

## Nursery yearly overview

## Key Aims

It is crucial for children to develop a life-long love of reading. Reading consists of two dimensions: language comprehension and word recognition. Language comprehension starts from birth. It only develops when adults talk with children about the world around them and the books they read with them, and rhymes, poems and songs they enjoy together. Skilled word reading, taught later on involves decoding and recognition of familiar printed words. Writing involves transcription and composition.

	1st half	2nd half
<b>Autumn</b>	<p style="text-align: center;"><b>Theme: Houses and homes</b></p> <p><b>Texts: The colour monster starts school by Anna Llenas</b></p> <p><b>Mouse House by John Burningham</b></p> <p><b>Three wolves and the Big Bad Pig by Eugene Trivizas Helen Oxenbury</b></p> <ul style="list-style-type: none"> <li>Maintain attention on short picture books shared with an adult</li> <li>Holds a book the right way up.</li> <li>Recognises their picture ,linked to their name</li> <li>To demonstrate joint attention during rhyme time, imitating some actions.</li> </ul>	<p style="text-align: center;"><b>Theme: Autumn Winter</b></p> <p><b>Texts: Night monkey Day monkey by Julia Donaldson and Lucy Richards</b></p> <p><b>Light and Dark</b></p> <p><b>The Jolly postman by Janet and Alan Ahlberg</b></p> <ul style="list-style-type: none"> <li>Selects picture books and seeks out adults to share them</li> <li>Anticipates favourite sections as the book is shared.</li> <li>Talks about key features.</li> <li>Holds the book independently opening to find pages of interest turning the pages in the correct way.</li> </ul>
<b>Spring</b>	<p style="text-align: center;"><b>Theme: Space/Aliens</b></p> <p><b>Texts: Aliens love underpants? By Claire Freedman and Ben Cort</b></p> <p><b>Whatever Next? By Jill Murphy</b></p> <p><b>Toys in Space by Mini Grey</b></p> <ul style="list-style-type: none"> <li>Understand text is read from left to right</li> <li>Remain engaged from beginning to end when stories are read.</li> <li>Begin to participate in a repeated sections of familiar books</li> <li>Count or claps syllables in a word.</li> </ul>	<p style="text-align: center;"><b>Theme: Animals</b></p> <p><b>Texts: Walking through the jungle by Julie Lacombe</b></p> <p><b>Giraffes can't dance by Giles Andreae</b></p> <p><b>Dear Zoo by Rod Campbell</b></p> <ul style="list-style-type: none"> <li>Answer closed questions as the book is being shared.</li> <li>Answer simple why questions about the text.</li> <li>Join in sections of familiar rhymes with all actions.</li> <li>Begin to recognise own name when not associated with a picture.</li> </ul>
<b>Summer</b>	<p style="text-align: center;"><b>Theme: Dinosaurs and Dragons</b></p> <p><b>Texts: Harry's dinosaurs By Ian Whybrow</b></p> <p><b>Aliens love dinosaurs by Claire Freedman</b></p> <p><b>The Dino that pooped a planet by Tom Fletcher and dougie Poynter</b></p> <ul style="list-style-type: none"> <li>Turns pages of familiar books from beginning to end, retelling the story in their own words.</li> <li>Engage in conversations about stories using new vocabulary</li> <li>Suggest what happens next from memory</li> <li>Answers simple how and why questions in relation to a story.</li> </ul>	<p style="text-align: center;"><b>Theme: Super heroes</b></p> <p><b>Texts: Supertato by Paul Linnet and Sue Hendra</b></p> <p><b>Super Daisy by Kes Gray and Nick Sharrat</b></p> <p><b>My mum is a superhero by Ruby Brown</b></p> <ul style="list-style-type: none"> <li>Name and locate favourite books and give a brief description of basic plot characters etc</li> <li>Re-enact very short extracts from favourite texts, using puppets, small world or role play.</li> <li>Complete a phase with a final rhyming word.</li> <li>Recognise words with the same initial sound.</li> </ul>

## Reception yearly overview

## Key Aims

It is crucial for children to develop a life-long love of reading. Reading consists of two dimensions: language comprehension and word recognition. Language comprehension starts from birth. It only develops when adults talk with children about the world around them and the books they read with them, and rhymes, poems and songs they enjoy together. Skilled word reading, taught later on involves decoding and recognition of familiar printed words. Writing involves transcription and composition.

