



# A Writing Root for The Tempest by William Shakespeare



**Literary Theme:** Power vs. principles  
**Mixed Age Theme(s):** Sprites & spirits (4/5);  
Power vs. principles (5/6)

**Recommended Age:** Y5

**Cross-curricular Coverage:** Geography (Y5 Human and physical geography): Physical geography including: climate zones, biomes and vegetation belts, rivers, mountains, volcanoes and earthquakes, and the water cycle

**Text(s):** The Tempest (Real Reads edition) by William Shakespeare

**Duration:** 3+ weeks, 17+ sessions

**Outcomes:** Setting description, character descriptions /comparisons, diary entry, dialogue  
**Main outcome:** Playscript

**Overview and outcomes:** This is a 3+ week Writing Root using an abridged version of The Tempest by William Shakespeare. Although you may wish to expose children to a variety of different retellings of the story, it is also important that children have an opportunity to explore a playscript version of the text, and that that have an opportunity to see it being performed, either on film or, ideally, on stage. During this sequence of learning, children have the chance to explore the themes, ideas and characters in the play, as well as writing opportunities, such as character descriptions and comparisons, scene/ setting descriptions and diary entries. They also explore the conventions of writing playscripts, including (characterisation through) dialogue, stage directions and how to convey action, as well as some Shakespearean conventions, such as the iambic pentameter. The Writing Root culminates in children having the opportunity to write their own 'tempest' story to be read or performed.

**Coverage from National Curriculum 2014:** Reading and Writing coverage from Curriculum 2014. Spoken language is covered throughout.

## Word Reading

- Apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), as listed in English Appendix 1, both to read aloud and to understand the meaning of new words that they meet

## Writing Transcription (Spelling and Handwriting)

- Use further prefixes and suffixes and understand the guidance for adding them

## Reading Comprehension

- Continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
- Increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
- Identifying and discussing themes and conventions in and across a wide range of writing
- Learning a wider range of poetry by ear
- Preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
- Checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
- Drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- Participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- Provide reasoned justifications for their views



### Vocabulary, Grammar & Punctuation

- Use of the present perfect form of verbs instead of the simple past [for example, He has gone out to play contrasted with He went out to play] (LKS2)
- Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because], adverbs [for example, then, next, soon, therefore], or prepositions [for example, before, after, during, in, because of] (LKS2)
- Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. the teacher expanded to: the strict maths teacher with curly hair) (LKS2)
- Fronted adverbials [for example, Later that day, I heard the bad news.] (LKS2)
- Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun
- Indicating degrees of possibility using adverbs [for example, perhaps, surely] or modal verbs [for example, might, should, will, must]
- Brackets, dashes or commas to indicate parenthesis
- How words are related by meaning as synonyms and antonyms [for example, big, large, little] (Y6)

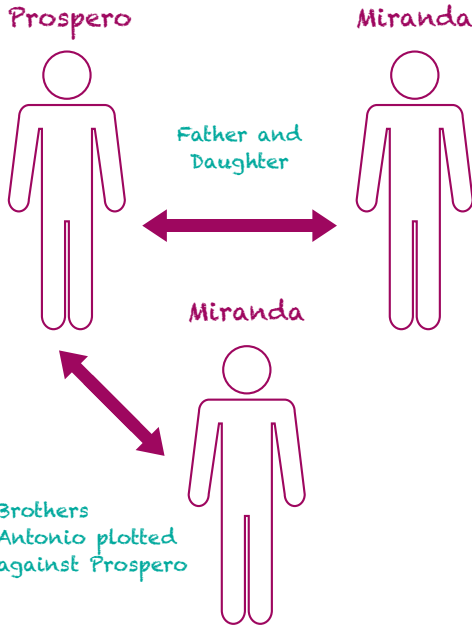
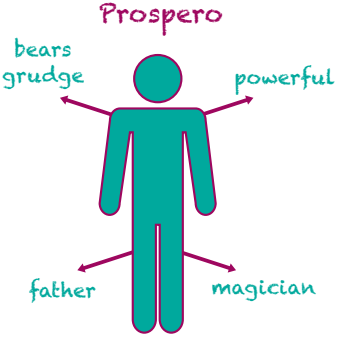
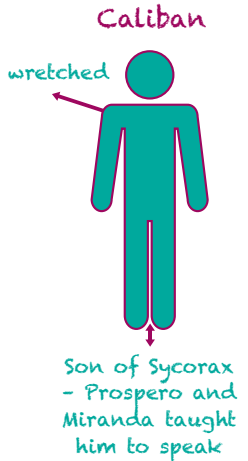
### Writing (Composition)

- Identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- In writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed
- Selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
- In narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
- Assessing the effectiveness of their own and others' writing
- Proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.

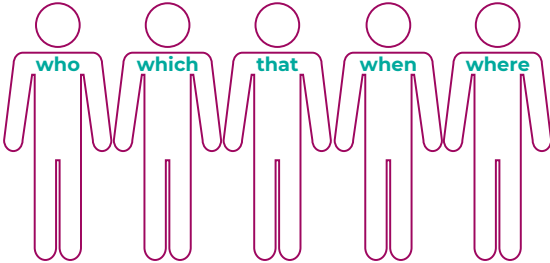


Learning Objective	Success Criteria	Whole Class	Resources	Independent Work	Plenary												
<p>1) To create noun phrases using abstract nouns</p>	<p><b>I can convert verbs into adjectives and nouns</b></p> <p><b>I can convert adjectives into nouns</b></p>	<p>As children enter the classroom shout 'all aboard' and have them sitting in rows with 'ship' props if possible. Tell them to hurry as a storm or 'tempest' is coming. Show children a clip of a storm. Ask children to describe what they saw, smelt and felt. Ask children to place the verbs in the progressive form onto the sorting triangle below, depending on whether they were seen, heard or felt.</p> <table border="1" data-bbox="499 496 1043 579"> <tr> <td>crashing</td> <td>shaking</td> <td>wailing</td> <td>swirling</td> </tr> <tr> <td>howling</td> <td>creaking</td> <td>hissing</td> <td>spinning</td> </tr> <tr> <td>whirring</td> <td>stomping</td> <td>flashing</td> <td>winding</td> </tr> </table> <p>Now think about what might have been making the sound. Link the words to an object, e.g.  <i>rattling &gt; thunder</i>  <i>flashing &gt; lightning</i>  <i>creaking &gt; trees</i></p> <p>Model matching the pairs of words and turning them into noun phrases, e.g. <i>the rattling of thunder, the flashing of lightning, the creaking of trees.</i></p> <div data-bbox="504 879 1032 1310" style="text-align: center;"> </div>	crashing	shaking	wailing	swirling	howling	creaking	hissing	spinning	whirring	stomping	flashing	winding	<p>Word bank for 'reworking word classes'</p>	<p><b>Shared writing:</b>          Explain to the children that we will need to write a letter home and put it into a bottle to send home asking for help. Model writing an atmospheric description of the storm scene vocabulary from the noun phrase activity.          You might also want to include some more 'abstract' noun phrases such as:          There was a feeling of disappointment.          A sense of loneliness came over us.          The storm was full of confusion.          (Using <i>of</i> to join phrases, but also using <i>-ness</i>, <i>-ment</i> and <i>-sion/-tion</i>)          to model how to include abstract nouns.          Children to write a description of a storm using the words from the group activity and basing ideas on those modelled in the shared writing.</p> <div data-bbox="1319 740 1816 1082" style="border: 1px solid purple; padding: 5px;"> <p>Dear Iris,</p> <p>Our ship has run aground in the most frightful of storms and I cannot begin to describe what we have experienced this day. As the unstoppable crashing of waves lashed upon the spinning timbers, the boat began to sink. We could hardly see or hear a thing, so severe was the flashing of lightning and the crashing of thunder...</p> </div>	<p>Share <i>The Tempest</i> and read them the first scene. Explain that this is a text to be performed not just read. Read (or preferably ask children to read). Consider creating a soundscape using musical instruments to reenact storm.</p> <p>Pull out language, e.g. <i>tempest, furlong</i>          Capture words and phrases from the text as you read and place on the working wall alongside definitions. Children can then use these when they are writing their own playscripts.</p>
crashing	shaking	wailing	swirling														
howling	creaking	hissing	spinning														
whirring	stomping	flashing	winding														


