

Year 6 Autumn 2:

English

Key Learning

Unit	Classic Fiction	Poetry – Songs and Lyrics	Persuasion: A Formal Review
Outcome	<ul style="list-style-type: none"> ▪ A new story or chapter using characters and/or plot structures from a classic novel, for example: <ul style="list-style-type: none"> – using the structure of the chapters about The Scarecrow, The Tin Woodman and The Cowardly Lion from <i>The Wizard of Oz</i>, create an additional character and write the chapter. – write a new adventure for Chitty Chitty Bang Bang. 	<ul style="list-style-type: none"> ▪ Oral presentation of a poem/song. ▪ Reading journal entries detailing personal reflections and responses to songs and poems. 	<ul style="list-style-type: none"> ▪ A formal review of a live theatre or a live music performance.
Possible Duration	<ul style="list-style-type: none"> ▪ 3-4 weeks. 	<ul style="list-style-type: none"> ▪ 1-2 weeks. 	<ul style="list-style-type: none"> ▪ 1-2 weeks.
Key Learning Reading	<ul style="list-style-type: none"> ▪ Understand underlying themes, causes and consequences within whole texts. ▪ Regularly listen to whole novels read aloud by the teacher from an increasing range of authors, which they may not choose themselves. ▪ Compare texts written in different periods. ▪ Analyse the conventions of different types of writing e.g. use of dialogue to indicate historical settings for a story. ▪ Express preferences about a wider range of books including fiction from our literary heritage ▪ Explore new vocabulary in context. ▪ Making comparisons within and across texts. ▪ Demonstrate active reading strategies e.g. challenging peers with questions, justifying opinions, responding to different viewpoints within a group. ▪ Justify opinions and elaborating by referring to the text e.g. Point + Evidence + Explanation. 	<ul style="list-style-type: none"> ▪ Explore texts in groups and deepening comprehension through discussion. ▪ Demonstrate active reading strategies e.g. challenging peers with questions, justifying opinions, responding to different viewpoints within a group. ▪ Use a reading journal to record on-going reflections and responses to personal reading. ▪ Recognise themes within and across texts e.g. <i>friendship, loneliness, happiness, hope.</i> ▪ Discuss and evaluate how authors use language including figurative language. ▪ Learn a wider range of poems by heart. ▪ Prepare poems to read aloud and perform using dramatic effects. 	<ul style="list-style-type: none"> ▪ Listen to, reading and discussing an increasingly wide range of non-fiction. ▪ Recognise authors' techniques to influence and manipulate the reader. ▪ Identify how language, structure and presentation contribute to meaning e.g. persuasive leaflet. ▪ Explain the effect on the reader of the authors' choice of language and reasons why the author may have selected these. ▪ Scan for key information. ▪ Skim for gist. ▪ Use a combination of skimming, scanning and close reading across a text to locate specific detail. ▪ Make comparisons within and across texts.

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English			
Key Learning (contd.)			
Unit	Classic Fiction	Poetry – Songs and Lyrics	Persuasion: A Formal Review
Key Learning Writing	<ul style="list-style-type: none"> ▪ Investigate and collect a range of synonyms and antonyms e.g. <i>mischievous, wicked, evil, impish, spiteful, well-behaved</i>. ▪ Use devices to build cohesion between paragraphs in narrative e.g. <i>in the meantime, meanwhile, in due course, until then</i>. ▪ Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact. ▪ Use devices to build cohesion. 	<ul style="list-style-type: none"> ▪ Choose appropriate text-form and type for all writing. ▪ Selecting appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact. ▪ Evaluate and improve performances of compositions focusing on: <ul style="list-style-type: none"> – Intonation and volume. – Gesture and movement. – Audience engagement. 	<ul style="list-style-type: none"> ▪ Selecting the appropriate language and structures. ▪ Use devices to build cohesion between paragraphs in persuasive texts e.g. <i>on the other hand, the opposing view, similarly, in contrast, although, additionally, another possibility, alternatively, as a consequence</i>. ▪ Make conscious choices about techniques to engage the reader including appropriate tone and style e.g. rhetorical questions, direct address to the reader. ▪ Evaluate and edit by: <ul style="list-style-type: none"> – Reflecting upon the effectiveness of writing in relation to audience and purpose. – Suggesting and making changes to enhance effects and clarify meaning.
Suggested Texts	<ul style="list-style-type: none"> ▪ Classic Novels which have been made into musicals, e.g. <ul style="list-style-type: none"> – Chitty Chitty Bang Bang by Ian Fleming. – The Wizard of Oz by L Frank Baum. – Mary Poppins by PL Travers. – Alice in Wonderland by Lewis Carroll. 	<ul style="list-style-type: none"> ▪ What a Wonderful World by Louis Armstrong. ▪ Imagine by John Lennon. ▪ Blowin’ in the Wind by Bob Dylan. ▪ Eleanor Rigby by Lennon and McCartney. ▪ I am a Rock by Simon and Garfunkel. ▪ Bridge over Troubled Water by Simon and Garfunkel. ▪ Streets of London by Ralph McTell. ▪ A Little Help from my Friends by Lennon and McCartney. ▪ He Ain’t Heavy, He’s my Brother by Bobby Scott and Bob Russell. 	<ul style="list-style-type: none"> ▪ Selection of reviews of theatre productions and film versions of musicals.

