

English

At Temple Hill Primary Academy, we believe that English is an essential part of the curriculum: a subject that not only stands alone but is an integral part of all learning.



Intent: We aim to...

Deliver an engaging and exciting curriculum that develops a love of reading and writing.

Support children to read by 5.

Provide children with essential, life-long skills in grammar, punctuation, and spelling.

Support children to express their thoughts and ideas clearly and creatively through the written word.

Develop children into independent writers with an understanding of the writing process including proof reading and editing.

Support children to be articulate and confident communicators who express themselves and enhance their learning when engaging in discussions.

Create a culture where children love to read and take pride in their writing.



Implementation: We achieve our aims by...

A Consistent and Systematic Approach

At Temple Hill, Read, Write, Inc and Power of Reading underpin our entire English curriculum. Children are taught RWI Phonics from EYFS throughout KS1. Our curriculum is centred around high-quality, immersive texts; interwoven with visual stimuli to spark imaginative and creativity. Reading and writing opportunities are carefully planned and taught across all EYFS and both key stages. It is an expectation that the writing process is clearly modelled in every lesson and features of a range of text types are thoroughly explored. Children are regularly given the opportunity to discuss, debate and perform at both class level and beyond. LetterJoin is used from Reception - Year 6 to support handwriting and presentation.



Reading for Pleasure

Children are immersed in high-quality texts throughout the year, supported by the Power of Reading, Accelerated Reader and The Golden 100 are used to further encourage Reading for Pleasure. Whole Class Reading is delivered to all pupils in KS1 and KS2. Here, children are explicitly taught Reading Skills through modelling and application. Texts are also used to explore layout and language features. These are short, fast paced lessons which take place four times per week using texts that build on learning in the wider curriculum.



A clear writing sequence

Lessons are clearly structured to allow children to develop essential knowledge and skills. Effective composition involves forming, articulating, and communicating ideas and then organising them coherently for the reader. This requires clarity, awareness of the audience, purpose and context and an increasingly wide knowledge of vocabulary, spelling and grammar.

GPS: A Revisiting Curriculum

GPS is evident in every lesson. Grammar is taught in context and children are taught to use precise grammar terminology. Grammar 'basics' are revisited daily using Knowing More, Remembering More. GPS Knowledge Organisers are used and shared with the children to support understanding.

Writing for a range of purposes

At Temple Hill we have 4 Core Writing Purposes. Children in KS1 are taught to write for a range of purposes and audiences within these. This is developed and reinforced in KS2 where writing genres are repeated across the key stage to solidify understanding of text types and enhance skills in grammar, punctuation and sentence construction.

Entertain



Inform



Persuade



Discuss



The Writing Sequence

At Temple Hill children are taught to write for a range of purposes and audiences. This is delivered through a clear writing sequence.

Four Core Writing Purposes

ENTERTAIN

- Narrative
- Descriptive Writing
- Poetry
- Play, Scripts

INFORM

- Recount (diary, journal, retelling of an event)
- Letter (inform, complain)
- Instruction
- Explanation
- Biography
- Newspaper Report
- Non-chronological report
- Science report
- Balanced Argument
- Leaflet/Flyer
- Review

PERSUADE

- Letter to Persuade
- Speech
- Advertisement
- Poster
- Campaign
- Flyer

DISCUSS

- Balanced Argument
- Review

Choose up to five core texts to focus on within a term. You can determine the length you spend on each text. Consider your timeline for the whole term before more detailed planning takes place for each unit (Medium Term Plan).

Choose a variety of text types, making sure you cover each writing purpose several times across the year. Make choices on what best suits your core text. Additional short writing opportunities should be planned for in responses to relating to reading of texts and across the wider curriculum.

Please note the following:

- Within a full term there should be at least one piece of narrative writing
- Within the year complete at least one poetry unit.
- Use your GPS Knowledge Organisers to highlight focused grammar outcomes before the start of each writing unit.
- Oracy should be utilised in all sessions to promote discussions of texts
- Provide children with ample opportunity to collate vocabulary from a wider range of sources that are linked with the given text.
- Lastly, teachers should explicitly model every single step of the writing process each time.

Step 1

Reading Focus

Spend as many sessions as needed to immerse the children in the text. Use the text as a vehicle to build on the reading skills which are explicitly practised in Whole Class Reading.

Children should be given opportunities to produce short written responses based on comprehension and text analysis. Ensure that there are opportunities to look at structural and language features of writing, including grammar. Use the text to build a vocabulary bank; this should be present on your Working Wall.

