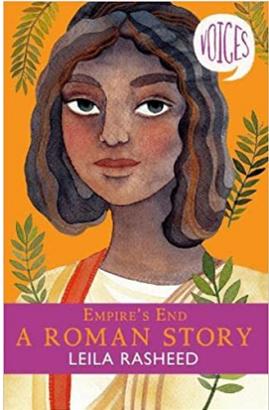
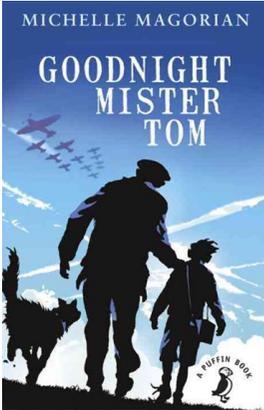
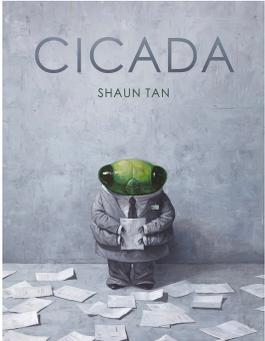
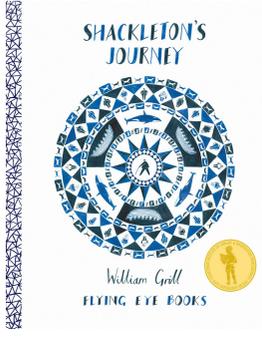
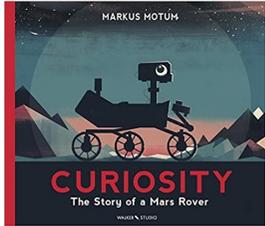




Year 5: Progression Overview for Literacy 2022 -2023

| Topic  | <p><b>Autumn</b><br/>Who Was Here Before Us?<br/><i>Romans &amp; WW2</i></p>  |  | <p><b>Spring</b><br/>The Variety of Life/earth matters<br/><i>Life cycles</i></p>                                     |   | <p><b>Summer</b><br/>Exploration and Endeavour<br/><i>Space</i></p>  |   |
|--|---|--|---|---|--|---|
| Main focus   | History   |  | Science/Geography   |   | Science/geography  |   |
| <p><b>Core text</b></p> <p>TRADITIONAL TALES<br/>CLASSIC FICTION<br/>HISTORICAL FICTION<br/>REALISTIC FICTION<br/>SCIENCE w<br/>FANTASY FICTION<br/>MYSTERY FICTION<br/>PSHE FICTION<br/>DIVERSE FICTION<br/>ENVIRONMENTAL<br/>POETRY<br/>PICTURE BOOK<br/>NON-FICTION<br/>GRAPHIC NOVEL</p> |  <p><b>Empire's End A Roman Story</b><br/>Leila Rasheed</p> <p><a href="#">Literacy Shed</a></p> |  <p><b>Goodnight Mr Tom</b><br/>Michelle</p> <p>The Arrival<br/>Shaun Tan</p>  |  <p><b>Cicada</b><br/>Shaun Tan</p> |  <p><b>The Last Bear</b><br/>Hannah Gold</p> |  <p><b>Shackleton's Journey</b><br/>William Grill</p> |  <p><b>Curiosity: The Story of a Mars Rover</b><br/>Markus Motum</p>  <p><b>The skies above my eyes</b><br/>Charlotte Guillain</p> |
| <p>Coverage of genres</p> <p>Texts reflect our <b>COMMUNITY</b></p>  | <p>HISTORICAL FICTION<br/>PSHE FICTION<br/>DIVERSE FICTION</p>  | <p>HISTORICAL FICTION<br/>DIVERSE FICTION<br/>POETRY<br/>CLASSIC FICTION</p>   | <p>POETRY<br/>DIVERSE FICTION<br/>PICTURE BOOK</p>  | <p>FANTASY FICTION<br/>NON-FICTION</p>  | <p>FANTASY FICTION<br/>PICTURE BOOK</p>  | <p>PSHE FICTION</p>   |

