



## Year 5 Writing Overview

### Autumn Term



#### 1. Narrative – Zoo by Anthony Browne

Text Structure	Sentence	Useful Vocabulary	Word Classes	Punctuation
<p>Sequence of plot may be disrupted for effect e.g. flashback</p> <p>Opening and resolution shape the story</p> <p>Structural features of narrative are included e.g. repetition for effect</p> <p>Paragraphs varied in length and structure.</p> <p>Pronouns used to hide the doer of the action e.g. it crept into the woods</p>	<p>Sentence length varied e.g short/long.</p> <p>Active and passive voice used deliberately to heighten engagement. e.g. the ring was removed from the drawer</p> <p>Wide range of subordinate connectives e.g. whilst, until, despite.</p> <p>Embedded subordinate clauses are used for economy or emphasis</p> <p>Figurative language used to build description (sometimes clichéd) e.g. the crowd charged like bulls</p> <p>Repetition is used for effect e.g. the boys ran and ran until they could run no more.</p>	<p>Year 5 ambitious vocabulary used</p>	<p><u>Noun</u> Locate and identify expanded noun phrases.</p> <p><u>Verbs</u> Use modal verbs. Prefixes for verbs; dis, de, mis, over, ise, ify. Convert adjectives in verbs using suffixes; ate, ise, ify.</p> <p><u>Adjectives</u> Choose appropriate adjectives</p> <p><u>Connectives/conjunctions</u> Use a wide range of connectives.</p> <p><u>Tense</u> Change tense according to features of the genre.</p> <p><u>Adverbs</u> Know what an adverbial phrase is. Fronted adverbials Comma after fronted adverbials. Adverbials of time, place and number.</p>	<p>Consolidate all previous learning.</p> <p>Brackets Dashes Colons Semi colons</p>

#### 2. Non-fiction – Journal – Mars transition

Text Structure	Sentence	Useful Vocabulary	Word Classes
<p>Developed introduction and conclusion including elaborated personal response.</p> <p>Description of events are detailed and engaging.</p> <p>The information is organized chronologically with clear signals to the reader about time, place and personal response.</p> <p>Purpose of the recount an experience revealing the writer's perspective.</p>	<p>Sentence length varied e.g short/long.</p> <p>Active and passive voice used deliberately to heighten engagement. e.g. Giraffes left the enclosure.</p> <p>Wide range of subordinate connectives e.g. whilst, until, despite.</p>	<p>As it happened</p> <p>As a result of</p> <p>Consequently</p> <p>Subsequently</p> <p>Unlike the rest of the group, I felt... In a flash...</p> <p>Presently</p> <p>Meanwhile</p> <p>In conclusion</p> <p>The experience overall..</p>	<p><u>Noun</u> Locate and identify expanded noun phrases.</p> <p><u>Verbs</u> Use modal verbs. Prefixes for verbs; dis, de, mis, over, ise, ify. Convert adjectives in verbs using suffixes; ate, ise, ify.</p> <p><u>Adjectives</u> Choose appropriate adjectives</p> <p><u>Connectives/conjunctions</u> Use a wide range of connectives.</p> <p><u>Tense</u> Change tense according to features of the genre.</p> <p><u>Adverbs</u> Know what an adverbial phrase is. Fronted adverbials Comma after fronted adverbials. Adverbials of time, place and number.</p>



### 3. Poetry- The Most Dangerous Animal in the World.

#### The Most Dangerous Animal in the World

by Valerie Bloom

The most dangerous animal in the world,  
Is not the cobra with its hood unfurled,  
Not the bear, black, brown or grizzly,  
Komodo with lethal saliva drizzly.

You'd think the black mamba with flickering tongue  
would be most deadly, you'd be wrong.  
It's not the horn of the bad-tempered rhino  
you should fear most, nor the tiger's eye, no!

Not the lazy gaze or the cunning smile  
of the salt - water crocodile.  
The elephant could flatten you in a fight,  
the hippo could kill you with just one bite.

But much more dangerous than these  
is the tiny mosquito called anopheles,  
who roams the world from Greenland to Australia,  
and kills millions with malaria.

