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Year 5 & 6 English Workshop

Year 5

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<u>Year 6</u>

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Lizzie Clarke is the Year 5 / 6 leader

The National Curriculum

- English is separated into 3 topics reading, writing and SPAG
- Expectations are now higher
- For Year 5: All three topics are teacher assessed.

For Year 6: KS2 SATs tests provide the basis of assessment in Reading and SPAG and a teacher assessment will be submitted for writing.

If your child is in Year 6...

The KS2 SATs are currently scheduled for Monday 9th May - Thursday 12th May 2022

Likely dates, but these may change*:

- Monday 9th: SPAG Test- Grammar/Punctuation- 45 minutes
- Monday 9th: SPAG Test- Spelling- 20 minutes. Aural test with 20 words.
- Tuesday 10th: Reading Test- 60 minutes.
- Wednesday 11th: Maths Paper 1 (Arithmetic)- 30 mins, 40 marks
- Wednesday 11th: Maths Paper 2 (Reasoning)- 40 mins, 35 marks
- **Thursday 12th:** Maths Paper 3 (Reasoning)- 40 mins, 35 marks

*The government has hinted that it may alter the dates of the tests.

The National Curriculum

In KS2, the students learn to change the way they speak and write to suit different situations, purposes and audiences. They plan, compose and edit their writing to improve their work. They develop longer fiction and non-fiction writing through extended writing across different subject areas. They read in a range of contexts across all subject areas.

At Bessemer...

- We teach a half an hour reading lesson each day which focuses on comprehension, inference and authorial intent. These skills all link directly to the SATs tests taken in Year 6.
- Sometimes reading lessons are 'Guided Reading' and sometimes they are 'Reading Comprehension'. There are more Reading Comprehension lessons than Guided Reading lessons in Year 6.
- We teach an 1 hour writing lesson each day. This lesson has a specific SPAG and spelling focus, which is often at practised at the start, and is usually linked to the writing topic.
- ▶ In writing lessons, the children are taught a wide range of genres.
- These writing lessons are linked to the children's current topic e.g. The Romans or Ancient Greece.
- We also use some topic and science lessons in the afternoon to practise and apply skills taught in writing lessons.



Just because children can read words, it doesn't mean they can read!

Children need to be able to comment on:

- Language.
- Make predictions.
- Use inference.
- Answer reading comprehension questions.
- Relate to personal experiences.
- Ask questions to improve their understanding.
- Make comparisons within and across texts.

Sample reading questions from Year 6 SATs:

Look at the paragraph beginning: 'You boys best get to school...' to the end of page 4.

'But what about...?' Joe started to say.

Which words would best complete Joe's question?

| Tick one . | | |
|--|---|-------------------|
| your breakfast | Look at the paragraph at the top of page 5. | |
| our games | Find and copy one word that shows the boys do r the house. | not want to leave |
| your job | | 1 mark |
| our homework | 1 mark | |
| If she was trying to reas | sure Joe, it wasn't working. | |
| What does reassure me | an in this sentence? | |
| | 1 mark | |
| Give one example of the use of hu | imour in the fact sheet. | |
| | 1 mark | |

Using information from the text, tick one box in each row to show whether each statement is **true** or **false**.

| An article the state of " | | | |
|---------------------------|--------------|--|---|
| | | | |
| and an and a second | | | |
| warm () | | | |
| | | | |
| | | | |
| | (JP-00)* | | |
| | and a second | | |
| | | | - |
| | | | - |
| | - 1993 | | - |
| | | | - |
| | - 1955 | | - |

| 'Oi!' Ajay yelled, 'what are you doing?' | | True | False | |
|---|--|----------------|-------|-------------|
| Joe read the sign: 'Under development.' | The park has been looked after by a | | | |
| 'What's going on?' Joe asked. 'Why have you closed the park?' | park warden. | | | |
| Joe and Ajay react differently to seeing the man hammering in the sign. | The park is going to be replaced with a shopping centre. | | | |
| How does Joe react? Tick one . | Building work in the park will start at the end of July. | | | |
| He is calmer. | The warden had two weeks' notice of the park's closure. | | | 2 marks |
| He is ruder. | | | | 2 marks |
| | vhat way is <i>buzz pollination</i> more usefu pollination? | I than other t | forms | |
| He is less worried. | | | | |
| | | | | |

Look at the section headed: Save our bees.

