

Year 6 - Spring Term



Key Learning

Unit	Detective / Crime Fiction	Explanations
Outcome	A detective story to entertain and intrigue children in another class.	An explanation linked to learning experiences in another subject. and/or An explanation linked to the detective fiction English unit: <i>How was the case solved?</i>
Duration	3-4 weeks.	2-3 weeks.
Key Learning Reading	<ul style="list-style-type: none"> Understand underlying themes, causes and consequences within whole texts. Recognise authors' techniques to influence and manipulate the reader. Listen to, read and discuss an increasingly wide range of fiction. Regularly listen to novels read aloud by the teacher from an increasing range of authors, which they may not choose themselves. Analyse the conventions of different types of writing, e.g. detective fiction: <i>red herring, motive, alibi, alias, the reveal.</i> Use a reading journal to record ongoing reflections and responses to personal reading. Explore texts in groups and deepen comprehension through discussion. Demonstrate active reading strategies e.g. challenging peers with questions, justifying opinions, responding to different viewpoints within a group. Infer characters feelings, thoughts and motives from their actions, justify inferences with evidence e.g. Point; Evidence; Explanation. Predict what might happen from information stated and implied. Justify opinions and elaborate by referring to the text e.g. Point; Evidence; Explanation. 	<ul style="list-style-type: none"> Understand underlying themes, causes and consequences within whole texts. Understand the structures writers use to achieve coherence; <i>headings; links within and between paragraphs; connectives.</i> Analysing the conventions of different types of writing. Exploring texts in groups and deepening comprehension through discussion. Exploring new vocabulary in context. Scanning for key information e.g. looking for words associated with a key idea. Skimming for gist. Using a combination of skimming, scanning and close reading across a text to locate specific detail. Identifying how language, structure and presentation contribute to meaning e.g. persuasive leaflet, balanced argument.
	<ul style="list-style-type: none"> Manipulate sentences to create particular effects. Use devices to build cohesion between paragraphs in narrative e.g. <i>in the meantime, meanwhile, in due course, until then.</i> Identify the subject and object of a sentence. Explore and investigate active and passive e.g. <i>I broke the window in the greenhouse versus the window in the greenhouse was broken.</i> Select the appropriate language and structures. Draw on similar writing models, reading and research. 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 e.g. <i>Tom stomped into the room, flung down his grubby, school bag and announced, through gritted teeth, "It's not fair!"</i> 	<ul style="list-style-type: none"> Manipulate sentences to create particular effects. Explore and investigate active and passive e.g. <i>I broke the window in the greenhouse versus The window in the greenhouse was broken.</i> Use devices to build cohesion between paragraphs in explanatory texts e.g. <i>similarly, in contrast, although, additionally, another possibility</i> Identify and use colons to introduce a list. Selecting the appropriate language and structures. Using devices to build cohesion. Use active and passive voice to achieve intended effects e.g. in formal reports, explanations and mystery narrative. 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.

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Key Learning (Cont)

<p>Key Learning Writing</p>	<ul style="list-style-type: none"> ▪ Manipulate sentences to create particular effects. ▪ Use devices to build cohesion between paragraphs in narrative e.g. <i>in the meantime, meanwhile, in due course, until then.</i> ▪ Identify the subject and object of a sentence. ▪ Explore and investigate active and passive e.g. <i>I broke the window in the greenhouse versus the window in the greenhouse was broken.</i> ▪ Select the appropriate language and structures. ▪ Draw on similar writing models, reading and research. ▪ 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 e.g. <i>Tom stomped into the room, flung down his grubby, school bag and announced, through gritted teeth, "It's not fair!"</i> 	<ul style="list-style-type: none"> ▪ Manipulate sentences to create particular effects. ▪ Explore and investigate active and passive e.g. <i>I broke the window in the greenhouse versus The window in the greenhouse was broken.</i> ▪ Use devices to build cohesion between paragraphs in explanatory texts e.g. <i>similarly, in contrast, although, additionally, another possibility, alternatively, as a consequence.</i> ▪ Identify and use colons to introduce a list. ▪ Selecting the appropriate language and structures. ▪ Using devices to build cohesion. ▪ Use active and passive voice to achieve intended effects e.g. in formal reports, explanations and mystery narrative. ▪ 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.
<p>Suggested Texts</p>	<ul style="list-style-type: none"> ▪ An Oxford Anthology of Mystery Stories by Dennis Hamley. ▪ The Hangman's Lair and Other Case Files by Simon Cheshire. ▪ Foul Play by Tom Palmer. ▪ Whodunit? Detective Stories Chosen by Philip Pullman. ▪ The Case of the Deadly Desperados by Caroline Lawrence. ▪ The London Eye Mystery by Siobhan Dowd. ▪ Adventure Island: The Mystery of the Whistling Caves by Helen Moss (series of titles). 	<ul style="list-style-type: none"> ▪ Talk for Writing Across the Curriculum: How to teach non-fiction writing 5-12 years by Pie Corbett and Julia Strong. ▪ The History Detective Investigates: Anglo-Saxons by Neil Tonge. ▪ The Boys' Book: How to be the Best at Everything by Guy MacDonald (<i>note: take care to select explanation texts from this book – such as How to Fly a Helicopter – not instruction texts</i>). ▪ Why? Encyclopaedia by DK. ▪ A Really Short History of Nearly Everything by Bill Bryson. ▪ The Complete Skeleton Book for Non-Fiction Text Types by Sue Palmer

