

USI Literacy

Parent Workshop



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United School International
The Pearl Island جزيرة اللؤلؤة
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1. Agenda
2. Talk 4 Writing
3. Reading
4. Assessment
5. How you can support children at home



Talk4Writing



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Talk 4 Writing is based on **how** children learn. It places formative assessment, at the heart of the planning, teaching and learning process. It helps children to become better:

- writers
- speakers
- listeners
- readers
- thinkers

There is a clear linguistic purpose of each 2/3-week unit.

- Aim of the unit
- An interesting topic that will deliver that aim
 - The hook that will engage the class
- A model text that will provide the linguistic patterns that the class will be shown how to reproduce.
- A range of models illustrating these features.

Talk 4 Writing



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Baseline
'Cold Task'

1. Immersion
Stage

2. Innovation
Stage

3. Invention
Stage

'Hot Task'

The Hook

Every unit begins with a hook to motivate the children.

- Amazing sets relating to the topic can be constructed.
- Filmed message from someone marooned on a desert island, or from a teacher in the school who has been captured by a giant.

The children will complete a baseline piece of writing to show what they know about their new genre. E.g. for an example above, they could write a story illustrating the escape from the giant!



Warm Up Games

Effective games exercise and strengthen the imagination. Teachers will use the 'cold task' to assess which warm-ups will be the most beneficial, and could include the following:

- **Word association:** give children one minute to write as many words or phrases as possible.
- **Rapid writing:** give a time limit of 3 minutes. The children have to writing rapidly about a subject, e.g. *the moon, night, traffic jams, lightening, an alien invasion*

- **Crazy writing:** give children five minutes to write crazy lists where anything goes, e.g. *I wish I was a lion flying through the breeze, I wish I was a cricket flexing its knees, I wish I was an elephant blowing its trumpet.*

- **Odd words:** from a lists of nouns, select two that do not seem to go together, e.g. *horse* and *pumpkin*. The children have a few minutes to begin a narrative linking the horse and pumpkin.

Warm Up Games



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- **Rhyming Pair Poetry:** ask children to think of 2 words that rhyme and put these together with one or more connecting words, e.g. *dogs eats log, fish in a dish, spoon on a moon.*

- **60 Second Story:** set a timer 60 seconds and ask children to write a story containing a beginning, middle and end. This is a real challenge but encourages quick thinking and, with time, will help reduce the struggle of starting a story.

- **Nonsense Definitions:** select any word and ask children to write the word backwards. They then must use this nonsense word to decide a new meaning and write a definition for this word and an example sentence e.g.

card; drac

definition: a form of happiness

sentence: I felt extremely drac when I scored the winning goal.

To make it more challenging, tell children the word class e.g. the new word is a verb.

Starter



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Grammar games, drama and activities to get children familiar with the 'tune' of the text.

- Rapid sentence games
- Changing bland language, extending sentences, altering opening, dropping in or adding information, trimming back wordy sentences
- Interview a child in role
- Hold back-to-back mobile phone conversations
- Model how to present the story as a news broadcast
- Hot seat characters from the story



Immersion Stage



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- A 'model text' is written that is pitched above the pupils' level and includes structures and language patterns students will need.
- Internalising the pattern of language of the text is at the heart of the T4W.
- E.g. say it in pairs, pass around the circle, perform like a tennis match, mime it, say it as fast as possible



Model text examples.

One step at a time, Lara crept down the stairs. At the bottom, she paused but all that she could hear was blood thumping in her ears. She'd be back before they awoke.

Twenty minutes later, she entered Harrow Woods. Her torchlight found the path and occasionally flashed to show her the black, quivering leaves. Dark clouds had muted the moon. Before long, she came to the ruins of the manor house. In the front garden, the fountain was still and smothered in years of moss. Overgrown rose bushes blocked the path painted thick with fallen petals.

Warily, Lara perched on the edge of the fountain, took her camera from her bag and faced the trees. It was here that she had first seen it. This time she'd be ready.

After a few moments, she heard the wind awaken in the woods. The water rippled, the trees rustled and a damp petal landed on her cheek. Lara shivered. Behind her, a door slammed. What was that? She whipped round to face the house. A shadow moved through the downstairs room. A light flicked on.