Complete the table below with **one** piece of evidence from the leaflet to support each statement.

| | Evidence |
|---|----------|
| The Bumblebee Conservation Trust is worried about bees. | |
| The leaflet makes readers feel hopeful for bumblebees. | |

Look at the whole text.

Complete the table below to show what the text says you can do to help bumblebees.

| | Help for all bumblebees | Help for a weak bumblebee |
|----|-------------------------|---------------------------|
| 1. | | 1 |
| | | |
| 2. | | |
| | | |

1 mark



Look at page 8.

Why is the boy huddled in the doorway while he waits for Piper to open the door? She pulled on a pair of her father's old boots, **slung** his brown coat over her nightdress, and opened the door. 1 mark The word *slung* suggests that Piper put on the brown coat... Tick one. carelessly. What impressions do you get of Piper's house? Give two impressions, using evidence from the text to support slowly. your answer. tidily. Impression **Evidence** thoughtfully. Piper thinks Micah has done a decent job. She thinks his work has been ... Tick one. excellent. careful. sloppy. 3 marks reasonable.

Reading

How you can help...

1.Enjoy books!

2.Tell them stories! Read together. Listen to them read. Discuss the story 'causally'

3. Visit the library.

4.Listen to audio books; discuss interesting television shows and documentaries. Use same techniques as 'reading'

5. Encourage your child to retell their stories to you.

6.Ask your child their opinion on important real-world issues.

Reading

How you can help...

- Inference / Evaluate
- Summarising
- Prediction
- Encourage your children to justify, back up or 'give evidence' for their answer.
- E.g. I believe she is brave and determined character. She is brave as she escaped the terrible situation she was in even though it risked punishment. She is also very determined which is shown by her wanting to return to her home country and set up schools despite the risks involved.

Reading How you can help...

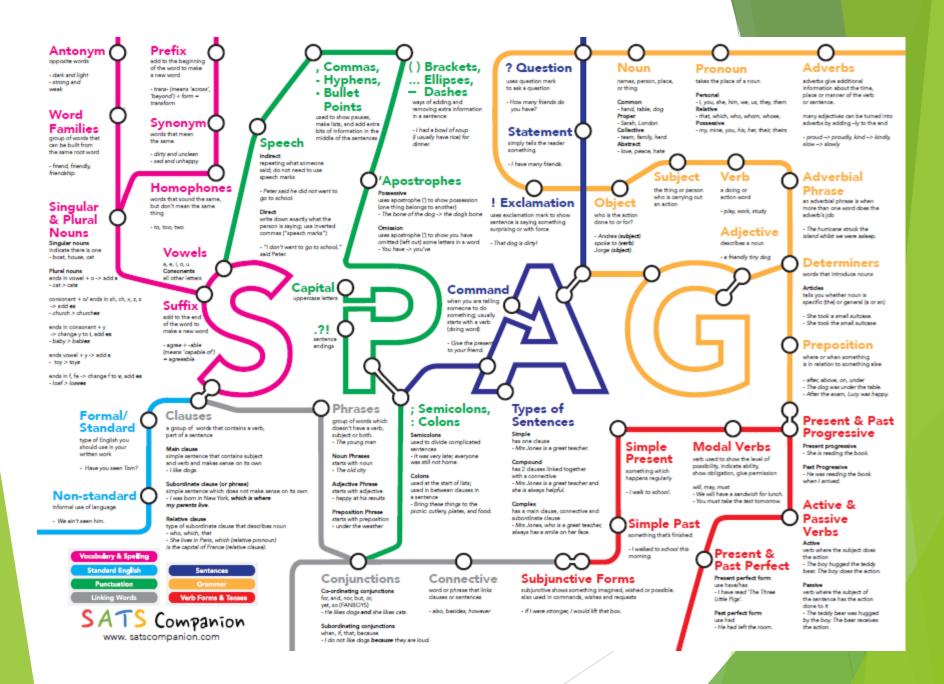
- What do you think will happen next? Why?
- How would describe this character? Why
- Would you like to be friends with _____? Why?
- Do they remind you of an other character?
- Do you think that was the correct thing to do? / What would you have done?
- How is their relationship/opinion of each other/friendship changing?
- Why do you think the author used this word/phrase?
- What does XXXX mean? Can you use the sentence to work it out?
- Find a word that means... ('Find and copy' comes up a lot!)

