

Year 6 - Autumn Term



Key Learning

Unit	Novel as a Theme	Recount: Biography
Outcome	A debate related to an issue from the chosen text. A survival/adventure story.	Carry out research, write and present a biography, e.g. Mary Anning (1799-1847); Charles Darwin (1809-1882); or Alfred Wallace (1823-1913).
Duration	3-4 weeks.	2-3 weeks.
Key Learning Reading	<ul style="list-style-type: none"> Listening to whole novels read aloud by the teacher from a range of authors, which they may not choose themselves. Recognising themes within and across texts e.g. hope, fortune, survival. Comparing texts written in different periods. Expressing preferences about a wider range of books including modern fiction and fiction from our literary heritage. Using a reading journal to record on-going reflections and responses to reading. Inferring characters feelings, thoughts and motives from their actions, justifying inferences with evidence e.g. Point:Evidence:Explanation. Predicting what might happen from information stated and implied Explaining the effect on the reader of the authors' choice of language and reasons why the author may have selected these. Participating in debates on issues related to reading. 	<ul style="list-style-type: none"> Analysing the conventions of different types of writing. Re-read and reads ahead to locate clues to support understanding and justifying with evidence from the text. Scanning for key information e.g. looking for words associated with 'childhood'. Skimming for gist. Using a combination of skimming, scanning and close reading across a text to locate specific detail. Explaining the effect on the reader of the authors' choice of language and reasons why the author may have selected these. Preparing formal presentations individually or in groups. Using notes to support presentation of information. Responding to questions generated by a presentation.
Key Learning Writing	<ul style="list-style-type: none"> Identify the subject and object of a sentence. Explore and investigate active and passive e.g. <i>I broke the window in the greenhouse</i> versus <i>The window in the greenhouse was broken.</i> Use active and passive voice to achieve intended effects. Drawing on similar writing models. Introducing and developing characters through blending action, dialogue and description within sentences and paragraphs. Reflecting upon the effectiveness of writing in relation to audience and purpose, suggesting and making changes to enhance effects and clarify meaning. Evaluate and improve performances of compositions focusing on intonation and volume and audience engagement. 	<ul style="list-style-type: none"> Manipulate sentences to create particular effects. Use devices to build cohesion between paragraphs in recount e.g. <i>in the meantime, meanwhile, in due course, until then.</i> Plan their writing by drawing on similar writing models, reading and research. Make conscious choices about techniques to engage the reader including appropriate tone and style e.g. rhetorical questions, direct address to the reader. Proofreading for grammatical, spelling and punctuation errors. Evaluate and improve performances of compositions focusing on intonation and volume, and audience engagement.
Suggested Texts	<ul style="list-style-type: none"> Robinson Crusoe by Daniel Defoe. Bear Grylls Mission Survival: Gold of the Gods. Running Wild by Michael Morpurgo. Amazon Adventure by Willard Price. My Side of the Mountain by Jean Craighead George. 	<ul style="list-style-type: none"> Range of simple biographies including print and film versions. Use the Biography.com website to investigate famous people such as: <ul style="list-style-type: none"> Neil Armstrong Steve Irwin Michelle Obama

