

ENGLISH LONG TERM PLAN - YEAR 5

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>SPELLING</b> Follow Stage 5 Assertive Mentoring spelling programme	5:1 – cious, fious 5:2 – cial, fial 5:3 - -ant 5:4 - - ent	5:5 – ance 5:6 – ance 5:7 - ence	5:8 – able 5:9 – able, ibly 5:10 – ably, ibly 5:11 – suffix to fer	5:12 – ie, ei sounds 5:13 – ough 5:14 – silent b, c	5:15 – silent g, k 5:16 – silent h, k 5:17 – silent n, t	5:18 – silent u, w 5:19 – cese, ow, ou
Reading – word reading	<b>READ &amp; SPELL COMMON EXCEPTION WORDS</b> accompany aggressive appreciate available bargain category competition controversy curiosity	<b>READ &amp; SPELL COMMON EXCEPTION WORDS</b> disastrous especially frequently hindrance leisure mischievous nuisance occur prejudice	<b>READ &amp; SPELL COMMON EXCEPTION WORDS</b> sufficient persuade sincerely signature symbol twelfth shoulder stomach system	<b>READ &amp; SPELL COMMON EXCEPTION WORDS</b> environment neighbour rhyme rhythm privilege sacrifice soldier system amateur	<b>READ &amp; SPELL COMMON EXCEPTION WORDS</b> cemetery desperate definite individual interrupt pronunciation relevant suggest achieve	<b>READ &amp; SPELL COMMON EXCEPTION WORDS</b> queue vehicle yacht determined excellent committee temperature recognise
<b>Reading Comprehension</b>  Look at the types of questions on the reading progression document to see how the questioning changes/extends from half term to half term.  BLUE A AND B BOOKS ON BUG CLUB GREY A 3 TERMS, GREY B 3 TERMS	<b>LITERAL SEQUENCING</b> Retell stories and relay main points of sequentially ordered non-fiction texts in correct sequence with different degrees of detail, depending on purpose.  <b>INFORMATION RETRIEVAL</b> Retrieve information from fiction or non-fiction, identifying key ideas and, with support, record and present it.  <b>MAKING INFERENCES</b> Draw inferences such as characters' feelings, thoughts and motives from their actions, and with support, can justify inferences, including some that are less clearly suggested by the text.  <b>PREDICTION</b> Make more detailed predictions drawing on details from the text, with some prompting if	<b>INFORMATION RETRIEVAL</b> Answers questions about similarities and differences between two chapters of a book.  <b>ACCURACY</b> Accurately track meaning of the text during reading, self-correcting automatically where necessary as part of the reading process. Often understands and explains meaning of an unfamiliar word in context.  <b>MAKING INFERENCES</b> Distinguish between statements of fact and opinion when both are included in a text.  <b>PERSONAL RESPONSE AND EVALUATION OF A TEXT</b> With support, provide reasoned justifications for their views in response to prompts.	<b>LITERAL COMPREHENSION</b> Summarise main ideas drawn from more than one paragraph, and with support identify at least one key detail that supports main ideas.  <b>INFORMATION RETRIEVAL</b> Select and sort information from a range of sources and, with minimal support, record this information.  <b>MAKING INFERENCES</b> Identify the character from whose point of view the story is told, and can infer that character's feelings, thoughts and motives from their actions, often justifying inferences with evidence.  <b>PREDICT</b> Predict what might happen to a character using evidence implied by other characters' reactions and viewpoints.	<b>MAKING INFERENCES</b> Distinguish between facts and opinions when both are included in a sentence.  <b>PERSONAL RESPONSE AND EVALUATION OF A TEXT</b> With support where necessary, provide justifications for their views.  <b>PERFORMANCE</b> Discuss their understanding of what they have read, including through formal presentations, maintaining a focus on the topic, and with support can use simple notes.  <b>RANGE OF TEXTS</b> With support, identify and discuss themes and conventions in and across selected texts.	<b>LITERAL COMPREHENSION</b> Summarise main ideas drawn from more than one paragraph, and with minimal support identify one or more key details that support the main ideas.  <b>MAKING INFERENCES</b> Identify some similarities and differences between two versions of a traditional tale.  <b>PREDICTION</b> Predict what might happen next in a story, sometimes using complex clues drawing on more than one aspect of the plot or of character.  <b>PERSONAL RESPONSE AND EVALUATION OF A TEXT</b> Participate in discussions about books, and with support can build on their own and others' ideas.	<b>LITERAL COMPREHENSION</b> Pay close attention to the meanings of words when reading.  <b>MAKING INFERENCES</b> Use information from a text to draw straightforward inferences about how ideas are related.  <b>RANGE OF TEXTS</b> With support, identify how language, structure and presentation contribute to meaning in a range of straightforward texts.