	1st half	2nd half
Autumn	<p><b>Texts: All in one piece by Jill Murphy</b></p> <p><b>The Little Red Hen</b></p> <p><b>Oliver's Vegetables by Alison Bartlett and Vivian French</b></p> <ul style="list-style-type: none"> <li>Develop book like vocabulary and language structures through hearing patterned texts.</li> <li>Use marks or some letters for meaning .</li> <li>Recognise some set 1 RWI phonemes.</li> <li>Begin to blend and segment CVC words, hearing some letters.</li> </ul>	<p><b>Texts: Room on the Broom by Julia Donaldson</b></p> <p><b>Chicken Licken</b></p> <ul style="list-style-type: none"> <li>Looks for cues in illustrations.</li> <li>Use letters in sequence to convey meaning , including CVC words.</li> <li>Blends to read CVC words.</li> <li>Begin to recognise high frequency words.</li> <li>Write labels , lists and captions using CVC words.</li> </ul>
Spring	<p><b>Texts: Stick man by Julia Donaldson</b></p> <p><b>The runaway Pea by Kjartan Poskitt</b></p> <ul style="list-style-type: none"> <li>Recall key elements of books they have heard and read with increasing detail.</li> <li>Express preferences for books .</li> <li>Begins to develop fluency by blending in their head</li> <li>Write simple sentences with regular word and begin to use high frequency words.</li> </ul>	<p><b>Texts: Jack and the Beanstalk</b></p> <p><b>The Hungry Caterpillar by Eric Carle</b></p> <ul style="list-style-type: none"> <li>Understand cause and effect in books they have heard or read.</li> <li>Predict the endings of unfamiliar books giving detailed explanations.</li> <li>Read simple captions.</li> <li>Blend and segment words with set 1 digraphs, develop fluency and confidence when reading words.</li> </ul>
Summer	<p><b>Texts: Superkid by Claire Freedman</b></p> <p><b>Supertato by Paul Linnet and Sue Hendra</b></p> <ul style="list-style-type: none"> <li>Recognise some Set 2 sounds and begin to read words with these sounds.</li> <li>Predict the development of plot giving explanations in books they have heard or read.</li> <li>Write Set 2 words then write short compositions with more than one sentence and full stops.</li> <li>Empathise with characters make link,</li> <li>Blends and segments words with 4 sounds.</li> </ul>	<p><b>Texts: Billy's bucket by Kes Gray</b></p> <p><b>Class 3 All at Sea by Julia Jarman</b></p> <ul style="list-style-type: none"> <li>Name book characters and describe their qualities.</li> <li>Write short compositions with more than one sentence including capital letters and full stops.</li> <li>Know 10 digraphs and uses these in writing.</li> <li>Writes for a variety of purposes.</li> </ul>

## Year 1 yearly overview

## Key Aims

All units taught using the principles of learn the text, understand the underlying structure and plan and write independent piece in the same genre. The units will include, drafting, editing, oral rehearsal, reading comprehension, vocabulary and grammar activities linked with the text. Weekly spellings will be taught from the statutory objectives