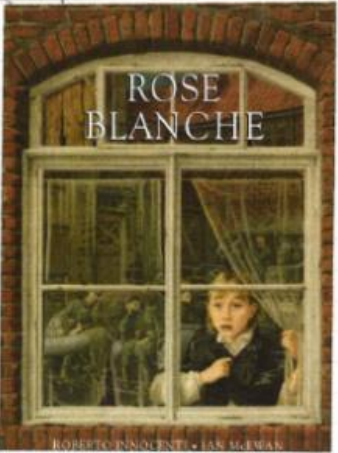
Keep the written outcomes in mind in terms of which aspects to focus on for the reading. For example, discuss characters' thoughts, speech, action in preparation for writing a diary entry from the perspective of a character.

What type of atmosphere has the writer created in the opening scene?

In the opening scene the author has created an ominous atmosphere. He states that the author setting is taking place at dusk. He also says that the darkness was like a great black cloak. Additionally, lightning flickered multiple times to increase the eerie feel. Thunder also rumbled and echoed off the mountains, which makes the reader feel that something ~~is~~ going to happen. ~~that~~ dreadful is

I can make a prediction.

wary soldiers
exhausted
destruction



apprehensive
anxious
horrified

I strongly believe that this story is set in the war. For there are mostly men in the picture and men fight in wars. Additionally, the girl's facial expressions indicate the fact that what is outside would appear upsetting. I think the girl - the central protagonist - wants to help in the war by giving vital information to the army's commander.

Step 2

Identifying Features of The Text Type

Analyse an example (or several examples) of the text-type that children will produce with different contexts: language, grammar and structural features.

All children should analyse the same high-quality examples to continue developing their language acquisition for oracy, reading and writing. For children that require support in accessing the text, scaffolding should be provided through additional tasks and resources such as pre-reading, pre-teaching and vocabulary mats.

The vocabulary and features identified will become the toolkit for the children's independent writing. Explore and expand vocabulary for the purposes of this specific outcome further for the working wall.

Monday 19th November 2018

I can identify how language, structure and presentation contribute to meaning.

Key

Adverbials of time

this morning...
at dusk...
at dawn...
meanwhile...
simultaneously...
as the sun rose...

Adverbs

stealthily...
subconsciously...
apprehensively...
aggressively...
agitatedly...

Endions

my heart sank
my face showed only fear
we were dispirited
I didn't dare think

July 8th 1942:

Earlier today, the doorbell rang but I didn't hear it, since I was out on the balcony - lazily reading in the sun. Those rare moments where I get to enjoy a bit of tranquility. A little while later, Margot appeared in the kitchen doorway looking very agitated. She met my gaze with sorrowful eyes and I knew then that it wasn't good news. After what seemed like an eternity, she mustered up the courage to tell me (her voice quivering) that father had received a call-up notice from the SS! Instantly, mother had rushed to see Mr Van Duam - father's business partner and good friend - to seek advice. I was stunned. Speechless. My heart had skipped a beat at the mention of the SS - surely we weren't going to let father go to such a fate, were we?

Margot and I sat watching the clock anxiously waiting for mother to return - my stomach was churning and I felt sick! Visions of concentration camps and lonely cells raced through my head. Eventually, mother trudged into the room looking dejected. Trying her best to smile she announced that the time had come - we were going to be moving. Moving? I sat and pondered for a while until it had fully sunk in - I guess I just needed some time to process what was being said. Mother wasn't as good at hiding the fear that was visible in her eyes as she thought she was - I could sense her unease. Why do they treat me like a child and assume that I won't cope with the reality of the situation?

Anyway, I better be going now - I need to pack my bags (a job that I detest!) It's going to be difficult to decide what to take and what to leave behind - Mother says minimal items as there won't be enough space. Perhaps she is right and all I should take is you Kitty!

NS: Write an example of a speculative sentence that could have been used in the diary entry you have looked at this session.

Perhaps if we had moved to Britain, this would never have happened.

Conversational tone

quite frankly...
I imagine that...
looking on the better side...
worst case scenario...
in truth...

Speculative openers

perhaps...
what if...
maybe...
I wonder...

Rhetorical questions

Will my destiny be redeemed?
Can I live my life?
Will we be caught?
Will mother ever like me?
Will we ever escape?

Step 3 Planning


Planning is an important part of the writing process and children should be given enough time to produce detailed plans. There are times where it may be more appropriate to give children a specific planning template, however, you may give them the freedom to decide how they plan.

