

HIAS MOODLE OPEN RESOURCE

The Errand by Leo Lafleur and Adam Oehlers

Year 6 Writing Journey – Autumn Term

HIAS English Team
May 2024
Final version

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Overview

This document contains...

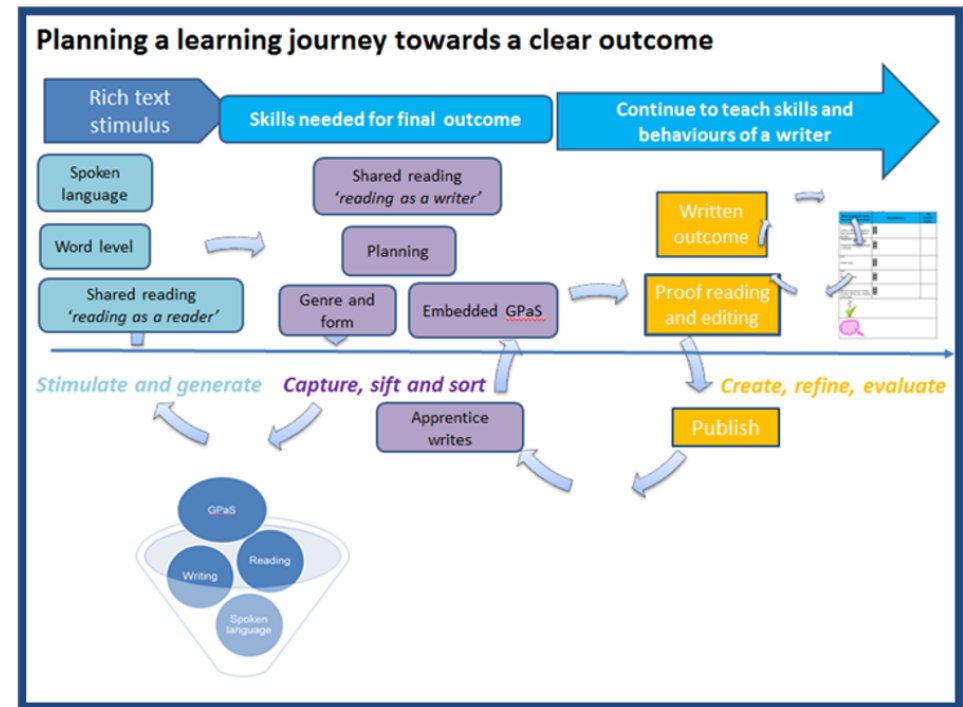
All learning journeys in this collection are based on the HIAS English team's three phase approach to writing outcomes from a rich literary driver. The three phases are:

- stimulate and generate
- capture, sift and sort
- create, refine, evaluate.

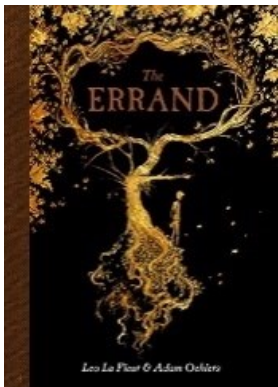
Each learning journey builds the skills needed for children to be successful in their final sustained write with growing independence.

Points to consider when using this resource

- Teachers must adapt example plans to reflect AFL, prior learning, national curriculum requirements and the needs of individuals.
- Site of application writes could be included where appropriate and when teachers are confident to plan for this.



