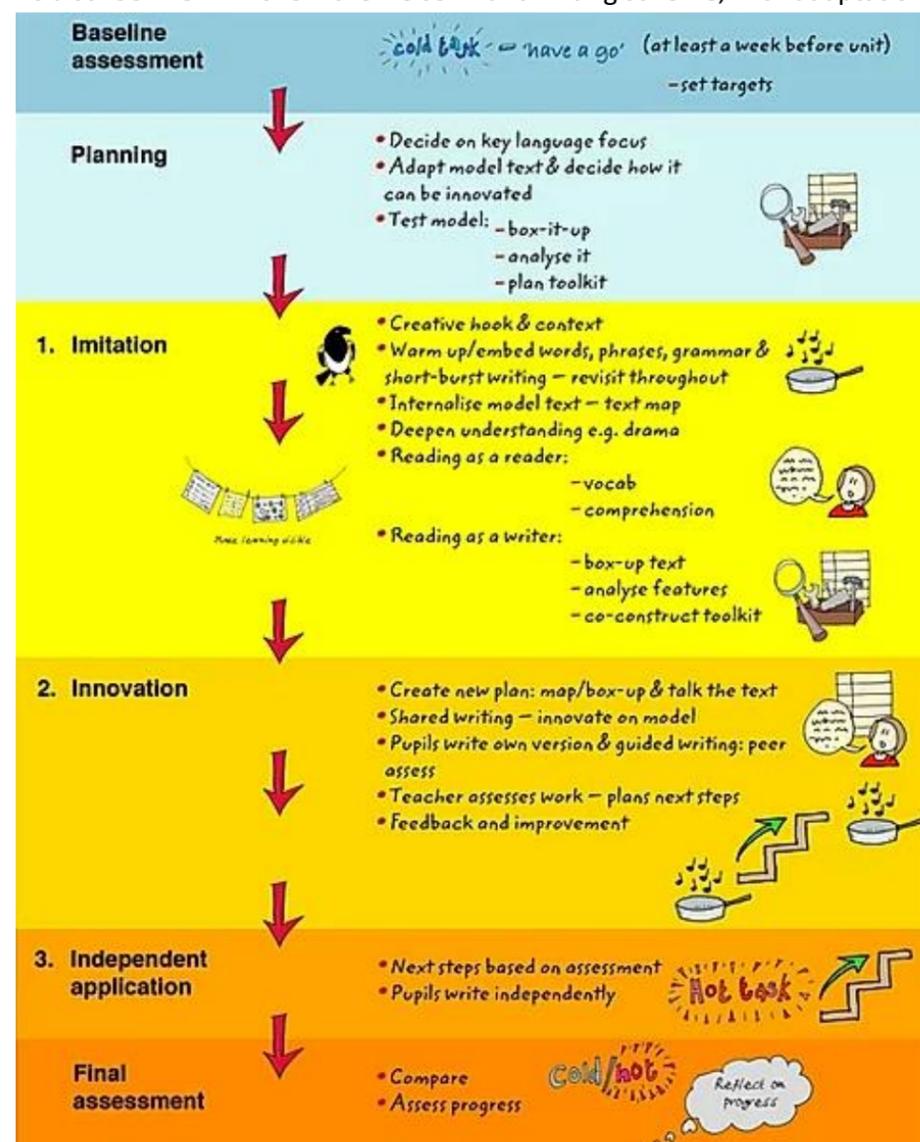


The English Curriculum at Hunsley Primary

Our English curriculum aims to give children the necessary skills, knowledge and experiences, which ensure language and literature become meaningful and fulfilling because they are linked to the lives of our learners and to the wider contexts of culture and society. Language development, which begins with talk, is central to all learning, so speaking and listening is a fundamental part of our curriculum, supporting learnings in expressing ideas, feelings, in respecting others and empathising with them. Our pupils will have the confidence and skill to communicate with others in different situations, and so be able to be successful in education, the workplace and in social life. Our English curriculum aims to ensure that our pupils connect accurate use of language and this is why it matters to us that our pupils understand the significance of grammar, punctuation, spelling and Standard English. Our pupils will study how language works in oral, visual and written texts, developing a love of language. Our pupils will have experience of a wide range of fiction, non-fiction and poetry texts. We want to ensure that our curriculum offers a gateway to different views of the world; highlighting experience across time and place and enabling our pupils to understand different perspectives, cultures and develop empathy. We want our pupils to learn to read, write and talk at all stages through engaging and challenging texts, which stimulate imagination and give confidence in moving beyond what is familiar to new skills and in developing depth of understanding. Our English curriculum provides opportunities for creative thinking, so that all learners will participate in drama activities, visit theatres and work with writers of all kinds (including storytellers and poets). Through our English curriculum we also want learners to make connections with our wider curriculum, applying their knowledge from, and in: geography, science, history, religious studies, music, computing, physical education, music, art, maths, PSHE and languages.