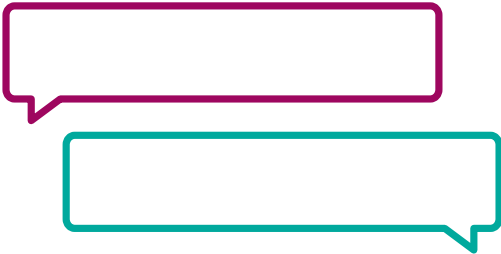


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2) To explore characters' relationships and attributes	<p><b>I can identify characters' relationships to one another</b></p> <p><b>I can describe characters' attributes</b></p>	<p><b>Parchment people:</b> Create a set of paper dolls with a large piece of paper and label them with five of the key character from the text: <i>Prospero, Miranda, Antonio, Caliban and Ariel</i>. <b>Read the second scene</b> up to <i>Ariel leaves</i>. What do we learn about the characters in the story so far? Create a character map, with what we know about each and what we want to know about the characters and links to other characters.</p> 	Character maps	<p>Children to create their own character map in books to add to as they are reading. Prompt children to add character attributes onto their maps, e.g.</p> 	<p><b>Read the final part of Act 1, Scene 2</b> and add Caliban and Ariel onto the working wall, e.g.</p>  <p>As an additional piece of learning linked to the sequence, children may also wish to learn the 'Full fathom five' poem (p20) by heart for individual or group recitals</p>

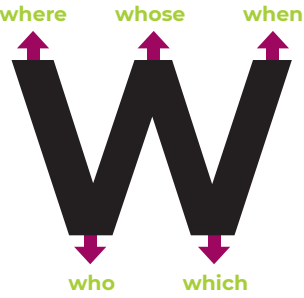


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3) To use relative clauses to describe characters	<p><b>I can use relative pronouns</b></p> <p><b>I can describe characters</b></p>	<p><b>Relative relatives:</b> Use reverse side of the 'paper dolls' as a way of collecting relative pronouns to reinforce that they build 'relative' clauses that provide additional description or information about a noun, often a character, setting.</p>  <p>Prospero learnt magic tricks.</p> <p>Prospero, who bears a grudge learnt magic tricks.</p>	<p>Paper dolls from session 2</p> <p>Sentence strips for creating relative clause sentences</p>	<p><b>Shared writing:</b> Model creating a description of the characters and how they relate to one another, e.g.:</p> <p><i>Prospero, who bears a grudge against his brother, learnt magic tricks that made him powerful. A long time ago, he was shipwrecked on the isle where Caliban and Ariel lived. The wizard, when he was first on the Island, treated Caliban like an equal and taught him to speak until the beast who betrayed him turned evil. You might think the magic Prospero performs is for the good of everyone, but some think the tricks, which are a form of wizardry, are dangerous.</i></p> <p>Children to use there to create a character description of the central characters so far and how they relate to one another.</p>	<p><b>Advising on ambiguity:</b> Show children the following two sentences:</p> <p><i>The tricks which Prospero uses are dangerous.</i></p> <p><i>The tricks, which Prospero uses, are dangerous.</i></p> <p>What is the effect of the parenthesising commas? What other punctuation could we use?</p>
4) To use the present perfect tense	<p><b>I can identify verbs</b></p> <p><b>I can use the past participle</b></p>	<p><b>Read Act 2, Scene 1.</b></p> <p><b>Shared writing:</b> Create a sentence strip for the first line of a diary entry written from the point of view of Alonso, using the past tense to describe something he <b>saw</b>. Identify the verb and ask them how they would change it if it had just happened. Look at tenses timeline and identify where on the timeline the 'present perfect' would be placed. Model writing a diary entry in the present perfect tense using the present perfect tense, where appropriate, to write the diary.</p> <p>I saw the most terrifying tempest!</p> <p>I have <u>just</u> seen the most terrifying tempest!</p>	Sentence strips	<p>Children to create a diary entry about the tempest, written from the point of view of one of the characters who experienced it, using the present perfect tense where appropriate.</p> <p>Give children access to a word bank containing the past participle of verbs.</p>	<p><b>Read Act 2, Scene 2</b> and discuss the 'ordinary' character in the story – what do you think their purpose was?</p>

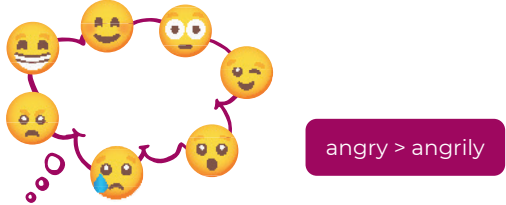
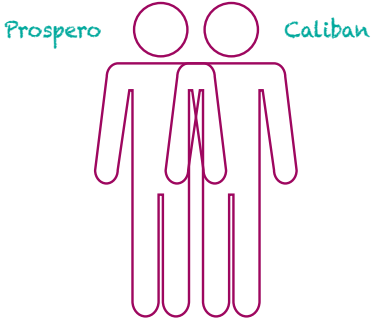