SPAG

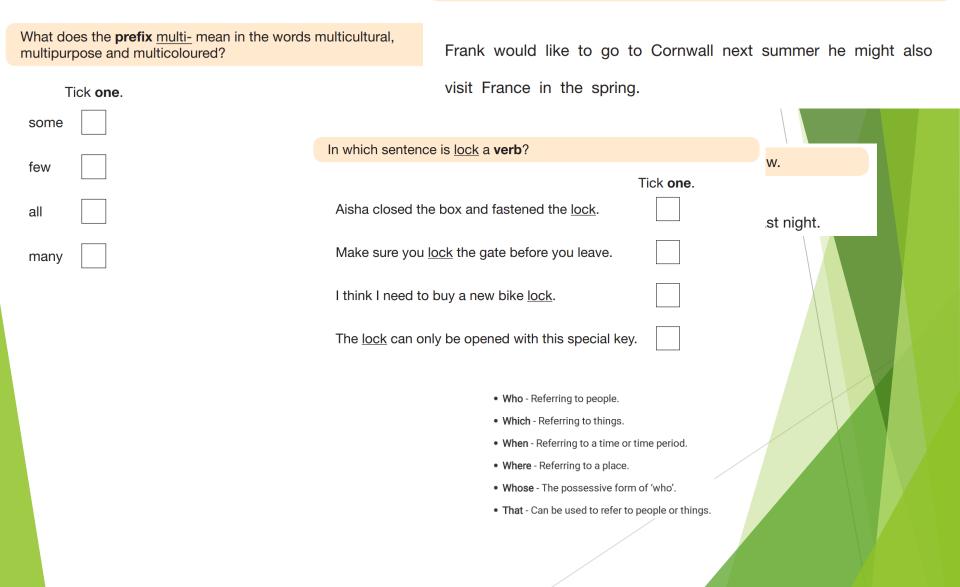
- Spelling is important
- Children are expected to be able to spell the words on the Year 3/4/5/6 spelling lists
- Children are expected to know and use all punctuation by the end of year 6

. ABC ! ? , "" ... : ; - ()

- Children are expected to know the names of and how to use a wide range of grammatical terms
- Children are encouraged to use punctuation to shape mood and tone (especially for 5EE / 6EE)
- There is also a spelling and grammar test as part of SATs



Insert a semi-colon in the correct place in the sentence below.



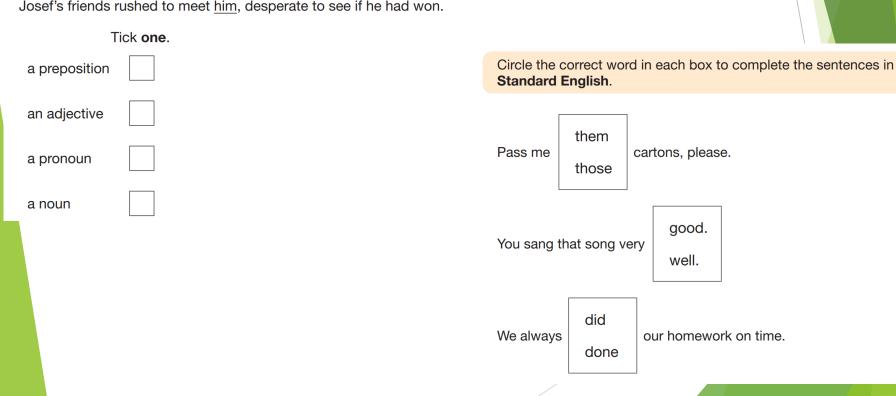
Complete the sentence by writing a word formed from the root word music on each line.