Overview of Learning Journey: *The Errand* by Leo Lafleur and Adam Oehlers

<p>Year 6</p> <p>Writing learning journey</p> <p>Write the next set of directions for the Errand Boy for his journey to the warlock at the mansion on the hill</p> <p>Purpose: To instruct and entertain</p> <p>Audience: The Errand Boy</p> <p>Form: A set of directions presented in the style of the book</p>	<p>Text driver</p> <p><i>The Errand</i></p> <p>by Leo LaFleur & Adam Oehlers</p> 	<p>Key spoken language statements</p> <p>Give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings</p> <p>Key reading statements</p> <p>Read books that are structured in different ways and read for a range of purposes</p> <p>Increase 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</p> <p>Make comparisons within and across books</p> <p>Key writing statements</p> <p>Identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own</p> <p>Use modal verbs or adverbs to indicate degrees of possibility</p> <p>In narratives, describe settings, characters and atmosphere and integrate dialogue to convey character and advance the action</p> <p>Evaluate and edit by assessing the effectiveness of their own and others' writing</p> <p>Choose the writing implement that is best suited for a task.</p>
<p>Experience:</p> <p>Create black and white, or sepia illustrations to accompany their directions in a style similar to <i>The Errand</i>. Drawings could be embellished with gold/silver pen.</p>		

Stimulate and generate

1) I can increase familiarity with books that are structured in different ways

Read the text. Observe the layout and presentation and discuss the effect it has on the reader. What feelings do the authors evoke in the reader? How do you think they achieve this?

Discuss the direct address to the reader, the simple sentences for impact, the use of repetition.

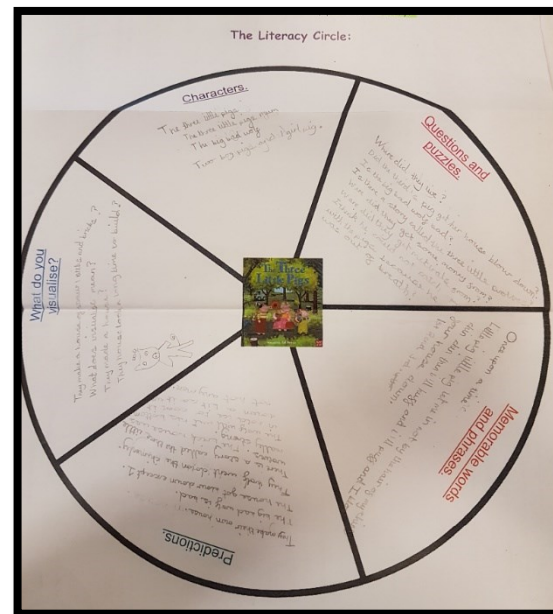
Complete a *literature circle* to capture the children's initial responses to the text. It does not need to be presented in a circle, as per the example.

You could use large pieces of sugar paper for different teams to work on.

Give children different job roles to explore the text with a particular lens or focus:

- The *Illustrating* Team
- The *Summarising* Team
- The *Word Explorer* Team
- The *Character Profiler*
- The *Discussion Director*

Children could work individually, in pairs or small groups. It works well when children get to experience all the job roles and share findings with each other. This task could be used as a whole-class carousel, where children move to each job and record their findings and discussions on large sheets of paper.



Notes - possible adaptations to meet the needs of your class

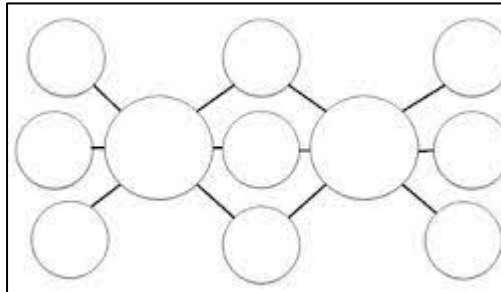
2) I can make comparisons within and across books

Read *Instructions* by Neil Gaiman. Compare the two books. How are they similar, how are they different?

Watch the book trailer:

[\(201\) Neil Gaiman and Charles Vess - Instructions Book Trailer - YouTube](#)

Discuss and reread the two texts and note the similarities and differences. You could use a *double bubble* graphic organiser format to compare and contrast or the children could organise their notes and thoughts using their preferred methods. Focus on the use of language as well as layout, tone, atmosphere. Consider the tools each author has used to create certain effects within their writing.



3) I can give a well-structured set of directions, conveying a sense of danger

Present the children with a magical literary map. This could be sourced from books such as *Treasure Island* by Robert Louis Stevenson, *The Land of Neverbelieve* by Norman Messenger, or an online search. A map of a theme park could also be used. Ask the children to determine a route through the map. Make notes of the route, listing clear instructions/directions. Ask the children to then embellish their instructions to make them sound terrifying, by adding description, repetition, and short sentences for effect. Read their directions aloud to the class and ask peers to provide them with a scare-factor rating!