	1st half	2nd half
Autumn	<p><b><u>The way back home by Oliver Jeffers Focus description.</u></b></p> <p>To use relevant strategies to build vocabulary such as word banks.</p> <p>Orally retell , discussing the sequence, map stories before writing .</p> <p>Beginning to write a familiar story by working on sentences formation and structure.</p> <p>Simple substitution sentences .</p> <p>Beginning to punctate with capital letter and full stop.</p> <p><b><u>Non fiction Report</u></b> – pictures and captions</p> <p>Use shared writing to create a simple text relating to theme</p>	<p><b><u>Whatever next? By Jill Murphy Adventure story focus setting</u></b></p> <p>Continuing to apply story writing techniques to build upon the vocabulary necessary eg story openers, using adjectives effectively.</p> <p>Punctuate sentences using a capital letter and a full stop</p> <p>Compound sentences using co coordinating conjunctions ‘ and’</p> <p><b><u>Non fiction Instructions</u></b></p> <p>Follow instructions orally , highlight the features and shared writing to explain a process.</p> <p>Using bullet points to write lists. Use a dictionary</p> <p><b><u>Poetry</u></b> Sensory poems - Learning to appreciate rhymes and poems, and to recite some by heart</p>
Spring	<p><b><u>Cinderella rags to riches focus on characterisation</u></b></p> <p>Exploring key vocabulary related to traditional tales. Using adjective word banks to write character descriptions. Exploring and discussing the structure of stories. Develop pleasure in reading and encouraging a motivation to read by listening to and discussing a wide range of stories . Recognising and joining in with predictable phrases. Knowing beginning, middle and end - familiar stories to retell. Sequencing sentences to form a short narrative. Punctuate sentences using a capital letter full stop and question mark.</p> <p><b><u>Non fiction Recount</u></b></p> <p>Writing for different purposes .Using first hand experiences to write a recount.</p> <p>Organise in order writing in sentences , Use simple time conjunctions.</p>	<p><b><u>Lost in the toy museum by David Lucas focus dialogue</u></b></p> <p>Write extended sentences using adjectives to add detail and conjunctions to extend.</p> <p>Write longer narratives punctuating using capital letters, full stops , question and exclamation marks.</p> <p>Using speech bubbles for characters in the story.</p> <p>Using spelling rule for adding s/es as plurals.</p> <p><b><u>Non Fiction : Explanation</u></b></p> <p>Using a step by step process to explain how something happens – Use past and present tenses. Using exclamation marks at the end of a sentence.</p>
Summer	<p><b><u>Percy the park keeper cumulative opening and endings</u></b></p> <p>Discussing feelings of characters and using role play to express the feelings</p> <p>Use emotions images to explore a character’s feelings e.g. sad, happy, worried, scared etc..</p> <p>Exploring and discussing the structure of stories knowing all have a beginning, middle and end.</p> <p>Using a story map to plan stories, then using it to write the stories independently.</p> <p>Re-reading what they have written to check that it makes sense.</p> <p><b><u>Poetry</u></b> - weather poems - Exploring repetitive structure. Discussing poetry pattern and rhyming words. Building vocabulary to write a simple poem .</p> <p><b><u>Non fiction - persuasion</u></b></p> <p>Writing a persuasive piece to encourage people to visit the Rising Sun Country park ( class, group. Individual) Use specific vocabulary.</p>	<p><b><u>On the way home by Jill Murphy focus suspense</u></b></p> <p>Write extended sentences using adjectives to add detail and a range of conjunctions to extend.</p> <p>Write longer narratives punctuating using capital letters, full stops , question and exclamation marks.</p> <p>Use speech to move the story forward. Use conjunctions to link paragraphs e.g. Once upon a time, first, unfortunately, after that, luckily, happily ever after.</p> <p>Using the prefix ‘un’ when writing descriptive sentences for example un friendly and unkind</p> <p><b><u>Non fiction: non chronological report</u></b></p> <p>Writing a basic information page using facts and pictures.</p>

## Year 2 yearly overview

## Key Aims

All units taught using the principles of learn the text, understand the underlying structure and plan and write independent piece in the same genre. The units will include, drafting, editing, oral rehearsal, reading comprehension, vocabulary and grammar activities linked with the text. Weekly spellings will be taught from the statutory objectives

