MARINA INTERNATIONAL SCHOOL

ENGLISH SCHEME OF WORK

YEAR 5 - TERM 1

WEEK	TOPIC	TOPIC DETAILS
1.1	Stories from different cultures	5Ra.01 Enjoy independent and shared reading of fiction genres, poems, playscripts and non-fiction texts.* Throughout the unit, incorporate time to read your chosen class novel with learners. In addition, learners should be encouraged to choose their own books to read independently.
1.2	Stories from different cultures	☐ 5SLg.03 Extend a discussion by asking and answering questions to refine ideas. Tell learners that they are going to read and explore stories from different cultures. Explain that such stories are often handed down from generation to generation within a particular culture.

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1.3	Stories from different cultures	☐ 5Ri.02 Read and explore a range of fiction genres, poems and playscripts, including identifying the contribution of any visual elements or multimedia 5SLr.02 Comment on how and why communication varies in different contexts Ask learners to work in small group to discuss and draw what they think of as being their own culture. Encourage them to ask each other questions to develop ideas within concepts such as art, music, literature and food. Continue to develop ideas with learners, encouraging them to ask and answer each other's questions about their drawing, and to add to it as the discussion develops until learners have a clear idea of what is defined as their culture. Read a short story from another culture with learners. Encourage learners to use their drawing and ideas from the class discussion and ask: • What evidence is there in this story that lets the reader know it is from a different culture? • Do you know the history of this story? Organise learners into small groups and give each group a different short story from a culture different to your own. Ask learners to identify any evidence from the text that it is from a different culture. Ask one person from each group to feed back their evidence and rationale for how they came to this conclusion to the rest of the class. Choose a story that has been handed down for generations and that is easily remembered. Sit learners in a circle to model the traditional way of telling and listening to a story. Pause at intervals while telling the story and ask learners to: • discuss why and how stories were passed on by word of mouth • discuss what storytellers use to help them to tell stories and how these were used.
1.4	Stories from different cultures	5Ri.07 Extract main points from a text, and group and link ideas. Choose a couple of well-known fables and read them to the class. Ask learners: • Do you recognise either of these stories? • What did both stories have in common?

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2.1	Unit 5.1 Stories from different cultures	5Ri.14 Locate and use relevant information from a single text or different texts. Explain to learners that these types of stories are called fables and that they aim to teach the reader or listener a lesson. 5SLp.02 Convey ideas about characters in drama through deliberate choice of speech, gesture and movement. Give learners a selection of fables from cultures different to learners' own, and give them ample opportunity to read them as a class and individually. With learners in small groups, ask them to choose one of the fables that they read and create a timeline showing the main points from the story. Learners should sequence their ideas on a piece of paper, drawing and writing captions to illustrate the main points of the story.
2.2	Unit 5.1 Stories from different cultures	5SLm.04 Adapt non-verbal communication techniques for different purposes and contexts.* In their groups, tell learners they are going to act out the main scenes of their fable for the rest of the class. However, only the narrator will be able to speak. All other characters will only be able to use non-verbal communication to tell the story. Ask learners to decide who is going to act out which character and who will be the narrator to tell the story verbally to the rest of the class. Tell learners that they should concentrate on informing the audience about the characters visually, with the narrator just filling in the gaps. As they plan and practise their fable, ask learners to discuss the following: • What are the key attributes of your character that you want to convey? • Which non-verbal techniques can convey those attributes? • How does your character behave and move? Choose a couple of well-known fables and read them to the class. Ask learners: • Do you recognise either of these stories? • What did both stories have in common? WEEK 2 Explain to learners that these types of stories are called fables and that they aim to teach the reader or listener a lesson. Give learners a selection of fables from cultures different to learners' own, and give them ample opportunity to read them as a class and individually. With learners in small groups, ask them to choose one of the fables that they read and create a timeline showing the main points from the story. Learners should sequence their ideas on a piece of paper, drawing and writing captions to illustrate the main points of the story. In their groups, tell learners they are going to act out the main scenes of their fable for the rest of the class. However, only the narrator will be able to speak. All other

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		characters will only be able to use non-verbal communication to tell the story. Ask learners to decide who is going to act out which character and who will be the narrator to tell the story verbally to the rest of the class. Tell learners that they should concentrate on informing the audience about the characters visually, with the narrator just filling in the gaps. As they plan and practise their fable, ask learners to discuss the following: • What are the key attributes of your character that you want to convey? • Which non-verbal techniques can convey those attributes? • How does your character behave and move? • What information from the text tells you this? • How will the narrator choose what information is important to share verbally? Give each group time and support to practise their drama before they act it out for the class.
2.3	Unit 5.1 Stories from different cultures	5SLg.04 Take turns in a discussion, building on what others have said. Referring to the fables from the previous row, ask learners to identify the key features of a fable. Ask learners to give feedback on the features they identified and encourage them to build on each other's points by giving evidence of the features from different texts. You can support this through targeted questioning: • Do you agree that this is a key feature of fables? • What examples can you find of this feature in the fables you have read?
2.4	Unit 5.1 Stories from different cultures	5SLg.04 Take turns in a discussion, building on what others have said. Referring to the fables from the previous row, ask learners to identify the key features of a fable. Ask learners to give feedback on the features they identified and encourage them to build on each other's points by giving evidence of the features from different texts. You can support this through targeted questioning: • Do you agree that this is a key feature of fables? • What examples can you find of this feature in the fables you have read?

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3.1	Stories from different cultures	5Wc.02 Use effective planning to inform the content and structure of writing, e.g. paragraphs or sections.
		5Ww.09 Use effective strategies, including spelling rules and exceptions, and using known spellings to work out the spelling of related words, to spell a range of words correctly.
		Tell learners they are now going to plan to write a fable in the style of one they have read and include the features they have just identified. Before they start writing, learners should be given time to plan. Support learners to identify different approaches to planning, such as graphic organisers or story maps, and decide which is the most appropriate and effective for this particular purpose.
		As they plan, learners should consider: • how they will introduce the characters and setting in the first paragraph • what information they will include in each paragraph • how they will link their paragraphs or sections • the attributes of their characters • the setting(s).
		Encourage learners to be adventurous with spellings and to include words they want to use even if they are not sure how they are spelled. Support learners in discussing and using spelling strategies such as: • using familiar spellings to help with unfamiliar words they would like to include • using known root words to build new words by adding a new ending • recalling known words that rhyme with the new ones • writing new words to see if they look right • looking up new words in a dictionary or spell checker.
		Ask learners to share their plan with a partner and make any revisions as necessary.
3.2	Stories from different cultures	5Rg.04 Explore in texts use of pronouns, including possessive pronouns (e.g. theirs, mine), to avoid repetition of nouns while still maintaining clarity.
		Show learners an extract from a text, for example:
		Hassan saw Mia reading a book. Hassan had lent his book to Mia because Hassan and Mia both like adventure stories.
		Ask learners to give their first impression of this paragraph. Elicit from learners that there is repetition of nouns that makes it difficult to read and discuss how the paragraph could be improved. You can support learners by asking questions such as: • Is it clear and easy to read? Why? Why not? • Which words are repeated? • Which words could we replace without changing the meaning? • What can we change them to?

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3.3	Stories from different cultures	5Ri.17 Comment on how a viewpoint is expressed in fiction and non-fiction texts. 5Wc.03 Write new scenes or characters into a story; rewrite events from the viewpoint of another character. Ask learners to choose a fable that they like and ask them to discuss from whose viewpoint the story is told; that is, whose thoughts and ideas guide the reader through the story. Ask learners to give evidence from the text to support their ideas. You can support learners by asking questions such as: • Whose viewpoint is the story told from? • How do you know this? • In what ways are you and this character alike? • Which person is the story written in? • How does this affect the information that can be included in the story? Tell learners that they are going to add another character and rewrite the story from the viewpoint of their new character. Use a short story or fable to model for learners. Suggest to learners that they model this character on themselves as they will understand their new character better by doing so. Organise learners into groups and ask them to discuss what they need to consider when planning their writing. Support them in making this into a list to share with the class. For example, they will need to: • write about the same events but through the new character's eyes and with that character's opinions • change pronouns depending on the person they are writing in (e.g. in the first-person plural, Oliver and I becomes we; and in the third-person singular, Oliver becomes he or him). Learners should also consider: • What can the new character say about themselves? • What will the new character look like? • How will the new character behave and move? Warn learners not to let this develop into a list of personal features. For example, clever, old, grey beard, glasses, lively could be written: I consider myself to be very wise, with my long grey beard and spectacles. Although I cannot move as quickly as when I was younger, I can still walk briskly to the shops each day.

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3.4	Stories from different cultures	5Ri.17 Comment on how a viewpoint is expressed in fiction and non-fiction texts.
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		Ask learners to choose a fable that they like and ask them to discuss from whose viewpoint the story is told; that is, whose thoughts and ideas guide the reader through the story. Ask learners to give evidence from the text to support their ideas. You can support learners by asking questions such as:
		• Whose viewpoint is the story told from?
		• How do you know this?
		• In what ways are you and this character alike?
		• Which person is the story written in?
		• How does this affect the information that can be included in the story?
		Tell learners that they are going to add another character and rewrite the story from the viewpoint of their new character. Use a short story or fable to model for learners. Suggest to learners that they model this character on themselves as they will understand their new character better by doing so.
		Organise learners into groups and ask them to discuss what they need to consider when planning their writing. Support them in making this into a list to share with the class. For example, they will need to:
		• write about the same events but through the new character's eyes and with that character's opinions
		• change pronouns depending on the person they are writing in (e.g. in the first-person plural, Oliver and I becomes we; and in the third-person singular, Oliver becomes he or him).
		Learners should also consider:
		• What can the new character say about themselves?
		• What will the new character look like?
		• How will the new character behave and move?
		Warn learners not to let this develop into a list of personal features. For example, clever, old, grey beard, glasses, lively could be written:
		I consider myself to be very wise, with my long grey beard and spectacles. Although I cannot move as quickly as when I was younger, I can still walk briskly to the shops each day.

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4.1	Stories from different cultures	5Ri.03 Identify, discuss and compare different fiction genres and their typical characteristics.* Show learners a picture taken from a story from a culture different to your own. With learners in pairs, ask them to label themselves 'A' and 'B'. Tell all 'A' learners that they have a minute to tell their partner a story about what is happening in the picture. Discuss with learners the importance of using concise vocabulary in certain situations. Ask learners to swap roles. Show a different picture and tell 'B' learners that they have three minutes to tell their partner a story about what is happening in the picture.
4.2	Stories from different cultures	5SLm.01 Speak precisely either with concision or at length, as appropriate to context. As a whole class, discuss which was the better way of telling the story and why. Guide learners to understand that in some situations it is better to use concise vocabulary, but in others more detail is needed.
4.3	Stories from different cultures	5Wg.01 Begin to use commas to separate clauses within sentences and clarify meaning in complex sentences Display some complex sentences, taken from texts learners are familiar with, where commas have been used to separate the subordinate clauses and the main clauses. Point out where the subordinate clause comes first and is followed by a comma. Tell learners to note the words that such sentences often begin with, such as Although, If, When, While.
4.4	Stories from different cultures	☐ Give learners practice at creating their own complex sentences. Ask them to turn two simple sentences into one complex sentence by adding words and a comma. Model this first, for example: • simple sentences: I called him. He told me where to find the house. • complex sentence: When I called him, he told me where to find the house. Tell learners that they are going to write their own fable, using the plan they wrote earlier in the unit. Before they start writing, learners should review their plans to think about how they will use different types of sentences, looking for opportunities to use complex sentences and remembering to use commas. Give learners time to write their fable and then to share their writing with others in the class.
5.1	Stories from different cultures	☐ 5Ri.01 Understand the difference between fiction and non-fiction texts and locate books by classification.* 5Ri.01 Understand the difference between fiction and non-fiction texts and locate books by classification.*

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5.2	Stories from different cultures	5Rv.04 Locate words efficiently in alphabetically organised lists. 5Ri.04 Read and explore a range of non-fiction text types.* Ask learners where you can find an alphabetical list of what is in a non-fiction book (index), and discuss how they can use their knowledge of the alphabet to identify the relevant content. For example, if you are looking for the word recount: • Start by searching for the first letter – r. • Once the 'r' words have been found, focus on the second letter – e. • Continue to go one letter at a time to narrow the search until the word is found. Challenge learners to find information as quickly as possible in an index this way.
5.3	Stories from different cultures	5SLg.01 Take different assigned roles within groups, and begin to assign roles within a group.* Ask learners what the most recent message was that they either wrote or received, such as a letter to or from a relative, or a text message to or from a friend. Was the message about something that they or someone else had done? Explain to learners that texts which describe past events are called recount texts.

