

## English Curriculum – Year Six – Yearly Overview

Word Structure and Spelling	Text Structure	Sentence Structure
<p><b>Pupils should be taught to:</b> The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing.</p> <p>Introduce abstract nouns.</p> <p><b>Consolidation of:</b> Endings which sound like /jəs/ spelt –cious or –tious <i>Not many common words end like this.</i> <i>If the root word ends in –ce, the /j/ sound is usually spelt as c – e.g. vice – vicious, grace – gracious, space – spacious, malice – malicious. Exception: anxious.</i></p> <p>Endings which sound like /jəl/ <i>–cial is common after a vowel letter and –tial after a consonant letter, but there are some exceptions.</i> <b>Exceptions:</b> initial, financial, commercial, provincial (the spelling of the last three is clearly related to finance, commerce and province).</p> <p>Words ending in –ant, –ance/–ancy, –ent, –ence/–ency <i>Use –ant and –ance/–ancy if there is a related word with a /æ/ or /e/ sound in the right position; –ation endings are often a clue. Use –ent and –ence/–ency after soft c (/s/ sound), soft g (/dʒ/ /sound) and qu, or if there is a related word with a clear /e/ sound in the right position. There are many words, however, where the above guidance does not help. These words just have to be learnt.</i></p> <p>Words ending in –able and –ible. Words ending in –ably and –ibly <i>The –able/–ably endings are far more common than the –ible/–ibly endings.</i> <i>As with –ant and –ance/–ancy, the –able ending is used if there is a related word ending in –ation.</i> <i>If the –able ending is added to a word ending in –ce or –ge, the e after the c or g must be kept as those letters would otherwise have their ‘hard’ sounds (as in cap and gap) before the a of the –able ending.</i> <i>The –able ending is usually but not always used if a complete root word can be heard before it, even if there is no related word ending in –ation. The first five examples opposite are obvious; in reliable, the complete word rely is heard, but the y changes to i in accordance with the rule.</i> <i>The –ible ending is common if a complete root word can’t be heard before it but it also sometimes occurs when a complete word can be heard (e.g. sensible).</i></p> <p>Adding suffixes beginning with vowel letters to words ending in –fer <i>The r is doubled if the –fer is still stressed when the ending is added. The r is not doubled if the –fer is no longer stressed.</i></p> <p>Spell some words with silent letters</p>	<p><b>Pupils should be taught to:</b> Write in a range of styles and formats.</p> <p>Use a wide range of devices to build cohesion within and across paragraphs (e.g. repetition of a <b>word</b> or phrase), grammatical connections (e.g. the use of <b>adverbials</b> such as <i>on the other hand, in contrast, or as a con</i></p> <hr/> <p style="text-align: center;"><b>Punctuation</b></p> <p><b>Pupils should be taught to:</b> Teach the most appropriate use of brackets, dashes or commas to indicate parenthesis.</p> <p>Consolidate the use of the semi-colon, colon and dash to indicate a stronger subdivision of a <b>sentence</b> than a comma.</p> <p>How hyphens can be used to avoid ambiguity (e.g. <i>man eating shark</i> versus <i>man-eating shark, or recover</i> versus <i>re-cover</i>).</p> <p>To understand that bulleted lists introduced with a colon only have a full stop at the end of the last bullet.</p> <p><b>Moving to a higher level:</b> Syntax and full range of punctuation are consistently accurate in a variety of sentence structures, with occasional errors in ambitious structures.</p>	<p><b>Talking into Writing</b></p> <p><b>Pupils should be taught to:</b> Consolidate use of the <b>passive voice</b> to affect the presentation of information in a <b>sentence</b> (e.g. <i>I broke the window in the greenhouse</i> versus <i>The window in the greenhouse was broken</i>).</p> <p>Expanded <b>noun phrases</b> to convey complicated information concisely (e.g. <i>the boy that jumped over the fence is over there, or the fact that it was raining meant the end of sports day</i>).</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. <i>He’s your friend, isn’t he?</i> or the use of the <b>subjunctive</b> in some very formal writing and speech).</p> <p><b>Moving to a higher level:</b> Manipulation of subordinating connectives for emphasis or nominalisation for succinctness e.g. <i>because of that, he failed.</i> Modifiers are used to qualify, intensify or emphasise e.g. <i>extremely intelligent, exceptional result, insignificant amount</i> (shades of meaning).</p>