	1st half	2nd half
<b>Autumn</b>	<p><b><u>The smartest giant in town by Julia Donaldson</u></b> cumulative characterisation</p> <p>Use adverbial openers which signal that things will happen .Explain the series of things that happened to the character .</p> <p>Use capital letters, full stops and question marks.</p> <p><b><u>Explanation– linked to science</u></b></p> <p>Write an ordered list of events /reasons</p> <p>Use of generalisations eg some, a few, most , many</p> <p>Use of simple and compound sentences to give information clearly and objectively.</p> <p>Use of conjunctions to link cause and effect .Write in 3rd person and present tense</p>	<p><b><u>Vlad and The Great Fire of London by Kate Cunningham</u></b> journey/quest focus on action</p> <p>Use vocabulary appropriate to the context: and add to a developing bank of story phrases. Use prepositions and a range of pronouns correctly. Use simple but precise technical vocabulary related to topic Great Fire of London.</p> <p>Write more complex sentences using a range of sentence types.</p> <p><b><u>Recount – Diary extract relating to Great Fire of London</u></b></p> <p>A middle section to expand opening and describe events in detail. Use conjunctions to link ideas and increase detail.</p> <p>Use a range of time conjunctions to sequence sentences</p> <p>Choose adjectives and adverbs to add detail. A conclusion to round it off, and show how it felt</p> <p><b><u>Poetry</u></b> : Rhyming poetry relating to GFL writing another verse.</p>
<b>Spring</b>	<p><b><u>Peanut by David Lucas</u></b> a meeting tale link to dialogue</p> <p>Structure a story plot with a clear beginning, middle and end . Use dialogue to move the story forward</p> <p>Describe events and characters using ‘sentences of 3’</p> <p>Use adverbial openers to create ‘a flow’ and to help link paragraphs</p> <p><b><u>Non chronological report Polar Animal Fact File</u></b></p> <p>Compose an introduction to introduce the content . Produce paragraphs or text boxes of information under headings .</p> <p>Write in present tense Write a conclusion.</p>	<p><b><u>The snow dragon by Vivien French</u></b> conquering the monster focus suspense</p> <p>Introduce main characters . Describe 2 locations from the story . Use cause and effect conjunctions</p> <p>Sequence events with sentence openers . Use alliteration to describe and similes to add comparison of characters.</p> <p>Make simple additions to their writing , up level and read to check for clarity and effect.</p> <p><b><u>Instructions- How to catch a dragon</u></b></p> <p>Use appropriate punctuation (eg commas in a list of what you need)</p> <p>Use adjectives and adverbs to add precision</p> <p>Use nouns and verbs in short, precise sentences. Use conjunctions to signal order within the what to do section</p>
<b>Summer</b>	<p><b><u>Hermelin the Detective mouse by Mini Grey</u></b> finding tale focus setting</p> <p>Writing down ideas and/or key words, including new vocabulary</p> <p>Use conjunctions to help add information and extend ideas. Complex sentences: <i>because, as, when, if, that, then</i> (subordinating conjunctions)</p> <p>Make simple additions, revisions and corrections to their own writing</p> <p><b><u>Discussion :</u></b></p> <p>Writing the story from a different characters point of view</p> <p><b><u>Poetry: Riddles</u></b></p> <p>Reading and responding writing their own</p>	<p><b><u>The lighthouse keepers catastrophe by David Armitage</u></b> capture rescue escape focus: opening/ endings</p> <p>Use a greater range of adjectives , expanded noun phrases—add precision <i>and</i> determiners</p> <p>Proof-read writing to check for errors in spelling, grammar and punctuation</p> <p><b><u>Persuasion– Come and be a lighthouse keeper for the day...</u></b></p> <p>Composing a catchy title and opening sentence</p> <p>Write a list of positive points Firstly... Secondly...</p> <p>Use conjunctions: and, but, because, to extend ideas</p> <p>Use If ... then... to persuade</p> <p>Write a conclusion drawn from the point</p>

