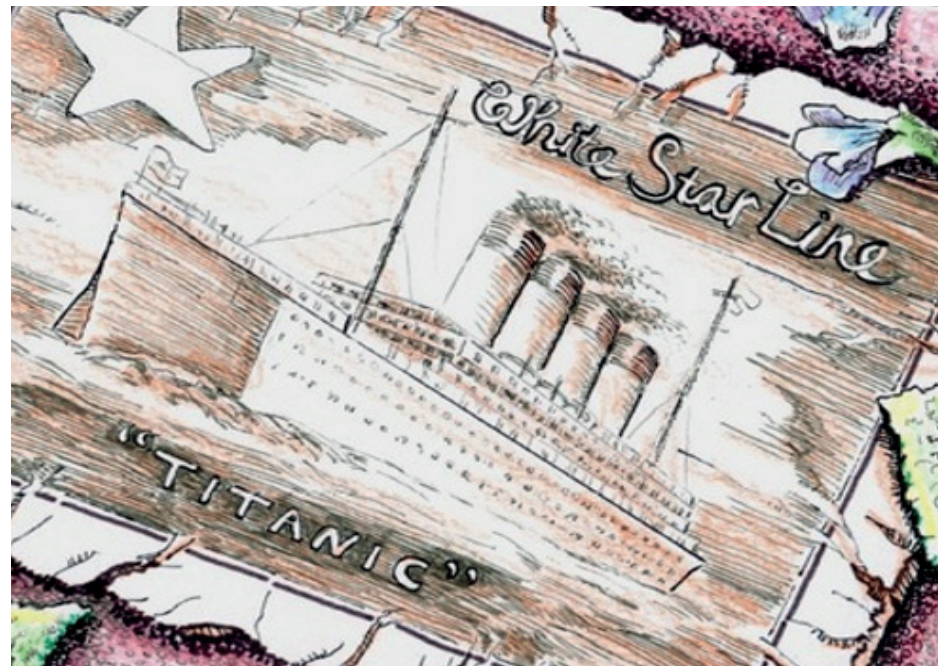


The Titanic - Fiction

The Teaching Sequence for Writing

English KS2 Year 6



The Titanic Narrative

The Teaching Sequence for Writing

English

Key Stage 2
Year 6

Learning Aims

- The Teaching Sequence for Writing is still the recommended approach to the teaching of reading and writing.
- The activities in this unit of work have been designed to follow the teaching sequence from reading to writing and this should be revisited as each new text is encountered
- There are many opportunities for the teaching of reading and writing skills based on different text types within the context of this true story.
- There are specific activities to teach grammar, punctuation and vocabulary but teachers will identify further opportunities to meet the needs of the children in their classes.
- This resource is not intended to be a prescriptive unit of work where all activities are worked through slavishly, but rather as a repository of possible teaching opportunities. Teachers should select from, and adapt, the range of suggested activities to meet the needs of the children they teach.
- There are opportunities to teach fiction and non-fiction both related to the common theme of the Titanic and with extracts from a supporting back story (*The Joining of the Pair* © J P Gough, used with kind permission) linking the elements together.
- There are opportunities to immerse the children in the theme with suggested links and texts.
- Some slides contain additional teacher guidance in the 'Notes' area which will not be visible to the children. These are listed throughout the PowerPoint index on the following pages.



Curriculum Objectives

• Reading Objectives

- Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justify inferences with evidence.
- State personal opinions about this story, providing reasoned justifications for your views.
- Predict what might happen from details stated and implied.

• Writing Objectives

- Use expanded noun phrases to convey complicated information concisely.
- Use relative clauses beginning with who, which, where, etc., to add detail.
- Select appropriate vocabulary, understanding how such choices can change and enhance meaning.
- Teachers should select the most appropriate focuses for the children they teach. Further objectives will be met incidentally as the unit progresses.

Teachers should select the most appropriate focuses for the children they teach.

PowerPoint Presentation

The accompanying PowerPoint presentation has 97 slides.

As mentioned above, the content within this PowerPoint is not intended to be a prescriptive unit of work where all activities are worked through slavishly, but rather as a repository of possible teaching opportunities. Teachers should select from, and adapt, the range of suggested activities to meet the needs of the children they teach.

The slides are indexed below:

- Slide 1: Title slide.