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English

Classic Fiction – Creative Learning Opportunities and Outcomes

Creating interest

- Promote interest in the theme/genre by sharing an old copy of a classic text (perhaps from the teacher's own childhood), or a picture of several classic texts. Alternatively, watch the trailer of Vintage Children's Classics in the YouTube clip ([here](#)).
- Are the children familiar with any of them? Have they seen or read different versions, e.g. Disney versions, films, animated versions, abridged versions? What makes a book a 'classic'? Consider different definitions; read a discursive article such as 'What makes a book a classic?' available on The Guardian website ([here](#)).
- What modern fiction do they think will stand the test of time? Identify books which they think will be the 'classics' of the future.

Learning outcomes

- Children will be able to discuss what makes a text 'classic'.

Reading

Grammar: Warm ups throughout the reading phase - focus on investigating and collecting a range of synonyms and antonyms e.g. *naughty* - *mischievous, wicked, evil, impish, spiteful, well-behaved*.

Reading and responding

- Read and explore the selected novel through shared reading. When reading, model how to use punctuation and the meaning of words to inform intonation and expression. Together, children reread sections of text aloud using appropriate intonation and expression.
- Model and use *Book Talk* to deepen comprehension, using tentative language to propose, express and refine ideas, e.g. I wonder whether...; Maybe...; At first I thought...but now...
- Using *Book Talk*, take part in discussions as a class and in smaller groups. Model to children how to challenge their peers with questions, justify opinions and respond to different viewpoints.
- Focus on vocabulary, particularly archaic words. In tackling these, explore pronunciation as well as meaning. Use dictionaries to find definitions then discuss these in the context of the text. Record any useful vocabulary on the working wall to support the writing phase.
- Record ongoing responses to the text and other reading based activities in a reading journal. These might include KWL grids, mind mapping, Point + Evidence + Explanation (PEE prompt), writing in role, adding themselves as a character into the story, writing summaries and making predictions.
- Read further sections/chapters (use additional time outside of English sessions) and provide a range of drama strategies to explore themes, causes and consequences e.g. hot seating, freeze framing, thought tracking, conscience alley and role play.

Learning outcomes

- Children will be able to suggest synonyms and antonyms for many common words.
- Children will be able to read aloud classic fiction, using appropriate intonation and expression.
- Children will be able to challenge peers with questions, justify opinions and respond to different viewpoints.
- Children will be able to explore new vocabulary in context.
- Children will be able to understand underlying themes, causes and consequences.
- Children will be able to justify opinions and elaborate by referring to the text e.g. Point + Evidence + Explanation.

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Classic Fiction – Creative Learning Opportunities and Outcomes (contd.)