**Year 3 yearly overview**

**Key Aims**

All units taught using the principles of learn the text, understand the underlying structure and plan and write independent piece in the same genre. The units will include, drafting, editing, oral rehearsal, reading comprehension, vocabulary and grammar activities linked with the text. Weekly spellings will be taught from the statutory objectives		
	1st half	2nd half
<b>Autumn</b>	<p><u>Stone Age Boy Journey - Portal story focus Opening and Endings</u></p> <p>Use a widening range of sentence openers, inc, adverbs. Extend vocabulary both spoken and written. Identify and use different openings and endings for writing . Use further prefixes and suffixes and understand how to add them and use in context.</p> <p><b><u>Non fiction Explanation</u></b></p> <p>Basic sequential explanation text. Organising paragraphs around a theme</p> <p>Identifying main ideas drawn from more than one paragraph and summarising these</p>	<p><b><u>The Tin forest by Helen Ward - wishing tale focus on settings</u></b></p> <p>Discussing writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar</p> <p>Change the settings to change the mood.</p> <p><b><u>Non fiction—Discussion</u></b></p> <p>Write a discussion text with two opposing views. Discuss words and phrases that capture the reader’s interest</p> <p><b><u>Poetry</u></b>—Shape poem Calligrams read a range then write their own.</p>
<b>Spring</b>	<p><b><u>The Tunnel by Anthony Browne warning tale focus: dialogue</u></b></p> <p>Discussing writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar.</p> <p>Create tension and maintain pace throughout the story using a mixture of sentence types and lengths. Identify and use time conjunctions and dialogue as an opener.</p> <p>Editing propose changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences</p> <p><b><u>Non fiction - Recount</u></b> – informal diary writing. Use past tenses verb appropriately and writing in the first person .</p>	<p><b><u>Marcy and the riddle of the sphinx Journey focus on action</u></b></p> <p>Increase familiarity with a wide range of books. Extend the range of sentences with more than one clause, using a wider range of conjunctions.</p> <p>Use figurative language to create mood and highlight your character’s feelings</p> <p>Proof-read for spelling and punctuation errors.</p> <p>Choose nouns or pronouns appropriately for clarity, cohesion and to avoid repetition.</p> <p><b><u>Non-fiction Instructions</u></b></p> <p>Use simple organisational devices such as headings and bullet points writing independently.</p>
<b>Summer</b>	<p><b><u>The Iron man by Ted Hughes Meeting tale focus: suspense.</u></b></p> <p>Write in complex sentences, using commas to separate clauses.</p> <p>Using conjunctions, adverbs and prepositions to express time and cause .</p> <p>Discuss words and phrases that capture the reader’s interest and imagination</p> <p><b><u>Non fiction - newspaper report</u></b></p> <p>Clearly outlining W questions .</p>	<p><b><u>Charlie and the chocolate factory - Roald Dahl –change - focus characterisation</u></b></p> <p>Use conjunctions, adverbs and prepositions to express time and cause. Propose changes to grammar and vocabulary to improve consistency, including accurate use of pronouns. Use and punctuate direct speech. Use small details to hint at what a character might be like and provoke a response from the reader.</p> <p><b><u>Non fiction - Persuasion</u></b></p> <p>Persuasive adverts.</p> <p>Use conjunctions for different purposes. Ask questions to improve understanding.</p> <p><b><u>Poetry</u></b>: recognising some different forms of poetry, read and respond.</p>

