

Class 5 Literacy Map

Weeks	1	2	3	4	5	6	7
Autumn 1	<p>Narrative Writing</p> <p>Focus on writing extended narrative scenes with complex structures (e.g twist/alternative ending, dynamic verbs to advance the action, speech to advance the action and circular narratives). Emphasise using advanced literary devices such as foreshadowing, flashbacks, and symbolism. (Literacy Shed as resource). Study of <i>The Highwayman</i></p> <p>Teach: Multi-clause complex sentences using a range of subordinating conjunctions (<i>although, whereas, while, since</i>)</p> <p>Manipulation of tense (past, past perfect for flashbacks)</p> <p>Fronted adverbials for cohesion and shifts in time/place (<i>Moments earlier, Without warning</i>)</p> <p>Expanded noun phrases with prepositional detail</p> <p>Active and passive voice for effect</p> <p>Develop:</p> <p>Figurative language (metaphor, personification, symbolism, foreshadowing)</p> <p>Dialogue to advance action (not just describe)</p> <p>Cohesion across paragraphs using adverbials and pronouns</p> <p>Reinforce: Consistent viewpoint and tense control</p>				<p>Poetry (analysis and composition)</p> <p>Explore classic poetry with a focus on tone, mood, and interpretation. Encourage writing poetry inspired by themes studied in History. Performance poetry to develop presentation/oracy skills.</p> <p>Poetic devices – rhyme, rhythm, hyperboles, figurative language, poetic voice, repetition, inference and meaning.</p> <p>Poems from World War I (focus on <i>Dulce et Decorum Est; In Flanders Fields</i>)</p> <p>Focus on Autumn – seasonal poems</p> <p>Explore tone, mood, and interpretation.</p> <p>Teach: Figurative devices (metaphor, simile, hyperbole, symbolism)</p> <p>Grammatical choices for effect (sentence fragments, enjambment)</p> <p>Modal verbs and adverbs to express tone (<i>might, perhaps</i>)</p> <p>Develop:</p> <p>Inference and multiple interpretations</p> <p>Poetic voice and perspective</p>		

		<p>Use of repetition and rhythm patterns</p> <p>Reinforce: Reading aloud with intonation linked to punctuation and structure</p>
<p>Autumn 2</p>	<p>Letters</p> <p>Teach students to write informal (c/c WWII Writin home from Normandy beaches), formal and professional letters for real-world purposes, such as asking for aid form a charity. Conveying emotion – emotive language, character voice. Use of formal language /structure.</p> <p>Write for real-world purposes with audience awareness.</p> <p>Teach:</p> <p>Formal register (no contractions, Standard English)</p> <p>Modal verbs for politeness and formality (<i>would, could, should</i>)</p> <p>Subjunctive form (introductory exposure) (<i>If I were to request...</i>)</p> <p>Cohesive devices (<i>furthermore, therefore</i>)</p> <p>Paragraphing for argument and purpose</p> <p>Develop:</p>	<p>Non-Chronological Reports</p> <p>Develop precision and accuracy in factual writing. Introduce techniques such as embedding quotations and using footnotes or references. C/c History – The Blitz</p> <p>Focus on technical topic specific vocabulary, thematic paragraphs, factual content from research.</p> <p>Develop precision and factual accuracy.</p> <p>Teach:</p> <p>Formal, impersonal tone (third person)</p> <p>Present tense for generalisations</p> <p>Relative clauses (<i>which, who, that</i>)</p> <p>Passive voice (<i>was bombed, were destroyed</i>)</p> <p>Technical vocabulary and subject-specific language</p> <p>Develop:</p> <p>Thematic paragraphing</p>

	<p>Emotive language and tone control</p> <p>Character voice in informal letters</p> <p>Diaries Explore writing with a strong voice and emotional depth (first person narrative) c/c Land girls in WWII. Focus on characterisation.</p> <p>Develop strong narrative voice and emotional depth.</p> <p>Teach: First person viewpoint with consistent perspective</p> <p>Shifts between past tense (events) and present tense (reflection)</p> <p>Modal verbs and adverbs for reflection (<i>might have, surely</i>)</p> <p>Subordinate clauses to explain thoughts and feelings</p> <p>Develop:</p> <p>Figurative language and imagery</p> <p>Sentence variation for emotional impact</p> <p>Reinforce: Informal register with accurate punctuation</p>	<p>Embedding quotations and references</p> <p>Reinforce: Cohesion using adverbials and conjunctions</p>
--	---	---

