

MARINA INTERNATIONAL SCHOOL

ENGLISH SCHEME OF WORK

YEAR 6 - TERM 1

WEEK	TOPIC	TOPIC DETAILS
1.1	To explore proverbs, sayings and figurative expressions	<p>Collect proverbs from reading and other sources (including TV and films). Discuss the differences between proverbs and idioms (whereas idioms are common sayings whose words can't be directly translated, proverbs are short pithy statements with a moral message). Challenge children to find pairs of proverbs which give contradictory messages (e.g. many hands make light work and too many cooks spoil the broth).</p> <p>Encourage children to keep a record of proverbs when they meet them.</p> <p>Look also for proverbs from the place where you are living. They occur in most cultures.</p>
1.2	To explore proverbs, sayings and figurative expressions	<p>Collect proverbs from reading and other sources (including TV and films). Discuss the differences between proverbs and idioms (whereas idioms are common sayings whose words can't be directly translated, proverbs are short pithy statements with a moral message). Challenge children to find pairs of proverbs which give contradictory messages (e.g. many hands make light work and too many cooks spoil the broth).</p> <p>Encourage children to keep a record of proverbs when they meet them.</p> <p>Look also for proverbs from the place where you are living. They occur in most cultures.</p>

WEEK	TOPIC	TOPIC DETAILS
1.3	To keep reading journals which explore the language and effects in the book. (Chike and the River by Chinua Achebe)	<p>As well as sharing a book with the class, encourage groups and individuals to read other examples of classic children's fiction. Children should keep a reading journal in which they record, for example:</p> <ul style="list-style-type: none"> •their reactions to characters and events; •reflective writing in the role of one of the characters (e.g. a diary); •prediction and questions about the plot; •summary statements about the plot development in each chapter; •a review of the book read, together with recommendations for others to read the book; •examples of successful and evocative sentences; •examples of unfamiliar and archaic language use; •examples of other language use related to recent discussions.
1.4	To keep reading journals which explore the language and effects in the book. (continuation of previous lesson) To become familiar with classic children's authors.eg Roald Dahl, J k Rowlings,	Encourage children to read widely, maintaining an awareness of common themes and treatments of the themes both in books by the same author and in books by different authors.
2.1	To use extracts of classic fiction to extend use of inference and ability to use explicit and implicit information – based on information at more than one point in the text.	In addition to reading an entire novel together, it may be helpful to use extracts, for example of books that some individuals and groups of children have read. Extracts can provide useful comparative studies when you are exploring the works of one author or how different authors treat a common theme.
2.2	To use extracts of classic fiction to extend use of inference and ability to use explicit and implicit information – based on information at more than one point in the text. (Continuation of the previous lesson)	Once an extract has been read together, work together to try to infer what you can about the characters and events in the book using a mixture of explicit and implicit information. It is helpful if some members of the class have read the whole book so that they can help to put the extract into context, but you can teach all of the children to make good guesses about an extract of text.

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2.3	To consider why authors sometimes choose first person narration.	<p>Choose some successful examples of first person narrative to share with the children. Discuss why the author chose first person narrative and explore what a narrator might gain and lose by adopting this technique. Consider, for example:</p> <ul style="list-style-type: none"> •how many people's thoughts can a first person narration reliably show? Is this an advantage or a disadvantage? •can first person narratives tell you what is going on when the main character is not present? Is this likely to be a problem? •do you get to know a character better when the book is a first person narrative? Discuss why.
2.4	To consider why authors sometimes choose first person narration. To take account of viewpoint in a story and distinguish between narrator and author.	<p>Once children have read and considered first person narratives, ask them to consider whether other books they know and have enjoyed would have been more or less successfully told if there was a first or third person narrative.</p> <p>Remind children of the work they have done previously in identifying the point of view from which a story is told and the point of view character. Then consider the narrator. Is the narrator the point of view character? Is the narrator part of the story, or is the narrator further back and commenting on the story? Ask children for evidence for their answers to these questions.</p> <p>Then consider the author. What is the author's role? Compare it in those stories in which the narrator is a character in a story and those in which the narrator stands back from the story.</p>
3.1	To consider how chapters are structured and linked.	<p>Talk about the chapters in a book that have been read together. Consider how the chapters are built up and developed to create the story. Did the chapters:</p> <ul style="list-style-type: none"> •each contain a little, complete story, so that the story was made up of episodes? •end with cliff hangers so that they ended in the middle of a plot development? •all tell one complete story without any episodes? •all tell the same story, or were there sub-plots developed alongside the main story?

