

Year 6
Writing Overview

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| Term: Autumn 1 Genres: <ul style="list-style-type: none"> - Diary Entry (e.g. point of view of Tom Falconer in Devil and his Boy) - Balanced Argument (e.g. Was Henry VIII a good king?) - Character description | Project: Off With Her Head | Possible Book Links: <ul style="list-style-type: none"> - <i>Treason</i>- Berlie Doherty - <i>The Executioner's Daughter</i>- Jane Hardstaff - <i>Terrible Tudors</i>- Horrible Histories- Terry Deary - <i>The Secret Diary of Thomas Snoop: Tudor Boy Spy</i>- Philip Ardagh - Shakespeare plays/graphic novels - <i>The Devil and his Boy</i> – Antony Horowitz | Visual Literacy: <ol style="list-style-type: none"> 1. https://www.youtube.com/watch?v=fadCAHjN-s (Horrible History- 6 wives- couplets song) 2. https://www.youtube.com/watch?v=3EGzHsye71c ('Money, Money, Money'- Abba- Henry and wives parody) |
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| New Learning Cycle 1: Diary | Purpose: To inform | Audience: Children and historians |
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| Toolkit: |
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| Generic Features: | Grammatical/ Language Features: |
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| <ul style="list-style-type: none"> ● Personal recounts and retellings are written in first person ● Personal Recounts and retellings are written in past tense ● Events are sequenced to create chronological plots through the use of adverbials and prepositions. ● Descriptions, of characters, setting and atmosphere are developed through precise vocabulary choices e.g. adverbs, adjectives, precise nouns, expressive verbs and figurative language ● The subject of the recount/retelling is usually an individual, group of people or a significant event ● Simple organisational devices may be used such as a date, a summary and a close/sign off | <ul style="list-style-type: none"> ● Conscious decisions about vocabulary typical of formal/informal speech when writing for a particular audience/purpose. ● First person and past tense are used, including past progressive (was eating, were walking), past perfect (had walked, had tried), present perfect (have, has). Opportunities exist for past perfect progressive (I had been dreaming, I had been searching, I had been hoping) ● Paragraphs- change in time, place, event ● Cohesion within and across paragraphs using a wide range of devices including: <ul style="list-style-type: none"> ➢ Adverbials of time, place and manner ➢ Pronouns ➢ Conjunctions to express time and cause ➢ Repetition ● Manipulating sentence length for effect ● Create effective description by: <ul style="list-style-type: none"> ➢ Expanded noun phrases (convey complicated information concisely) ➢ Figurative Language- similes, metaphors, alliteration, onomatopoeia, personification ● Modal verbs suggest the degree of possibility (I should never have, I might be able to) ● Adverbs of possibility (probably, definitely) ● Parenthesis can be used to add additional information, through the use of brackets, dashes or commas ● Wide range of punctuation including ; : - ● Semicolons, colons and dashes can be used to separate clauses and link ideas ● Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) |

| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
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| <ol style="list-style-type: none"> 1. A series of three, consecutive diary entries based on three different events/ times within the same day/week linked to Tudor era 2. Series of three diaries based on 'The Executioner's Daughter' 3. Diary in role as one of King Henry VIII's wives 4. Series of diaries based on a prisoner awaiting execution | <ol style="list-style-type: none"> 1. Hearts and Minds/Roll on the wall- consider a character's thoughts and feelings 2. Drama techniques- hot seating characters 3. https://www.lovereading4kids.co.uk/extract/9483/The-Executioners-Daughter-by-Jane-Hardstaff.html Extract (Chapter 1) form 'The Executioner's Daughter- Jane Hardstaff 4. Relevant Diary Extracts 5. Drama- monologue | <ol style="list-style-type: none"> 1. Past tense (simple and progressive/continuous) 2. Past perfect (had)- combine with new learning 3. Choosing pronouns appropriately for clarity and cohesion and to avoid repetition 4. Apostrophes for contractions (informal writing) 5. Adverbials of time, place, manner, including fronted adverbials. | <ol style="list-style-type: none"> 1. Past Perfect Progressive/continuous Tense- 'had' followed by a continuous verb 'ing' EG. I had been hoping to... I had been worrying... 2. Relative clauses to add detail to sentences. |
| Misconceptions: <ul style="list-style-type: none"> - Misuse of pronouns/ confusing person (writing in third- he and she instead of first, I and me) - Not using a comma when an adverbial is used at the front of a sentence (fronted adverbial) - Inconsistent degree of formality - Diary writing shouldn't be too long | | | |
| New Learning Cycle 2: Balanced discussion | Purpose: To discuss | Audience: Interested in the Tudors | |
| Toolkit | | | |
| Generic Features: | | Grammatical/ Language Features: | |
| <ul style="list-style-type: none"> • A reasoned and balanced overview of an issue or controversial topic • Provides at least two opposing viewpoints, each with elaboration, evidence, and/or examples <p>A common structure includes:</p> <ul style="list-style-type: none"> - a question/statement to discuss presented as the title - a statement of the issues involved and a preview of the main arguments - arguments for, with supporting evidence/examples - arguments against, or alternative viewpoints, with supporting evidence/examples - a summary of arguments (may develop one particular viewpoint based on reasoned judgements based on the evidence provided) - a statement of recommendation or conclusion <p>Another common structure presents the arguments 'for' and 'against' alternatively.</p> | | <ul style="list-style-type: none"> • Written in the present tense, including the present perfect form- has/have (some people have argued... some people have said) • Conscious vocabulary choices typical of formal/informal writing when writing for a particular audience/purpose. • Generalising language and uncountable noun phrases (some people, most animals, many supporters...) • Nouns that categorise (vehicles, pollution and abstract nouns (power, fear) • Layout devices- headings and subheadings to aid presentation • Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) • Paragraphs are used to organise the discussion into logical sections • Cohesion within and across paragraphs using a wide range of devices including: <ul style="list-style-type: none"> ➢ Adverbials, including formal adverbials (therefore, however) ➢ Pronouns ➢ Conjunctions to express time and cause • Passive voice can sometimes be used to present points of view (It could be claimed that...It is possible that) | |