Slides 2 to 8 are aimed at the teacher, as outlined below:

- Slide 2: Introduces the Teaching Sequence for Writing.
 - Phase 1a Reading with a **reader's eye**.
 - Phase 1b Reading with a **writer's eye**.
 - Phase 2 Capturing ideas, learning the skills, practising, planning, having a go.
 - Phase 3 Teacher modelling.



- Slide 3: Explains Phase 1a and Phase 1b. Do not underestimate the investment made at the reading phase which will pay dividends in the writing phase.
- Slide 4: Teacher modelling of comprehending text.
Phase 1a: Reading with a reader's eye:
Do I like it? How does it affect me?
- Slide 5: Teacher modelling of analysing text:
Phase 1b: Reading with a writer's eye:
How has the author done it? What techniques can I learn and apply?
- Slide 6: Phase 2: Capturing ideas, learning the skills, practising, planning, having a go.
- Slide 7: Phase 3: Planning, drafting, editing, writing.
- Slide 8: Explains that the activities in this unit of work have been designed to follow the teaching sequence from reading to writing. Sets you up for displaying the remaining slides, according to the needs of your class. Explains that some of the slides contain additional guidance in the 'Notes' area which will not be visible to the children.

Slides 9 to 97 are aimed at the classroom, as outlined below:

- Slide 9: Title slide.
- Slides 10 and 11: 'The Titanic Narrative'. Set out what the children can expect from this unit of work.
- Slide 12: Sets out the reading objectives and the writing objectives.

Guidance from the 'Notes' section:

These are suggested objectives from the National Curriculum for Year 5/6.

Teachers should select the most appropriate focuses for the children they teach. Further objectives will be met incidentally as the unit progresses.

- Slide 13: Asks what the children already know about the Titanic, and presents a series of facts.
- Slide 14: Asks the children to think about why people wanted to sail on the Titanic – the ship of dreams?
- Slide 15: Sets up the characters Mabel and Alice. Mabel is fictional, but Alice is based on a real person, who worked at a cotton mill in Lancashire, although never actually sailed on the Titanic. This story explores what might have happened if she had.



- Slide 16: Get ready for reading.

Guidance from the 'Notes' section: priming pupils for reading:

Use a visual image to focus attention on key ideas, to engage their imaginations, to provide hooks for thinking.

Opportunity to explore associations with known events in history. How might these connect with the picture?

There are no wrong answers. It is the children's responses you are trying to elicit. The most challenging follow up question is 'Why?'

- Slide 17: Setting the scene. Explains what Britain was like at the time of the Titanic, and that things were about to change, especially for women.

Guidance from the 'Notes' section:

Opportunities for building pupils' cultural and general knowledge.

More priming for reading and understanding the story – pre-teaching of ideas to unlock comprehension.

- Slide 18: displays iconic Suffragette images, and asks: Who were the suffragettes? Who was Emily Davison?

Guidance from the 'Notes' section:

Opportunities for building pupils' cultural and general knowledge.

Link with History - A Turning Point in British History. Watch the film clip: [Horrible Histories – The Suffragettes](#).

Watch a [BBC Newsround clip on Emily Davison](#).

- Slide 19: Introduces the names, words and phrases that are significant to the subsequent text, and reminds the children to listen out for this key information while you are reading the text.

Guidance from the 'Notes' section:

Direct teaching of vocabulary in advance.

Explain key information for pupils to look out for.

Usefulness of a visual focus, to aid comprehension while listening to/reading to the story.

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- Slide 20: Phase 1a. Reading with a reader's eye: Do I like it? How does it affect me?
Guidance from the 'Notes' section, for both this slide 20 and the next slide 21:
Importance of talk and analysis being rooted in personal response.
Give individuals or pairs their own copy of the text (also supplied on the accompanying Word document).
A 'Tell-me' grid recommended by Aidan Chambers (supplied on the last page of this PDF) is one mechanism for structuring thinking.
Blend pair, small group and whole-class talk.
Train pupils over time to talk in small groups; strategies for structuring talk (turn-taking in a given order, asking each other questions, etc).
Spend time joining tables; over a series of lessons, the teacher can interact with and assess individuals as you might in small group reading sessions.
- Slide 21 presents the 'Tell-me' grid to discuss with the children:
'What I like.' 'What I didn't like.' 'I want to know.' 'It reminded me of ...'
- Slides 22 to 25. Chapter 5, Mabel. The beginning of the fictional text, which can be read in one go, or split it into two separate extracts.
- Slide 26. Phase 1a continued: Reading with a reader's eye: Do I like it? How does it affect me? Offers a selection of questions to support children to read as readers.
Guidance from the 'Notes' section:
Children's comments can lead the discussion picking up of different interpretations.
Structure the questioning to build in challenge and support.
Children learn from each other by listening to classmates justify and elaborate.
Supporting comments used with kind permission of <https://jamesdurran.blog/>
- Slide 27: A word about prosody.