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3.2	To consider how chapters are structured and linked. (continuation)	Once the book that is being shared together has been read, ask children to consider other books they have read and enjoyed and to compare the structure of chapters.
3.3	To consider how paragraphs and chapters are structured and linked.	<p>Reread part of a classic children's fiction book that is being shared with the class. Think of an alternative event, episode or outcome that you think it would be interesting to discuss. Introduce it to the children, rereading the relevant part of the story and discuss how your alternative/ extension episode might work.</p> <p>Model using a mind map to record ideas about characters, setting and plot development and demonstrate how you can make choices from the mind map to inform your planning. Let the children make their own mind map to record their ideas and then select from the ideas to inform planning.</p>
3.4	To plan to write an extended story using classic fiction as a model for writing.	<p>Reread part of a classic children's fiction book that is being shared with the class. Think of an alternative event, episode or outcome that you think it would be interesting to discuss. Introduce it to the children, rereading the relevant part of the story and discuss how your alternative/ extension episode might work.</p> <p>Model using a mind map to record ideas about characters, setting and plot development and demonstrate how you can make choices from the mind map to inform your planning. Let the children make their own mind map to record their ideas and then select from the ideas to inform planning.</p>
4.1	To use paragraphs and chapters to structure a story.	<p>Before the children begin to write, ask them to do a flow chart recording the main ideas in each chapter (or paragraph). Remind them of the need to use paragraphs and chapters carefully in order to structure the pace of the story.</p> <p>Before children begin to write, revisit the work you have done in previous terms when discussing the importance of opening and closing statements and events in a story.</p>

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4.2	To write a story.	<p>Once the children have planned their story, they should begin to write it. Share the success criteria, for example:</p> <ul style="list-style-type: none"> •to add new scenes or alternative events into an existing classic story; •to write in the style of another writer; •to use paragraphs successfully to structure the story and to control the pace of development; •to use a variety of sentence structures to interest the reader and to control the information given and the pace of stories.
4.3	To edit and redraft the story, improving the selection of vocabulary and checking spelling and punctuation.	<p>Once children have written their first draft, ask them to do the writer's mumble and read the story aloud several times to:</p> <ul style="list-style-type: none"> •check that it meets the success criteria; •check that the story makes sense and that events follow each other logically; •look at the choice of words. Try to improve the quality of the verbs and the choice of nouns; •check the punctuation; •check the spelling.

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4.4	To examine the style, language and impact of a range of non-fiction writing, particularly biography and first and third person narration.	<p>Once children have read and looked at the range of biographical writing, they should look more closely at each of the separate types and consider its purpose and structure. The purpose of biography, autobiography and journalistic writing is very different so children should first be encouraged to consider the purpose of the text they are reading. Is the purpose, for example:</p> <ul style="list-style-type: none"> •to inform; •to entertain; •to make the reader like / dislike the subject of the piece; •to explain why the subject did something; •to tell of the whole life of the person; •to tell about an episode in the life of that person? <p>As children read, also encourage them to look out for examples of facts and opinions. They should also look for sentences where fact and opinion are combined to make the reader think that the whole sentence is fact.</p>
5.1	To look at how paragraphs, chapters and headings are used in biographical texts.	<p>As children read the different kinds of biographical text, they should consider the use of paragraphs, headings and chapters:</p> <ul style="list-style-type: none"> •are these used more like they are in fiction or non-fiction? Why? •what are the reasons for starting new paragraphs? •is the text chronological or not? How is the passage of time signaled?

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5.2	To consider features of journalistic style when writing biographical reports	<p>Focus particularly on journalistic style when writing biographical texts.</p> <ul style="list-style-type: none"> • Where in a newspaper do you find biographical stories? (Look both in obituaries and in 'human interest' news stories, particularly in weekend newspapers). <p>Discuss how newspaper biographical stories differ from other biographical texts, for example in:</p> <ul style="list-style-type: none"> • the purpose and audience of the writing; • the fact that the story rarely covers the whole life, but focuses more on an event in it; • the way in which the journalist indicates his/ her opinions about the person. This can include: choice of event; what is quoted; heading and sub-headings. Ask children to find examples of journalistic biography where the journalists liked and didn't like their subject. How do we know? <p>Look at journalistic writing. How is it different from the writing in a book? Look at, for example:</p> <ul style="list-style-type: none"> •the level of formality; •the use of slang, idiom, clichés etc; •the number of sentences in a paragraph; •the fact that the writing is often condensed to get a lot of facts and opinions into a short space; •the relationship between the journalist and the subject; the journalist may never have met their subject and is likely to be giving the opinions of other people.