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5.4	Stories from different cultures	☐ 5SLm.02 Structure relevant information in a way that supports the purpose and aids the listener's understanding Organise learners into groups. Give each group a range of different recount texts and time to read through the different texts. As they read, ask learners to make a list of the different types of recount texts they have read (e.g. diaries, biographies). Discuss with learners how the style of language used in a recount text changes depending on who the text is aimed at, such as the difference between the recount of a school trip aimed at adults and a recount of the same trip aimed at learners. Ask learners: • Do you think recount texts are easier to write if the writer uses their own experience or if they write about someone else's experience? Why? Tell learners that each group will be researching a different recount text type. Ask learners first to find additional examples of their recount text type and then to identify the typical features of that text type. Encourage them to consider the choice of: • person • tense • language • structure • style (personal or impersonal) • intended audience • purpose for writing. Discuss with learners what makes group work successful, guiding them towards an understanding that they should all have their own task to complete when working in groups. Tell learners that they need to assign a role to each member of the group and that they will have an opportunity to reflect on this at the end of the activity. Ask learners to report their findings to the rest of the group when their research is complete, and guide them to a shared understanding of the features of the different recount text types. Ask learners to consider the most effective way to structure their findings in order to support the purpose and the listener's understanding.
6.1	ACROSS THE BOARD TEST	ACROSS THE BOARD TEST
7.1	stories from different cultures	5Rg.06 Explore in texts the conventions of standard English. Write the words standard English on the board and give learners two minutes to come up with a definition. Learners may think of it as meaning 'correct' English, so explain that standard English is a more formal style of English, and non-standard English is a more informal style where abbreviations and slang may be used.

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7.2	stories from different cultures	5SLm.05 Show awareness of different audiences, e.g. by using the appropriate register.* Ask learners to suggest situations when using standard English would be appropriate, and situations when non-standard English would be appropriate, for example: • We expect writers to use standard English in reference books and biographies. • You often hear non-standard English in the commentaries on football matches.
7.3	stories from different cultures	5Wc.07 Develop writing of a range of text types for a specified audience, using appropriate content and language.* Display on the board a recount text that contains examples of standard and non-standard English, and ask learners to identify the language that is non-standard. Tell learners to write any non-standard language examples they find on the left-hand side of the board, with an equivalent standard-English word or phrase on the right-hand side. For example: • We was there → We were there • Cool! → That's good • Hi! → Hello • I ain't done nothing → I haven't done anything. Model an example and then ask learners to produce a short informal piece of writing, such as a text to a friend about something they did at the weekend. Give learners the opportunity to share their writing aloud with a partner. Get them to use an informal style and non-standard English to begin with and then ask them to change to a more formal style and standard English. Discuss with learners how non-standard English differs from standard English and which was more appropriate for the text they wrote to their friend. For example: • Is non-standard English acceptable for this text type and intended audience? Why? Ask learners to write a formal recount text for a specified audience using standard English. The text should be a recount of something they have experienced themselves (e.g. a report for their parent or carer about an event at school or something they have achieved). Tell learners that their writing must use the appropriate 'style', or 'register', for that audience and appropriate vocabulary. Model an example opening and discuss with learners their own ideas. Set success criteria. For example, their writing should include: • capitalisation • subject–verb agreement • pronouns • formal language • accurate spelling • punctuation.

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7.4	stories from different cultures	5Rg.02 Recognise different clauses within sentences and the connectives that link them. 5Wg.04 Understand how to create multi-clause sentences by combining simple sentences and reordering clauses; use simple, compound and complex sentences. Write an example of a compound sentence on the board, for example: Ahmed received a book and he was happy. Ask learners to identify what information we know about Ahmed. Elicit that the information is given in two clauses which are joined by the connective and. Ask learners: • If we took the 'and' away, would the sentence still make sense? • Would it make sense if we split the sentence into two separate sentences? (Ahmed received a book. He was happy.) Elicit from learners that if the information can form a complete sentence on its own, it is a main clause. Write examples of compound sentences on the board containing different connectives, for example: Ahmed received a book and he was happy. Ahmed received a book but he was happy. Ahmed received a book so he was happy. Ask learners: • Has the information we know about Ahmed changed? Why? • Have the clauses changed? Ask pairs of learners to write three simple sentences of their own, each on a separate piece of paper. Collect these in and stick half of them on the board. Give one of the remaining simple sentences to every learner. Tell learners to make compound sentences from one of the sentences on the board and the one they have been given. Tell them they can only add one of the following connectives: and, but, so, or. Make sure learners can identify the two clauses that make up the new compound sentence. Ask them to demonstrate that the clauses are independent and equal in importance by removing the connective again. Ask learners to practise forming compound sentences in a short written paragraph recounting 'What I did last weekend'. They should include at least three compound sentences.

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8.1	stories from different cultures	5Wg.07 Form and use comparative and superlative adjectives and adverbs correctly, e.g. better, best; smaller, smallest; more quickly, most quickly. 5Ww.08 Explore exceptions to known spelling rules. Show learners two statements: Comparatives compare two things. Superlatives can't be beaten or matched. Organise learners in groups and give each group a set of cards, each card containing a different word that is either a comparative or a superlative. Ask learners to organise them under the two statements.
8.2	stories from different cultures	5Wc.06 Develop writing for a purpose using language and features appropriate for a range of text types.* Give learners some sentences containing both comparatives and superlatives, and ask them to underline the comparatives and circle the superlatives, for example: Apples are better than oranges, but bananas are the best. Explain to learners that there are spelling rules that apply when forming comparative and superlative adjectives and adverbs. Ask learners to identify the rules from examples such as: • words of one syllable: small – smaller – smallest • words of one syllable with consonant–vowel–consonant: big – bigger – biggest • words of two syllables ending in y: happy – happier – happiest • words of two or more syllables not ending in y: exciting – more exciting – most exciting • exceptions, such as: bad – worse – worst. Ask learners to practise using comparatives and superlatives by writing about either their worst day ever or their best day ever. Tell learners that their writing needs to contain appropriate comparative and superlative adjectives and adverbs.

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8.3	stories from different cultures	5Wg.02 Use apostrophes accurately. Give learners copies of two recount texts: one formal and one informal. The informal text should contain apostrophes of both possession and contraction, but the formal one will likely contain fewer contractions. Ask learners to underline all the words that have apostrophes. For each word they have underlined, ask learners to identify whether it is an apostrophe of possession or contraction. Ask learners to identify which recount text has the most underlined words and which has the most contracted forms, and whether these are the same text. Discuss whether the level of formality of the texts determines whether contractions or full words are used. Have examples of these ready to show learners. Ask learners to focus on one of the texts. For each use of an apostrophe, ask them to: • paraphrase the possessive phrases to avoid using an apostrophe, e.g. The mountaineer's tent → The tent of the mountaineer or The tent belonging to the mountaineer• write out the words containing apostrophes of contraction in full, e.g. Don't → Do not.
8.4	stories from different cultures	5Ri.12 Distinguish between fact and opinion in a range of texts.* Write two statements on the board: one fact and one opinion. Explain the differences between the two, questioning learners until they can tell the difference. For example: • Are they both true? Why? Why not? • Can we prove that this is true? • Does everyone agree or think the same way?
9.1	Stories from different cultures	5Ri.05 Identify, discuss and compare the purposes and features of different non-fiction text types, including evaluating texts for purpose and clarity, and recognising use of personal and impersonal style Give learners a recount text that contains both facts and opinions. After they have had a chance to read it through, ask them to highlight or underline facts in one colour and opinions in another.

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9.2	Stories from different cultures	5SLp.04 Begin to make choices about the most appropriate media for a particular presentation.*
		Show learners videos of news reports and ask them if they think what they heard was fact, opinion or a mixture of both. Discuss what type of words the person uses when stating a fact (e.g. in statements such as I saw ... or He went over there). Discuss the words the person uses when giving an opinion (such as I think ... or It may have ...). Talk about the differences.
9.3	Stories from different cultures	5SLp.03 Plan and deliver independent and group presentations confidently to a range of audiences, adapting presentations appropriately to the audience.*
		Organise learners into groups and tell them that the group is going to create a news report to recount a particular event. Ask learners to identify the key features of the news report that they just watched. Depending on the choice of news report, the features may include: • a welcome • an introduction • comments from witnesses or people watching the event • a mixture of facts and opinions • time connectives to sequence events • formal language • a conclusion.
9.4	Stories from different cultures	5SLp.03 Plan and deliver independent and group presentations confidently to a range of audiences, adapting presentations appropriately to the audience.*
		Tell learners that they will be combining all the news reports into a short television news programme. They will need to decide if they want a presenter in the studio, news reporters at the events, interviewees or any other people. Within their groups, they must also decide how they want to present their report to the rest of the class. Do they want to use video recording, for example, or face-to-face presentations and props?
		After the groups have presented their news reports to the class, ask learners to revisit and edit their reports to adapt them for a younger audience. As a whole class, discuss what changes they will have to make to the content and presentation. When completed, arrange for the news programmes to be presented to classes across the school.

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10.1	Unit 5.3 Narrative poetry	5Rs.02 Explore and recognise the key features of text structure in a range of different fiction and non-fiction texts, including poems and playscripts.* Begin by asking learners: • What is a narrative? • Why do people write stories? • What structural features does a narrative have? Display learners' suggestions on the board. Tell learners that they will be looking at narrative poems. Ask if they have any ideas about what a narrative poem might be. Explain to learners that narrative poems have nearly the same features as narrative stories, plus a couple more

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10.2	Unit 5.3 Narrative poetry	5SLp.01 Read aloud with accuracy, and increasing confidence and style.*

Organise learners into groups and hand out a narrative poem. Model reading the first stanza, giving a dramatic presentation with expression, pace and volume that learners can copy. Give groups a copy of more stanzas from the same poem and, after they have practised silently, ask learners to take turns reading a stanza of the poem each to the rest of the group.

Once learners are familiar with the narrative poem, ask them to work in groups to identify the key structural features of the narrative poem they have just read. WEEK 9

Begin by asking learners:
• What is a narrative?
• Why do people write stories?
• What structural features does a narrative have?

Display learners' suggestions on the board. Tell learners that they will be looking at narrative poems. Ask if they have any ideas about what a narrative poem might be. Explain to learners that narrative poems have nearly the same features as narrative stories, plus a couple more.

Organise learners into groups and hand out a narrative poem. Model reading the first stanza, giving a dramatic presentation with expression, pace and volume that learners can copy. Give groups a copy of more stanzas from the same poem and, after they have practised silently, ask learners to take turns reading a stanza of the poem each to the rest of the group.

Once learners are familiar with the narrative poem, ask them to work in groups to identify the key structural features of the narrative poem they have just read.

Once learners have a list of key structural features, give them another couple of examples of narrative poems and ask them to read them aloud in their groups and to identify their key structural features. Ask learners to compare the lists of key structural features and identify which features are common to all three poems. These can be compared with the features of a story that they identified at the start of this activity. You can support learners by asking questions such as:
• What common structural features have you found that are the same as the ones found in stories?
• Which structural features appear in the narrative poems you have read, but not in stories?
• What is missing from a narrative poem that you find in stories? |

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10.3	Unit 5.3 Narrative poetry	5Ra.02 Express personal responses to texts, including predictions, opinions and reflections. 5SLm.03 Use language to convey ideas and opinions, with some detail. Ask learners to choose their favourite of the narrative poems they have looked at and consider what they like about it. Suggest to learners that they could include comments on: • the story • the rhythm • the language choices • the twists or unexpected events • the mood the poem created for them • the picture created in their mind as they read it. Ask learners to consider if there is anything they do not like about the poems they have read and, if so, what it is and why they do not like it.
10.4	Unit 5.3 Narrative poetry	5SLr.01 Evaluate own and others' talk, including what went well and what could be improved next time.* Ask learners to consider if there is anything they do not like about the poems they have read and, if so, what it is and why they do not like it. Tell learners that they are going to discuss their choice of poem in groups, and that they should make references to, and use quotes from, the poem to support their ideas and opinions. Allocate each learner an evaluation partner from within their group who they will be evaluating at the end of the discussion. Share evaluation points for learners to consider during the discussion, for example: • How well did they use examples from the poem to support their ideas? • How clearly did they explain their ideas and opinions? • What could the learner improve in their talk in the future? Before they start their discussion, ask learners to generate examples of language, in the form of sentence stems, that they can use to convey their ideas and opinions, and for adding detail. Display these on the board so that learners can refer to them. Once learners have discussed their poems, they should receive feedback from their evaluation partner and also say how well they felt their talk went themselves. All feedback should refer to the evaluation points identified earlier. Ask a selection of learners for one strength and one area that they can improve on.
11.1	ACROSS THE BOARD TEST 2	ACROSS THE BOARD TEST

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12.1	Unit 5.3 Narrative poetry	5Ri.06 Explore explicit meanings in a range of texts.* Show learners a range of sentences and ask them to identify the explicit information. Using the examples they have just identified, ask learners to define the term explicit information. Example sentences that convey explicit information. A narrative poem, such as 'The Highwayman' by Alfred Noyes, 'The Listeners' by Walter de la Mare, 'From a Railway Carriage' by Robert Louis Stevenson, 'The Pied Piper of Hamelin' by Robert Browning, 'The Raven' by Edgar Allan Poe.
12.2	Unit 5.3 Narrative poetry	5Ri.15 Support answers to questions with reference to, or quotations from, one or more points in a text.* Tell learners to look in a narrative poem they have read for any explicit information to answer the following questions: • What are we told about the characters? • What are we told about the plot? • What are we told about the setting? Learners can record the explicit information they have identified using these questions as headings. Encourage learners to use the appropriate punctuation when quoting directly from the text.
12.3	Unit 5.3 Narrative poetry	5Wp.04 Evaluate own and others' writing, suggesting improvements for sense, accuracy and content, including to enhance the effect.* Ask learners to draw a timeline of the events in the poem based on the explicit information they have identified. Check their knowledge and comprehension of the timeline by asking questions about the characters and events in the poem. Ask learners to rewrite the poem as a factual account, using just the explicit information. Before they start writing, ask learners how the organisational features of a factual account differ from those of a narrative poem: • How will the organisational features differ? • In which type of text would you be more likely to see an organisational feature such as bullet points? Encourage learners to use the appropriate organisational features in their own writing. When a rough copy has been written, ask learners to swap their writing with a partner and give feedback on the accuracy of the explicit information.