	<p>necessary.</p> <p><b>PERSONAL RESPONSE AND EVALUATION OF A TEXT</b> With support, review a book they have read, explaining why they would or would not recommend the book to others.</p> <p><b>PERFORMANCE</b> Work in a teacher-led group to prepare poems and play scripts to read aloud, planning appropriate intonation, tone and volume so that the meaning is clear to an audience</p> <p><b>LITERARY LANGUAGE</b> With support, discuss how authors use language, including similes, considering the impact on the reader</p> <p><b>RANGE OF TEXTS</b> Familiar with and can discuss a wide range of fiction, poetry, plays, non-fiction and reference books, including myths, legends and traditional stories, modern fiction and books from other cultures and traditions.</p>	<p><b>PERFORMANCE</b> Present information they have found out from a book or other source, maintaining a focus on the topic.</p> <p><b>VOCABULARY DEVELOPMENT</b> Independently use a dictionary to quickly check the meaning of a word that is unfamiliar to them, and can then explain the word's meaning to someone else.</p> <p><b>TEXT STRUCTURE</b> With minimal support, identify some of the ways in which fiction and non-fiction texts are structured and sometimes identify why the author might have chosen this structure.</p>	<p><b>PERSONAL RESPONSE AND EVALUATION OF A TEXT</b> Recommend books to peers, usually giving clear reasons for their choices</p> <p><b>PERFORMANCE</b> Work in a group to prepare poems and play scripts to read aloud, usually planning appropriate intonation, tone and volume so that the meaning is clear to an audience.</p> <p><b>LITERARY LANGUAGE</b> With support, discuss how the author's style affects the reader's understanding of the text, in cases where this is signalled straightforwardly in the text.</p>		<p><b>LITERARY LANGUAGE</b> Participate in discussion about an author's choice of language and show understanding of how some language choices affect the reader's understanding.</p> <p><b>RANGE OF TEXTS</b> Read for a range of purposes.</p> <p><b>TEXT STRUCTURE</b> Identify some of the ways in which fiction texts are structured, e.g. through use of chapters, and can say why this is effective.</p>	
<p><b>Writing Throughout the year:</b> rehearse my sentences before I write</p> <p>I can proof-read my work and edit for spelling, punctuation and grammar.</p> <p>I can suggest</p>	<p><b>Write legibly, fluently and with increasing speed.</b></p> <p>use the diagonal and horizontal strokes that are needed to join letters</p> <p>Understand which letters, when next to each other, are best left unjoined.</p> <p>Increase the legibility, consistency and quality of their handwriting.</p>	<p><b>Write a narrative with a clear structure, setting, characters and plot.</b></p> <p>Write a non-narrative using organisational devices appropriate to the text type.</p> <p>In narratives, integrate description, action and dialogue to convey character and plot.</p>	<p><b>Write a narrative with a clear structure, setting, characters and plot.</b></p> <p>Write a non-narrative using organisational devices appropriate to the text type.</p> <p>In narratives, integrate description, action and dialogue to convey character and plot.</p>	<p><b>Write a narrative with a clear structure, setting, characters and plot.</b></p> <p>Write a non-narrative using organisational devices appropriate to the text type.</p> <p>In narratives, integrate description, action and dialogue to convey character and plot.</p>	<p><b>Write a narrative with a clear structure, setting, characters and plot.</b></p> <p>Write a non-narrative using organisational devices appropriate to the text type.</p> <p>In narratives, integrate description, action and dialogue to convey character and plot.</p>	<p><b>Write a narrative with a clear structure, setting, characters and plot.</b></p> <p>Write a non-narrative using organisational devices appropriate to the text type.</p> <p>In narratives, integrate description, action and dialogue to convey character and plot.</p>