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5.4	To develop skills of writing biography and autobiography	<p>Reread autobiographical writing. Ask children to think about an event in their own lives that they would like to retell as autobiography. Remind them of the key features of autobiography:</p> <ul style="list-style-type: none"> • a first person retelling. Therefore, we can know about the thoughts, intentions and motivation of the writer. If we don't have this information, we may as well be reading biography; • the importance of including details to enliven the text for our readers; • the importance of choosing an event or episode that may be of interest to others. <p>When children have selected their episode, ask them to tell it as an anecdote to another child or group of children. By talking their text, children will practice the language structures at the same time as they are ensuring that the anecdote is interesting to others.</p>

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6.1	ACROSS THE BOARD TEST	REVISION
7.1	To develop skills of writing biography and autobiography	<p>Ask the children to reread journalistic biographies to revisit the key features of the style.</p> <p>Decide together which event you plan to record. It should be an event either from school or from the local community (or sporting events) which children know a lot about.</p> <p>Allocate some of the children to be supportive of the key person and others to be unsupported. Let the children in the different camps share ideas before they begin to plan. Children can plan their reports using a flow chart, but remind them that they will want to write shorter paragraphs, so they will need more boxes on their flow chart.</p>
7.2	To develop skills of writing biography and autobiography	<p>Before children begin their writing, make/generate the success criteria so that they are clear:</p> <ul style="list-style-type: none"> •the writing should be of the type required and have its key features. •the writing should be organised into paragraphs appropriate to the text type. •the purpose, audience and viewpoint of the writer should be clear. •powerful verbs and specific nouns will enliven the writing.
7.3	To develop skills of writing biography and autobiography	<p>Let children browse through a range of classic poems. Work in groups with the children and discuss:</p> <ul style="list-style-type: none"> •likes and dislikes – did you like/ dislike the poem? Why? Were there certain words or phrases that you liked/ disliked? •effects – what effect does the poem have on you, the reader? •pictures – does the poem paint a picture in your mind? How? •patterns – look for patterns of rhyme, rhythm, alliteration, lines, verse structure; •words – which words and phrases were particularly effective? Why? •interesting things – what else would you like to say about the poem? <p>Bring some of the poems discussed by groups back to the whole class for a wider ranging discussion and to model good discussion for groups where they didn't happen.</p>

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7.4	MID TERM BREAK	MID TERM BREAK
8.1	To read and interpret poems in which the meanings are implied or multi-layered.	<p>Revisit some of the shorter poems you have read and enjoyed together in which the meanings are implied or multi-layered.</p> <p>Put children into pairs and ask each pair to discuss what they think the meaning of the poem is.</p> <p>Let the pairs meet up with other pairs to share the meanings they found in the poems.</p> <p>The fours can then join into eights to discuss the meanings they found.</p> <p>As the children are working in their groups, join each group for a short time, both to sample the interactions and to model new ways of looking</p>
8.2	To begin to develop familiarity with a Shakespearean play.	Ask children to research Shakespeare, using books, reference books and ICT resources including, if possible, the internet. Make a display with copies of the plays and possibly some easier poems, as well as pictures and information from the children's research.
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8.4	To begin to develop familiarity with a Shakespearean play.	<p>Introduce the chosen play to the children by using a story synopsis to tell the story of the play. It may be a good idea to spend a while discussing the story synopsis, finding out about the characters and settings etc.</p> <p>Use drama techniques such as hot seating and freeze frames to find out more about the characters. The children should have good understanding of the story before they begin to tackle part of the play.</p> <p>Introduce the chosen play to the children by using a story synopsis to tell the story of the play. It may be a good idea to spend a while discussing the story synopsis, finding out about the characters and settings etc.</p> <p>Use drama techniques such as hot seating and freeze frames to find out more about the characters. The children should have good understanding of the story before they begin to tackle part of the play.</p> <p>Before trying to deal with a longer extract of the play, develop the children's confidence and awareness of the language. Choose part of the play to share with the children so that they are reading the text of the play. Check that they know how their extract fits into the story. Possibly include:</p> <ul style="list-style-type: none"> •drama techniques, e.g. chanting repeated lines together; •splitting children into groups and allocating each of the groups a set of lines; •using rhythm and music as a backing to add atmosphere as the children are reading. <p>Discuss the rhythms and language with the children. Demonstrate how to begin to work out meanings for archaic and unfamiliar words and language.</p> <p>Discuss the idea that the lines should be read for the sense. Look for rhymes so that children begin to appreciate the poetry.</p>

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9.1	To prepare and practise a short performance	<p>Divide the children into small groups and give them a short extract of the play to rehearse and perform. Let them use scripts for their performance.</p> <p>Make sure that the children know how their extract fits into the story. Tell the children that you want them to:</p> <ul style="list-style-type: none"> • co-operate with the group; • use the playscript conventions to inform their reading; • read their part aloud, making sense of the words and reading the poetry.
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9.4	To prepare and practise a short performance (continuation of the previous lesson)	
10.1	To contrast and evaluate their own performance.	<p>Within each group, ask children to evaluate their performances. The evaluation should include:</p> <ul style="list-style-type: none"> • whether they worked well together; • whether each one read well, making sense of the words and reading the poetry; • how they could have improved their performance.

