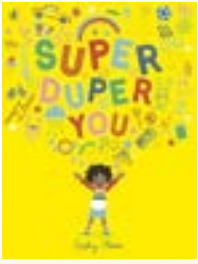
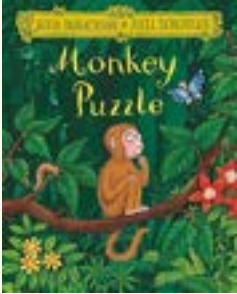
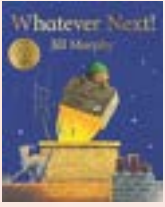
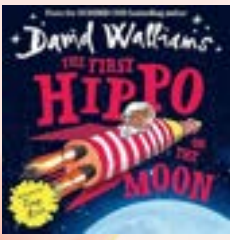
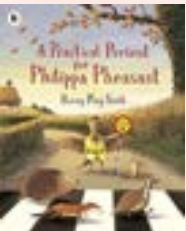
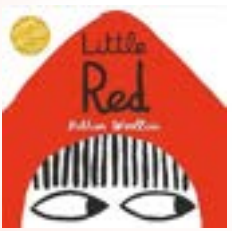


LITERATURE MAP



	CHARACTER	COMMUNITY	CULTURAL ROOTS	CURIOSITY	COURAGE	COMMUNICATION
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	    	    	     	     	    	    

CHARACTER

COMMUNITY

CULTURAL ROOTS

CURIOSITY

COURAGE

COMMUNICATION

Autumn 1

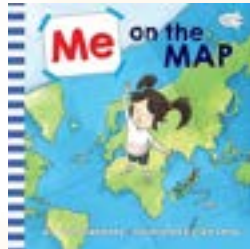
Autumn 2

Spring 1

Spring 2

Summer 1

Summer 2



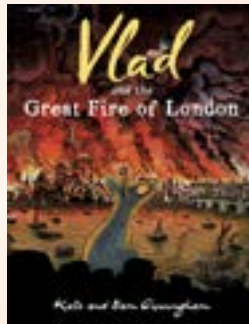
Me on the Map by
Joan Sweeney



Welcome Home Bear
by Il Sung Na



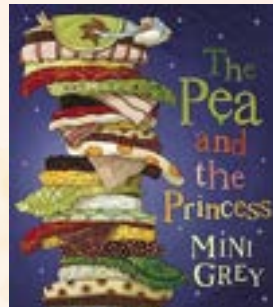
In Every House, On
Every Street by Jess
Hitchman



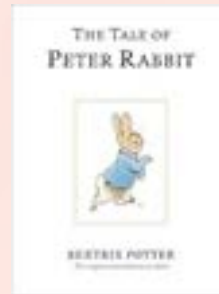
Vlad and the Great
Fire of London
by Kate Cunningham