As a school we are using Talk for Writing to teach English. Talk for writing is based on how children learn. It places the learner at the heart of the planning, teaching and learning process. It will help our pupils become better speakers, listeners, readers, writers and thinkers. Built in to this are metacognition skills, where the teachers in our school model their thinking, articulating their thought processes as well as demonstrating reading and writing approaches. This in turn develops independent learners, who have the necessary strategies to hand. An overview of the Talk for Writing process is given below. As a school we are also assessing the pupils reading abilities at the beginning and end of a unit and using these to plan accordingly. Grammar, punctuation and spelling will all be taught as part of the Talk for Writing process. Handwriting will be taught separately, but applied across all subjects. As a school we will follow the Nelson handwriting scheme, with adaptations in Reception to begin introducing letter families earlier.



Key threshold concepts

- Our children are confident speakers and listeners, who understand the difference between formal and informal situations and can use their skills across a range of activities.
- Our children can have the skills to enable them to read: good phonic knowledge to decode unknown words, sight reading of known words, a range of comprehension skills to understand what they have read.
- Our children can compose a range of texts: understanding the features needed, make their writing interesting for the reader using a range of devices, drafting and re-drafting to improve their writing, editing and checking for errors.
- Our children are good spellers: understanding how words are created, applying their spelling knowledge and having a range of strategies to draw on to help them spell unknown words.
- Our children know how to form and join letters; developing their own handwriting style and writing with fluency, speed and legibility.
- Our children know the difference between fiction and non-fiction texts. They understand how the six fiction features (settings, suspense, characterisation, dialogue, description, openings and endings) are used when writing stories. They know the features of the six types of non-fiction text (instructions, recount, discussion, explanation, persuasion and information), and use these accurately in their writing.
- Our children will recognise the difference between poems, poetry, rhymes and verse, having been exposed to a range of forms, and will understand that poetry existed long before poems and long before people could write. They will have a simple introduction to the oral tradition of verse that is memorised and passed down from one generation to the next.
- The children will also understand poetry as an art form – both a written, literary art of language and storytelling; an aural, sound art of repetition, syllables, meter and rhyme; and a visual, concrete art, shaped into stanzas and structures. They will learn the musicality of poetry, from its lyricism to its rhythms, and the imaginative, dramatic tensions of poetry in its use of form, leading to an emotional or sensual response. The purpose of poetry will be made clear: to entertain, provoke, challenge, move – funny, heart-breaking, persuasive. Finally, they will consider again and again the meaning created by the reader when considering a poem through the devices a poet employs: simile, irony, metaphor, symbolism, ambiguity, imagery. Our children will learn that the poet uses words, sound and organisation to craft a poem, like an artist uses art materials or a composer uses notation.
- Our children punctuate sentences correctly in a wide range of circumstances.
- Our children understand Standard English and use the correct grammar in their writing.

Curriculum Subject Sequencing Maps

Listed below are the Talk for writing units to be covered across all year groups. This model demonstrates how concepts, even texts are revisited with additional focus or key skills content which is reviewed and extended. The following pages highlight the specifics of this.