Lara ran, shoving her camera back in her bag as she scrambled away from the fountain. She was sure she could hear something cracking the dried twigs behind her as she sped through the woods. She didn't stop until she reached Meadow Drive, where she paused by a lamppost to catch her breath.

Next time, she thought. Next time, I'll be ready.

The Highwayman

Based on the poem by Alfred Noyes

First Voice

Galloping across the moors, images of my sweetheart fill my mind. Pockets full of gold will surely impress the prize that awaits me. Imagining her innocent face only makes me want her more; she has to be mine.

Second Voice

Outside, the sound of hooves on the cobbled yard announced his arrival. An impatient tap at the window, followed by a sweet melody, freed me from the monotony of my life. Inside, peering through the locked shutters, I caught a glimpse of my hero. His assertive voice lulled me into a false sense of security; he had to be mine.

Third Voice

Perpetual tappin'. Who does he fink he is? Starin' through a crack in the stable door, my eyes lock on the thief, all dressed up in 'is lavish clothes, wakin' up the 'ousehold. How dare this fella attempt to steal 'er away from me? He ain't done nothin' to deserve her; she 'as to be mine.

Fourth Voice

Having received information from the ostler, we knew that this was the Highwayman's last journey. Having bound and gagged the landlord's daughter, the bait was set. It was only a matter of time; soon he would be ours.

First Voice

The images of my darling Bess are now a reality for there she is, gazing out of the casement, waiting for my arrival. I stop and gaze at her from afar. The sound of the gunshot shatters the silence. In the blink of an eye, my world has been turned upside down. Hell has barred my way; she'll never be mine.



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An example of a KS1 story map.

Children are encouraged to create images to remember the key events of the text.



Questions and visualising!

Are there four shops
peered out of nowhere
then five in the
y? ✓

Are they trying
a glimpse
ement? ✓

How is it really
ailed that it
could

How can there be
more than a hundred
scents Scents in a
scents?

PROLOGUE

THE SHOP FROM NOWHERE

The shop from nowhere arrived with the dawn on a crisp November morning.

Word travelled quickly around the village, and by midday the place was abuzz with rumour and hearsay.

"There were four shops in the row yesterday. Today there are five!"

"Did you hear? It sits between the butcher's and the ironmonger's..."

"The brickwork is black as midnight, and it sparkles strangely in the light!"

By evening time, a curious crowd had begun to gather around the mysterious building. They jostled for position and traded strange and wonderful theories about where the shop had come from and what it might sell, all the while hoping to catch a glimpse of movement through the darkened windows.

The shop was indeed built from bricks the colour of midnight, bricks that shimmered and sparkled under the glow of the gas streetlamps. Blocking the doorway was a golden gate so fine and intricate that some wondrous spider might have spun it. Over the windows, curling letters spelled out a name:

The Nowhere Emporium

There was a glimmer of movement in the entranceway, and a ripple of excitement passed through the crowd. And then silence fell – a silence so deep and heavy that it seemed to hang in the atmosphere like mist.

The shop's door swung open. The fine golden gate turned to dust, scattering in the wind.

The air was suddenly alive with a hundred scents: the perfume of toasted coconut and baking bread; of salty sea air and freshly fallen rain; of bonfires and melting ice.

Why did it arrive on
November and not another month

Why did it
explode with
gates

How did the
bring your

How did the
memory dis

How did the
golden gates to
dust?

A dove emerged from the darkness of the shop and soared through the air, wings flashing white in the blackness. The enchanted crowd watched as it climbed until it was lost to the night. And then, as one, they gasped. The black sky exploded with light and colour, and a message in dazzling firework sparks and shimmers spelled out:

THE NOWHERE EMPORIUM IS OPEN FOR BUSINESS. BRING YOUR IMAGINATION...

The writing hung in the air just long enough for everyone to read it, and then the words began falling to the ground, a rain of golden light. The crowd laughed in delight, reaching out to catch the sparks as they fell.

Everybody who'd gathered outside the Emporium was entranced. No one had ever seen a spectacle such as this. One by one they walked forward, touched the sparkling black brickwork, examined the tips of their fingers. And then they stepped through the door to find out what was waiting.

