



English at West Cornforth Primary School 2023-24

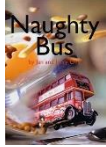
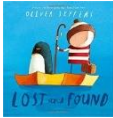
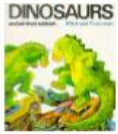
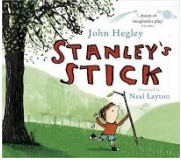
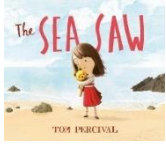
“The more that you read, the more things you will know. The more that you learn, the more places you’ll go.” Dr Seuss

Year 1		
Term	Text	Genres
Autumn		<p>This is Cave Baby by Julia Donaldson and Emily Gravett. The children begin by sharing experiences of times they have been ‘naughty’ or done ‘naughty’ things. Set up part of the classroom as a role-play area as the setting of ‘Cave Baby’. Have paper on the walls and paint available for children to paint ‘on the walls’. Allow for dressing up opportunities in this area as ‘cave-people’ (these could double-up as overalls!). Children will explore the text, looking at the various animals and joining in as the text is read, e.g. ‘Sabre-Toothed Tiger’. By the end of the first week, children will know the text and be able to retell it using puppets, small world etc. Children then go retell the story in sequences of sentences and writing sorry letters in role.</p>
		<p>This is I Want My Hat Back by John Klassen. Through role-play, they explore a characters’ feelings. They create a short dialogue between the two main characters. The children write and perform a rap that gives the main character advice. Rabbit then appears in class - he hasn’t been eaten by Bear! The children then have the opportunity to hot seat Rabbit to find out what actually happened at the end of the story after formulating questions. They write a letter to Rabbit making suggestions about what he could do. After receiving a reply from Rabbit, the children are asked to help Rabbit pack for the journey., children plan a sequel called, ‘I Want My Friend Back’.</p>
		<p>This is Leo and the Octopus by Isabelle Marinov, children will receive a letter with a cuddly toy octopus from Leo, the main character, asking them for advice. They will explore and discuss how everyone is different and how it is important to be considerate and respectful to how individuals feel. They will celebrate the uniqueness of individuals, discuss the importance of inclusion and indirectly explore some of the considerations around autism. Children will have opportunities to talk about their feelings and what can trigger different feelings in different people. They will explore a range of emotion adjectives and the non-verbal cues that can accompany them. They will then go on a journey with Leo to investigate and learn all they can about octopuses. They will learn a range of skills building towards writing a fact file exhibiting all they have learned. This will be published as a brochure for the London Aquarium. Children will have opportunities to explore writing in simple past and present tense, using plurals and different sentence types</p>
		<p>This is The Snowman by Raymond Briggs. Children arrive to discover a snowy scene/wintry themed class or space. They move to music; sing; dance and retell the adventure story, giving words to the narrative of this classic wordless picture book. They engage with age-appropriate writing outcomes with distinct audiences and purposes, culminating in an own-version narrative.</p>
Spring		<p>This is Astro Girl by Ken Wilson-Max. Children arrive to class to discover a backpack that contains several items and deduce that the owner might be an astronaut. They share part of the text before writing in role as Astrid. Then, reading for retrieval, the children read on in the text before ‘book-marking’ and using the noun found to create commands in the format of a ‘how to’ guide. They collaborate to pose questions and write predictions as responses before reading to the end of the text. Then, they are asked to write a leaflet about training to be an astronaut, space-travel and other facts and research layout and language features of this type of writing.</p>



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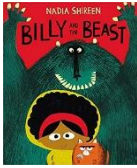
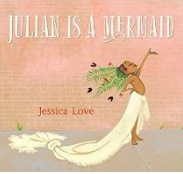