<p><b>and make improvements to my own work and others' work.</b></p> <p><b>Use the appropriate grammar and vocab for the audience and purpose.</b></p> <p><b>Ensure the consistent tense is used throughout a piece of writing</b></p> <p><b>Ensure correct subject and verb agreement when using singular and plural.</b></p> <p><b>Choose vocab to engage and impact on the reader.</b></p>	<p><b>Write a narrative with a clear structure, setting, characters and plot.</b></p> <p><b>Write a non-narrative using organisational devices appropriate to the text type.</b></p> <p>In narratives, integrate description, action and dialogue to convey I character and plot. <b>REVISE AND USE – I can use paragraphs to organise my writing.</b></p> <p>I can start sentences in different ways - REVISION (e.g. – ed verbs, - ing starters, similes, fronted adverbials to tell the reader how, when or where)</p> <p>I can use relative clauses with who, which, where, why or whose</p>	<p><b>I can start sentences in different ways (e.g. – ed verbs, - ing starters, similes, fronted adverbials to tell the reader how, when or where)</b></p> <p><b>I can use sentence starters to highlight the main idea.</b></p> <p><b>I can use relative clauses with who, which, where, why or whose</b></p> <p><b>I can use stylistic devices to create effects in my writing (simile, metaphor and personification)</b></p> <p><b>TEACH – I can use cohesive devices (connecting adverbs and adverbials) to link across paragraphs.</b></p>	<p><b>I can link ideas within a paragraph (e.g then, after that, this, firstly, in addition to, furthermore etc.)</b></p> <p><b>I can use modal verbs to indicate degrees of possibility (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely)</b></p>	<p><b>I can link ideas across paragraphs using adverbials of time (e.g Later), place (e.g nearby) and number (e.g. secondly) or tense choices (e.g. He had seen her before.)</b></p> <p><b>I can use modal verbs to indicate degrees of possibility (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely)</b></p>	<p>I can link ideas across paragraphs using adverbials of time (e.g Later), place (e.g nearby) and number (e.g. secondly) or tense choices (e.g. He had seen her before.)</p>	
<p><b>Punctuation</b></p>	<p><b>I can use inverted commas for direct speech and its associated punctuation.</b></p> <p><b>I can use commas to demarcate a relative clause within a sentence</b></p>	<p><b>I can use commas to demarcate a relative clause within a sentence</b></p> <p><b>I can use brackets, dashes or commas to indicate parenthesis (extra information within a sentence)</b></p>	<p><b>I can use inverted commas for direct speech and its associated punctuation.</b></p> <p><b>I can use brackets, dashes or commas to indicate parenthesis (extra information within a sentence)</b></p>	<p><b>I can use apostrophes for singular and plural possession.</b></p> <p><b>I can use apostrophes for contractions.</b></p>	<p><b>I can use commas to clarify meaning or avoid ambiguity in my writing.</b></p> <p><b>Let's eat Grandma.</b></p> <p><b>Let's eat, Grandma.</b></p>	<p><b>I can use all taught punctuation effectively.</b></p>

## MORE ABLE WRITERS

### WORDS/VOCABULARY

Develop use of modality to express degrees of possibility using a range of modal verbs: **might, should, will, must**. Adverbs: **perhaps, surely**

Use empty words to add suspense: **something, no one, some one**

Introduce: metaphor – Emmy was a mouse in class: she never answered any questions. Personification: **The palm trees wave goodbye**. Onomatopoeia: **The water gurgled into a crack in the rocks**.

Develop the use of technical language as appropriate.

### SENTENCE STRUCTURE

#### Developing sentence starters:

- Expanding adverbials: **Early one misty morning... Far beyond the forbidding mountain peaks....**
- Expanding – ed starters: **Paralysed by fear, Bruno gazed at the soldiers.**
- Power of three: **Long, long, ago, before your time and mine..... Silently, cautiously, yet determined**
- Embedding ed and ing clause: **Dan, tired of waiting, dived into the cool, inviting water. The witch, cackling hideously, snatched the golden bag.**
  
- Varying sentence length for meaning and effect.
- Experiment with order in sentences for impact: **Sobbing piteously, she ran out of the crowded room. She ran out of the room, sobbing piteously.**
- Use of rhetorical questions.

### TEXT STRUCTURE:

#### Narrative:

- Use different ways of opening a story
- Use flashbacks as appropriate
- Use changes in time, place and events to link ideas across paragraphs
- Use connecting adverbs and other cohesive devices to link ideas within paragraphs.

#### Non-narrative:

##### Clear structure

- Introductory opening which engages the reader and makes the purpose explicit.
- Middle section, giving information – paragraphed appropriately, with ideas linked in and across paragraphs.
- Ending which appeals to the reader.
- Writer's viewpoint clear and maintained throughout.

### PUNCTUATION

- Use of brackets
- Secure use of commas
- Use of colon, following character's name in a play script.