| GD writers – aim to write for and against in the same paragraphs. Be conscious of vocabulary choices for their intended audiences | | <ul style="list-style-type: none"> • Subjunctive form for hypothetical ideas and conditional language. (If sea levels were to continue to rise...If people were to use less fuel...) • Colons, semicolons and dashes can be used to separate clauses and linking ideas, particularly when discussing more complex ideas that may need developing over a sentence. | |
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| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
| <ol style="list-style-type: none"> 1. Balanced argument linked to the Tudor era- possible questions: <ul style="list-style-type: none"> - Was King Henry VIII a good king? - Was Jane Seymour Henry's favourite wife? - Was Henry VIII right to divorce Catherine of Aragon? - Is Shakespeare still relevant today? - Question based around Wars of the Roses/Battle of Bosworth - Should Tom Falconer go with Lord Hawkins? | <ol style="list-style-type: none"> 1. Hold a debate in role. 2. Carry out research 3. Analyse sources 4. Horrible Histories- Wives | <ol style="list-style-type: none"> 1. Subordinate conjunctions/clauses 2. Formal adverbials/ conjunctions for cohesion within and across paragraphs <ul style="list-style-type: none"> - contrast/comparison - clarification - emphasis - Cause/effect - Exception (combine with new learning) 3. Generalising language 4. Present tense/present perfect tense 5. Demarcating clauses with a semicolon | <ol style="list-style-type: none"> 1. Formal adverbials/ conjunctions including as, whereas, despite, on the contrary, so as to, in order that... 2. Passive voice. 3. Modal verbs and adverbs of possibility. |
| Misconceptions: <ul style="list-style-type: none"> - Comma splicing- placing a comma between two main clauses instead of separating as two separate sentences, joining with a conjunction/ colon or semicolon - Incorrect use of formal adverbials (eg. using however to add more supporting evidence to the same point rather than moving to a different point) - Writing in a bias way (one viewpoint discussed in more depth, no other viewpoint) - Writing too personally - Register (degree of formality) - Consistently writing in the present tense - Confusing present perfect (has/ have) with past perfect (had) | | | |

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| New Learning Cycle 3: Character description | Purpose: To entertain | Audience: Children and historians | |
| Toolkit: | | | |
| Generic Features: | | Grammatical/ Language Features: | |
| <ul style="list-style-type: none"> Narratives and retellings are written in the first or third person Narratives and retellings are written in past tense, occasionally these are told in the present tense Narratives are told sequentially and non-sequentially (eg. flashbacks) through the use of adverbials and prepositions Descriptions, of characters, setting and atmosphere are developed through precise vocabulary choices eg. adverbs, adjectives, precise nouns, expressive verbs and figurative language Dialogue is used to convey characters' thoughts and to move the narrative forward, <p>Common Structure:</p> <ul style="list-style-type: none"> an opening that establishes setting and introduces the characters; a complication and resulting events; a resolution/ending | | <ul style="list-style-type: none"> Conscious decisions about vocabulary typical of formal/informal speech when writing for a particular audience/purpose. First person and past tense are used, including past progressive (was eating, were walking), past perfect (had walked, had tried), present perfect (have, has). Opportunities exist for past perfect progressive (I had been dreaming, I had been searching, I had been hoping) Paragraphs- change in time, place, event Cohesion within and across paragraphs using a wide range of devices including: <ul style="list-style-type: none"> ➤ Adverbials of time, place and manner ➤ Pronouns ➤ Conjunctions to express time and cause ➤ Repetition Manipulating sentence length for effect Create effective description by: <ul style="list-style-type: none"> ➤ Expanded noun phrases (convey complicated information concisely) ➤ Figurative Language- similes, metaphors, alliteration, onomatopoeia, personification Modal verbs suggest the degree of possibility (I should never have, I might be able to) Adverbs of possibility (probably, definitely) Parenthesis can be used to add additional information, through the use of brackets, dashes ; - Wide range of punctuation including ; : - Semicolons, colons and dashes can be used to separate clauses and link ideas Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) | |
| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
| <ol style="list-style-type: none"> Character description – Moss – executioners' daughter The inn keepers | Roll on the wall Drama – hot seating Visual literacy Executioners' daughter | <ol style="list-style-type: none"> Expanded noun phrases Relative clauses | <ol style="list-style-type: none"> Figurative language – similes, metaphors, personification |
| Misconceptions: ' <ul style="list-style-type: none"> Misuse of pronouns/ confusing person Not using a comma when an adverbial is used at the front of a sentence (fronted adverbial) Inconsistent degree of formality | | | |