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	  	<p>This is Naughty Bus by Jan Oke. As well creating their own story, the children will have the opportunity to write two simple pieces of information writing, one based on buses and another on toys. Initially, the children will share information about buses and try and to find out what they already know about buses to create a shared simple piece of information writing. After this, there will be some drama where the classroom is messed up or someone has drawn on something! The teacher will read part of Naughty Bus and the children will start to look for evidence to prove it is indeed Naughty Bus who has caused the chaos. After reading all of the book, the children will use Naughty Bus to innovate upon, inventing the sequel for his adventures.</p> <p>This is Lost and Found by Oliver Jeffers. Children enter the classroom to find a penguin with a sign hanging around his neck saying 'I am lost' before being introduced to the author, Oliver Jeffers. It would be a good idea to display a collection of his books within the classroom and book area for children to browse and to read several stories as part of Guided Reading and story time, particularly books containing the boy (Noah) from 'Lost and Found', e.g. 'How to Catch a Star', 'Up and Down' and 'The Way Back Home'. Through the sequence of learning, children will write their own 'found' tags for other animals which turn up in the classroom, re-tell the story in their own words and write a sequence of instructions using consistent tense, detailed diagrams and numbers or words indicating chronological order. To finish, children will write their own version of a 'lost and found' story.</p> <p>This is Dinosaurs and all that Rubbish by Michael Foreman, children explore the themes and ideas in the story, such as dreams, desires and how to keep the earth a nice place to call home. They create a variety of written outcomes including reports, setting descriptions, letters, instructions, retellings and eventually a class pamphlet about how to look after the planet – all to help the man in the story. They also create sentences about their dreams and similes to share.</p>
<p>Summer</p>	 	<p>This is Stanley's Stick by John Hegley and Neal Layton, where children begin by making predictions about what different things stick could do. Reading part of the text, they then predict what Stanley is going to do with his stick. After retelling the key scenes in the story, they plan, write and publish their own stories, based on the sequence of Stanley's Stick and using their own object.</p> <p>This is the Sea Saw by Tom Percival, this begins by the children discovering a bear having a picnic. They talk about their own special toy and create labels. But then the bear is left behind and the story, The Sea Saw by Tom Percival is shared. The children give advice in the form of commands to the sea (who plans to help the bear to return to Sofia) before helping Sofia make wanted posters that use statements, questions and commands.</p>



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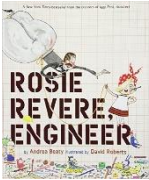

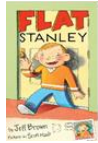


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	 	<p>This is Billy and the Beast by Nadia Shireen in which children create their own version of the Billy character and use them to defeat a terrible beast intent upon boiling up animals into a terrible feast. During the sequence, they write a 'day in the life of' in the form of a summary, emails to give advice, recipes and then create their own version of a Billy and the Beast story.</p> <p>This is a Julian is a Mermaid by Jessica Love. Children discover a letter that is about being yourself. They make statements about their dreams and wishes before sharing the text. They explore verbs and use these to write commands that form instructions for being a mermaid. As the story unfolds, they predict, write in role and sort inferential statements. They create and advertise carnival costumes before moving to music as the creature they've decided to become. Finally, they look at the features of a poem before writing their own poems based on the idea of movement.</p>
Year 2		
Term	Text	Genres
Autumn		<p>This is Toys in Space by Mini Grey. The sequence begins by children discovering a box of lost toys which has mysteriously landed in the classroom. Children hypothesise about where the toys could have come from and how they could help find their owners before creating 'found' posters to try to reunite them with their owners. This wonderful book contains varied story-telling devices and children will enjoy exploring the 'story-within-a-story' as Wonder Doll takes us on a journey to space to meet the Hoctopize. Children are given a variety of meaningful writing opportunities throughout the sequence of learning, including giving advice to the Hoctopize who has lost their favourite toy and creating a space log to document the adventure into unknown territory. Gradually children build up the skills to create a cast of their own characters to write an extended fantasy story of their own.</p> <p>This is a two-week Writing Root using the text, If All the World Were by Joseph Coelho and Alison Colpoys. The children begin by responding to, What is...? questions, in the form of statements to create a kaleidoscope of memories. Then they share the text before inferring a character's feelings and then writing in role. A letter from the main character is sent to the class, to which the children respond giving advice. Children then draw upon ideas in the text to think about special objects, creating noun phrases for each. They then apply this idea into a non-narrative poem with a focus on drawing upon the author's language.</p>



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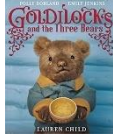
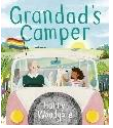