Katie in London
by James Mayhew



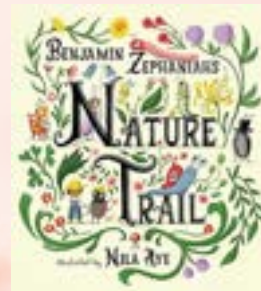
The Pea and the Princess
by Mini Grey



The Tale of Peter Rabbit
by Beatrix Potter



Spring Story by Bramley
Hedge



The Nature Trail by
Benjamin Zephaniah



Little People, Big Dreams:
David Attenborough



Somebody Swallowed
Stanley by Sarah Roberts



The Boy who Grew a
Forest by Sophie Gholz



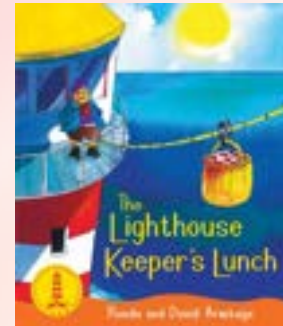
Meet Captain Cook by
Rae Murdie



The Great Explorer
by Chris Judge



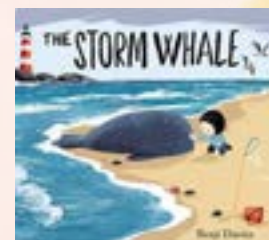
The Search for Giant
Arctic Jellyfish



The Lighthouse
Keeper's Lunch
by Rhonda and David
Armitage



Town is by the sea
by Joanne Schwartz
and Sydney Smith



The Storm Whale by
Benji Davies

CHARACTER

COMMUNITY

CULTURAL
ROOTS

CURIOSITY

COURAGE

COMMUNICATION

Autumn 1

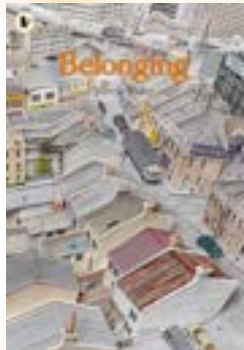
Autumn 2

Spring 1

Spring 2

Summer 1

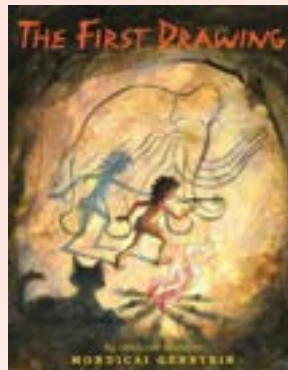
Summer 2



Belonging by
Jeannie Baker



Leo and the Gorgon's
Curse by Joe Todd
Stanton



The First Drawing
by Mordicai Gerstein



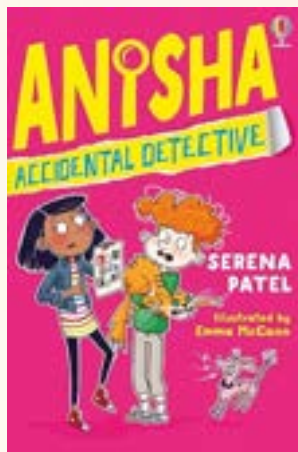
Pop Up Volcano
by Tom Vaillant



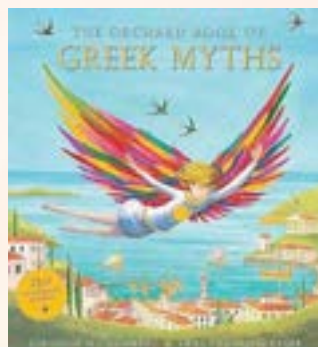
The Ancient Olympic
Games by
Jhonny Nunez



The Owl and the
Pussycat by
Edward Lear



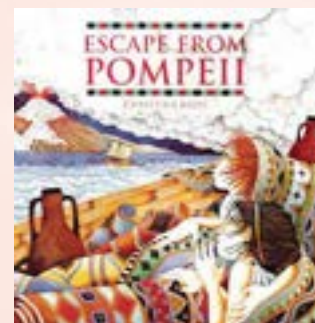
Anisha: Accidental
Detective by
Serena Patel



Orchard Book of
Greek Myths by
Geraldine McCaughrean



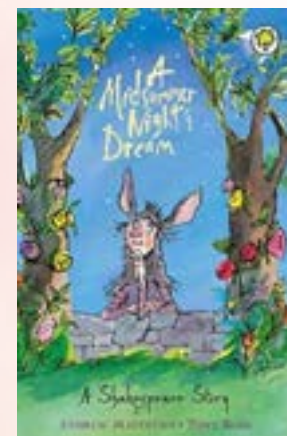
The Wild Way
Home by Sophie
Kirtley



Escape from Pompeii
by Christina Balit



Magic Treehouse 16:
Olympic Challenge



A Shakespeare Story:
A Midsummer Night's
Dream

CHARACTER

COMMUNITY

CULTURAL ROOTS

CURIOSITY

COURAGE

COMMUNICATION

Autumn 1

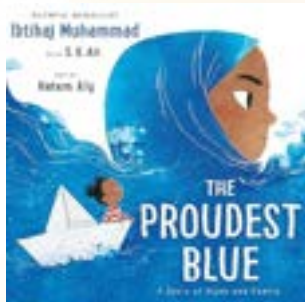
Autumn 2

Spring 1

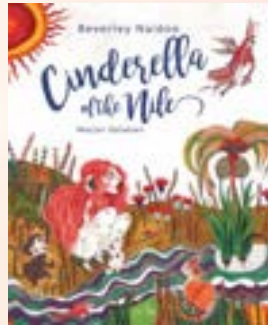
Spring 2

Summer 1

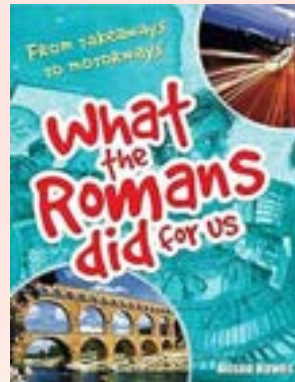
Summer 2



The Proudest Blue
by Ibtihaj Muhammad
and S.K. Ali



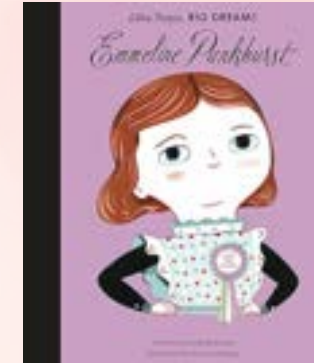
Cinderella of the Nile
by Beverley Naidoo
and Marjan Vafaeian