- Slide 28: Reading Objectives. Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justify inferences with evidence. Predict what might happen from details stated and implied.

Guidance from the 'Notes' section:

The mantra 'I can say this because the text says that' is a tried and tested method to encourage children to infer meaning and support their inference with evidence from the text. Repeated frequently, it helps young readers articulate their thoughts in a structured way. In this example, the phrase "Mabel was wealthy" does not occur in the text and it is the clues such as 'big house', 'well-stoked fire', 'comfortable bed', 'plump eiderdown', 'her maid' that reveal that she was. To repeat this with a different story, select simple extracts from the text which do not explicitly reveal information and structure questions to encourage children to 'read between the lines'.

- Slide 29. Phase 1a Create opportunities to:
 - Predict.
 - Question and discuss.
 - Clarify. Summarise.
 - Think aloud.
 - Note the structure.
 - Make connections.
 - Visualise.

Guidance from the 'Notes' section:

Do not underestimate the investment you are making at this stage in the children's understanding and future writing success.

- Slide 30: Phase 1b. Reading with a writer's eye: How has the writer done it? What techniques can I learn and apply? Offers a selection of questions to support children to read as writers.



- Slide 31. Phase 1b. Reading with a writer's eye: how has the writer done it? What techniques can I learn and apply? Offers a further selection of questions on how the author's writing.

Guidance from the 'Notes' section:

These are suggested questions. Teachers should select the most appropriate focuses for the children they teach.

- Slide 32: Identifying where expanded noun phrases have been used to add detail. Displays a text. Click to reveal the highlighted noun phrases. This may be repeated with the other extracts in this resource.
- Slide 33: Asks the children how the author has revealed information about the main character (Mable) through description, action and rhetorical questions? Presents a selection of text. Click through to reveal how specific words and phrases have provided information, implication, setting the scene. The highlighted sections are suggestions. There are other possibilities.
- Slide 34. Phase 1b. Create opportunities. The slide offers a series of ideas on planning narratives. More ideas and resources on planning narratives can be found at [Communication 4 All](#).
- Slide 35 provides a summary of the back story.

Guidance from the 'Notes':

This is provided to bridge the gap between the given extracts to orientate the reader and provide background information. It is provided here as a reference but can be used to read and analyse if required.

- Slide 36 Phase 1a. Reading with a reader's eye. Do I like it? How does it affect me?

Guidance from the 'Notes':

The importance of talk and analysis being rooted in personal response;

Give individuals or pairs their own copy of the text (also supplied on the accompanying Word document).

A ['Tell-me grid' recommended by Aidan Chambers](#) (supplied on the last page of this PDF) is one mechanism for structuring thinking.

- Slide 37: Displays the 'tell-me' grid for discussion: 'What I like'. 'What I didn't like'. 'I want to know'. 'It reminded me of ...'

Guidance from the 'Notes', as for previous slide 35.

- Slides 38 to 40 Chapter 14, A Night to Remember. Guidance from the 'Notes':
The haunting music described in the passage is The Merry Widow Waltz, from an operetta by Hungarian composer Franz Lehár. The music is available online at <https://www.youtube.com/watch?v=ELufSzviGoU>, to add some further atmosphere to this chapter!
- Slide 41: Phase 1a Reading with a reader's eye: Do I like it? How does it affect me? A series of prompts to help the discussion.
Guidance from 'Notes':
Children's comments can lead to the discussion picking up different interpretations. Structure the questioning to build in challenge and support. Children learn from each other by listening to classmates justify and elaborate.
- Slide 42: The children put the character of Alice in the hotseat. The slide offers a series of questions.
Guidance from the 'Notes':
Hotseating is a drama technique in which a character is questioned by the group about his or her thoughts, feelings, motivations, etc. It is an excellent way to deepen understanding about a character. Characters may be hot-seated individually, in pairs or small groups. The technique is additionally useful for developing questioning skills with the rest of the group. It is best modelled first by the teacher and most effective if children concentrate on personal feelings and observations rather than facts. More drama ideas can be found at [Drama Resource](#).
- Slide 43: Summarise. Ask the children to summarise the chapter.
Guidance from the 'Notes':
Summarising encourages young readers to focus on the main content of the text, deciding what to include and what not to include based on their own view of what is important. Different readers may identify different information as having higher importance. This also helps children place events in chronological order.
- Slide 44: Question and discuss. The questions on the slide are just suggestions and may be amended to meet the needs of the children in your class.