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Key Learning

Unit	Novel as a Theme	Recount: Autobiography	Poems on a Theme
Outcome	<p>A range of writing outcomes linked to the novel, e.g. <i>diary, letter, internal monologue, summary, prediction.</i></p> <p>Character description(s) written in the style of the author.</p> <p>A chapter for a novel.</p>	<p>An autobiography, written in role as a character: A fictional person linked with the seaside, e.g. <i>pier show performer, Punch and Judy puppeteer, fairground ride inventor, ice-cream salesman, owner of a donkey ride company.</i></p> <p>A character from the class novel.</p>	<p>A poem based on a model.</p>
Duration	3-4 weeks.	1-2 weeks.	1-2 weeks.
Key Learning Reading	<ul style="list-style-type: none"> Read extensively for pleasure. Independently read longer texts with sustained stamina and interest. Recognising themes within and across texts e.g. hope, peace, fortune, survival. Understand underlying themes, causes and consequences within whole texts. Regularly listening to novels read aloud by the teacher from an increasing range of authors, which they may not choose themselves. Participate in discussions about books building on their own and others' ideas and challenging views courteously. Explaining the effect on the reader of the authors' choice of language and reasons why the author may have selected these. 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. Reread and reads ahead to locate clues to support understanding and justifying with evidence from the text. 	<ul style="list-style-type: none"> Evaluate texts quickly in order to determine their usefulness or appeal. Demonstrating active reading strategies e.g. <i>challenging peers with questions, justifying opinions, responding to different viewpoints within a group.</i> Reread and reads ahead to locate clues to support understanding and justifying with evidence from the text. Understand the structures writers use to achieve coherence; (headings; links within and between paragraphs; connectives). Recognise authors' techniques to influence and manipulate the reader. Skim texts to ascertain the gist. Scanning for key information e.g. <i>when and where a person was born.</i> Use a combination of scanning and close reading to locate information. Analysing the conventions of different types of writing e.g. <i>recount, autobiography</i> 	<ul style="list-style-type: none"> Listen to, read and discuss an increasingly wide range of poetry. Preparing poems to read aloud and perform using dramatic effects. Employ dramatic effect to engage listeners whilst reading aloud. Recognise themes within and across texts e.g. <i>leisure, threat, time, nature.</i> Making comparisons within and across texts. Use a reading journal to record ongoing reflections and responses to personal reading. Explore texts in groups and deepening comprehension through discussion. Explore new vocabulary in context. Explore, recognise and use the terms personification, analogy, style and effect. Explain the effect on the reader of the authors' choice of language and reasons why the author may have selected these.

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Key Learning (Cont)

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<p>Key Learning Writing</p>	<ul style="list-style-type: none"> Explore how hyphens can be used to avoid ambiguity e.g. <i>man eating shark</i> versus <i>man-eating shark</i>. Use a range of planning approaches e.g. <i>storyboard, story mountain, discussion group, post-it notes, ICT story planning</i>. Identify audience and purpose. Draw on similar writing models, reading and research. 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 e.g. <i>Tom stomped into the room, flung down his grubby, school bag and announced, through gritted teeth, "It's not fair"</i>. Find examples of where authors have broken conventions to achieve specific effects and use similar techniques in own writing – e.g. <i>repeated use of 'and' to convey tedium; one word sentence</i>. Reflect upon the effectiveness of writing in relation to audience and purpose, suggesting and making changes to enhance effects and clarify meaning. Proofread for grammatical, spelling and punctuation errors. 	<ul style="list-style-type: none"> Manipulate sentences to create particular effects. Make conscious choices about techniques to engage the reader including appropriate tone and style e.g. <i>rhetorical questions, direct address to the reader</i>. Use devices to build cohesion. Evaluate, select and use a range of organisation and presentational devices for different purposes and audiences. Select the appropriate language and structures. Draw on similar writing models, reading and research.
<p>Suggested Texts</p>	<ul style="list-style-type: none"> Rooftoppers by Katherine Rundell. Alone on a Wide, Wide Sea by Michael Morpurgo. Why the Whales Came by Michael Morpurgo. Over Sea, Under Stone by Susan Cooper. Ingo by Helen Dunmore. 	<ul style="list-style-type: none"> Mud, Sweat and Tears Junior Edition by Bear Grylls. Boy: Tales of Childhood by Roald Dahl. Jessica Ennis Unbelievable (extracts). Who We Are by One Direction. Bill Peet: An Autobiography.
		<ul style="list-style-type: none"> Select the appropriate language and structures. Draw on similar writing models, reading and research. Reflect 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: <ul style="list-style-type: none"> Intonation and volume. Gesture and movement. Audience engagement. <ul style="list-style-type: none"> Sea Fever by John Masefield. The Sea by James Reeves on the Poem Hunter website The Tide Rises, the Tide Falls – Henry Wadsworth Longfellow on the Poetry Foundation website (A Speck Speaks by Adrian Mitchell. A Sea Dirge by Lewis Carroll on the Poem Hunter website Picnic by Judith Nicholls on the Children's Poetry Archive website Seashell by James Berry on the Children's Poetry Archive web Lord Neptune by Judith Nicholls The Cave's Mouth by George Szirtes on the children's Poetry Archive website Ocean Travel by Jennifer Tweedie on the Word Power