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10.2	To contrast and evaluate their own performance.	<p>Within each group, ask children to evaluate their performances. The evaluation should include:</p> <ul style="list-style-type: none"> • whether they worked well together; • whether each one read well, making sense of the words and reading the poetry; • how they could have improved their performance.
10.3	To contrast and evaluate their own performance.	<p>Within each group, ask children to evaluate their performances. The evaluation should include:</p> <ul style="list-style-type: none"> • whether they worked well together; • whether each one read well, making sense of the words and reading the poetry; • how they could have improved their performance.
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11.1	ACROSS THE BOARD TEST	REVISION
12.1	Revision of Across the Board Test Papers	Revision of Across the Board Test Papers

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12.2	To keep reading journals which explore the language and effects in the book. (Review)	<p>As well as sharing a book with the class, encourage groups and individuals to read other examples of classic children's fiction. Children should keep a reading journal in which they record, for example:</p> <ul style="list-style-type: none"> •their reactions to characters and events; •reflective writing in the role of one of the characters (e.g. a diary); •prediction and questions about the plot; •summary statements about the plot development in each chapter; •a review of the book read, together with recommendations for others to read the book; •examples of successful and evocative sentences; •examples of unfamiliar and archaic language use; •examples of other language use related to recent discussions.
12.3	To keep reading journals which explore the language and effects in the book. (Review)	<p>As well as sharing a book with the class, encourage groups and individuals to read other examples of classic children's fiction. Children should keep a reading journal in which they record, for example:</p> <ul style="list-style-type: none"> •their reactions to characters and events; •reflective writing in the role of one of the characters (e.g. a diary); •prediction and questions about the plot; •summary statements about the plot development in each chapter; •a review of the book read, together with recommendations for others to read the book; •examples of successful and evocative sentences; •examples of unfamiliar and archaic language use; •examples of other language use related to recent discussions.

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12.4	To keep reading journals which explore the language and effects in the book. (Review)	<p>As well as sharing a book with the class, encourage groups and individuals to read other examples of classic children's fiction. Children should keep a reading journal in which they record, for example:</p> <ul style="list-style-type: none"> •their reactions to characters and events; •reflective writing in the role of one of the characters (e.g. a diary); •prediction and questions about the plot; •summary statements about the plot development in each chapter; •a review of the book read, together with recommendations for others to read the book; •examples of successful and evocative sentences; •examples of unfamiliar and archaic language use; •examples of other language use related to recent discussions.
13.1	Success criteria in writing.	Success criteria in writing.
13.2	(Review)	<p>Before children begin their writing, make/generate the success criteria so that they are clear:</p> <ul style="list-style-type: none"> •the writing should be of the type required and have its key features. •the writing should be organised into paragraphs appropriate to the text type. •the purpose, audience and viewpoint of the writer should be clear. •powerful verbs and specific nouns will enliven the writing.
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14.1	To read and interpret poems in which the meanings are implied or multi-layered.	<p>Revisit some of the shorter poems you have read and enjoyed together in which the meanings are implied or multi-layered.</p> <p>Put children into pairs and ask each pair to discuss what they think the meaning of the poem is.</p> <p>Let the pairs meet up with other pairs to share the meanings they found in the poems.</p> <p>The fours can then join into eights to discuss the meanings they found.</p> <p>As the children are working in their groups, join each group for a short time, both to sample the interactions and to model new ways of looking at the poems.</p> <p>As a class, discuss what the children have found out and try to agree different ways in which a poem can mean more than at first appears.</p>

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14.2	To read and interpret poems in which the meanings are implied or multi-layered.	<p>Revisit some of the shorter poems you have read and enjoyed together in which the meanings are implied or multi-layered.</p> <p>Put children into pairs and ask each pair to discuss what they think the meaning of the poem is.</p> <p>Let the pairs meet up with other pairs to share the meanings they found in the poems.</p> <p>The fours can then join into eights to discuss the meanings they found.</p> <p>As the children are working in their groups, join each group for a short time, both to sample the interactions and to model new ways of looking at the poems.</p> <p>As a class, discuss what the children have found out and try to agree different ways in which a poem can mean more than at first appears.</p>
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15.1	General Revision and end of term preparation	General Revision and end of term preparation