Reading and Analysing

- Compare text and film versions, including musical versions. Consider possible reasons for differences between book and film versions, e.g. the colour of the slippers in *The Wizard of Oz*; different characters in *Chitty Chitty Bang Bang*, the significance of the character Bert in *Mary Poppins*.
- Compare the ways in which characters are presented in book and film versions of the same text.
- Consider the contribution of music on mood, atmosphere and themes.
- Record comparisons in writing. Provide a structure and some modelling to support children in writing a formal essay.
- Compare extracts of classic texts with similarly themed modern texts, for example, compare:
 - Descriptions of the car in *Chitty Chitty Bang Bang* with the flying car as it crashes into the Whomping Willow in *Harry Potter and the Chamber of Secrets*. Discuss differences in use of language (vocabulary and sentence structures).
 - or
 - The description of Dorothy's dull existence in the opening chapter of *The Wizard of Oz* with the description of number four, Privet Drive in JK Rowling's *Harry Potter and the Philosopher's Stone*, or the description of Camp Green Lake in *Holes* by Louis Sachar.
- Compare examples of dialogue in modern and classic novels; how does this indicate a historical or modern setting?
- Provide opportunities for children to read other classic fiction, matched to their reading ability. Provide opportunities for them to make comparisons between texts and express their preferences.

Learning outcomes

- Children will be able to compare texts written and created in different periods.
- Children will be able to explain how language, including dialogue, indicates setting.
- Children will be able to express preferences about fiction from our literary heritage.

Gathering content

Grammar: Warm ups throughout the gathering content phase – focus on devices to build cohesion between paragraphs in narrative e.g. in the meantime, meanwhile, in due course, until then:

- Remind children of the writing outcome (this should have been shared with them at the outset of the unit). This could be:
 - A new chapter for the novel e.g. adding a new character and chapter to *The Wizard of Oz* or *Alice in Wonderland*.
 - A new story about the main character/s from the novel, e.g. The Pott Family and *Chitty Chitty Bang Bang*; The Banks Family and *Mary Poppins*.

Plot

- Develop the plot for the children's own writing, drawing on reading. If creating a new chapter, chunk the plot of an existing chapter and use the structure. For example, using the plot structure of chapters from *The Wizard of Oz*, create a new character and chapter outline as follows:

Learning outcomes

- Children will be able to identify and select devices to build cohesion between paragraphs in narrative.
- Children will be able to draw on reading to create a plot for their story.
- Children will be able to develop new characters which are appropriate for the genre.
- Children will be able to draw on reading, visual sources and drama to generate ideas for writing.

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Classic Fiction – Creative Learning Opportunities and Outcomes (contd.)

Character	The Scarecrow	The Tin Woodman	The Cowardly Lion	New Character
Discovered in...(setting)	Cornfield	The forest near a spring	Deep in the thick woods	
Wants...	Brains	Heart	Courage	
His story...	<ul style="list-style-type: none"> ▪ Made by munchkin farmer. ▪ Good at scaring crows. ▪ A clever crow was not scared; ate corn. ▪ Other crows followed. ▪ Scarecrow felt sad as he was no longer a good scarecrow. ▪ Clever crow took pity and suggested brains would make the scarecrow as good as any man. 	<ul style="list-style-type: none"> ▪ Began as ordinary woodman. ▪ Planned to marry munchkin girl. ▪ Girl's mother paid Wicked Witch to bewitch Woodman's axe to prevent marriage. ▪ The enchanted axe cut off all woodman's limbs. ▪ A tinner replaced them with tin. ▪ Tin Woodman rusted during a rainstorm. 	<ul style="list-style-type: none"> ▪ Born a coward. ▪ Other animals expected him to be brave. ▪ Learned that if he roared loudly, other animals ran away. ▪ Unhappy life. 	

- Create story maps or plan events using the story mountain planner.
- Use drama techniques such as freeze frame, hot seating, thought tracking and role play to develop ideas further.
- Use the story map or plan to tell the story at least three times.
- Show the children how to add devices to build cohesion between sections and jot these on the map or plan.

Character

- Support children in creating characters which are suited to the text, e.g. a villain/threatening character for a *Chitty Chitty Bang Bang* story; a fantasy character such as a talking animal for *The Wizard of Oz* or *Alice in Wonderland* chapter; a seemingly ordinary but magical character for a *Mary Poppins* story.
- Explore, through discussion and drama, ways in which these characters would act, react and interact in a range of situations. Record in writing.

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Classic Fiction – Creative Learning Opportunities and Outcomes (contd.)

Gathering Content (contd.)