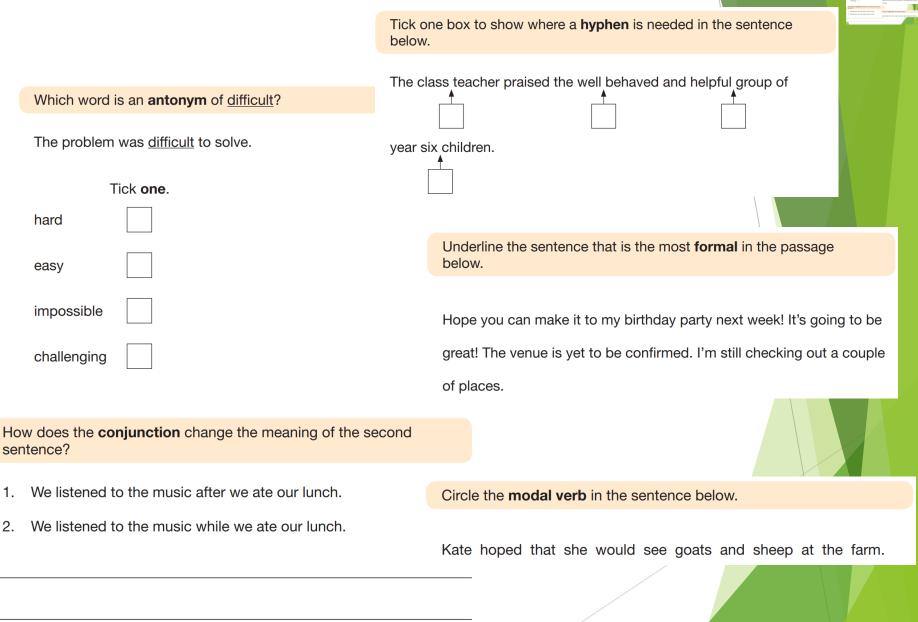
Every member of the Jones family was _____

but only Mr Jones was a professional _____

What word class is him in the sentence below?

Josef's friends rushed to meet him, desperate to see if he had won.





Standard SHAC quantities from Name 5 sche

Standard SHAC quantities for the scheme s

Active: subject is performing the action (and is usually mentioned first!)

Passive: subject is having something done to it (and is usually mentioned second!) Tick one box in each row to show whether the sentence is written in the active voice or the passive voice.

| Sentence | Active | Passive |
|---|--------|---------|
| Otters live in clean rivers. | | |
| Fish are eaten by otters. | | |
| Usually, otters are playful creatures. | | |

Rewrite the sentence below in the **passive**. Remember to punctuate your answer correctly.

The wind damaged the fence.

Which verb completes the sentence so that it uses the **subjunctive** form?

I wish I ______ able to join you, but it will not be possible.

Tick one.