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| Y5 Reading for pleasure options   | Picture books   | Humour   | Adventure  | Diverse   | Historical  | Fantasy/Sci-Fi/STEAM  |
|---|---|--|--|---|---|---|
| <p><b>*Challenging</b></p>  | <p>The Promise<br/>The Undeafated<br/>Varmints<br/>The Wolves in the Walls<br/>The Arrival</p>                                      | <p>The boy who made everyone laugh<br/>Llama out Loud</p>                            | <p>Cogheart<br/>Frostheart<br/>Rumblestar<br/>The Girl of Ink and Stars<br/>Malamander<br/>The Boy, the bird and the coffin maker<br/>Brightstorm<br/>The Clockwork Crow<br/>The Haunting of Ameline Jones<br/>The Ship of Shadows</p> | <p>London Eye Mystery<br/>Wonder<br/>Little Badman<br/>Asha and the Spirit Bird<br/>The Boy at the Back of the Class<br/>The Girl who Drank the Moon<br/>The Infinite</p> | <p>Who Let the Gods Out<br/>Leopard in the Golden Cage<br/>Letters from the Lighthouse<br/>Emergency Zoo<br/>Mythological<br/>Now or Never<br/>Race to the Frozen North<br/>When Hitler Stole Pink Rabbit</p> | <p>Orphans of the Tide<br/>A Boy and a Bear in a Boat<br/><b>Cosmic</b><br/>Dragon mountain<br/>Wonderscape</p> |
|   | <p><b>Poetry</b></p>  | <p><b>Classic</b></p>  | <p><b>Non-Fiction</b></p>  | <p><b>Songs</b></p>   |   |   |
| <p>A Kid in My Class<br/>Reaching the Stars poems about extraordinary Women<br/>The Same Inside<br/>For the fallen<br/>High flight, the little smuggler, our town is burning, a beam of sunlight, a gunners day<br/><br/>I'll be home for Christmas<br/><br/>Cicada based poems - range</p> | <p>Room 13<br/>A Christmas Carol<br/>Alice's Adventures in Wonderland<br/>The Animals of Farthing Wood<br/>Five Children and It</p> | <p>The Roman Record<br/>The Book of Comparisons<br/>I am not a Label<br/>Rise Up</p> | <p>"Mercy Mercy Me (The Ecology)" by Marvin Gaye<br/><br/>Earth Song<br/><a href="#">Michael Jackson</a><br/><br/>Summer holiday, Cliff Richard</p>  |   |   |   |

**Writing**

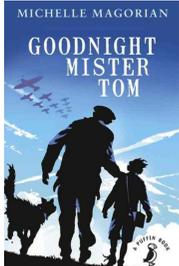
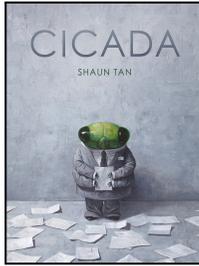
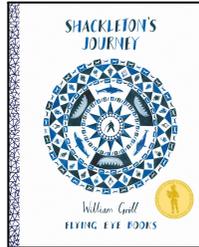
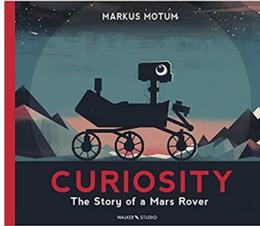
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| <p><b>Core Text/s</b><br/>To prompt writing</p> |  |  |  |  |  |  |
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|---------------------------|--|
| <p><b>Writing is:</b></p> | <p><b>RESPONSIVE</b> Responds to what is happening right now<br/> <b>CREATIVE</b> Linked to science and the arts<br/> <b>COMMUNITY</b> Has a purpose<br/> <b>EXPERIENTIAL</b> Is enhanced by experiences</p> |
|---------------------------|--|

