

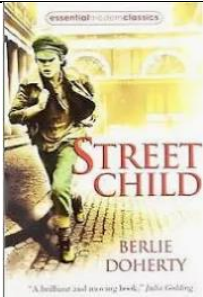
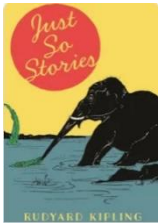
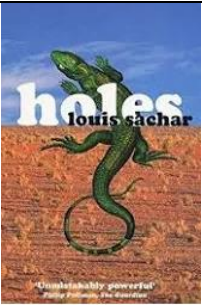
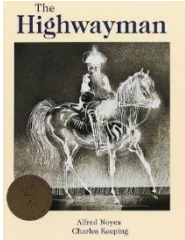
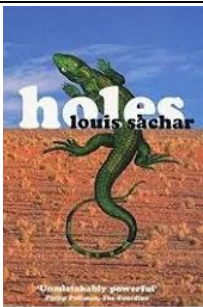
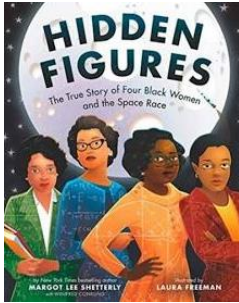
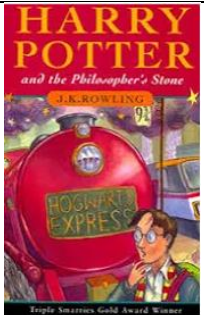


English Medium Term Plan Year 5

	Autumn		Spring		Summer	
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Purpose	<ol style="list-style-type: none"> 1. Writing to entertain 2. Writing to discuss 	<ol style="list-style-type: none"> 1. Writing to entertain 2. Writing to entertain 	<ol style="list-style-type: none"> 1. Writing to inform 2. Writing to entertain 	<ol style="list-style-type: none"> 1. Writing to entertain 	<ol style="list-style-type: none"> 1. Writing to persuade 	<ol style="list-style-type: none"> 1. Writing to persuade 2. Writing to entertain
Core English Texts	 	 	 			
Short Burst Writing	<p align="center">Diary, informal letter, setting description, character descriptions, story starters etc.</p> <p align="center">These are suggestions of shorter writing outcomes that could be produced during the skills phase.</p>					
Final Outcomes (including poetry)	<ol style="list-style-type: none"> 1. Setting Description The Explorer – Katherine Rundell 2. Discussion Texts Environmental issues 	<ol style="list-style-type: none"> 1. Diary entries Street Child – Berlie Doherty 2. Writing a story ending 	<ol style="list-style-type: none"> 1. Newspaper Reports The Highwayman – Alfred Noyes 2. Character Description Holes – Louis Sachar 	<ol style="list-style-type: none"> 1. Additional chapter Holes – Louis Sachar 	<ol style="list-style-type: none"> 1. Persuasive speech Hidden Figures- Margot Shetterly 2. Performance Poetry Albert and the Lion – Marriot Edgar 	<ol style="list-style-type: none"> 1. Persuasive leaflets Africa travel guides 2. Narrative with dialogue focus Harry Potter – J.K. Rowling