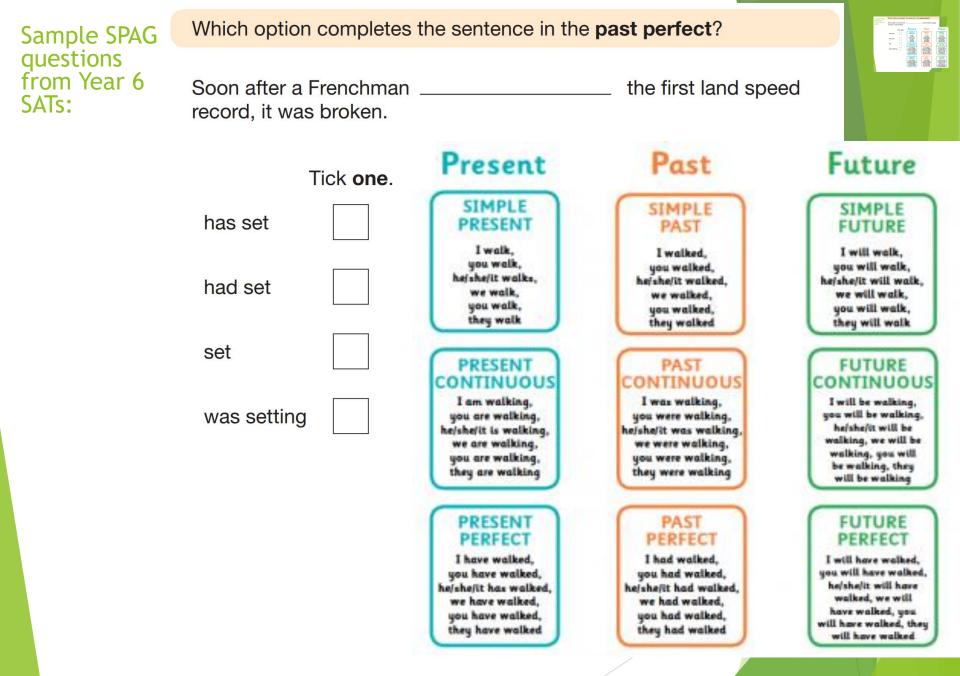
were

be

Subjunctive form:

- Used to express wishes / hopes / commands / demands / suggestions!
- Old fashioned!
- To make a verb subjunctive...
 - Remove final 's' (i.e. I suggest he <u>writes</u> to her)
 - Use 'were' instead of 'was' (i.e. I wish I were able to fly)
 - Use 'they be' instead of 'they were' i.e. I suggest that <u>they be</u> told immediately.







The curriculum outlines these areas for the teaching of writing:

- 1. Planning and drafting
- 2.Composition
- 3. Punctuation
- 4.Spelling and Grammar
- 5.Handwriting and presentation.

Writing

Planning and drafting

write notes, develop ideas, change ideas, proofread, discuss and evaluate their own and other's writing.

Composition

the writing process; developing sentences; using 'wow words' or ambitious vocabulary; using different sentence openers and conjunctions; showing the features of the text; creating atmosphere.

Text Types Studied

Fiction

- stories
- plays
- poems
- diary entries
- letters
- recounts
- play scripts

Non-Fiction

- reports
- recounts
- explanations
- instructions
- Persuasive arguments

Feedback

- We have a whole school marking policy which ensures children receive daily feedback and opportunities to extend their learning.
- Marking/responding has a heavy focus on editing in Year 5 & 6.
- Every lesson has a clear LQ and success criteria which give students clear steps to achieve the outcome.
- Children respond to marking

Expected standard at the end of KS2 (6ME):

This short narrative takes the form of a 'journey story' in 5 stages (opening, build-up, problem, further problems, resolution).

The main character is confronted with 3 obstacles (frostbite, a blizzard, an encounter with a snow leopard) that are overcome by the end of the story.

Chronologicallyordered paragraphs drive the narrative forward, from the phone call that initiates the journey, through each of the 3 challenges, to the simple but appropriate resolution.

Cohesion is achieved through the use of adverbials which help to sequence the events (Immediately, As soon as. Eventually, Within a few minutes, In time) and accurate use of pronouns. [C]

"Lauren, I have just received a phone call from work, because we need to go to Antarctica so I can report the weather!" exclaimed mum as she put some winter clothing in a suitcase and the two tatty-looking passports in her bag. Immediatly, Lauren put on her brand new winter boots and her waterproof fur coat. As soon as all the bags were packed they ran extremly fast to where Lauren's mum's BMW was parked and they set off for Gatwick Airport.

Eventually, they arrived in Antarctica where the film crew where waiting for Lauren's mum to report the news, causing Lauren to be left alone and find the winter hut herself. As soon as her mum left, she started picked up the bags and began to walk. Quickly, a light gust of wind moved towards her but when it had passed, it left Lauren with a frost b very painful frost bite. What might she could she do now with to get rid of the frost bite? she thought to herself, but gradually it melted from the warm heat of her coat.

Opening with dialogue introduces the characters, establishes the setting and provides a rationale for the journey, advancing the action in the story from the very beginning.



[C] Expanded noun phrases (two tatty-looking

passports, her brand new winter boots), incorporating preposition phrases (a phone call from work), convey detail concisely.