Setting

- Use a collaborative drawing approach (drawing on large bed sheets with washable marker pens, or on large sheets of paper) for children to record ideas. They label the items they have drawn with appropriate nouns then develop some into noun phrases. Encourage the use of appropriate vocabulary from the reading phase, including archaic language, in an attempt to match the original author's style. Display on working wall to support the writing phase. Support with photographs, illustrations and moving images where necessary.

Writing

- Use the story plan or chapter outline plan created. Use shared writing techniques to model a section at a time. Focus on skills – careful selection of words (including archaic language where appropriate), selecting from synonyms, and devices to build cohesion between paragraphs.
- Children follow the modelling each day from the whole class focus and/or use their own plan to inform writing.
- Use AFL, marking and feedback to adjust shared writing focus daily.

Learning outcomes

- Children will be able to write a new chapter for, or story linked to, a classic text which includes:
 - words chosen for effect (considering synonyms).
 - appropriate use of archaic language.
 - devices to build cohesion between paragraphs.
 - features of the genre.

Outcome

- A new story or chapter using characters and/or plot structures from a classic novel.

Presentation

- Stories could be shared with children in other classes, published on a website such as *Lend Me Your Literacy* ([here](#)) or made into a class book.

Year 6 Autumn 2:

English

Poetry – Songs and Lyrics - Creative Learning Opportunities and Outcomes

Creating interest

- Select a song which is likely to be unfamiliar to the children and share the lyrics with them as if it were a poem (i.e. no music).
- Through *Book Talk*, explore the children's responses to the poem. Discuss interpretations. Use prompts to support this, e.g. *This part makes me imagine...; This reminds me of...; This makes me think about...*
- Explain that this poem is, in fact a song. Can the children describe the type of music they feel should accompany these words?
- Play the song. Does the music support their interpretation of words or challenge it?
- Explain that the poems we will explore through the unit are all songs and the words are lyrics.

Learning outcomes

- Children will be able to express their responses to poetry.
- Children will be able to describe the mood of a poem or song.

Reading

Grammar: Warm ups throughout the reading phase - focus on figurative language: similes.

Reading and responding

- Through Shared Reading and *Book Talk*, explore a selection of songs with a similar theme, e.g.
 - A perfect/imperfect world: *What a Wonderful World* – Bob Thiele and George David Weiss (sung by Louis Armstrong); *Imagine* – John Lennon; *Blowin' in the Wind* – Bob Dylan.
 - Friendship/Loneliness: *Eleanor Rigby* – Lennon and McCartney; *I am a Rock* - Simon and Garfunkel; *Bridge over Troubled Water* – Simon and Garfunkel; *Streets of London* – Ralph McTell; *A Little Help from my Friends* – Lennon and McCartney; *He Ain't Heavy, He's my Brother* – Bobby Scott and Bob Russell (sung by The Hollies).
- Recognise themes within and across songs e.g. friendship, loneliness, happiness, hope.

Reading and analysing

- Model and use *Book Talk* to deepen comprehension, using tentative language to propose, express and refine ideas, e.g. *I wonder whether...; Maybe...; At first I thought...but now...*
- Use a reading journal to record ongoing responses to the poem.
- Identify examples of figurative language within the song lyrics – simile, metaphor.
- Provide opportunities for children to find, read, share and discuss other song lyrics.
- Explore these in groups, sharing preferences and deepening comprehension through discussion.
- Demonstrate active reading strategies e.g. challenging peers with questions, justifying opinions, responding to different viewpoints within a group.
- Work in groups to prepare poems and songs to read aloud and perform using dramatic effects.

Learning outcomes

- Children will be able to identify, discuss and write similes.
- Children will be able to discuss themes within and across poems and songs.
- Children will be able to build on one another's ideas, challenging each other courteously.
- Children will be able to explore the meaning of words in context.
- Children will be able to demonstrate their understanding, interpretation and response to the poetry through discussion and in writing.
- Children will be able to take account of meaning when reading aloud.
- Children will be able to prepare, rehearse and perform a poem/song.

English

Poetry – Songs and Lyrics - Creative Learning Opportunities and Outcomes (contd.)