<p>Spring 1</p>	<p>First Person Narratives Create vivid imagery through a rich vocabulary (including figurative language) to create effective settings and character development in the first person. Develop writing from various perspectives and conveying character through tone and style. Based on <i>The Great Kapok Tree</i> and <i>Moth</i> Learning to write a cyclical ending/ circular narrative</p> <p>Teach:</p> <p>First person pronouns and consistent voice</p> <p>Expanded noun phrases and figurative language</p> <p>Modal verbs for internal thought</p> <p>Complex sentences for reflection and description</p> <p>Develop:</p> <p>Tone and style to convey character</p> <p>Circular narrative structure</p> <p>Non chronological report c/c Geography – a study of Brazil</p> <p>Reinforce and extend report writing.</p>	<p>Biography Write in the style of characters from literature or historical figures to deepen empathy and perspective-taking. C/c Science Charles Darwin Deepen understanding of features of biographical writing ie chronological, factual, technical topic specific vocabulary.</p> <p>Teach:</p> <p>Chronological structure with time adverbials</p> <p>Past tense and present perfect tense (<i>has discovered</i>)</p> <p>Relative clauses for added detail</p> <p>Formal register and subject-specific vocabulary</p> <p>Develop: Balanced presentation of facts and achievements</p>	
-----------------	--	--	--

	<p>Teach:</p> <p>Cohesion across paragraphs (<i>In contrast, Similarly</i>)</p> <p>Formal sentence structures</p> <p>Use of statistics and factual statements</p> <p>Reinforce: Technical vocabulary and clarity</p>		
Spring 2	<p>Adventure Stories</p> <p>Teach authorial techniques such as how to create drama and suspense using varied sentence lengths and structures. Students edit and improve drafts to develop stamina for extended writing. Based on the books <i>Hike</i> and <i>Touching the Void</i></p> <p>Focus: Create tension and suspense.</p> <p>Teach and reinforce:</p> <p>Varied sentence lengths (short for tension, long for detail)</p> <p>Fronted adverbials for dramatic effect</p> <p>Subordinate clauses for complexity</p> <p>Develop:</p>	<p>Recount</p> <p>Focus on recounts that combine factual accuracy with engaging storytelling (e.g., autobiographical recounts or event summaries). Teach students to use literary techniques to bring recounts to life, such as using dialogue and sensory details.</p> <p>Teach explicitly</p> <ul style="list-style-type: none"> • Past tense consistency (simple past, past progressive, past perfect) <ul style="list-style-type: none"> ◦ <i>I had just reached the summit when...</i> • Chronological cohesion <ul style="list-style-type: none"> ◦ Time conjunctions/adverbials: <i>Later that day, Moments after, Eventually</i> • First-person voice <ul style="list-style-type: none"> ◦ Pronoun consistency and viewpoint • Dialogue punctuation 	

	<p>Show not tell techniques</p> <p>Precise verb choices (dynamic verbs)</p>	<ul style="list-style-type: none"> ○ Accurate use of inverted commas, reporting clauses • Adverbials of time, place, and manner <p>Reinforce</p> <ul style="list-style-type: none"> • Paragraphing for sequence and clarity • Accurate speech punctuation • Subject–verb agreement <p>Develop</p> <ul style="list-style-type: none"> • Blending fact with description • Sensory language within grammatical control • Varying sentence openings beyond time adverbials 	
<p>Summer 1</p>	<p>Traditional Tales</p> <p>Analyse complex tales, such as fractured fairy tales or allegorical fables. Students write parodies or reimagining of traditional tales, exploring alternate themes and messages.</p> <p>C/C History – Maafa . Kipling’s <i>Just So Stories</i></p> <p>Teach explicitly</p> <ul style="list-style-type: none"> • Direct and indirect speech • Modal verbs <ul style="list-style-type: none"> ○ To suggest possibility or morality: <i>might, should, must</i> • Relative clauses <ul style="list-style-type: none"> ○ <i>who, which, that</i> to add detail • Formal vs informal register 	<p>Balanced Argument</p> <p>Develop structured arguments with a strong thesis, supported by evidence and counterarguments. Topics include global issues (e.g. tourism on mountains) and topics related to wellbeing (Should children have lessons outdoors more often) to develop critical thinking and oral debate.</p> <p>Teach explicitly</p> <ul style="list-style-type: none"> • Formal sentence structures <ul style="list-style-type: none"> ○ Passive voice: <i>It is believed that...</i> • Causal conjunctions 	