[GP]

A multi-clause sentence deploys a range of clause structures, including a relative clause (where the film crew were waiting). This control of language is good, although the choice of verb (causing) lacks the precision that might be used by a pupil working 'at greater depth within the standard' [GP]

Positioning the pronoun before the noun (her...Lauren) supports cohesion effectively within the sentence. [GP]

The question makes good use of the modal verb (could) to suggest degree of possibility. [GP]

Within a few minutes. Lauren carried on with the journey when a bundle of hail stones constantly crashed down onto her head as a blizzard slowly

Expected standard at the end of KS2 (6ME):

This informal account of a school outing interweaves specific memories of the day with factual information and comments from the writer that show a good awareness of a reader. The writing focuses on the Globe Theatre, with the penultimate paragraph allocated to other events of the day.

Following a brief introduction, a series of chronologicallyorganised paragraphs details selected activities.

The pupil communicates a sense of enthusiasm. sharing comment and opinion through apt choices of vocabulary (definetely worth it; a thrill; feel small and diminutive; interesting stroll; horrifying object) and informal structures (Anyway, lets get back to talking; if you were a poor person you would be called a 'penny stinker') which enable the reader to share in the experiences of the day.

A range of cohesive devices are used effectively and correctly, including adverbials to establish time frames (*last Friday; As the day carried on*), repetition for emphasis (a drawing of the sun...not just any drawing of the sun) and

Our trip to the Globe

Even though the journey was long, it was definetely worth it, because last Friday, I had an interesting day learning new things about William Shakespeare, and the Globe theartre – which is u where Shakespeare's plays are shown.

To begin the day with a thrill, I was able to go into the Globe Theartre and feel what it was like sitting in the different seats (which depended on your status, meaning how wealthy you are). Standing where the poorest people would go, made me feel small and diminutive but sadly if you were a poor person you would be called a 'penny stinker'. However they were able to see what no one else was able to see; it was a beautiful detailed painting with a drawing of the sun. And no, it was not just any sun drawing of the sun it was one with doors that led to heaven. Are you still doubting being a penny stinker?

As the day carried on, our tour guide (Olivia) led us into a room where we had an acting workshop and as we walked to the room, on the walls was a quote from one of Shakespeares plays 'to be or not to be' in a wide range of languages (although I A wide range of clause structures within a single sentence, with layers of subordination positioned to foreground the length of the journey, help to provide the writer's personal comment (I had an interesting day learning new things...) and clarify the importance of Shakespeare's Globe. While the control of language here is good, the separate ideas might have been communicated more effectively over several less-complicated sentences. [GP]

The pupil uses a wide range of verb forms for effect here, including the infinitive (*To begin*), the ing participle (*sitting; meaning; Standing*), the modal (*would*) and the passive form (*be called*). [GP]

Using a question here is a clever device to draw in the reader. However, this choice means that the meaning is not as clear as it might be in the writing of a pupil judged to be working at greater depth. [C]

Above the expected standard at the end of KS2 (6EE):

These 2 short pieces describe a midnight fridge-raid from contrasting third and first person perspectives, demonstrating confident control over language, sentence structures that are carefully chosen for effect and precise vocabulary choice.

A tense atmosphere is created across both paragraphs through the use of short sentences and phrases, and apt vocabulary choices (*darted, grabbed, bolted*). This is lightened by juxtaposing humour with tension (*distant snoring; his heart raced*) and the succinct integration of dialogue (*"Ewan!"*) as the climax to the first paragraph.

A range of cohesive devices links ideas within and across the 2 paragraphs, including the use of pronouns (he, one), adverbs (*Now; Suddenly; Then*), repetition of detail (*urging; the seventh one*) and ellipsis to leave some story elements unsaid.

Appropriate changes have been made during the writing process, with particular attention given to consistent pronoun usage to clarify meaning. [C]

Opening the Fridge

Slowly, Ewan peeped through the crack in his door. All was black. He took a step out. He could hear distant snoring as he creeped crept across the landing.

As his heart raced he stared into the darkness; he could hear the fridge urging him on – willing him to move. Now the stairs. The tricky bit. Suddenly a THUD!... He raced down the creaking stairs – even the seventh one that makes an earsplitting noise creak. He could see the re white rectangle straight ahead of him. Then he opened it.