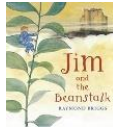
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	  	<p>Finally, after watching the author read one of his pieces, they prepare their poem to read out loud and do so to an audience.</p> <p>This is Rosie Revere, children begin by designing their own suspension/ draw-bridges. They then write a short explanation about how their bridge works. These designs are sent off as competition entries. Disappointingly, the children discover that they haven't won the competition and that, in fact, a man called Horace Jones won. In order to console the class, the first few pages of Rosie Revere, Engineer are read and the children discover that another child has experienced similar disappointments due to inventions that she has made not working. The children make inferences about the character using the technique of Thought-Tapping and then go on to write dictated letters of advice using a range of contracted verbs and spelling the common exception words could, should and would. Following a Lucky Dip Description activity to create expanded noun phrases and a Sentence Sort, where children identify commands, statements and exclamations, the children write a school report for Rosie. They then receive a letter from Rosie asking for help with writing a series of leaflets about engineering of famous landmarks.</p> <p>This is The Snowman by Raymond Briggs. Children arrive to discover a snowy scene/wintry themed class or space. They move to music; sing; dance and retell the adventure story, giving words to the narrative of this classic wordless picture book. They engage with age-appropriate writing outcomes with distinct audiences and purposes, culminating in an own-version narrative.</p>
Spring	  	<p>This is Flat Stanley by Jeff Brown, the children will use 'Role on the Wall' to collect insights into the family. They will create police reports and act as journalists in order to interview Stanley.</p> <p>This is Wolves Emily by Emily Gravett, the children receive a letter from the library to say that a book they borrowed is now overdue which is the letter found at the back of 'Wolves'. Taking the book back to the library, they meet a fairy tale character (adult in role), either Goldilocks or one of the three little pigs. The character explains that there are all sorts of 'rumours' flying around about wolves. Some people are saying they are good, others saying they are bad. Character asks children to help them find out what is fact and what is fiction and if they can create a leaflet that will educate the townsfolk about wolves so that they can keep safe.</p> <p>This is the Tadpole's Promise by Jeanne Willis and Tony Ross. To begin with, children write their own promises on lily pads to float in their class pond and record a simple explanation of a process of change they are familiar with. Children go on to re-enact sections of the story and consider the thoughts of the</p>



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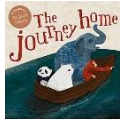
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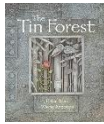



		<p>characters at certain points. This is in preparation for them to plan and write their own version of the narrative using characters of their choice (who also meet a grizzly ending!). Using information from the text children also create an explanation text in leaflet form to outline the stages in the lifecycle of a frog.</p> <p>This is Goldilocks and the Three Bears, the children use three different versions of Goldilocks for three different, but connected writing outcomes. Children initially familiarise themselves with the traditional version of the tale, using Lauren Child’s version and identify the elements of a traditional tale whilst identifying adjectives to describe the character of Goldilocks that they then use to create a ‘Wanted’ poster that will be displayed around school. In the next part, children explore the text of Me and You by Anthony Browne where pictures are used to provide a context for why Goldilocks appears at the three bears’ house. In the final part, children write a sequel to the original story, where Goldilocks and the bears meet many years later and they role play and imagine conversations and then look at a published sequel called Goldilocks and Just the One Bear by Leigh Hodgkinson.</p>
<p>Summer</p>	  	<p>This is Grandad’s Camper by Harry Woodgate. The children begin the sequence of learning by exploring a dusty memory box from the attic which contains objects linked to Grandad’s memories of his time in the campervan with Gramps. Children create labels for the items, then explore the concept of memories by thinking about how things special to them hold memories and form connections to times and events in our lives. Following this, children create expanded noun phrases to enhance their descriptive writing and use these to support them in writing poetry about an object which holds a special memory to them. They will then send a postcard home from Grandad and Gramps on their beach adventure before planning, drafting and editing a sequel for the book where Grandad and the little girl head off on their own campervan adventure.</p> <p>This is The Great Fire of London by Emma Adams and James Weston Lewis, in which the children explore London in the present and the past, through the story of the great fire. Children compare the London of today and the London of 1666, using past and present tense. A sense of audience and purpose is heightened as children write a spiel for a tourism event and write a blurb for the Museum of London’s Great Fire exhibit. They explore the cause of the fire and create warning posters in role as King Charles II. Drama is used throughout to explore the experiences of Londoners during the fire and children create speech bubbles and diary entries. Children also role play being in the King’s Council and make speeches giving King Charles II advice on what to do to combat the fire. Children also write certificates to give out to brave Londoners in a royal ceremony. The class will create their own mini-London Museum in class to publish and display their work.</p> <p>This is a three-week Writing Root for Jim and the Beanstalk by Raymond Briggs. To begin with, ensure children know ‘original’ version of story – read it some weeks before. Ensure they have access to a number of Fairytales and ‘twisted tales’ in the book area/class library. Introduce a Fairytale sequel, using ‘Jim and the Beanstalk’ by Raymond Briggs. Children discover a beanstalk and footprint in the classroom and use this to engage with and learn the story and retell it to one another. Children then use their knowledge of the sequel to initially innovate and then create their own sequel to another well-known fairytale, e.g. Auburn Hair and the Three Bears.</p>