WEEK	TOPIC	TOPIC DETAILS
12.4	Unit 5.3 Narrative poetry	5Rv.05 Comment on a writer's choice of language, including how it conveys feeling and mood. Organise learners into small groups and hand out copies of a narrative poem for them to read. Once learners are familiar with the narrative of the poem, ask each group to identify what they think is the mood of the poem, highlight any words and phrases that are used to create that mood, and discuss the effect produced. Ask each group to feed back their responses to the rest of the class, and discuss any similarities and differences in interpretations between the groups. A narrative poem, such as 'The Highwayman' by Alfred Noyes, 'The Listeners' by Walter de la Mare, 'From a Railway Carriage' by Robert Louis Stevenson, 'The Pied Piper of Hamelin' by Robert Browning, 'The Raven' by Edgar Allan Poe.
13.1	Unit 5.3 Narrative poetry	5Wv.03 Choose and use words and phrases carefully to convey feeling and mood. Give each group a different antonym for the mood they identified. Ask learners to change the mood of the poem to reflect the word you have given them. Model how to do this by changing the words and phrases they identified as creating the original mood in order to create a completely different mood. Once they have rewritten their poem, give learners the opportunity to read it to a partner from another group and invite them to guess the mood it was intended to express.
13.2	Unit 5.3 Narrative poetry	5Ww.02 Explore and use 'silent' vowels and syllables in polysyllabic words, e.g. library, interest. Ask learners to make a note of any words of more than one syllable that contain silent, unstressed vowels (e.g. listen in 'The Highwayman'). Ask learners to read aloud the line containing these vowels twice, once saying the silent vowel, once saying it as the vowel is normally pronounced. Learners should comment on which they think sounds correct.

WEEK	TOPIC	TOPIC DETAILS
13.3	Unit 5.3 Narrative poetry	5SLs.01 Listen, reflect on what is heard and give a reasoned response. Challenge learners, in groups, to list as many polysyllabic words with unstressed vowels as they can think of. When complete, put all the groups' words together and display the combined list. Ask learners to say all the words aloud, pronouncing all the unstressed vowels to help them to remember the spellings. Encourage learners to include words from the list in their own writing. Tell learners that they are going to produce their own narrative poem, retelling a suitable story of their choice. Explain to learners that they will plan their poem in the same way that they would plan a story. Allow plenty of time for learners to explore their chosen story before beginning to make it into a narrative poem. Remind learners to use the structural features that are appropriate for narrative poems that they identified in a previous row. When learners have finished their poems, they can read each other's and comment on: • how well the writer has used rhythm and rhyme to organise the poem and help it develop • how the writer has used language features for effect • what mood the writer has created • any words with silent vowels that the writer has used. Allow learners to present their poems to the rest of the class, encouraging confident reading. Invite other learners to respond verbally after each reading, reflecting on what they have heard.
13.4	Unit 5.3 Narrative poetry	5Ra.04 Begin to consider how readers might react differently to the same text, depending on where or when they are reading it. 5SLg.02 Show consideration of another point of view.* Give learners a narrative poem that they are unfamiliar with. Ask learners to read the poem aloud. Once learners are familiar with the poem, ask them what their thoughts are about the poem. After you have heard different responses from learners, ask them: • Did you all have the same reaction to the poem? • How did your reactions differ? • Why might someone else's opinion be different to your own? • How did you react to someone with a different point of view to yours? • Why is it important to listen to another opinion? • Would your parents/carers have a similar response to you if they read the poem? Why? Why not? • What can affect our reaction to a text?

WEEK	TOPIC	TOPIC DETAILS
14.1	Unit 5.3 Narrative poetry	5Wp.03 Begin to choose appropriate ways to lay out and present texts to suit the purpose and audience (handwritten, printed and onscreen).* Tell learners to discuss and write about the differences in the ways they would present their poem for a different audience, such as a class of younger learners, their parents, or readers of a community newsletter. Ask them to consider questions such as: • What is the size and age range of the audience? • Does a copy need to be displayed for the audience to read? If so, how will you do this? • Can the poem be read, or do you need to memorise it?
14.2	Unit 5.4 Explain it to me	5Ri.04 Read and explore a range of non-fiction text types.* 5SLg.04 Take turns in a discussion, building on what others have said. Ask learners: • Where can you find information that explains how things work? Explain to learners that they will looking at non-fiction texts that explain how or why something happens. Give learners a selection of different explanation texts, making sure that all learners can see them, and ask them to identify what is being explained to the reader in each text. A range of explanation texts, e.g. science, geography and nature books; textbooks; encyclopaedias. Pieces of paper.
14.3	Unit 5.4 Explain it to me	5SLg.03 Extend a discussion by asking and answering questions to refine ideas. Organise learners into pairs and ask them to choose one of the explanation texts. Ask learners to divide a piece of paper into two columns. Tell learners that as they read their text, they should summarise what they read in the left-hand column and then write their responses to what they read in the right-hand column. Tell learners that their responses could be in the form of a question or questions, or they could be a suggested explanation of something they had not understood. Ask pairs to join with another pair and take turns to ask and answer the questions or to add further detail to what they have written.
14.4	Unit 5.4 Explain it to me	5Rg.02 Recognise different clauses within sentences and the connectives that link them. Review the different sentence types with learners. Write an example of a simple, a compound and a complex sentence on the board and explain the different components of each as a reminder. A version of an explanation text in which all the compound or complex sentences have been changed to simple sentences

WEEK	TOPIC	TOPIC DETAILS
15.1	Unit 5.4 Explain it to me	5Wg.04 Understand how to create multi-clause sentences by combining simple sentences and reordering clauses; use simple, compound and complex sentences. Display a version of an explanation text in which all the compound and complex sentences have been changed to simple sentences. Tell learners they are going to change the simple sentences to compound and complex sentences. Ask them to recall and list suitable connectives that they can use in compound sentences. Model an example for learners, such as: • simple sentences – The Earth spins on its axis. It takes 24 hours to rotate once. • compound sentence – The Earth spins on its axis and it takes 24 hours to rotate once. • complex sentence – In 24 hours, the Earth spins once on its axis. Ask learners to identify the differences between the compound and complex sentences they have written to confirm they have understood them. After modelling suitable answers, assess understanding by asking questions such as: • Why do we add connectives to sentences? • Why do we add clauses to simple sentences? • What happens to the meaning of the sentence if we use a different connective in it? • Does it matter if we swap the main clause and the subordinate clause? Does it make a difference to which bit of information is being stressed as more important? • Where do we use commas in complex sentences? Why? You can give learners further practice at forming complex sentences by challenging them to take three separate clauses and to combine them into longer complex sentences. Model some examples first (e.g. When the sun heats up the sea, the seawater evaporates and rises into the air). When they have written a sentence and it has been checked, learners can give their complex sentence to another learner and challenge them to split it back into three simple clauses.
15.2	Unit 5.4 Explain it to me	5Rg.03 Explore and discuss different types of nouns, including abstract nouns, and how quantifiers (e.g. fewer, less) relate to countable and uncountable nouns Review what learners know about nouns. When learners have demonstrated that they know what nouns are, ask if they can identify what types of nouns there are. You could give them examples to discuss and identify, such as: • table, book, tree (common nouns) • Australia, London, Hassan (proper nouns) • courage, optimism, knowledge (abstract nouns). Ask learners to think of a definition of each type to help remember what they are. Ask learners to practise using each type of noun. You could give them sentences to complete, where the common, proper and abstract nouns are missing from them. Alternatively, you could give learners sentences containing common, proper and abstract nouns and ask them to identify the nouns and the type of noun each one is. Show learners some examples of countable nouns, e.g. car, cars; problem,

WEEK	TOPIC	TOPIC DETAILS
		problems; Review what learners know about nouns. When learners have demonstrated that they know what nouns are, ask if they can identify what types of nouns there are. You could give them examples to discuss and identify, such as: • table, book, tree (common nouns) • Australia, London, Hassan (proper nouns) • courage, optimism, knowledge (abstract nouns). Ask learners to think of a definition of each type to help remember what they are. Ask learners to practise using each type of noun. You could give them sentences to complete, where the common, proper and abstract nouns are missing from them. Alternatively, you could give learners sentences containing common, proper and abstract nouns and ask them to identify the nouns and the type of noun each one is. Show learners some examples of countable nouns, e.g. car, cars; problem, problems; school, schools. Then show learners some examples of uncountable nouns, e.g. equipment, furniture, music, information, knowledge. Discuss the difference between the two types of nouns. Give learners an explanation text that they are familiar with and ask them to underline, using different colours, the countable and uncountable nouns. Model the first few, until learners understand the difference. Ask learners to look back at their annotations and make a list of the adjectives that are used before countable nouns and adjectives that are used before uncountable nouns, for example: Adjectives with countable nouns Adjectives with uncountable nouns long shadows more pencils fewer animals many books long hair more traffic less time a little while Ask learners: • Are there any adjectives that we can use before both countable and uncountable nouns? Which ones? • Are there any differences in the adjectives we use before countable and uncountable nouns? Let learners practise using countable and uncountable nouns, with appropriate adjectives. Give them lists of common, proper and abstract nouns and ask them to say or write sentences containing these nouns, using a suitable adjective with each one.

WEEK	TOPIC	TOPIC DETAILS
15.3	Unit 5.4 Explain it to me	5Ri.07 Extract main points from a text, and group and link ideas. 5Ri.05 Identify, discuss and compare the purposes and features of different non-fiction text types, including evaluating texts for purpose and clarity, and recognising use of personal and impersonal style. Give learners a copy of an explanation text. Ask them to read the text in groups and discuss what it is about. When they have finished, ask learners: • What were the key points in your text? • What visual cues did you use as you were reading? Ask learners to discuss how well the key points were explained. Ask questions that make the learners consider the texts carefully, for example: • What was the specific purpose of your text? • Was the information presented clearly? • What would have made the explanation clearer for you? Did you understand everything that was explained? An explanation text, e.g. one taken from a science, geography or nature book. A range of explanation texts, e.g. science, geography or nature books, textbooks, encyclopaedias, books explaining how things work.•

WEEK	TOPIC	TOPIC DETAILS
15.4	Unit 5.4 Explain it to me	5Rs.02 Explore and recognise the key features of text structure in a range of different fiction and non-fiction texts, including poems and playscripts.* Tell learners that they are going to identify the key features of explanations. Hand out copies of explanation texts to small groups and ask them to make a list of the key features that are found across all the texts. These could include subject-specific vocabulary, an introduction and diagrams. During a whole-class discussion, compile and display a list of the features of explanation texts that learners identify. Group the list under two headings: Language features and Structural features by asking learners to say which type each feature is. For example, learners will probably identify: • Language features - present tense - specialist vocabulary (often with a glossary) - impersonal style • Structural features - subheadings - text boxes - diagrams with labels and/or pictures with captions - glossary of unfamiliar words or terms. Discuss with learners how explanation texts are different to other non-fiction text types they have looked at. Examine more examples of explanation texts with learners to see how writers use visual features to help the reader understand and find information (e.g. headings in bold print, charts and diagrams).

ENGLISH SCHEME OF WORK
YEAR 5 - TERM 2

WEEK	TOPIC	TOPIC DETAILS
1.1	Unit 5.4 Explain it to me	5Wp.03 Begin to choose appropriate ways to lay out and present texts to suit the purpose and audience (handwritten, printed and onscreen).* 5SLm.01 Speak precisely either with concision or at length, as appropriate to context. Remind learners of the explanation text they wrote in the previous row. Tell learners that they are now going to adapt it and present their work to the rest of the class. Ask them to identify ways in which the layout and presentation of their work will differ now that the purpose and audience have changed. Record learners' suggestions on the board. Ask learners to look at their new suggestions and the success criteria from the previous row, and discuss what changes need to be made to the success criteria to make it appropriate and relevant for this new piece of work.
1.2	Unit 5.4 Explain it to me	5SLr.01 Evaluate own and others' talk, including what went well and what could be improved next time.* Ask learners to swap ideas with a partner before planning and preparing their presentation. Specify the time learners will have to make their presentations to the class. During each presentation, ask the audience to refer to the success criteria and evaluate what is going well and what could be improved. At the end of each presentation, invite the audience to give their feedback. Then invite the learner presenting to comment on their own performance, referring to the success criteria, and to say whether they agree or disagree with the peer review.