	<ul style="list-style-type: none"> ○ Shifting tone for parody <p>Reinforce</p> <ul style="list-style-type: none"> • Expanded noun phrases for characterisation • Consistency in narrative voice • Punctuation of complex sentences <p>Develop</p> <ul style="list-style-type: none"> • Manipulating tone through grammar • Irony and exaggeration via sentence structure • Deliberate archaic or stylised language patterns 	<ul style="list-style-type: none"> ○ <i>therefore, however, consequently, although</i> <ul style="list-style-type: none"> • Modal verbs for formality <ul style="list-style-type: none"> ○ <i>should, could, must</i> • Embedded clauses for precision • Cohesive devices across paragraphs <p>Reinforce:</p> <p>Paragraph cohesion</p> <ul style="list-style-type: none"> • Clear topic sentences • Punctuation for clarity in complex sentences <p>Develop</p> <ul style="list-style-type: none"> • Balancing clauses for argument vs counterargument • Hedging language <ul style="list-style-type: none"> ○ <i>It could be argued that...</i> 	
Summer 2	<p>Myths and Legends</p> <p>Analyse sophisticated myths and their allegorical meanings. Students write original myths with layered themes, using rich vocabulary and vivid descriptions</p> <p>Narrative, diary and letter building on prior learning.</p> <p>Inspiration – <i>The British Myths and Legends Stamps by Royal Mail.</i></p> <p>Mixed genres.</p>	<p>Journalism</p> <p>Teach advanced journalistic techniques, including investigative reporting and balanced editorial writing. Emphasise structuring articles with clarity and engaging the reader with compelling introductions.</p> <p>Focus: Clarity, objectivity, engagement</p>	<p>End of Year Project Work – Cookie Project, Dragons’ Den and the end of year production.</p>

	<p>Teach explicitly</p> <ul style="list-style-type: none"> • Complex sentence structures <ul style="list-style-type: none"> ◦ Multi-clause sentences for storytelling depth • Figurative language embedded grammatically • Fronted adverbials for setting and mood • Subjunctive form (where appropriate) <ul style="list-style-type: none"> ◦ <i>If he were to fail...</i> <p>Reinforce</p> <ul style="list-style-type: none"> • Consistent tense and person • Punctuation of descriptive sentences 	<p>Teach explicitly</p> <ul style="list-style-type: none"> • Formal register • Passive voice for objectivity <ul style="list-style-type: none"> ◦ <i>The decision was made...</i> • Reported speech <ul style="list-style-type: none"> ◦ Indirect speech structures • Concise sentence structures • Headline grammar <ul style="list-style-type: none"> ◦ Ellipsis, omission, present tense <p>Reinforce</p> <ul style="list-style-type: none"> • Standard English conventions • Accurate punctuation in quotations • Paragraphing for clarity <p>Develop</p> <ul style="list-style-type: none"> • Balancing fact and tone • Strategic sentence variation for impact • Use of rhetorical devices within grammatical control <ul style="list-style-type: none"> ◦ 	
	<p>Playscripts (Class 4 and 5 mixed Summer term II)</p> <p>Teach:</p> <ul style="list-style-type: none"> • Varied sentence structures in dialogue (simple, compound, complex) 		

- Subordinate clauses to add detail (*when, because, although*) within speech
- Fronted adverbials in stage directions (*Suddenly, In the distance*)
- Expanded noun phrases for setting and atmosphere (*the misty, abandoned castle*)
- Modal verbs in speech (*might, could, should*) to show uncertainty or persuasion
- Cohesive devices within dialogue (*however, therefore, meanwhile*)

Dialogue and Characterisation

Develop:

- Distinct character voice through vocabulary choice and tone
- Formal vs informal speech registers depending on character and context
- Subtext in dialogue (what is implied but not directly stated)
- Questioning and exclamatory sentences to convey emotion and tension
- Use of dialogue to move the plot forward, not just describe events

Stage Directions and Authorial Intent

Teach:

- Imperative verbs (*Enter, Exit, Whispers, Shouts*)
- Adverbs for performance detail (*angrily, hesitantly, quietly*)
- Clear instructions that show pace, mood, and atmosphere
- Link between punctuation and performance delivery

Narrative and Structure

Develop:

- Clear scene progression (problem → rising action → resolution)

- Use of cliff-hangers between scenes
- Flashback or time shift scenes (simple introduction)
- Maintaining consistent tense (present tense for action)

Cohesion and Organisation

Teach:

- Linking ideas across scenes using time and place adverbials
- Pronouns for cohesion (avoiding repetition of names)
- Paragraphing by speaker/scene change
- Clear sequencing of events through dialogue

Performance and Reading

Develop:

- Reading aloud with intonation, pace, and emphasis
- Understanding how punctuation supports expressive reading
- Group performance and script rehearsal skills
- Awareness of how stage directions influence movement and tone

WICKFORD SCHOOL