When planning, children should outline what they are going to write about and decide on sentence openers, vocabulary and other language features identified in the previous steps. Teachers should explicitly model the planning process, including thinking out loud and note-taking.

<p>1 quickly finish my meal & get some more clothes for the trip. I get some extra candles, sticks, a lantern and match.</p> <p>- I decide I'm going tomorrow evening.</p> <p>- I pack extra food in my bag.</p>	<p>I wait for nightfall with my mother falls asleep.</p> <p>- I sneak out.</p> <p>- I make my way through the forest.</p>	<p>- I wake up the prisoners with my lantern light.</p> <p>- I use the wine casks.</p> <p>- The prisoners escape.</p> <p>- My top gets caught in the wine.</p> <p>- A gun shot echoes.</p> <p>- Everything turns black.</p>
<p>Complex sentences: Although we had very little food at home, I managed to do something.</p> <p>Compound sentences: I know my mother would usually always refuse things were missing but I could not let them die.</p> <p>Show not tell: I quivered as my heart pounded.</p> <p>Figurative language: My hands were shaking like trees in the breeze.</p> <p>Short sentences for effect: I had to do this.</p> <p>Fronted adverbials: Without hesitation, Quietly.</p>	<p>Complex sentences: As soon as I left, my heart pounded.</p> <p>Compound sentences: I had to wait for my mother to fall asleep for I didn't want her to see me.</p> <p>Show not tell: A sweat trickled down my cheek.</p> <p>Figurative language: As quiet as a mouse.</p> <p>Short sentences for effect: I gulped.</p> <p>Fronted adverbials: Quietly, Sneakily.</p>	<p>Complex sentences: While I was helping the prisoners, my top got caught in the fence.</p> <p>Compound sentences: The soldiers saw me attached to the fence and walked towards me.</p> <p>Show not tell:</p> <p>Figurative language:</p> <p>Short sentences for effect: Selena engulfed my ears.</p> <p>Fronted adverbials: Carefully, Quietly.</p>

To use a variety of sentence structures to enhance my writing

Capture the picture

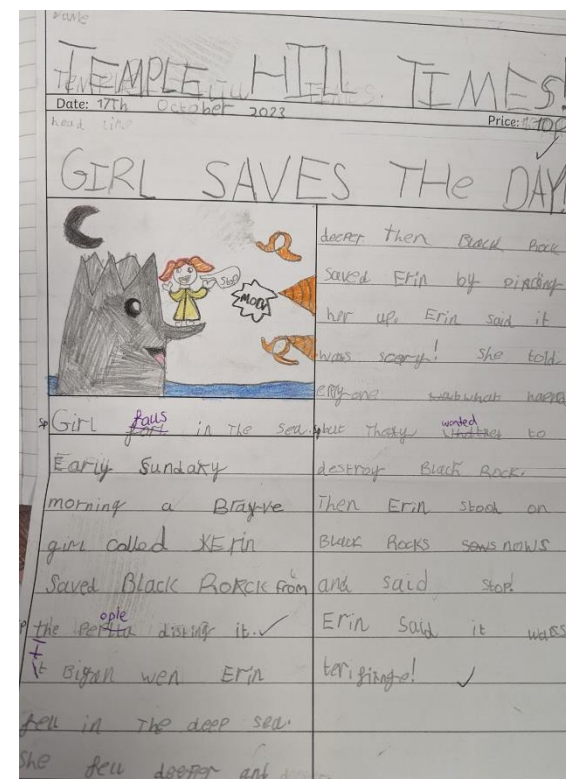
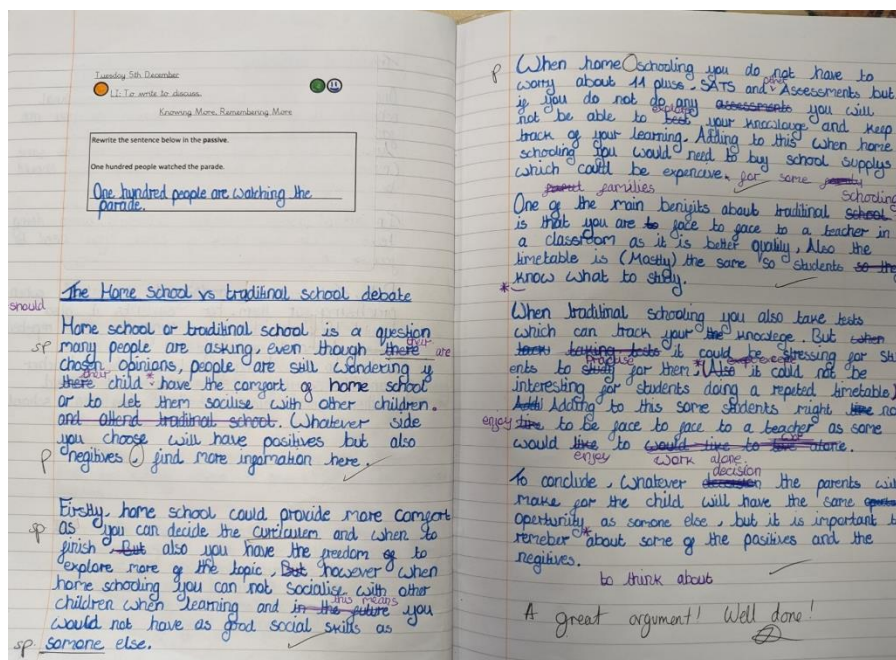