WEEK	TOPIC	TOPIC DETAILS
1.3	Unit 5.4 Explain it to me	5Ra.01 Enjoy independent and shared reading of fiction genres, poems, playscripts and non-fiction texts.* Provide learners with access to a selection of age-appropriate poetry. Set aside time regularly for both independent and shared reading of poems. If dramatised examples of the poems are available, these will help understanding of difficult words and ideas, and make poetry more interesting for learners, so source videos of poetry performances where A selection of age-appropriate poetry. Videos of poetry performances
1.4	Unit 5.4 Explain it to me	5Ri.02 Read and explore a range of fiction genres, poems and playscripts, including identifying the contribution of any visual elements or multimedia.* Ask learners which poems they have read or heard recently. If they are unsure, ask if there are any television adverts, radio jingles, television programmes and computer games they have seen that contain rhymes or jingles. Give learners time to discuss this with others so that they can make a list to share and talk about with the class. If possible, have video examples ready to show the class. Videos of television adverts and programmes that contain familiar rhymes and jingles.
2.1	Unit 5.4 Explain it to me	5SLp.04 Begin to make choices about the most appropriate media for a particular presentation.* Once learners realise that they are listening to and watching 'poems' on television without realising it, discuss the difference about seeing and hearing these rhymes in a visual context. Ask learners: • What do you like most about seeing and hearing these sorts of 'poems' on-screen? • How could reading and listening to conventional poems be made more interesting? Learners should read a wide range of poetry types. They can take poems they like, or extracts from poems, and rewrite them as jingles or rhymes for presentation, deciding which is the most suitable media for the subject and style they have chosen.

WEEK	TOPIC	TOPIC DETAILS
2.2	Unit 5.4 Explain it to me	5Ra.03 Develop preferences about favourite writers and share recommendations with others. Choose a poem by a significant poet and read it to the class. Ask learners what they think of the poem. Encourage learners to support their opinions with references to the text. Once you have heard from most learners, explain why you chose that particular poem, putting emphasis on giving clear, detailed reasons for your choice, including the theme, style and language of the text. Use learners' phrases and ideas from their feedback (e.g. on vocabulary, poetic devices, rhythm) in this shared model response. Ask learners to choose a poem by an author that they like, either from the selection provided in class or one they are already familiar with. Ask learners to share their poems in small groups. Once learners have shared their chosen poems, ask them to take turns discussing in a group why they chose this particular poem. They should refer to the text to provide evidence for their choice. Ask questions to provide a scaffold for learners, such as: • What features of this poem do you like? • Were there any particular phrases that you like? • What sort of words and language does the writer use that you particularly like? • What pictures does the poem create in your mind?
2.3	Unit 5.4 Explain it to me	5SLp.02 Convey ideas about characters in drama through deliberate choice of speech, gesture and movement To become more familiar with how characters are represented in a poem that learners are familiar with, they can use drama to create a character profile which they can present to the rest of the class. With learners in groups, ask them to discuss what they need to find out from the poem before their can develop their character. For example, the poem may include clues in what the character says, the way they speak, their mannerisms or movement. Ask the groups to highlight the different ways the character is written about in different coloured pens to help them to make a clear list of the different character features. When a character profile has been completed, learners can discuss the event of the poem in character, paying particular attention to the character's speech, gestures and movement. Before the identity is revealed, invite the audience to ask questions before guessing who they think the character is.

WEEK	TOPIC	TOPIC DETAILS
2.4	Unit 5.4 Explain it to me	5Ww.06 Explore and use accurately words that have the same spelling but different meanings (homonyms), e.g. wave (hand gesture, hair curl, sea movement, etc.). 5SLm.04 Adapt non-verbal communication techniques for different purposes and contexts.* Write the word wave on the board and challenge learners to each write one sentence that shows the meaning of the word. Ask learners to compare their sentences with each other to reveal the different meanings of the word. If they have all used the same meaning, write a sentence that exemplifies the other meanings of it. Ask learners: • Who has got the right answer? • How can they all be correct? Explain that some words have the same spelling and are pronounced the same but have a different meaning. Introduce the word homonym. A list of homonyms. Definitions of homonyms written on separate pieces of paper. A list of comparative and superlative adjectives and adverbs, e.g. better, best; smaller, smallest; more quickly, most quickly
3.1	Unit 5.4 Explain it to me	5Wg.07 Form and use comparative and superlative adjectives and adverbs correctly, e.g. better, best; smaller, smallest; more quickly, most quickly Learners can play a miming game. Give pairs of learners a homonym and the meaning of each word secretly written on a piece of paper. In their pairs, ask learners to mime the homonym, with each learner miming a different meaning of the word (e.g. left – opposite of right, departed; pupil – student, part of the eye; saw – viewed, cutting tool).

WEEK	TOPIC	TOPIC DETAILS
3.2	Unit 5.4 Explain it to me	5SLg.01 Take different assigned roles within groups, and begin to assign roles within a group.* Ask learners how they can describe the intensity of something by using adjectives. In small groups, learners brainstorm synonyms for adjectives to find ways of describing temperature (e.g. hot – tepid, boiling; cold – chilly, cool). After a group discussion, these words should then be placed in order of intensity. Groups should be able to justify their choices to other groups who may have made different choices. Ask learners if they can think of, or find in poems, another way of saying something is stronger or weaker than something else. Prompt learners by giving them an example, such as: Cars are faster than bicycles, but planes are the fastest mode of transport. Point out that faster and fastest are comparative and superlative adjectives. In their groups, challenge learners to see how many of these single word comparative and superlative pairs they can write down in one minute. Show learners an example of a pair of incorrect adjectives that would not make sense, such as 'importanter' and 'importantest', and ask: • What's wrong with these words? • How can we make them make sense? Once the groups have shared their lists of comparative and superlatives and checked that they are correct, ask the groups to suggest rules for adding letters to form the superlatives. Tell learners that, in their small groups, they will write a comparative and superlative homonym poem. They will each write rhyming couplets (pairs of lines) using homonyms plus comparative and superlative words for description. Groups will decide who will supervise the writing of the couplets to make sure they all fit the same pattern. They will also choose another group member to organise the poem into an order. An amusing poem can be written by making the meaning unclear. Invite learners to read their comparative and superlative poems to the rest of the class.

WEEK	TOPIC	TOPIC DETAILS
3.3	Unit 5.4 Explain it to me	5Rv.06 Identify figurative language in texts, including metaphors and personification. 5Rv.07 Begin to explain how figurative language creates imagery in texts and takes understanding beyond the literal.* Show learners multiple examples of similes, metaphors, alliteration, personification and onomatopoeia. For each one, ask learners to identify which technique it is an example of. This could be done by asking learners to hold up a piece of paper with the name of the relevant technique. Ask learners to identify the figurative language used in the poem from the previous row by annotating their copy of the poem. Examples of similes, metaphors, alliteration, personification and onomatopoeia. A poem by a significant poet that contains examples of figurative language, e.g. 'The Highwayman' by Alfred Noyes, 'The Raven' by Edgar Allan Poe, 'The Tyger' by William Blake.
3.4	Unit 5.4 Explain it to me	5Rv.06 Identify figurative language in texts, including metaphors and personification. 5Rv.07 Begin to explain how figurative language creates imagery in texts and takes understanding beyond the literal.* Show learners multiple examples of similes, metaphors, alliteration, personification and onomatopoeia. For each one, ask learners to identify which technique it is an example of. This could be done by asking learners to hold up a piece of paper with the name of the relevant technique. Ask learners to identify the figurative language used in the poem from the previous row by annotating their copy of the poem. Examples of similes, metaphors, alliteration, personification and onomatopoeia. A poem by a significant poet that contains examples of figurative language, e.g. 'The Highwayman' by Alfred Noyes, 'The Raven' by Edgar Allan Poe, 'The Tyger' by William Blake.

WEEK	TOPIC	TOPIC DETAILS
4.1	Unit 5.4 Explain it to me	5Wv.04 Begin to use figurative language to evoke an imaginative response from the reader.* Show learners an example of two phrases containing the same piece of information, one phrase using figurative language and one without it. Ask learners: • Do these two phrases give the same information or different information? • What are the differences between the two phrases? • Which phrase uses figurative language? • What effect does this figurative language have? Ask learners to choose two different examples of figurative language that they identified in the poem and discuss with a partner why they think the writer made that specific language choice. To support their discussion, you could provide points for them to consider, for example: • Does it create a picture in your head? If so, what picture does it create? • Does it help to set the mood? If so, what kind of mood does it create? Give each pair the opportunity to feed back their interpretations to the rest of the class. Ask learners: • Why should we include figurative language in our poems? Give learners a topic or theme and ask learners to write examples of figurative language that address that given topic or theme. Encourage learners to play around with the language to create a suitable mood for the topic.
4.2	Unit 5.4 Explain it to me	5Wc.02 Use effective planning to inform the content and structure of writing, e.g. paragraphs or sections. 5SLp.03 Plan and deliver independent and group presentations confidently to a range of audiences, adapting presentations appropriately to the audience.* Tell learners that they are going to use the examples of figurative language that they generated in the previous row to create their own poem. Before they start planning their poem, ask learners to create a class list of success criteria for it. This should take into account the different skills covered in prior rows. Record the criteria on the board and remind learners they should refer to their checklist when planning their poem. Ask learners: • What planning tool would be most effective in this task? Why? • How will you use the planning tool to plan the content and structure of your poem?

WEEK	TOPIC	TOPIC DETAILS
4.3	Unit 5.4 Explain it to me	5Wp.01 Write legibly and fluently for different purposes, including choosing the writing implement that is best suited for a task. Before starting any writing, learners should suggest which writing instrument they will write with, remembering that they will be making changes, adding and deleting; and remembering too how neat they need to be, as someone else will be reading it.
4.4	Unit 5.4 Explain it to me	5Wc.01 Develop creative writing in a range of different genres of fiction and types of poems.* Tell learners that they are going to present their planning to a teacher or other adult before they write the final draft of their own poem. They will need to: • explain why they chose certain figurative language techniques to use in their poem • include examples of what they intend to include in their poem • explain the characters they intend to include. The purpose of this is for learners to be able to confidently explain their thinking and get one-to-one feedback from an adult on their writing. When learners are satisfied with their planning, they can present their plan. After learners have received their feedback, they can create the final draft of their poem.
5.1	Unit 5.6 Classic literature	5Ra.02 Express personal responses to texts, including predictions, opinions and reflections. Ensure learners have access to a selection of classic literature to read independently and as a class novel. Give learners the opportunity to discuss these books with each other in class, encouraging them to compare books by different authors, contrast story openings and structures, and make predictions about the plots. Examples of classic literature, e.g. The Secret Garden by Frances Hodgson Burnett, The Borrowers by Mary Norton, Adventures of Huckleberry Finn by Mark Twain, Treasure Island by Robert Louis Stevenson.
5.2	Unit 5.6 Classic literature	5SLp.01 Read aloud with accuracy, and increasing confidence and style.* Give learners the opportunity to regularly read aloud passages from books they like to the rest of the class. Ask learners to predict what they think will happen next in the story they are reading and encourage them to also ask each other. Ask learners to make predictions about what will happen when they are at the beginning of a story, as well as at various points throughout the book, especially if it involves a novel the class are reading together. Encourage learners to suggest various possible future events and endings, discussing these and offering alternative predictions after hearing others' ideas. Encourage learners to read classic stories as much as possible in their own time, including authors they have not tried before, and to think about how often they do this. Encourage reading outside of school, by rewarding good reading habits, for example, or writing short book reviews with recommendations for others to read the book, or setting individual targets

WEEK	TOPIC	TOPIC DETAILS
5.3	Unit 5.6 Classic literature	5SLs.01 Listen, reflect on what is heard and give a reasoned response. Throughout the term, learners should discuss what they like and dislike about stories, both in groups or as a whole class, supporting their reasons by referring to the characters, plot and genres of the stories. Make sure learners swap their favourite reading books and make suggestions to friends who have similar tastes in reading. Learners should be encouraged to respond to the choices of others by giving their own reasons for wanting to read or not read the stories being discussed.
5.4	Unit 5.6 Classic literature	5Ra.04 Begin to consider how readers might react differently to the same text, depending on where or when they are reading it. Everyone, learners as well as teachers, should share their reading habits with others in the class. Encourage learners to think about: • the different types of books, fiction and non-fiction, they read • when and where they read • whether it is for fun, about hobbies, to find out information, or just because there is nothing else to do. Ask learners: • How do you choose what to read? • Do you prefer to read to yourself or to/with others? • Who do you like to read to/with? • How much time do you spend reading outside school? Get feedback from learners about what they are reading in their own time and encourage them to write a brief recommendation for text they read for a display in the classroom
6.1	Unit 5.6 Classic literature	5Ww.10 Use paper-based and on-screen tools to find the correct spelling of words; keep and use spelling logs of misspelt words, and identify words that need to be learned.* On a regular basis, ask learners to share any methods they may have to remember difficult spellings. If they do not already have a method, introduce learners to a new strategy that helps them remember spellings they frequently get wrong, such as: • using a different colour to highlight the tricky letter combinations • writing the words on sticky notes and placing them around their home. When they are writing, encourage learners to use paper-based or on-screen tools to check their spellings, but they should also keep an up-to-date spelling log containing their spelling corrections.