...

Two days later, when the shop had vanished, a stranger arrived in the village. He was polite, and he paid for his room with stiff new banknotes. But something about him – his startling bright perhaps, or the hungry look in his cold blue eyes – troubled the villagers.

He asked questions about a shop built from midnight bricks.

But the tall man couldn't find a single person in the village who could recall the Emporium.

Within a day he too was gone, and all trace of these strange events faded from the history of the place.

Those who'd walked through the Emporium's doors had no memory of anything they might have seen inside. More importantly, none of them recalled the price of admission – the little piece of themselves they'd given for a glimpse at the Emporium's hidden secrets and wonders.

Bring your imagination, the sign in the sky had requested.

Innovation Stage



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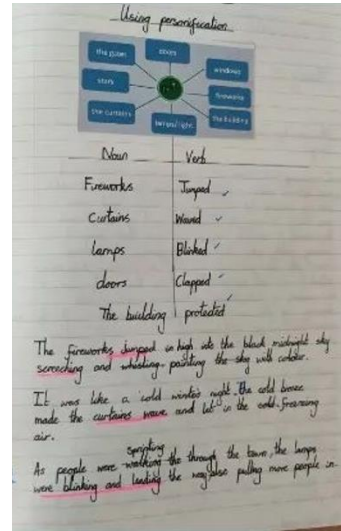
- The teacher leads students through planning.
- Younger pupils change the basic map and retell new versions.
- Older students use boxed-up planners.
- Shared and guided writing is used to stage writing over a number of days.

Short burst writing

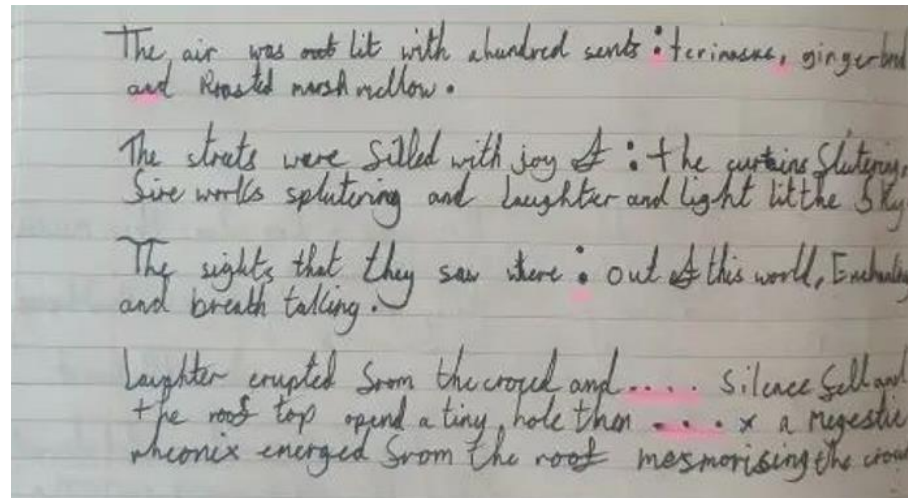
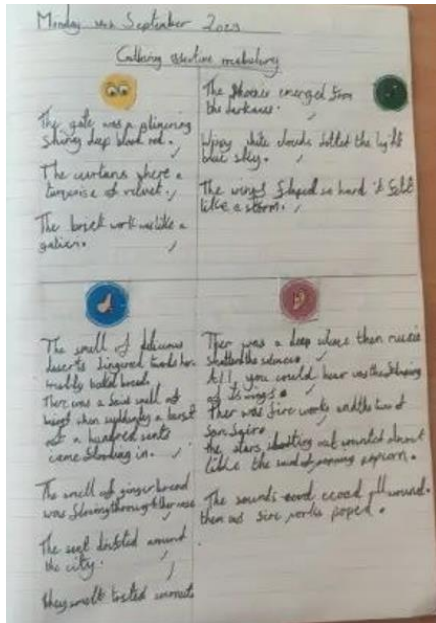


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- Children are explicitly taught the skills.
- Their teacher models how to apply the skills in context.
- Children complete a short burst activity to apply the new skills.