ENGLISH SCHEME OF WORK

YEAR 6 - TERM 2

WEEK	TOPIC	TOPIC DETAILS
1.1	To introduce the active and passive voice.	<p>Whilst reading from a story together, make a note of all the examples that can be found of sentences which include the passive voice.</p> <p>Reread your sentences together, and ask children what they notice about them. Children's observations may include:</p> <ul style="list-style-type: none">• that they don't tell you who caused the action (e.g. the children were woken suddenly);• that they usually contain part of the verb to be;• that the subject of the sentence is the person (or people) to whom the action was done, not those who did it. <p>Ask children to collect more examples of active and passive sentences in the stories they read.</p> <p>While children are collecting active and passive sentences, ask them to think about where in the story they are most likely to occur, and why the author would use them. Link them with:</p> <ul style="list-style-type: none">• suspense: by hiding the agent, the author is keeping information from the reader;• ignorance on behalf of the character;• the author being unwilling to digress into another subject.

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1.2	To introduce the active and passive voice.	<p>Whilst reading from a story together, make a note of all the examples that can be found of sentences which include the passive voice.</p> <p>Reread your sentences together, and ask children what they notice about them. Children's observations may include:</p> <ul style="list-style-type: none"> • that they don't tell you who caused the action (e.g. the children were woken suddenly); • that they usually contain part of the verb to be; • that the subject of the sentence is the person (or people) to whom the action was done, not those who did it. <p>Ask children to collect more examples of active and passive sentences in the stories they read.</p> <p>While children are collecting active and passive sentences, ask them to think about where in the story they are most likely to occur, and why the author would use them. Link them with:</p> <ul style="list-style-type: none"> • suspense: by hiding the agent, the author is keeping information from the reader; • ignorance on behalf of the character; • the author being unwilling to digress into another subject.
1.3	To recognise the use of the conditional.	<p>Whilst reading, make notes of conditionals and draw the children's attention to them. Talk about why the author might choose to use them. For example:</p> <ul style="list-style-type: none"> • to show possibility (if you are good (then) we might go out); • to hint or warn of things to come in the story (if you spend the night in that cave, terrible things might happen). <p>Ask children to look at the constructions of the conditional:</p> <ul style="list-style-type: none"> • they often include if + part of the verb to be (will, are) or to be able (can, might, may). • they usually imply the future when the thing that has been warned of is likely to happen.
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2.1	To keep reading journals which explore the language and effects in the book.	The children should continue to keep reading journals.
2.2	To keep reading journals which explore the language and effects in the book.	The children should continue to keep reading journals.
2.3	To keep reading journals which explore the language and effects in the book.	The children should continue to keep reading journals.
2.4	To analyse the success of an author in evoking a particular mood or atmosphere.	<p>Reread some of the stories the children enjoyed most, including at least one suspense story.</p> <p>Ask the children to consider the mood or atmosphere in the story. Once they have agreed what it is, ask them to consider how the author achieved it. This might include:</p> <ul style="list-style-type: none"> • the author telling us what the atmosphere is; • the author describing the setting well enough to give us a feeling of the atmosphere; • the author's choice of words to describe the actions and reactions of the characters shows us what the atmosphere is. <p>Discuss whether the atmosphere is consistent throughout the story. If not, how does it change and how does the author effect the change?</p> <p>Again, encourage the children to consider the author's craft at this time.</p> <p>Explain that most successful authors show us about atmosphere rather than telling us about it.</p> <p>Talk about the difference between these two ideas, using examples from books and stories to illustrate.</p>
3.1	To analyse the success in evoking suspense.	<p>Reread a suspense story and ask the children to consider how the author creates suspense in the story. They might think about:</p> <ul style="list-style-type: none"> • themes; • the words the author chooses to describe what the characters do and say (these don't need to include phrases like he was terrified, but may include e.g. he asked with a tremor in his voice); • the author's use of passive to hide the agent (e.g. the door opened slowly); • the use of the conditional to warn of the impending doom; • the length of sentences to control the pace; • the use of paragraphs to build the suspense; • the ending of the story at its climax.