WEEK	TOPIC	TOPIC DETAILS
6.2	Unit 5.6 Classic literature	5Ww.01 Explore and use spellings of unstressed vowel phonemes at the end of words, e.g. /ɜː/ ('er') at the end of butter, /iː/ ('ee') at the end of city. To help learners spell words that are not pronounced as they are spelled, find examples of words with unstressed vowel phonemes at the end of words in the class reader (e.g. actor, butter, history, dictionary, jewellery). Ask learners to read the sentences containing these words, getting them to go back and pronounce each syllable with unstressed vowel phonemes slowly. Ask learners if they notice anything about how these particular words are pronounced. Tell learners to write a list of words with unstressed vowel phonemes that they find in the texts they read and keep this updated as they read more. This can be modelled when reading with the class. The list can be displayed in the classroom for learners to refer to when completing their own writing.
6.3	Unit 5.6 Classic literature	5Wg.02 Use apostrophes accurately. Ensure that learners' knowledge of the correct use of apostrophes is secure by practising their use regularly and by displaying examples of the use of both types of apostrophe in the classroom: • to show possession with singular or plural nouns: the man's coat (singular), the cars' wheels (plural) • to show contraction by replacing missing letter(s): I'm, don't. Ask learners to add a note to their spelling logs about spelling words with apostrophes correctly, especially ones that learners find difficult to remember.
6.4	Unit 5.6 Classic literature	5Ri.06 Explore explicit meanings in a range of texts.* 5Ri.10 Use a range of types of clues in stories (e.g. personality of characters) to predict what might happen next. Show learners objects that are similar to those mentioned in your chosen class novel, such as a large, old key (as in The Secret Garden), or buttons (as in The Borrowers). With learners in pairs, ask them to discuss each object and think of three facts about each. Explain to learners that these must be explicit, factual details. Allow learners to handle the objects to get a better understanding of how to describe them. Pick an object (or use different objects for different groups) and ask learners to identify explicit information about a character who owns, finds or uses the object. Tell learners they must provide textual evidence from the story to support their description. An assortment of objects similar to those mentioned in a chosen class novel. A chosen class novel from classic literature, e.g. The Secret Garden by Frances Hodgson Burnett, The Borrowers by Mary Norton, Adventures of Huckleberry Finn by Mark Twain, Treasure Island by Robert Louis Stevenson.

WEEK	TOPIC	TOPIC DETAILS
7.1	Unit 5.6 Classic literature	5SLm.03 Use language to convey ideas and opinions, with some detail. Ask learners: • Can you use the information you have identified to predict what will happen to the character? • If yes, what predictions can you make? • If no, what additional information do you need in order to make a prediction? • Can you gather any implicit information from the evidence you found? As you read the next chapter of the novel, ask learners to identify evidence from the text that they can use to support their predictions. Ask learners to share their ideas with a partner. Using their gathered evidence, ask learners to predict and share: • what the character might do with the object examined earlier in the unit • who they might give it to • if learners think this object is going to be important later in the story.
7.2	Unit 5.6 Classic literature	5SLr.01 Evaluate own and others' talk, including what went well and what could be improved next time.* Learners can share their information with the rest of the class through 'snowballing'. This is where learners discuss a topic with a partner, then join another pair, and the four learners share their ideas or discoveries. The group of four then joins with another group of four and learners share information again. This can continue until there is a whole-class discussion. Encourage learners to comment on the quality of the information that has been shared. Ask them to comment on how well the snowballing technique went as a way of exchanging information, and how it could be better used another time.

WEEK	TOPIC	TOPIC DETAILS
7.3	Unit 5.6 Classic literature	5Rv.02 Explore common idiomatic phrases and their meanings. Find examples of idioms from your chosen class novel, or create a passage containing a number of examples to show what idioms are, for example: • a piece of cake • hit the nail on the head • you can't judge a book by its cover • in one ear and out the other • give me a hand • under the weather Organise learners into groups and give each learner in the group a different idiom. Ask learners to draw a picture to illustrate what the idiom means, and another picture to illustrate what the words really mean. Then ask learners to guess which idiom is being depicted and explain how they guessed. Once all idioms have been discussed, ask learners to use each one in a sentence or short paragraph that demonstrates its meaning. Each time learners finds an idiom in a story they are reading, allow them to ask the class what they think it means. A chosen class novel from classic literature, e.g. The Secret Garden by Frances Hodgson Burnett, The Borrowers by Mary Norton, Adventures of Huckleberry Finn by Mark Twain, Treasure Island by Robert Louis Stevenson. A passage containing idioms.
7.4	Unit 5.6 Classic literature	5Ww.03 Explore and use rules for single and double consonants, e.g. full, -ful, -fully. 5Wg.08 Use a wide range of adverbs and adverbial phrases. With learners in small groups, challenge them to discover spelling rules for a number of suffixes by finding examples in extracts from your chosen class novel and discussing what they find within their group. Begin by showing learners two potential suffixes (e.g. -ful and -full) and asking them to discover which is the correct suffix to add to the end of a word. Ask them, for example: • What is the rule? Ask learners to find examples of words ending in -ful in the class novel and write these on a board at the front of the class. Ask questions about the suffix -ful, to find rules, such as: • What happens to the suffix '-fully' when it is added to the end of a word? (It keeps the double l, e.g. dreadfully, faithfully.) To assess understanding of the rules for single and double consonants, ask learners to write sentences describing a character from your chosen class novel, testing the rules and using the words they have found, and ones that have been supplied as well. Model an example first:

WEEK	TOPIC	TOPIC DETAILS
		Sam's piano playing was full of skill. Sam's piano playing was skilful. Sam played the piano skilfully. Ask learners to discuss and work out the rules for full, -ful, -fully before writing. For example: • When you add -full to the end of a word, it is only ever spelled with one l. • When you add -ly to a word that ends in -ful, you double the l. Examples include: • full of care, careful, carefully • full of beauty, beautiful, beautifully • full of wonder, wonderful, wonderfully. Ask learners to identify which word class the new extended words such as skilfully and carefully belong to and to identify examples of adverbs from a page they have read from your chosen class novel. Learners can be challenged to find spelling rules for other single and double consonants by looking for examples in your chosen class novel and writing these down. For example: • adding a suffix like -er or -est, e.g. win → winner and big → biggest • adding the suffix -ing, e.g. talk → talking, read → reading, stop → stopping and run → running To help learners discover the rule for whether to double the final consonant or not, ask: • What do you notice about the letter before the last letter? • Is it a vowel or a consonant? Games can be created by writing suffixes and stems on different pieces of card and asking learners to correctly pair these together. Take a simple sentence from the class reader, such as Mary found a key. Challenge learners to extend the sentence by adding adverbial phrases (e.g. Quite accidentally, Mary found a key when she went out into the garden later that morning.) Give learners plenty of practice in creating adverbial phrases using adverbs they have identified in your chosen class novel. Ask learners: • Why are adverbial phrases used in writing? • What effect can they have on a story? Ask learners to find examples of adverbial phrases in your chosen class novel to help explain the effect. A chosen class novel from classic literature, e.g. The Secret Garden by Frances Hodgson Burnett, The Borrowers by Mary Norton, Adventures of Huckleberry Finn by Mark Twain, Treasure Island by Robert Louis Stevenson.

WEEK	TOPIC	TOPIC DETAILS
8.1	Unit 5.6 Classic literature	5Ri.11 Make inferences from texts, including about the relationships between story characters.

5SLg.02 Show consideration of another point of view.*

List all the names of the main characters in your chosen class novel. Organise learners into groups and ask each group to choose two characters from the list. Ask learners to discuss the characters' thoughts and feelings from the story, and how they think the characters' relationships with each other might change and develop as the story unfolds. Learners need to infer from the content and bring pieces of evidence together. Ask learners to give reasons for their inferences, using clues they found in the text.

Ask one member from each group to say what they think would happen to the group's two characters once the story has ended, and why. Learners should use evidence from the text to support their inferences.

The next member of each group will say what they like about this theory, then either add to the previous learner's ideas or suggest an alternative scenario, giving evidence from the text for these new ideas. Continue like this until all group members have contributed.

A chosen class novel from classic literature, e.g. The Secret Garden by Frances Hodgson Burnett, The Borrowers by Mary Norton, Adventures of Huckleberry Finn by Mark Twain, Treasure Island by Robert Louis Stevenson. |

WEEK	TOPIC	TOPIC DETAILS
8.2	Unit 5.6 Classic literature	5Rs.03 Explore and recognise how different effects can be achieved by sequencing sections and paragraphs in different ways.
		Familiarise learners with the three different approaches to story openings: use of dialogue, action or description. An example of each could be:
		Dialogue 'Where are we?' the girl asked, in a voice that was more scared than inquisitive.
		'I have no idea,' whispered the gentleman with the long, grey beard.
		Action A masked figure in a grey skin-tight suit fell through the ceiling, picked themself up, brushed off the plaster dust, and ran through the open door to the garden.
		Description There was a strange smell of, what was it, hot air mixed with over-cooked vegetables? Strange, considering there was ice and snow covering the ground for miles.
		Examples of story openings that begin with either dialogue, action or description.
		A chosen class novel from classic literature, e.g. The Secret Garden by Frances Hodgson Burnett, The Borrowers by Mary Norton, Adventures of Huckleberry Finn by Mark Twain, Treasure Island by Robert Louis Stevenson.

WEEK	TOPIC	TOPIC DETAILS
8.3	Unit 5.6 Classic literature	5Wp.05 Proofread for grammar, spelling and punctuation errors, and make corrections, including using on-screen tools.* Ask learners to identify the type of opening used in your chosen class novel and in a text they are reading for personal enjoyment. Ask learners which they prefer and why. Ask learners to experiment with different story openings, producing an alternative opening paragraph for the same story that gives the same information but uses a different type of opening. If it began with dialogue, for example, then their alternative opening could go straight into the action or begin with a description of the scene. Once learners have finished reading the chosen class novel, ask them to map out the events, writing each event on a separate piece of paper. With learners in groups, ask them to identify when each of the events occurred. You can ask questions to support their discussions, for example: • Do the events happen in the same chapter? • If two or more events do appear in the same chapter, are they in the same paragraph? • Which structural features does the story use to organise the different events? • What effect does it have on the reader to have [these events] in different chapters? Discuss what should be included in a short story. Ask learners for suggestions and make notes on the board. Learners should be able to identify elements from earlier in the unit, for example: • character development • descriptions of settings • use of language for effect, such as adverbs and idioms • structural features that emphasise key information or create an intended effect. Ask learners to plan and write a complete short story, using one of the openings they wrote earlier. Encourage learners to identify an appropriate method of planning, such as story mountain, pictures, flow chart or timeline, and ask: • How will this affect your planning? • What effect will it have on the reader? • What effect will it have on the story? • How will you plan the structure of events in your story? • What connectives will you use to link paragraphs? If learners have word-processed their story, they can use the on-screen spell check; otherwise they should proofread their own work and swap with another learner to proofread each other's work.

WEEK	TOPIC	TOPIC DETAILS
8.4	Unit 5.6 Classic literature	5Wp.05 Proofread for grammar, spelling and punctuation errors, and make corrections, including using on-screen tools.* Ask learners to identify the type of opening used in your chosen class novel and in a text they are reading for personal enjoyment. Ask learners which they prefer and why. Ask learners to experiment with different story openings, producing an alternative opening paragraph for the same story that gives the same information but uses a different type of opening. If it began with dialogue, for example, then their alternative opening could go straight into the action or begin with a description of the scene. Once learners have finished reading the chosen class novel, ask them to map out the events, writing each event on a separate piece of paper. With learners in groups, ask them to identify when each of the events occurred. You can ask questions to support their discussions, for example: • Do the events happen in the same chapter? • If two or more events do appear in the same chapter, are they in the same paragraph? • Which structural features does the story use to organise the different events? • What effect does it have on the reader to have [these events] in different chapters? Discuss what should be included in a short story. Ask learners for suggestions and make notes on the board. Learners should be able to identify elements from earlier in the unit, for example: • character development • descriptions of settings • use of language for effect, such as adverbs and idioms • structural features that emphasise key information or create an intended effect. Ask learners to plan and write a complete short story, using one of the openings they wrote earlier. Encourage learners to identify an appropriate method of planning, such as story mountain, pictures, flow chart or timeline, and ask: • How will this affect your planning? • What effect will it have on the reader? • What effect will it have on the story? • How will you plan the structure of events in your story? • What connectives will you use to link paragraphs? If learners have word-processed their story, they can use the on-screen spell check; otherwise they should proofread their own work and swap with another learner to proofread each other's work.

WEEK	TOPIC	TOPIC DETAILS
9.1	5.7 A play script, book and film of the same story	5Ra.01 Enjoy independent and shared reading of fiction genres, poems, playscripts and non-fiction texts.* 5Ri.03 Identify, discuss and compare different fiction genres and their typical characteristics.* Have copies of playscripts available for learners over the course of the unit and set aside time for them to form groups and read playscripts together. Ask learners to recommend a book that they have enjoyed reading and say why they liked it. Find out if this is because they read the book or because they have seen a film, television or online version first. Ask learners to share their comments on what they thought of the version they are familiar with. Copies of novels that are also playscripts, e.g. The Railway Children by E. Nesbit, The Secret Garden by Frances Hodgson Burnett, Mary Poppins by P.L. Travers, Oliver by Charles Dickens, Charlie and the Chocolate Factory by Roald Dahl.
9.2	5.7 A play script, book and film of the same story	5SLg.04 Take turns in a discussion, building on what others have said. Show learners the titles of some stories that are also plays and ask if they have read them or seen any of them performed on stage. If any learners or teachers have seen the play version of the story, either live or recorded, ask them to share their experience of seeing it. Copies of playscripts that are also novels, e.g. The Railway Children by E. Nesbit, The Secret Garden by Frances Hodgson Burnett, Mary Poppins by P.L. Travers, Oliver by Charles Dickens, Charlie and the Chocolate Factory by Roald Dahl.
9.3	5.7 A play script, book and film of the same story	5SLg.03 Extend a discussion by asking and answering questions to refine ideas. Have copies of fiction novels, and the playscript version of each, available for the whole class. Ask learners to look closely at the two different text types and, in groups, discuss the similarities and differences between them. This could include differences in language, content or structure. Each group member can take turns suggesting either a similarity or a difference. To assess learners' understanding of the features of playscripts compared with novels, ask learners: • Which features are the same in playscripts and novels? • What differences have you found? • Why would a writer write a playscript rather than novel? Encourage learners to take turns to comment on each other's answers, ask questions and build on earlier points. Guide learners' discussion, as necessary, towards a shared understanding of the differences between playscripts and novels.