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| Term: Autumn 2 Genres: <ul style="list-style-type: none"> - Suspense narrative (Titanic, Shackleton's Journey) - Formal letter (focus on Polar icecaps melting due to Global Warming) - Newspaper article – Titanic | Project: Frozen Kingdom | Possible Book Links: <ul style="list-style-type: none"> - <i>Everest</i> by Alexander Stewart - <i>Sky Song</i> by Abi Elphinstone - <i>Shackleton's Journey</i> (picture book)- William Grill - <i>The Way Past Winter</i> - Kiran Millwood Hargrave | Visual Literacy: <ul style="list-style-type: none"> - https://www.literacyshed.com/the-images-shed.html Literacy Shed- Winter scene writing prompts - https://www.bbc.co.uk/iplayer/episodes/b00mf17n/frozen-planet David Attenborough- Frozen Planet - Film clips with 'icy' settings (Polar Express, The Chronicles of Narnia, The Huntsmen (Snow White), The Golden Compass) - 'Alma' (Literacy Shed) https://www.literacyshed.com/alma.html |
| New Learning Cycle 1 : Suspense Narrative | Purpose: To entertain | | Audience: Readers who like to be on the edge of their seat |
| Toolkit: | | | |
| Generic Features: | | Grammatical/ Language Features: | |
| <ul style="list-style-type: none"> • Narratives and retellings are written in the first or third person • Narratives and retellings are written in past tense, occasionally these are told in the present tense • Narratives are told sequentially and non-sequentially (eg. flashbacks) through the use of adverbials and prepositions • Descriptions, of characters, setting and atmosphere are developed through precise vocabulary choices eg. adverbs, adjectives, precise nouns, expressive verbs and figurative language • Dialogue is used to convey characters' thoughts and to move the narrative forward. <p>Common Structure:</p> <ul style="list-style-type: none"> - an opening that establishes setting and introduces the characters; - a complication and resulting events; - a resolution/ending <p>Mystery:</p> <ul style="list-style-type: none"> - Chronological events - Drip- feed facts/ layering of information to create suspense and develop a full picture for the reader. - Settings are often places that the main character is unfamiliar. - Settings can be familiar, but with an added ingredient to trigger the mystery (unfamiliar object, person a strange event) - Questions to exaggerate a mystery- Why had it stopped? Where was...? <p>Adventure</p> <ul style="list-style-type: none"> - Series of exciting events • Tension in waves | | <ul style="list-style-type: none"> • Conscious decisions about vocabulary typical of formal/informal speech when writing for a particular audience/purpose. • Third person and past tense are used, including past progressive (was eating, were walking), past perfect (had walked, had tried), present perfect (have, has). Opportunities exist for past perfect progressive (had been dreaming, had been searching, had been hoping) • Passive voice (verb at the end of the sentence, sometimes including the subject) Eg. Ice was splintered (by), glass was hidden (by), the landscape was shielded by... • Subjunctive form to hypothesise (if... were...)Eg. If the children were to get out of this situation... If only there were a way... • Paragraphs- change in time, place, event, conversational dialogue • Cohesion between and across paragraphs using a wide range of devices including: <ul style="list-style-type: none"> ➢ Adverbials of time, place and manner ➢ Pronouns ➢ Conjunctions to express time and cause ➢ Repetition ➢ Ellipsis (...) • Manipulating sentence length for effect • Create effective description by: <ul style="list-style-type: none"> ➢ Expanded noun phrases (convey complicated information concisely) ➢ Figurative Language- similes, metaphors, alliteration, onomatopoeia, personification • Modal verbs suggest the degree of possibility (they should never have, the children might be able to) • Adverbs of possibility (probably, definitely) • Parenthesis can be used to add additional information, through the use of brackets, dashes or commas • Wide range of punctuation including ; : - and ... • Semicolons, colons and dashes can be used to demarcate the boundaries between clauses • Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) • Correctly punctuated dialogue, conveying character and advancing action • Powerful, emotive, cinematic vocabulary (launched, leaped, charged, hurtled, devoured) | |

| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
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| <ol style="list-style-type: none"> Narrative based on Titanic sinking. Narrative based on Shackleton's Journey when he gets stuck in the ice. Way Past Winter novel – base on the knock on the door. Alma | <ol style="list-style-type: none"> https://www.literacyshed.com/the-images-shed.html Literacy Shed- Winter scene writing prompts https://www.bbc.co.uk/iplayer/episodes/b00mfl7n/frozen-planet David Attenborough- Frozen Planet Film clips with 'icy' settings (Polar Express, The Chronicles of Narnia, The Huntsmen (Snow White), The Golden Compass) | <ol style="list-style-type: none"> Figurative language- similes, metaphors, personification Manipulating sentence length for effect Show not tell sentences Clauses (main/subordinate) Adverbials of time, place and manner Range of sentence lengths for effect. | <ol style="list-style-type: none"> Effective Dialogue <ul style="list-style-type: none"> - punctuated accurately - conveys character - advances action Ellipses to create tension |

Misconceptions:

- Writing subordinate clauses as whole sentences
- Understanding of the difference between a phrase and a clause
- Punctuation errors with dialogue
- Paragraphing errors with dialogue
- Dialogue is ineffective- irrelevant conversation for no specific purpose

| New Learning Cycle 2: Formal Letter | Purpose: To persuade | Audience: Government, Prime Minister, Greenpeace (authoritative figures) |
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| Toolkit | | |
| Generic Features: | | Grammatical/Language Features: |
| <ul style="list-style-type: none"> • An opening statement that sums up the viewpoint being presented. (I am writing to you because... or a simple statement) • Strategically organised information presents and then elaborates on the desired viewpoint • A closing statement repeats and reinforces the viewpoint. (There is no doubt that...) • Moves from general to specific when key points are being presented. E.g. Remote learning was detrimental to children's health and well-being (general). 60% of children claimed that they felt more tired and experienced more frequent headaches as a result of remote learning (specific) • Rhetorical questions to connect with the reader • Evidence is used to support view point where appropriate <p>Letter:</p> <ul style="list-style-type: none"> - Address - Date | | <ul style="list-style-type: none"> • Written in the present tense (can include present perfect- have/has) • Sometimes the second person is used to appeal to the reader and enable adaption in the degrees of formality and informality (you, your) • Cohesion created through the use on nouns and pronouns • Repetition can be used to strengthen the view point and acts a cohesive device. • Logical adverbials, prepositions and conjunctions to aid cohesion and structure writing (It is clear.... Therefore...) • Paragraphs are used to organise content into logical sections • Simple organisational devices such as headings and subheadings • Modals can be used to suggest degrees of possibility • Make formal/informal vocabulary choices • Rhetorical questions • Persuasive noun phrases (adjectives used to present something in a negative or positive sense) |

