

Skills for Writing

Unit 3 Spy fiction

Lesson	Learning objectives	Lesson outline	AFs	Grammar focus
1a	Understand the key features of the spy fiction genre and how they engage the reader	Students explore the common features and ingredients of spy fiction and start to think about what makes an effective spy story.	Writing: AF1, AF2, AF3	n/a
1b	Understand how writers use narrative structure to engage the reader Understand how to use narrative structure to plan a story	Students read summaries of a number of popular spy stories and identify the narrative structure of these stories. Students then begin to plan their own story in the spy fiction genre, using the Exposition, Conflict, Climax, Resolution structure.	Writing: AF3 Reading: AF4	n/a
2	Understand that writers use the opening of their story to grab the reader's interest Understand how writers can use personal pronouns, determiners and noun phrases to achieve this	Students analyse the prologue to <i>The Bourne Imperative</i> , exploring how pronoun choice is used to deliberately withhold information and how noun phrases are used to create setting. Students write opening four sentences of a spy story in which one character is being chased by another, deciding how much information they want to reveal to the reader.	Writing: AF7 Reading: AF5, AF6	Use of personal pronouns and related determiners as a device to withhold information Use of noun phrases to create setting
3	Understand how writers use verb choice and paragraphing to create a sense of pace and threat	Students explore an extract from The Young Bond series: <i>Hurricane Gold</i> , discussing and experimenting with the author's choice of verbs to suggest threat, coupled with paragraphing choices to create pace. Students refer to their plan from Activity 5 in lesson 1 and choose an appropriate section, playing with verb choice and the positioning of paragraphs for desired effects.	Writing: AF4, AF7 Reading: AF4, AF5, AF6	Use of verbs to suggest threat and danger Use of paragraphing to create pace in a spy narrative

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4	<p>Understand what is meant by narrative viewpoint</p> <p>Understand the impact that the writer's choice of narrative viewpoint can have on a text</p>	<p>Students discuss an extract from <i>Scorpia</i> (Alex Rider series) and what they learn about the characters based on this third person narrative.</p> <p>Students experiment with changing the narrative viewpoint of this and other extracts, discussing the different effects achieved, and writing a short extract from a range of narrative viewpoints.</p>	<p>Writing: AF1, AF2, AF7</p> <p>Reading: AF2, AF3, AF6</p>	<p>Use of first person narrative to give direct insight into a character's thoughts and feelings</p> <p>Use of third person narrative to provide a more omniscient voice</p>
5	<p>Understand how to write vivid descriptions by expanding noun phrases using adjectives, adverbs and prepositional phrases</p>	<p>Students discuss a description of a spy villain from <i>Scorpia Rising</i> and make inferences based on this description.</p> <p>Teacher models how authors use different word classes (nouns, adjectives, adverbs) and prepositional phrases to build character description.</p> <p>Students create their own spy villain, experimenting with adding and removing detail and thinking about the different effects achieved.</p>	<p>Writing: AF5, AF6, AF7</p> <p>Reading: AF5</p>	<p>Revision of noun phrases</p> <p>Use of adjectives to pre- and post-modify nouns and noun phrases</p> <p>Use of adverbs to modify verbs, adjectives or other adverbs</p> <p>Use of prepositional phrases to post-modify nouns</p>
A1	<p>Understand how to write a short story extract using a range of features for effect</p>	<p>Students follow a Plan, Write and Reflect process to craft a short, intriguing and engaging extract from a spy story in which their hero encounters a villain in a difficult and dangerous situation.</p>	<p>Writing: AF1, AF2, AF5, AF6, AF7, AF8</p>	<p>Application to own writing of grammatical features and narrative viewpoint from previous lessons</p>
6	<p>Understand how to develop simple sentences in order to add interesting and vivid detail to a narrative</p>	<p>Students discuss an extract from <i>Devil May Care</i> by Sebastian Faulks, exploring how the author creates interesting detail in simple sentences through careful choice of grammatical features.</p> <p>Students experiment with sentences from the extract, making different choices of nouns, verbs and adverbials and thinking about effect, and play with re-ordering the sentence (again, with discussion of what effects this creates). They then put their skills into practice by writing the next paragraph of the extract.</p>	<p>Writing: AF1, AF2, AF5, AF6, AF7</p> <p>Reading: AF2, AF3, AF5</p>	<p>Use of simple sentences</p> <p>Use of different word classes to build effective detail in simple sentences</p>

