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|  | **Autumn Term** | | | | |  | | **Spring Term** | | |  | | **Summer Term** | | |
| Class Books  (Pie Corbett Reading Spine and Page Turners) | Pig Heart Boy – Autumn 1  The Last Post – Keith Campion  Friend or Foe – Michael Morpurgo | | | | |  | | Titanic extracts and newspaper accounts  Secrets of a Sun King – Emma Carol | | |  | | Darwin’s Dragon - Lindsey Galvin  Fall off and get back on again – Clare Balding | | |
| **READING** | |  | |  |  | | | | |  | | | | |
| **TOPIC** | **Autumn 1 – Blood Heart** | | **Autumn 2 – Fallen Fields & A Child’s War** | | |  | **Spring 1 – Frozen Kingdom** | | **Spring 1 – Pharaohs** | | |  | | **Summer – Darwin’s Delights** | | |
| Books/extracts in whole class/guided reading linked to Topic | * Blood Heart Knowledge Organiser * Dr William Harvey Biography   Non-Topic   * Text: Room 13 (Chapter 1) by Robert Swindells * Teatime for Tyler Fiction from Year 6 Reading Explorers Page 29 * GDS/EXS intervention extracts | | * Fallen Fields Knowledge Organiser * A Child’s War Knowledge Organiser * Mother’s Diary Fictional Recount from Cornerstones Fallen Fields * Diary of Anne Frank * The Christmas Truce (Recount) Literacy Shed Film Unit   Non-Topic   * Strike at the Workshop (Play Script) * GDS/EXS intervention extracts | | |  | * Frozen Kingdom Knowledge Organsier * Titanic extracts   Non-Topic   * Blackbird (Narrative Recount) * GDS/EXS intervention extracts | | * Pharaoh’s Knowledge Organiser * Mystery Source * Tutankhamun Extra Infor   Non-Topic   * Achieve 100 SATs Revision texts * GDS/EXS intervention extracts | | |  | | * Darwin Knowledge Organiser * Darwin’s Journals   Non-Topic  Achieve 100 SATs Revision texts | | |
| Poetry, e.g., riddles | * Shape poems   Non-Topic   * I am who I am Poem from Year 6 Reading Explorers Page 39 | | * In Flanders Fields – John McCrae * Dulce De Decorum Est – Wilfred Owen * The Soldier – Rupert Brooke * WW1 poetry | | |  | * Haiku poems linked to the Arctic/Northern Lights   Non-Topic   * Silence Descriptive Poem | | Non-Topic   * The Launch (Poem) | | |  | | Poetry for end of year production | | |
| Other Stimulus e.g. visual literacy, videos, pictures | * Pig Heart Boy Film https://vimeo.com/ 171071874 | | * Anne Frank Film https://www.youtube.com/watch?v=hLylRfUbiEE * War Horse Film * Rabbit in Flanders Fields | | |  | * Titanic clips | | * Original film footage of Howard Carter discovering Tutankhamun’s tomb in 1922 https://www.youtube.com/watch?v =7ZWB5-aXMXQ * Pictures of artefacts | | |  | |  | | |

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| **WRITING** | |  | |  | |  | |  | | |  |  | | |  | |  | |  | | |  |  | | |  |  |  |
| Fiction or Non-Fiction | Non-Fiction | | Non-Fiction | | Fiction | | Poetry | | Non-Fiction | Fiction | | |  | Non-Fiction | | Fiction | | Non-Fiction | | Non-Fiction | Fiction | | |  | Non-Fiction | | | | |
| Cold Task | Baseline assessment for Y6 writing – assess to the TAF | | N/A | | N/A | | N/A | | N/A | N/A | | |  | N/A | | N/A | | N/A | | N/A | N/A | | |  | N/A | | | | |
| Model Text | N/A (Y6 residential, PIXL tests and baseline) | | Persuasive letter to give blood. | | Narrative:  WW1 Setting Description | | Shape poetry on Blood Heart  Anthem for the doomed youth poem  Attach & two minute silence. | | Evacuee Diary (based on Anne Frank) | WW2 narrative | | |  | How did the Kegworth Air Disaster occur? | | After the Blizzard… | | Newspaper report of Tut in murder mystery | | How to make a decent Victoria sponge, How to make perfect pancakes | The Museum Visit narrative | | |  | Darwin’s scientific journals. Should animals be used for work? | | | | |
| Story/Text Type/Genre | N/A | | Persuasive Letter | | Narrative: WW1 Setting Description | | Poetry | | Diary (Recount) | Narrative: WW2 | | |  | Explanation | | Narrative: change tale | | Newspaper Report | | Instructions | Narrative: Finding Tale | | |  | Darwin Journal | | | Discussion text | |
| Hot Task Outcome & Suggested Level of Innovation |  | | Persuasive letter to Prime Minister | | WW1 Setting Description | | Shape poems on Blood Heart | | Anne Frank Diary | WW2 Narrative | | |  | How did the Titanic Disaster occur? | | After the Blizzard… | | King Tut in Murder Mystery | | How to mummify a body | The Museum Visit | | |  | Journal entry of a specimen | | | Should Scientists be allowed to take an animal away from its natural habitat? | |

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| **KNOWLEDGE AND SKILLS**  **Focus /Toolkit** | | | |
|  | **Typical Structural Features** | | **Typical Language Features** |