		Just So Stories – Rudyard Kipling				
Authorial Intent	<p>Children understand the purpose of the piece they are writing.</p> <p>Children can engage in discussions around who their audience would be.</p> <p>Children use mood to create a setting (colours, environment, comparisons).</p> <p>Children select appropriate language to evoke emotion.</p> <p>Children can use prior knowledge of mood and imagery to describe a setting.</p> <p>Children can select and use appropriate tier 2/3 vocabulary.</p> <p>Understand how language choices can change and enhance meaning.</p> <p>Children show awareness of their audience through their</p>	<p>Children understand the purpose of the piece they are writing.</p> <p>Children can engage in discussions around who their audience would be.</p> <p>Carefully select vocabulary which describes a historical setting.</p> <p>Children understand that a diary can be used as a way of dealing with emotions, recording events or memories.</p> <p>Children will weave emotions, settings and events together to entertain.</p> <p>Children understand how a character's experiences affect their actions and the character's writing style. Children can manipulate their writing to match that of the character.</p>	<p>Children understand the purpose of the piece they are writing.</p> <p>Children can engage in discussions around who their audience would be.</p> <p>Select tier 2/3 language to inform the reader.</p> <p>Children use archaic language to convey a period in history.</p> <p>Children can select grammatical structures that reflect what the writing requires.</p> <p>Children show character's thoughts and experience through the use of direct and reported speech.</p> <p>Children understand that an author creates a character based off their appearance, personality, experiences, voice and reactions of other</p>	<p>Children understand the purpose of the piece they are writing.</p> <p>Children can engage in discussions around who their audience would be.</p> <p>Children can empathise with a character.</p> <p>Children use mood to create atmosphere (weather, environment and emotions)</p> <p>Children select appropriate language to evoke emotion.</p> <p>Children can use prior knowledge of mood and imagery to describe a setting.</p> <p>By the end of the Spring term, we would expect them to be developing in these skills.</p>	<p>Children understand the purpose of the piece they are writing.</p> <p>Children can engage in discussions around who their audience would be.</p> <p>Children will draw on historical events, character's experiences and emotions to explain their motives.</p> <p>Children use emotive language to influence the audience.</p> <p>Children use formal structures and tone.</p> <p>Children use rhetoric structures.</p>	<p>Children understand the purpose of the piece they are writing.</p> <p>Children can engage in discussions around who their audience would be.</p> <p>Children use emotive language to positively influence the audience.</p> <p>Children can control their formality to vary structure and tone.</p> <p>In non-narrative material, using simple organisational devices.</p> <p>Children can engage in discussions around the purpose of dialogue.</p> <p>Children show the thoughts, emotions and the relationships of a character through the use of dialogue.</p> <p>Children can portray power and authority through dialogue.</p>

	<p>selection of tier 2/3 vocabulary.</p> <p>Children use formal structures and tone.</p> <p>Children can use conjunctions to show alternate viewpoints.</p>	<p>Understand that some stories have a moral.</p> <p>Use familiar story structures, altering the ending to show a moral.</p> <p>Children can identify the themes of a book.</p> <p>Children draw on the themes of a book to suggest a suitable ending.</p> <p>Children draw on the language of a culture to mimic the style of an author.</p> <p>By the end of the Autumn term, we would expect them to be emerging in these skills.</p>	<p>characters (short burst mimicking an author).</p> <p>Children show the thoughts and emotions of a character through the use of dialogue.</p> <p>Children action between characters to show relationships.</p>			<p>Children can use a balance of narrative and dialogue to entertain.</p> <p>By the end of the Summer term, we would expect them to be secure in these skills.</p>
Skills Phase	<p>Select language for imagery using techniques such as metaphors and similes.</p> <p>Use subordinate clauses using as and whilst.</p>	<p>Vary between past and present tense depending on reference to feelings or events.</p>	<p>Integrate dialogue to convey character.</p> <p>Understand the difference between direct and reported speech.</p>	<p>Use modal verbs as a sentence opener.</p> <p>Show how a character is feeling in a style that requires the reader to infer.</p>	<p>Use a range of subordinate conjunctions.</p> <p>Use persuasive techniques in a formal style including repetition, rhetoric,</p>	<p>Use brackets or commas to indicate parenthesis.</p> <p>Use semicolons within a list.</p>