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7	Understand how to use conjunctions and clauses to make your meaning clear	<p>Looking at examples from <i>Devil May Care</i>, students learn how to create more variety in the structure of their sentences through the use of coordinating and subordinating conjunctions and clauses, and how playing with the position of such clauses can render interesting effects.</p> <p>Students go on to write the next paragraph of <i>Devil May Care</i>, focusing on variety in sentence structure.</p>	<p>Writing: AF1, AF2, AF5, AF6, AF7</p> <p>Reading: AF5</p>	<p>Use of coordinating and subordinating conjunctions to help the reader understand the writer's meaning</p> <p>The positioning of subordinate clauses in a sentence (e.g. fronting the sentence, embedded within, or closing the sentence) and the impact this has</p>
8	Understand how sentences can be structured to create emphasis, pace, tension and drama	<p>Building on the previous lesson, students respond to a different extract from <i>Devil May Care</i>, analysing examples of sentences that link coordinate clauses with coordinating conjunctions to create pace in the narrative.</p> <p>Students write their own extract in the spy genre, in which their spy is waiting to meet someone, focusing on variety of clause structure to add descriptive detail and to build tension.</p>	<p>Writing: AF1, AF2, AF5, AF6, AF7</p> <p>Reading: AF2, AF3, AF5</p>	<p>Use of variety in sentence length to create tension</p> <p>Use of coordinating and subordinating conjunctions and coordinate and subordinate clauses to add descriptive detail and to save the most dramatic part of the narrative until last</p>
9	<p>Understand what is meant by a minor sentence</p> <p>Understand how to use minor sentences for effect</p>	<p>Students discuss an extract from <i>The Hidden Man</i> by Charles Cumming, identifying examples of sentences that do not fit the standard grammatical definition.</p> <p>Using this as a starting point, students go on to explore the role that minor sentences can play in spy novels to create dramatic impact, and to apply this understanding to their own writing.</p>	<p>Writing: AF5, AF6</p> <p>Reading: AF3, AF5</p>	<p>Identification of minor sentences in terms of:</p> <ul style="list-style-type: none"> • verbless sentences • sentences with a non-finite verb (and the distinction between past and present participle and the infinitive)

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10	Understand how to start sentences in a range of ways to create variety, pace, drama or emphasis in your writing	Looking at the extract from lesson 9, students discuss the variety of ways in which Cumming starts his sentences and explore the different grammatical features at play here. Students then use these grammatical features to experiment with different ways of starting sentences in their own writing.	Writing: AF5, AF6, AF7 Reading: AF5, AF6	Use of a variety of grammatical features to open sentences, including: <ul style="list-style-type: none"> • pronouns • adjectives • adverbs/adverbials • determiners • non-finite verbs • subordinating or coordinating conjunctions
11	Understand how dialogue can be structured and punctuated using identifiers to imitate the patterns and rhythm of real, natural speech	Using an extract from Restless by William Boyd as a starting point, students explore the different ways in which writers punctuate dialogue to imitate natural speech. Students then apply this understanding to their own writing, in which they imagine a conversation between their spy and his/her boss.	Writing: AF5, AF6 Reading: AF1, AF4	Use of the following devices to imitate the rhythms and patterns of natural speech: <ul style="list-style-type: none"> • identifiers • dashes • ellipses as well as how to punctuate dialogue correctly (through the use of speech marks, commas, capital letters, full stops and so on)
12	Understand how to plan a short story	In preparation for the final piece of writing in the next lesson, students generate ideas for their spy story, refine and sequence those ideas and make decisions about what specific effect(s) they want their story to have on the reader.	Writing: AF1, AF2, AF3, AF4	Students use their understanding of grammatical features and their effects from previous lessons and apply to their own writing.
A2	Final assessment outcome Understand how to write a complete short story using the key features of a particular genre	Students bring together their learning and writing from across the unit and, through the Plan, Write, Reflect process, craft a story in the spy genre of around 500–750 words.	Writing: AF1, AF2, AF5, AF6, AF7, AF8	Students use their understanding of grammatical features and their effects from previous lessons and apply to their own writing.