She's worse than those with vicious claws,  
those who'll crush you in their jaws.  
Luckily she's the only one who  
you can squash before she bites you.

Text Structure	Sentence	Vocabulary	Word Classes	Punctuation
Rhyming structure – alternate rhyme	Rhyme Repletion Hyperbole Superlative Subordinate clause - who	Alliteration Simile	Ing verbs Modal verbs Adverbs	Single dash Commas



## Spring Term

### 1. Narrative –The Explorer by Katherine Rundell



Text Structure	Sentence	Useful Vocabulary	Word Classes	Punctuation
<p>Sequence of plot may be disrupted for effect e.g. flashback</p> <p>Opening and resolution shape the story</p> <p>Structural features of narrative are included e.g. repetition for effect</p> <p>Paragraphs varied in length and structure.</p> <p>Pronouns used to hide the doer of the action e.g. it crept into the woods</p>	<p>Sentence length varied e.g short/long.</p> <p>Active and passive voice used deliberately to heighten engagement. e.g. the ring was removed from the drawer</p> <p>Wide range of subordinate connectives e.g. whilst, until, despite.</p> <p>Embedded subordinate clauses are used for economy or emphasis</p> <p>Figurative language used to build description (sometimes clichéd) e.g. the crowd charged like bulls</p> <p>Repetition is used for effect e.g. the boys ran and ran until they could run no more.</p>	<p>Year 5 ambitious vocabulary used</p>	<p><u>Noun</u> Locate and identify expanded noun phrases.</p> <p><u>Verbs</u> Use modal verbs. Prefixes for verbs; dis, de, mis, over, ise, ify. Convert adjectives in verbs using suffixes; ate, ise, ify.</p> <p><u>Adjectives</u> Choose appropriate adjectives</p> <p><u>Connectives/conjunctions</u> Use a wide range of connectives.</p> <p><u>Tense</u> Change tense according to features of the genre.</p> <p><u>Adverbs</u> Know what an adverbial phrase is. Fronted adverbials Comma after fronted adverbials. Adverbials of time, place and number.</p>	<p>Consolidate all previous learning.</p> <p>Brackets Dashes Colons Semi colons</p>

### 2. Non-fiction– Biography - David Attenborough (Independent Scott of the Antarctic)

Text Structure	Sentence	Useful Vocabulary	Word Classes
<p>Developed introduction and conclusion including elaborated personal response.</p> <p>Description of events are detailed and engaging.</p> <p>The information is organised chronologically with clear signals to the reader about time, place and personal response.</p> <p>Purpose of the recount an experience revealing the writer's perspective.</p>	<p>Sentence length varied e.g short/long.</p> <p>Active and passive voice used deliberately to heighten engagement. e.g. Giraffes left the enclosure.</p> <p>Wide range of subordinate connectives e.g. whilst, until, despite.</p>	<p>In (insert year) at the age of.....he/she... The time came for... In his/her later years... Once he/she had... Nobody is sure why... In spite of... His/Her lasting legacy is that...</p>	<p><u>Noun</u> Locate and identify expanded noun phrases.</p> <p><u>Verbs</u> Use modal verbs. Prefixes for verbs; dis, de, mis, over, ise, ify. Convert adjectives in verbs using suffixes; ate, ise, ify.</p> <p><u>Adjectives</u> Choose appropriate adjectives</p> <p><u>Connectives/conjunctions</u> Use a wide range of connectives.</p> <p><u>Tense</u> Change tense according to features of the genre.</p> <p><u>Adverbs</u> Know what an adverbial phrase is. Fronted adverbials Comma after fronted adverbials. Adverbials of time, place and number.</p>



## Poetry- The Malfeasance

### The Malfeasance

by Alan Bold

It was a dark, dank, dreadful night,  
And while millions were abed,  
The Malfeasance bestirred itself,  
And raised its ugly head.

The leaves dropped quietly in the night,  
In the sky Orion shone;  
The Malfeasance bestirred itself,  
Then crawled around till dawn.

Taller than a chimney stack,  
More massive than a church,  
It slithered to the city,  
With a purpose and a lurch.

Squelch, squelch, the scaly feet,  
Flapped along the roads;  
Nothing like it had been seen,  
Since the recent fall of the toads.