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| <ul style="list-style-type: none"> - Greeting - Body - close | <ul style="list-style-type: none"> • Semicolon, colons and dashes can be used to demarcate boundaries between independent clauses • In formal writing, passive voice may be applicable (it can be said/it cannot be overstated...) <p>Subjunctive form may be used when discussing hypothetical ideas or conditional language (if you were to visit...)</p> |
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| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
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| <ol style="list-style-type: none"> 1. Ice caps melting – stop global warming. 2. Animals about to get extinct – how do we stop this? | <ol style="list-style-type: none"> 1. Watch Frozen Planet and look at the dangers that animals and habitats are facing. 2. Research about the effects of global warming on polar animals and habitats. | <ol style="list-style-type: none"> 1. Formal adverbials to aid cohesion and explain reasoning (moreover, however, as a result, thus, for this reason etc.) 2. Passive voice 3. Modal verbs and adverbs of possibility 4. Range of sentence lengths | <ol style="list-style-type: none"> 1. Semicolons and dashes to demarcate boundaries between independent clauses. 2. Subjunctive form. |

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| <p>Misconceptions:</p> <ul style="list-style-type: none"> - Inconsistencies in formality (using contractions in formal writing) - Misplaced commas/comma splicing - Manipulation of clauses and sentences leads to sentence fragments/ incomplete sentences which do not make sense - Incorrect use of some formal adverbials. For example, using 'in addition' to provide an alternative point rather than extending a previous point. - Using a capital letter after a dash, colon or semicolon when demarcating clauses - Using multiple punctuation when parenthesis is at the end of the sentence (eg. dash and a full stop together) as children are used to embedding within a sentence. |
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| New Learning Cycle 1 : Newspaper article | Purpose: To inform | Audience: interest in current affairs | |
| Generic Features: | | Toolkit: | |
| <p>Newspapers</p> <ul style="list-style-type: none"> • Written in the third person and past tense • Present tense may be used to denote the shift between past events and current actions • A headline is used to title the report. They often use alliteration, rhyme, puns or a play on words to grab the reader's attention • A by-line gives the author's name • The introductory paragraph outlines the key details of the events answering the key 'W' questions (Who? What? Where? When?) • Paragraphs are used to write about the events in chronological order • A final paragraph explains what might happen next • Concise, clear, formal language • Use of direct speech for quotes • Reported speech may be used, partly cohesively and partly to provide further detail • Shorter, factual sentences <p>Photographs and captions summarising the text</p> | | Grammatical/ Language Features: <ul style="list-style-type: none"> • Conscious decisions about vocabulary typical of formal/informal speech when writing for a particular audience/purpose. • Third person and past tense are used, including past progressive (was eating, were walking), past perfect (had walked, had tried), present perfect (have, has). Opportunities exist for past perfect progressive (had been dreaming, had been searching, had been hoping) • Passive voice (verb at the end of the sentence, sometimes including the subject) Eg. Ice was splintered (by), glass was hidden (by), the landscape was shielded by... • Subjunctive form to hypothesise (if... were...)Eg. If the children were to get out of this situation... If only there were a way... • Paragraphs- change in time, place, event, conversational dialogue • Cohesion between and across paragraphs using a wide range of devices including: <ul style="list-style-type: none"> ➢ Adverbials of time, place and manner ➢ Pronouns ➢ Conjunctions to express time and cause ➢ Repetition ➢ Ellipsis (...) • Manipulating sentence length for effect • Create effective description by: <ul style="list-style-type: none"> ➢ Expanded noun phrases (convey complicated information concisely) ➢ Figurative Language- similes, metaphors, alliteration, onomatopoeia, personification • Modal verbs suggest the degree of possibility (they should never have, the children might be able to) • Adverbs of possibility (probably, definitely) • Parenthesis can be used to add additional information, through the use of brackets, dashes or commas • Wide range of punctuation including ; : - and ... • Semicolons, colons and dashes can be used to demarcate the boundaries between clauses • Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) • Correctly punctuated dialogue, conveying character and advancing action • Powerful, emotive, cinematic vocabulary (launched, leaped, charged, hurtled, devoured) | |
| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
| <ol style="list-style-type: none"> 1. Titanic sinking 2. Shackleton stranded 3. Global warming | <ol style="list-style-type: none"> 1. Watching clips – titanic 2. Ship endurance – trapped 3. Bbc news clips 4. Existing newspapers | <ul style="list-style-type: none"> • Third person • Past tense • Parenthesis • Relative clauses | <ul style="list-style-type: none"> • Semi colons and colons • Reported speech • Sentence length for effect |
| Misconceptions: <ul style="list-style-type: none"> - Writing subordinate clauses as whole sentences - Understanding of the difference between a phrase and a clause - Quotes being relevant - Punctuating reported speech accurately “ “ - All fact | | | |