| **Persuasive letter** | Structurally cohesive…   * Title and subheadings * Introduction/opening (introduces reader to the subject can be linked) * Chunks of information, logically organised possibly with bullet points, lists, diagrams, etc. * Paragraphs usually beginning with topic sentences and logically flow between each other * Conclusion that makes a final point * Layout of a letter | | * Varied sentence openers (Amazing, encouragingly) * Conjunctions (furthermore, also, moreover) * Communicates information succinctly and accurately * Formal language * First person * Subject specific vocabulary * Rhetorical questions & modal verbs to hook reader * Add in alternative points (However, on the other hand) * Factual * Generalisers (They, it, some, many, most, a few, the majority) * Adverbs and adjectives for additional detail and descriptions, including comparisons (similar to, unlike, identical to, related to) * Persuasive language to engage the reader |
| **Narrative**  **WW1 Setting Description** | Structurally cohesive…   * Title * Describe the 5 senses (sight, hearing, smell, taste, touch) * Structure the setting in three parts – Trenches, Going over the top, No-man’s Land * Concluding sentence to make the audience want to read on. | | * Choose a name that suggests something about the setting (e.g. Hangman’s Wood). * Show the scene through the character’s eyes (e.g. Jill peered round the shop). * Use a detailed sentence of 3 to describe what can be seen, heard or touched (e.g. Old carpets, dusty sheets and broken chairs littered the floor). * Pick out unusual details to bring the setting alive (e.g. On the piano, stood a large cage containing a yellow snake). * Use well-chosen adjectives, similes/metaphor * Introduces something unusual to hook the reader and lead the story forwards (e.g. There was a letter on the doormat). * Change atmosphere by altering weather, place or time and use metaphor and personification (e.g. the wind moaned). * Reflect a character’s feelings in the setting (e.g. The rain poured and Gary sniffed). |
| **Diary (recount)** | * Set out a diary entry * Often chronologically organised. * Can contain subheadings, diagrams, illustrations, captions, etc. | | * Succinct overview introduction * Factual, informative and engaging * Sequential description of significant events * Sometimes opinions given of others and/or writer. * Summative/evaluative conclusion. * Use of the past tenses * Topic sentences and cohesive devices to link paragraphs together. |
| **Narrative – Warning Tale** | Structurally cohesive…   * Title * Introduce the character * Describe the 5 senses (sight, hearing, smell, taste, touch) * Add in a short piece of action to move the description on. * Concluding sentence to make the audience want to read on. | **Opening:** Two main characters warned not to do something.  **Build-Up:** Set off in spite of warning  They are tempted (one may be reluctant but gets dragged along)  They do what they have been warned against.  **Problem:** Something goes wrong and they are in deep trouble  One gets free and goes for help  The other waits, desperately  **Resolution:** They are rescued and told off for breaking warning  **Ending:** Characters consider the consequences of their actions Have they been taught a lesson? Have their characters changed? | * Choose a name that suggests something about the setting (e.g. Hangman’s Wood). * Show the scene through the character’s eyes (e.g. Jill peered round the shop). * Use a detailed sentence of 3 to describe what can be seen, heard or touched (e.g. Old carpets, dusty sheets and broken chairs littered the floor). * Pick out unusual details to bring the setting alive (e.g. On the piano, stood a large cage containing a yellow snake). * Use well-chosen adjectives, similes/metaphor * Introduces something unusual to hook the reader and lead the story forwards (e.g. There was a letter on the doormat). * Change atmosphere by altering weather, place or time and use metaphor and personification (e.g. the wind moaned). * Reflect a character’s feelings in the setting (e.g. The rain poured and Gary sniffed). |
| **Explanation** | * Title * Intro often has a hook & a general, clarifying statement about what is to be explained * Logically and sequentially ordered * Paragraphs usually beginning with a topic sentence. * Can have diagrams/subheadings. * Summative paragraph that often includes an interesting fact. | | * Formal language. * Cause and effect! * Causal phrases and conjunctions clarify and explain what results from certain actions. * Any technical language used should be in context and explained if necessary (depending on audience). * Generalisation * Tentative language to refer to unproven theories |
