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|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Wider curriculum focus** | **Science** – Materials and their properties | **History** – The Transatlantic Slave Trade | **Science** - Space | **Geography** -Biomes/South America | **Science** - Living Things | **Digital Art** – Film Making |
| **WRITING** | | | | | | |
| **Purpose of writing** | To entertain | To entertain | To entertain / persuade | To entertain / Inform | To entertain | To entertain / discuss |
| **‘Driver’ Texts** | Autobiographies of Malala, Roald Dahl  Wonder by R J Palacio | Blackberry Blue by Jamila Gavin  Different versions of Cinderella and traditional tales | Spaced out by Brian Moses  Variety of free verse, visual and structured poems  Phoenix by SF Said | The Explorer by Katherine Rundell  Non-fiction texts/websites on Brazil and survival guides | The Last Wild by Piers Torday  Extended metaphor poetry | Short films (literacy shed, YouTube, previous student films)  An illustrated History of Filmaking, by Adam Allsuch Boardman |
| **Writing Outcomes** | **Recount** -  Autobiography  **Narrative** : Third Person re-telling of Wonder’s Halloween Party. | **Recount** - Diary Entry of the King from Blackberry Blue  **Narrative** (Contemporary fiction) - Modern retelling of fairy tales (Cinderella & Sneakerella) | **Poem** – Moon/space poem  **Persuasive** - Planet Relocation brochure for Lucky (Phoenix) | **Narrative** – adventure in the Rainforest  **Non Chron** - Survival guide for the jungle | **Narrative** – Setting description of Spectrum Hall  **Poetry** – Storm personified as an animal poem / poetry with as an extended metaphor | **Speech:** A short speech on UN sustainability goals and introducing their film/message.  **Review** – Film reviews |
| **Reading & supplementary texts** | **Fiction** - Wonder by R J Palacio  **Non Fiction** - I am not a label by Cerrie Burnell.  Young, Gifted and Black by Jamia Wilson | **Fiction** - High Rise Mystery by Sharna Jackson.  Blackberry Blue (The purple lady by Jamila Gavin).  Talking turkeys by Benjamin Zephaniah.  **Non Fiction** - Autobiography of Olaudah Equiano.  Young, Gifted and Black by Jamia Wilson.  History books | **Fiction** - Phoenix by SF Said, Cogheart by Peter Bunzl.  Hidden Figures by Margot Lee Shetterly.  Moon juice by Kate Wakeling.  Meanwhile back on Earth by Oliver Jeffers.  **Non Fiction** – Planetarium (Welcome to the museum) by Raman Prinja, Space maps by Lara Albanese, Survival in space by David Long. | **Fiction** - Trash by Andy Mulligan.  Journey to the River Sea by Eva Ibbotson.  Lost in the Amazon by Tod Olsen.  **Non Fiction** – Atlas’. Information texts about Brazil.  Great Adventurers by Alastair Humphreys. | **Fiction** - Charlotte’s web by E B White.  The wolves of Willoughby chase by Joan Aitken. Varmints by Helen Ward (picture book)  **Non Fiction** – The Hunt by BBC.  Invented by animals by Christiane Dorion.  David Attenborough biography. | **Fiction** - Selection of Graphic Novels by various authors including Ms Marvel by DC Comics  **Non Fiction** - An illustrated history of filmmaking by Adam Allsuch Boardman. The movie Book: Big Ideas simply explained by DK. |
| **Planned opportunities for oracy (including constructive feedback)** | Retelling family anecdotes.  Freeze Framing  Tell me – booktalk.  Drama and role play.  Debate and discussion.  Storytelling.  Reading aloud. | Drama and role play (including in the immersive classroom)  Talk for Writing  Freeze Framing  Conscience Alley  Debating  Story telling  Reading aloud  Poetry recital  Book Talk  Role on the wall  Book Talk | Reading aloud  Drama and role play  Dramatisation of poetry  Freeze Framing  Perform own poems Conscience alley.  Hot seating  Book Talk | Debating  Drama and role play (including in the immersive classroom)  Freeze framing  Storytelling  Book Talk | Response to illustration.  Book talk  Role on the wall  Role play  Conscience alley  Debate and argument  Storymapping  Poetry recital | Performing and introducing films  Planning of and use of dialogue |

**SPAG Progression**

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|  | **Autumn 1** | **Autumn 2** | **Spring 1** | **Spring 2** | **Summer 1** | **Summer 2** |