Bullets bounced off the beast,  
Aircraft made it grin,  
Its open mouth made an eerie sound,  
Uglier than sin.

Still it floundered towards,  
Still the city reeled;  
There was panic on the pavements,  
Even policemen squealed.

Then suddenly someone suggested,  
(As the beast had done no harm)  
It would be kinder to show kindness,  
Better to stop the alarm.

When they offered it refreshment,  
The creature stopped in its track;  
When they waved a greeting to it,  
Steam rose from its back.

As the friendliness grew firmer,  
The problem was quietly solved:  
Terror turned to triumph and  
The Malfeasance dissolved.

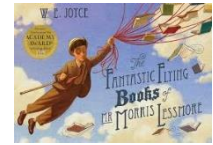
And where it stood there hung a mist,  
And in its wake a shining trail,  
And the people found each other,  
And thereby hangs a tail.

Text Structure	Sentence	Vocabulary	Word Classes	Punctuation
Rhyming structure.	Hyperbole	Negative simile	Negative adjectives	Semi colon
Rhythm	Negative noun phrase	Onomatopoeia Synonyms	Precise verbs	Parenthesis



## Summer Term

### 1. Narrative – Fantastic Flying Books by W.E Joyce



Text Structure	Sentence	Useful Vocabulary	Word Classes	Punctuation
<p>Sequence of plot may be disrupted for effect e.g. flashback</p> <p>Opening and resolution shape the story</p> <p>Structural features of narrative are included e.g. repetition for effect</p> <p>Paragraphs varied in length and structure.</p> <p>Pronouns used to hide the doer of the action e.g. it crept into the woods</p>	<p>Sentence length varied e.g short/long.</p> <p>Active and passive voice used deliberately to heighten engagement. e.g. the ring was removed from the drawer</p> <p>Wide range of subordinate connectives e.g. whilst, until, despite.</p> <p>Embedded subordinate clauses are used for economy or emphasis</p> <p>Figurative language used to build description (sometimes clichéd) e.g. the crowd charged like bulls</p> <p>Repetition is used for effect e.g. the boys ran and ran until they could run no more.</p>	<p>Year 5 ambitious vocabulary used</p>	<p><u>Noun</u> Locate and identify expanded noun phrases.</p> <p><u>Verbs</u> Use modal verbs. Prefixes for verbs; dis, de, mis, over, ise, ify. Convert adjectives in verbs using suffixes; ate, ise, ify.</p> <p><u>Adjectives</u> Choose appropriate adjectives</p> <p><u>Connectives/conjunctions</u> Use a wide range of connectives.</p> <p><u>Tense</u> Change tense according to features of the genre.</p> <p><u>Adverbs</u> Know what an adverbial phrase is. Fronted adverbials Comma after fronted adverbials. Adverbials of time, place and number.</p>	<p>Consolidate all previous learning.</p> <p>Brackets Dashes Colons Semi colons</p>



### 2. Non Fiction – Persuasion – Kick

Text Structure	Sentence	Useful Vocabulary	Word Classes	Punctuation
<p>Arguments are well constructed that answer the reader's questions.</p> <p>The writer understands the impact or the emotive language and thinks about the response.</p> <p>Information is prioritised according to the writer's point of view.</p>	<p>Verb forms are controlled and precise e.g. It will be a global crisis if people do not take a stand against...</p> <p>Modifiers are used to intensify or qualify e.g. insignificant amount, exceptionally</p> <p>Sentence length and type varied according to purpose.</p> <p>Fronted adverbials used to clarify writer's position e.g. As a consequence of your actions...</p> <p>Complex noun phrases used to add detail e.g. the phenomenal impact of using showers instead of baths...</p> <p>Prepositional phrases used cleverly. e.g. In the event of a blackout...</p>	<p>It appears that... There can be no doubt that.. It is critical..</p> <p>Fundamentally... How can anyone believe this to be true?</p> <p>Does anyone really believe that?</p> <p>As everyone knows I cite, for example... I would draw your attention to... I would refer to...</p> <p>On the basis of the evidence presented...</p> <p>Phenomenal</p> <p>Unique</p> <p>Unmissable You will be... Don't..</p> <p>Take a moment to... Isn't it time to...?</p> <p>Worried about...</p>	<p><u>Noun</u> Expanded noun phrases to convey complicated information concisely.</p> <p><u>Verbs</u> Use modal verbs. Prefixes for verbs; dis, de, mis, over, ise, ify. Convert adjectives in verbs using suffixes; ate, ise, ify.</p> <p><u>Adjectives</u> Choose appropriate adjectives</p> <p><u>Connectives/conjunctions</u> Use a wide range of connectives.</p> <p><u>Tense</u> Change tense according to features of the genre.</p> <p><u>Adverbs</u> Link ideas across a text using cohesive devices such as adverbials.</p>	<p>Use a wide range of punctuation throughout the writing.</p>