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5) To use the present perfect tense	<b>I can ask and answer questions</b>	<p><b>Shared reading:</b></p> <p><b>Read up to the Act 3, Scene 1</b> by the beginning of this session.</p> <p><b>What has just happened?</b> Miranda and Prospero. Use 'Talk to the Hand', from the perspective of Prospero asking questions to Miranda, to create questions about what has <i>just</i> happened, e.g.</p> <p><i>Where have you been?</i> <i>What have you done?</i> <i>Who have you been talking to?</i> <i>Why have you done that?</i></p>  <p>Model writing the questions and imagined responses. Prospero: Where have you been? Miranda: I have been talking with Ariel.</p>	Talk to the hand (see resources)	Children to record their questions and imagined responses using the present perfect tense. This will support with the role-play in the following session.	Children to underline the words that identify their questions are in the present perfect tense.
6) To plan dialogue	<p><b>I can role-play dialogue</b></p> <p><b>I can use what characters say to show what they are like and how they behave</b></p>	<p>Look at the way the text is laid out as a playscript. Discuss how Shakespeare's plays were written to be performed, not 'read' like other books we are used to. Discuss the events of the scene. Drawing upon the character attributes and relationships identified in the previous session, ask children to think about what might happen in a missing scene from the play where Miranda tries to convince Prospero that she should be allowed to love Ferdinand.</p> <p><b>Drama into dialogue:</b> In twos (or threes if filming) children go into role to act out the dialogue that takes place in their imagined scene. Have simple props, e.g. a cape or staff and a scarf to help children to get into role.</p>	Creating conversations (see resources)	<p><b>Creating conversations:</b> Children to record their dialogue using a 'creating conversations' scaffold.</p> 	Children to read back their scenes to another pair of children and give feedback. What have Miranda and Prospero said that helps to show us what their characters are like?



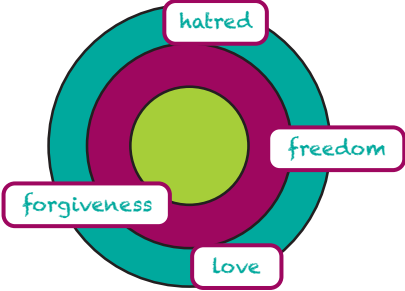
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7) Relative clauses and implied relative pronouns	<p><b>I can use relative clauses</b></p> <p><b>I can use a range of relative pronouns</b></p> <p><b>I can use brackets to parenthesize additional words</b></p>	<p>Discuss that we will need to include stage directions in order to tell the actors what characters are doing while they speak. Explain that we can use relative clauses to help to do this, e.g.</p> <p style="text-align: center;"><b>Prospero enters the cave.</b></p> <p>becomes:</p> <p style="text-align: center;"><b>Prospero, who is holding a staff cape, enters the cave.</b></p> <p>Ask children to identify the relative clause then the relative pronoun. Ask them if there are any word(s) within the clause that are less important to make it make sense. Discuss how the <i>who</i> is part could be removed. Model placing brackets around it to demonstrate this.</p> <p style="text-align: center;"><i>Prospero, (who is) holding a staff, enters the cave.</i></p> <p>Now rewrite without the parenthesized information. If working on sentence strips, you may wish to model 'cutting out' that part of the sentence.</p> <p style="text-align: center;"><i>Prospero, holding a staff, enters the cave.</i></p> <p><b>It's all relative:</b></p> <div style="text-align: center;">  </div> <p>Model creating a single-clause sentence with a character as its subject, and choosing a 'W' word for you to extend, e.g. <i>who</i>.</p>	Sentence strips  It's all Relative (see resources)	<p>Discuss how this creates a succinct piece of writing and is often used in playscripts, especially during the stage directions. Children to create their own stage directions using relative clauses with omitted relative pronouns.</p> <p>Model writing the missing scene using stage directions and other conventions of playscripts.</p> <p>Children to begin writing their scene using the conventions modelled and drawing upon the role-played 'conversation' from the previous session.</p>	<p>Discuss other stage-directions that Shakespeare uses in the play, often to tell us a character has entered or left. Show children the most famous stage direction from 'The Winter's Tale', <i>Exeunt, pursued by a bear</i>.</p> <p><b>When would it be appropriate to use other relative pronouns, e.g. <i>when</i> and <i>where</i>?</b></p>



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8) To use adverbials to describe the manner of a verb	<p><b>I can convert adjectives to adverbs</b></p> <p><b>I can convert adverbs (-ly)</b></p>	<p>Discuss how other stage directions can be used to tell an actor, or a reader, how to read a particular part of the script. Explain, however, that Shakespeare does not often use these, but that they can be a useful device for us when writing plays to show characterisation.</p> <p><b>Emoting emojis:</b> Create stage directions using simple adverbs to begin with. Brainstorm how things might have been said or done, linking to the emojis below, e.g. Angry &gt; angrily</p>  <p>Model how to convert to the appropriate adverbial, e.g. using a preposition such as <i>with</i>: <i>with anger (in his voice)</i></p>	'Emoting Emojis' Prompt	<p>Return to the playscripts written in the previous sessions. Children to continue to write their scene and add some additional stage directions, using brackets for parenthesis) to tell the actor/reader how a piece of dialogue is spoken, e.g.:</p> <p><i>Prospero: (with anger in his voice): Do not speak one more word about that man.</i></p>	Children to perform their additional scenes in their original pairs, referring to the stage directions. Ask the audience to see if they can identify what the stage directions were.
9) To draw inferences about characters and compare traits	<p><b>I can create noun phrases</b></p> <p><b>I can use relative clauses</b></p> <p><b>I can use commas for parenthesis</b></p>	<p>Refer to the scenes read so far that include Shakespeare's fewer noble characters, e.g. Caliban, Stephano, Trinculo, or Ariel. Discuss how these are characters who are not princes, dukes, or members of the court, but are 'ordinary' folk, often used as 'entertainment' for the audience of Shakespeare's plays.</p> <p><b>Character Venn:</b> Choose two characters from the play, one noble, one 'base', e.g.:</p> <p>Model drawing inferences from the playscripts to create words and phrases that describe the characters Ideas and evidence grid. Where the lines overlap, add words and phrases that are relevant to both characters.</p>	Character Venn	<p><b>Shared writing:</b> Model writing a character comparison using noun phrases and relative clauses drawn from the words and phrases on the character Venn. Children to complete a character Venn about their own choice of characters and then to write their own character comparison.</p> 	Children to identify and underline the noun phrases and relative clauses they have used. Have you used any 'implied' or omitted relative pronouns?