WEEK	TOPIC	TOPIC DETAILS
3.2	To analyse the success in evoking suspense.	<p>Reread a suspense story and ask the children to consider how the author creates suspense in the story. They might think about:</p> <ul style="list-style-type: none"> • themes; • the words the author chooses to describe what the characters do and say (these don't need to include phrases like he was terrified, but may include e.g. he asked with a tremor in his voice); • the author's use of passive to hide the agent (e.g. the door opened slowly); • the use of the conditional to warn of the impending doom; • the length of sentences to control the pace; • the use of paragraphs to build the suspense; • the ending of the story at its climax.
3.3	To analyse the success in evoking suspense.	<p>Once you have identified techniques together, ask the children to revisit another story and see if there are new techniques they want to share with the class.</p> <p>In short stories, the reader often has to work harder to understand the roles and relationships of the characters.</p>
3.4	To use short stories to extend use of inference and ability to use explicit and implicit information.	<p>Once you have identified techniques together, ask the children to revisit another story and see if there are new techniques they want to share with the class.</p> <p>In short stories, the reader often has to work harder to understand the roles and relationships of the characters.</p>
4.1	ACROSS THE BOARD TEST	REVISION
5.1	To consider how paragraphs are structured and linked.	Consider the development of paragraphs.
5.2	To plan to write a short story creating a particular atmosphere.	<p>Children should be aware of reasons for an author starting a new paragraph. Consider how the paragraphs can contribute to establishing the atmosphere in a story</p> <p>Reread a story together. Think of an alternative event, episode or outcome that you think it would be interesting to include, or consider how to write a related story. Introduce it to the children, rereading the relevant part of the story, and discuss how the alternative/ extension episode might work.</p> <p>Model using a mind map to record ideas about characters, setting and plot development. Use different colours to record words, phrases and ideas which might make the beginning of the story seem happy, threatening or scary.</p>

WEEK	TOPIC	TOPIC DETAILS
5.3	To plan to write a short story creating a particular atmosphere.	<p>Children should be aware of reasons for an author starting a new paragraph. Consider how the paragraphs can contribute to establishing the atmosphere in a story</p> <p>Reread a story together. Think of an alternative event, episode or outcome that you think it would be interesting to include, or consider how to write a related story. Introduce it to the children, rereading the relevant part of the story, and discuss how the alternative/ extension episode might work.</p> <p>Model using a mind map to record ideas about characters, setting and plot development. Use different colours to record words, phrases and ideas which might make the beginning of the story seem happy, threatening or scary.</p>
5.4	To use paragraphs to structure a story.	<p>Let the children make their own mind map to record their ideas and then select from the ideas to inform planning.</p> <p>Before the children begin to write:</p> <ul style="list-style-type: none"> • ask them to do a flow chart recording the main ideas in each paragraph; • remind them of the need to use paragraphs carefully to structure the pace of the story.
6.1	To write a story	<p>Before children begin to write, revisit the work you have done in previous terms when discussing the importance of opening and closing statements and events in a story.</p> <p>Once the children have planned their story, they should begin to write it. Share/generate the success criteria. For example:</p> <ul style="list-style-type: none"> • to create a strong atmosphere in a story; • to use paragraphs successfully to structure the story and to control the pace of development;
6.2	To write a story	<p>Before children begin to write, revisit the work you have done in previous terms when discussing the importance of opening and closing statements and events in a story.</p> <p>Once the children have planned their story, they should begin to write it. Share/generate the success criteria. For example:</p> <ul style="list-style-type: none"> • to create a strong atmosphere in a story; • to use paragraphs successfully to structure the story and to control the pace of development;

WEEK	TOPIC	TOPIC DETAILS
6.3	To edit and redraft the story, improving the selection of vocabulary and checking spelling and punctuation.	Once children have written their first draft, ask them to do the writer's mumble and read the story aloud several times to: <ul style="list-style-type: none"> • check that it meets the success criteria; • check that the story makes sense and that events follow each other logically; • look at the choice of words. Try to improve the quality of the verbs and the choice of nouns; • check the punctuation; • check the spelling.
6.4	To edit and redraft the story, improving the selection of vocabulary and checking spelling and punctuation.	Once children have written their first draft, ask them to do the writer's mumble and read the story aloud several times to: <ul style="list-style-type: none"> • check that it meets the success criteria; • check that the story makes sense and that events follow each other logically; • look at the choice of words. Try to improve the quality of the verbs and the choice of nouns; • check the punctuation; • check the spelling.
7.1	To develop use of the active and passive voice.	Continue to develop work on the active and passive voice, focusing on: <ul style="list-style-type: none"> • how passive forms are constructed; • when passive forms are used effectively; • why authors choose to use passive forms.
7.2	To consider the use of the conditional.	Continue to develop awareness of the conditional form, including: <ul style="list-style-type: none"> • finding examples of its use; • understanding its grammatical construction;
7.3	MID TERM BREAK	
8.1	To keep reading journals which explore the language and effects in the book.	finding different ways in which the conditional can be expressed; <ul style="list-style-type: none"> • considering how it is used effectively by different authors.
8.2	To keep reading journals which explore the language and effects in the book.	finding different ways in which the conditional can be expressed; <ul style="list-style-type: none"> • considering how it is used effectively by different authors.
8.3	To understand aspects of narrative structure, such as the handling of time.	Children should continue to keep reading journals. Read a story together in which time is handled normally (i.e. the story develops chronologically from the beginning). Ask children to identify the way in which time is portrayed in the story. Is it explicitly mentioned, or is it implicit?