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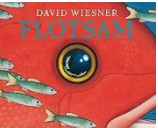
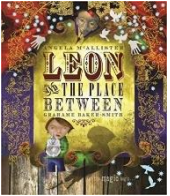
		<p>This is The Journey Home by Frann Preston-Gannon. This text explores issues of conservation and starts to explore whether we can escape the issues that endangered animals face on a day-to-day basis. Children create fact files on endangered animals as well write short persuasive pieces on why we need to save a particular endangered animal. Children will be able to identify how a sentence is formed by its grammatical structure as a question, a command, a statement or an exclamation.</p>
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Year 3		
Term	Text	Genres
<p>Autumn</p>	  	<p>This is The Tin Forest by Helen Ward. The sequence of learning begins with children arriving to class to find that rubbish has been emptied out all over the floor! They look at ways that the rubbish could be sifted and sorted, and even recycled into something new. Children will explore the main character and the journey he goes through in clearing up the rubbish around his little house and transforming it into a beautiful forest of tin. Through the Writing Root, children write in role as the old man, producing diary entries and wishes and also write a postcard to him to pass on some advice. The sequence finishes with children writing a persuasive piece to encourage others to protect an area in the local environment.</p> <p>This is a The Heart and the Bottle by Oliver Jeffers, it begins with children 'discovering' the setting from the text of the empty armchair and posing questions to make predictions about the text. Children explore the text further, writing character descriptions using a range of descriptive vocabulary. The story and the Writing Root have strong PSHE links and these need to be approached with sensitivity. Having explored the sequence of the story for 'The Heart and the Bottle', children then create their own stories where a dilemma occurs and there is an emotional response, e.g. getting lost, being bullied.</p> <p>This is The Snowman by Raymond Briggs. Children arrive to discover a snowy scene/wintry themed class or space. They move to music; sing; dance and retell the adventure story, giving words to the narrative of this classic wordless picture book. They engage with age-appropriate writing outcomes with distinct audiences and purposes, culminating in an own-version narrative.</p>
<p>Spring</p>		<p>This is Our Tower by Joseph Coelho and Richard Johnson. The sequence of learning begins with a walk to the local park. Children will be sound collectors and record all the interesting sounds they hear on their way to and in the park. They will go on to analyse the language and word choices used in the text as well as discussing the illustrations. To create their own descriptions and poems, children will use Joseph Coelho's word choices and phrases to inspire their own writing. They will go on to practise key narrative skills such as creating dialogue, using conjunctions, prepositions and adverbs to build cohesion in their writing. Finally, children use the narrative structure of this poem to create their own fantasy narrative, using a circular planning format.</p>