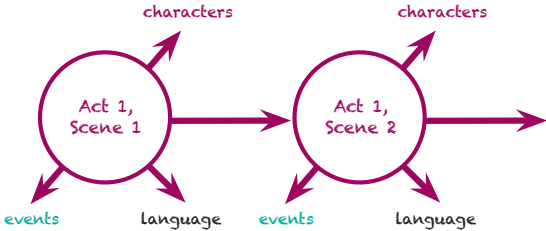
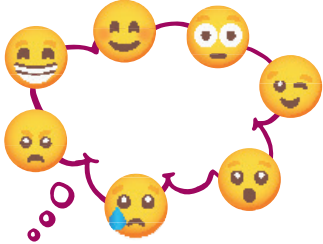


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10) To identify the iambic pentameter within verse	<p><b>I can count the number of syllables within text</b></p> <p><b>I can identify stressed and unstressed syllables</b></p>	<p>Look at the iambic pentameter meter when noble people are speaking. Explain that this is used because it is reflective of the natural patterns in which people speak. Explain that the meter is often described as having a 'beat' that goes:</p> <p><i>de-dum, de-dum, de-dum, de-dum, de-dum</i></p> <p>As such, there should be five 'de-dums' in each line (hence the name 'pentameter'). Each 'de-dum' is called an 'iamb', which contains a short and a long syllable. Explain that Shakespeare plays with this and does not stick to it exactly throughout his verse. Look at some examples within the text, e.g.:</p> <p><i>Beseech you, sir, be merry. You have cause, so have we all, of joy; for our escape. (Original text)</i> or (using the Real Reads version) <i>Beseech you, sir, be merry. You have cause, For our escape is much beyond our loss.</i></p>	Copies of sections of text (could be laminated with dry-wipe pens for annotation)	<p>Using copies of the text, and text-marking, if possible, children to identify some times when Shakespeare has use the iambic pentameter in his verse.</p> <p>Beseech you, sir, be merry. You • — • — • — • —</p> <p>have cause, • —</p> <p>so have we all, of joy; for our escape.</p> <p>Are there any times in which this meter has not been used? Why do you think that is? Can you identify any times when he has adapted this meter. Has he done this for a particular effect?</p>	Ask children why they think that the ordinary people do not speak using this meter.
11) To identify and discuss story themes	<p><b>I can identify what a story is about</b></p> <p><b>I can justify with evidence</b></p>	<p>Read up to the end of the play and discuss what the themes of the story might be. Introduce children to some of the ideas that might be expressed within the play, e.g. <i>magic, control, forgiveness, power</i>. Model how to back up, with evidence from the text where appropriate, why they are or are not relevant themes.</p>	Zone of Relevance with story 'themes'	<p><b>Zone of relevance:</b> Children to complete a zone of relevance for the themes in the play, placing the ideas that are relevant to the themes of the play in the central zone and those less relevant on the outside. As a follow up, children to write a paragraph about each of the chosen themes, using conjunctions such as <i>because, since, as, so, although</i> and <i>prepositions</i> such as <i>therefore</i> and <i>despite</i> to give reason and explain and justify responses.</p> 	Have an open-ended discussion about the themes and why they may or may not be relevant, asking children to back up with evidence from the text, where appropriate.



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<p>12) To use modals to explore degrees of possibility</p>	<p><b>I can include ten syllables in a line or writing</b></p> <p><b>I can use modal verbs</b></p>	<p>Recap on what has been read so far and continue to add to character maps and adding any new language to the working walls.</p> <p>Discuss what you would do if you were Prospero at the end of the story? Give children access to a word bank of modals. Use the personal pronoun, and record on a post-it, e.g.</p> <div style="display: flex; justify-content: center; gap: 20px; margin: 10px 0;"> <div style="border: 1px solid green; border-radius: 10px; padding: 5px 15px; background-color: #c8e6c9;">I would</div> <div style="border: 1px solid green; border-radius: 10px; padding: 5px 15px; background-color: #c8e6c9;">I might</div> <div style="border: 1px solid green; border-radius: 10px; padding: 5px 15px; background-color: #c8e6c9;">I will</div> </div> <div style="display: flex; justify-content: center; gap: 20px; margin: 10px 0;"> <div style="border: 1px solid green; border-radius: 10px; padding: 5px 15px; background-color: #c8e6c9;">I shall</div> <div style="border: 1px solid green; border-radius: 10px; padding: 5px 15px; background-color: #c8e6c9;">I could</div> </div> <p>Place into degrees of possibility and certainty:</p> <div style="display: flex; justify-content: center; gap: 20px; margin: 10px 0;"> <div style="border: 2px solid purple; padding: 10px 20px; text-align: center;">Certain</div> <div style="border: 2px solid purple; border-radius: 50%; padding: 10px 20px; text-align: center;">Possible</div> </div> <p>Use pairs of possible/certain sentences to create multi-clause sentences, e.g.:</p> <p>I could kill Caliban, but I will pardon him.</p> <p><b>Aiming for iambic:</b></p> <p>Model putting the sentence into the iambic pentameter, e.g.</p> <p>Although I could kill the beast Caliban, I think I will graciously pardon him.</p> <p>I might be sad if Miranda marries, but I shall let her wed him anyway.</p>	<p>Post-it notes with modals</p> <p>Certainty/possibility words for sorting</p>	<p>Children to create their own sentence using possible/certain pairings and using the iambic pentameter to record their suggestions.</p>	<p>Children to peer-evaluate one another's sentences, supporting each other to use the iambic pentameter where appropriate.</p>



Learning Objective	Success Criteria	Whole Class	Resources	Independent Work	Plenary
13) To plan a story based on the style of another author	<p><b>I can use planning models</b></p> <p><b>I can draw upon language and ideas used by a significant author</b></p>	<p>Model 'boxing up' the events from the story – this would best be done by identifying the main events from each scene.</p> <p><b>Planning for playscripts:</b> Explain that we are going to create our own stories about a tempest on a desert island that causes the inhabitants of the island to come into contact with some castaways. Model laying out the action as follows:</p>  <p>This could be grouped into Scene 1, 2 &amp; 3, or Act 1, Scene 1 etc. The playscript could be as long or as short as wanted and may only be two scenes long if time is short.</p>	Planning for Playscripts model (see resources)	Children to use the planning model demonstrated to create their plan for a simple story in which characters are washed onto an already-inhabited 'desert' island, adding information about the characters, events and language they wish to use (drawing on the language of Shakespeare, if wanted).	Children to reflect upon the ending of their playscript plan, considering whether there is a resolution such as the one shown in <i>The Tempest</i> .
14) To create characterisation through dialogue	<p><b>I can use synonyms for verbs</b></p> <p><b>I can use adjectives that express emotions</b></p>	<p><b>Creating characterisation:</b> Show children the following sentence:</p> <div data-bbox="499 995 1043 1050" style="background-color: #e91e63; color: white; padding: 5px; text-align: center;"> <p>We could be <b>stuck</b> on this island for years.</p> </div> <p>Explore the emojis used in session 7 and discuss/model how we could make the character speaking the above sentence appear angry/sad/frightened by changing the verb and adding an adjective or changing the punctuation e.g. Frightened: We could be <b>forgotten</b> on this terrible island for years! Shocked: We could be <b>stranded</b> on island for years!? Happy: We could be <b>left</b> on this beautiful island for years!</p>	Emoting Emojis (see resources)  Sentence strips	<p><b>Shared writing:</b> Model using the shared plan to create the first scene of a playscript, focusing only on the dialogue, especially dialogue that creates characterisation, during this part of the writing process. Children to use their plan to write the first scene of a playscript, focusing only on the dialogue, as in the modelled version. Children to use 'creating conversations' were appropriate to plan what they are going to write.</p> 	Children to underline or highlight where they have used verbs or adjectives that show characterisation.



