

English Curriculum

| Year 5 | | |
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| Autumn | Spring | Summer |
| The History of our town – the Mayflower journey | Ancient Egyptians | The Space Age |

Key Technical Vocabulary in red bold.

Text Level/Genres

Write for a range of contexts, purposes and audiences

Revise and evaluate their writing

Ensure a range of forms are covered: letter, email, leaflet, poster, message, diary entry, newspaper article, information text, menu, play script, flier, advertisement, presentation. etc.

Progression in years 5 and 6 is achieved through greater control of text level learning as well as a much keener knowledge of purpose and the different audiences that writing can be for.

Narrative

- 1 – Significant Author
- 2 – Myths and Legends
- 3 – Other Cultures
- 4 – Older literature

- Recognise that story structure can vary in different types of story and that plots can have high and low points;
- Notice that the structure in **extended narratives** can be repeated with several episodes building up to conflict and resolution before the end of the story.
- Analyse more complex narrative structures and narratives that do not have a simple **linear chronology**, (e.g.) **parallel narratives, time slip, flashbacks.**
- Look for evidence of characters changing during a story and discuss possible reasons, (e.g.) in response to particular experiences or over time, what it shows about the character and whether the change met or challenged the reader’s expectations;
Recognise that characters may have different **perspectives** on events in the story;
- Look for evidence of differences in patterns of relationships, customs, attitudes and beliefs by looking at the way characters act and speak and interact in older literature.
- Realise that different types of story can have typical settings.

Reports

- Collect information to write a report in which two or more subjects are **compared**, (e.g.) spiders and beetles; solids, liquids and gases, observing that a **grid** rather than a spidergram is appropriate for representing the information.
- Draw attention to the precision in the use of technical terminology and how many of the nouns are derived from verbs
- **Numbered lists or headings.**
- Plan, compose, edit and refine short **non-chronological comparative report** focusing on clarity, conciseness and **impersonal style.**

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| | <ul style="list-style-type: none"> • Real-life stories can be based in different times or places, (e.g.) historical fiction – look for evidence of differences that will affect the way that characters behave or the plot unfolds. • Plan and tell stories to explore narrative viewpoint, (e.g.) re-tell a familiar story from the point of view of another character; • Demonstrate awareness of audience by using techniques such as recap, repetition of a catchphrase, humour; • Use spoken language imaginatively to entertain and engage the listener. • Develop particular aspects of story writing: <ul style="list-style-type: none"> - experiment with different ways to open the story; - add scenes, characters or dialogue to a familiar story; - develop characterisation by showing the reader what characters say and do and how they feel and react at different points in the story. • Plan and write complete stories; organise more complex chronological narratives into several paragraph units relating to story structure; • Portray events happening simultaneously (Meanwhile...); • Extend ways to link paragraphs in cohesive narrative using adverbs and adverbial phrases; • Adapt writing for a particular audience; • Aim for consistency in character and style. | | |
| <p>Poetry</p> <p>1 – Narrative 2 – Choral Performance</p> | <ul style="list-style-type: none"> • Discuss poet’s possible viewpoint, • Explain and justify own response and interpretation; • Explain the use of unusual or surprising language choices and effects, such as onomatopoeia and metaphor; comment on how this influences meaning; • Explore imagery including metaphor and personification; • Compare different forms and describe impact • Vary pitch, pace, volume, expression and use pauses to create impact; | <p>Explanation</p> | <ul style="list-style-type: none"> • Read and analyse a range of explanatory texts, investigating and noting features of impersonal style: <ul style="list-style-type: none"> - complex sentences; - use of passive voice; - technical vocabulary; - use of words/phrases to make sequential, causal or logical connections. • In shared writing and independently plan, compose, edit and refine explanatory texts, using reading as a source, focusing on clarity, conciseness and impersonal style. |

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| | <ul style="list-style-type: none"> • Use actions, sound effects, musical patterns, images and dramatic interpretation • Invent nonsense words and situations and experiment with unexpected word combinations; | | |
| <p>Persuasion</p> | <ul style="list-style-type: none"> • Read and evaluate letters, e.g. from newspapers or magazines, intended to inform, protest, complain, persuade, considering (i) how they are set out, and (ii) how language is used, e.g. to gain attention, respect, manipulate • Read other examples (e.g. newspaper comment, headlines, adverts, fliers) to compare writing which informs and persuades, considering for example the deliberate use of ambiguity, half-truth, bias; how opinion can be disguised to seem like fact. • Select and evaluate a range of texts, in print and other media, on paper and on screen, for persuasiveness, clarity, quality of information • From reading, to collect and investigate use of persuasive devices such as: <ul style="list-style-type: none"> - words and phrases, e.g. 'surely', 'it wouldn't be very difficult...'; - persuasive definitions, e.g. 'no one but a complete idiot...', 'every right-thinking person would...', 'the real truth is...'; - rhetorical questions, e.g. 'are we expected to...?', 'where will future audiences come from...?'; - pandering, condescension, concession, e.g. 'Naturally, it takes time for local residents...'; - deliberate ambiguities, e.g. 'probably the best...in the world' 'known to cure all...', 'the professional's choice' • Draft and write individual, group or class persuasive letters for real purposes, e.g. put a point of view, comment on an emotive issue, protest; • To edit and present to finished state • Write a commentary on an issue on paper or screen (e.g. as a news editorial or leaflet), setting out and justifying a personal | <p>Discussion</p> | <ul style="list-style-type: none"> • In exploring persuasive texts and those presenting a particular argument, distinguish and discuss any texts which seem to be trying to present a more balanced or reasoned view. • Experiment with the presentation of various views through discussion, debate and drama. • Through reading, identify the language, grammar, organisational and stylistic features of balanced written discussions which: <ul style="list-style-type: none"> - summarise different sides of an argument - clarify the strengths and weaknesses of different positions - signal personal opinion clearly - draw reasoned conclusions based on available evidence |

