

## English Writing Curriculum Map for Year 5/6

Opportunities for explicit teaching of Spoken Language are highlighted: these are integral within quality-first teaching of the writing curriculum

Updated 26.4.'23

| <b>Cycle A</b>  | Autumn Term  | Spring Term  | Summer Term   |
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| Focus Teaching Texts  | -Greek Mythology   | -A Monster Calls -J Bertagna   | -Holes – L Sachar<br>-Collections of Poetry   |
| Literary Form (genres)  | <ul style="list-style-type: none"> <li>• Myths Legends</li> <li>• Recount</li> <li>• Documentaries (Olympics)</li> </ul>   | <ul style="list-style-type: none"> <li>• Information</li> <li>• Balanced Argument</li> </ul>   | <ul style="list-style-type: none"> <li>• Sea Poetry</li> <li>• Quest Poetry</li> <li>• Recounts</li> </ul>  |
| Link to Main NC Area of Learning (Theme)  | The Ancient Greeks   | Climate Zones  | Islands and Coasts  |
| <b>Cycle B</b>  |  |  |   |
| Focus Teaching Texts  | -War of the Worlds (abridged version)  | - Exodus – P Ness  | -A Midsummer Night's Dream - W Shakespeare (abridged version)   |
| Literary Form (genres)  | <ul style="list-style-type: none"> <li>• Science Fiction</li> <li>• Alternative 'perspectives'</li> </ul>  | <ul style="list-style-type: none"> <li>• Diaries</li> <li>• Information</li> <li>• Persuasion</li> <li>• Character Description</li> </ul>  | <ul style="list-style-type: none"> <li>• Play Writing</li> <li>• Descriptive Narrative (Time Travel)</li> </ul>   |
| Link to Main NC Area of Learning (Theme)  | Britain since 1900   | UK + Local Geography<br><br>Eco Theme  | The Mayans  |
| <b>Milestones/ End Points to be reached by the end of each term...pupils will be able to:</b> |  |  |   |
| <b>Composition: Sentence building</b>   | <ul style="list-style-type: none"> <li>- Include parenthesis within sentences, using punctuation associated with parenthesis, e.g, pair of commas / pair of dashes / brackets</li> <li>- Use relative conjunctions e.g. <i>that, which, who</i></li> <li>- use most internal punctuation within speech</li> <li>-Write short, irregular sentences for effect</li> <li>-Begin to use the passive voice</li> <li>- Write dialogue alongside narrative successfully</li> <li>- Write two main clauses within the same sentence</li> </ul> | <ul style="list-style-type: none"> <li>- Usually, include parenthesis within sentences</li> <li>- Usually use all punc. associated with dialogue</li> <li>- Independently use commas to separate clauses and avoid ambiguity</li> <li>- Begin to use alternative punctuation to separate two main clauses e.g. semi-colon / colon</li> <li>- Maintain a range of tenses mostly successfully, even when alterations in tense are required e.g. shifts between past and present</li> </ul> | <ul style="list-style-type: none"> <li>- Control a varied range of sentences, including parenthesis</li> <li>- Use a range of punctuation to demarcate parenthesis</li> <li>- Independently use all punc. associated with dialogue</li> <li>- Use semi-colons and colons to separate clauses</li> <li>- Use single inverted commas to cite a quotation</li> </ul> |
| <b>Composition: Text building</b>   | <ul style="list-style-type: none"> <li>- With some independence, organise information from beginning to end, using meaningful paragraphs</li> <li>- Select from a range of conjunctions and adverbials, to achieve fluency and cohesion</li> </ul>   | <ul style="list-style-type: none"> <li>-Independently organise information from beginning to end, using meaningful paragraphs</li> <li>- Use organisational devices to structure non-narrative texts e.g. headings/underlining/bullet points</li> <li>- Sustain and adjust tense accurately through the piece</li> </ul>   | <ul style="list-style-type: none"> <li>- Sometimes independently, write a wider range of poetry in different forms using models to guide and inspire e.g. rhyming / narrative poem / mood poem / poems which include change of structure / riddle etc.</li> </ul>   |

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|  | <p><b>through the piece</b>; link ideas across paragraphs using adverbials of time or place or tense choices</p> <ul style="list-style-type: none"> <li>- <b>Maintain cohesion through judicious vocabulary choices, according to the content and purpose of the piece</b></li> <li>- With adult model, begin to write a précis of longer passages</li> </ul>  | <ul style="list-style-type: none"> <li>- Know and use the features of a range of genres</li> </ul>   | <ul style="list-style-type: none"> <li>- Confidently use the features of a wide range of genres across narrative and non-narrative forms</li> <li>- Ensure consistent and correct use of tense through the piece</li> <li>- Write a summary of longer passages</li> </ul>  |