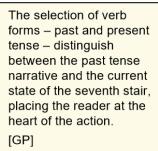
He took a quick glance and saw the chocolate digestives. Then she He could feel a pair of eyes watching her him in

the darkness. Who was it? Had he been seen...? My His eyes darted around the room, his heart in his mouth. He grabbed

the biscuits and ran for it.

"Ewan!" echoed a voice

A series of short phrases in quick succession creates a sense of urgency and excitement, echoing Ewan's thoughts as he sneaks downstairs. The structure of the scene and the language employed mirror that from scenes in adventure or ghost narratives, applied here to a more humorous context. [GP]



Frankie takes care to remove the agent from this section, not sharing to whom the 'pair of eyes' belong and making use of the past perfect passive form (had he been seen...?) in order to build tension. [GP]

Appropriate choice of vocabulary supports an informal, conversational tone, reflecting the likely age of the protagonist and the humorous situation



Above the expected standard at the end of KS2 (6EE):

This first-person narrative captures the tension and drama of the moments immediately before the dancer goes on stage.

The present tense, including the progressive, in the first two paragraphs conveys the immediacy of the situation.

Frankie's stylistic choices in this piece appear to draw on the language used in many high-quality children's novels written as first-person narratives. The tense, but excited atmosphere and the dancer's feelings are shared across the 3 paragraphs through the minute recording of physical sensations (an unexpected flutter); the inclusion of vivid backstage description (tall skinny girls chattering and giggling); and the relief in the final sentence that, at last, the wait is over.

Repetition (*My racing heart; My name; My stomach; my fingertips*) and thematically-linked vocabulary choices (*applause, crowd, erupted*) support cohesion.

[C]

The Applause

I am in the dressing room with the music ringing in my ears; the small room is bustling with tall skinny girls chattering and giggling But but all I can think of is the stage and the applause. My racing heart thuds underneath my silky tutu. Thud. Thud. Thud.

Then suddenly the stage director is at the door, calling my name. My name. My stomach gives an unexpected flutter and I take a deep breath. As the stage door swings open, I tell myself everything will be ok – nothing could possible go wrong – I have been training for this since the age of three. Tall

Bulky men with headsets and clipboards keep ushering me into the right direction. Half of me wants to run onto stage and dance my heart out but there is also apart of me that wants to go and hide away. Adreneline was is circling its way around my body and rushing into my fingertips. Controlled multi-clause sentence consists of 3 co-ordinated clauses, separated by a semicolon and a dash, to introduce and orchestrate all the elements of the crowded scene. [GP]

Single-word sentences help to build tension. This is followed by 'then suddenly', interrupting the thoughts of the reader and quickly moving the action on.

[C]

Single-clause sentence and repetition of vocabulary build tension and underline the importance of the dancer being called to the stage. [GP]

Expanded noun phrases (my racing heart, bulky men with headsets and clipboards) and precise choice of verbs (bustling, ushering, circling, rushing) create effective compressed description and convey detail economically. [GP] Above the expected standard at the end of KS2 (6EE):

This letter of acceptance, for an invitation to a book awards ceremony, establishes and sustains a suitably formal style (...to have been chosen to attend; ... look forward to representing my school at the event) while retaining a strong personal voice and sense of engagement (it is a real page-turner and I have recommended it to several friends). Towards the end of the letter, the direct address to the reader (As you can probably tell) summarises and makes explicit the sense of the writer's personal engagement, while maintaining suitable formality.

Although some typical cohesive devices are used (in fact; even though), cohesion is achieved mostly through the combined use of pronoun referencing and the manipulation of grammatical structures, particularly the use of clauses starting with ing verbs which function as the subject of the sentence (Switching between the perspectives; Attending the award ceremony; reading books and visualising every detail; Meeting some of the authors). [C]

Dear Red House Books

Thank you for your invitation. I am really thrilled to have been chosen to attend the Red house Children's Book Awards in London next term. I have visited your website to find out more about the Award Ceremony which sounds interesting and exciting.