- Slide 45: Phase 1b: Reading with a writer's eye: How has the writer done it? What techniques can I learn and apply? Displays a series of points to prompt the discussion.
- Slide 46: Asks the children how the author has used language to describe the setting, and highlights some key words. Select appropriate focuses for the children's written responses, considering how the author has achieved these elements:
- Slide 47: Ask the children how the author has revealed a key point in the text, and highlights some key words. Select appropriate focuses for the children's written responses, considering how the author has achieved these elements.
- Slide 48: Predict: 'How has the author prepared the way for what might come next?'. Click through to animate the text boxes which highlight how the author has achieved this.
- Slide 49: Ask the children to retell an event in the story from the point of view of another character.
- Slides 50 and 51: Chapter 16, Disaster.

Guidance from the 'Notes':

"Alice glimpsed her violinist. Their eyes met for the last time."

Foreshadowing technique – all the band members perished.

The unnamed violinist in this story is imaginary but is based on the Belgian violinist Georges Alexandre Krins who was 23 years old. Find more information on ['Titanic's band'](#).

- Slide 52: Phase 1a. Reading with a reader's eye. Do I like it? How does it affect me? A selection of prompts for discussion.

Guidance from the 'Notes':

Children's comments can lead the discussion picking up different interpretations.

Structure the questioning to build in challenge and support.

Children learn from each other by listening to classmates justify and elaborate.



- Slide 53: Expanded noun phrases.

Guidance from the 'Notes':

Returning to the text that has already been read, discussed and analysed means that children are already familiar with the characters, setting and events. This means the focus can be on learning the skills.

- Slide 54: Asks the children to identify sentences which illustrate the grammar focus of nouns, and provides six examples.
- Slide 55: Continues expanding on noun phrases. A noun phrase has a noun (or a phrase containing a noun) as its head word.
- Slide 56: Using adjectives as pre-modifiers.

Guidance from the 'Notes':

Adjectives that separately modify a noun are called co-ordinate adjectives; those which work together as a unit are called cumulative adjectives.

- Slide 57: Continues expanding on noun phrases, with a selection of examples which you can click through.

Guidance from the 'Notes':

Note that a noun phrase does not contain a verb used as an action word but may contain other sentence elements such as prepositions and adverbials.

Activity

- Slide 58: Asks the children to re-read the first extract and pick out at least five nouns. The slide provides examples, but the children can also make up some of their own.



Phase 2

- Slide 59: Capturing ideas, learning the skills, practising, planning, having a go. Begins by looking at basic sentence structure.
- Slides 60 introduces commas, 'A comma is too weak to join two clauses'.
- Slide 61: Features examples of short sentences containing a subject and a verb.
- Slides 62 to 65: Looking at commas, identifying comma splices and run-ons, or the comma that is not up to the job.

Activity

- Slide 66: Ask the children to find and fill in their own examples.
- Slide 67: Tell a Friend. Organise the class into pairs. One child should be Alice and the other needs to be a friend.
Guidance from the 'Notes':

This works well if the children sit back to back and can't see each other.

Game from *The Enormous Book of Talk for Writing Games* by Pie and Poppy Corbett, which deepens understanding of character and plot.

- Slide 68: Introduces relative pronouns.
- Slides 69 and 70: Explain clauses and display examples of single clause and multi clause sentences.
- Slide 71: Dropping in. Displays a series of sentence stems to develop sentence skills as a team game.

Guidance from the 'Notes':

An activity to generate different and plentiful examples of what could be used. These are suggestions. Tailor the activity to the needs of the children in your class.