<p>3 adjectives</p> <p>demoralised, crossfallen, bleak - reality</p>	<p>1 sentence using a conversational tone sentence starter</p> <p>You'll never believe it but burglars nearly broke into the annexe today.</p>	<p>1 compound sentence</p> <p>I was petrified for there were burglars downstairs.</p>
<p>2 sentences using an adverbial of time</p> <p>In the middle of the night, the burglars stepped rattled the back gate when Anne and her family were asleep.</p> <p>At twilight the burglar broke in.</p>	<p>1 show not tell sentence</p> <p>With quivering hands, I wrote in my diary.</p> <p>My blood drained from my cheeks.</p>	<p>1 speculative sentence</p> <p>I wonder if they will ever find us?</p>
<p>1 sentence using a 'how' fronted adverbial</p> <p>Quietly, father trembled towards door to listen.</p>	<p>2 complex sentences - vary the position of the subordinate clause</p> <p>We all, since the burglar broke in, grew downhearted.</p> <p>Beneath the annexe, was a warehouse.</p>	<p>1 rhetorical question?</p> <p>Will we ever get on of this bleak reality?</p>

Step 4 Writing

This stage may take several sessions, depending on the year group, cohort, and outcome. This is not a 'free-write', children must refer to their planning and previous steps during the writing process.

Verbal and/or written feedback must be given throughout, either directly from an adult or peer to peer. Make sure children are given opportunities for editing and revising and that teaching staff share successes from children's writing throughout. Editing at all stages includes correcting spelling and punctuation errors, modifying and elevating the use of language or sentence structures and continuously referring to the expectations as detailed in the CurricuColours.



Step 5

Final Edits and Publishing

Final Edits

In this final stage, children build on the skill of producing a fully coherent text. Final edits can be achieved using a number of strategies, such as:

- Teacher feedback (written or verbal)
- Peer to peer feedback (written or verbal)
- Children have their work read out to them by a peer or teacher in order to identify errors themselves
- Editing at different tables or stations to focus on different areas of improvement (see the PiXL Four Stages of Editing).

When editing, paragraphs can be re-ordered and sentences moved around if required. These sessions should not be used to redraft pages and pages of work but rather to edit focused points within the writing that need improvement. However, sentences and paragraphs could be rewritten to clarify changes if a lot of editing has taken place.

Publishing

One writing outcome per half term should be written up in 'best' to publish. Handwriting and presentation is the main focus in this process. This work will be used to enable children to take pride in their work and also to showcase work around the school.

Children should also be given opportunities to type up their work.

ANCIENT GREECE

Introduction
The people of Ancient Greece flourished 2,500 years ago. They were creative, curious and they even had great thinkers changed people ideas about the world.

Greek sports
The Olympic games are the world's most famous sport event. Modern Olympic games took place from 1896 and were inspired after mount Olympus. In Ancient sports for wars Like javelin, racing, horse racing, boxing and foot racing.

Greek Gods and Goddesses
The Greeks thought that 12 gods lived above mount Olympus. They believed that gods come from Gaia. These gods were a bit like humans because they were selfish, angry and jealousy.

Greek food
The Ancient Greeks diet was very healthy and they grew olive and grapes. Greeks ate variety of delicious food like vegetables, asparagus, feral, cucumber and chickpeas. Honey was a favourite but the most important food was olive.