Learning Objective	Success Criteria	Whole Class	Resources	Independent Work	Plenary
15) To use dialogue to move action forward	<b>I can use conjunctions to create multi-clause sentences</b>	<p><b>Advancing action:</b> Show children the sentence on a sentence strip from the previous session:</p> <div style="background-color: #800040; color: white; padding: 5px; text-align: center; border-radius: 10px;"> <p>We could be <b>stuck</b> on this island for years.</p> </div> <p>Explore how we could add an additional clause to the sentence to advance the action e.g.</p> <p>We could be stuck on this island for years, <i>unless we find a way of attracting help!</i> Repeat with other sentences.</p> <p><b>Shared writing:</b> Model using the shared plan to create the first scene of a playscript, focusing only on the dialogue, especially dialogue that moves the action forward, during this part of the writing process.</p>	Sentence strips	Children to use their plan to write the second scene of their playscript, focusing again on the dialogue, as in the modelled version to advance the action. This could be spread over further sessions, depending on the number of scenes written. Children to use 'creating conversations' were appropriate to plan what they are going to write.	Children to underline or highlight (in a different colour from the previous session) where they have used verbs or adjectives that advances the action.
16) To edit for characterisation and action	<p><b>I can use adverbials</b></p> <p><b>I can use relative clauses with omitted relative pronouns</b></p>	<p>Return to the 'Creating Characterisation' sentences from session 12. Discuss how a stage direction, e.g. adverbial, could create even more characterisation about how to read the sentence, e.g.:</p> <p>Alfred (with anger in his voice): <i>We could be stuck on this terrible island for years!</i></p> <p><b>Shared writing:</b> Model editing the writing to add stage directions, based upon the learning from session 6 and 7.</p>	Sentence strips	Children to edit their own playscripts using the methods modelled. Once edited, children may wish to publish their playscripts, e.g. using ICT.	Allow time for peer and self-assessment, identifying whether the dialogue and stage directions have been effectively used to tell the planned story.
17+) To perform own compositions	<b>I can use stage directions</b>	Discuss again how Shakespeare's plays were written to be performed. Whilst it may not be possible to perform all plays written, give children the opportunity to 'show' their scripts to the group, even if that is as part of a group reading.	Resources for performance and filming (where appropriate)	Children to use characterisation and stage directions during performances.	Give children the opportunity to peer assess performances.



# Glossary

**Working Wall** – An ongoing display inside the classroom, where the process of writing is demonstrated through the addition of examples of writing and visuals, to be referenced by both teachers (during the modelling process) and children (during the writing process). This often reflects the different parts of the planning sequence.

**Grammar Splat** – Use the text to identify a specific word class, write them on a post-it and stick them to the grammar splat to form a word bank based upon the author's vocabulary choices.

**Talking Partners** – Usually in whole-class teaching, each child has a partner, with whom they feel comfortable and with whom they share ideas, opinions and planning, before feeding back to the class.

**Independent Writing** – Remind pupils of the specific writing focus before they write. Some pupils may need support. Prior to writing, refer to models of quality examples, including those developed in class. Refer to prompts on working wall. Display examples of pupil work during plenaries or further class sessions to support editing process.

**Editing and Improving and Publishing** – Use response partners to develop revising and checking. Show examples to the whole class so that children can talk about their writing, e.g. using visualiser. Pupils mark in a colour where they have used a feature and comment on success of writing. Decide how writing will be published.

**Teacher-in-Role** – Teacher takes on a role from the text.

**Writing-in-Role** – Whilst in role, model writing as a character from the story.

## Shared Writing (may refer to):

**Modelled Writing** – Demonstrate by explaining aloud, talking as a writer, focusing upon the objective, include: new and difficult aspects of writing; transforming a plan into writing; rehearsing, evaluating, rereading, referring to checklists, scaffolds & models.

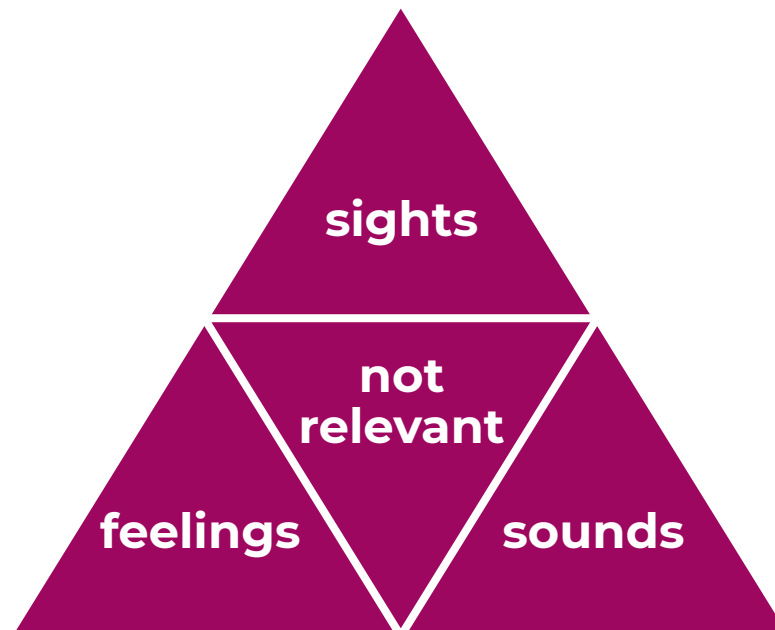
**Teacher as Scribe** – Pupils participate with the teacher as editor and scribe. Keep focus clearly on the learning objective. Encourage pupils to rehearse sentences and reconsider children's suggestions when necessary. Maintain pace.

**Supported Writing** – Practise trying out words, sentences or paragraphs on whiteboards or sentence strips. Use a range of strategies such as writing partners, working from modelled text, writing frames, sentence prompts etc.