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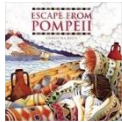
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	 	<p>This is Sparky by Jenny Offill. children explore the concept of irony and subtle characterisation by being ‘Reading Detectives’ to infer and deduce ideas from careful authorial choices. They develop an understanding of multi-clause sentences using commas and brackets. Fronted adverbials and the associated punctuation will be explored. Children write a response to the text from their own viewpoint after discussing the concepts of double-meanings, subtle humour and accepting someone for who they really are. The sequence of learning concludes with the children writing an own-version narrative.</p> <p>This is Small in the City by Sydney Smith. The sequence of learning begins with children getting in role as country and city cats. They will debate which is better for cats to live in, the countryside or the city. Then go on to develop their descriptive writing, using the gorgeous urban illustrations by Sydney Smith which will culminate in them writing and performing a poem. Children will continue to make inferences and predictions about the story, writing a letter of advice to the main character and a diary entry in role before discussing the final twist in the story. Children will finish by retelling the events in the narrative but from an alternative point of view. This will be their extended outcome which they will edit and publish.</p>
<p>Summer</p>	  	<p>This is The Last Garden by Rachel Ip in which children will find a range of seed packets left in class with an invitation from the main character to plant a garden in their classroom. In the packets, children will find abstract nouns which they can use to build abstract noun phrases e.g. “primroses of peace”. Children will go on to write in a range of genres, building toward writing their own version of this narrative about a community overcoming adversity.</p> <p>This is Flotsam by David Wiesner in which children discover a range of ‘Flotsam’ items (either after a visit to the seaside, or that have appeared in the classroom). One item is a camera that contains mysterious photographs that the children must investigate. These photos come from the book Flotsam by David Wiesner. Children go on to read and reflect on the book, making predictions and retelling orally and in writing. Later in the sequence of learning, the children have the opportunity to create their own sequel to the story, called Jetsam, where they write the story of the child who next finds the camera.</p> <p>This is Leon and the Place Between by Angela McAllister. Throughout the sequence of learning children will explore the author’s language and use it as the basis for their own descriptive writing. They will explore the characters’ thoughts and emotions and take part in drama activities, leading to writing in role and the creation of dialogue. Using the structure of the original story, children will plan their own version of the story where their own character enters a magical world.</p>



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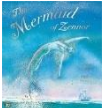

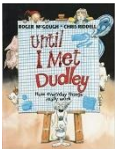
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Year 4		
Term	Text	Genres
Autumn	   	<p>This is Cinnamon, children begin by making inferences about the characters and situations in the story. They go on to consider the emotions of characters including Cinnamon herself (in the form of diaries) and also of their parents when creating adverts. There is explicit teaching of the conventions of dialogue through drama and children go on to write a story in the style of Cinnamon using speech.</p> <p>This is Varmints by Helen Ward and Marc Craste, in which children explore the settings and themes, writing a retelling of the story from the main character’s point of view and sharing their thoughts and opinions about the story. The same text is then used to draw out the process and lifecycle of growing plants. Children use this as a starting point to create a lifecycle flow diagram, charting the changes that take place as a plant grows and what is needed to nurture it in order to give guidance to the next generation of ‘varmint’ how to look after plants. Children then use this, alongside their explored knowledge of explanation texts, to write their own explanation of the lifecycle of plants to be published as a leaflet.</p> <p>This is The Selfish Giant by Oscar Wilde in which children will explore the text through a range of immersion and engagement activities and will write a range of texts, including diaries, letters, posters, reports, and their own versions (narratives).</p> <p>This is a two-week planning sequence for The Snowman by Raymond Briggs. Children arrive to discover a snowy scene/wintry themed class or space. They move to music; sing; dance and retell the adventure story, giving words to the narrative of this classic wordless picture book. They engage with age-appropriate writing outcomes with distinct audiences and purposes, culminating in an own-version narrative</p>
Spring	 	<p>This is Winter’s Child by Angela McAllister, in which children explore and are immersed in the theme of the story, making predictions about what might happen if you are not careful what you wish for. Children continue to explore the themes and language of the text, particularly identifying noun phrases and prepositional phrases and how they are used to create images. Children go on to predict what might happen after the story, as it becomes spring, and write their own simple sequel, applying the grammatical skills learnt.</p> <p>This is Escape from Pompeii by Christina Balit. Children begin by exploring a range of artefacts to try to determine the events that have taken place. They move on to re-enacting an everyday scene from the city of Pompeii before writing a setting description. Children will explore the main characters, including how their feelings change through the story, and will write letters of advice to help save them from the eruption. Through collecting banks of powerful vocabulary, children</p>



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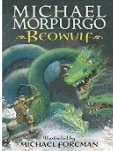
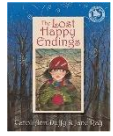



