

English Long Term Overview: Year 5													
Year: 5 2026-2027	Autumn 1 Unit 1	Autumn 1 Unit 2	Autumn 2 Unit 1	Autumn 2 Unit 2	Spring 1 unit 1	Spring 1 unit 2	Spring 2 unit 1	Spring 2 Unit 2	Summer 1 Unit 1	Summer 1 Unit 2	Summer 2 Unit 1	Summer 2 Unit 2	Summer 2 Unit 3
Text type	Fiction: Narrative – Defeating the Monster Focus: <i>Setting and atmosphere</i>	Non-fiction: Recount Possible contexts: Battle of Maldon / Battle of Hastings	Fiction: Narrative – Finding Tale / Close Encounter Story Focus: Openings and endings	Non-fiction: Persuasive Advertisement / Brochure	Fiction: Descriptive Narrative Focus: Character and setting	Non-fiction: Non-Chronological Report	Fiction: Narrative – Warning Story Focus: Setting, tension and danger	Poetry	Fiction: Wishing Tale Focus: Suspense, description and character	The Wizard of Oz – Persuasive Letter Text type Non-fiction: Persuasive Letter	Coral Ocean Text type Fiction: Change Story Focus: Character	Explanation Writing Text type Non-fiction: Explanation Possible contexts: <i>How Recycling Helps Our Environment</i> <i>Magnificent Machines</i>	Macbeth – Narrative and Soliloquy Text type Shakespeare-inspired Narrative and Soliloquy Focus: Character, viewpoint, atmosphere and emotion
Purpose: Entertain Inform Persuade	To entertain the reader through a dramatic legend, creating tension and atmosphere	To recount events clearly and engagingly in a logical chronological sequence.	To entertain the reader by creating mystery and suspense and ending with an unexplained clue, discovery or event.	To persuade prospective guests to book a stay at a space hotel by presenting its features and benefits in an engaging and convincing way.	To entertain the reader by creating vivid settings and convincing characters within a fantasy narrative.	To inform the reader clearly and accurately about a fictional creature, character or subject.	To entertain and warn the reader by creating a convincing sense of danger through atmospheric setting, tension and escalating action.	To entertain, describe and evoke imagery or emotion through carefully selected language.	To entertain through a developed wishing tale combining character, atmosphere and suspense.	To persuade the Wizard to grant the Scarecrow a brain, the Tin Man a heart and/or the Lion courage by presenting a clear and reasoned argument.	To entertain through a narrative in which events lead to a meaningful change in a character.	To explain clearly how or why a process, system or phenomenon occurs.	To explore character motivation and emotion through narrative and first-person dramatic writing.
Audience	Other pupils, teachers and readers of the class anthology.	Readers who need to understand or experience the events being recounted.	Other pupils, teachers and readers of a class collection of science-fiction or mystery stories.	Prospective space tourists / holidaymakers.	Other pupils and readers of fantasy/adventure fiction.	Readers of a guide, encyclopaedia or information collection.	Other pupils, teachers and readers of a class collection of warning stories.	Peers and an audience for a class poetry anthology or performance.	Other pupils and readers of a class story collection.	The Wizard of Oz.	Other pupils and readers of a class story collection.	Readers seeking clear, accurate information, for example other pupils or a wider school audience.	Readers and listeners familiar with the story of <i>Macbeth</i> .
Model Text	Beowulf and the Monster	A teacher-selected recount model matched to the historical or diary context.	<i>Alien Landing</i>	A teacher-selected persuasive advertisement or brochure for a space hotel.	<i>Harry Potter and the Philosopher's Stone</i> Descriptive narrative model linked to character and setting.	Imitation text: <i>The Norwegian Ridgeback</i> Possible innovation subjects: Fluffy, the Three-Headed Dog Mountain Troll Fawkes	<i>Stay back from the edge!</i>	A selection of high-quality animal poetry linked to the unit.	<i>Fowler's Yard</i>	<i>The Wizard of Oz</i> Persuasive letter model linked to the unit.	<i>Coral Ocean</i>	A teacher-selected explanation model matched to the chosen context.	Selected <i>Macbeth</i> extracts and/or the agreed adaptation used within the unit.