WEEK	TOPIC	TOPIC DETAILS
9.4	5.7 A play script, book and film of the same story	5Rs.02 Explore and recognise the key features of text structure in a range of different fiction and non-fiction texts, including poems and playscripts.* Organise learners into small groups and give them each a scene from a playscript to read. Ask learners to identify the structural features of the text and to make a list of these. As a whole class, gather the ideas together, discussing each one and finding examples from the playscript as each is suggested. Display these on a board or screen. Features could include: • a list of characters at the start • an introduction to each scene • the speaker's name followed by a colon • a new line for each speaker • stage directions in brackets • division into acts and scenes. Copies of a chosen playscript, e.g. The Railway Children by E. Nesbit, The Secret Garden by Frances Hodgson Burnett, Mary Poppins by P.L. Travers, Oliver by Charles Dickens, Charlie and the Chocolate Factory by Roald Dahl.
10.1	5.7 A play script, book and film of the same story	5Wv.05 Use own lists of interesting and significant words, dictionaries and thesauruses to extend the range of vocabulary used in written work.* Discuss the way that this structure helps the audience and actors, asking questions such as: • Why is it important for all playscripts to have the same structure? • What do actors do in addition to saying the words? • Why is it important to emphasise particular words? • Why is it important to use body language and movement? • How do actors know how and when to use these techniques? • What do you notice about the amount each character speaks at one time? How does this keep the plot moving? Stop at various points during the discussion, giving learners opportunities to identify and record useful vocabulary, and discuss any unfamiliar terms. Model examples of new vocabulary to help learners, and discuss meanings as necessary. These words can be written in learners' own logs for use in their playscript writing later. Encourage learners to use a dictionary or thesaurus to find out the meaning of unfamiliar words and to find alternatives to make their writing more interesting.

WEEK	TOPIC	TOPIC DETAILS
10.2	5.7 A play script, book and film of the same story	5SLp.02 Convey ideas about characters in drama through deliberate choice of speech, gesture and movement. 5Wc.01 Develop creative writing in a range of different genres of fiction and types of poems.* Ask learners to take turns reading aloud parts of the play they have been reading. The same lines should be repeated, but with a new speaker. Ask each learner to make an amendment to the previous speaker's performance, such as by emphasising different words and changing the tone and volume of their speech. Once you have seen a few different approaches, ask learners: • What effect did each version have on the audience? • Which do you think is most appropriate or effective for this text? Why? Once learners have chosen a favoured performance, ask them to repeat the scene again in that style, but using body language and movement to tell the story as well as using words. Give each group the opportunity to perform their interpretation of the scene and explain their choices. Once you have seen each group's approach, ask learners: • What effect did each version have on the audience? • Which do you think is the most appropriate or effective for this text? Why? Tell learners that they are going to write a narrative description for the scene they have just performed, describing their choices of speech, gesture and movement. For example, a line from a playscript could state: Oliver: (angry) I hate you. A narrative description of the same line could be: Hands clenched, he leaned forward and, spitting each word into her face, whispered, 'I hate you!' Copies of a chosen playscript, e.g. The Railway Children by E. Nesbit, The Secret Garden by Frances Hodgson Burnett, Mary Poppins by P.L. Travers, Oliver by Charles Dickens, Charlie and the Chocolate Factory by Roald Dahl.

WEEK	TOPIC	TOPIC DETAILS
10.3	5.7 A play script, book and film of the same story	5Ri.08 Recognise and compare the dramatic conventions of playscripts and films, including how they contribute to the development of characters and settings. Tell learners that they will be investigating how writers and actors create a dramatic effect in a play. Ask learners to read a scene from the play they have been studying and identify examples of dramatic conventions. Depending on your choice of play and scene, this could include: • a character speaking directly to the audience • exaggerated use of language • exaggerated gestures and movements • deliberate choice of words • how the passage of time is shown • how a scene change is made. Ask learners: • How do these conventions help the audience understand the play better? Show a video clip of the scene being performed in a film. As they watch the clip, ask learners to identify which dramatic conventions are the same in plays and films, and which differ. Organise learners into small groups and ask them to discuss their findings. Make a list of the conventions found in both plays and films. Then list the conventions that are found only in plays and playscripts, and those that are only found in films. Discuss the lists with the whole class to compare notes. Ask learners to focus on each of the dramatic conventions they found in both playscripts and films, and decide how each one helps the reader's or audience's understanding of either a character or the setting as the story progresses. Ask learners to discuss which dramatic conventions are more entertaining and helpful in understanding the plot, giving examples from the playscript or video clip to support their choices. Copies of a chosen playscript, e.g. The Railway Children by E. Nesbit, The Secret Garden by Frances Hodgson Burnett, Mary Poppins by P.L. Travers, Oliver by Charles Dickens, Charlie and the Chocolate Factory by Roald Dahl. A video clip of the scene from your chosen playscript being performed in a film.

WEEK	TOPIC	TOPIC DETAILS
10.4	5.7 A play script, book and film of the same story	5Ri.02 Read and explore a range of fiction genres, poems and playscripts, including identifying the contribution of any visual elements or multimedia.*
		Give learners a written news report and show a video of a news report that are both aimed at young audiences and cover the same story. Ask learners which format they prefer, giving reasons for their preferences. With learners in groups, ask them to discuss which features caught their attention and made the reports interesting to read or listen to and watch.
		Play the video clip again, but this time with only the sound. Ask learners to add to the discussion by discussing the extent to which the visual features of the report influenced their opinion.
		A news report from a young people's newspaper such as First News.
		A video clip of the same news item, also aimed at young people.

ENGLISH SCHEME OF WORK
YEAR 5 - TERM 3

WEEK	TOPIC	TOPIC DETAILS
1.1	5.7 A play script, book and film of the same story	5Wp.02 Explore and use different ways of making notes (e.g. bulleted lists, mind maps) and use them to inform writing. Explain to learners that news reports are read from scripts, and that the presenters read their script from a screen that the viewer cannot see. Organise learners into small groups and ask them to discuss any differences and similarities they can think of between playscripts and scripts used for news reports.

WEEK	TOPIC	TOPIC DETAILS
1.2	5.7 A play script, book and film of the same story	5SLm.01 Speak precisely either with concision or at length, as appropriate to context. Ask learners to adapt their playscript into a news report. Before they begin to write, ask learners to identify the most appropriate way to plan. For example, methods could include: • abbreviated words • bullet notes • timelines • neat handwriting • symbols. Remind learners that a play is designed to be performed over an hour or two, whereas a news report is often much shorter, probably lasting ten minutes at the most. Learners will therefore need to consider which are the most important details and how they will convey them. As they write out the script for their news report they should consider how to give sufficient information concisely. To give them practice at this, model examples of reducing the wordiness of sentences. For example: It was only last night that Carlos and Lily heard a sound that they didn't recognise, which caused them to investigate around their house for the source of the noise. It was only after checking numerous rooms and the garden that they finally found the source of the noise. → Last night, Carlos and Lily were disturbed by an unfamiliar noise. After checking around the house, they discovered the source of the noise. Discuss what changes needed to be made to the first version to create the more succinct version. Once learners have planned and written their news report, ask them to deliver it to the rest of the class.

WEEK	TOPIC	TOPIC DETAILS
1.3	5.7 A play script, book and film of the same story	5Rg.06 Explore in texts the conventions of standard English. 5SLr.02 Comment on how and why communication varies in different contexts Ask learners to consider the style of English used in the types of scripts they have looked at. Remind learners about the use of standard English and get them to recall what they can remember. Ask for suggestion about: • definitions of standard English • when it is used • why it is used. Ask learners to identify examples of standard English in both the news reports they have looked at and in the playscripts they have read. As they identify and consider examples, ask learners questions such as: • Why do news reporters normally speak in standard English? • What style of English would you expect to find in playscripts? Why? Video clips of news reports aimed at young people/ Young people's newspapers such as First News.
1.4	5.7 A play script, book and film of the same story	5Ws.03 Use organisational features appropriate to the text type, e.g. bulleted and numbered lists.* Tell learners that they are going to: • write a playscript to read aloud and perform, using their voice and actions to make the meaning clear to an audience • turn a shortened/abbreviated version of a traditional folk tale or story into a playscript. Copies of traditional folk tales from the local culture that learners are familiar with.
2.1	5.7 A play script, book and film of the same story	5Wc.05 Write a playscript, including production notes and stage directions to guide performance Read examples of folk tales with learners. Organise learners into pairs, ask them to choose a folk tale and to re-read it with their partner. As they read, ask them to think about the main characters and the key events.

WEEK	TOPIC	TOPIC DETAILS
2.2	5.7 A play script, book and film of the same story	5SLm.04 Adapt non-verbal communication techniques for different purposes and contexts.*
		Once they are familiar with the characters and key events of their chosen folk tale, ask learners to discuss in pairs how they could re-write the folk tale as a playscript. Tell them that they need to consider the importance of non-verbal gestures and movement, as well as speech, in developing characters and settings. Model an example, such as showing movement to another setting, or one character's dislike of another character by using actions alone.Ask learners to identify an appropriate planning technique (e.g. timeline, storyboard, story mountain). Show examples of these if needed. Discuss the different organisational features ofthe planning techniques that learners identify, and which they think would be the most appropriate for their purpose.
		Ask learners to suggest and put together a list of steps needed in the writing of the playscript, such as: • Re-read the story with a partner, thinking about the scenes to be included. • Talk about and develop ideas through talk with a partner and other learners. • Add key events and vocabulary to the plan. • Write up a cast list, with a brief description of each character. • Write brief scene descriptions.
		Ask learners to create a class list of success criteria. To support the development of this list, you could ask learners: • Have you set the scene at the start? • Have you included the correct structure for playscripts? • Have you used colons after the name of each speaker? • Have you used a new line for each speaker? • Have you included stage directions for non-verbal acting? • Have you used the present tense? • Which punctuation marks have you used?
		Encourage learners to peer review their playscripts before the final draft is written. Give learners the opportunity to perform their plays. Asses how well this is done by asking for comments from the playscript writers, actors and other learners on how well the stage directions guided the actors through their performance. Ask learners to reflect on what they thought went well and what could be improved next time.

WEEK	TOPIC	TOPIC DETAILS
2.3	5.7 A play script, book and film of the same story	5SLr.02 Comment on how and why communication varies in different contexts. 5Ra.03 Develop preferences about favourite writers and share recommendations with others. Ask learners to say if they are familiar with any stories that have been made into films. Find out from learners if they have read the book or seen the film version. Where learners have both read the book and seen the film version, ask: • Did you read the book then watch the film because you liked the book, or did you see the film then read the book because you liked the film? • What did you like and dislike about each version? Discuss with learners why books are made into films. Copies of novels that have been made into films, e.g. Charlie and the Chocolate Factory by Roald Dahl, The Borrowers by Mary Norton, The City of Ember by Jeanne DuPrau, The Iron Man by Ted Hughes, Oliver Twist by Charles Dickens, Stormbreaker by Anthony Horowitz, The Velveteen Rabbit by Margery Williams, The Railway Children by E. Nesbit, The Secret Garden by Frances Hodgson Burnett, James and the Giant Peach by Roald Dahl, Mary Poppins by P.L. Travers.
2.4	Unit 5.8 Stories developed into films	5SLr.02 Comment on how and why communication varies in different contexts. 5Ra.03 Develop preferences about favourite writers and share recommendations with others. Ask learners to say if they are familiar with any stories that have been made into films. Find out from learners if they have read the book or seen the film version. Where learners have both read the book and seen the film version, ask: • Did you read the book then watch the film because you liked the book, or did you see the film then read the book because you liked the film? • What did you like and dislike about each version? Discuss with learners why books are made into films. Copies of novels that have been made into films, e.g. Charlie and the Chocolate Factory by Roald Dahl, The Borrowers by Mary Norton, The City of Ember by Jeanne DuPrau, The Iron Man by Ted Hughes, Oliver Twist by Charles Dickens, Stormbreaker by Anthony Horowitz, The Velveteen Rabbit by Margery Williams, The Railway Children by E. Nesbit, The Secret Garden by Frances Hodgson Burnett, James and the Giant Peach by Roald Dahl, Mary Poppins by P.L. Travers.