| <p><b>Composition: Authorial effect</b></p>  | <ul style="list-style-type: none"> <li>- <b>identify audience / different possible audiences</b></li> <li>- <b>draft and write, selecting appropriate vocabulary and grammar to suit purpose and audience</b></li> <li>- plan writing, noting and developing initial ideas</li> <li>- start to use other similar writing as models for their own</li> <li>- <b>begin to write in formal ways</b></li> <li>- <b>start to proof-read for clarity of meaning and effect</b></li> <li>- <b>in related discussion, start to give responses to the written work of others and reasons for those opinions and starting to build on the contributions of others</b></li> </ul>   | <ul style="list-style-type: none"> <li>- <b>identify purpose and how the pupil intends to affect that audience</b></li> <li>- with adult support, integrate dialogue to convey character and advance the action: use of drama techniques to develop and consolidate</li> <li>- <b>structure the text to guide the reader</b></li> <li>- <b>usually proof-read for clarity of meaning and effect</b></li> <li>- <b>start to choose to plan writing, noting and developing ideas, either independently or through peer discussion (start to independently give responses to the work of others and reasons for those opinions and build on the contributions of others)</b></li> <li>- <b>mostly draft and write, selecting appropriate level of formality, register and voice according to the purpose and audience</b></li> <li>- <b>use further organisational devices to guide the reader e.g. in non-narrative writing</b></li> </ul> | <ul style="list-style-type: none"> <li>- <b>independently identify purpose and potential audience/s, and the intended effect of their writing upon them</b></li> <li>- <b>draw on reading and research to select context and vocabulary</b></li> <li>- <b>experiment with and discuss vocabulary and effect when writing poetry</b></li> <li>- <b>explore the effect of their poetry on the reader</b></li> <li>- <b>independently proof-read for clarity of meaning and effect</b></li> <li>- <b>plan writing, noting and developing ideas, either independently or through peer discussion (confidently give responses to the work of others and reasons for those opinions, evaluating and building on the contributions of others)</b></li> <li>- <b>use precise, nuanced or figurative vocabulary, whether to inform, interest or entertain the reader</b></li> </ul> |
| <p><b>Composition: Grammar/terminology</b><br/>(awaiting termly assignment after consultation with CTs after year's pilot is complete)</p> | <p><b>Co-ordination and subordination</b><br/>understand how different forms of punctuation can be used within and between sentences; understand and discuss how punctuation choices enhance the meaning of the text; understand how variation in sentence construction can add to the effectiveness of text in different ways, such as the use of multi-clause sentences in more formal/technical texts and the use of non-finite clauses in subordinate structures; understand the differences between formal and informal writing; recognise the informal elements used in speech but not in writing (unless direct speech).</p> <p><b>Sentence types</b><br/>understand the impact of the use of questions in different text types, such as rhetorical question and asides to the reader.</p> <p><b>Nouns and noun phrases</b><br/>understand that noun phrases can also include relative clauses (e.g. <i>The glistening dragon, which guarded the treasure, was snoring loudly.</i>); understand that relative clauses are constructed using the relative pronouns <i>who, which, where, when, whose, that</i>, or an omitted relative pronoun (e.g. <i>The morning (when) I arrived in London was dark and gloomy.</i>); understand that relative clauses are subordinate clauses that may or may not be embedded (e.g. <i>The knight rescued the maiden, who was very relieved.</i>); understand the use of commas with relative clauses - before and after the clause for adding additional information (e.g. <i>The chocolates, which were made by Thorntons, were eaten quickly.</i>) - no comma when identifying which noun you are talking about (defining) (e.g. <i>The chocolates that were made by Thorntons were eaten quickly.</i>); understand that cohesion can be created through variation of vocabulary, using synonyms, near synonyms, antonyms, generalisations (e.g. <i>cats/big cats/these animals</i>).</p> <p><b>Adverbials</b><br/>understand that adverbs and adverbials help to maintain cohesion across a text; understand that adverbs can help to indicate degrees of possibility (e.g. <i>Perhaps the burglary was planned. He would probably return. Clearly the war was inevitable.</i>); understand that different text types require different adverbials to maintain cohesion (e.g. in persuasion we may use the adverbials <i>as a consequence, clearly, inevitably</i>, etc.)</p> |  |  |

