



Year 6 Literacy Curriculum Coverage

Statutory Curriculum				
Reading	Writing	Grammar	Punctuation	Terminology
<p>apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), both to read aloud and to understand the meaning of new words that they meet</p> <p>continue to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books</p> <p>read books that are structured in different ways and read for a range of purposes</p> <p>increase 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</p> <p>recommend books that they have read to their peers, giving reasons for their choices</p> <p>identify and discuss themes and conventions in and across a wide range of writing</p> <p>make comparisons within and across books</p> <p>learn a wider range of poetry by heart</p> <p>prepare 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</p> <p>check that the book makes sense to them, discussing their understanding and exploring the meaning of words in context</p> <p>ask questions to improve their understanding</p> <p>draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence</p>	<p>spell some words with 'silent' letters [for example, knight, psalm, solemn]</p> <p>continue to distinguish between homophones and other words which are often confused</p> <p>use the first 3 or 4 letters of a word to check spelling, meaning or both of these in a dictionary</p> <p>use a thesaurus</p> <p>plan their writing by: identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own</p> <p>noting and developing initial ideas, drawing on reading and research where necessary</p> <p>in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed</p> <p>draft and write by: selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning</p> <p>in narratives, describing settings, characters and atmosphere and</p>	<p>Linking ideas across paragraphs using a wider range of cohesive devices: repetition of a word or phrase, grammatical connections [for example, the use of adverbials such as on the other hand, in contrast, or as a consequence], and ellipsis</p> <p>Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing [for example, find out – discover; ask for – request; go in – enter]</p> <p>How words are related by meaning as synonyms and antonyms e.g, big, large, little</p> <p>Use of the passive to affect the presentation of information in a sentence [for example, I broke the window in the greenhouse versus</p>	<p>Use of the semi-colon, colon and dash to mark the boundary between independent clauses [for example, It's raining; I'm fed up]</p> <p>Use of the colon to introduce a list and use of semi-colons within lists</p> <p>Punctuation of bullet points to list information How hyphens can be used to avoid ambiguity [for example, man eating shark versus man-eating shark, or recover versus re-cover]</p>	<p>subject, object active, passive synonym, antonym ellipsis, hyphen, colon, semi-colon, bullet points</p>



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<p>predict what might happen from details stated and implied</p> <p>summarise the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas</p> <p>identify how language, structure and presentation contribute to meaning</p> <p>discuss and evaluate how authors use language, including figurative language, considering the impact on the reader</p> <p>distinguish between statements of fact and opinion</p> <p>retrieve, record and present information from non-fiction</p> <p>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 challenging views courteously</p> <p>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</p> <p>provide reasoned justifications for their views</p>	<p>integrating dialogue to convey character and advance the action precising longer passages</p> <p>using a wide range of devices to build cohesion within and across paragraphs[for example, then, after that, this, firstly]</p> <p>using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]</p> <p>evaluate and edit by: assessing the effectiveness of their own and others' writing</p> <p>proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning</p> <p>ensuring the consistent and correct use of tense throughout a piece of writing</p> <p>ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register</p> <p>proofread for spelling and punctuation errors</p> <p>perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear</p>	<p>The window in the greenhouse was broken (by me)].</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing [e.g. the use of question tags: He's your friend, isn't he?, or the use of subjunctive forms such as If I were or Were they to come in some very formal writing and speech]</p>		
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Spellings	Genres	Texts
<p>Endings which sound like /ʃəs/ spelt –cious or –tious (vice – vicious, grace – gracious, space –spacious</p> <p>Endings which sound like /ʃəl/ –cial is common after a vowel letter and –tial after a consonant letter (official, partial)</p> <p>Words ending in –ant, –ance/–ancy, –ent, –ence/–ency (observant, hesitancy innocent, independence)</p> <p>Words containing the letter-string ough (ought, rough, borough, plough)</p> <p>Words with ‘silent’ letters (doubt, island, lamb)</p> <p>Homophones and other words that are often confused (aloud: out loud, allowed: permitted)</p> <p>Common Exception Words amateur, apparent, , bruise, category, committee, competition,, conscience*, conscious*, controversy, convenience, correspond, criticise, , curiosity, definite, desperate, dictionary, embarrass, especially, excellent, existence, explanation, familiar, foreign, government, guarantee, harass, individual, interfere, interrupt, leisure, lightning, marvellous, muscle, necessary, neighbour, nuisance, parliament, persuade, prejudice, profession, pronunciation, relevant, sacrifice, sincere(ly), soldier, stomach, sufficient, thorough, twelfth, vehicle, yacht</p>	<p><u>Narrative genres</u> Stories with flashbacks Reading and Writing Narrative Description/setting writing Diary</p> <p><u>Non- Fiction Genres</u> Autobiographies/biographies Journalistic texts - newspapers Arguments Reading and Writing Authors and Texts Formal/ Impersonal writing Letters – formal/informal persuasive Recounts Non chronological reports</p> <p>The Power of Imagery Narrative poetry Finding a voice Reading Poetry</p>	<ul style="list-style-type: none"> • Why the Whales Came by Michael Morpurgo • Skellig - by David Almond • Goodnight Mister Tom – Michelle Magorian • The Midnight Fox by Betsy Cromer Byars • Journey to the River Sea by Eva Ibbotson • Carrie’s War by Nina Bawden • When Hitler Stole Pink Rabbit by Judith Kerr • Forgotten Voices of the Second World War by Max Arthur • The Diamond of Drury Lane by Julia Golding • Framed by Frank Cottrell Boyce • Homecoming by Cynthia Voigt • Noughts and Crosses by Malorie Blackman • Knife Edge by Malorie Blackman • Private Peaceful by Michael Morpurgo • Treasure Island by Robert Louis Stevenson • Mortal Engines by Philip Reeve • Grimm Tales by Philip Pullman • Dragon Keeper by Carole Wilkinson • The Curious Incident of the Dog in the Night-Time by Mark Haddon • Peter Pan by J M Barrie • Wizard of Oz by F Baum • Robinson Crusoe by Daniel Defoe • Oliver Twist by Charles Dickens • Jungle Book by Rudyard Kipling • The Railway Children by E Nesbit • The Borrowers by M Norton • The Adventures of Huckleberry Finn by Mark Twain • Alex Rider series by Anthony Horowitz • Anne Frank: The Diary of a Young Girl by Ed. Otto H Frank • Boy Overboard by Morris Gleitzman • Sabriel by Garth Nix

Spoken Language



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Pupils should be taught to:

- listen and respond appropriately to adults and their peers
- ask relevant questions to extend their understanding and knowledge
- use relevant strategies to build their vocabulary
- articulate and justify answers, arguments and opinions
- give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings
- maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments
- use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas
- speak audibly and fluently with an increasing command of Standard English
- participate in discussions, presentations, performances, role play/improvisations and debates
- gain, maintain and monitor the interest of the listener(s)
- consider and evaluate different viewpoints, attending to and building on the contributions of others
- select and use appropriate registers for effective communication