National Curriculum: Composition	Identifying the audience for and purpose of the writing,	Identifying the audience for and purpose of the	Identifying the audience for and purpose of	Identifying the audience for and purpose	Identifying the audience for and purpose of	Identifying the audience for and purpose of	Identifying the audience for and purpose of the	Identifying the audience for and purpose of the	Identifying the audience for and purpose of the	Identifying the audience for and purpose of the	Identifying the audience for and purpose of	Identifying the audience for and purpose of the	Identifying the audience for and

	Proof-read for spelling and punctuation errors. Perform their own compositions , using appropriate intonation, volume, and movement so that meaning is clear.		throughout a piece of writing. Proof-reading for spelling and punctuation errors.	distinguishing between the language of speech and writing and choosing the appropriate register. Proof-reading for spelling and punctuation errors.	tense throughout a piece of writing. Proof-reading for spelling and punctuation errors.	language of speech and writing and choosing the appropriate register. Proof-reading for spelling and punctuation errors.			punctuation errors.		tense throughout a piece of writing. Proof-reading for spelling and punctuation errors.	appropriate register. Proof-reading for spelling and punctuation errors.	Proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning. Ensuring the consistent and correct use of tense throughout a piece of writing. Ensuring correct subject and verb agreement when using singular and plural, distinguishin g between the language of speech and writing and choosing the appropriate register. Proof-readin g for spelling and punctuation errors. Performing their own compositions , using appropriate intonation, volume and movement so that meaning is clear.
National Curriculum – Vocabulary, Grammar & Punctuation Objectives Y5 terminology for pupils: modal verb; relative pronoun; relative clause;	(Y3/4) Extending the range of sentences with more than one clause by using a wider range of conjunctions, including <i>when, if, because, although.</i> (Y3) Expressing time, place and cause using conjunctions,	(Y3) Expressing time, place and cause using conjunctions, adverbs or prepositions. (Y3) Use of the present perfect form of verbs instead of the simple past. (Y4) Fronted adverbials. (Y4) Use of paragraphs to	(Y4) Fronted adverbials. (Y4) Use of inverted commas and other punctuation to indicate direct speech. (Y4) Appropriate choice of pronoun or noun within and across sentences to aid	(Y4) Fronted adverbials. (Y4) Use of commas after fronted adverbials. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs using adverbials of time, place and	(Y4) Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases. (Y4) Fronted adverbials. (Y4) Appropriate choice of pronoun or noun within and across sentences to aid	(Y3) Headings and sub-headings to aid presentation. (Y4) Use of paragraphs to organise ideas around a theme. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs	(Y4) Fronted adverbials. (Y4) Use of inverted commas and other punctuation to indicate direct speech. (Y4) Use of commas after fronted adverbials. (Y5) Relative clauses beginning with <i>who, which, where, when, whose,</i>	(Y4) Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases. (Y5/6 shared) Using expanded noun phrases to convey complicated information concisely. Previously taught grammatical and punctuation	(Y4) Fronted adverbials. (Y4) Use of inverted commas and other punctuation to indicate direct speech. (Y4) Use of commas after fronted adverbials. (Y5) Relative clauses beginning with <i>who, which, where, when,</i>	(Y4) Use of paragraphs to organise ideas around a theme. (Y5) Indicating degrees of possibility using adverbs or modal verbs. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs using adverbials of	(Y4) Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition. (Y4) Use of inverted commas and other punctuation to indicate direct speech. (Y5) Relative clauses	(Y3) Expressing time, place and cause using conjunctions, adverbs or prepositions. (Y3) Headings and sub-headings to aid presentation. (Y5) Converting nouns or adjectives into verbs using suffixes.	(Y4) Fronted adverbials. (Y4) Use of inverted commas and other punctuation to indicate direct speech. (Y4) Use of commas after fronted adverbials. (Y5) Relative clauses

parenthesis; bracket; dash; cohesion; ambiguity.	adverbs or prepositions. (Y4) Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases. (Y4) Fronted adverbials. (Y4) Use of commas after fronted adverbials. (Y5) Relative clauses beginning with <i>who, which, where, when, whose, that</i> , or an omitted relative pronoun. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs using adverbials of time, place and number or tense choices.	organise ideas around a theme. (Y4) Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition. (Y4) Use of commas after fronted adverbials. (Y5/6 shared) Using the perfect form of verbs to mark relationships of time and cause. (Y5) Devices to build cohesion within a paragraph [for example, <i>then, after that, this, firstly</i>]. (Y5 terminology for pupils) cohesion.	cohesion and avoid repetition. (Y4) Use of commas after fronted adverbials. (Y5) Relative clauses beginning with <i>who, which, where, when, whose, that</i> , or an omitted relative pronoun. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs using adverbials of time, place and number or tense choices.	number or tense choices. (Y5) Indicating degrees of possibility using adverbs [for example, <i>perhaps, surely</i>] or modal verbs [for example, <i>might, should, will, must</i>]. (Y5 terminology for pupils) modal verb.	cohesion and avoid repetition. (Y4) Use of inverted commas and other punctuation to indicate direct speech. (Y4) Use of commas after fronted adverbials. (Y5) Relative clauses beginning with <i>who, which, where, when, whose, that</i> , or an omitted relative pronoun. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs using adverbials of time, place and number or tense choices.	using adverbials of time, place and number or tense choices. (Y5/6 shared) Using expanded noun phrases to convey complicated information concisely. (Y5) Converting nouns or adjectives into verbs using suffixes [for example, <i>-ate; -ise; -ify</i>]. (Y5) Brackets, dashes or commas to indicate parenthesis. (Y5 terminology for pupils) parenthesis; bracket; dash.	<i>that</i> , or an omitted relative pronoun. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs using adverbials of time, place and number or tense choices. (Y5/6 shared) Using the perfect form of verbs to mark relationships of time and cause. (Y5) Verb prefixes [for example, <i>dis-, de-, mis-, over- and re-</i>]. (Y5) Use of commas to clarify meaning or avoid ambiguity. (Y5 terminology for pupils) ambiguity.	knowledge should be selected according to the needs of the poem rather than used as a feature checklist.	<i>whose, that</i> , or an omitted relative pronoun. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs using adverbials of time, place and number or tense choices. (Y5/6 shared) Using expanded noun phrases to convey complicated information concisely. (Y5) Use of commas to clarify meaning or avoid ambiguity.	time, place and number or tense choices. (Y5) Brackets, dashes or commas to indicate parenthesis, where appropriate. (Y5) Use of commas to clarify meaning or avoid ambiguity.	beginning with <i>who, which, where, when, whose, that</i> , or an omitted relative pronoun. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs using adverbials of time, place and number or tense choices. (Y5/6 shared) Using expanded noun phrases to convey complicated information concisely. (Y5/6 shared) Using the perfect form of verbs to mark relationships of time and cause. (Y5) Devices to build cohesion within a paragraph. (Y5) Linking ideas across paragraphs using adverbials of time, place and number or tense choices. 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(Y5) Linking ideas across paragraphs using adverbials of time, place and number or tense choices. (Y5/6 shared) Using expanded noun phrases to convey complicated information concisely. (Y5) Use of commas to clarify meaning or avoid ambiguity.
Spoken language	Listen and respond appropriately to adults and their peers. Articulate and justify answers, arguments and opinions. Maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments. Use spoken language to develop understanding through speculating,	Listen and respond appropriately to adults and their peers. Articulate and justify answers, arguments and opinions. Give well-structured descriptions, explanations and narratives for different purposes. Maintain attention and participate actively in	Listen and respond appropriately to adults and their peers. Articulate and justify answers, arguments and opinions. Give well-structured narratives for different purposes. Maintain attention and participate actively in	Articulate and justify answers, arguments and opinions. Maintain attention and participate actively in collaborative conversations. Speak audibly and fluently with an increasing command of Standard English. Participate in discussions	Use relevant strategies to build their vocabulary. Articulate and justify answers, arguments and opinions. Give well-structured descriptions and narratives for different purposes. Use spoken language to develop understanding through speculating,	Ask relevant questions to extend their understanding and knowledge. Use relevant strategies to build their vocabulary. Give well-structured descriptions and narratives for different purposes. Give well-structured descriptions and explanations for different purposes. Maintain attention and participate actively in	Use relevant strategies to build their vocabulary. Give well-structured descriptions and narratives for different purposes. Maintain attention and participate actively in collaborative conversations. Use spoken language to develop understanding through speculating, hypothesising,	Use relevant strategies to build their vocabulary. Speak audibly and fluently with an increasing command of Standard English. Participate in discussions, presentations and performances. Gain, maintain and monitor the interest of the listener(s). Consider and evaluate different	Articulate and justify answers, arguments and opinions. Give well-structured narratives for different purposes. Maintain attention and participate actively in collaborative conversations. Use spoken language to develop understanding through	Articulate and justify answers, arguments and opinions. Maintain attention and participate actively in collaborative conversations. Participate in discussions, presentations and debates. Gain, maintain and monitor the interest of the listener(s).	Articulate and justify answers, arguments and opinions. Give well-structured descriptions and narratives for different purposes. Use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.	Ask relevant questions to extend their understanding and knowledge. Use relevant strategies to build their vocabulary. Give well-structured descriptions and explanations for different purposes. Maintain attention and participate actively in	Articulate and justify answers, arguments and opinions. Give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings. Use spoken language to develop understandin