| **Spelling** | * Words ending in -tious and -ious * Words ending in -cious * Words ending in -cial * Words ending in -tial * Words ending in -cil and -tial * Challenge words * Words ending in -ant * Words ending in -ance and -ancy * Words ending in -end and -ence * Words ending in -able and -ible * Words ending in -ably and -ibly * Challenge words * Can spell **some** words from the Year 5 & 6 statutory spelling list. | | * Words ending in -able where the ‘e’ from the root remains * Adverbs of time * Adding suffixes to -fer words * Silent first letters * Silent letters * Challenge words * Words spelled with ie after c * Words spelled with ei after c * Words where ‘ough’ makes an /or/sound * Words containing ough * Adverbs of possibility and frequency * Challenge words * Can spell **many** words from the Year 5 & 6 statutory spelling list. | | * Homophones and near homophones * Homophones * Homophones * Homophones * Homophones * Homophones * Challenge words * Words containing hyphens * Challenge words * Revision * Revision * Revision * Revision * Can spell **most** words from the Year 5 & 6 statutory spelling list. | |
| **Punctuation** | * Can securely use capital letters, full stops, question marks, exclamation marks independently. * Can use inverted commas and other punctuation to indicate direct speech. * Can independently use apostrophes for contractions, singular and plural possession. * Can use commas after fronted adverbials * With support, can use commas to indicate parenthesis with embedded relative clauses. | | * Can use commas to indicate parenthesis with embedded relative clauses. * Can use commas accurately when a sentence starts with a subordinate clause. * With support, can use commas to clarify meaning or avoid ambiguity. (Stop hitting, Joe vs. Stop hitting Joe) | | * With support, can use brackets, dashes and commas to indicate parenthesis. * Can use commas to clarify meaning or avoid ambiguity. * With support, can use the colon to introduce a list | |
| **Vocabulary and Grammar** | * Understand how to use relative clauses beginning with who, which, where, when, whose, that. * Can write a variety of compound and complex sentences, using a range of conjunctions, and moving the subordinate clause to the start of the sentence. (With support). * Understand how to indicate degrees of possibility using modal verbs (might, should). * Understand how to use devices to build cohesion within a paragraph (eg. then, after that, this, firstly). * Understand how to link ideas across paragraphs using adverbials of time, place and number, or tense choices (Ch can identify these in their reading). * Begin to understand how to use expanded noun phrases to convey complicated information concisely. | | * With support, can write relative clauses beginning with who, which, where, when, whose, that – support to use accurate commas. * Can vary their sentence structure by deciding whether to place the subordinate clause before or after the main clause. (Can confidently use a comma after a subordinate clause). * Build on knowledge of modal verbs, and introduce using adverbs (eg. perhaps, surely) to indicate degrees of possibility. * With support and scaffolding, ch can use devices to build cohesion within a paragraph (eg. then, after that, this, firstly). * With support and scaffolding, ch can link ideas across paragraphs using adverbials of time, place and number, or tense choices (Chd can identify these in their reading). * With support and scaffolding, ch use expanded noun phrases to convey complicated information concisely | | * Can independently write relative clauses beginning with who, which, where, when, whose, that, or an omitted pronoun – and use accurate commas when the relative clause is embedded. * Can confidently vary their sentence structure using a range of conjunctions: fronted adverbial phrases; and placement of the subordinate clause (correctly punctuated). * Chd can independently indicate degrees of possibility using adverbs (eg. perhaps, surely) or modal verbs (might, should). * When writing independently, children use devices to build cohesion within a paragraph (eg. then, after that, this, firstly). * When writing independently, children can link ideas across paragraphs using adverbials of time, place and number, or tense choices. * Ch can confidently use expanded noun phrases to convey complicated information concisely. * Convert nouns or adjectives, into verbs using suffixes (-ate, -ise, -ify) * Use verb prefixes (dis-, de-, mis-, over- and re-) | |