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YEAR 4	1st half	2nd half
Autumn	<p><b>Wanted by Kate Thompson - change story: focus - openings and endings</b></p> <p>Consolidate on capital letters, full stops, exclamation marks, question marks and commas.</p> <p>Use fronted adverbials - put adverbial phrases at the front of a sentence e.g Late in the evening, the doorbell rang.</p> <p>Secure the use of –ed, -ing, -ly e.g Surprised, Jane darted into a corner. Feeling her way through the tunnel, Jill’s heart pounded. Reluctantly, the servant arose at 5am.</p> <p><b>Non-fiction - discussion texts - were the Romans good or bad?</b></p> <p>Use a widening range of connecting words and phrases to link paragraphs across a text, and sentences within a paragraph e.g who, because, so that, as a result, while, until, where, or, if, to, also, however, as well, consequently, unfortunately.</p> <p>Plan and orally rehearse writing using shared/guided writing.</p> <p>Consolidate on: well-chosen adjectives/adverbs, ‘name it’ (poodle not dog), powerful verbs, speech verbs and making each word count.</p>	<p><b>The Legend of Podkin One-Ear by Kieran Larwood - conquering the monster/villain: focus - action</b></p> <p>Secure tenses - ensure nouns and pronouns in a text relate to each other, meaning should be clear and unambiguous</p> <p>Use a variety of phrases, clauses and adverbials to manipulate sentences for effect, using commas to demarcate phrases and clauses e.g The mouse, keeping his eyes on the cat flap, nibbled the cheese nervously. Nervously, the mouse nibbled the cheese, keeping his eyes fixed on the cat flap. Keeping his eyes on the cat flap, the mouse nibbled the cheese nervously.</p> <p>Organise stories into paragraphs.</p> <p><b>Non-fiction - instructions - how to build a Roman road</b></p> <p>Use a shared text to revisit/introduce bullet points, subheadings and labelled diagrams to orientate and inform the reader.</p> <p>Use comparative and superlative adjectives and a range of qualifying adverbs for precision and effect to exaggerate or shade the strength of words e.g slightly, rather, fairly, completely, utterly, especially etc.</p> <p><b>Poetry - Winter poetry: focus - similes and metaphors</b></p> <p>Invent figurative language to evoke time, place, mood, feelings etc: onomatopoeia, similes, metaphors, personification.</p>
Spring	<p><b>Oliver Twist by Charles Dickens - rags to riches: focus - characterisation</b></p> <p>Extend the use of drop-in words, phrases and clauses 1) –ed, -ing, -ly 2) simile phrases e.g Dr Who, as quick as a flash, disappeared into the Tardis. 3) descriptive phrases e.g The Shark, with its long grey body and flashing white teeth, swam to the diver.</p> <p>Use apostrophes for contraction and possession, singular and plural e.g The boy’s hand; The boys’ boots.</p> <p>Use a range of adjectival phrases: pretty pleased, really happy, darkly wooded, heavily disguised, slow stepping, the red faced and grinning.</p> <p><b>Non-fiction - recounts - biography of Alexander Graham Bell</b></p> <p>Explore and invent nouns formed from suffixes e.g -ous, -tion, -sion, -ism, -ity.</p> <p>Use standard English forms for verb inflections - we were instead of we was; I did instead of I don</p>	<p><b>The boy at the back of the class by Onjali Rauf - focus setting description</b></p> <p>Use direct speech properly</p> <p>Use prepositional phrase to indicate place</p> <p>Use prepositional phrase to begin sentences.</p> <p><b>Non-fiction - persuasive letters - should school uniform be abolished?</b></p> <p>In persuasive writing, use emotive language to make the reader feel something e.g sympathy, guilt etc.</p> <p>Use questions to draw in the reader and exclamations for emphasis.</p> <p>Exaggerate to make things sound better or worse than they are e.g imagine being cast out into the street, cold, lonely and frightened.</p>
Summer	<p><b>Escape from Pompeii by Christina Balit - capture, rescue and escape: focus - suspense</b></p> <p>Use ‘empty words’ to capture the reader’s interest e.g someone, somewhere was out to get him.</p> <p>Use long and short sentences to vary the pace of writing.</p> <p><b>Non-fiction - explanation How are volcanoes formed?</b></p> <p>Selecting engaging and imaginative vocabulary linked to the style, audience and purpose of the text.</p> <p>Understand the grammatical differences between plural and possessive S</p>	<p><b>The Miraculous Journey of Edward Toulane by Kate DiCamillo - journey, quest and adventure: focus - dialogue</b></p> <p>Write dialogue between characters in stories using a variety of speech verbs, styles of speech that characterise the speaker, their relationships and their feelings.</p> <p>Consolidate sentence variation - use of questions, exclamations, imperatives, sentences of 3 for action, description and ideas.</p> <p>Orally retell stories and non-fiction texts with lively expression. Innovate known stories maintaining sequence but changing or adding events, settings, description that alter the mood, course of events or outcomes.</p> <p><b>Non-fiction - non-chronological reports - All about Italy</b></p> <p>Use organisational devices in non-narrative texts to guide the reader.</p> <p>Tell and write, thinking of audience and purpose. Reread and listen for the effect on the reader.</p>