Activity

- Slide 72: Ask the children to work in pairs to add to, improve or completely change the fragments of sentences on the slide.
- Slides 73 and 75: Developing clauses: display examples of simple clauses, multi clauses, subordinate clauses.

Activity

- Slide 76: Ask the children to identify the subordinate clauses in a selection of sentences.
- Slide 77: Introduces relative clauses.
- Slide 78: Introduces embedded clauses.

Activity

- Slides 79 and 80: Activity. Ask the children to create a sentence with subordinate clauses using the examples presented on the slide.

Guidance from the 'Notes':

The relative clause can sometimes move places but this is not always successful. Ask the children to experiment.

- Slides 81 and 82: Vocabulary detective. The slides present five words and phrases. Ask the children to find the meaning and then use each in a different sentence. (This is provided as a worksheet on the following pages of this PDF.)



Phase 3

- Slide 83: Introduces the children's next sequence of exercises:
 - Look at some examples of recounts from people who were on board the Titanic (some real, some imaginary).
 - Devise a 'tool kit' of features which may be included.
 - Devise the success criteria drawn from what has been taught and recorded.
 - Orally practise sentences and paragraphs before writing them.
 - Include elements of grammar we have learned in this unit where appropriate.
 - Use the working wall to retrieve previously recorded strategies and techniques.
- Slide 84: Presents a memoir of events by Harold Bride, a 22 year old wireless operator who really existed. This is a real account.
- Slide 85: Presents a letter by an imaginary first class passenger.
- Slide 86: Presents an imaginary recount of the event by a third class passenger who really existed.
- Slide 87. Phase 3: Teacher modelling planning, drafting, writing, editing.

Guidance from the 'Notes':

This is a possible toolkit but you can amend in light of what the children identify. Ensure the toolkit is generic enough to allow a choice of form.

- Slide 88: Teacher modelling.

Guidance from the 'Notes':

Co-construct the success criteria with the children and agree what the writing COULD include. This is modelled in this slide, but can be introduced at any point in the sequence.

Any vocabulary recorded for potential use should only be capitalised where a capital letter is needed, e.g., the start of sentences, proper nouns. Otherwise, stick to lower case so when children use the words they won't capitalise them in the middle of a sentence.

The agreed success criteria is a repository to select from, not a hard and fast 'tick every item'.



- Slide 89: Teacher modelling a timeline of events in the story. Co-construct a timeline that will form a plan.
- Slide 90: Teacher modelling writing a diary from Alice's perspective.

Guidance from the 'Notes':

You can either share this slide with the children or create your own. This is only a suggestion, as are the subsequent slides. Rehearse orally what you will write and make it explicit that you are doing this.

The words in Italics: what to say, the monologue, thinking aloud, demonstrating the thought process, etc.

The words in bold: what to write as the model.

- Slide 91: Imaginary account by the imaginary first class passenger. Read it aloud with the children. Ask the children to talk to their partner and see if there is anything they would change.
- Slide 92: Teacher scribing. Ask the children for their help. The children should be encouraged to orally rehearse then write a sentence. The teacher acts as editor and scribe to produce the next part of the writing.
- Slide 93: Supported writing. Ask the children to work with their partners.

Guidance from the 'Notes':

The teacher should circulate amongst the children, supporting and challenging where appropriate and making suggestions for improvements.

- Slide 94: Time for the children to have a go at independent writing.
- Slide 95: A finished account by the imaginary first class passenger.

Guidance from the 'Notes':

Demonstrate assessing against the agreed success criteria which is a repository to select from, not a hard and fast 'tick every item'.

- Slides 96 and 97 – Closing slides. All websites referred to were functional at the time of publication. Teachers should check that these are still operational before including them in the lesson.

Original illustrations by [Stella Perrett, Radical Cartoons](#)



Tell Me Grid

What I like	What I didn't like
I want to know...	It reminded me of...



Vocabulary Detective



Work out the meanings of the following words and phrases for the context of the text. Check in a dictionary, then use each in a different sentence.

WORD or PHRASE	MEANING	SENTENCE
imposter		
eyes were drawn		
sheer beauty		
respectful		
extensive		



WORD or PHRASE	MEANING	SENTENCE
accomplished		
enthralled		
mesmerising		
spectacle		
comrades		
foreboding		