The verb forms in this paragraph, selected for meaning and effect, clarify the references to different time-frames concisely. [GP]

Sophie McKenzie is one of the shortlisted authors for the Older Readers' award. I have read "Split Second" which I thought was a thrilling story: in fact, it is a real page-turner and I have recommended it to several friends. Switching between the perspectives of each of the two main characters helps the reader discover their own separate, imaginary worlds. Reading this story, it is easy to become confused by all the different strands, but the author helps the reader start fitting them together like a jigsaw, even though the characters themselves cant yet see the whole picture.

Attending the award ceremony will give me the opportunity to discuss my love of books with children from other schools; I know that I will enjoy socialising and chatting to people I haven't met before. I am also very proud to have been

Colon marks the boundary between independent clauses, enabling the writer to elaborate on their opinion of the story. [GP]

The precise technical terms and literary vocabulary (perspectives, strands, imaginary worlds) add a layer of formal critical discussion to Frankie's obvious enthusiasm for the book (I thought it was a thrilling story). [C]

Our marking policy

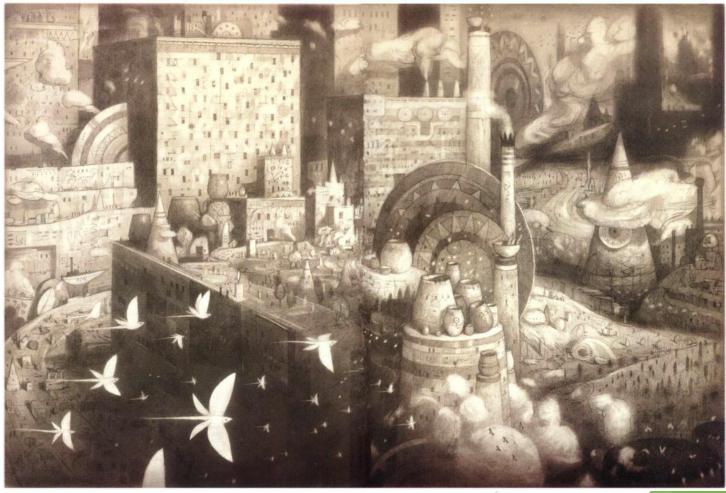
<u>English</u>

- All English work needs to be marked against the success criteria in green pen prior to the next English lesson. Any achieved success criteria should be highlighted. Quality examples where the children have met the success criteria should also be highlighted.
- The children should be set models and envelopes as a means of improving their writing and/or meeting any unachieved success criteria.
- For 5 minutes at the start of every lesson, the children should be given time to respond to marking and edit their work using a red pen.
- The children need to be taught how to appropriately edit their work and re-draft first copies. They should be shown how to self-assess and to identify their next steps.
- The following codes for editing should be applied when marking. In years 1 4 the codes should be recorded in the margin adjacent to the error. In years 5 and 6 the codes should be recorded at the end of a paragraph.

| S | Spelling | |
|----|---------------------|--|
| Ρ | P unctuation | |
| Т | Tense | |
| NP | New Paragraph | |

This is how we might teach a typical English lesson in Year 5/6...

First, we might show a particular picture as stimuli (this will usually link to the current topic) e.g. ...





Then, we generate simple sentences together as a class.

birds were soaring

Then, we add to the sentences together using SPAG...

Can you add an adverbial opener to this?



An adverbial opener might refer to the time or place where the action is occurring.

Above the rooftops, birds were soaring.

Now we need to add some context or extra information using a subordinating conjunction e.g.

which when while however because

Can you put the parts together to make a complex sentence?



We continue to add to the sentences together using more complex SPAG...

Now that you've written a complex sentence which opens with an adverbial of place and has a subordinate clause which is opened by a subordinating conjunction, can you change the order of the sentence to -



Open with a verb? Soaring above the rooftops, birds were looking for food.

Open with a conjunction? While looking for food, birds were soaring above the rooftops.

Open with an adjective phrase? Concerned about finding a meal, birds were soaring above the rooftops.

Add a relative clause?

Soaring above the rooftops, which were blackened from the city's smog, birds were looking for food.

Change the verb tense from active to passive?

Resources and support

You can find revision guides online through Amazon/WHSmith/Waterstones etc.

www.satspapers.org

There is also an abundance of ready made resources for free online.