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Handwriting	Composition	
<p><i>Some letters which are no longer sounded used to be sounded hundreds of years ago: e.g. in knight, there was a /k/ sound before the /n/, and the <b>gh</b> used to represent the sound that 'ch' now represents in the Scottish word loch.</i></p> <p>Continue to distinguish between homophones and near homophones</p> <p><i>In the pairs of words opposite, nouns end <b>-ce</b> and verbs end <b>-se</b>. Advice and advise provide a useful clue as the word advise (verb) is pronounced with a /z/ sound – which could not be spelt c.</i></p> <p>Words containing the letter-string ough</p> <p><i><b>ough</b> is one of the trickiest spellings in English – it can be used to spell a number of different sounds.</i></p> <p><b>Spelling of words from years 5 &amp; 6 word list</b></p>		

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### **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 under guidance.

Choosing the writing implement that is best suited for a task

Consolidate the school handwriting mantras for each group of letters:

- Rocking Round letters (a,c,d,e,f,g,o,q,s)
- Bridge Letters (b, h, k, m, n, p, r)
- Climb and Slide letters (l, j, l, t, u, y)
- Diagonal letters (v, w, x, z)

**See the school Handwriting policy, guidelines and mantras document.**

### **Pupils should be taught to:**

#### **Plan their writing by:**

- increasing their familiarity with a wide range of books, retelling some of these orally.
- comparing work by significant children’s authors and poets: work by the same author and different authors treatment of the same theme.
- preparing poems and play scripts to read aloud and to perform showing understanding through intonation, tone, volume and action.
- increase familiarity a wide range of non-fiction and reference books or textbooks
- identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
- noting and developing initial ideas, drawing on reading and research where necessary
- make appropriate notes for different purposes and use simple abbreviations in note taking.
- in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed

#### **Draft and write by:**

- selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
- in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action (eg vary the pace and develop viewpoints through the use of direct and reported speech).
- précising longer passages
- using a wide range of devices to build cohesion within and across paragraphs
- using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]
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#### **Use descriptive language such as alliteration, similes using like, two adjectives to describe the noun, adverbs for description eg snow fell gently.**

- drawing from oral retelling drop in relative clause: who, which, whose eg Sam, who was lost, sat down and cried. The boy, whose name is George, thinks he is very brave. The Fire of London, which started in Pudding Lane, spread quickly.
- use a variety of sentence openers including –ing, -ly, -ed and adverbial phrases (fronted adverbials) eg A few days ago, In a strange way, At the back of the room... , elaboration of adverbial phrase openers eg. Throughout the night, the wind howled like an injured creature.
- extend openers to include: expanded –ing clauses eg Grinning menacingly, Laura slipped the Curlywurly into her rucksack, expanded –ed clauses eg Terrified by the dragon, Seema fell to her knees, similies eg Like a wailing cat, the ambulance screamed down the road.
- sentence of three for action eg Maxine rushed down the corridor, burst through the door and screamed at the top of her voice.

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- create effect by consciously varying sentence length.
- move sentence chunks (how, when, where) around for different effects e.g. The siren echoed loudly...through the lonely streets... at midnight.
- use descriptive language such as similes, metaphor, alliteration, personification, empty words e.g. someone, somewhere was out to get him, rhetorical questions to create effect.
- include active and passive verbs to create effect and affect presentation of information. E.g. Active: Paula accidentally dropped the glass. Passive: The glass was dropped accidentally by Paula. Or dependent on purpose e.g. Active (recount): Anne heated the water. Passive (science investigation): The water was heated.
- link ideas within and across paragraphs by referring back and using a full range of conjunctions.