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Key Learning

Unit	Older Literature	Information Text Hybrid	Poems With Imagery
Outcome	A scene for a story or a new chapter, drawing on the writing style of a particular author.	An information text containing a mixture of non-fiction text types and forms, e.g. a speech containing elements of persuasion, recount and report.	Interesting and engaging poem(s) which use powerful imagery.
Duration	3-4 weeks.	2-3 weeks.	1-2 weeks.
Key Learning Reading	<ul style="list-style-type: none"> Employ dramatic effect to engage listeners whilst reading aloud. Understand underlying themes, causes and consequences within whole texts. Recognise themes within and across texts e.g. heroism. Make comparisons within and across texts e.g. same scene in play script, narrative and film versions. Compare texts written in different periods. Prepare play scripts to read aloud and perform using dramatic effects. Explore new vocabulary in context. Infer characters feelings, thoughts and motives from their actions, justifying inferences with evidence. Predict what might happen from information stated and implied. Discuss and evaluate how authors use language including figurative language, considering the impact on the reader. 	<ul style="list-style-type: none"> Make comparisons within and across texts. Analyse the conventions of different types of writing. Explore texts in groups and deepen comprehension through discussion. Explore new vocabulary in context. Reread and read ahead to locate clues to support understanding and justify with evidence from the text. Scan for key information. Skim for gist. Use a combination of skimming, scanning and close reading across a text to locate specific detail. Distinguish between statements of fact or opinion across a range of texts. Prepare formal presentations individually or in groups. Use notes to support presentation of information. Participate in debates on issues related to reading. 	<ul style="list-style-type: none"> Learning a wider range of poems by heart. Preparing poems to read aloud and perform using dramatic effects. Listen to, read and discuss an increasingly wide range of poetry. Recommending poems to their peers with detailed reasons for their opinions. Explore poems in groups and deepen comprehension through discussion. Explore new vocabulary in context. Reread and read ahead to locate clues to support understanding and justify with evidence from the text. Discuss and evaluate how poets use language including figurative language, considering the impact on the reader. Explore, recognise and use the terms personification and effect. Explain the effect on the reader of the poets' choice of language and reasons why the poet may have selected these. Participate in discussions about books building on their own and others' ideas and challenging views courteously.
Key Learning Writing	<ul style="list-style-type: none"> Manipulate sentences to create particular effects. Use ellipsis to link ideas between paragraphs. Investigate and collect a range of synonyms and antonyms e.g. <i>heroic, bold, courageous, daring, fearless, gallant, noble, valiant, cowardly, fearful, meek.</i> 	<ul style="list-style-type: none"> Identify and use colons to introduce a list. Punctuate bullet points consistently. Combine text-types to create hybrid texts e.g. persuasive speech. 	<ul style="list-style-type: none"> Investigate and collect a range of synonyms and antonyms e.g. <i>mischievous, wicked, evil, impish, spiteful, well-behaved.</i> Selecting the appropriate language and structures. Drawing on similar writing models, reading and research.

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Key Learning (cont)

<p>Key Learning Writing</p>	<ul style="list-style-type: none"> ▪ Draw on similar writing models and reading. ▪ Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact. ▪ Introduce and develop characters through blending action, dialogue and description within sentences and paragraphs. ▪ Finding examples of where authors have broken conventions to achieve specific effects and using similar techniques in own writing, e.g. repeated use of 'and' to convey tedium, one word sentence. 	<ul style="list-style-type: none"> ▪ Evaluate, select and use a range of organisation and presentational devices for different purposes and audiences. ▪ Explore and collect vocabulary typical of formal and informal speech and writing. ▪ Identify audience and purpose. ▪ Draw on research. ▪ Select appropriate vocabulary and language effects for task, audience and purpose. ▪ Evaluate and improve performances of compositions focusing on: <ul style="list-style-type: none"> - intonation and volume. - gesture and movement. ▪ audience engagement. 	<ul style="list-style-type: none"> ▪ Evaluate and edit by: <ul style="list-style-type: none"> ▪ reflecting upon the effectiveness of writing in relation to audience and purpose, suggesting and making changes to enhance effects and clarify meaning. ▪ proofreading for grammatical, spelling and punctuation errors. ▪ Selecting appropriate vocabulary and language effects for precision and impact.
<p>Suggested Texts</p>	<ul style="list-style-type: none"> ▪ Macbeth by William Shakespeare. ▪ Romeo and Juliet by William Shakespeare. ▪ Shakespeare Stories by Leon Garfield. ▪ Stories from Shakespeare by Usborne. ▪ Jane Eyre by Charlotte Bronte. ▪ Jane Eyre retold by Gill Tavner. ▪ David Copperfield by Charles Dickens. ▪ David Copperfield retold by Gill Tavner. ▪ Shakespeare for all Ages and Stages from the National Strategies Archives website 	<ul style="list-style-type: none"> ▪ Thomson in-flight safety film YouTube clip 	<ul style="list-style-type: none"> ▪ The Warm and the Cold by Ted Hughes on the All Poetry website ▪ Owl by Pie Corbett and City Jungle by Pie Corbett from the National Literacy Strategy Year 6 Revision Unit on the Digital Education Resource Archive website ▪ The Sea by James Reeves on the Poem Hunter website ▪ Beach by John Coldwell in Ramshackle Rainbow Poems for Year 5 Chosen by Pie Corbett. ▪ Ten Things Found in a Wizard's Pocket by Ian McMillan. <ul style="list-style-type: none"> - Winter Morning by Ogden Nash on Google