Year 6

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| **Autumn** | | | | **Spring** | | | **Summer** | | |
| Holes | | Malamander | | Letters from the Lighthouse | | Rooftoppers | Shadowghast | | Clockwork |
| Poetry – Performance. | | Poetry - Beowulf | | Poetry – War | | Poetry – Performance | Poetry – Performance (dialogue) | | Poetry - Fear |
| **Fiction** | **Non-Fiction** | **Fiction** | **Non-Fiction** | **Fiction** | **Non fiction** | **Fiction** | **Fiction** | **Non-Fiction** | **Fiction** |
| **Text**  Extract from The Hobbit, for e.g. Chapter 5 From ‘Actually Gollum lived to he had no time to think of a riddle.’  **Genre**  Narrative - dialogue  **Toolkit**  Dialogue to convey character  **Writing outcome (innovation)**  Monster/Other dialogue to convey character  **Independent Writing**  New dialogue to convey character | **Model Text**  Werewolves (E.Caulfield)  **Text Type**  Information  **Toolkit**  Information (form/tone appropriate to purpose & audience)  **Writing outcome (innovation)**  Mystical/fictional monster information text  **Independent Writing**  Chosen topic - Information text | **Model Text**  Clock Close by Dean Thomson (TfW) - shorten  **Text Type**  Portal story  **Toolkit**  Suspense (build atmosphere)  **Writing outcome (innovation)**  New portal story with setting innovated  **Independent Writing**  New portal story with atmosphere and description | **Model Text**  How to trap a house goblin (Y6 Writing Models)  **Text Type**  Instructions  **Toolkit**  Instructions (form/tone appropriate to purpose & audience)  **Writing outcome (innovation)**  How to trap a XXX  **Independent Writing**  How to XXX | **Model Text**  The Gas Mask by Pie Corbett  **Text Type**  Finding Tale  **Toolkit**  Action  **Writing outcome (innovation)**  The XX (new object/artefact)  **Independent Outcome**  The XX | **Model Text**  Should children have been evacuated during WWII?  **Text Type**  Discussion  **Toolkit**  Discussion  **Writing outcome (innovation)**  Is it important to remember the wars?  **Independent Outcome**  Free choice discussion based on WWII topic (or Pandemic if appropriate) | *Shorter unit to generate short writes*  **Text**  Opening the Fridge (KS2 GDS Frankie) AND Break-in (Y6 Writing Models p30)  **Text Type**  Short narrative  **Toolkits**   * Characterisation * Suspense (build atmosphere)   **Writing outcome (innovation)**  Normal situation with suspense OR viewpoint retelling  **Independent Writing**  Short narrative – free choice | *Shorter unit to generate short writes*  **Text**  Alma (Literacy Shed film)  **Text Type**  Fear story  **Independent Writing**  Fear story bringing together all key narrative skills  Second Text Type – **Independent writing**  Persuasive Information for a particular audience ‘Visit the Doll Shop’ | **Text**  All models from Year 6  **Text Type**  Hybrid non-fiction texts for e.g. Instructions with recount; magazine article explanation with information  **Toolkit**  Securing end of year objectives  **Writing outcome**  Free choice non-fiction – 2 pieces both polished and published | **Text**  All models from Year 6  **Text Types**  Variety of Text Types – for e.g. Quest story with a portal  **Toolkit**  Securing end of year objectives  **Writing outcome**  Free choice, longer story, polished and published |
| **Cross curricular writing**  **Recount** | | **Cross curricular writing**  **Information** | | **Cross curricular writing**  **Instructions** | | **Cross curricular writing**  **Discussion** | **Cross curricular writing**  **Explanation** | | **Cross curricular writing**  **Information** |
| **National Curriculum**  **Composition:**  Plan by   * identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own * noting and developing initial ideas, drawing on reading and research where necessary * in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed   Draft and write by   * selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning * in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action * précising longer passages * using a wide range of devices to build cohesion within and across paragraphs (see below\*) * using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining] see below \*\*   Evaluate and edit by   * assessing the effectiveness of their own and others’ writing * proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning * ensuring the consistent and correct use of tense throughout a piece of writing * ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register * proof-read for spelling and punctuation errors * perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear   And   * link ideas across paragraphs using a wider range of cohesive devices: repetition of a word or phrase, grammatical connecti0ons, and ellipsis * layout devices [for example, headings, subheadings, columns, bullets, or tables, to structure the text]   **Sentence:**   * recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms * using passive verbs to affect the presentation of information in a sentence * using expanded noun phrases to convey complicated information concisely   **Punctuation:**   * using hyphens to avoid ambiguity * using semi-colons, colons or dashes to mark boundaries between independent clauses * using a colon to introduce a list and use of semi-colons within lists * punctuating bullet points consistently   **Vocab:**   * The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing * How words are related by meaning as synonyms and antonyms [for example, *big, large, little*] | | | | | | | | | |