# Sights, sounds & feelings

crashing	shaking	wailing	swirling
howling	creaking	hissing	spinning
whirring	stomping	flashing	winding

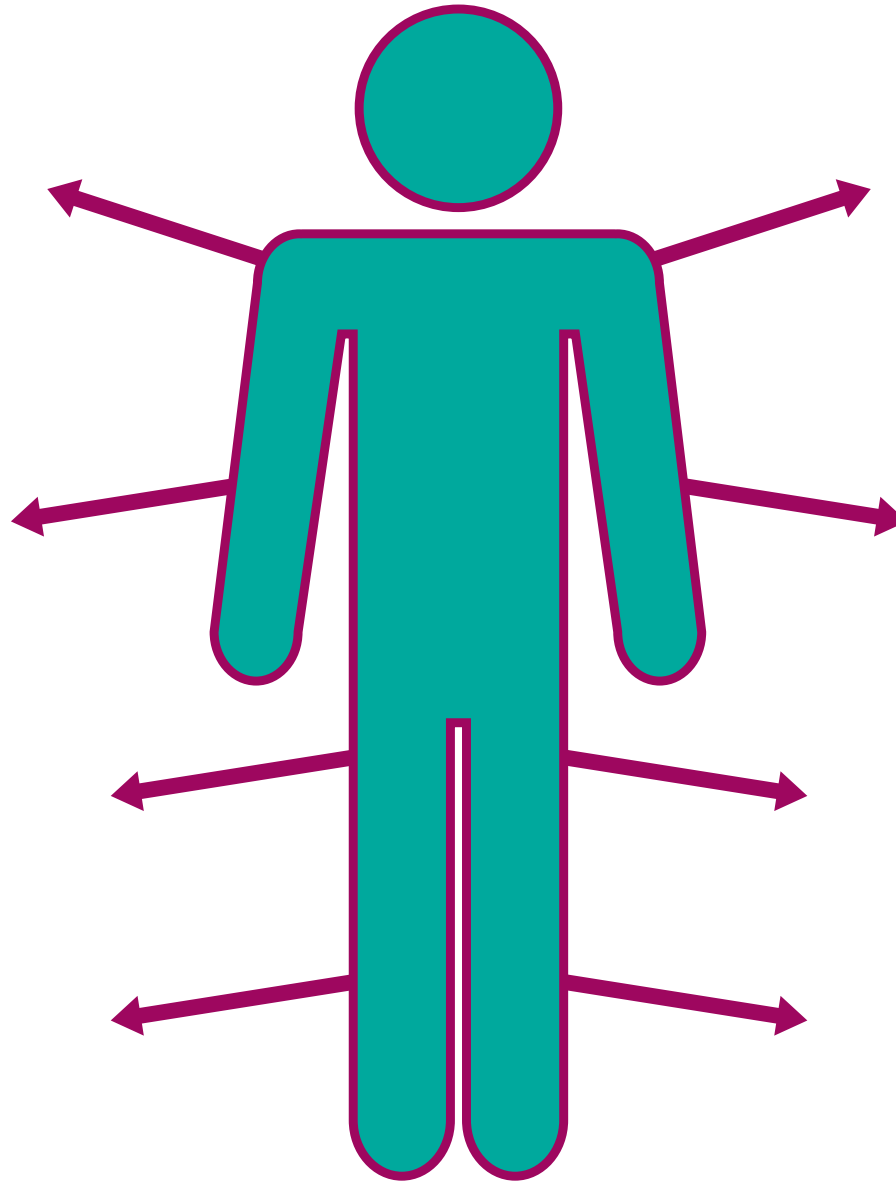


# Reworking word classes

hope	propel	punish	-ful(ness)
abandon	fear	dread	-less(ness)
desperate	excite	harm	-ness
bombard	dark	power	-ment

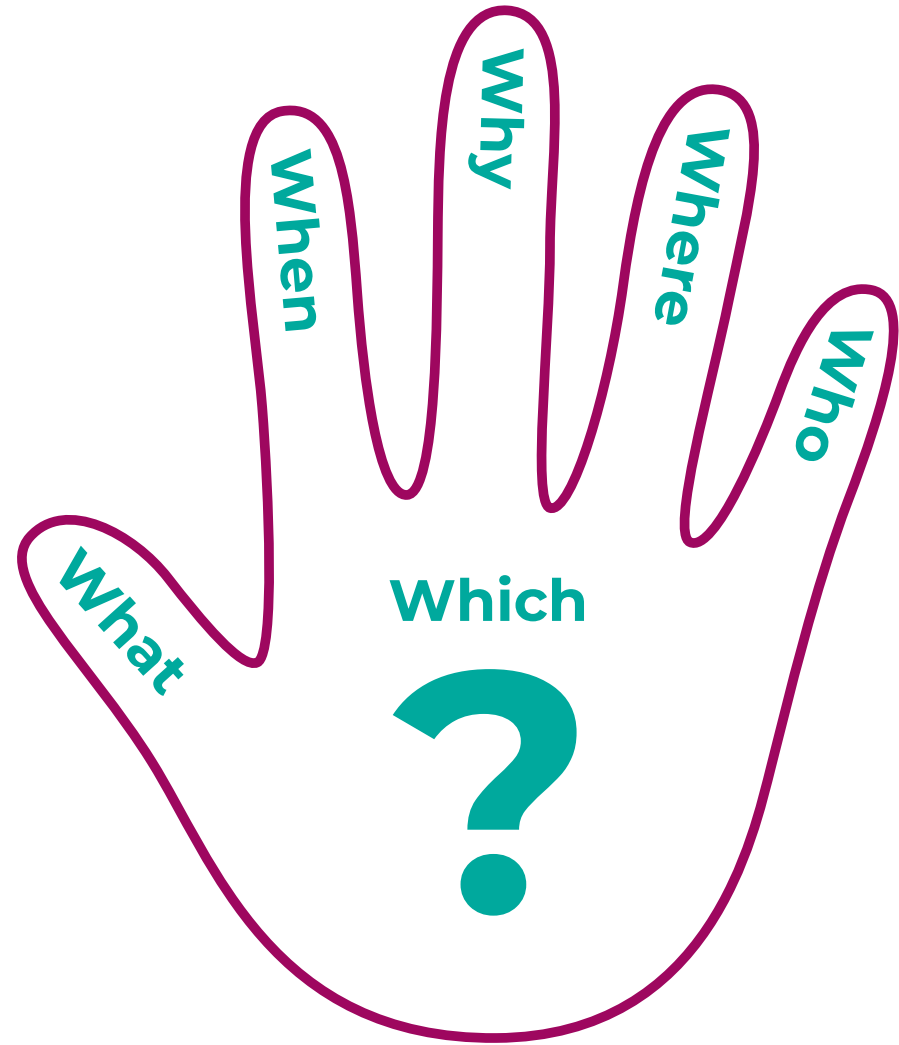
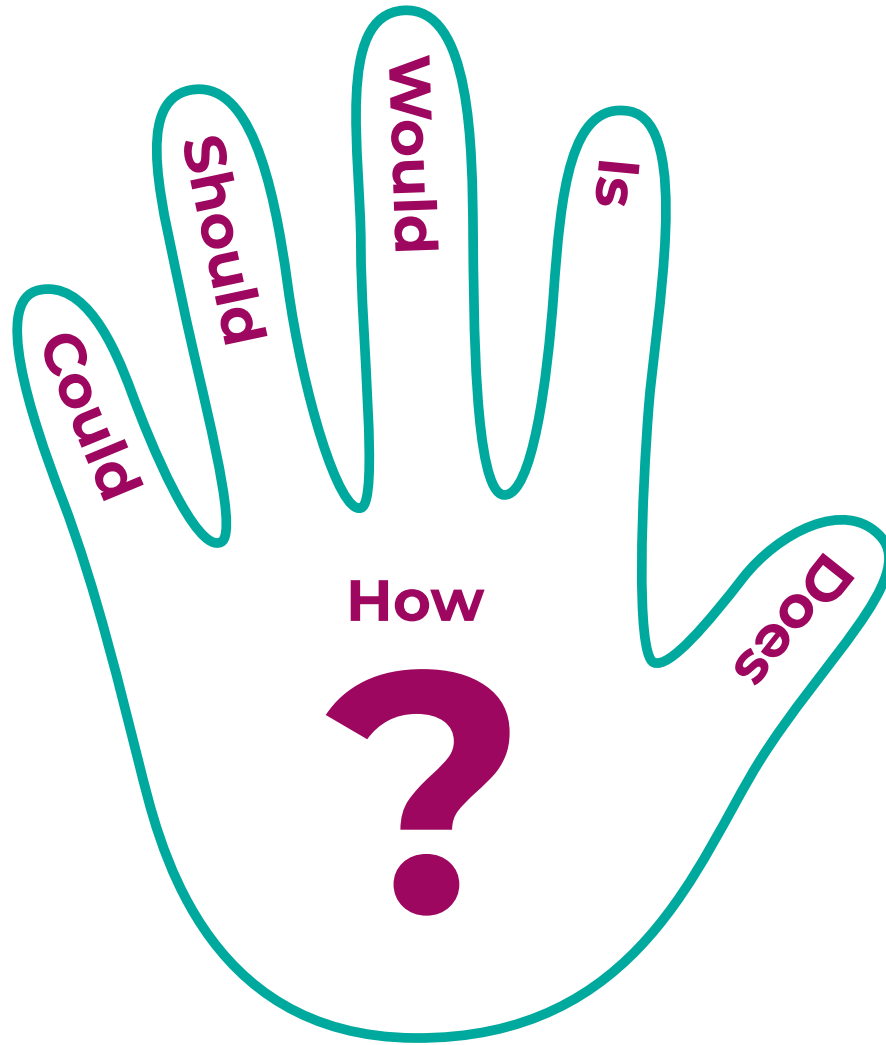