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| <p><b>Writing outcomes and opportunities</b></p> <p><b>ENTERTAIN</b><br/>Character description<br/>Setting description<br/>Narrative retelling<br/>1st person narrative<br/>3rd person narrative<br/>Play script</p> <p><b>INFORM</b><br/>Diary<br/>Letter (informal/formal)<br/>Non-chronological report<br/>Instructions<br/>Newspaper report<br/>Biography<br/>Autobiography</p> <p><b>EXPLAIN</b><br/>Explanation text<br/>Scientific report</p> <p><b>PERSUADE</b><br/>Persuasive texts<br/>(advert/letter/brochure)</p> <p><b>DISCUSS</b></p> | <p><b>TO ENTERTAIN</b><br/><u>Empire's End A Roman Story</u></p>           | <p><b>TO ENTERTAIN</b><br/><u>Goodnight Mr Tom</u><br/>Narrative retelling</p> | <p><b>TO ENTERTAIN</b><br/><u>Cicada</u><br/>1st person Narrative</p>                            | <p><b>TO ENTERTAIN</b><br/><u>The Last Bear</u><br/>Character description<br/>3rd person narrative with dialogue -</p> | <p><b>TO ENTERTAIN</b><br/><u>Shackleton's Journey</u><br/>Setting description</p>                                    | <p><b>TO ENTERTAIN</b><br/><u>Curiosity</u><br/>Play script<br/>Character description</p>                 |
|   | <p><b>TO INFORM</b><br/><u>Empire's End A Roman Story</u></p>              | <p><b>TO INFORM</b><br/>Formal letter - <u>Goodnight Mr Tom</u></p>            | <p><b>TO INFORM</b><br/>Diary - <u>Cicada</u><br/>Non - chronological report - <u>Cicada</u></p> | <p><b>TO INFORM</b><br/>Newspaper report - <u>The Last Bear</u></p>  | <p><b>TO INFORM</b><br/>Diary (logbook) - <u>Shackleton's Journey</u><br/>Biography - <u>Shackleton's Journey</u></p> | <p><b>TO INFORM</b><br/>Newspaper report - <u>Curiosity</u><br/>Space Instructions - <u>Curiosity</u></p> |
|   | <p><b>TO PERSUADE</b><br/>Persuasive speech - <u>Boudicca's Speech</u></p> | <p><b>TO PERSUADE</b></p>  | <p><b>TO PERSUADE</b></p>  | <p><b>TO PERSUADE</b></p>  | <p><b>TO PERSUADE</b><br/><u>Shackleton's Journey</u><br/>Persuasive letter</p>                                       | <p><b>TO PERSUADE</b></p>   |
|   | <p><b>TO DISCUSS</b></p>   | <p><b>TO DISCUSS</b><br/>Debate - <u>Goodnight Mr Tom</u></p>                  | <p><b>TO DISCUSS</b></p>   | <p><b>TO DISCUSS</b></p>   | <p><b>TO DISCUSS</b></p>  | <p><b>TO DISCUSS</b></p>  |
|   | <p><b>POETRY</b></p>   | <p><b>POETRY</b><br/>WW2 poems on the</p>                                      | <p><b>POETRY</b><br/>Cicada</p>  | <p><b>POETRY</b></p>   | <p><b>POETRY</b></p>  | <p><b>POETRY</b></p>  |



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|-----------------|--|---|---|---|---|--|
| Debate (spoken) |  | Blitz - <i>Goodnight Mr Tom</i>   |   |   |   |  |
|                 | <p><b>GRAMMAR</b><br/>National curriculum statements to cover<br/>Year 5 - New</p> <p><b>Prior knowledge</b><br/>Ensure you refer and revise<br/>Year 1<br/>Year 2<br/>Year 3<br/>Year 4</p> | <p><b>WORD</b><br/>Converting nouns or adjectives into verbs using suffixes [for example, -ate; -ise; -ify] Verb prefixes [for example, dis-, de-, mis-, over- and re-]</p> <p>The grammatical difference between plural and possessive -s</p> <p>Standard English forms for verb inflections instead of local spoken forms [for example, we were instead of we was, or I did instead of I done]</p> <p>using conjunctions, adverbs and prepositions to express time and cause (and place)</p> <p>Formation of <b>nouns</b> using a range of prefixes [for example super-, anti-, auto-]</p> <p>Use of the forms <b>a or an</b> according to whether the next word begins with a consonant or a vowel [for example, a rock, an open box]</p> <p><b>Word families</b> based on common words, showing how words are related in form and meaning [for example, solve, solution, solver, dissolve, insoluble]</p> <p>Formation of <b>nouns</b> using suffixes such as -ness, -er and by compounding [for example, whiteboard, superman]</p> <p>Formation of <b>adjectives</b> using</p> | <p><b>SENTENCE</b><br/>Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun</p> <p>Indicating degrees of possibility using adverbs [for example, perhaps, surely] or modal verbs [for example, might, should, will, must]</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and prepositional phrases (e.g. the teacher expanded to: the strict maths teacher with curly hair)</p> <p>Fronted adverbials [for example, Later that day, I heard the bad news.]</p> <p>Extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although (ISAWAWABUB)</p> <p>Expressing time, place and cause using <b>conjunctions</b> [for example, when, before, after, while, so, because], <b>adverbs</b> [for example, then, next, soon, therefore], or <b>prepositions</b> [for example, before, after, during, in, because of]</p> <p><b>Subordination</b> (using when, if, that, because) and <b>coordination</b> (using or, and, but)</p> <p>Expanded noun phrases for</p> | <p><b>TEXT</b><br/>Devices to build cohesion within a paragraph [for example, then, after that, this, firstly]</p> <p>Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby] and number [for example, secondly] or tense choices [for example, he had seen her before]</p> <p>Use of paragraphs to organise ideas around a theme</p> <p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p> <p>In narratives, creating settings, characters and plot</p> <p>Headings and subheadings to aid presentation</p> <p>Use of the present perfect form of verbs instead of the simple past [for example, He has gone out to play contrasted with He went out to play]</p> <p>Correct choice and consistent use of <b>present tense and past tense</b> throughout writing Use of the progressive form of verbs in the present and past tense to mark actions in progress [for example, she is drumming, he was shouting]</p> | <p><b>PUNCTUATION</b><br/>Brackets, dashes or commas to indicate parenthesis Use of commas to clarify meaning or avoid ambiguity</p> <p>Use of inverted commas and other punctuation to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: The conductor shouted, "Sit down!"]</p> <p>Apostrophes to mark plural possession [for example, the girl's name, the girls' names]</p> <p>Use of commas after fronted adverbials</p> <p>Inverted commas to punctuate direct speech</p> <p>Use of <b>capital letters, full stops, question marks and exclamation marks</b> to demarcate sentences</p> <p>Commas to separate items in a list</p> <p>Apostrophes to mark where letters are missing in spelling and to mark singular possession in nouns [for example, the girl's name]</p> <p>Separation of words with spaces Introduction to capital letters, full stops, question marks and exclamation marks to demarcate sentences</p> | <p><b>TERMINOLOGY</b><br/>modal verb, relative pronoun relative clause parenthesis, bracket, dash cohesion, ambiguity</p> <p>determiner pronoun, possessive pronoun adverbial</p> <p>preposition, conjunction word family, prefix clause, subordinate clause direct speech consonant, consonant letter vowel, vowel letter inverted commas</p> <p>noun, noun phrase statement, question, exclamation, command compound, suffix adjective, adverb, verb tense (past, present) apostrophe, comma</p> <p>letter, capital letter word, singular, plural sentence punctuation, full stop, question mark, exclamation mark</p> |