WEEK	TOPIC	TOPIC DETAILS
8.4	To understand aspects of narrative structure, such as the handling of time.	<p>Children should continue to keep reading journals.</p> <p>Read a story together in which time is handled normally (i.e. the story develops chronologically from the beginning). Ask children to identify the way in which time is portrayed in the story. Is it explicitly mentioned, or is it implicit?</p>
9.1	To summarise the events in a paragraph or passage.	<p>Ask how they know the correct order for the events. They may be able to point to, for example:</p> <ul style="list-style-type: none"> • explicit statements of time (e.g. three years earlier); • explicit statements about a character's age (e.g. When Gran was younger); • implicit statements (e.g. when a character you know is 14 years old is being tucked up in bed and handed his teddy); • logic (e.g. if mum has a baby to her pregnancy is likely to precede the birth of the baby).
9.2	To summarise the events in a paragraph or passage.	<p>Ask how they know the correct order for the events. They may be able to point to, for example:</p> <ul style="list-style-type: none"> • explicit statements of time (e.g. three years earlier); • explicit statements about a character's age (e.g. When Gran was younger); • implicit statements (e.g. when a character you know is 14 years old is being tucked up in bed and handed his teddy); • logic (e.g. if mum has a baby to her pregnancy is likely to precede the birth of the baby).
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9.4	To understand aspects of narrative structure, such as the handling of time. To consider how paragraphs are structured and linked.	<p>As well as considering how an author creates a story out of time, ask children to reflect on why they should choose to do so. Reread the story and ask children why it wasn't simply presented as a straightforward sequence of events.</p> <p>Read short stories together which involve a time slip or access into a parallel world.</p> <p>Ask children to consider how the author achieves the jump into the different time, place or world. Look for clues in the language and the actions of the people.</p>

WEEK	TOPIC	TOPIC DETAILS
10.1	MID YEAR ASSESSMENT	REVISION
11.1	To plan to write a short story with events out of sequence.	<p>Are paragraphs used differently in non-chronological stories?</p> <p>Reread a story together in which the events are told out of sequence.</p> <p>Ask children to show the order in which the events in the story were told, and to compare it to the order in which they happened.</p>
11.2	To plan to write a short story with events out of sequence.	<p>Are paragraphs used differently in non-chronological stories?</p> <p>Reread a story together in which the events are told out of sequence.</p> <p>Ask children to show the order in which the events in the story were told, and to compare it to the order in which they happened.</p>
11.3	To use paragraphs to structure a story.	<p>Ask children to think of another story (or a variation on the one you have shared) in which it would make sense for the events to be told out of sequence. The children should plot the events in boxes and then explore different ways of re-sequencing the boxes.</p> <p>The children should tell their story to a response partner before they begin to write it to receive feedback on whether the order, they plan to use makes sense.</p>
11.4	To use paragraphs to structure a story.	<p>Ask children to think of another story (or a variation on the one you have shared) in which it would make sense for the events to be told out of sequence. The children should plot the events in boxes and then explore different ways of re-sequencing the boxes.</p> <p>The children should tell their story to a response partner before they begin to write it to receive feedback on whether the order, they plan to use makes sense.</p>
12.1	To write a story.	<p>Before the children begin to write:</p> <ul style="list-style-type: none"> • remind them of the work you have previously done on how paragraphs are related to time passing; • ask them to note on their paragraph plan how they plan to link the paragraphs. They should write down the actual words and phrases they plan to use. If they are moving time within a paragraph, ask them to record the words and phrases they plan to use for those occasions too.

WEEK	TOPIC	TOPIC DETAILS
12.2	To write a story.	<p>Before the children begin to write:</p> <ul style="list-style-type: none"> • remind them of the work you have previously done on how paragraphs are related to time passing; • ask them to note on their paragraph plan how they plan to link the paragraphs. They should write down the actual words and phrases they plan to use. If they are moving time within a paragraph, ask them to record the words and phrases they plan to use for those occasions too.
12.3	To edit and redraft the story, improving the selection of vocabulary and checking spelling and punctuation.	<p>Once the children have planned their story, they should begin to write it. Generate / Share the success criteria. For example:</p> <ul style="list-style-type: none"> • to write a story in which the events are told out of chronological sequence; • to use paragraphs successfully to structure the story and to control the pace of development; • to use a variety of sentence structures to interest the reader and to control the information given and the pace of stories. <p>Once children have written their first draft, ask them to do the writer's</p>
12.4	To edit and redraft the story, improving the selection of vocabulary and checking spelling and punctuation.	<p>Once the children have planned their story, they should begin to write it. Generate / Share the success criteria. For example:</p> <ul style="list-style-type: none"> • to write a story in which the events are told out of chronological sequence; • to use paragraphs successfully to structure the story and to control the pace of development; • to use a variety of sentence structures to interest the reader and to control the information given and the pace of stories. <p>Once children have written their first draft, ask them to do the writer's mumble and read the story aloud several times to:</p> <ul style="list-style-type: none"> • check that it meets the success criteria; • check that the story makes sense and that events follow each other logically; • look at the choice of words. Try to improve the quality of the verbs and the choice of nouns; • check the punctuation; • check the spelling.
13.1	Revision and end of term preparation	Revision and end of term preparation