WEEK	TOPIC	TOPIC DETAILS
3.1	Unit 5.8 Stories developed into films	5Wp.03 Begin to choose appropriate ways to lay out and present texts to suit the purpose and audience (handwritten, printed and onscreen).* Organise learners into small groups and discuss differences in the way a story is told in books and in films. Ask: • What are these differences? • How do these differences help the reader or audience to understand and become involved in the plot? • How well do you get to know the characters and the settings? • Why do these differences occur?
3.2	Unit 5.8 Stories developed into films	5SLp.03 Plan and deliver independent and group presentations confidently to a range of audiences, adapting presentations appropriately to the audience.* 5SLp.04 Begin to make choices about the most appropriate media for a particular presentation.* Ask groups to share their ideas with the whole class to hear and give comments on each other's ideas. Tell learners that they are going to prepare a presentation that sets out why a novel by their favourite author would make a good film. Explain to learners that their audience will be a film production company. Working individually or in groups, learners will need to think about the differences between the novels and films that they have already discussed. Tell learners they will also need to decide what to write about their chosen novel, what to read aloud, whether handouts would be useful, and what to present on-screen to the audience. After preparation time, learners can rehearse their presentations before presenting them in class.

WEEK	TOPIC	TOPIC DETAILS
3.3	Unit 5.8 Stories developed into films	5Ri.08 Recognise and compare the dramatic conventions of playscripts and films, including how they contribute to the development of characters and settings Ask learners to identify how dramatic events are described in a novel, and to consider how this can be both different to and the same as how it is done in plays and films. Ask: • How does a writer get the reader to understand a character in a book? (e.g. in a book, the description is written; but in a play or film, descriptions are visual in terms of costumes and make-up and shown by the actors' physical appearance) • How are tone and volume of speech shown? (e.g. in a book, they are described in words; in a play, they are written in the stage directions; in a film, they are expressed vocally) • How are dramatic gestures and movements shown? (e.g. in a book, they are described in words; in a play, they are written in the stage directions; in a film, they are expressed visually by the actors) • How is the passage of time dealt with? (e.g. in a book, this is described in words, or shown by a change of paragraph or chapter; in a play, a voiceover can be used, or it can be shown by changes in the actors' make-up and appearance, or changes to the props or lighting, or even by a sign indicating the change of time; in a film, a subtitle may be shown, or it can be shown by changes in the appearance of the actors, or in the setting, or special effects can be used) Support learners in a discussion about whether dramatic conventions help the reader to understand a novel, a film or a play best by presenting them with examples to think and talk about.

WEEK	TOPIC	TOPIC DETAILS
3.4	Unit 5.8 Stories developed into films	5Ri.08 Recognise and compare the dramatic conventions of playscripts and films, including how they contribute to the development of characters and settings Ask learners to identify how dramatic events are described in a novel, and to consider how this can be both different to and the same as how it is done in plays and films. Ask: • How does a writer get the reader to understand a character in a book? (e.g. in a book, the description is written; but in a play or film, descriptions are visual in terms of costumes and make-up and shown by the actors' physical appearance) • How are tone and volume of speech shown? (e.g. in a book, they are described in words; in a play, they are written in the stage directions; in a film, they are expressed vocally) • How are dramatic gestures and movements shown? (e.g. in a book, they are described in words; in a play, they are written in the stage directions; in a film, they are expressed visually by the actors) • How is the passage of time dealt with? (e.g. in a book, this is described in words, or shown by a change of paragraph or chapter; in a play, a voiceover can be used, or it can be shown by changes in the actors' make-up and appearance, or changes to the props or lighting, or even by a sign indicating the change of time; in a film, a subtitle may be shown, or it can be shown by changes in the appearance of the actors, or in the setting, or special effects can be used) Support learners in a discussion about whether dramatic conventions help the reader to understand a novel, a film or a play best by presenting them with examples to think and talk about.

WEEK	TOPIC	TOPIC DETAILS
4.1	Unit 5.8 Stories developed into films	5Ww.07 Spell words with less common letter strings which may be pronounced differently, e.g. pour, hour; piece, pie. Using your chosen class novel, ask learners to find and make a list of words that contain the same letter strings (e.g. ie, ei, ou). Model examples of correct and incorrect pronunciation by reading and displaying sentences containing these words to find out if words with the same letter strings have the same or different sounds. Ask if learners can spot the errors, then get them to do the same among themselves. Ask learners to say if they think the pronunciation given by their peers is correct. Hold a contest to find the most words with: • the same letter strings and the same pronunciation (e.g. piece and niece, weight and eight) • the same letter strings but different pronunciations (e.g. chief and believe, foreign and weird). Discuss ways of remembering the spelling and pronunciation of these words, for example: • Sort according to sound. • Pair up words with the same letters and same sound. Encourage learners to suggest any ideas they have and to say which method they think will work best and why. Ask learners to choose one of the letter strings they have investigated and make a poster for display in the classroom which details all the different words they found and explains the different pronunciations.
4.2	Unit 5.8 Stories developed into films	5Rv.03 Identify and record interesting and significant words, and synonyms, from texts to inform own writing.* Discuss with learners the advantages of understanding a character in more detail. Explain that learners are going to use characters from your chosen class novel to do this. Show learners images or pictures that represent the historical context of your chosen class novel. Ask learners to discuss what it would have been like for the characters in the story to have lived there and at that time. Use large sheets of paper or sticky notes for learners to write their ideas on and display. A chosen class novel that has been made into a film. Images that show the historical context of your chosen class novel.

WEEK	TOPIC	TOPIC DETAILS
4.3	Unit 5.8 Stories developed into films	**5Ri.13** Use scanning and skimming appropriately depending on the type of information required. Tell learners to picture themselves as one of the characters from the story and to close their eyes. Read a part of the story that describes a setting to the learners, telling them to picture the setting as you read it to them. Ask what they can hear, smell and feel, and what they picture in their heads. Ask learners to brainstorm interesting vocabulary they thought of while doing this, writing the words on sticky notes and sorting them into what they can hear, smell, feel and picture. Learners should reflect on the words they thought of and add to these, thinking of appropriate synonyms. Explain to learners that they can use these words when writing their own descriptions of characters. Select a character from your chosen class novel and ask learners: • Who is this character? • What does their home look like? • What is their life like there? • What is their relationship to the other characters? Ask learners to find information from the text to answer the questions about the character in a defined short amount of time. Once the time is over, ask learners: • Were you able to find all the information that you needed to answer the questions? • Why not? • What was challenging about the task? Tell learners that they will need to study the class novel so that they can find where the information is about the character. Explain that they will use a technique known as skimming and scanning, which will quickly give them a general picture of the character and where they fit into the story. Explain that skimming and scanning involves looking at the text quickly and identifying words related to the information they are looking for. Once relevant words have been identified, they can slow down and read the content in greater detail. In this way, they will be able to skim whole chapters of the book quickly, just looking for parts where the character is mentioned. Ask learners: • If you are looking for information about [character's name], which words will you be scanning for? Ask learners to use their chosen search terms to find specific information about their character in the text. Give learners the same amount of time as you gave them previously. They will have to scan the parts of the book where there is information about this character. Once the time is over, ask learners: • This time, were you able to find more or less information? • Was it useful to be able to use the skimming and scanning technique? Why? Why not? • What did you learn about the character?

WEEK	TOPIC	TOPIC DETAILS
4.4	Unit 5.8 Stories developed into films	5Ri.09 Explore implicit meanings in a range of texts.* Ask learners why they think writers include implicit information in their stories, prompting if necessary by asking questions such as: • Why does the writer want you to make your own mind up about the characters? • How does this make your feel more involved? Extracts from your chosen class novel that contain implicit information about characters.
5.1	MID TERM BREAK	MID TERM BREAK
6.1	Unit 5.8 Stories developed into films	5Rv.01 Deduce the meanings of unfamiliar words, including using context and knowledge of root words, prefixes and suffixes. Find extracts from your chosen class novel containing implicit information about at least two characters. Put the words and phrases that contain the clues about the characters in bold type. Tell learners that the clues they need to make up their mind about the characters are all in the extract. Each learner investigates one character. Ask learners to look at: • what the character says and how they say it • how the character looks • the character's actions • how others behave towards the character • others' opinions of the character. Once learners have examined all the clues and made their inferences, encourage them to say what they have inferred about their character from the clues. To help them, you couldgive them a sentence frame, such as: • The extract describes [the character] as being …, so they seem to be … Show learners video clips of the same characters in a film version of the novel. Ask learners to reflect on this with questions such as: • How is implicit information about a character given in films? • Why are there differences in the way implicit information is given in films and novels? • Have you ever been surprised by the physical appearance and personality of the screen version of a character you have previously read about? Tell learners that they can also use implicit information to help them understand unfamiliar words in a story. Give learners some words from your chosen class novel that are likely to be unfamiliar to them, and ask them how they can work out the meaning of these words (e.g. look the words up in a dictionary or glossary). Point out that these methods would mean that learners would have to stop

WEEK	TOPIC	TOPIC DETAILS
		reading the book to find out the meaning. Go back to the extracts and see if learners can work out the meanings of the unfamiliar words by looking at the implicit clues given. Encourage learners to: • look for clues in other parts of the sentence • look for synonyms for the unfamiliar word in the sentence • guess the meaning of the word and try replacing it with words that are known until the sentence makes sense • get clues from the subject of the extract • use what is already known about the character or the setting. Give learners examples of more uncommon prefixes and suffixes (e.g. disentangle, concurrent). Challenge them to use their prior knowledge about other prefixes or suffixes and of the root word in order to work out the meaning of the unfamiliar Video clips of the same characters in a film version of your chosen class novel, ideally in a scene that uses music and special effects to implicitly tell the story. Examples of words from the class novel that learners are unlikely to know the meaning of.
6.2	Unit 5.8 Stories developed into films	5SLg.01 Take different assigned roles within groups, and begin to assign roles within a group.* Organise learners into small groups. Tell each group to choose a scene from your chosen class novel to present as a 'freeze frame'. This is when learners show a scene from a story by forming a motionless representation of a scene from the book or play (i.e. a 'frozen' scene), using gesture, body pose and expression. A freeze frame shows a significant moment in the story so that the actions, thoughts and feelings of the characters can be studied. It can be photographed in order to improve it or to look at the scene later.

WEEK	TOPIC	TOPIC DETAILS
6.3	Unit 5.8 Stories developed into films	5Wc.04 Express a viewpoint in fiction through a character's opinions about a setting or other characters. Ask each group to allocate a character from their chosen scene to each member. Ask learners to show their freeze frames in chronological order. For each group's freeze frame, ask: • What is happening? • What are the characters doing? • What are they thinking? • How are they feeling? Ask learners to assume the role of the character they investigated from the previous row. They will have already looked in detail at the traits of their chosen character and will need to consider what they have inferred. Place each learner with a partner who investigated a different character and tell them that they will be writing an imaginary exchange between their two characters about the scene that was shown in the freeze frame.
6.4	Unit 5.8 Stories developed into films	5SLm.05 Show awareness of different audiences, e.g. by using the appropriate register.* Discuss what language register would be most suitable for these characters, and which communication method would be appropriate, bearing in mind things like how well they know each other, their age and their role in the novel. Ask learners to peer-check the written work to make sure that the style of language is appropriate for the means of communication. Learners should review and amend their writing based on this feedback.

WEEK	TOPIC	TOPIC DETAILS
7.1	Unit 5.8 Stories developed into films	5Rg.01 Explore in texts, and understand, grammar and punctuation differences between direct and reported speech. Tell learners they are going to look at direct and reported speech, the differences between them and how to use both forms correctly in their own writing. Review the conventions of direct and reported speech by modelling examples of the same information written as both direct and reported speech. Ask learners, in pairs, to make a list of the differences they can see between direct and reported speech. Ask learners: • What happens to speech when it changes from direct to reported speech? • What are the differences in punctuation? • What happens to pronouns and verb tenses? • How is the structure of direct and reported speech different? • Which sounds more formal? Give learners practice at writing direct speech by giving them an extract from the class novel from which all the punctuation has been removed. Ask learners to reinstate the punctuation, setting the speech out correctly. Ask learners to give examples of how they can change the direct speech to reported speech. An extract from your chosen class novel that contains direct speech, but from which all the punctuation has been removed. Pieces of card with either a main clause or a subordinate clause written on them.

WEEK	TOPIC	TOPIC DETAILS
7.2	Unit 5.8 Stories developed into films	5Wg.03 Punctuate direct speech accurately. 5Wg.01 Begin to use commas to separate clauses within sentences and clarify meaning in complex sentences. Give learners practice at writing direct speech by giving them an extract from the class novel from which all the punctuation has been removed. Ask learners to reinstate the punctuation setting the speech out correctly. Ask learners to give examples of how they can change the direct speech to reported speech. In Unit 5.1 learners looked at examples of where one comma was used in a complex sentence between the clauses. They will now look at when two commas are used to make the meaning of the information clearer for the reader. Find examples from the class novel, for example: Eva knocked on the old front door, which had seen better days, and waited for someone to answer. Take out the information that is between the commas and ask learners: • What has happened to the sentence? • Do the words between the commas make sense on their own? Explain that the words between the commas form a type of subordinate clause. Ask learners to suggest definitions for subordinate clauses. Give learners practice at creating sentences with subordinate clauses, for example: • pointing out examples of subordinate clauses as they read a text • giving learners pieces of card with either a main clause or subordinate clause on them and asking them to put them in an order that makes sense • adding subordinate clauses to simple and compound sentences in their own writing
7.3	Unit 5.8 Stories developed into films	5Wc.03 Write new scenes or characters into a story; rewrite events from the viewpoint of another character. Explain to learners that they are going to create a new character who will appear in a section or part of your chosen class novel. To support their planning, ask learners to draw a visual representation of their new character and annotate it with the character's features, both explicit and inferred descriptons.