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|  |   | <p>suffixes such as –ful, –less (A fuller list of suffixes can be found in the year 2 spelling section in English Appendix 1)</p> <p>Use of the suffixes –er, –est in adjectives and the use of –ly in Standard English to turn adjectives into adverbs</p> <p>Regular plural noun suffixes –s or –es [for example, dog, dogs; wish, wishes], including the effects of these suffixes on the meaning of the noun</p> <p>Suffixes that can be added to verbs where no change is needed in the spelling of root words (e.g. helping, helped, helper)</p> <p>How the prefix un– changes the meaning of verbs and adjectives [negation, for example, unkind, or undoing: untie the boat]</p> | <p>description and specification [for example, the blue butterfly, plain flour, the man in the moon]</p> <p>How the grammatical patterns in a sentence indicate its function as a <b>statement, question, exclamation or command</b></p> <p>How words can combine to make <b>sentences</b> Joining words and joining <b>clauses</b> using <b>and</b></p> | <p>Sequencing sentences to form short narratives</p>  | <p><b>Capital letters for names and for the personal pronoun I</b></p>   |   |
| <p><b>TIER 2 VOCABULARY</b><br/>Tier 2 words are those that provide access to more complex topics and discussions outside of the everyday, eg relative, vary, frown, swoop, hesitate</p> | <p><b>September</b><br/>hearty<br/>homonym<br/>antonym<br/>achievement<br/>portable<br/>exasperate<br/>cautiously<br/>visible<br/>agree<br/>prejudice</p> | <p><b>October</b><br/>independent<br/>gigantic<br/>identical<br/>anxious<br/>aggressive<br/>beverage<br/>excavate<br/>arrive<br/>solar<br/>confident</p>   | <p><b>January</b><br/>intercept<br/>hazy<br/>impressive<br/>antagonist<br/>provide<br/>budge<br/>companion<br/>withdraw<br/>detect<br/>courteous</p>   | <p><b>February</b><br/>summit<br/>sparse<br/>slither<br/>route<br/>require<br/>overthrow<br/>nonchalant<br/>escalate<br/>crave<br/>remote</p> | <p><b>May</b><br/>talon<br/>suffix<br/>solitary<br/>senseless<br/>retire<br/>pedestrian<br/>obsolete<br/>mischief<br/>comply<br/>avalanche</p> | <p><b>June</b><br/>taunt<br/>suffocate<br/>solo<br/>sever<br/>revert<br/>perish<br/>occasion<br/>monarch<br/>compose<br/>bungle</p> |
|  | <p><b>November</b><br/>industrious<br/>illuminate<br/>accident</p>  | <p><b>December</b><br/>intense<br/>immense<br/>attention</p>   | <p><b>March</b><br/>suspend<br/>spurt<br/>sluggish</p>   | <p><b>April</b><br/>synonym<br/>rigorous<br/>soar</p>   |  |   |