| **Narrative – Change Tale** | Structurally cohesive…   * Title * Introduce the character * Describe the 5 senses (sight, hearing, smell, taste, touch) * Add in a short piece of action to move the description on. * Concluding sentence to make the audience want to read on. | **Opening:** MC is in a poor situation  **Build-Up:** MC sets off to do something or go somewhere, seeking help  **Problem:** MC comes across someone else who needs help  **Resolution:** Despite the disadvantage, MC helps  **Ending:** MC usually rewarded – the original problem is solved | * Choose a name that suggests something about the setting (e.g. Hangman’s Wood). * Show the scene through the character’s eyes (e.g. Jill peered round the shop). * Use a detailed sentence of 3 to describe what can be seen, heard or touched (e.g. Old carpets, dusty sheets and broken chairs littered the floor). * Pick out unusual details to bring the setting alive (e.g. On the piano, stood a large cage containing a yellow snake). * Use well-chosen adjectives, similes/metaphor * Introduces something unusual to hook the reader and lead the story forwards (e.g. There was a letter on the doormat). * Change atmosphere by altering weather, place or time and use metaphor and personification (e.g. the wind moaned). * Reflect a character’s feelings in the setting (e.g. The rain poured and Gary sniffed). |
| **Newspaper Report** | Structurally cohesive…   * Title and subheadings * Introduction/opening (introduces reader to the subject can be linked) * Chunks of information, logically organised possibly with bullet points, lists, diagrams, etc. * Paragraphs usually beginning with topic sentences and logically flow between each other * Conclusion that makes a final ‘amazing’ point or relates the subject to the reader * Diagrams and captions to support main points | | * Varied sentence openers (Amazing, encouragingly) * Sentence sign posts to add information (furthermore, also, moreover) * Communicates information succinctly and accurately * Usually quite formal * Often past tense and third person * Subject specific vocabulary * Rhetorical questions & modal verbs to hook reader * Add in alternative points (However, on the other hand) * Factual * Generalisers (They, it, some, many, most, a few, the majority) * Quotes * Adverbs and adjectives for additional detail and descriptions, including comparisons (similar to, unlike, identical to, related to) |
| **Instructions** | Structurally cohesive and should enable clarity and accuracy   * Title * Introduction/opening (introduces what the instructions are for and why they might be necessary – outlines end goal) * Conclusion which can add any extra points, reminders, warnings or encouragement to the reader. * Bullet and numbered points * Logically ordered and set out – use of subheadings * Diagrams with captions * What you will need/do: * Lists * Additional/helpful information. | | * Should aid accuracy and clarity * Sequen8al language e.g. temporal signposts (first, next, then) and/or numbers, bullets or letters to show the order that the steps are to be taken. * Imperative verbs (turn, push, bake, catch) * Some short sentences * Precise language * Fairly formal as reader may be unknown * Adjectives, adverbs or specific additional information used to aid clarity. * Persuasive devices within the introduction * Commas used when writing a list of ingredients or equipment. * Semi-colons when it is a detailed list. * Colons to introduce lists * Subject specific and technical language   Element of persuasive language within the introduction |
| **Narrative – Finding Tale** | Structurally cohesive…   * Title * Introduce the character * Describe the 5 senses (sight, hearing, smell, taste, touch) * Add in a short piece of action to move the description on.   Concluding sentence to make the audience want to read on. | **Opening:** Introduce the MC  **Build-Up:** MC goes somewhere and finds  Something unusual/amazing/ important  **Problem:** Something goes wrong and it is the  fault of the object found  **Resolution:** MC has to put object back/throw it away/hide it/call for help/sort it out  **Ending:** All is well again and lessons have been learnt. | * Choose a name that suggests something about the setting (e.g. Hangman’s Wood). * Show the scene through the character’s eyes (e.g. Jill peered round the shop). * Use a detailed sentence of 3 to describe what can be seen, heard or touched (e.g. Old carpets, dusty sheets and broken chairs littered the floor). * Pick out unusual details to bring the setting alive (e.g. On the piano, stood a large cage containing a yellow snake). * Use well-chosen adjectives, similes/metaphor * Introduces something unusual to hook the reader and lead the story forwards (e.g. There was a letter on the doormat). * Change atmosphere by altering weather, place or time and use metaphor and personification (e.g. the wind moaned). * Reflect a character’s feelings in the setting (e.g. The rain poured and Gary sniffed). |
| **Discussion** | * Title * Intro often provides context and expands on the main issue for discussion. * Logically ordered - All FOR points and then all AGAINST points or alternating For/Against etc. * Summative conclusions which prompts the reader to decide. | | * Often uses language features to engage a reader e.g. rhetorical question. * Generalisers – ‘Many…’ ‘The vast majority…’ ‘A few…’ * Modal verbs – we may see… we could find… It will mean… * Active & passive voice – direct speech through quotations may be used. * Subjunctive: If they were to continue… * Factual * Coordinating & subordinating conjunctions used to link similar ideas and oppose. |