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	 	<p>will write a vivid description of the eruption of Mount Vesuvius. In the final part of the sequence, children will become journalists and write a newspaper article to report on the eruption, including quotes from survivors in the town.</p> <p>This is <i>The Matchbox Diary</i> by Paul Fleischman, the children discover a set of matchboxes containing some mementoes from the story. After writing predictions about what the objects might relate to, the children listen to the story in stages. They make inferences about why the great-grandfather and his family went to America, explore vocabulary and write in role. After exploring prepositions, they create a ship’s log that is in the form of a recount. They then investigate migration and read for research to gather ideas about Ellis Island. Following this, the children plan and then write a non-chronological report about the great-grandfather’s and other who made a similar journey all those years ago.</p> <p>This is <i>Cloud Soup</i> by Kate Wakeling, children will explore and understand the importance of poetry as a genre. They will listen and respond to a wide range of poems. Finally, they will write an perform their own poem.</p>
Summer	  	<p>This is <i>The Mermaid of Zennor</i> by Charles Causley in which children begin by exploring the story and language of the book before making predictions and creating some letters to characters in the story. They then go on to create guides to Zennor, retelling the story from the mermaid’s perspective and finishing by creating their own merfolk characters to include in a legend-style story that could be set in Cornwall or elsewhere.</p> <p>This is <i>Shackleton’s Journey</i> by William Grill in which children begin by discovering an advert asking for volunteers to join a ‘hazardous journey’. They then apply for one of the many roles on Shackleton’s expedition. Children then go on to use William Grill’s text to find out about the perilous adventure whilst creating interviews in role, writing both formal and informal letters and finally creating their own newspaper report about the events of Shackleton’s famous journey.</p> <p>This is <i>Until I Met Dudley</i> by Roger McGough and Chris Riddell. Children write their own explanation texts for everyday objects, inventing their own imaginary responses to the question of how they work, before researching and describing them properly. They also write letters to a fictional ‘Dudley’ character asking for his help to get to the bottom of some more complicated items.</p>



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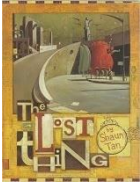



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Year 5		
Term	Text	Genres
Autumn		<p>This is <i>Beowulf</i> by Michael Morpurgo and illustrated by Michael Foreman where children get an opportunity to discuss legends and the importance of heroic poetry in early European literature. They go on to create a number of varied written outcomes using the text as a starting point including recounts, formal letters, dialogue, descriptions, obituaries and writing their own epic, heroic narrative using various poetic devices. References will be made to the original manuscript throughout.</p>
		<p>This is <i>The Lost Happy Endings</i> by Carol Ann Duffy, in which children will practise reading skills of inference as well as develop the ability to differentiate between fact, opinion, impartiality, bias and supposition. They will write a newspaper article having explored verb forms and sentence/ grammatical structures typical of very formal language. A philosophical discussion will support the children in exploring the themes in the text and give them the opportunity to form opinions in relation to events and characters. After writing an extended response to the text exploring the writer’s craft, authorial choices and giving their own personal stance in relation to the events, characters and overarching themes in the text they will write a prequel to the text, from the perspective of the witch.</p>
		<p>This is <i>Anne Frank</i> by Josephine Poole and Angela Barrett. It begins with children discovering a package in class containing a red-chequered diary called Kitty and responding to a video of Otto Frank. As the sequence of learning progresses, they will learn about Anne and her family’s life. They will have opportunities to write extended diaries. The final pieces of extended writing will be an obituary, a newspaper report and an opinion piece. Children can then have fun publishing their own newspapers.</p>
		<p>This is <i>The Snowman</i> by Raymond Briggs. Children arrive to discover a snowy scene/wintry themed class or space. They move to music; sing; dance and retell the adventure story, giving words to the narrative of this classic wordless picture book. They engage with age-appropriate writing outcomes with distinct audiences and purposes, culminating in an own-version narrative</p>
Spring		<p>This is <i>The Island</i> by Armin Greder, children begin by being given a range of scenario cards that they are asked to rank from ‘least’ to ‘most’ welcoming. Themes of prejudice and hostility are explored as well as delving into the mindset of the island’s inhabitants. Children will infer different character’s feelings, exploring the character of the fisherman in particular through the technique of teacher in role before receiving a letter asking for advice and writing a reply that uses the subjunctive mood. An analysis of the text is made, followed by a comparison between two groups of people. Then the children will be sent a letter from the man, outlining his experiences and explaining that although he has been mistreated, he is not bitter.</p>



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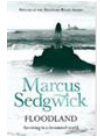