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|  | alternate<br>preserve<br>exert<br>character<br>vivid<br>dedicate<br>strive | altitude<br>protagonist<br>blizzard<br>exhibit<br>combine<br>access<br>deprive | saunter<br>resemble<br>pardon<br>numerous<br>evade<br>compassion<br>astound | seldom<br>retrieve<br>pasture<br>oasis<br>soothe<br>stationary<br>superior |  |  |
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| <b>Year 5 Writing progression</b>  |   |  |   |
|--|---|--|---|
| <b>Transcription</b>   | <b>Handwriting</b>  | <b>Composition</b>   | <b>Vocabulary, Grammar and Punctuation</b>  |
| Use further prefixes and suffixes: <ul style="list-style-type: none"> <li>- words from root words using prefixes and suffixes</li> <li>- suffix: adding to words ending in –fer</li> <li>- prefixes: dis-, de-, mis-, over-, re- to convert nouns to verbs.</li> <li>- suffixes: -ate, -ise, -ify to convert nouns into adjectives.</li> <li>• Spell some words with silent letters</li> <li>• Spell words with hyphens.</li> <li>• Continue to distinguish between homophones and other words, which are often confused.</li> <li>• Use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learned specifically:                             <ul style="list-style-type: none"> <li>- ough</li> <li>- ible/ibly and able/ably</li> <li>- ‘ie’, ‘ei’ and ‘cei’ words</li> </ul> </li> <li>• Use dictionaries to check the spelling and meaning of words</li> <li>• Use the first three or four letters of a word to check spellings, meaning or both of these in a dictionary</li> </ul> | Write legibly, fluently and with increasing speed <ul style="list-style-type: none"> <li>• Choose which shape of a letter to use when given choices and deciding, as part of their personal styles, whether or not to join specific letters</li> <li>• Choose the writing implement that is best suited for a task</li> </ul> | Identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own <ul style="list-style-type: none"> <li>• Note and develop initial ideas, drawing on reading and research</li> <li>• Consider how authors have developed characters and settings</li> <li>• Select appropriate grammar and vocabulary to enhance and clarify meaning</li> <li>• Describe setting, characterisation and atmosphere</li> <li>• Integrate dialogue to convey character and advance the action</li> <li>• Use a wide range of devices to build cohesion within/across paragraphs.</li> <li>• Use further organisational and presentational devices to structure text and guide the reader</li> <li>• Assess the effectiveness of their own and others’ writing</li> <li>• Propose changes to vocabulary, grammar and punctuation to enhance effects and clarity meaning</li> <li>• Ensure consistent and correct use of tense</li> </ul> | Punctuation: <ul style="list-style-type: none"> <li>o correct speech punctuation for all speech</li> <li>o commas to clarify meaning or avoid ambiguity</li> <li>o hyphens to avoid ambiguity</li> <li>o brackets, dashes or commas for parenthesis</li> <li>o colon to introduce a list or speech in playscripts</li> <li>o semicolons, colons or dashes to mark boundaries between independent clauses.</li> <li>o bullet points for a list</li> <li>o ellipsis</li> <li>• Formal and informal vocabulary and structures including passive and subjunctive.</li> <li>• Use perfect form of verbs to mark relationships of time and cause.</li> <li>• Use expanded noun phrases to convey complicated information concisely.</li> <li>• Use modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely) to indicate degrees of possibility.</li> <li>• Use relative clauses beginning with who, which, where, when, whose, that or with an implied (omitted) relative pronoun.</li> </ul> |

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| <ul style="list-style-type: none"><li>• Use a thesaurus</li><li>• Apply rules from Spelling Progression – Y5</li></ul> |  | <p>throughout a piece of writing</p> <ul style="list-style-type: none"><li>• Ensure correct subject and verb agreement</li><li>• Proofread for spelling and punctuation errors.</li><li>• Perform their own compositions, using appropriate intonation, volume and movement so that meaning is clear.</li></ul> | <ul style="list-style-type: none"><li>• Use cohesive devices within a paragraph e.g. then, after that, this, firstly.</li><li>• Use adverbials of time (e.g. later), place (e.g. nearby) and number/sequence (e.g. secondly) or tense choices (e.g. he had seen her before).</li></ul> |
|--|--|---|--|