4) Site of application write

Write a spine-chilling setting description of the Whispering Woods that leaves the reader in fear!

Capture, sift and sort	Notes - possible adaptations to meet the needs of your class
<p>5) I can explore other similar writing and identify key features, exploring their effect on the reader</p> <p>Revisit the parts of the text from <i>The Errand</i> that have captured the children's imaginations. Ask them to identify these and explain why. Read parts of the text aloud and discuss how the author uses different sentence types and construction, as well as layout, to achieve pace and control how the writing is read.</p> <p>Provide the children with the following list of features or language devices, and ask them to find examples of these from within the text:</p> <ul style="list-style-type: none"> • sentences containing modal verbs • short, high-impact sentences • repetition • similes • personification • commands • opportunities for inference where hints are given • adverbials of time • adverbials of place • questions. <p>6) I can use other similar writing as models for my own writing</p> <p>Turn to the final page in <i>The Errand</i>. Explain that they will be writing the next adventure and set of directions for the Errand Boy to visit the warlock in the mansion on the hill.</p> <p>Ask the children to imagine and design their own literary map, depicting the journey that the Errand Boy will need to take. We want their writing to convey a sense of fear and danger, with an underlying warning tone, similar to that of <i>The Errand</i>. Ask the children to be as imaginative as possible in designing their maps and the places, people, creatures that the Errand Boy may</p>	

encounter on his next journey. Make notes on/around their maps to highlight the key places and encounters that the Errand Boy will experience.

7) LO: I can use modal verbs or adverbs to indicate degrees of possibility

Identify the modals used within the text and find further examples, creating a list.

Modal verbs to show possibility	Adverbs to show possibility
<i>might</i>	<i>rarely</i>
<i>must</i>	<i>perhaps</i>
<i>could</i>	<i>maybe</i>
<i>would</i>	<i>probably</i>
<i>will</i>	<i>generally</i>
<i>may</i>	<i>usually</i>

Practise applying these with reference to their maps/routes to the mansion on the hill.

8) Apprentice write

Revisit the opening of *The Errand* which sets the tone and provides the reader with the setting. Ask the children to revisit their prepared maps for the Errand Boy's next journey and to create a similar opening. Refer to the language features identified in *The Errand*. How many of these have they been able to apply in their opening? Read their opening aloud to a friend. Have they conveyed fear/danger? What atmosphere has been created?

Create, refine, evaluate	Notes - possible adaptations to meet the needs of your class
<p>9) I can convey atmosphere in narratives</p> <p>Continue with their set of directions, following on from the opening they have written. Use their maps as a plan to draft their first set of directions for the Errand Boy. Include as many of the language devices they have found in the original text in order to convey a sense of danger and create a spine-chilling atmosphere. You may need to allow more than one lesson.</p> <p>10) I can evaluate and edit by assessing the effectiveness of their own and others' writing</p> <p>Model reworking/redrafting to improve the effect on the reader. This could be an example from one of the children's writing, or an example created based on common errors. Model referencing the success criteria to make amendments. Ask the children to read their directions aloud to a friend. Work together to evaluate the effectiveness of their writing against the success criteria that has been developed throughout this learning journey. What changes could be made to improve their writing? Redraft sections as necessary for impact and effect. Are the directions clear? Have they conveyed a warning tone? Have they created fear in the reader?</p> <p>11) I can choose the writing implement that is best suited for a task</p> <p>Once the children have completed their final draft, ask them to consider how this will be overlaid or juxtaposed with the illustrations they have created to depict the Errand Boy's journey. Layout and placement of the text will be a key consideration in how their writing will be read. This could be done by hand, or achieved through computer software, for example scanning in their own illustrations or using images from the internet and adding their text using programmes such as PowerPoint. With this, audio, transitions and animations could also be added to enhance the reading experience. These could be shared with parents or peers once complete.</p>	

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For further details referring to English, please contact Emma.tarrant@hants.gov.uk

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