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| Term: Spring 1 Genres: <ul style="list-style-type: none"> - Setting description (base on Victorian scene like a factory or a workhouse, etc). - Biography (significant Victorian individual) | Project: Revolution | Possible Book Links: <i>Street Child</i> - Berlie Doherty <i>Twelve Minutes to Midnight</i> - Christopher Edge <i>Rose Campion and the Stolen Secret</i> – Lyn Gardner <i>The Vanishing Trick</i> – Jenni Spangler <i>Darwin’s Dragons</i> – Lindsay Galvin <i>Gaslight</i> – Eloise Williams ‘Oliver Twist or other works’- Charles Dickens https://www.booksfortopics.com/victorians | Visual Literacy: Documentary material |
| New Learning Cycle 1: Setting description | Purpose: To entertain | Audience: curious Historians | |
| Toolkit | | | |
| Generic Features: | | Grammatical/Language Features: | |
| <ul style="list-style-type: none"> • Narratives and retellings are written in the first or third person • Narratives and retellings are written in past tense, occasionally these are told in the present tense • Narratives are told sequentially and non-sequentially (eg. flashbacks) through the use of adverbials and prepositions • Descriptions, of characters, setting and atmosphere are developed through precise vocabulary choices eg. adverbs, adjectives, precise nouns, expressive verbs and figurative language • Dialogue is used to convey characters’ thoughts and to move the narrative forward, <p>Common Structure:</p> <ul style="list-style-type: none"> - an opening that establishes setting and introduces the characters; - a complication and resulting events; • a resolution/ending | | <ul style="list-style-type: none"> • Conscious decisions about vocabulary typical of formal/informal speech when writing for a particular audience/purpose. • Third person and past tense are used, including past progressive (was eating, were walking), past perfect (had walked, had tried), present perfect (have, has). Opportunities exist for past perfect progressive (had been dreaming, had been searching, had been hoping) • Passive voice (verb at the end of the sentence, sometimes including the subject) Eg. Ice was splintered (by), sea was distorted (by), the landscape was shielded by... • Subjunctive form to hypothesise (if... were...) Eg. If the children were to get out of this situation... If only there were a way... • Paragraphs- change in time, place, event, conversational dialogue • Cohesion between and across paragraphs using a wide range of devices including: <ul style="list-style-type: none"> ➢ Adverbials of time, place and manner ➢ Pronouns ➢ Conjunctions to express time and cause ➢ Repetition ➢ Ellipsis (...) • Manipulating sentence length for effect • Create effective description by: <ul style="list-style-type: none"> ➢ Expanded noun phrases (convey complicated information concisely) ➢ Figurative Language- similes, metaphors, alliteration, onomatopoeia, personification • Modal verbs suggest the degree of possibility (they should never have, the children might be able to) • Adverbs of possibility (probably, definitely) • Parenthesis can be used to add additional information, through the use of brackets, dashes or commas • Wide range of punctuation including ; : - and ... • Semicolons and colons can be used to separate and link ideas • Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) • Correctly punctuated dialogue, conveying character and advancing action | |
| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
| <ol style="list-style-type: none"> 1. Victorian scene to make it come to life. 2. Use any of the books and choose a scene to describe the | <ol style="list-style-type: none"> 1. Victorian images. 2. Trip to the Black Country Museum and take ideas from there. 3. Tin mines in Cornwall – use Giant’s Necklace text. | <ol style="list-style-type: none"> 1. Expanded noun phrases with pre and post-modifiers and prepositional phrases | <ol style="list-style-type: none"> 1. Using expanded noun phrases to convey complicated information concisely 2. Hyphens for ambiguity, particularly for compound adjectives/ compound nouns |

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| setting in more detail. | | 2. Figurative language- similes metaphors, onomatopoeia, alliteration, personification 3. Commas in lists (list of adjectives) | 3. Arranging sentence structures (including figurative language) for effect . EG simile: a.) She soared through the air like a bird. b.) Like a bird, she soared through the air. c.) Bird-like, she soared through the air. |
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Misconceptions:

- Listing adjectives with similar meanings ‘ the cold, icy bridge’
- When using figurative language, children may not build an image beyond the literal meanings of the words, and make comparisons with similar, literal things.
Eg. The cat’s scruffy, matted fur was like a dog’s fur; instead of, ‘The cat’s scruffy, matted fur was like a worn, grimy mop.
- When using personification, children may link the actions to living organisms, rather than something that is not.
For example: Correct personification: The wind sang tunelessly (wind cannot sing)
Incorrect personification: The birds sang tunelessly (birds do sing)

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| New Learning Cycle : Biography | Purpose: To inform | Audience: Researchers and historians |
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| Generic Features: | | Toolkit |
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| <ul style="list-style-type: none"> • A logical structure (absence of chronology) where information is grouped together, moving from general to more specific detail and elaboration. A generic structure would include: <ul style="list-style-type: none"> - An opening statement/ paragraph- generally introduces/classifies the subject. - Paragraphs detailing various aspects of the chosen subject. Aspects could include: childhood, education, - Describe parts, functions, qualities - Photographs and diagrams to help summarise information • Reports are usually written in present tense unless based on something historical • Formal style of writing • Technical vocabulary/ tier 3 words used where appropriate | Grammatical/Language Features: <ul style="list-style-type: none"> • Written in the third person and in the present tense / past tense if written about historical content • Questions can be used to form titles and are denoted with a question mark • Cohesion create by <ul style="list-style-type: none"> ➢ Nouns and pronouns used appropriately ➢ Use of conjunctions, including causal and time conjunctions (so, because, before, after...) ➢ Linking words/phrases ➢ Adverbials of time, place and manner • Paragraphs are used to collate related information. Content is organised logically. • Layout devices, such as headings and subheadings are used to help organise paragraphs • Formal/ informal language choices • Passive voice is frequently used to avoid personalisation, to maintain formality and to add variety (formal writing) • Generalising language and uncountable noun phrases (some children, most workers) • Adjectives are used to briefly and effectively describe the subject providing further detail to enhance meaning. Adjectives should be used for precision. • Adjectives to compare and contrast can be used to develop description further (bigger/biggest, smaller/smallest) • Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) • Parenthesis to add extra information- commas, dashes, brackets |
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| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
| <ol style="list-style-type: none"> 1. Biography about a significant individual from the Victorian era, such as <ul style="list-style-type: none"> - Queen Victoria - Charles Dickens - Dr Barnardo | <ol style="list-style-type: none"> 1. Independent Research 2. Trip- Black Country Museum/Blists Hill 3. Teacher in role (as famous Victorian)- Q&A session 4. IT- create a mini documentary about chosen individual | <ol style="list-style-type: none"> 1. Passive Voice 2. Parenthesis 3. Relative Clauses 4. Cohesive devices- conjunctions/adverbials | <ol style="list-style-type: none"> 1. Demarcating clauses with a dash 2. Semicolon/colon to mark boundaries between clauses 3. Formal/informal language choices for effect. 4. Generalising language and uncountable noun phrases. |

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| - Florence Nightingale | | | |
| - Lewis Carroll | | | |
| - Alexander Bell | | | |

Misconceptions:

- Inconsistency in the degree of formality
- Incorrect use of some formal adverbials. For example, using 'in addition' to provide an alternative point rather than extending a previous point.
- Punctuating relative clauses (which and who may have a comma; whereas, 'that' does not require a comma)
- 'Copying' written material from independent research instead of using 'own words'