- Discussed and explicitly and explicitly taught personification.
- Modelled it in the context of our story to help children see how it could be applied.
- Broke it down by focusing on the vocabulary needed.
- Applied it to sentence structures.





Substitution – Change character/setting but the genre remains the same

Addition – Add/expand the text – Punctuation and Grammar

Alteration – Alter text to change the course of events – High Level Vocabulary

Change Time/Person/View

Adventure Stories		
Set out - Beginning	M.C travelling somewhere	train, bus, tram, wago, ferry, grandparent's island
Initial problem - Build-up	Package or something left behind by 'baddie'.	atomic weapon, jewel - cubic zirconia, necklace, gnomes lamp, vase, picture, framed picture, Prince's crown
Further problem - Dilemma	Takes 'package', heads off and eventually hides (Suspense)	remote place, cave, tunnel, stuff board, shed/hut, boiler room, maze, corridors, underground, tunnel
Possible resolution	Seems to have escaped.	
Ending - or final twist/uncertainty	What the MC finally does - outcome.	

Structure	Original	Your own
Opening MCs find something	<ul style="list-style-type: none"> Joe & Rahul - beach Searching for shells Find small black bag Tag it loose Sparkling jewels inside 	<ul style="list-style-type: none"> 10th brother - younger brother (Zari) dog sniffs out (and digs) dinosaur bones neighbours garden panel
Build up Someone sees them. MCs escape	<ul style="list-style-type: none"> Scuffy old man shouts at boys Dog barks at them Joe picks up bag and they run! 	<ul style="list-style-type: none"> old grampy comes out of the house and shouts at the boys hide in the garden shed
Problem MCs hide somewhere Someone follows, comes close.	<ul style="list-style-type: none"> Hide in a dark, damp cave Man and dog appear at cave mouth and look for them Dog comes into cave Boys are really scared Dog gets close 	<ul style="list-style-type: none"> shed -> cubicles, gears, bottles man in a tank suit for them TRAP DOOR - hold their breath (hold over die) footsteps of man about here
Resolution Someone leaves MCs escape	<ul style="list-style-type: none"> Man shouts for dog to leave and they left for boys on the beach Boys wait and then run towards home 	<ul style="list-style-type: none"> phone rings (mobile/home) man goes to answer it they creep out/step out back through the floor run home, dog on ahead
Ending MCs find out about object MCs become heroes	<ul style="list-style-type: none"> man doesn't follow them but does see the bag and calls the police Police have been searching on a big train was burgled last night Joe, Zari and Scuffy Scuffy's name 	<ul style="list-style-type: none"> Dad works at museum so recognizes the bones on videotape so takes to museum Named after them and mentioned in school news

<http://piecorbett.blogspot.com/2012/11/boxing-up-explained.html>

Invention Stage



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- Children apply independently what has been taught and practised.
- They are guided through planning, drafting and revising their work independently.

I didn't mean to kill her.

The air turned black all around me.

Icy fingers gripped my arm in the darkness.

Wandering through the graveyard it felt like something was watching me.

The eyes in the painting follow him down the corridor.