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|  | <p><b>Verbs</b><br/> recognise the range of modal forms; understand how modal verbs express shades of meaning, particularly degrees of possibility and certainty (e.g. <i>may versus will: I may come and see you. / I will come and see you. / I should come and see you.</i>); understand that apostrophes are used for contraction in some verb forms; understand that in the passive form, the subject and object are reversed in the sentence, distancing the subject from the action (e.g. <i>The wall was painted (by the pupils).</i>); understand that the passive voice is formed using any tense of the verb <i>to be</i> and the past participle (e.g. <i>He was taken to the police station. / She will be taken to the police station.</i>); understand and explain how the passive form can be used for particular effect in both narrative and information texts; understand the difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing.; understand and use structures for formal speech and writing, including the subjunctive.</p> <p><b>Cohesion - (Mainly, these objectives are covered within teaching of compositional components detailed above)</b><br/> Use devices to build <b>cohesion</b> within a paragraph eg. <i>then, after that, this, firstly</i> (Link with teaching of adverbials.); Link ideas across paragraphs using <b>adverbials</b> of time eg., <i>later</i>, place, eg., <i>nearby</i> and number, eg. <i>secondly</i> or tense choices. (Linked with teaching of adverbials and verbs.); demonstrate how words are related by meaning as synonyms and antonyms, eg. <i>big, large, little</i> (Linked with teaching of noun/noun phrases.); Link ideas across paragraphs using a wider range of <b>cohesive devices</b>: repetition of a <b>word</b> or phrase, grammatical connections, eg. the use of <b>adverbials</b> such as <i>on the other hand, in contrast, or as a consequence</i> and <b>ellipses</b>; use layout devices eg. headings, sub-headings, columns, bullets, or tables, to structure text</p> <p><b>Punctuation - (Mainly, these objectives are covered within teaching of compositional components detailed above)</b><br/> -Punctuate simple, compound and complex <b>sentences</b> accurately; use brackets, dashes or commas to indicate <b>parenthesis</b>; use <b>commas to clarify</b> meaning or avoid ambiguity; use <b>commas to separate</b> items in a list and extend this to work on lists of adverbials and clauses.; use <b>apostrophes for contraction</b> (this will link well with work on modal verbs, especially when writing dialogue).-Consolidate use of <b>apostrophes for possession</b>; <b>use speech punctuation and layout correctly</b>; use <b>layout devices</b> appropriately, eg. headings, sub-headings, columns, bullets or tables, to structure text; use the <b>semi-colon, colon and dash</b> to mark the boundary between independent <b>clauses</b>; use the <b>colon</b> to introduce a list and use <b>semi-colons within lists</b>; use <b>bullet points</b> to list information. -How <b>hyphens</b> can be used to avoid ambiguity, eg. Re-cover or recover etc</p> <p><b>Terminology:</b><br/> Modal verb; relative pronoun; relative clause; parenthesis; bracket; dash; cohesion; ambiguity; subject; object; active; passive; synonym; antonym; ellipsis; hyphen; colon; semi-colon; bullet points</p> |   |   |
| <p><b>Transcription:<br/>Phonics into<br/>spelling</b><br/> (Also refer to NC Appendices 1+2 for Y5/6 Spelling Appendix and statutory word list for full coverage of the appropriate spelling expectations and non-statutory example words.)