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| Term: Spring 2/Summer 1 | Project: A Child's War | Possible Book Links: | Visual Literacy: |
| Genres | | <ul style="list-style-type: none"> - <i>Rose Blanche</i> (picture book)- Roberto Innocenti - <i>The Boy in the Striped Pyjamas</i>- John Boyne - <i>Letters from the Lighthouse</i>- Emma Carroll | <ol style="list-style-type: none"> 1. https://www.literacyshed.com/the-piano.html The Piano- Aidan Gibbons 2. Goodnight Mr Tom https://www.youtube.com/watch?v=eYJBkfKtCVM 3. https://www.youtube.com/watch?v=N6visNiSZWY Blitz short animation |
| <ul style="list-style-type: none"> - Narrative (Titanium) - Flashback narrative (Rose Blanche is a good one) - Informal letter (in role) | | | |

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| New Learning Cycle 1 - Titanium - narrative | Purpose: To entertain | Audience: Y5/Y6 pupils |
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Toolkit

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| Generic Features: | Grammatical/Language Features: |
| <ul style="list-style-type: none"> • Narratives and retellings are written in the first or third person • Narratives and retellings are written in past tense, occasionally these are told in the present tense • Narratives are told sequentially and non-sequentially (eg. flashbacks) through the use of adverbials and prepositions • Descriptions, of characters, setting and atmosphere are developed through precise vocabulary choices eg. adverbs, adjectives, precise nouns, expressive verbs and figurative language • Dialogue is used to convey characters' thoughts and to move the narrative forward, <p>Common Structure:</p> <ul style="list-style-type: none"> - an opening that establishes setting and introduces the characters; - a complication and resulting events; - a resolution/ending | <ul style="list-style-type: none"> - Conscious decisions about vocabulary typical of formal/informal speech when writing for a particular audience/purpose. - First person and past/present tenses are used, including past progressive (was eating, were walking). Past perfect (had...) and present perfect (I have, he/she has). Opportunities exist for past perfect progressive (I had tried, I had been searching, I had been hoping) - Adverbials of time, place and manner - Paragraphs- change in time, place, event. - Expanded noun phrases create effective description - Figurative Language- similes, metaphors, alliteration, onomatopoeia, personification - Modal verbs can be used to suggest the degree of possibility (they should never have, I might be able to) - Adverbs of possibility (probably, definitely) - Conjunctions to express cause, time and to develop cohesion - Parenthesis can be used to add additional information, through the use of brackets, dashes or commas - Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) - Apostrophes for contractions and possession (singular and plural) |

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| | | <ul style="list-style-type: none"> - Informal language - Semicolons, colons and dashes can be used to separate and link ideas | |
| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
| 1. Titanium unit – planned on teams | 1. Watch the music video Titanium https://www.youtube.com/watch?v=JrfuAukYTKg | <ul style="list-style-type: none"> • Range of sentence openers for cohesion and effect (adverbials, prepositional phrase adjectives, verb, subordinate clause) ISPACE • Change in sentence lengths for effect • Relative Clauses • Figurative language • Commas for clarity (between adjectives, after fronted adverbials/subordinate clauses) and to avoid ambiguity • | <ol style="list-style-type: none"> 1. Identified by class teachers – these should address where children have gaps in their application of skills – see above for grammatical / language features 2. Dialogue to move the action forward – key focus |
| Misconceptions: <ul style="list-style-type: none"> - Tenses used incorrectly - Incorrect use of the apostrophe for possession, particularly for plural nouns - Incorrect placement of apostrophes - Words written with apostrophes are joined with no space left to show the omitted letters - Inconsistent degree of formality - Noun phrases using adjectives that are synonyms of each other resulting in ineffective writing (the little, tiny cell) | | | |
| New Learning Cycle 2: Rose Blanche | Purpose: To entertain | Audience: Readers of historical fiction | |
| Toolkit | | | |
| Generic Features: | | Grammatical/Language Features: | |
| <ul style="list-style-type: none"> • Narratives and retellings are written in the first or third person • Narratives and retellings are written in past tense, occasionally these are told in the present tense • Narratives are told sequentially and non-sequentially (eg. flashbacks) through the use of adverbials and prepositions • Descriptions, of characters, setting and atmosphere are developed through precise vocabulary choices eg. adverbs, adjectives, precise nouns, expressive verbs and figurative language • Dialogue is used to convey characters' thoughts and to move the narrative forward, <p>Common Structure:</p> <ul style="list-style-type: none"> - an opening that establishes setting and introduces the characters; - a complication and resulting events; - a resolution/ending <p>Historical:</p> <ul style="list-style-type: none"> - The narrative is about something that has already happened in the past, so a series of events is usually the underlying structure - Requires a historical setting but can also contain elements of adventure or mystery. It is important to provide 'mapping' details for the reader (when/where?) - The writer can adapt the structure to achieve a specific effect. For example, the story can begin the main character looking back and reflecting on the past. (I was just a lad then) | | <ul style="list-style-type: none"> • Conscious decisions about vocabulary typical of formal/informal speech when writing for a particular audience/purpose. • Third person and past tense are used, including past progressive (was eating, were walking), past perfect (had walked, had tried), present perfect (have, has). Opportunities exist for past perfect progressive (had been dreaming, had been searching, had been hoping). • Retellings in role (writing as a characters) are written in first person • Passive voice (verb at the end of the sentence, sometimes including the subject) Eg. bullets were fired (by), his thoughts were distorted (by), the landscape was shielded by... • Subjunctive form to hypothesise (if... were...)Eg. If the children were to get out of this situation... If only there were a way... • Paragraphs- change in time, place, event, conversational dialogue • Cohesion between and across paragraphs using a wide range of devices including: <ul style="list-style-type: none"> ➢ Adverbials of time, place and manner ➢ Pronouns ➢ Conjunctions to express time and cause ➢ Repetition ➢ Ellipsis (...) • Manipulating sentence length for effect • Create effective description by: <ul style="list-style-type: none"> ➢ Expanded noun phrases (convey complicated information concisely) ➢ Figurative Language- similes, metaphors, alliteration, onomatopoeia, personification • Modal verbs suggest the degree of possibility (they should never have, the children might be able to) | |