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| | <p>view; to use structures from reading to set out and link points, e.g. numbered lists, bullet points</p> <ul style="list-style-type: none"> • Understand how persuasive writing can be adapted for different audiences and purposes, e.g. by using formal language where appropriate, and how it can be incorporated into or combined with other text types. | | |
| Punctuation | | Handwriting | |
| <p>Ensure Year 4 learning is consolidated – control, accuracy, consistency, application.</p> <ul style="list-style-type: none"> • Parenthesis – brackets, dashes or commas • Use of commas to clarify meaning • Ellipsis | | <p>Ensure Year 4 learning is consolidated – control, accuracy, consistency, application.</p> <ul style="list-style-type: none"> • Write with increasing legibility, fluency and speed. • Choose which shape of letter to use • Choose the writing implement that is best suited to the task. | |
| Spelling | | Grammar | |
| <p>Ensure Year 4 learning is consolidated – control, accuracy, consistency, application.</p> <ul style="list-style-type: none"> • Words ending in able and ible, e.g. <i>adorable, forcible, legible</i> • Adding suffixes beginning with vowel letters to words ending in fer, e.g. <i>referring, preferring, referee.</i> • Use of the hyphen, e.g. <i>co-ordinate, re-enter</i> • Words with the ei after c spelling, e.g. <i>deceive, conceive, receive</i> • Words with silent letters, e.g. <i>doubt, island, lamb</i> • Homophones and other words that are often confused, e.g. <i>aloud, out loud, allowed.</i> • Common exception words – accommodate, accompany, according, achieve, aggressive, ancient, appreciate, attached, available, average, awkward, bargain, cemetery, communicate, community, determined, develop, disastrous, environment, equipment, equipped, exaggerate, forty, frequently, hindrance, identity, immediate, immediately, language, lightning, mischievous, occupy, occur, physical, privilege, programme, queue, recognize, recommend, restaurant, rhyme, rhythm, secretary, shoulder, signature, suggest, symbol, system, temperature, variety, vegetable. | | <p>Ensure Year 4 learning is consolidated – control, accuracy, consistency, application.</p> <ul style="list-style-type: none"> • Converting nouns or adjectives into verbs using suffixes, e.g. <i>ate, ise, ify</i> • Verb prefixes, e.g. <i>dis, de, mis, over, re</i> • Devices to build cohesion within a text/paragraph, e.g. <i>then, after that</i> • Linking ideas across paragraphs using adverbials of time, e.g. later. Place, e.g. nearby. Number, e.g. secondly • Relative clauses beginning with – who, which, where, when, whose, that. • Indicating degrees of possibility by using adverbs, e.g. <i>perhaps, surely</i> • Modal verbs, e.g. <i>might, should, will, must</i> • Extend the range of sentences with more than 1 clause • Subordinate clauses. | |

Texts to support teaching and learning

| Theme | Narrative Significant Author Myths and Legends Other Cultures Older Literature | Poetry Narrative Choral Performance | Non fiction Reports Explanation Persuasion Discussion |
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| The History of our Town – the Mayflower journey | | | |
| Ancient Egyptians | Secrets of a Sun King: Carroll Marcy and the Riddle of the Sphinx: Todd-Stanton Cinderella of the Nile The Egyptian Cinderella: Climo The Red Pyramid: Riordan Flat Stanley: The Great Egyptian Grave Robbery (for less confident readers) The Scarab’s Secret: Would Anthony and Cleopatra: Matthews | | The Legend of Tutankhamun: Morgan/Lewis The Story of Tutankhamun: Cleveland- Peck Ancient Egypt: Tales of Gods and Pharaohs: Williams Egyptian Things to Make and Do: Bone Pharaoh’s Fate: Gautier Cleopatra – Queen of Egypt: Eyewitness- Ancient Egypt Meet the Ancient Egyptians: Davies So You Think You’ve Got It Bad: A Kid’s Life in Ancient Egypt: Strathie Egyptology – Search for the Tomb of Osiris: Sands The British Museum – Ancient Egypt Pop-up book |

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| | | | Egypt Magnified: Long |
| The Space Age | Armstrong: Kuhlmann Orion Lost: Chisholm Greta Zargo And The Amoeba Monsters From The Middle Of Earth: Harrold The Many Worlds of Albie Bright: Edge Lights of Cotton Rock: Litchfield Mo, Lottie and the Junkers: Killick Crater Lake: Killick Wallace and Gromit – A Grand Day Out (Graphic novel) Cosmic: Cottrell Boyce The Jamie Drake Equation: Edge Fortunately the Milk: Gaiman | Spaced Out: Carter, Moses A Rocketful of Space Poems by J Foster | Where Once We Stood: Riley A Galaxy of Her Own – Amazing Stories of Women in Space: Jackson Gravity: Chin When the Stars Come Out: Edwards Star Wars Alien Archive The Story of Flight: Whitfield Moonshot: The Flight of Apollo 11: Floca Curiosity – The Story of a Mars Rover: Motum Alienography: Riddell The Skies Above my Eyes: Guillan Professor Astro Cat’s Solar System: Newman Hidden Figures: Bartram Laika the Astronaut: Davey The Sea of Tranquility: Haddon |
| BFI films | The Tortoise’s Idea Mavis and the Mermaid The Monk and the Fish El Caminante Birthday Boy Hidden | | |
| Other films | Charlie and the Chocolate Factory Robin Hood Aladdin The Water Horse The Prince of Egypt | | BFG Blue Planet |

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| | Oliver Secret Garden | | |
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