

Year 5 Map WRITING

| | Prometheus and Pandora | Instructions | A Modern retelling of a myth/dilemma story Bling! | Recount compare and contrast newspaper/diary | Poetic Style Goodnight Stroud | Persuasive Writing Meet the Monster Meet the future | This is NOT a fairy tale Story by significant author | Jeremy Strong Auto/biography | Dragon Slayer Story from another culture | Non-Chron Report The Kraken—A dragon spotters guide | A Playscript Fathers Day | The Big Debate Discussion Texts | |
|---------------------------|--|--|---|--|--|--|---|--|--|---|--|--|--|
| Active English Main Focus | RECAP ALL CARDS THROUGHOUT THE YEAR | | RELATIVE CLAUSES | | CO-ORDINATING CONJUNCTION—COMPOUND SENTENCE– MAIN CLAUSE | | CO-ORDINATING CONJUNCTION—COMPOUND SENTENCE– MAIN CLAUSE | | SUBORDINATING CONJUNCTION AND COMPLEX SENTENCE– MAIN CLAUSE—SUBORDINATE CLAUSE | | SUBORDINATING CONJUNCTION AND COMPLEX SENTENCE– MAIN CLAUSE—SUBORDINATE CLAUSE | | |
| | Grammar/Punctuation | Inverted commas and other punctuation to indicate direct speech [for example, use of a lower case letter after a question or exclamation, where the speaker is identified after the dialogue, e.g. "Stop!" screeched Mum.] | Recognise and begin to use modal verbs and adverbs to indicate degrees of possibility Recognise passive verbs and begin to use them in formal speech and writing | Use relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun Inverted commas and other punctuation to indicate direct speech [for example, use of a lower case letter after a question or exclamation, where the speaker is identified after the dialogue, e.g. "Stop!" screeched Mum.] | Recognise passive verbs and begin to use them in formal speech and writing Recognise and begin to use modal verbs and adverbs to indicate degrees of possibility Confidently use rhetorical questions Recognise passive verbs and begin to use them in formal speech and writing | Use relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun Recognise passive verbs and begin to use them in formal speech and writing Confidently use rhetorical questions Recognise passive verbs and begin to use them in formal speech and writing | Brackets, dashes or commas to indicate parenthesis Inverted commas and other punctuation to indicate direct speech [for example, use of a lower case letter after a question or exclamation, where the speaker is identified after the dialogue, e.g. "Stop!" screeched Mum.] | Use relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun Recognise passive verbs and begin to use them in formal speech and writing | Use relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun Inverted commas and other punctuation to indicate direct speech [for example, use of a lower case letter after a question or exclamation, where the speaker is identified after the dialogue, e.g. "Stop!" screeched Mum.] | Recognise passive verbs and begin to use them in formal speech and writing Recognise and begin to use modal verbs and adverbs to indicate degrees of possibility Confidently use rhetorical questions | Commas to clarify meaning or avoid ambiguity Colons to introduce speech in play scripts Other punctuation conventions of play scripts, such as lack of inverted commas for speech and brackets/italics for stage directions | Recognise passive verbs and begin to use them in formal speech and writing | |
| Sentence Level | Begin to be more selective with vocabulary, sentence construction and grammar, understanding how such choices can change and enhance meaning (e.g. short sentences to create tension and increase pace, rich vocabulary for description) Use a pattern of three for description and expand each part into a full phrase to make it effective (e.g. using repetition) | | Begin to be more selective with vocabulary, sentence construction and grammar, understanding how such choices can change and enhance meaning (e.g. short sentences to create tension and increase pace, rich vocabulary for description) Use a pattern of three for description and expand each part into a full phrase to make it effective (e.g. using repetition) | Begin to be more selective with vocabulary, sentence construction and grammar, understanding how such choices can change and enhance meaning (e.g. short sentences to create tension and increase pace, rich vocabulary for description) | Begin to be more selective with vocabulary, sentence construction and grammar, understanding how such choices can change and enhance meaning (e.g. short sentences to create tension and increase pace, rich vocabulary for description) | | Construct a variety of effective similes and metaphors Use a pattern of three for description and expand each part into a full phrase to make it effective (e.g. using repetition) | Recognise the perfect form of verbs and begin to use them, with support, to mark relationships of time and cause | Construct a variety of effective similes and metaphors Recognise the perfect form of verbs and begin to use them, with support, to mark relationships of time and cause | Recognise the perfect form of verbs and begin to use them, with support, to mark relationships of time and cause | | Use a pattern of three for description and expand each part into a full phrase to make it effective (e.g. using repetition) | |
