Year 5

Long Term Curriculum Coverage- Learning aims and objectives for each unit are found in the progression and planning document.

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| Some key learning that children should be secure with from Year 4- must be checked and revisited in English lessons, basic skills sessions or though interventions to allow children to progress without gaps. | | | | |
| Non-Fiction | | | Narrative | |
| * Uses fronted adverbials including correct use of commas * Securely uses of paragraphs to organise ideas and information * Extends sentences including more than one clause by using when, if, because, although * Uses a range of organisational devices such as subheadings, bullet points, text layout. * Chooses nouns and pronouns appropriately for clarity and cohesion to avoid repetition. * All non-fiction units to include the teaching of subject specific, technical vocabulary. | | | * Uses fronted adverbials including correct use of commas. * Securely uses of direct speech punctuation * Is consistent with use of 1st and 3rd person. * Is developing use of relative clauses. * Can describe characters and settings effectively thought he use of appropriate vocabulary and some figurative language. * Uses paragraphs to organise ideas. | |
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|  | **Non-Fiction Teaching Focus** | **Final Written Outcome for assessment (purple book.)** | **Narrative teaching Focus** | **Final Story Outcome for assessment (purple book.)** |
| Autumn 1 | **Recount** | Write a recount on the same subject, for two contrasting audiences, shifting levels of formality:  A recount of the first trip or workshop in Year 5- first in a formal letter of thanks to the organiser of the trip or visit, explaining what you did and why you enjoyed it.  Then, in the style of an interview for the school newsletter- a peer asks questions about the trip and the child answer, both parts of the conversation are written down.  GD transform- write a comparative recount where they compare this trip to others that they have been on and explain why it may have been better.  Other opportunities this term- short diary extracts in English lessons from the point of view of a Street Child character. | Street Child- Berlie Doherty paired with Way Home- Libby Hathorn | Plan and tell a story using language to evoke mood and atmosphere- focus on character and setting description.  Children continue the story of ‘Way Home’ from the main dilemma onwards, including their own ending to the story. |
| Autumn 2 | **Instructions** | Linked to Art/ DT week:  Audience: other students.  Opportunities in Science- write up one of the Materials investigations as a set of instructions rather than a straightforward investigation report. | Dragon Rider | Plan and write a story with a clear narrative voice. Use dialogue to build character and move the action forward.  Children have their own main character, sidekick character (like Sorrel) and dragon- their story begins with action similar to Chapter 8- the characters take a flight, they then land in their own imagined land where dragons will be safe- what do they see? Much of the description can be revealed to the reader through dialogue. |
| Spring 1 | Non-Chronological report | A Dragonologists Guide to Dragons-  A collection of dragon profiles (in the style of a manual- see Harry Potter text as an example) including comparisons between the dragons  Children use the language of non-chronological report, to profile and compare multiple dragons.  Audience: Dragon hunters/spotters, children should sound like experts, focus on subject specific vocabulary.  Opportunities in Geography- A report about an Alpine mountainous resort compared with a UK Mountainous region. | Beowulf- Robert Nye version  Paired with extracts from Seamus Heany | Plan and tell extracts of a story, exploring narrative viewpoints.   * The battle of Beowulf and Grendel told from the point of Beowulf (first person) * The theft of the goblet from the dragon’s lair from both the thief and the dragon’s viewpoints. |
| Spring 2 | **Discussion** | Plan, Compose, edit and refine a balanced discussion; presenting two sides of an argument:  Do Dragon’s exist?  Use the expert language you collected last half term to form the ‘for side’ and their existence in legends such as Beowulf to suggest that they are only story characters.  Possible additional task/GD transform later in the term:  A discussion based around any issue that is relevant or important to the children or child at that time. | Kensuke’s Kingdom- Michael Morpurgo | Write in the style or particular author, organised into chapters. Extend ways to link paragraphs using adverbs and adverbial phrases.  Children imagine their own ‘washed up’ situation- their own character and their own island. Write some of the washed up child’s diary entries, one which must include a detailed description of the first time he/she explores the island and another which describes the first time that he and ‘Kensuke’ have a conversation. Children to include their own original details about the island and the ‘Kensuke’ character. |
| Summer 1 | **Persuasion** | A written speech to be presented to the headteacher to persuade him to allow the school to have one of the following:  A school pet  An exciting end of year trip  A playground adaptation, e.g. skate park section on yard  Or something that is relevant to them at the time.  Opportunities in History:  A persuasive advert / brochure for The Titanic. | The Highwayman-Alfred Noyes | Plan and write a non-linear story e.g. flashbacks and parallel narratives.  Write the sequence of events of the night Bess was murdered in two different ways, side by side.  One is Tim’s personal recount of the events, including his own speculation and interpretations alongside an official factual account of the events that really happened in the style of an investigation report. |
| Summer 2 | **Explanation** | To Plan, Compose, edit and refine a balanced discussion; focusing on clarity, conciseness and impersonal style.  To explain how blood carries oxygen and nutrients around the body in the circulatory system.  *This may need to come at the end of the half term after the narrative to allow children to access the relevant teaching in Science first.* | Cogheart- Peter Bunzl | *This novel is long and children will need a good understanding of the theme of mechanicals before being able to write a narrative about them. Summer 1’s reading lessons should include a study of Cogheart up to chapter 12.*  This is the final story used for assessment so should demonstrate the end of year non-negotiables.  Tell the story of Lily and Malkin being reunited and include a completed version of Papa’s letter, with the children own imagined ‘secrets’. |
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| Year 5 Non-Negotiables:  Learning aims that must be secure by the end of Year 5 in order to be fully prepared for the Year 6 curriculum  These will need to be taught repeatedly throughout the units over a series of more specific learning objectives.  (End of year teacher assessment must adhere to the assessment framework provided and take into account the relevant spelling appendices and handwriting, it must also be moderated within and across the year groups.) | | | | |
| Non-Fiction | | | Narrative | |
| * Can use brackets, dashes and commas to indicate parenthesis * Can use relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e omitted) relative pronoun. * Can use a semi-colon, colon and dash to indicate a stronger division than a comma. * Can build cohesion within a paragraph through the use of conjunctions and pronouns. * Can link ideas across paragraphs through the use of adverbial phrases. * Can select appropriate vocabulary for the level of formality, to show personal or impersonal style an can use technical vocabulary. | | | * Can use relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e omitted) relative pronoun. * Use commas to clarify meaning or avoid ambiguity. * Use brackets and dashes to indicate parenthesis. * Use dialogue to convey character and advance the action. * Use descriptive and figurative language to develop character, setting and atmosphere or to create a particular comic or dramatic effect. * Use modal verbs or adverbs to indicate possibility. | |