

Year 6 - Summer Term



Key Learning			
Unit	Short Stories with Flashbacks	Discussion and Debate	Classic Narrative Poetry
Outcome	A story told in flashback.	A discursive essay. A formal debate.	Written response to the poem in another text type and form, e.g. <i>newspaper report, series of diary entries, letter of complaint, accident report, cartoon strip.</i>
Duration	2-3 weeks.	3-4 weeks.	1-2 weeks.
Key Learning Reading	<ul style="list-style-type: none"> Use knowledge of root words, prefixes and suffixes to investigate how the meanings of words change e.g. un+happy+ness; dis+repute+able; dis+respect+ful; re+engage+ment. Make comparisons within and across texts e.g. <i>viewing events through the eyes of the child and the adult.</i> Analyse the conventions of different types of writing e.g. <i>use of dialogue to indicate geographical and/or historical settings for a story.</i> Explore texts in groups and deepening comprehension through discussion. Infer characters feelings, thoughts and motives from their actions, justifying inferences with evidence e.g. Point:Evidence:Explanation. Explore, recognise and use the terms 'style' and 'effect'. 	<ul style="list-style-type: none"> Use suffixes to understand meanings e.g. <i>-cious, -tious, -tial, -cial.</i> Analyse the conventions of different types of writing e.g. <i>persuasive language.</i> Reread and reads ahead to locate clues to support understanding and justifying with evidence from the text. Distinguish between statements of fact or opinion across a range of texts. Explain the effect on the reader of the authors' choice of language and reasons why the author may have selected these. Explain and discuss their understanding of what they have read through formal debates, maintaining a focus on the topic and using notes where necessary. Prepare formal presentations individually or in groups. Use notes to support presentation of information. Respond to questions generated by a presentation. Participate in debates on issues related to reading (non-fiction). Provide reasoned justifications for their views. 	<ul style="list-style-type: none"> Use etymology to help the pronunciation of new words e.g. chef, chalet, machine, brochure – French in origin. Explore, recognise and use the terms 'style' and 'effect'. Analysing the conventions of different types of writing e.g. use of dialogue to indicate geographical and/or historical settings for a story. Listen to, read and discuss an increasingly wide range of poetry.
	<ul style="list-style-type: none"> Identify and use semi-colons to mark the boundary between independent clauses e.g. <i>It is raining; I am fed up.</i> Use a range of planning approaches e.g. <i>storyboard, story mountain, discussion group, post-it notes, ICT story planning.</i> 	<ul style="list-style-type: none"> Use devices to build cohesion between paragraphs in persuasive and discursive texts e.g. <i>on the other hand, the opposing view, similarly, in contrast, although, additionally, another possibility, alternatively, as a consequence.</i> Investigate and collect a range of synonyms and antonyms e.g. bad: <i>awful, substandard, unacceptable, unsatisfactory, dreadful, inferior, inadequate; superior, beneficial.</i> 	<ul style="list-style-type: none"> Explore and collect vocabulary typical of formal and informal speech and writing e.g. <i>find out – discover, ask for - request, go in – request.</i> Find examples of where authors have broken conventions to achieve specific effects – e.g. <i>non-standard English for effect in monologues</i> - and using similar techniques in own writing.

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Key Learning (Cont)

<p>Key Learning Writing</p>	<ul style="list-style-type: none"> Deviate narrative from linear or chronological sequence e.g. <i>flashbacks, simultaneous actions, time-shifts</i>. Use devices to build cohesion between paragraphs in narrative e.g. in the meantime, meanwhile, in due course, until then. Use ellipsis to link ideas between paragraphs. 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"> Combine text-types to create hybrid texts e.g. <i>persuasive speech</i>. Make conscious choices about techniques to engage the reader including appropriate tone and style e.g. rhetorical questions, direct address to the reader. Use active and passive voice to achieve intended effects. 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"> Identify audience and purpose. Choose appropriate text-form and type for all writing. Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact. Evaluate, select and use a range of organisation and presentational devices for different purposes and audiences. Make conscious choices about techniques to engage the reader including appropriate tone and style e.g. rhetorical questions, direct address to the reader.
<p>Suggested Texts</p>	<p>Short story</p> <ul style="list-style-type: none"> Kidnapped by Pie Corbett on the Teach Primary website <p>Picture books</p> <ul style="list-style-type: none"> The Sea Chest by Toni Buzzeo. Miss Rumphius: a picture book by Barbara Cooney. <p>Extracts</p> <ul style="list-style-type: none"> Carrie's War by Nina Bawden - the opening chapter is available on the Love Reading 4 Kids website <p>Films</p> <ul style="list-style-type: none"> Up (2009) - a clip is available on the Trailer Addict website Titanic (1997) (<i>selected scenes</i>). Encyclopaedia Titanica website (Titanic: A Child Survivor's Story on the CBBC website The Piano by Aidan Gibbons on YouTube 	<ul style="list-style-type: none"> How to write a balanced argument on the BBC Bitesize website (here). Talk for Writing across the Curriculum: How to teach non-fiction writing 5-12 years by Pie Corbett and Julia Strong. <p>Animals in the entertainment world</p> <ul style="list-style-type: none"> Norman Barrett MBE and his budgie circus act on YouTube (here). Sea World: <ul style="list-style-type: none"> Shamu Show on the Sea World website Conservation on the Sea World website Knowsley Safari Park: <ul style="list-style-type: none"> Sea Lion Show on the Knowsley Safari Park website Conservation and Research on the Knowsley Safari Park website Blackpool Zoo: <ul style="list-style-type: none"> Sea Lion Trainer on the Blackpool Zoo website (Conservation on the Blackpool Zoo website Wild Animals in Captivity on the RSPCA website Animal Actors on the PETA website 	<ul style="list-style-type: none"> The Lion and Albert by Marriott Edgar on the Monologues website Albert's Return by Marriott Edgar on the Monologues website Albert and the Pancakes by Col Gray on the Monologues website The Lion and Albert performed by Stanley Holloway on YouTube I Do Like to be Beside the seaside on the Monologues website