### 3. Poetry – The Highwayman

## The Highwayman - by Alfred Noyes

#### PART ONE

The wind was a torrent of darkness among the gusty trees.  
 The moon was a ghostly galleon tossed upon cloudy seas.  
 The road was a ribbon of moonlight over the purple moor,  
 And the highwayman came riding—  
 Riding—riding—  
 The highwayman came riding, up to the old inn-door.

He'd a French cocked-hat on his forehead, a bunch of lace at his chin,  
 A coat of the claret velvet, and breeches of brown doe-skin.  
 They fitted with never a wrinkle. His boots were up to the thigh.  
 And he rode with a jewelled twinkle,  
 His pistol butts a-twinkle,  
 His rapier hilt a-twinkle, under the jewelled sky.

Over the cobbles he clattered and clashed in the dark inn-yard.  
 He tapped with his whip on the shutters, but all was locked and barred.  
 He whistled a tune to the window, and who should be waiting there  
 But the landlord's black-eyed daughter,  
 Bess, the landlord's daughter,  
 Plating a dark red love-knot into her long black hair.

And dark in the dark old inn-yard a stable-wicket creaked  
 Where Tim the ostler listened. His face was white and peaked.  
 His eyes were hollows of madness, his hair like mouldy hay,  
 But he loved the landlord's daughter,  
 The landlord's red-lipped daughter.  
 Dumb as a dog he listened, and he heard the robber say—

## The Highwayman - by Alfred Noyes

They had led her up to attention, with many a sniggering jest.  
 They had bound a musket beside her, with the muzzle beneath her breast  
 "Now, keep good watch!" and they kissed her. She heard the doomed man say—  
 Look for me by moonlight,  
 Watch for me by moonlight,  
 I'll come to thee by moonlight, though hell should bar the way!

She twisted her hands behind her, but all the knots held good!  
 She writhed her hands till her fingers were wet with sweat or blood!  
 They stretched and strained in the darkness, and the hours crawled by like years  
 Till, now, on the stroke of midnight,  
 Cold on the stroke of midnight,  
 The tip of one finger touched it! The trigger or least was hers!

The tip of one finger touched it. She strove no more for the rest.  
 Up, she stood up to attention, with the muzzle beneath her breast.  
 She would not risk their hearing, she would not strive again!  
 For the road lay bare in the moonlight,  
 Blank and bare in the moonlight,  
 And the blood of her veins, in the moonlight, throbbled to her love's refrain.

Tlot-tot, tlot-tot! Had they heard it? The horsehoof's ringing clear:  
 Tlot-tot, tlot-tot, in the distance? Were they deaf that they did not hear?  
 Down the ribbon of moonlight, over the brow of the hill,  
 The highwayman came riding—  
 Riding—riding—  
 The red coats looked to their priming! She stood up, straight and still.

Tlot-tot, in the frosty silence! Tlot-tot, in the echoing night!  
 Nearer he came and nearer. Her face was like a light.  
 Her eyes grew wide for a moment, she drew one last deep breath,  
 Then her finger moved in the moonlight,  
 Her musket shattered the moonlight,  
 Shattered her breast in the moonlight and warned him—with her death.

Text Structure	Sentence	Vocabulary	Word Classes	Punctuation
Stanza Repeated refrain	Sequence of sentences . Sentences with conjunctions. Short sentences for impact.	Metaphor Alliteration Simile Onomatopoeia Personification	Adjectives in a list.	Dialogue