| | | Reception | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|-----------------|--------------------|---|---|--|--|---|--|--|
| Autumn 1 | Fiction | Story to be decided based on children's interests Story pattern – cumulative Focus – joining in with sounds | The Three Little Pigs Story pattern - defeating the monster Focus – suspense | The story of pirate Tom Story pattern – rags to riches Focus – openings and endings | Three billy goats gruff Story pattern – wishing tale Focus – character | Elf Road Story pattern – portal Focus – setting | One chance Story pattern – wishing tale Focus – character | Kidnapped Story pattern – Tale of quest Focus – suspense |
| | Non-fiction | Looking after a...text based on children's interests Text type - instructions | Estate agent details for the Three Pigs' houses Text type – persuasive advert | Become a Pirate Text type – persuasive leaflet | How to trap a troll Text type – instructions | Should Billy have taken the apple? Text type – discussion | How to use the magic ticket Text type – instruction | How to keep a dragon amused; news report; police interview Text type – Instructions/recount |
| | Poetry | <i>Nursery Rhymes</i> | Robert Louis Stevenson: <i>Windy Nights</i> <i>The Swing</i> | Michael Rosen: <i>Don't</i> <i>I Wake Up</i> | Roger McGough: <i>First Day at School</i> | John Agard: <i>Hello H2O</i> <i>Laughter Rap in Plastic Town</i> <i>The Soldiers Came</i> | Imtiaz Dharker: <i>Living Space</i> <i>This Room</i> <i>The Day the Marks Made Sense</i> <i>First Gift</i> | Ted Hughes: <i>The Thought Fox</i> <i>Thistles</i> <i>Wind</i> <i>Amulet</i> <i>The Warm and the Cold</i> <i>Leaves</i> |
| Autumn 2 | Fiction | Story to be decided based on children's interests Story pattern – cumulative, circular tale Focus – joining in with dialogue | Little Charlie and the lighthouse keeper Story pattern – journey tale Focus – characterisation | The papaya that spoke Story pattern – journey tale Focus – dialogue | The Reluctant Dragon Story pattern – defeating the monster tale Focus – setting | King of fishes Story pattern – wishing tale Focus – character | The Old Mill Story pattern – tale of fear Focus – suspense | The Tunnel Story pattern – tale of fear Focus – setting |
| | Non-fiction | Explanation text to be decided based on children's interests Text type – explanation with 'because' | How to make pizza Text type – instructions for a recipe | The farmer's diary Text type – recount in the form of a diary | Evidence of a dragon Text type – recount in the form of a diary entry | A day in the life of a fisherman Text type – recount in the form of a letter | How does a mill work? Text type – explanation | Tom's diary; how canals work; is play dangerous Text type – recount, explanation, discussion |
| | Poetry | <i>Nursery Rhymes</i> | Robert Louis Stevenson: <i>Singing</i> <i>From a Railway Carriage</i> | Michael Rosen: <i>The Difference</i> <i>Chocolate</i> | Roger McGough: <i>The Sound Collector</i> <i>The Magic Pebble</i> | John Agard: <i>Secret</i> <i>Rat Race</i> <i>Who is de Girl?</i> | Grace Nichols: <i>Cosmic Disco</i> <i>To My Coral Bones</i> <i>Lady Winter's Rap</i> <i>Sea-Rock</i> <i>My Gran Visits England</i> | Benjamin Zephaniah: <i>Reggae Head</i> <i>Pencil Me In</i> <i>Dis Poetry</i> <i>I De Rap Guy</i> <i>People Need People</i> |
| Spring 1 | Fiction | Story to be decided based on children's interests Story pattern – warning Focus – time connecting language | The magic paintbrush Story pattern – finding a magical object Focus – description | Little Red Riding Hood Story pattern – journey tale Focus – setting | Stone Trolls Story pattern – warning tale Focus – action | Zelda's Claw Story pattern – tale of fear Focus – suspense | Ice Forest Story pattern – quest tale Focus – setting | White horse of Zennor Story pattern – wishing tale Focus – character |
| | Non-fiction | Text based on children's interests/school visit Text type – recount | What does the magic paintbrush do? Text type – explanation | How to trap a wolf Text type – instructions | Trolls Text type – information | How to hide from your enemies Text type – instruction | Wolves Text type – information | Unicorns; Morpurgo's life; persuasive letters Text type – information, autobiography, persuasion |
| | Poetry | Alan Ahlberg: <i>Each Peach, Pear, Plum</i> <i>Peepo</i> | Edward Lear: <i>The Owl and the Pussycat</i> | Carol Ann Duffy: <i>Moon Zoo</i> <i>Underwater Farmyard</i> | Shakespeare: <i>The Shipwreck – The Tempest</i> | Shakespeare: <i>Bottom's soliloquy – A Midsummer Night's Dream</i> | Shakespeare: <i>Sonnet 98</i> | Shakespeare: <i>Macbeth's soliloquy: Macbeth</i> |
| Spring 2 | Fiction | Billy Goats Gruff Story pattern – defeating the monster Focus – temporal connectives | Monkey see, monkey do Story pattern – meeting tale Focus – openings and endings | Jack and the Beanstalk Story pattern – defeat the monster Focus – character | Watch out! Story pattern – losing tale Focus – openings and endings | Pandora's box Story pattern – losing tale Focus – description – people, places and objects | Alien Landing Story pattern – tale of fear Focus – action | Holes Story pattern – warning tale Focus – action |
| | Non-fiction | Should we save the troll? Text type – discussion | Sorry letter from the monkeys Text type – recount in the form of a letter | Should Jack be punished? Text type – discussion | Should Leah be punished? Text type – discussion | Weather Text type – explanation | What did the aliens want? Text type – discussion | Should Stanley try to escape? Court report; letter home Text type – discussion, formal writing, recount |

