p> <p>As a class, take each of the examples below and discuss, linking back to the genre, characters and style of the book. Children to then record their written response as a short paragraph in their books.</p> <ol style="list-style-type: none"> 1. Look at the opening three sentences of Chapter 5 (p21). How have the sounds in the words been chosen for effect? 2. '<i>We might be in the gutter, but we-re definitely looking at the stars</i>' (p21). What does this quote tell us about how the girls view their situation? 3. Read 'The Telescope Tales' on p22. Why have the words 'blocking' and 'celebrities' been written in inverted commas? 4. Look at p25-26. Which words and phrases have been used throughout the passage to show how much Nik dislikes the hot weather? 5. Find and copy the examples of alliteration on p28. 6. Which sentence on p29 tells us that Norva wasn't actually finding the situation funny? Explain your answer. <p>Children to share some of their responses with peers.</p>

5	Interrogate - RAFT	To identify the features of an effective narrative with dialogue.	Text Summary – Children to write three short fact files: about Nik, Norva and the Tri Estate.	<p>1. Shared read of Chapter 7 (p30-32). Children to work together to analyse the reason for the writing and who the audience for the writing might be. Children to feedback and class to agree a reason and record on the working wall. Discuss in groups/pairs how we can tell that's the reason, linking to features that children know. Repeat with audience.</p> <p>2. Re-read the chapter. Note how the layout features and diagrams aid the readers' understanding of the topic. Read the text together with a focus on using the correct tone (voice). Children to read the extract aloud in pairs, adopting an appropriate voice for the language and tone. Children to feedback and explain how their voice changed and why, linked to the text and its reason. Explain that the tone is how something is communicated, and record on the working wall with examples from the text.</p> <p>3. Children to discuss which they think is most effective and why. Feedback and analyse the texts together for three features from the RAFT that children are confident with. Focus on the effect of these features and how they have been used to influence the reason and audience. Children to record 2-4 features with examples from the texts, reflecting on why they are effective for the RAFT.</p> <p>4. Introduce the RAFT for our writing. Children to fill in RAFT page.</p>
6	Interrogate - Grammar and Style	To explore how authors build tension and atmosphere in their writing.	Year 3/4 spelling rule	<p>Key concept: Building tension and atmosphere https://www.teachwire.net/news/5-great-ways-to-help-children-build-tension-atmosphere-and-suspense-in-their/</p> <p>1) Display p16 of the text and ask children to consider the effect it has on the reader. Explain that, in mystery stories, the writers don't want to give away the ending straight away, but build up the clues and create a mysterious atmosphere that makes the reader want to discover what actually happened.</p> <p>2) Explicitly teach building tension and atmosphere succinctly and link to prior knowledge. Record on the working wall. Focus on some of the following:</p> <ul style="list-style-type: none"> • Detailed descriptions of the surroundings • Clues to tantalise the reader (a hunched silhouette) • Short, shocking sentences • Subordinate and relative clauses to make the reader wait even longer • Physical reactions from the character (her heart was in her mouth) • Appealing to the reader's senses • Similes and metaphors • Onomatopoeia <p>3) Children to identify how the tension and atmosphere are built in p29 of the text, including commenting on effectiveness.</p> <p>4) Using the prompt sheet (please see folder), children to work together to create their own sentences following each of the examples. Feedback and discuss effectiveness together.</p> <p>5) Modelled writing the next paragraph of the story, where Nik and Norva enter the refuse area. Focus on techniques to build tension and create atmosphere.</p> <p>6) Children to independently write their own paragraph, focusing on building tension and atmosphere, in the context of the text.</p> <p>7) Feedback writing together, discuss how they can improve their writing to be effective for our RAFT. Use a purple pen to make those changes.</p>