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Key Learning			
Unit	Classic Fiction	Poetry – Songs and Lyrics	Persuasion: A Formal Review
Outcome	A new story or chapter using characters and/or plot structures from a classic novel, for example: using the structure of the chapters about The Scarecrow/ The Tin Woodman /The Cowardly Lion from <i>The Wizard of Oz</i> , create an additional character & write the chapter. write a new adventure for Chitty Chitty Bang Bang.	Oral presentation of a poem/song. Reading journal entries detailing personal reflections and responses to songs and poems.	A formal review of a live theatre or a live music performance.
Duration	3-4 weeks.	1-2 weeks.	1-2 weeks.
Key Learning Reading	<ul style="list-style-type: none"> Understand underlying themes, causes and consequences within whole texts. Regularly listen to whole novels read aloud by the teacher from an increasing range of authors, which they may not choose themselves. Compare texts written in different periods. Analyse the conventions of different types of writing e.g. use of dialogue to indicate historical settings for a story Express preferences about a wider range of books including fiction from our literary heritage Explore new vocabulary in context. Making comparisons within and across texts. Demonstrate active reading strategies e.g. challenging peers with questions, justifying opinions, responding to different viewpoints within a group. Justify opinions and elaborating by referring to the text e.g. Point + Evidence + Explanation. 	<ul style="list-style-type: none"> Explore texts in groups and deepening comprehension through discussion. Demonstrate active reading strategies e.g. challenging peers with questions, justifying opinions, responding to different viewpoints within a group. Use a reading journal to record on-going reflections and responses to personal reading. Recognise themes within and across texts e.g. <i>friendship, loneliness, happiness, hope.</i> Discuss and evaluate how authors use language including figurative language. Learn a wider range of poems by heart. Prepare poems to read aloud and perform using dramatic effects. 	<ul style="list-style-type: none"> Listen to, reading and discussing an increasingly wide range of non-fiction. Recognise authors' techniques to influence and manipulate the reader. Identify how language, structure and presentation contribute to meaning e.g. persuasive leaflet. Explain the effect on the reader of the authors' choice of language and reasons why the author may have selected these. Scan for key information. Skim for gist. Use a combination of skimming, scanning and close reading across a text to locate specific detail. Make comparisons within and across texts.
Key Learning Writing	<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> Use devices to build cohesion between paragraphs in narrative e.g. <i>in the meantime, meanwhile, in due course, until then.</i> Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact. Use devices to build cohesion. 	<ul style="list-style-type: none"> Choose appropriate text-form and type for all writing. Selecting appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact. 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"> Selecting the appropriate language and structures. Use devices to build cohesion between paragraphs in persuasive texts e.g. <i>on the other hand, the opposing view, similarly, in contrast, although, additionally, another possibility,</i> Make conscious choices about techniques to engage the reader including appropriate tone and style e.g. rhetorical questions, direct address to the reader. Evaluate and edit by : Reflecting upon the effectiveness of writing in relation to audience and purpose. Suggesting and making changes to enhance effects and clarify meaning.

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Key Learning (cont)

Suggested Texts

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| <ul style="list-style-type: none">▪ Classic Novels which have been made into musicals, e.g.<ul style="list-style-type: none">- Chitty Chitty Bang Bang by Ian Fleming.- The Wizard of Oz by L Frank Baum.- Mary Poppins by PL Travers.▪ Alice in Wonderland by Lewis Carroll. | <ul style="list-style-type: none">▪ What a Wonderful World by Louis Armstrong.▪ Imagine by John Lennon.▪ Blowin' in the Wind by Bob Dylan.▪ Eleanor Rigby by Lennon and McCartney.▪ I am a Rock by Simon and Garfunkel.▪ Bridge over Troubled Water by Simon and Garfunkel.▪ Streets of London by Ralph McTell.▪ A Little Help from my Friends by Lennon and McCartney.▪ He Ain't Heavy, He's my Brother by Bobby Scott and Bob Russell. | <ul style="list-style-type: none">▪ Selection of reviews of theatre productions and film versions of musicals. |
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