# Character maps





# Talk to the hand



# Creating conversations

## Messages

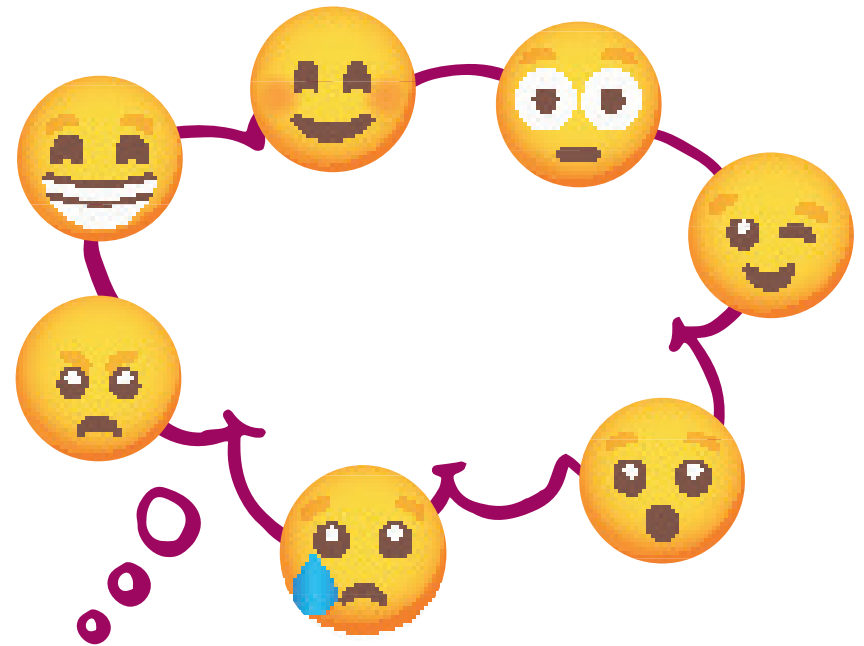
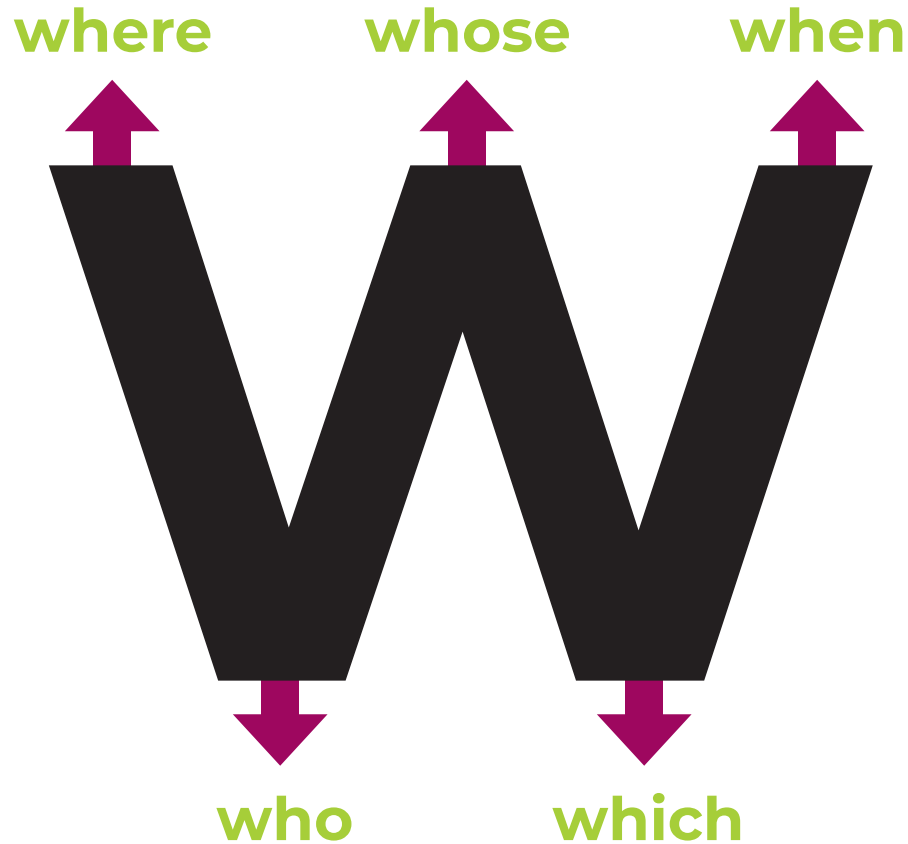
## Prospero