7	Interrogate – Grammar and Style	To understand how register changes between speaking and writing.	Year 5/6 spelling rule (previously taught)	<p>Key concept: Changing register between speaking and writing</p> <p>1) Display p30 of the text with the example of dialogue highlighted. Children to discuss their knowledge of the highlighted concept – what is it? What is its job in the sentence/text? Why has it been used? What effect does it have on the reader?</p> <p>2) Explicitly teach the change in register between speech and writing succinctly and link to prior knowledge. Record on the working wall.</p> <p>3) Children to identify how the register changes between the speech and narration on p31 including commenting on effectiveness. Explain that, because the story is written in the first person as if Nik is talking, there's not quite as much contrast.</p> <p>4) Together, look at the following extract from Charles Dickens' Oliver Twist. Point out how the contrast between speaking and writing is much starker, as the narration has been written in the third person using a more formal tone.</p> <p><i>The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves beside him; the gruel was served out; and a long grace was said over short commons. The gruel disappeared; the boys whispered to each other and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said, somewhat alarmed at his own temerity, -</i></p> <p><i>"Please, sir, I want some more."</i></p> <p><i>The master was a fat, healthy man; but he turned very pale. He gazed with stupefied astonishment on the small rebel for some seconds; and then clung for support to the copper. The assistants were paralyzed with wonder, the boys with fear.</i></p> <p><i>"What!" said the master at length, in a faint voice.</i></p> <p><i>"Please, sir," replied Oliver, "I want some more."</i></p> <p><i>The master aimed a blow at Oliver's head with the ladle, pinioned him in his arms, and shrieked aloud for the beadle.</i></p> <p>5) Modelled writing a short exchange of dialogue between Nik and Norva, really highlighting the difference in register between the direct speech and narration.</p> <p>6) Children to independently write their own short exchange with the same focus.</p> <p>7) Feedback writing together, discuss how they can improve their writing to be effective for our RAFT. Use a purple pen to make those changes.</p>
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8	Interrogate – Grammar and Style	To begin to use dialogue to convey character.	Year 3/4 spelling rule	<p>Key Concept: Dialogue to convey character</p> <p>1) Share an extract from p28-29 with the direct speech and reporting clauses highlighted. Children to discuss their knowledge of the highlighted concept – what is it? What is its job in the sentence/text? Why has it been used? What effect does it have on the reader?</p> <p>2) Explicitly teach dialogue to convey character succinctly and link to prior knowledge. Record on the working wall.</p> <p>Focus on the key points below:</p> <ol style="list-style-type: none"> 1. <i>What they say</i> 2. <i>How they say it – verbs instead of said e.g. bellowed, whispered, sang, sneered</i> 3. <i>How they say it – adverbs – angrily, timidly, defiantly, laughingly</i> 4. <i>Voice description - adjectives e.g. cold, bitter, warm, gentle, musical, rough, hostile</i> 5. <i>Actions as they talk – pushed, wagged a finger, wept, thumped the table, picked up a child, washed the dishes, raised a sword</i> <p>3) Children to identify how the concept is used on p31 of the text.</p> <p>4) Share the following extract from The Twits. Children to discuss what they can infer about Mr Twit and Mrs Twit from this interaction.</p> <p><i>“What’s the matter with you?” Mr Twit said.</i></p> <p><i>“Help!” screamed Mrs Twit, bouncing about. “There’s something in my bed!”</i></p> <p><i>“I’ll bet it’s that Giant Skillywiggler I saw on the floor just now,” Mr Twit said.</i></p> <p><i>“That what?” screamed Mrs Twit.</i></p> <p><i>“I tried to kill it but it got away,” Mr Twit said. “It’s got teeth like screwdriver!”</i></p> <p><i>“Help!” screamed Mrs Twit. “Save me! It’s all over my feet!”</i></p> <p><i>“It’ll bite off your toes,” said Mr Twit.</i></p> <p>5) Teacher to refer back to the exchange between Nik and Norva yesterday, and model how to up-level the writing to really convey character through choice of words and phrases. Focus particularly on reporting clauses.</p> <p>6) Children to edit their exchanges from yesterday to help convey character, using the strategies modelled by the teacher.</p> <p>7) Feedback writing together, discuss how they can improve their writing to be effective for our RAFT. Use a purple pen to make those changes.</p>
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Phase 3 – Capture (Capturing Ideas, Content and Language for Writing)