	<p>Use a wide range of devices to build cohesion within and across paragraphs including prepositions, adverbials and subordinate clauses.</p> <hr/> <p>Use subordinate conjunctions such as since, as and because.</p> <p>Use relative clauses.</p> <p>Use language to show contrast such as on the other hand, in contrast, however, although.</p>	<p>Use modal verbs or adverbs to indicate degrees of possibility.</p> <p>Use a wide range of devices to build cohesion within and across paragraphs including adverbials, prepositions and different verb forms.</p> <hr/> <p>Apostrophes for omission to mimic the style of an author.</p> <p>Integrate dialogue to convey character.</p> <p>Use split dialogue.</p> <p>Use relative clauses.</p>	<p>Use relative clauses.</p> <hr/> <p>Use expanded noun phrases to convey complicated information concisely.</p> <p>Use a wide range of devices to build cohesion within and across paragraphs including similes, powerful adjectives, subordinate and relative clauses, varied sentence openers and expanded noun phrases.</p>	<p>Varying sentence structures.</p> <p>Vary nouns to avoid repetition.</p> <p>Vary nouns for pronouns.</p> <p>Use hyphens to avoid ambiguity (starter).</p>	<p>emotive language and statistics.</p> <p>Vary sentence length for effect.</p>	<p>Use language choices which add to a formal tone.</p> <hr/> <p>Integrate dialogue to convey character and advance action.</p> <p>Vary nouns to avoid repetition.</p> <p>Vary nouns for pronouns.</p> <p>Vary sentence length for effect.</p>
Editing	<p>In year 5 children should be well-practised editors capable of self-editing pieces of writing in detail.</p> <p>Children will be able to suggest vocabulary level changes such as verbs and adjectives to be more specific for the reader or varying nouns and pronouns to make the writing more cohesive.</p> <p>They will also be able to suggest sentence level changes be that moving sentences within a paragraph to aid coherence (e.g in a setting description if they have written about the trees, then weather, then trees again this is not as coherent as it could be) or by moving elements of a sentence (e.g. moving the adverb to the start of the sentence or speaker to the start of the sentence to help set the tone Feverishly, she rowed.)</p> <p>They may amend the lengths of sentences shortening sentences in order to remove detail to create suspense or question from the reader or to be brief and purposeful in their point e.g in a speech ‘ How dare you.’</p> <p>They may extend sentences to include necessary details to build an image for the reader or to create a feeling of ‘overthinking’ ‘breathlessness’ or ‘fear’ in a character.</p>					

(e.g. intro to Pig Heart Boy)

Spelling

Low Ash spelling scheme

At Low Ash we know that learning to spell is an essential skill, and in order for children to become successful writers they need to spell accurately. Within school, children will learn the rules and conventions of the spellings, alongside systems and strategies needed to become confident spellers. In Reception, Year 1 and Year 2 the children have daily read, write, inc lessons where they learn phonemes and graphemes and high frequency words. In Years 2, 3, 4, 5 and 6 the children will also be taught spelling, which focuses on acquiring knowledge of spelling conventions patterns and rules.

s	spelt with a soft c	excellent certainly twice
j	spelt with a soft g	generous ridge average
l	spelt il al le el	identical devil parcel triangle

Suffixes

en	lengthen opinion woman cousin
tion/ sion	reception revision
ent/ ant	ancient assistant
ence/ ance	patience substance
ous/ cious/ tious	famous delicious ambitious
ure/ our	pleasure colour
ible/ ibly/ able/ ably	incredible incredibly agreeable agreeably
ful/ fully	hopeful hopefully
tial / cial	initial financial
-	co-ordinate re-enter

See tricky words list for additional words.

Poetry

If by Rudyard Kipling

IF you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
If you can make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

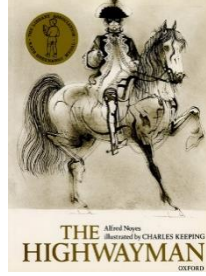
If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two imposters just the same;
If you can bear to have the truth you've spoken
Twisted by tongues to make a mockery of you;
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch and toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can face your defeat and grin and swear
To sever your hard-earned name and fame,
And so quit on when there is nothing in you
Except the Will which says to them, "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the ungodly's sense
With only words' worth of distance run,
'Twas in the earth we everything that is a
And—which is more—you'll be a Man, my son!

~ Rudyard Kipling

The Highwayman by Alfred Noyes



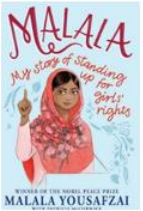
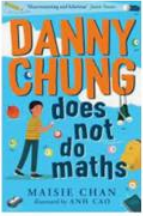
The Lion and Albert by Marriott Edgar



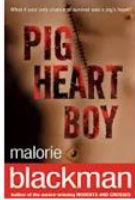
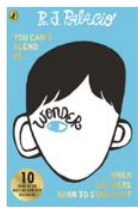
SMSC Texts

UKS2

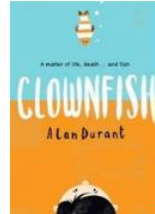
Cultural diversity/BAME



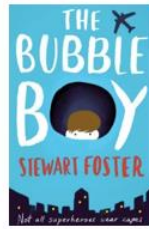
Physical disabilities



Different types of families



Neurodiversity



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