	hypothesisin g, imagining and exploring ideas. Speak audibly and fluently with an increasing command of Standard English. Participate in discussions, presentation s,performanc es, role play, improvisation s and debates. Consider and evaluate different viewpoints, attending to and building on the contributions of others. Select and use appropriate registers for effective communicati on.	collaborative conversations. Speak audibly and fluently with an increasing command of Standard English.	collaborative conversations. Use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas. Participate in discussions, performances, role play and improvisations. Consider and evaluate different viewpoints, attending to and building on the contributions of others. Consider and evaluate different viewpoints, attending to and building on the contributions of others.	and presentations. Gain, maintain and monitor the interest of the listener(s). Consider and evaluate different viewpoints, attending to and building on the contributions of others. Select and use appropriate registers for effective communicatio n.	hypothesising, imagining and exploring ideas. Participate in discussions, performances, role play and improvisations. Consider and evaluate different viewpoints, attending to and building on the contributions of others.	collaborative conversations. Speak audibly and fluently with an increasing command of Standard English. Participate in discussions and presentations.	imagining and exploring ideas. Participate in discussions, performances, role play and improvisations. Consider and evaluate different viewpoints, attending to and building on the contributions of others.	viewpoints, attending to and building on the contributions of others.	speculating, hypothesising, imagining and exploring ideas. Participate in discussions, performances, role play and improvisations.	Consider and evaluate different viewpoints, attending to and building on the contributions of others. Select and use appropriate registers for effective communication.	Participate in discussions, performances, role play and improvisations. Consider and evaluate different viewpoints, attending to and building on the contributions of others.	collaborative conversations. Speak audibly and fluently with an increasing command of Standard English. Participate in discussions and presentations. Gain, maintain and monitor the interest of the listener(s).	g through speculating, hypothesisin g, imagining and exploring ideas. Speak audibly and fluently with an increasing command of Standard English. Participate in discussions, presentation s, performance s, role play/improvis ations and debates. Gain, maintain and monitor the interest of the listener(s). Consider and evaluate different viewpoints, attending to and building on the contributions of others. Select and use appropriate registers for effective communicati on.
Published Outcome s	A short, complete defeating-the -monster tale for <i>Riverside Legends: Defeating the Monster</i>, using the five-part structure with a developed atmospheric setting paragraph.	An independently written recount which sequences events clearly, maintains an appropriate tense and links ideas coherently Finished recounts become part of a simple Year 5 Eyewitness & Adventure Archive. Depending on the chosen context, these might be historical eyewitness accounts or diary-style	An independently written finding tale with a strong opening, purposeful dialogue and mysterious ending. Children place their finished stories into a TOP SECRET: Alien Encounters file/box. The stories become classified Riverside records that classmates can take out and read.	An independently written persuasive advertisement or brochure encouraging prospective travellers to book a stay at a space hotel. BIG OUTCOME: Children create their finished space-hotel adverts/broch ures and hold a Year 5 Space Travel Fair for another class.	An independently written fantasy narrative or developed scene in which character and setting are central to the writing.	An independently researched and organised non-chronologic al report about a fictional creature or character. Children submit their reports to the Restricted Magical Creatures Register. Reports are filed together as an official reference collection for Hogwarts/Rivers ide and kept in	An independently written warning story with atmospheric setting, escalating tension and a clear resolution. Finished stories become Year 5 Cautionary Tales: Read at Your Own Risk! Selected stories are displayed, and a member of SLT is invited to share examples.	An original animal-inspired poem published in a class anthology and/or performed to an audience. Original poems are published in a simple class poetry collection and selected poems are performed in a short assembly slot or Year 5 poetry sharing.	An independently written wishing tale demonstrating control of suspense, description and characterisation. Hold a simple Wishing Tales Exchange with the parallel class. Pupils swap their finished stories, read someone else's and leave the author a short reader response or recommendation.	An independently written persuasive letter to the Wizard, presenting a clear case for granting one of the characters their wish. Children place their completed persuasive letters into envelopes addressed to The Wizard, Emerald City, Land of Oz and post them into an Emerald City Postbox.	An independently written change story in which character development is clear and events are coherently structured. Children produce a polished final story to take home and share with their families. A simple message can invite them to read their story to someone at home and	An independently researched and written explanation text which clearly explains how or why something happens. Finished explanations form a small Year 5 Explains... information display. Where appropriate, a younger class can visit and use the texts to find out how recycling, a machine or	Narrative: A developed narrative scene inspired by <i>Macbeth</i>, combining character, action, atmosphere and dialogue. Soliloquy: A first-person piece revealing a character's thoughts, motives and emotions, prepared for written

		adventure recounts. Selected pieces can be exchanged with the parallel class.		Children use their writing to persuade visitors to choose their hotel for an intergalactic holiday.		the reading area.					explain how their character changed.	another chosen process works.	and/or spoken performance. PERFORMAN CE OUTCOME: Hold a simple Macbeth Spotlight in which selected pupils perform their first-person soliloquies or dramatic extracts to the class or parallel Year 5 class or families. The writing remains the main outcome; the performance is simply its final destination.