ENGLISH SCHEME OF WORK

YEAR 6 - TERM 3

WEEK	TOPIC	TOPIC DETAILS
1.1	improving the selection of vocabulary and checking spelling and punctuation	mumble and read the story aloud several times to: <ul style="list-style-type: none">• check that it meets the success criteria;• check that the story makes sense and that events follow each other logically;• look at the choice of words. Try to improve the quality of the verbs and the choice of nouns;• check the punctuation;• check the spelling.
1.2	To recognise key features of non-chronological report writing.	mumble and read the story aloud several times to: <ul style="list-style-type: none">• check that it meets the success criteria;• check that the story makes sense and that events follow each other logically;• look at the choice of words. Try to improve the quality of the verbs and the choice of nouns;• check the punctuation;• check the spelling.
1.3	To recognise key features of non-chronological report writing.	mumble and read the story aloud several times to: <ul style="list-style-type: none">• check that it meets the success criteria;• check that the story makes sense and that events follow each other logically;• look at the choice of words. Try to improve the quality of the verbs and the choice of nouns;• check the punctuation;• check the spelling.

WEEK	TOPIC	TOPIC DETAILS
1.4	To recognise key features of non-chronological report writing.	<p>Give children the opportunity to read a variety of report texts, written for different purposes and for different audiences. Can they summarise the features that all of the texts have? These should include:</p> <ul style="list-style-type: none"> • an opening which introduces the subject; • moves from the general to the specific; • being non-chronological (i.e. the information under a heading should make sense without reference to the information under a different heading); • a description of different aspects of the subject including, e.g. parts, qualities, functions, behaviour or uses; • being written in paragraphs; • use of headings / sub-headings; • use of tables, diagrams, maps etc to give information visually; • being written in the present tense (unless it's a historical report). <p>Ask children to consider the purpose and audience of each of the report texts they are studying. Let them write notes to stick onto each text listing:</p> <ul style="list-style-type: none"> • the purpose and the evidence for the claim; • the audience and the evidence for the claim.
2.1	To recognise the language, style and impact of a range of non-fiction writing.	<p>Ask children how they decide what the purpose and audience for each text is.</p> <p>Help them to recognise that the answer lies partly in the information given, and partly in the choice of vocabulary and the kinds of sentences used.</p> <p>Can they find specific examples of vocabulary and sentence structure which support their belief as to the intended audience?</p> <p>Give children explanatory texts to read alongside the report texts. They should recognise that the key difference between explanations and reports is the purpose. Reports describe something; explanations explain how things work.</p>
2.2	To research before writing non-chronological texts linked to work in other subjects.	<p>Ask children to do research linked to another curriculum area being studying. As far as possible, give children a choice of the subjects they should research, and let them have access to as wide a range of resources as you think appropriate. This may include ICT resources including CD ROM and internet.</p>

WEEK	TOPIC	TOPIC DETAILS
2.3	To summarise information.	<p>Children may want to use a KWWL grid (see Stage 4 unit 1B) to organise their research.</p> <p>They should organise the information they plan to include in their report on a mind map, clustering and linking the information as they plan.</p> <p>As part of the children's research, ask them to summarise the information in a paragraph or text in a given number of words. Model this first.</p>
2.4	To reflect on variations in speech and appropriate use of Standard English.	<p>Remind the children that a summary is written in sentences and contains the key messages of a text. A summary is not the same as note form which children will be using for their planning.</p> <p>Discuss the uses of summarising key messages from texts as part of research. Encourage children to use summary sentences to supplement their notes on their plans.</p> <p>Once children have completed their planning, ask them to make a brief presentation to the rest of the class, or to a group, to summarise the information they have found.</p> <p>When you are considering these brief presentations, use the opportunity to discuss the children's use of Standard English. Discuss:</p> <ul style="list-style-type: none"> • whether it is appropriate to use non-standard English forms when making a research presentation? Why not? • what kinds of non-standard English may be appropriate in an informal presentation? Why? • whether it is appropriate to use non-standard forms when writing a presentation? If so, when? If not, why not?
3.1	REVISION YEAR 6 CHECKPOINT EXAM	REVISION