Gathering content

Grammar: Warm ups throughout the gathering content phase – focus on figurative language: metaphors

- Choose a song to provide a structure on which to innovate, e.g. *What a Wonderful World* (**here**).
- Discuss how the images created by the lyrics support the theme suggested by the title.
- Children work in groups to generate and discuss ideas based around other titles, e.g. *What an Uncaring World; What an Untidy World; What a Generous World; What a Fortunate World*.
- Children could develop ideas further by working in groups to create mood boards or collages; these would contain images, words and phrases to illustrate the theme and title for their song. These could be added to following further research and homework.
- Model how to express some of the visual images and ideas using figurative language. Show the children how to generate several ideas then select the best according to the intended effect. Encourage playfulness with language.
- Add similes, metaphors as well as carefully chosen nouns, noun phrases and verbs to the mood boards.
- Examine the structure of the song, e.g. *What a Wonderful World* and make a frame for each verse, e.g.

Line	Original Song	Frame
Line 1	<i>I see trees of green,</i>	I see
Line 2	<i>red roses too</i>
Line 3	<i>I see them bloom</i>
Line 4	<i>for me and you</i>
Line 5	<i>And I think to myself,</i>	And I think to myself
Line 6	<i>what a wonderful world.</i>	what a world

- Using the mood board/collage, select images to use in the song lyrics.

Learning outcomes

- Children will be able to identify, discuss and write metaphors.
- Children will be able to work collaboratively to generate and select ideas for their own compositions.
- Children will be able to use figurative language to create effective images.
- Children will be able to use a frame, based on a model, to support their own composition.

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English

Poetry – Songs and Lyrics - Creative Learning Opportunities and Outcomes (contd.)

Writing

- Use shared writing techniques to model the writing of verses for a new poem/song based on the model. Focus on skills – appropriate use of metaphor, simile and imagery.
- Through daily shared writing, show the children how to select appropriate vocabulary and language effects for precision and impact.
- Children follow the modelling from the whole class focus and write their own verse or new poem.
- Use AFL, marking and feedback to adjust shared writing focus daily.
- New poems/songs are learnt and performed. These could be performed as poems or music added; children could select an appropriate familiar tune or compose their own music.
- Show the children how to effectively evaluate performances of their compositions focusing on:
 - Intonation and volume.
 - Gesture and movement.
 - Audience engagement.
- By providing several opportunities for performance feedback and improvement, children will be able to act on advice given.

Learning outcomes

- Children will be able to write a poem/song which includes:
 - A structure based on the model.
 - Imagery created through carefully chosen words and phrases.
 - Appropriate use of simile/metaphor.

Outcome

- Oral presentation of a poem or song.
- Reading journal entries detailing personal reflections and responses to songs and poems.
- Lyrics for their own composition.

Presentation

- Presentation of a poem or song to an audience e.g. assembly, other class, recorded for live playback.
- Presentation of their own poem or song with imagery using artwork or ICT combining words, phrases, images and sounds e.g. Powerpoint, Photostory3.

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English

Persuasion - Creative Learning Opportunities and Outcomes

Creating interest

- Watch one or two appropriate performances from talent shows such as Britain's Got Talent, Strictly Come Dancing or X Factor, including the judge's comments.
- Discuss the comments. What points did the judges make? Did they all agree? What did they each like or dislike? How persuasive were their comments? Did you agree with them? Why would an audience want to know what the judges think?
- Use the drama technique 'empty chair':
 - put the children in role as talent show judges.
 - show them a video of a talent show audition.
 - place an object on the empty chair to signify the performer, e.g. a drum stick or a microphone.
 - children deliver their opinions to the 'performer', i.e. the empty chair.
- Explore different approaches to giving feedback; provide words on cards, e.g. *positive, critical, honest, constructive, blunt*. Use dictionaries to look up meanings. Without saying which one they have chosen, a child chooses a word and gives feedback to the empty chair which reflects the word. Other children guess the word chosen. Discuss the potential impact of the style of feedback on the recipient.

Learning outcomes

- Children will be able to comment on other people's reviews.
- Children will be able to identify to give simple, oral reviews.
- Children will be able to vary the style of their review.
- Children will be able to consider the impact of a review.

Reading

Grammar: Warm ups throughout the reading phase - focus on using devices to build cohesion between paragraphs in persuasive texts e.g. *on the other hand, similarly, in contrast, although, another possibility, alternatively, as a consequence*.