Spelling	National Curriculum – Spelling (Years 5 and 6) Pupils should be taught to: • use further prefixes and suffixes and understand the guidance for adding them • spell some words with ‘silent’ letters [for example, knight, psalm, solemn] • continue to distinguish between homophones and other words which are often confused • use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically, as listed in English Appendix 1 • use dictionaries to check the spelling and meaning of words • use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary • use a thesaurus												
	Objective: Suffixes '-ous' & '-al' • Step 1: Suffix '-ous' — <i>ambitious, amphibious, curious, devious, fictitious, infectious, notorious, nutritious, repetitious, obvious</i> • Step 2: Suffix '-ous' — <i>atrocious, conscious, delicious, ferocious, gracious, luscious, malicious, precious, spacious, suspicious</i> • Step 3: Suffix '-al' — <i>artificial, beneficial, crucial, especially, facial, glacial, judicial, multiracial, official, special</i> • Step 4: Suffix '-al' — <i>circumstantial, confidential, essential,</i>	Objective: Suffixes & Ending Patterns • Step 7: Ending in '-ant' — <i>abundant, brilliant, constant, distant, dominant, elegant, fragrant, ignorant, tolerant, vacant</i> • Step 8: Suffixes '-ance' & '-y' — <i>abundance, abundancy, brilliance, ambulance, elegance, circumstance, hesitancy, redundancy, tolerance, vacancy</i> • Step 9: Ending in '-ent' & '-ence' — <i>competence, confidence, decent, eloquence, emergent, frequent, innocence, intelligence, transparent, violent</i>	Objective: Adverbs, Suffixes & Silent Letters • Step 13: Suffix '-able' — <i>agreeable, changeable, irreplaceable, knowledgeable, manageable, microwaveable, noticeable, rechargeable, replaceable, salvageable</i> • Step 14: Adverbs of time — <i>afterwards, earlier, eventually, finally, immediately, previously, recently, tomorrow, whilst, yesterday</i> • Step 15: Suffixes ending in 'fer' — <i>conferring, difference, inference, preference, preferred, referee, reference, referring, transference, transferring</i>	Objective: Vowel Patterns & Adverbs • Step 19: 'ie' after 'c' — <i>society, deficient, efficient, emergencies, glacier, inefficient, science, scientists, species, sufficient</i> • Step 20: 'ei' making /ee/ sound — <i>caffeine, conceive, deceive, either, neither, perceive, protein, ceiling, receive, seize</i> • Step 21: 'ough' making /or/ sound — <i>afterthought, bought, brought, fought, nought, ought, sought, thought, thoughtfulness, wrought</i> • Step 22: 'ough' letter pattern — <i>although, bough, dough, doughnut, enough, plough, rough, though, tough, toughen</i> • Step 23: Adverbs of possibility & frequency — <i>certainly, definitely, frequently, infrequently,</i>	Objective: Advanced Homophones • Step 25: Homophones / Near Homophones — <i>advice, advise, device, devise, licence, license, practice, practise, prophecy, prophesy</i> • Step 26: Homophones — <i>aisle, isle, allowed, aloud, altar, alter, ascent, assent, farther, father</i> • Step 27: Homophones — <i>bridal, bridle, guessed, guest, heard, herd, morning, mourning, passed, past</i> • Step 28: Homophones / Near Homophones — <i>cereal, serial, complement, compliment, principal, principle, stationary, stationery, wary, weary</i> • Step 29: Homophones / Near Homophones — <i>affect, effect, dessert, desert, draft, draught,</i>	Objective: Hyphenation & Yearly Revision • Step 31: Words with hyphens — <i>co-author, co-operate, co-ordinate, co-own, re-educate, re-energise, re-enter, re-evaluate, re-examine, re-explain</i> • Step 32: Challenge Words — <i>afterwards, amateur, ancient, changeable, deceive, doubt, knight, referring, sincere, immediate</i> • Step 33: Revision Words — <i>accompany, achieve, advice, affect, aisle, bought, cereal, definitely, guessed, though</i> • Step 34: Revision Words — <i>conscious, constant, controversy, comfortably, earlier, elegance, fictitious, frequent, manageable, understandable</i> • Step 35: Revision Words — <i>ascend, awkward, conscience, dough, probably, receive, species, thought, transferring, writer</i> • Step 36: Revision Words — <i>aloud, community, complement, desert, device, heard, muscle,</i>							