Curriculum Subject Sequencing Maps

| | | | | | | | | |
|----------------------------------|--------------------|---|--|---|---|---|---|--|
| | Poetry | Alan Ahlberg: Everybody was a Baby Once (Collection) | Edward Lear: The Owl and the Pussycat | Maya Angelou: Life Doesn't Frighten Me | Alfred Lord Tennyson: The Lady of Shalott (Extract) | Alfred Noyes: The Highwayman | Christina Rossetti: Months Sonnet | William Blake: The Tyger |
| Summer 1 | Fiction | Story to be decided based on children's interests Story pattern – defeating the monster Focus – adjectives, verbs and alliteration | Meerkat Mail Story pattern – journey tale Focus – setting | Kassim and the greedy dragon Story pattern – warning tale Focus – suspense | Hetty's Unicorn Story pattern – finding tale Focus – suspense | The Game Story pattern – finding tale Focus – action | Harry Potter Story pattern – defeating the monster Focus – description | Beowulf Story pattern – defeating the monster Focus – style/vocabulary |
| | Non-Fiction | Simple information text based on children's interests Text type – information | Animals Text type – information | Dragons Text type – information | Unicorns Text type – explanation | Games Text type – information | Adverts/leaflets for Hogwarts school Text type – persuasion | Trap an ogre; monster reports; news bulletin; persuade a hero; should monster be saved etc Text type – all types + mixed texts/formal and informal |
| | Poetry | Julia Donaldson: Day Monkey - Night Monkey Room in the Broom | A A Milne: If I Were King Rice Pudding | Shakespeare: The Witches' Chant - Macbeth Robert Burns: A Red, Red Rose | Beowulf | Edgar Allen Poe: Annabel Lee | Robert Frost: Nothing Gold Can Stay | Auden: Funeral Blues |
| Summer 2 | Fiction | Quackling Story pattern – cumulative journey Focus – early dialogue | Goldilocks and the three bears Story pattern – cumulative finding tale Focus – dialogue | The Glass cupboard Story pattern – fable Focus – description – people, places and objects | Mission Possible Story pattern – quest Focus – style – varying sentence and speech | Adventures at Sandy Cove Story pattern – warning tale Focus – openings and endings | Why the whales came Story pattern – warning tale Focus – characterisation/dialogue | Focus – invented writing covering all text types |
| | Non-fiction | Give up our quack back! Text type – persuading the king | Should Goldilocks be arrested? Text type – discussion/trial | How a magical object works Text type – explanation | I spy! Text type – persuasive advert | Don't do it! Text type – persuasion | Protect the whales Text type – journalistic recount | Focus – invented writing – all non-fiction text types |
| | Poetry | Julia Donaldson: Snail on the Whale Noisy Garden | Shape Poem | Haiku | Ballad | Narrative Poem | Sonnets | Lyrical Poem Creating an Anthology |
| CLASS STORIES/ NOVELS | | Range of stories to be read at story time | Range of stories to be read at story time "Charlie and the Chocolate Factory" | "The Enchanted Wood" "George's marvellous medicine" "The Magic Treehouse- Escape from the pyramid" "James and the Giant Peach" | "The BFG" "Jack Stalwart – Secret Agent" | "Varjak Paw" | "Wolf Brother" "Harry Potter and the Philosopher's Stone" | "Holes" "Beowulf" |