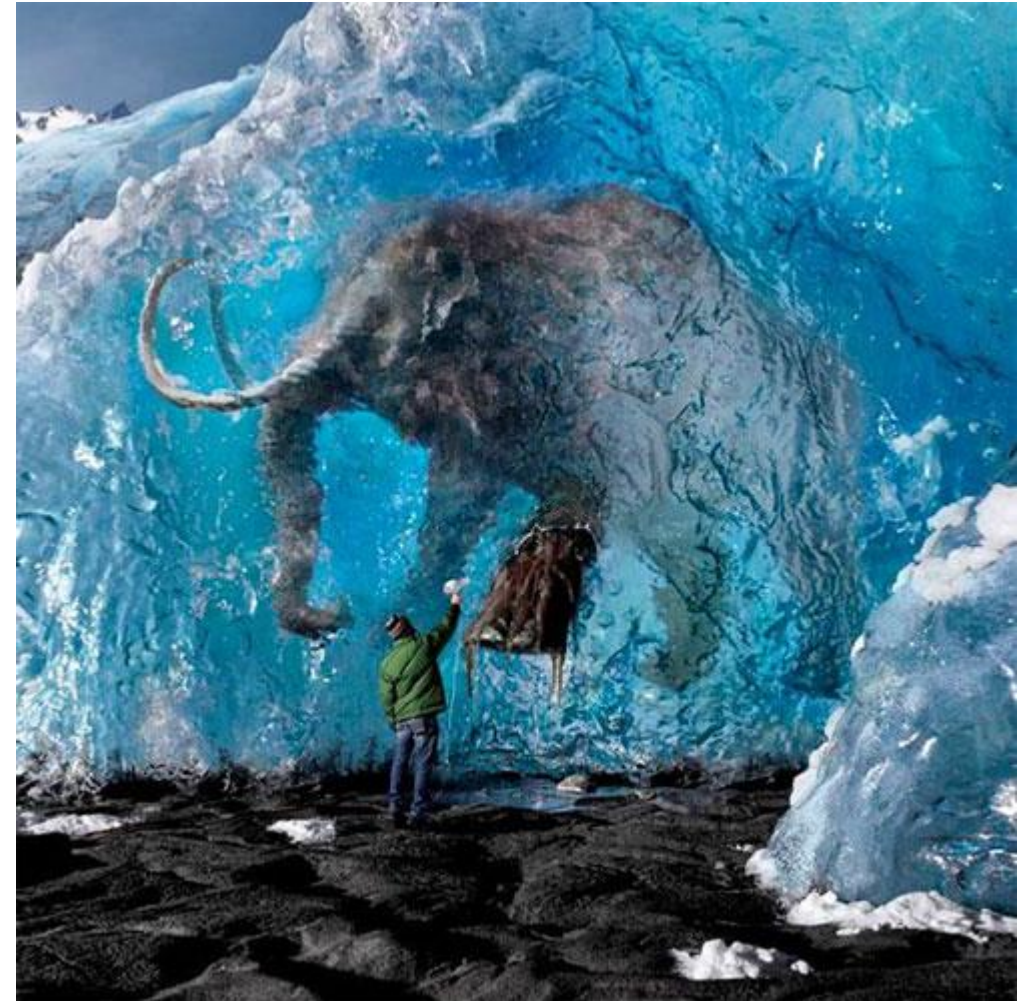
A shrill cry echoed in the mist.

Icy wind slashed at his face and the rain danced its evil dance upon his head as he tried to get his bearings on the isolated beach.

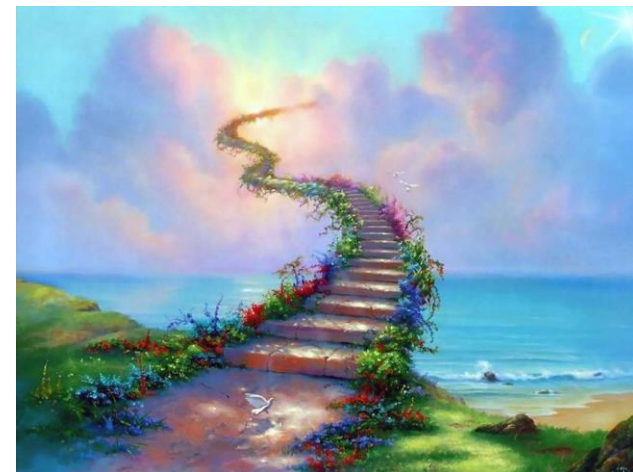
Footsteps slowly creaked on every step of the stairs. The bedroom door handle turned slowly.



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THE LITERACY SHED - Home



Reading

Pie Corbett Reading Spine

To support your child at home, there is a collection of 'core texts' that are recommended for each year group. They are considered classics that every child should read before they end the year!

We have copies of all the core texts in the library.



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Reading



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All children should be immersed in language through listening to texts being read to them daily.

Read books beyond the level at which most children can read independently – this will help develop their vocabulary.

Include all genres, chapter books, introduce them to different authors.

Handwriting



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- Nelson handwriting scheme for KS1.
- KS2 to use GR and morning starters.

PEN LICENCE

NAME

Date of issue:

31.08.23



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Date of expiry:

26.6.24



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Thank You