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| <ul style="list-style-type: none"> - Sometimes, a historical narrative begins with the final event and then goes back to tell the story leading up to the event - Can give a fictionalised account of a real event (fictional characters/ fictional detail to what really happened). - Archaic language may be used for authenticity of the time period. - May include models of sentence grammar no longer commonly or informally used. | <ul style="list-style-type: none"> • Adverbs of possibility (probably, definitely) • Parenthesis can be used to add additional information, through the use of brackets, dashes or commas • Wide range of punctuation including ; : - and ... • Semicolons and colons can be used to separate and link ideas • Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) • Correctly punctuated dialogue, conveying character and advancing action |
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| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
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| <ol style="list-style-type: none"> 1. A flashback (writing in role) based on The Piano- an animation by Aidan Gibbons 2. A soldier's story 3. An evacuation narrative 4. A flashback (writing in role) based on the picture book Rose Blanche (Holocaust)- write from beyond the grave? | <ol style="list-style-type: none"> 1. https://www.literacyshed.com/the-piano.html The Piano- Aidan Gibbons 2. Clips from WW2 films such as Goodnight Mr Tom 3. 'Rose Blanche'(picture book)- Roberto Innocenti | <ol style="list-style-type: none"> 1. Range of sentence openers for cohesion and effect (adverbials, prepositional phrase adjectives, verb, subordinate clause) ISPACE 2. Change in sentence lengths for effect 3. Relative Clauses 4. Figurative language 5. Commas for clarity (between adjectives, after fronted adverbials/subordinate clauses) and to avoid ambiguity 6. Dialogue 7. | <ol style="list-style-type: none"> 1. Shift between tenses for a flashback (present- past- present or simple past, past perfect, simple past) 2. Semicolons and colons 3. Parenthesis |

Misconceptions:

- Either a too obvious, or ambiguous, entry into the flashback where a reader has no idea the flashback has started or it is too cliché.
- Omitting the relative pronoun when it is still needed
- The relative pronouns who, whose and which may use a comma whereas 'that' does not require a comma
- Misplaced commas/commas splicing
- Punctuation and grammar errors with dialogue such as missing punctuation before the closing inverted commas.
- Overuse of sentence openers making writing sound too robotic/forced

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| Term: Spring 2 / Summer 1 Genres <ul style="list-style-type: none"> - Narrative (Titanium) - Flashback narrative (Rose Blanche is a good one) - Informal letter (in role) | Project: A Child's War | Possible Book Links: <ul style="list-style-type: none"> - <i>Rose Blanche</i> (picture book)- Roberto Innocenti - <i>The Boy in the Striped Pyjamas</i>- John Boyne - <i>Letters from the Lighthouse</i>- Emma Carroll - <i>Titanium</i> | Visual Literacy: n/a |
| New Learning Cycle 1: Informal letter in role | Purpose: To inform | Audience: Researchers and historians | |
| Toolkit | | | |
| Generic Features: | | Grammatical/Language Features: | |
| <p>Letter:</p> <ul style="list-style-type: none"> • An opening statement that sums up the viewpoint being presented. (I am writing to you because... or a simple statement) • Strategically organised information presents and then elaborates on the desired viewpoint • A closing statement repeats and reinforces the viewpoint. (There is no doubt that...) • Moves from general to specific when key points are being presented. E.g. Remote learning was detrimental to children's health and well-being (general). 60% of children claimed that they felt more tired and experienced more frequent headaches as a result of remote learning (specific) • Rhetorical questions to connect with the reader • Evidence is used to support viewpoint where appropriate <ul style="list-style-type: none"> • Address • Date • Greeting • Body • close | | <ul style="list-style-type: none"> • Written in the third person and in the present tense / past tense if written about historical content • Questions can be used to form titles and are denoted with a question mark • Cohesion create by <ul style="list-style-type: none"> ➢ Nouns and pronouns used appropriately ➢ Use of conjunctions, including causal and time conjunctions (so, because, before, after...) ➢ Linking words/phrases ➢ Adverbials of time, place and manner • Paragraphs are used to collate related information. Content is organised logically. • Layout devices, such as headings and subheadings are used to help organise paragraphs • Formal/ informal language choices • Passive voice is frequently used to avoid personalisation, to maintain formality and to add variety (formal writing) • Generalising language and uncountable noun phrases (some children, most workers) • Adjectives are used to briefly and effectively describe the subject providing further detail to enhance meaning. Adjectives should be used for precision and are often used when describing appearance. • Adjectives to compare and contrast can be used to develop description further (bigger/biggest, smaller/smallest) • Relative clauses can be used to add further information using relative pronouns (which, who, that, whose, whom) • Parenthesis to add extra information- commas, dashes, brackets | |
| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
| <ol style="list-style-type: none"> 1. Writing as an evacuee 2. Writing as a parent to their child | <ol style="list-style-type: none"> 1. Independent research 2. World War II novels read. 3. Anne Frank's diary | <ul style="list-style-type: none"> • Formal adverbials to aid cohesion and explain reasoning (moreover, however, as a result, thus, for this reason etc.) | <ul style="list-style-type: none"> • Semicolons and dashes to demarcate boundaries between independent clauses. • Subjunctive form. |