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YEAR 5	1st half	2nd half
Autumn	<p><b>Poetry - A kid in my class: focus - performance poetry</b></p> <p>Perform identify similes, metaphors and personification</p> <p><b>Non fiction - NCR - newspaper report on the Trojan Horse</b></p> <p>Subject and verb agreement: maintain consistency in the use of verb tenses and noun/pronoun, person.</p> <p>Consolidate on: well-chosen adjectives/adverbs to enhance meaning and create effects; 'name it' (poodle not 'dog'); use of powerful verbs; varieties of speech verbs; making sure each word earns its place.</p> <p>Use brackets and dashes in factual writing.</p> <p><b>Who let the dogs out? By Maz Evans - fantasy story: focus - characterisation</b></p> <p>Revisit sentence variation - questions, exclamations, imperatives, sentences of 3, 'ed-ing-ly' at the front, in the middle and at the end of a sentence, short/long plus drop in phrases and clauses.</p> <p>Consolidate on capital letters, full stops, commas for lists and commas to demarcate clauses.</p> <p>Use a range of adjectival phrases and consider the effect of their position in sentences.</p>	<p><b>The Highwayman by Alfred Noyes - warning tale: focus - setting description</b></p> <p>Use figurative language for a variety of effects: alliteration, onomatopoeia, similes, metaphors/personification.</p> <p>Use playful writing to invent metaphors - writing about something as if it was something else.</p> <p>Expand repertoire of verbs</p> <p><b>Lost happy endings by Carol Duffy</b></p> <p>Revisit sentence variations sentences of 3 ed, ing, ly endings at the start in the middle and at the end of a sentence. Short, long drop in clauses</p> <p>Consolidate capital letters full stops commas in list and demarcate a clause</p> <p>Use a range of adjectival phrases and consider the effect of their position in sentences.</p> <p><b>Non fiction - instructions - how to sculpt a Greek God -use a wide range of conjunctions for: Addition (furthermore) Opposition (however) Reinforcing (besides) Explaining (for example) Listing (firstly) Indicating result (therefore) Indicating time (just then) Confidently use question marks and exclamation marks.</b></p>
Spring	<p><b>Beowulf by Michael Morpurgo - conquering the monster: focus - action</b></p> <p>Use expanded 'ing' clauses as openers:- Grinning maniacally, he slipped the treasure into his bag.</p> <p>Use a range of prepositions and prepositional phrases indicating: time, position and direction.</p> <p>Orally retell stories and non-fiction texts with lively expression. Innovate known stories, adding and altering, e.g. change the sequence by starting the retelling from a different place.</p> <p><b>Recounts - informal letters and diaries - diary of an typical Anglo Saxon child</b></p> <p>Experiment using conjunctions in different parts of a sentence; evaluate effect: Eventually, the rain stopped..., The rain stopped eventually..., the rain eventually stopped.</p> <p>Clearly signpost links between paragraphs to direct the reader. When boxing up a shared text, discuss and include relevant signposts, e.g. Later</p>	<p><b>The match box diary by Paul Freischman journey, quest, adventure - focus: openings and closings</b></p> <p>Investigate ways of converting verbs into adjectives or nouns for effect using suffixes e.g. -ish, -like, -ant, -ance, -ancy, -hood, -ity, -net etc.</p> <p>Vary sentence openings – 'ed-ing-ly', conjunctions, prepositions, similes.</p> <p>Identify and use apostrophes for possession and omission.</p> <p><b>Non-fiction - explanation texts - why did the Anglo Saxons come to Britain?</b></p> <p>Use topic sentences to expand the focus of paragraphs: open a paragraph or section, signalling a shift of subject, which must be developed through the rest of the paragraph.</p> <p>Express possibility, speculation and conditionality, through sentences using modal verbs.</p> <p><b>Poetry - Kennings using Anglo Saxon vocabulary</b> Genre switch: Recast known texts for different purposes.</p>
Summer	<p><b>Friend or foe by Michael Morpurgo - capture, rescue and escape: focus - suspense</b></p> <p>Orally develop quality and complexity of clauses and phrases, e.g. elaboration of adverbial starters: Beyond the gloomy silence of the dank cave, Zach saw the creature stir.</p> <p>Add/change prefixes and word roots to create/invent alternatives dis-, de-, mis-, over- re-, im- with same prefix e.g.: misspent, mistake, misrepresent; overcharge, overtake; disappoint, dismay with same root e.g.: export, import, report; impress, repress, depress.</p> <p><b>Non-fiction - persuasion - persuasive travel guides</b></p> <p>Use techniques to entertain and engage the reader: recap, repetition of a catchphrase, humour, hyperbole to exaggerate, questions to make the reader think, exclamations and fragments for emphasis (Run!)</p> <p>Collect and invent a variety of persuasive devices: persuasive words and phrases, e.g. 'surely', persuasive definitions, e.g. 'no one but a complete idiot...', rhetorical questions, e.g. 'are we expected to...?', pandering, condescension, concession,</p>	<p><b>Now or never by Bali Rai - Adventure story—focus dialogue</b></p> <p>Use dialogue and speech marks with increasing complexity and accuracy.</p> <p>Use shared and guided writing, e.g. non-linear chronology e.g. flashbacks. Consider carefully the adverbials needed to manage the time-shift: meanwhile, if only, as, during etc.</p> <p><b>Non-fiction - discussion texts - should we allow tourists to visit places prone to avalanches?</b></p> <p>Active and passive: Understand and use the active and passive. Find and record examples. Convert sentences Max broke the window...The window was broken (by Max).</p> <p>Investigate when and how to use the passive in more formal, depersonalised settings e.g. making announcements, providing information.</p>