WEEK	TOPIC	TOPIC DETAILS
7.4	Unit 5.8 Stories developed into films	5Wv.02 Explore synonyms and words conveying shades of meaning, and use them accurately in own writing. Before learners start writing, revise the relevant knowledge and skills that have been studied in the unit, for example: • using synonyms to help the reader understand unfamiliar words • giving clues about the character or setting to get the reader involved • choosing between direct or reported speech • using the correct punctuation in direct speech and in complex sentences to make the meaning clear. Tell learners that they are going to write from the viewpoint of their new character, giving that character's thoughts and opinions, and thinking about what the character will hear, smell and feel. If learners are writing a new scene in the novel for their character, tell them to describe it so that the reader can hear, smell and feel what is there and can picture the scene clearly. Give learners time to complete their planning and write their text.
8.1	Persuasive Texts	5Ri.04 Read and explore a range of non-fiction text types.* Encourage learners to choose books from a variety of non-fiction text types and read for a wide range of purposes.
8.2	Persuasive Texts	5Ri.16 Recognise, compare and contrast the themes, features and language of texts. Ask learners to recall the different non-fiction texts that they have read in class and at home during the year. Write each text type in the middle of a large sheet of paper, one per sheet, and place the sheets on separate desks around the classroom. Model a few features first, then ask learners to move around the classroom, writing features of each text type on the relevant sheet, plus language that is commonly used in that type of text. Challenge each learner to write one feature and one word not already written on the sheet for each text type
8.3	Persuasive Texts	5SLm.03 Use language to convey ideas and opinions, with some detail. Display all the sheets on the walls around the classroom. Ask learners to work with a partner to record any features and language that is the same in two or more of these non-fiction text types. As a whole class, ask learners to discuss the similarities and differences between the text types that they found, and which they think are the most important. Find extracts from non-fiction texts that contain examples of the features and language discussed, then ask learners to look for these and to share them by reading them out to the rest of the class.

WEEK	TOPIC	TOPIC DETAILS
8.4	Persuasive Texts	5Ri.05 Identify, discuss and compare the purposes and features of different non-fiction text types, including evaluating texts for purpose and clarity, and recognising use of personal and impersonal style. 5Wv.01 Use specialised vocabulary accurately to match a familiar topic.* Ask learners: • What happens if you have a different opinion to your friends or parents about something? • How do you come to an agreement? • What sort of vocabulary did you use to try to persuade them to agree with you? Learners can role-play various scenarios with a partner or in small groups to practise using persuasion. Give learners a range of persuasive texts. Ask them to read through the texts and identify what purpose they have in common. A range of persuasive texts, such as advertising slogans, action groups' campaign material, travel brochures, letters. Persuasive challenges for learners; each should identify the intended audience and what they should be persuading them of.
9.1	END OF YEAR EXAM	END OF YEAR EXAM

WEEK	TOPIC	TOPIC DETAILS
10.1	persuasive texts	5Wc.06 Develop writing for a purpose using language and features appropriate for a range of text types.* When learners have had the opportunity to read a variety of persuasive texts, ask them to compare the persuasive texts with other non-fiction text types reviewed in the previous row. Ask learners to choose one persuasive text and another non-fiction text with a different purpose. Using their chosen texts as evidence, they should compare the features and identify differences and similarities between them. Encourage learners to look for and make suggestions about: • the purpose of the texts • examples of opinions and/or factual information • evidence of structure and organisation that helps the reader's understanding • the length of sentences and paragraphs • the degree of formality used • the noun and verb types used, and the verb tense.

WEEK	TOPIC	TOPIC DETAILS
10.2	persuasive texts	5SLp.01 Read aloud with accuracy, and increasing confidence and style.*

5SLp.01 Read aloud with accuracy, and increasing confidence and style.*

Ask learners to find and share examples of any similarities and differences between the text types.

Look at a variety of persuasive texts and ask learners to discuss who the intended audience is for each one. With learners in small groups, give each group a different persuasive text and ask learners to identify the persuasive features within that text. Get learners to create a spider diagram of the features of persuasive writing, including examples of words and phrases, for example:

'Unbelievable'
Exaggerated claims
Imperative verbs

'It may be
too late!'

Rhetorical questions
Personal style

For each persuasive feature they identify, ask learners to consider the purpose of it and the effect on the intended audience.

Tell learners that they are going to write a paragraph that tries to persuade people. Set them one of the challenges you have prepared in advance, specifying the audience and what they are to be persuaded of. Explain to learners that they will need to incorporate all the features of persuasive writing that they have discussed and be imaginative in their choice of vocabulary.When the first draft is finished, ask learners to swap their writing with a partner, who checks that persuasive features and language have been included. Ask learners to rewrite sections of their text as necessary in response to the feedback.
Ask learners to read aloud their persuasive text, first to their partner in order to get feedback about whether they are reading it in a strong and forceful way, and then to the rest of the class. The audience can indicate by the level of applause they give which texts they find the most effective.

WEEK	TOPIC	TOPIC DETAILS
10.3	persuasive texts	5Rs.01 Explore and describe the progression of ideas in a text; compare the progression in different texts. 5SLs.01 Listen, reflect on what is heard and give a reasoned response. Organise learners into groups. Give them a persuasive text and ask them to identify the key points made in the text in the order that they are made. For each point, ask learners to identify and underline the words and phrases used to link ideas. Send one learner from each group as an 'envoy' to another group. This is when one member of a group (the envoy) goes to another group to explain what the envoy's group have been doing. The envoy should share how the linking vocabulary in their group's text moved the ideas in the text forward. Once the envoys have shared their findings with all the groups, have a whole-class
10.4	persuasive texts	5SLm.02 Structure relevant information in a way that supports the purpose and aids the listener's understanding discussion in which you ask learners to identify differences in the progression of ideas in the different texts. During the discussion, ask learners to reflect on how they are structuring their information. To support this, you can ask them: • Which was the most important piece of information you just gave the rest of the class? • Was it the first point you made? Why? Why not? • How can you make it clear that your second point is linked to your first point?
11.1	persuasive texts	5Rg.05 Explore how different modal verbs express degrees of possibility, e.g. should, would, could. Model examples of two modal verbs with contrasting degrees of certainty. For example: It will rain all day today. It might rain all day today. Ask learners to read the examples. Then ask: • Which words do you think are the modal verbs? • Where do you find them in the sentence? • What do they tell you? • Which one shows certainty, and which one shows possibility? • If you change the modal verb, does it affect the meaning of the sentence? How?

WEEK	TOPIC	TOPIC DETAILS
11.2	persuasive texts	5Wg.05 Use a wide range of modal verbs accurately to express degrees of possibility, e.g. should, would, could. Ask learners to identify as many modal verbs as they can. Learners can use texts they are familiar with to help them. Display all the modal verbs that learners found. Ask them to use each modal verb in a sentence and order the sentences from least possible to certain. Discuss a modal verb of possibility (e.g. might) and put it into a sentence (e.g. You might recycle plastic waste if you knew how much is in the oceans.) For further practice in using modal verbs, give learners some gapped sentences, with the modal verbs missing, and ask them to complete the sentences with the missing modal verb. Ask learners to say or write new sentences, using 'opposite' modal verbs (e.g. can't instead of might: You can't recycle plastic waste unless there is a recycling plant available.)
11.3	persuasive texts	5Ww.04 Spell words with a wide range of common prefixes and suffixes, including understanding ways of creating opposites, e.g. un-, im-. Discuss with learners how it is possible to change the meaning of a root word to its opposite by adding a prefix. Ask learners to identify words with prefixes that make the word into the opposite of the root word (e.g. impossible is the opposite of possible). Explain to learners that a prefix will change the meaning of a word. Learners should be able to identify a number of prefixes that make words into opposites. Ask them to make sentences with some of the words (e.g. We are still unable to recycle some types of plastic.)

WEEK	TOPIC	TOPIC DETAILS
11.4	persuasive texts	5Ww.05 Explore and use spelling rules for suffixes that begin with vowels and suffixes that begin with consonants Although the spelling of a suffix never changes, the root word often does. Ask learners to find the words with suffixes in a persuasive text they have looked at before. With learners in pairs, challenge them to think about the spelling rules for the words they have found by completing a table. Model some examples for them first. For example: Suffix begins with a vowel Suffix begins with a consonant Root word ends in a vowel forgive + able = forgivable Rule: drop the e forgive + ness = forgiveness Rule: just add the suffix Root word ends in a consonant regret + able = regrettable Rule: double the final consonant regret + ful = regretful Rule: just add the suffix Ask learners: • What happens with a two-syllable word? • What do you do when the root word ends in '-y'? Learners should find plenty of words with suffixes in persuasive writing. Encourage them to include these in their own writing. For example: • It is regrettable that so much plastic waste is not recycled.

WEEK	TOPIC	TOPIC DETAILS
12.1	persuasive texts	5Wc.07 Develop writing of a range of text types for a specified audience, using appropriate content and language.* Have plenty of persuasive texts available for learners to look at. As they look at each text, ask learners to make a list of features that are used to persuade readers. These may include: • alliteration • short sentences • imperative verbs • rhetorical questions • slogans • inclusion of facts / technical information • references to the benefits of participating. Discuss any terms that learners are not familiar with (e.g. rhetorical questions). Ask learners to point out examples of these features in the promotional material. Discuss the audience each text is written for and the effect of the persuasive features on the intended audience. Tell learners they are going to research, plan and write a persuasive leaflet encouraging people to recycle their rubbish rather than just throwing it away. Learners must first decide who their audience is going to be, as this may affect the choice of features they want to include. They will have to carefully select the language they will use that will appeal to that audience. After getting them to discuss the structure of the leaflet, tell learners to create a graphic plan of it. This should include: • a catchy title • an opening statement • rhetorical questions • different sections • facts. Give learners time to write their leaflet. When completed, ask learners to swap their leaflet with a partner and to assess each other's work. Give them a tick box so that they can mark the features of persuasive writing that their partner has included. For example: Catchy title Imperative verbs Opening statement Slogans Facts Emotive language Evidence Present tense Opinions Alliteration Sections of text Superlatives Short sentences Word play Rhetorical questions In pairs, ask learners to give feedback to their partner about what was particularly effective about their leaflet and what could be improved, commenting on its effectiveness and impact. The writer can comment on the effects and impact they intended.

WEEK	TOPIC	TOPIC DETAILS
12.2	persuasive texts	5Ri.17 Comment on how a viewpoint is expressed in fiction and non-fiction texts

To help learners understand viewpoint in persuasive texts, show them examples of persuasive letters in which the viewpoint of the writer is clear. Find examples that also show another point of view. Give learners a copy of a letter for them to annotate. Help learners to use the annotated letter as a model, identifying the structure, vocabulary and features common to persuasive letters. Ask learners to annotate other letters in the same way. Discuss their results, asking learners' opinions about what works well and what does not. Find examples of each of the following in the letters and then discuss them:
• how the text is structured – How are the opinions and counter-opinions organised?
• connectives and paragraphs to sequence ideas
• rhetorical questions
• emotive language
• tone
• opening statements and conclusions. |

WEEK	TOPIC	TOPIC DETAILS
12.3	persuasive texts	5Wc.08 When writing non-fiction texts, present and justify a consistent viewpoint. Find examples of each of the following in the letters and then discuss them: • how the text is structured – How are the opinions and counter-opinions organised? • connectives and paragraphs to sequence ideas • rhetorical questions • emotive language • tone • opening statements and conclusions. Ask learners: • What is the viewpoint of the writer in each of the letters you have looked at? • How can you tell? Tell learners that they are going to write a persuasive letter. Choose a topic of current interest to learners that has two clear sides to the argument. Organise learners into pairs and tell each pair that they will write their letters from opposite viewpoints. Tell learners to use the letters they have looked at as models. 5Ws.01 Begin to develop ideas cohesively across longer pieces of writing.

WEEK	TOPIC	TOPIC DETAILS
12.4	persuasive texts	5SLg.02 Show consideration of another point of view.* Discuss possible issues to write about with learners and ask pairs to explore both sides of their chosen issue to make sure that they will be writing clearly from opposite viewpoints. Ask learners what they need to do before writing. Suggestions should include: • decide who the letters are being written to • research the issue • find evidence • think about the opposing view. Scaffold learners' writing by referring to previous examples they have shared. For example: • Structure your ideas clearly so they can be easily understood by the reader. • Check your viewpoint is consistent throughout the letter. • Consider the good points in the opposite viewpoint and areas where you disagree. When the first draft is completed, ask learners to proofread each other's work before correcting and writing their final version. Model the reading of a persuasive letter, talking with expression and a pleasant but confident tone, altering volume to emphasise certain points. In their pairs, learners read their letters aloud to their partner, having rehearsed it first. Allow the pairs to comment on each other's views before allowing for whole-class comments. When learners give feedback, ask them to consider again the features of persuasive letters and decide how effectively they have been used in the letters they have listened to.