	<i>impartial, influential, potential, preferential, residential, substantial, torrential</i> • Step 5: Suffix '-al' — <i>commercial, controversial, financially, initial, initially, palatial, provincial, spatial</i> • Step 6: Challenge Words — <i>appreciate, cemetery, conscious, convenience, environment, immediately, language, sufficient, thorough, vegetable</i>	• Step 10: Suffixes '-able' & '-ible' — <i>comfortable, dependable, enjoyable, horrible, incredible, possible, reasonable, reliable, terrible, understandable</i> • Step 11: Ending in '-ably' & '-ibly' — <i>comfortably, dependably, horribly, incredibly, legibly, possibly, reliably, sensibly, terribly, visibly</i> • Step 12: Challenge Words — <i>accommodate, available, controversy, dictionary, marvellous, opportunity, secretary, sincerely, suggest, twelfth</i>	• Step 16: 'Silent' initial letters — <i>knife, knight, knowledge, knuckle, mnemonic, pterodactyl, wreath, wreckage, wrestler, writer</i> • Step 17: 'Silent' letters — <i>ascend, autumn, build, disciple, doubt, island, lamb, receipt, solemn, thistle</i> • Step 18: Challenge Words — <i>ancient, amateur, awkward, criticise, equipment, excellent, foreign, pronunciation, symbol, yacht</i>	<i>obviously, occasionally, often, probably, possibly, rarely</i> • Step 24: Challenge Words — <i>accompany, communicate, conscience, desperate, disastrous, interfere, nuisance, queue, restaurant, rhythm</i>	<i>precede, proceed, who's, whose</i> • Step 30: Challenge Words — <i>achieve, apparent, bargain, bruise, community, mischievous, muscle, necessary, vehicle, system</i>	<i>precede, principle, stationary</i>
Handwriting	National Curriculum – Handwriting and Presentation (Years 5 and 6) Pupils should be taught to: • write legibly, fluently and with increasing speed by: ◦ choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters ◦ choosing the writing implement that is best suited for a task					
	Penpals Autumn 1. Practising sloped writing: diagonal join to ascender: th sh nb nd ht st 2. Practising sloped writing: diagonal join no ascender: ai ay kn er ie er 3. Practising sloped writing: diagonal join to an anticlockwise letter: ac sc bo da ea ho 4. Practising sloped writing: horizontal join to ascender: wh wl oh ol of ob 5. Practising sloped writing: horizontal join, no ascender: oi oy ou op vo 6. Practising sloped writing: horizontal join to an anticlockwise letter: oo oa wa wo v vo 7. Practising sloped writing: joining from r: ra re ri ro ru 8. Practising sloped writing: joining from s: sh su sc sl sw sp	Penpals Spring 1. Practising sloped writing: joining from f to ascender: fl ft 2. Practising sloped writing: size: joining from f no ascender: fa fe fi fo fu 3. Different styles for different purposes: writing a paragraph 4. Practising sloped writing: speed: ff 5. Practising sloped writing: speed and legibility rr 6. Practising sloped writing: size, proportion and spacing: ss 7. Practising sloped writing: building speed: qu 8. Different styles for different purposes	Penpals Summer 1. Sloped writing: proportion: joining p and b to ascenders: ph pl bl 2. Handwriting for different purposes:joining from b and b, no ascender: bu bi pe pu pi pr 3. Practising sloped writing: parallel downstrokes: bb pp 4. Practising sloped writing: all double letters 5. Practising sloped writing for speed: tial cial 6. Practising sloped writing for fluency 7. Capitals			
Class Reader	Beowulf by Michael Morpurgo	Non-Linear Text: Cosmic by Frank Cottrell Boyce and Steven Lenton	Resistant Text: The Jabberwocky poem The Pobble Who Has No Toes Harry Potter and the Philosopher's Stone	Tales from the Arabian Nights retold by Donna Jo Napoli	Archaic Text: Wizard of Oz	Wonder R. J. Palacio - Complexity of Narrator
Reading	Whole-class Reading – ongoing across the year Each week develops prior knowledge and schema, explicitly teaches vocabulary, develops fluent reading and understanding of the text, teaches and applies the half-term comprehension focus, and includes mixed VIPERS comprehension practice. Class readers provide the core reading spine, supplemented by high-quality fiction, poetry, plays, non-fiction, reference texts and appropriate extracts. National Curriculum – ongoing entitlement • apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), as listed in English Appendix 1, both to read aloud and to understand the meaning of new words that they meet • continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks • reading books that are structured in different ways and reading for a range of purposes • increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions • recommending books that they have read to their peers, giving reasons for their choices • identifying and discussing themes and conventions in and across a wide range of writing • making comparisons within and across books • learning a wider range of poetry by heart • preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience • participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously					

	• explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary • provide reasoned justifications for their views					
	Beowulf by Michael Morpurgo Reading focus: Retrieve and identify key details from fiction and non-fiction (2b). Explore how information and narrative content are related and contribute to meaning as a whole. Develop efficient skimming and scanning and use evidence accurately when answering questions. National Curriculum objectives • reading books that are structured in different ways and reading for a range of purposes • identifying how language, structure and presentation contribute to meaning • distinguishing between statements of fact and opinion • retrieve, record and present information from non-fiction • provide reasoned justifications for their views	Cosmic by Frank Cottrell Boyce Reading focus: Make and justify inferences using evidence from the text (2d). Predict what might happen from details stated and implied (2e). Explore characters' feelings, thoughts, motives and actions and select relevant textual evidence to support ideas. National Curriculum objectives • drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • predicting what might happen from details stated and implied • asking questions to improve their understanding • provide reasoned justifications for their views	The Jabberwocky / The Pobble Who Has No Toes / Harry Potter and the Philosopher's Stone Reading focus: Explore vocabulary in context (2a) and explain how meaning is enhanced through the choice of words and phrases (2g). Investigate morphology, etymology, shades of meaning, idioms and figurative language. Develop fluent and expressive reading through poetry and prose. National Curriculum objectives • checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context • asking questions to improve their understanding • discuss and evaluate how authors use language, including figurative language, considering the impact on the reader • learning a wider range of poetry by heart • preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience	Tales from the Arabian Nights Reading focus: Summarise main ideas from more than one paragraph (2c). Make comparisons within and across texts (2h). Continue to apply retrieval and inference skills and justify interpretations with evidence. National Curriculum objectives • summarising the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas • making comparisons within and across books • drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions • provide reasoned justifications for their views	The Wizard of Oz Reading focus: Consolidate and apply previously taught comprehension skills across increasingly challenging texts, with particular emphasis on vocabulary, retrieval, inference and authorial language. Explore themes, conventions and authorial choices within a literary heritage text. National Curriculum objectives • increasing their familiarity with a wide range of books, including fiction from our literary heritage • identifying and discussing themes and conventions in and across a wide range of writing • discuss and evaluate how authors use language, including figurative language, considering the impact on the reader • making comparisons within and across books • provide reasoned justifications for their views	Wonder/Macbeth Reading focus: Consolidate and independently apply comprehension skills across fiction and drama. Explore character, viewpoint, motivation, themes and authorial choices. Read and interpret Shakespearean extracts and develop expressive reading and performance. National Curriculum objectives • drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • identifying and discussing themes and conventions in and across a wide range of writing • making comparisons within and across books • preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience • participate in discussions about books, building on their own and others' ideas and challenging views courteously • provide reasoned justifications for their views