Reading and responding

- Read a selection of reviews, positive and negative, of a live performance, e.g. *War Horse*.
- Compare short, informal reviews of the performance, published on sites like *Trip Advisor* (**here**) with more formal reviews such as those published in newspapers such as the Manchester Evening News (**here**).
- Compare reviews; which do you find more persuasive or convincing? Why?
- Look at reviews for the novel(s) and films explored through the Classic Fiction unit. Discuss the children's own responses to these. Record responses in writing.
- Encourage the children to read reviews of shows and films they have seen. Use reading journals for children to comment on the reviews, recording their own thoughts and opinions.

Learning outcomes

- Children will be able to identify, select and use devices to build cohesion between paragraphs.
- Children will be able to discuss authors' techniques to influence and manipulate the reader.
- Children will be able to make comparisons within and across texts.

Year 6 Autumn 2:

English

Persuasion - Creative Learning Opportunities and Outcomes (contd.)

Reading and analysing

- Make comparisons within and across texts; what did the author of the review like/not like?
- Model to the children how to skim for gist e.g. *is the review largely positive or negative?* and scan for key information e.g. *where and when did the reviewer watch the show?*
- Model how to use a combination of skimming, scanning and close reading across a text to locate specific detail, e.g. *what was the reviewer's favourite part of the show?*
- Discuss and explain the effect on the reader of the authors' choice of language and reasons why the author may have selected these. Recognise authors' techniques to influence and manipulate the reader. Use text marking and annotation to record this.

Learning outcomes (contd.)

- Children will be able to skim for gist.
- Children will be able to scan for key information.
- Children will be able to use a combination of skimming, scanning and close reading across a text to locate specific detail.
- Children will be able to explain the effect of the authors' choice of language and suggest reasons why the author may have selected these.

Gathering content

Grammar: Warm ups throughout the gathering content phase – focus on using devices to build cohesion between paragraphs in persuasive texts e.g. *on the other hand, similarly, in contrast, although, another possibility, alternatively, as a consequence.*

- For this review to be meaningful to the children, it is important that they review a performance that they have actually seen. This should be a shared experience of, preferably, a live theatre or music event. This could involve a trip to a local theatre to see a play, show or music performance, or be a live experience within school such as a performance by a visiting theatre group or musicians.
- Model analysis of the layout of a formal review by 'boxing up' each section. This involves physically drawing a rectangle or 'box' around each section of the text and labelling e.g. introduction, summary of story, persuasive point one plus elaboration, persuasive point two plus elaboration, persuasive point three plus elaboration, summary/conclusion.
- Model text marking features of a formal review e.g. use of Standard English, persuasive language, evidence and examples to back up opinions, use of the passive voice, devices to build cohesion between paragraphs etc.
- Discuss the purpose and organisation of paragraphs. Identify the key idea in each paragraph with the 'strongest' argument first.
- Identify the audience and purpose for the children's own reviews. Discuss how language, structure and presentation will be selected to suit the audience and purpose.
- Using the 'boxed up' version of the review, show the children how to plan their own review. Children use the frame to plan their own review.

Learning outcomes

- Children will be able to identify, select and use devices to build cohesion between paragraphs.
- Children will be able to plan their review using a frame.
- Children will be able to identify how language, structure and presentation contribute to meaning.

Year 6 Autumn 2:

English

Persuasion - Creative Learning Opportunities and Outcomes (contd.)

Writing

- Use shared writing techniques to model a section at a time referring to each section of the plan. Focus on skills – devices to build cohesion between paragraphs, persuasive devices, use of Standard English, use of the passive voice.
- Use AFL, marking and feedback to adjust shared writing focus daily.
- Following modelling, children work with peers to evaluate and edit their writing by:
 - reflecting upon the effectiveness of the writing in relation to audience and purpose.
 - suggesting and making changes to enhance effects and clarify meaning.

Learning outcomes

- Children will be able to write a review which includes:
 - Devices to build cohesion between paragraphs.
 - Persuasive devices.
 - Standard English.
 - Passive voice.

Outcome

- A formal review of a live theatre or live music performance.

Presentation

- Send the reviews to the theatre or music company, publish on the school website or display in a public place.