Write for different audiences using the appropriate voice - formal/informal (Instructions (rules, recipes, directions), Explanations (excuses, processes & systems – Water Cycle, how something works), Non-chronological (leaflets, information texts), Recount (newspaper report/diaries, sports report, police report, events), Journalistic styles (interviews, features on people, fashion and sport, letters to editor, any articles that are not recounts, reviews), Persuasive (adverts, letters, leaflets, point of view, complaints, objections), Discursive (reports, evaluate different points of view eg pros and cons of a course of action, moral issue), Auto-biographies & biographies.

**Evaluate and edit by:**

- assessing the effectiveness of their own and others' writing
- 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, distinguishing between the language of speech and writing and choosing the appropriate register
- proof-read for spelling and punctuation error.

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Spoken Language	Word Reading	Comprehension
<p><b>Pupils should be taught to:</b>                      Listen and respond appropriately to adults and their peers</p> <p>Ask relevant questions to extend their understanding and knowledge</p> <p>Use relevant strategies to build their vocabulary</p> <p>Articulate and justify answers, arguments and opinions</p> <p>Give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings</p> <p>Maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments</p> <p>Use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas</p> <p>Speak audibly and fluently with an increasing command of Standard English</p> <p>Participate in discussions, presentations, performances, role play, improvisations and debates</p> <p>Gain, maintain and monitor the interest</p>	<p><b>Pupils should be taught to:</b></p> <p>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.</p> <p>Locate new words and make collections of new words linked to personal interest and topics</p> <p>Re-read books to build up their fluency and confidence in word reading.</p>	<p><b>Pupils should be taught to:</b>  <b>Maintain positive attitudes to reading and understanding of what they read by:</b></p> <ul style="list-style-type: none"> <li>• continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks</li> <li>• reading books that are structured in different ways and reading for a range of purposes</li> <li>• 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</li> <li>• recommending books that they have read to their peers, giving reasons for their choices</li> <li>• identifying and discussing themes and conventions in and across a wide range of writing</li> <li>• making comparisons within and across books</li> <li>• learning a wider range of poetry by heart</li> <li>• 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</li> </ul> <p><b>Understand what they read by:</b></p> <ul style="list-style-type: none"> <li>• checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context</li> <li>• asking questions to improve their understanding</li> <li>• drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence</li> <li>• predicting what might happen from details stated and implied</li> <li>• summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas</li> <li>• identifying how language, structure and presentation contribute to meaning</li> <li>• discuss and evaluate how authors use language, including figurative language, considering the impact on the reader</li> <li>• distinguish between statements of fact and opinion</li> <li>• retrieve, record and present information from non-fiction</li> <li>• 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</li> </ul>

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<p>of the listener(s)</p> <p>Consider and evaluate different viewpoints, attending to and building on the contributions of others</p> <p>Select and use appropriate registers for effective communication.</p>		<p>challenging views courteously</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
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Terminology	Text Type Coverage
<p><b>(Teach the concept then provide the language)</b></p> <p>Consolidation of all previous years, plus:</p> <p>Subject Object Synonym Ellipses Modifiers</p>	<p><b>Read and write a range of:</b></p> <p><b>Fiction:</b></p> <ul style="list-style-type: none"> <li>• Modern fiction</li> <li>• Fiction from our literary heritage</li> <li>• Traditional stories</li> <li>• Stories with historical settings</li> <li>• Playscripts</li> </ul> <p><b>Non-Fiction:</b></p> <ul style="list-style-type: none"> <li>• Recounts</li> <li>• Instructions</li> <li>• Explanations</li> <li>• Reports</li> <li>• Persuasive writing</li> <li>• Non-chronological reports</li> </ul> <p><b>Poetry:</b></p> <ul style="list-style-type: none"> <li>• Classic poetry</li> <li>• Poetry with powerful imagery</li> <li>• Performance poetry</li> </ul>

**Year 6 – Talking to writing (Think it, say it, write it, check it).**

**This Long Term Plan is a progression across Year 6. Some pupils will be capable of moving onto Year 7 expectations and to embed the curriculum at greater depth.**

**Teachers need to use the additional guidance in the New National Curriculum document to support them with planning and delivery of the Year 6 curriculum.**