Lesson	Teaching Sequence	Learning Objective	Retrieval Focus	Activities
9	Capture - Content	To gather ideas for my writing.	Fronted adverbials with a comma	<p>Show pictures of high-rise blocks of flats and ask children to think specifically about what they know about the Tri Estate. Who are the characters that live there and what is their role? How could they help with solving the mystery? Whereabouts is the shop? Provide children with a photocopy of the map and ask them to annotate in pairs.</p> <p>Next, children to refer back to the text to make a note of the tools/techniques that the sisters use for solving mysteries, with a brief description of what they are. Display on the working wall.</p> <p>Explain to the children that we are going to think of our own mystery case for Nik and Norva to solve. Discuss those mentioned in the book: Hugo's death, The Graffiti Games, Where the Ball At? and The Cat Farm Chronicles. Generate ideas similar to these, that could be solved within our story. Create a shared mind map and discuss ideas for effectiveness linked to the RAFT.</p> <p>Children to select the mystery they would like to use for their own story, explaining their reasoning.</p>
10	Capture - Content	To gather ideas for my writing.	Commas in a list	<p>Teacher to explain that today we need to think of the structure of mystery stories and plan the events of our own. Discuss children's prior knowledge of the genre and the aspects we'd expect to find, e.g. clues throughout the story, a twist in the plot, more than one problem.</p> <p>We already know the characters and setting in our story, and will be able to introduce it in a way mirroring the style of the author.</p> <p>Share the following visual with the children:</p> <div style="text-align: center;"> <pre> graph TD opening[opening] --> build-up[build-up] build-up --> problem1[problem] problem1 --> resolution1[resolution] problem1 --> resolution2[resolution] resolution2 --> conclusion[conclusion] </pre> </div> <p>Children to explore the text and discuss elements of their own stories to create a brief overview of their plot.</p>
11	Capture - Language	To gather key words and new vocabulary for my writing.	Commas for clarity	<p>Looking back over the text, ask children to identify the tone used by the author. How are the characters' personalities shown through the choice of language? Are there any colloquial words used? Children to magpie these from the text and include several examples on their story map.</p> <p>Despite the very serious events of the story, the author has still managed to create humour in parts. Children to take an example of how the two sisters are very different and explore how this can be conveyed through the choice of language.</p> <p>Finally, as a class collect a bank of genre/setting-specific words, e.g. suspicion, stairwell. Teacher to record these on a piece of flipchart paper and display on the working wall.</p>

Phase 4 – Create (Planning, Writing, Revisiting and Publishing)

Lesson	Teaching Sequence	Learning Objective	Retrieval Focus	Activities
12	Plan	To plan what I am going to write about.	Parenthesis – brackets, dashes and commas	<p>Recap the RAFT together.</p> <p>Model planning your first section using the box method. Focus on modelling the thinking process of choosing/refusing which content to use. Begin by modelling choosing your content, explaining your thinking process. Children to plan that section independently. Then, model choosing other elements of the RAFT (short sentences for effect, dialogue and reporting clauses, building tension and atmosphere) explaining your reasoning. Children to plan each section independently in turn after teacher modelling.</p> <p>Feedback together. Children to justify why they have chosen to take a particular moment or word choice/device forward.</p>
13	Draft & Proofread	To write for a purpose.	Expanded noun phrases	<p>Teacher to introduce the first concept to edit. Recap the specific rule. Model editing their writing for the concept. Children to independently edit their writing for that concept. Repeat for the other editing concepts.</p> <p>Model talking through plan as a whole. Children to read their own plan to a partner.</p> <p>Teacher to model writing their first section, using their plan to structure their writing, whilst applying features of the RAFT. Children to write their own first section. Staff to work with key children who have previously been identified to support/challenge.</p> <p>Children to proofread their writing at the end of the first section. Then peer proofread focusing on correcting errors from previous year groups. After the lesson, teacher to briefly look at children’s writing and identify 2-3 concepts for editing in the next lesson.</p>
14	Draft & Proofread	To write for a purpose.	Synonyms and Antonyms	<p>Teacher to introduce the first concept to edit. Recap the specific rule. Model editing their writing for the concept. Children to independently edit their writing for that concept. Repeat for the other editing concepts.</p> <p>Model talking through the rest of the plan. Children to read the remainder of their own plan to a partner.</p> <p>Teacher to model writing their second section, using their plan to structure their writing, whilst applying features of the RAFT. Children to write their own middle section. Staff to work with key children who have previously been identified to support/challenge.</p> <p>Children to proofread their writing at the end of the section. Then, peer proofread focusing on correcting errors from previous year groups. After the lesson, teacher to briefly look at children’s writing and identify 2-3 concepts for editing in the next lesson.</p>

15	Edit, Draft and Final Proofread & Edit	To evaluate my writing.	Y5/6 Common Exception Words	<p>Teacher to introduce the first concept to edit. Recap the specific rule. Model editing their writing for the concept. Children to independently edit their writing for that concept. Repeat for the other editing concepts.</p> <p>Children to complete their drafts. Staff to work with key children who have previously been identified to support/challenge.</p> <p>Teacher to model the thinking process of a final edit/proofread of their writing. Children to edit their writing independently with the RAFT, using purple pen.</p>
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