| | Text Level | Begin to expand their range of organisational devices to build cohesion within and across paragraphs [for example, using appropriate conjunctions (See Conjunctions section) within a paragraph and linking ideas across paragraphs using adverbials e.g. On the other hand; In contrast) | Use further organisational devices and some presentational devices to structure texts and begin to guide the reader [for example, headings, underlining] | Begin to expand their range of organisational devices to build cohesion within and across paragraphs Recognise and use first, second and third person Confidently use a 'hook' to draw the reader in to writing (i.e. using dialogue, action or vivid description) | Use further organisational devices and some presentational devices to structure texts and begin to guide the reader [for example, headings, underlining] Begin to expand their range of organisational devices to build cohesion within and across paragraphs | Construct a variety of effective similes and metaphors | Use further organisational devices and some presentational devices to structure texts and begin to guide the reader [for example, headings, underlining] Begin to expand their range of organisational devices to build cohesion within and across paragraphs | Recognise and use first, second and third person Confidently use a 'hook' to draw the reader in to writing (i.e. using dialogue, action or vivid description) | Use further organisational devices and some presentational devices to structure texts and begin to guide the reader [for example, headings, underlining] Begin to expand their range of organisational devices to build cohesion within and across paragraphs | Recognise and use first, second and third person Confidently use a 'hook' to draw the reader in to writing (i.e. using dialogue, action or vivid description) | Use further organisational devices and some presentational devices to structure texts and begin to guide the reader [for example, headings, underlining] | Use further organisational devices and some presentational devices to structure texts and begin to guide the reader [for example, headings, underlining] | |
| Writing Composition | Plan | Plan their writing by identifying the audience for and purpose of the writing Plan their writing by discussing and recording ideas, including using role play to sequence their ideas and deepen their understanding Note and develop initial ideas, based on model texts and/or classwork Consider how writers have developed ideas in similar writing , using this writing as models for their own | | | | | | Use some deliberate vocabulary and grammar choices to enhance the mood and support the meaning of their writing Plan to use appropriate levels of formality In narratives, plan to convey character and advance the action through dialogue and description of settings or characters Use appropriate organisational devices, such as headings or sub-headings Clearly identify the viewpoint from which they will be writing and carefully maintain this across the whole text | | | | | |
| | Draft | Proofread their own and others' work for spelling and punctuation errors to a high degree of accuracy Ensure the correct use of tense throughout a piece of writing Propose and implement changes to vocabulary, grammar and punctuation to clarify meaning and enhance effects | | | | | | | | | | | |
| | Evaluate | Assess the effectiveness of their own and others' writing, discussing the shades of meaning created by their vocabulary and grammar choices Use appropriate grammatical terminology in discussing writing (See Terminology) Perform their own compositions, using appropriate intonation, volume and movements so that meaning is clear | | | | | | | | | | | |
| Terminology | Cohesion Abstract/Concrete noun | Modal verb Relative pronoun | Relative clause Cohesion Abstract/Concrete noun | Ambiguity Formal/Informal Modal verb Relative pronoun | Literal/figurative | Relative clause Cohesion Abstract/Concrete noun | Parenthesis Bracket Dash Modal verb Relative pronoun | Parenthesis Bracket Dash | Relative clause Cohesion Abstract/Concrete noun | Parenthesis Bracket Dash | Parenthesis Bracket Dash | | |