</p> | <p><u>after practice, start to appropriately use in independent writing:</u><br/> -revisit adding –s, –es and –ies: introduce categor(y)ies, communit(y)ies, opportunities, varieties</p> <p>- adding –ed, –ing, –er and –est, eg. equip/equipped, accompany/ied, attached, develop/ed, queue/d, recognise/d</p> <p>- common exception words- revise statutory words from Y3-4 list as appropriate</p> <p>- prefixes: (revision of Y3-4 curriculum e.g. un-, mis-, dis-, rep, sub-, tele-, super-, auto-, in-, il-, im-, ir- eg. REVISIT: unusual, unattached, disappoint, disagree, disobey, dishonest, distrust, disappear, misbehave, mislead, misspell; redo, refresh, reappear, redecorate, return; TEACH: disastrous</p> <p>- words ending with –gue and –que, eg. REVISIT: league, tongue, antique, unique</p>  | <p><u>after practice, start to appropriately use in independent writing:</u><br/> - the /i/ sound spelt y other than at the end of words, eg. myth, Egypt; add rhythm (&amp; rhyme), symbol, system</p> <p>- sound spelt ou, eg. REVISE AND CHECK: e.g. country, young, touch</p> <p>- words with endings sounding like /zə/ or /tʃə/, eg. QUICK CHECK: e.g. adventure /pleasure; NEW: signature, leisure</p> <p>- endings that sound like /zən/, eg. QUICK CHECK: quick check: division, decision, collision</p> <p>- words with the /eɪ/ sound spelt ei, eigh, or ey, eg. vicious, precious, conscious, delicious, malicious, suspicious, ambitious, cautious, fictitious, infectious, nutritious</p> | <p><u>after practice, start to appropriately use in independent writing:</u><br/> investigate / prefixes / suffixes / root words and their meanings: auto, hydro-, micro-, phon-, tele-, inter, chrono, crede, cyclo dict, tract, tele, audi, vita, script, demo, cede, port, pre, struct, fac, ology</p> <p>- the suffix –ation: explanation, communication pronunciation, desperate/ation</p> <p>- the suffix –ly: frequently, definitely, immediately, sincere/ly</p> <p>- the suffix –ous: REVISIT, adding –ous/ly mischievous/ly, conscious/ly, courageous/ly, , disastrous/ly, marvellous, etc.</p> <p>- endings that sound like /ʃən/, spelt –tion, –sion, –ssion, –cian: revisit and check from Y3-4 Appendix</p> |

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| <p>- revise Y4: treasure, measure, creature, picture, adventure: leisure</p> <p>-words ending in –able and –ible, eg. adorable, available, breakable, disposable, edible, enjoyable, enviable, forgivable, horrible, incredible, invincible, identifiable, possible, reliable, reversible, valuable</p> <p>&gt; MOVING ON TO words ending –ably and –ibly: agreeably, considerably, enviably, incredibly, possibly, reliably, respectably, sensibly</p> <p>- words containing the letter-string ough, eg. ought, bought, sought, thought, nought, brought, fought; rough, tough, enough; cough; though, although, dough; through; thorough, borough;plough, bough</p> <p>- Words with ‘silent’ letters, eg. REVISE: know, knowledge, knock, knee, gnat, gnaw LEARN:doubt, island, lamb, solemn, thistle, knight, debt, numb, autumn</p> <p>- Homophones and other words that are often confused, eg. aloud/allowed, affect/effect, herd/heard, isle/aisle, past/passed; steel/steal, alter/altar, led/lead, assent/ascent, bridal/bridle</p> <p>- the apostrophe, eg. REVISIT: apostrophes for contraction and possession, singular and plural</p> <p>- the /dʒ/ sound spelt as –ge and –dge at the end of words, and sometimes spelt as g elsewhere in words before e, i and y, eg. with common exception words: average, language, privilege</p> <p>- the suffixes –ment, –ness, –ful, –less and –ly, eg. environment, desperate/ly, equipment, frequently, government, parliament</p> <p>- words ending in –tion</p> <p>- prefixes: un-, mis-, dis-, rep, sub-, tele-, super-, auto-, in-, il-, im-, ir-</p> | <p>- words ending in –able and –ible, ably and –ibly: eg. REVISIT: horrible, terrible, possible, edible, reversible, invincible, legible; and adorable, available, forgivable, disposable, enjoyable, valuable, vegetable, breakable, identifiable; and incredibly, sensibly, reliably, respectably, agreeably, enviably</p> <p>- adding suffixes beginning with vowel letters to words ending in –fer, eg. refer, referring, referred, referral; preferred, preferring; transferred, transferring; <i>BUT</i> reference, referee, preference, transference</p> <p>- revise Y4: division, invasion, confusion, decision; invention, action, expression, possession; extension, comprehension; magician, politician etc + poisonous, dangerous, famous, jealous, courageous, serious, various, conscious etc.</p> <p>- words with the /s/ sound spelt sc, eg. REVISIT: science, scene, scissors, ascend, descend, scented, crescent, abscess</p> <p>- words with the /ei/ sound spelt ei, eigh, or ey, EG. they, weigh, eight, eighth, grey, sleigh</p> <p>- Homophones and other words that are often confused, EG. cereal/serial, father/farther, guessed/guest, morning/mourning, who’s/whose + ce and se: advice/advise; device/devise; practice/practise; licence/license; prophecy/prophesy</p> <p>- use of the hyphen (to spell words), eg. co-operate, co-ordinate, co-exist, co-own, re-emerge, re-enter, re-ignite, re-invent</p> <p>- words ending in –ant, –ance/–ancy, –ent, –ence/–ency, eg. words ending -ant, -ance and -ancy; use -ance where the root word ends in -ant (observant)/ where the root word can add the ending -ation / if the related verb ends in -y, -ure, -ear, -ate / if the stem of the word ends in a hard /c/ or /g/ sound + <i>*words ending –ent, -ence and -ency; use -ence where the root verb ends in -ere (e.g. interference)/ if the root verb has a stressed -er (infer) / if the word contains the syllables</i></p> | <p>- words with the /k/ sound spelt ch, EG. check: chemist, stomach, chorus, scheme, echo, character</p> <p>- words with the /ʃ/ (“sh”) sound spelt ch, eg. check: chef, brochure, machinery</p> <p>- words with the /s/ sound spelt sc, eg. REVISIT: science, scene, scissors, ascend, descend, scented, crescent, muscle</p> <p>- endings which sound like /ʃəl/ spelt cial and tial, eg. official, commercial, glacial, special, facial, social, artificial, financial, racial + partial, confidential, essential, influential, substantial, torrential, preferential, residential</p> <p>- words with the /i:/ sound spelt ei after c (and other ie/ei words), eg. REVISIT Y5 e.g. ceiling, receive, receipt, deceit, perceive, conceit; and belief, grief, brief, piece, niece, achieve, fiery, review; sovereign, foreign; <i>also</i> weird, protein, their, either, heir, height, variety</p> <p>- words containing the letter-string ough, eg. bough, plough, drought; dough, although; cough, enough, tough; ought, brought, thought, sought; thorough</p> <p>- words with ‘silent’ letters, EG. check: doubtful, island, solemn, bristle, knight, knowledge, twelfth, yacht</p> <p>- homophones and other words that are often confused, eg. revise all previously learned homophones ALONG WITH dessert/desert; stationery/stationary; complement/compliment; principle/principal; prophet/profit; draught/draft; dissent/descent; precede/proceed; wary/weary</p> <p>- the apostrophe: know when and when <i>not</i> to use an apostrophe for possession in given examples</p> |
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|   | <p>- the suffix –ly</p> <p>-the suffix -ly with root words ending ‘le’ or ‘ic’, eg. taught through segmenting words (morphology): geography, geographic, geographically; telegraph, telegraphically, photographically</p> <p>- Words with the /i:/ sound spelt ei after c (and other ie/ei words), EG. ceiling, receive, receipt, deceit, perceive, conceit; LEARN ei and ie words: lie, belief, grief, brief, piece, niece, achieve, fiery, review; <i>and</i> vein, reign, reign, veil, weigh, neighbour, sovereign, foreign; <i>also</i> weird, protein, their, either, heir, height, variety</p>   | <p>‘cid’, ‘fid’, ‘sid’ or ‘vid’ (confidence); if the stem ends in a soft /c/ or /g/ (innocence).</p>                             |   |
| Transcription:<br>Handwriting   | <p>-use appropriate letter formation</p> <p>-write legibly and fluently with increasing speed and they begin to develop own style of handwriting</p>   | <p>-choose the implement and writing style best suited for the task</p> <p>-write legibly and fluently with increasing speed</p> | -write legibly and fluently with increasing speed |
| NC for English:<br>Vocabulary,<br>Grammar,<br>Punctuation<br>(and Spelling) | <p>Spell some words with ‘silent’ letters; Continue to distinguish between homophones and other words which are often confused; Use dictionaries to check the spelling and meaning of words; Identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own; identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own; 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; using further organisational and presentational devices to structure text and to guide the reader; 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; perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear; use a thesaurus; using expanded noun phrases to convey complicated information concisely; using modal verbs or adverbs to indicate degrees of possibility; using relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e. omitted) relative pronoun; converting nouns or adjectives into verbs; devices to build cohesion, including adverbials of time, place and number; 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 the perfect form of verbs to mark relationships of time and cause; differences in informal and formal language; further cohesive devices such as grammatical connections and adverbials; use of ellipsis; using commas to clarify meaning or avoid ambiguity in writing; using brackets, dashes or commas to indicate parenthesis; using hyphens to a void ambiguity; using semicolons, colons or dashes to mark boundaries between independent clauses; using a colon to introduce a list; punctuating bullet points consistently.</p> |  |   |