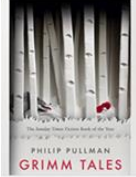
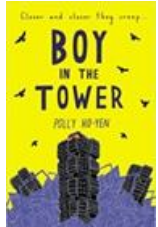
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	 	<p>This is Hidden Figures by Margot Lee Shetterly and illustrated by Laura Freeman in which children learn about the achievements and determination of these four iconic women at key moments in American and world history. This provides the inspiring context for children to write for a range of purposes and for different formal and informal contexts. References will be made to the Young Readers Edition of the text (which can be read in conjunction) as well as the 2016 movie directed by Theodore Melfi of the same name.</p> <p>This is Shaun Tan's The Lost Thing, children initially engage with the themes of the story and make predictions about its content. They then engage with the story in order to retell the main events to one another. This then leads to a series of innovations upon the story structure and children create their own 'lost things', creating a story plan. In the final part, children write their own lost thing narratives, based upon their story plan.</p>
<p>Summer</p>	  	<p>This is a The Story of a Mars Rover by Markus Motum. It explores the themes of exploration and discovery and what it means to be curious. Children will follow the journey of the NASA rover Curiosity as it makes its way to Mars. Children will write labels to explain Curiosity's features before exploring how to use cohesive devices to expand and explain. They will use the passive voice to log the rover's landing on Mars and write a short news report to be broadcast to Times Square. Finally, children will draw together their learning to design a new rover and write an expanded explanation to propose it as the future of NASA exploration.</p> <p>This is Firebird by Saviour Pirotta and Catherine Hyde, in which children begin by making predictions about the story theme and events by exploring images and props from the story, as a golden feather arrives in the class. Children continue to explore new language used within the book and use this to retell, describe and eventually plan and write their own version of a fairy tale story, using devices similar to those in the text.</p> <p>This is Lost Words by Jackie Morris and Robert MacFarlane where children explore the poems and their features and plan and create their own poem about nature.</p>



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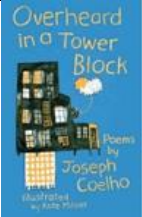
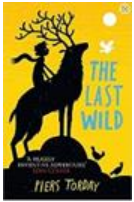
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Year 6		
Term	Text	Genres
Autumn	  	<p>This is Can We Save the Tiger? by Martin Jenkins and Vicky White, but also using the poem The Tyger by William Blake from Songs of Innocence and Experience. The sequence begins by asking children to explore an argument from another group’s perspective, before going on to read the text. During the sequence, children create posters, persuasive speeches, poems (as well as having the opportunity to learn a poem by heart), explanation texts and discussion texts. The final outcome gives children the opportunity to publish their discussion text as a newspaper article.</p> <p>This is Floodland by Marcus Sedgwick, the novel will be used to encourage children to engage with a story with which they will empathise. They will explore themes and issues, responding with drama, storytelling and artwork. The children will also become familiar with the characters and write with confidence for an audience.</p> <p>This is The Snowman by Raymond Briggs. Children arrive to discover a snowy scene/wintry themed class or space. They move to music; sing; dance and retell the adventure story, giving words to the narrative of this classic wordless picture book. They engage with age-appropriate writing outcomes with distinct audiences and purposes, culminating in an own-version narrative</p>
Spring	 	<p>This is Grimm Tales by Philip Pullman, the novel will guide the children through a range of Grimm tales and look closely at the common characteristics. We will analyse the language, characterisation and common story structure across the many tales. Children will eventually work towards creating their own Grimm tale, planning a balance of dialogue and narrative. These stories will be used to create a class book.</p> <p>This is the Boy in the Tower by Polly Ho-Yen. Children will learn and revise many of the key grammar elements of the English curriculum and have opportunity to apply them within short and longer written outcomes.</p>



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Summer	 	<p>This is Overheard in a Tower Block, recounting the childhood of a child living in a city block, many of these poems are sad or angry. This collection deals with a variety of current issues so that children can identify with issues which particularly resonate. Children will identify poetic and figurative language. Children will be taught the skill of summarising and look at words in context to identify meanings in detail.</p> <p>This is The Last Wild by Piers Torday, the first instalment of an exciting trilogy. Children will learn and revise many of the key grammar requirements of Y6 and have opportunity to apply them within short and longer written outcomes.</p>
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