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| 3. Writing as William – Goodnight Mr Tom | | <ul style="list-style-type: none"> • Passive voice • Modal verbs and adverbs of possibility • Range of sentence lengths | |
| Misconceptions: <ul style="list-style-type: none"> - Inconsistency in the degree of formality - Incorrect use of some formal adverbials. For example, using 'in addition' to provide an alternative point rather than extending a previous point. - 'Copying' written material from independent research instead of using 'own words' - Using 'was' in the subjunctive form EG. 'If it was...' instead of 'If it were...' | | | |
| Term: Summer 2 Genres: <ul style="list-style-type: none"> - Persuasive Brochure (for their own theme park/rollercoaster) - Free verse poetry (can be based on anything) | Project: Scream Machine | Possible Book Links: <ul style="list-style-type: none"> - <i>Wonder</i>- R. J Palacio - <i>Boy at the Back of the Class/ Night Bus Hero</i>- Onjali Q. Rauf - Relevant poetry books - <i>The Arrival</i>- Shaun Tan (<i>Picture book</i>) - <i>It's a No Money Day</i>- Kate Milner (<i>picture book</i>) | Visual Literacy: https://www.youtube.com/watch?v=8XInTTCydDQ Riley moving house scene- Disney's Inside Out https://www.youtube.com/watch?v=C_nJJHaNmNY The Present- animation https://www.literacyshed.com/shadow-of-blue.html A shadow of blue- literacy shed |
| New Learning Cycle 1: persuasive brochure | Purpose: To persuade | Audience: People who want to visit theme parks and rollercoasters (unknown to writer) | |
| Toolkit | | | |
| Generic Features: | | Grammatical/Language Features: | |
| <ul style="list-style-type: none"> • An opening statement that sums up the viewpoint being presented. (Ride X is a fierce, adrenaline-filled thrill...' • Strategically organised information presents and then elaborates on the desired viewpoint • A closing statement repeats and reinforces the viewpoint. (There is no doubt that...) • Moves from general to specific when key points are being presented. E.g. The ride is incredibly quick (general). It will reach speeds of 60mph in ... seconds, (specific) • Rhetorical questions to connect with the reader • Text combined with other media to enhance the points given (photos for example) Leaflet: <ul style="list-style-type: none"> - Could include comments/ reviews from other sources (given as evidence of point) - Positive/ emotive vocabulary choices | | <ul style="list-style-type: none"> • Written in the present tense (can include present perfect- have/has) • Sometimes the second person is used to appeal to the reader and enable adaption in the degrees of formality and informality (you, your) • Cohesion created through the use on nouns and pronouns • Repetition can be used to strengthen the view point and acts a cohesive device. • Logical adverbials, prepositions and conjunctions to aid cohesion and structure writing (It is clear.... Therefore...) • Paragraphs are used to organise content into logical sections • Simple organisational devices such as headings and subheadings • Modals can be used to suggest degrees of possibility (this could be...you should...you might want to) • Make formal/informal vocabulary choices • Rhetorical questions • Persuasive noun phrases • Semicolon, colons and dashes can be used to demarcate boundaries between independent clauses • In formal writing, passive voice may be applicable (it can be said/it cannot be overstated...) | |

| | | <ul style="list-style-type: none"> • Subjunctive form may be used when discussing hypothetical ideas or conditional language (if you were to visit...) | |
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| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
| <ol style="list-style-type: none"> 1. A leaflet for a brand-new attraction (ride) for a well-known theme park 2. A leaflet advertising the thrill rides at a well-known theme park 3. Leaflet for a theme park experience | <ol style="list-style-type: none"> 1. Theme Park visit 2. Produce a trailer/advert for new ride https://www.youtube.com/watch?v=ZEIC61BI0sw 3. https://www.youtube.com/watch?v=BdGf1wf6ss0 4. The Apprentice- theme park ride- design, make, sell a concept ride (include pitching to a member of SLT). https://www.bbc.co.uk/programmes/m000b25I | <ol style="list-style-type: none"> 1. Expanded noun phrases 2. Modal verbs/adverbs 3. Rhetorical questions 4. Persuasive phrases 5. Emotive language | <ol style="list-style-type: none"> 1. Figurative Language- Hyperbole 2. Conscious control over level of formality |
| Misconceptions: <ul style="list-style-type: none"> - Inconsistencies in formality - Noun phrases using adjectives that are synonyms of each other resulting in ineffective writing (the little, tiny cell) - Vocabulary is too 'bland'- not effectively descriptive or persuasive | | | |
| New Learning Cycle 2 – poetry | Purpose: To entertain | Audience: People who enjoy poetry | |
| Toolkit | | | |
| Generic Features: | | Grammatical/Language Features: | |
| Free Verse Poem <ul style="list-style-type: none"> - May not follow a particular structure, but may include similar grammatical patterns - Poems use the same language features as other text types, but each feature is often used more intensively to achieve a desired effect eg. mood, musicality, use of imagery. - The use of figurative language (similes and metaphors) is often a key ingredient in memorable poetry. - Rich vocabulary - The use of sound effects (alliteration, assonance and onomatopoeia) - Often no rhyme - Meter (rhythm, stress patterns), vocabulary and figurative language use set free verse poems apart from prose. - Variety of visual structures for effect (how words are presented on the page) | | <ul style="list-style-type: none"> - Figurative language- similes, metaphors, alliteration, onomatopoeia, personification - Carefully chosen adjectives and verbs- link to senses - Expanded noun phrases with pre modifiers and prepositional phrases to create effective descriptions - Commas for lists (adjectives) - Manipulating sentence length and vocabulary choice for effect | |
| Possible Content for Writing | Hook Ideas | Skills to Review | Skills to Teach |
| <ol style="list-style-type: none"> 1. Write a poem about something they learnt this year 2. Based on rollercoasters 3. Leaving Year 6 | <ol style="list-style-type: none"> 1. Share poems 2. Michael Rosen 3. Birmingham poets | Lay-out of poetry Rhyming Figurative language used for poetry | Manipulating sentence length for effect – creating imagery Meter Assonance |
| Misconceptions: | | | |

- Many children believe that all poems have to rhyme
- Noun phrases using adjectives that are synonyms of each other resulting in ineffective writing (the little, tiny cell)
- When using figurative language, children may not build an image beyond the literal meanings of the words, and make comparisons with similar, literal things.
Eg. The cat's scruffy, matted fur was like a dog's fur; instead of, 'The cat's scruffy, matted fur was like a worn, grimy mop.
- When using personification, children may link the actions to living organisms, rather than something that is not.
For example: Correct personification: The wind sang tunefully (wind cannot sing)
 Incorrect personification: The birds sang tunefully (birds do sing)
- Manipulation of sentence lengths and structures may result in sentences or phrasing that does not make sense. Children need to ensure they do not lose sense of their original thought.