All units taught using the principles of learn the text, understand the underlying structure and plan and write independent piece in the same genre. The units will include: drafting, editing, oral rehearsal, reading comprehension, vocabulary and grammar activities linked with the text. Weekly spellings will be taught from the statutory objectives

YEAR 6	1st half	2nd half
Autumn	<p><b>Floodland by Marcus Sedgwick - journey, quest, adventure story: focus - setting description</b></p> <p>Revise basic punctuation rules - capital letters, full stops, commas.</p> <p>Use expanded noun phrases including relative clauses.</p> <p>Identify and use a range of sentence types including simple, compound and complex.</p> <p>Improve dull sentences by using more precise, colourful words.</p> <p><b>Non-fiction - persuasive letters on climate change</b></p> <p>Understand some key differences between formal and informal language.</p> <p>Use an impersonal, professional and official writing style.</p> <p>Use a range of persuasive phrases such as rhetorical questions, humour, speaking directly to the reader etc.</p> <p>Revise and investigate degrees of division of sentences: full stop, dash, colon, semi colon, comma.</p>	<p><b>The Rain Player by David Wisniewski - fantasy story: focus - dialogue</b></p> <p>Revise rules for writing dialogue - inverted commas, punctuation, reporting clauses, new speaker, new line and direct versus reported speech.</p> <p>Intertwine dialogue with description.</p> <p>Use dialogue to show shifts in formality.</p> <p>Improve dull sentences choosing a different opening phrase or clause re-ordering words, phrases, clauses joining sentences with conjunctions and other connectives combining sentences into complex sentences with subordinate clauses</p> <p><b>Non-fiction - explanation texts - why do volcanoes erupt?</b></p> <p>Use brackets, dashes and commas to show parenthesis.</p> <p>Use semi-colons to join related but independent clauses.</p> <p>Use a range of sentence types including statements, questions, commands and exclamations.</p> <p><b>Poetry - Winter Olympics poem: focus - figurative language</b></p> <p>Use figurative language (similes, metaphors, personification, alliteration, onomatopoeia) for a variety of effects.</p> <p>Develop wordplay for effect through deliberate use of: ambiguities, homophones, puns, similes and metaphors.</p>
Spring	<p><b>Viking Boy by Tony Bradman - transformation story: focus - action</b></p> <p>Use short sentences and sentence fragments for emphasis, e.g. Disaster! Run for it! Hands up!</p> <p>Paragraphs - develop ideas, feelings, information and events in depth within paragraphs and/or sections paying attention to word choice and sentence structure.</p> <p>Link ideas across paragraphs using a widening range of cohesive devices: pronouns, adverbials, conjunctions, topic sentences subject specific vocabulary and chains of reference connecting characters, ideas, events etc. coherently.</p> <p><b>Non fiction - non-chronological report - who were the Vikings?</b></p> <p>Revise active and passive voice.</p> <p>Use a range of active, passive and imperative sentences.</p> <p>Use a variety of sentence openers - 'ed-ing-ly', prepositional phrases, conjunctions</p>	<p><b>Stormbreaker by Anthony Horowitz - suspense story: focus - suspense</b></p> <p>Use ellipsis for omission and to leave the reader speculating.</p> <p>Alter the course of a story using time slips or flashbacks.</p> <p>Use a combination of long and short sentences to create tension.</p> <p>Innovate on known stories by changing viewpoint.</p> <p><b>Non-fiction - instructions - how to be a Viking raider.</b></p> <p>Use a range of conjunctions and adverbials to indicate time - first, then, meanwhile, finally.</p> <p>Use a range of modal verbs to show degrees of possibility.</p> <p><b>Poetry - The Tyger by William Blake: focus - read and respond</b></p> <p>Explore common word roots and stems and their meanings e.g. <i>-cede, -cept, flect, -form, -graph, -scribe, -tract, phone, -vent</i>, experiment with adding 'prefixes' and 'suffixes' to change meaning.</p>
Summer	<p><b>River Boy by Tim Bowler - losing story: focus - openings and closings</b></p> <p>Sentence manipulation: combine and re-order sentences, clauses and phrases for effect.</p> <p>Word choice - choose or find words for precision and impact, to create effects and sustain the interest of the reader.</p> <p><b>Non-fiction - discussion texts - should Britain have left the EU?</b></p> <p>Choose from a wide range of conjunctions appropriate to text-types, to start paragraphs, provide hooks and clues for readers and link ideas: Addition: <i>also, furthermore, as well as, moreover</i>. Opposition: <i>but, however, nevertheless, yet, on the other hand, although</i>.</p> <p>Use hyphens to combine word meanings and avoid ambiguity.</p>	<p><b>The Landlady by Roald Dahl - meeting tale: focus - characterisation</b></p> <p>Innovate on known stories by addition of new characters, events.</p> <p>Revisit sentence variation - questions, exclamations, imperatives, sentences of 3, 'ed-ing-ly' at the front, in the middle and at the end of a sentence, short/long plus drop in phrases and clauses.</p> <p>Sequence and signpost text to make development of story-line, argument etc. clear to the reader. Provide clues and hooks, and link closings back clearly to openings where appropriate.</p> <p><b>Non-fiction - Recount - biography and autobiography - biography of Roald Dahl and personal autobiography</b></p> <p>Manipulate word order for emphasis, clarity and economy of expression.</p> <p>Consolidate earlier work on: well-chosen adjectives/adverbs that add something new; 'name it' powerful verbs; increasing the range of speech verbs.</p>