



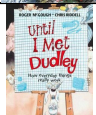














| Term | Theme | | Text | Duration | Written Outcomes | Extended outcome |
|----------|-------------------------|---|---|-----------------------|---|--------------------------------------|
| Autumn 1 | Freedom & captivity |  | The Iron Man by Ted Hughes and Laura Carlin | 20 sessions, 4 weeks | Character descriptions, short news report, letter of advice, menu (using descriptive adjectives) | Mystery narrative |
| | |  | Varmints by Helen Ward and Marc Craste *book and film | 16 sessions, 3+ weeks | Descriptive comparisons, retellings, setting descriptions, poetry | Explanation |
| | |  | OR Tar Beach by Faith Ringgold | 15 sessions, 3 weeks | Character descriptions, formal letter, book review, dialogue (direct retelling) | Own version narrative (playscript) |
| Autumn 2 | Invention & innovation |  | FaRther by Grahame Baker Smith | 15 sessions, 3 weeks | Retellings, recounts (postcards), setting descriptions, diary | Sequel story |
| | |  | Until I Met Dudley by Roger McGough and Chris Riddell | 10 sessions, 2 weeks | Letters, short explanatory paragraph | Explanation |
| Spring 1 | Darkness & light |  | Winter's Child by Angela McAllister and Grahame Baker Smith | 11 sessions, 2+ weeks | Postcard (recount), dialogue, setting description as a letter, retelling | Fantasy story sequel |
| | |  | The Selfish Giant by Oscar Wilde | 15 sessions, 3 weeks | Letters, first person recount, diaries, letters, posters, reports | Own version narrative about kindness |
| | |  | OR Cinnamon by Neil Gaiman and Divya Srinivasan | 16 sessions, 3+ weeks | Diary entries, informal letters, dialogue, adverts, limericks and other short forms | Own version mythical tale |
| Spring 2 | Taking courage |  | The Lion and the Unicorn by Shirley Hughes | 18 sessions, 3+ weeks | Letters, diary entries, character and setting descriptions, non-chronological | Own version historical narrative |
| | |  | Odd and the Frost Giants by Neil Gaiman and Chris Riddell | 15 sessions, 3 weeks | Narrative recount, character and setting descriptions, letters, short explanations | Retelling - alternative perspective |
| | |  | OR The Matchbox Diary by Paul Fleischman and Bagram Ibatoulline | 15 sessions, 3 weeks | Dialogue, diary entry, re-telling (oral dictation), mini-autobiography, ship's log | Non-chronological report |
| Summer 1 | Exploration & discovery |  | Jonathan Swift's Gulliver by Martin Jenkins and Chris Riddell | 15 sessions, 3 weeks | Character description, informative posters, persuasive leaflets, log book entries (recount) | Narrative based on imagined land |
| | |  | Shackleton's Journey by William Grill | 15 sessions, 3 weeks | Packing lists (justifications), letters (formal and informal), interviews, diaries | Newspaper report |
| | |  | OR Weslandia by Paul Fleischman and Kevin Hawkes | 15 sessions, 3 weeks | Retelling, character description, book review | Non-chronological report |
| | |  | OR The Story of Tutankhamun by Patricia Cleveland-Peck | 15 sessions, 3 weeks | Non-chronological reports, instructions, character descriptions, diary entry, newspaper reports and letters | Biography of Tutankhamun |
| Summer 2 | Fantasy worlds |  | The Lion the Witch and the Wardrobe by C.S. Lewis | 20 sessions, 4 weeks | Poem, eyewitness report, an imaginary conversation, writing in role | Own version fantasy narrative |
| | |  | Jabberwocky by Lewis Carroll and Joel Stewart | 10 sessions, 2 weeks | Performance poetry, explanatory descriptions | Nonsense poem |