## Details



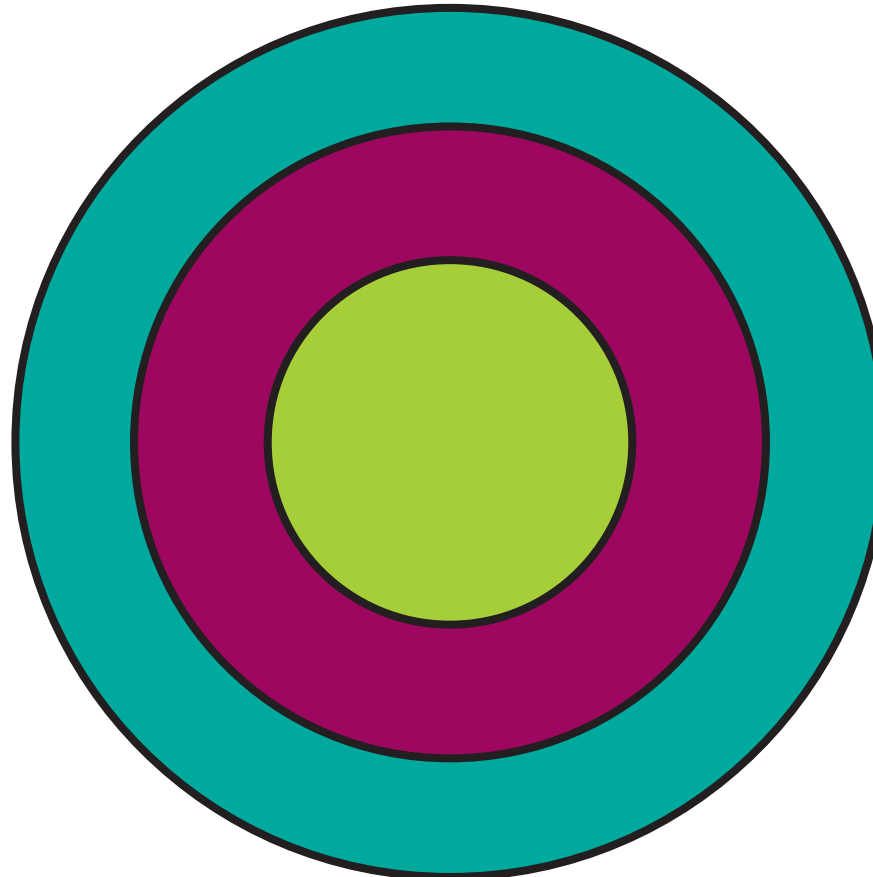
# It's all relative

# Emoting emojis

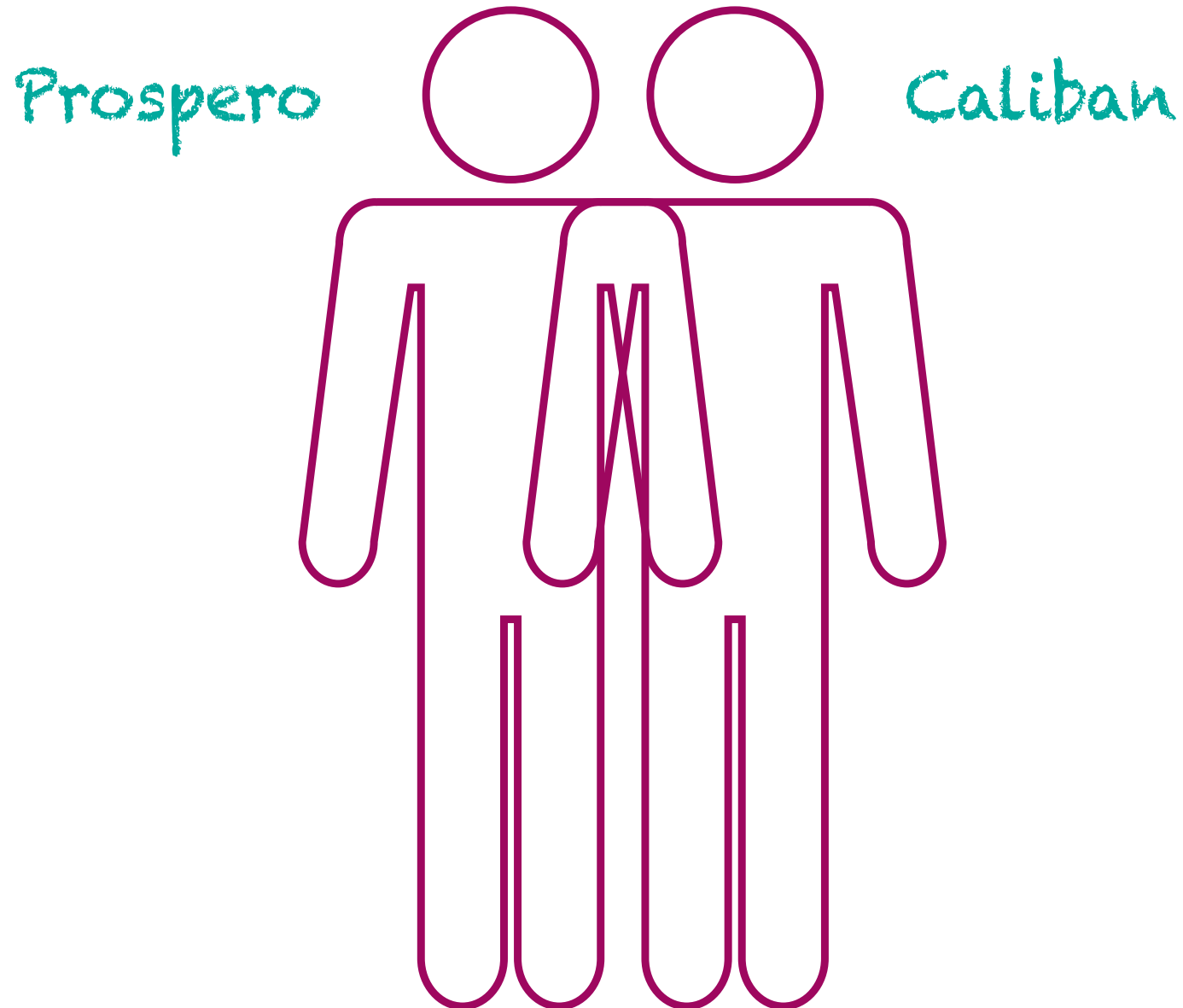


# Zone of relevance - themes

love	hatred	war	forgiveness
islands	brothers	magic	power
nobility	evil	storms	illusion
family	peace	control	freedom
supernatural	resentment	romance	reality



# Character venn



# Degrees of possibility



**Certain**



**Possible**



# Planning for playscripts