What the Romans did
for us by Alison
Hawes



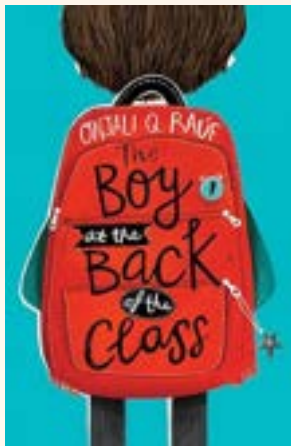
The Rhythm of the
Rain by Grahame
Baker-Smith



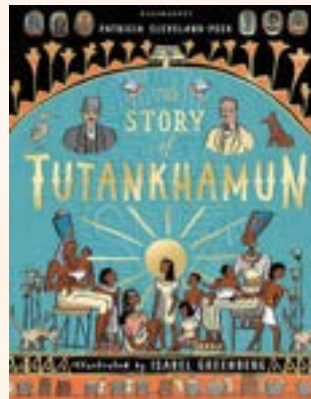
Little People Big Dreams:
Emmeline Pankhurst



Jabberwocky and
other nonsense:
collected Poems



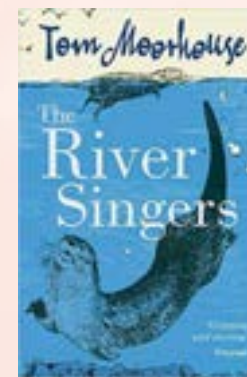
The Boy at the back
of the Class by
Onjali Q. Rauf



The Story of
Tutankhamun
by Patricia Cleveland-
Peck



Romans on the Rampage
by Jeremy Strong



The River Singers by
Tom Moorhouse



The Time Travellers:
Adventure Calling Sufiya
Ahmed & Alessia Trunfio



Shakespeare: The
Tempest

CHARACTER

COMMUNITY

CULTURAL
ROOTS

CURIOSITY

COURAGE

COMMUNICATION

Autumn 1

Autumn 2

Spring 1

Spring 2

Summer 1

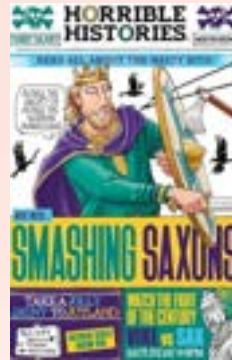
Summer 2



The Island by Armin Greder



Rain Player by David Wisniewski



Smashing Saxons (Newspaper Edition) by Terry Deary



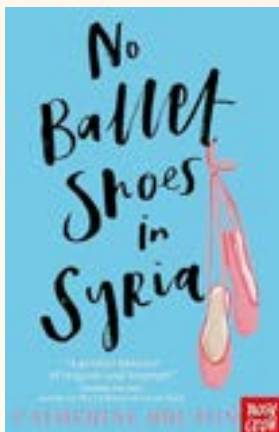
The Great Kapok Tree by Lynne Cherry



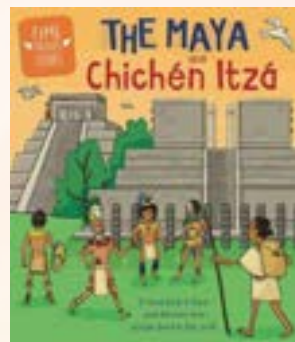
Kings and Queens: Alfred the Great to King Charles III and Everyone in Between by Marcia Williams



The Pied Piper of Hamelin by Michael Morpurgo



No Ballet Shoes in Syria by Catherine Bruton



The Maya and Chichen Itza (Time Travel Guides)



The 1000 year old Boy by Ross Welford



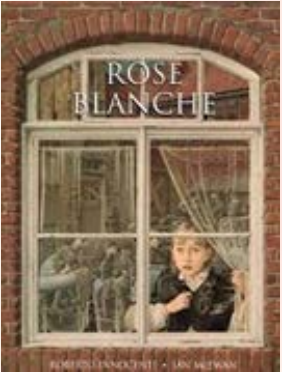
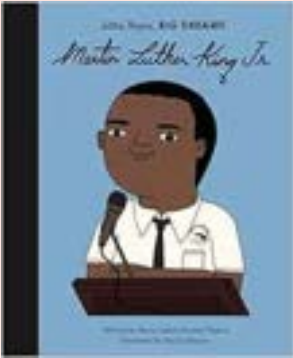
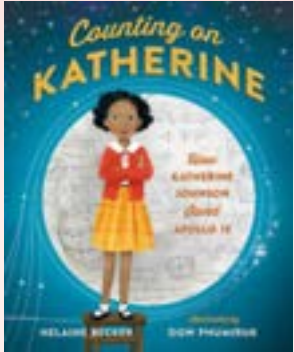
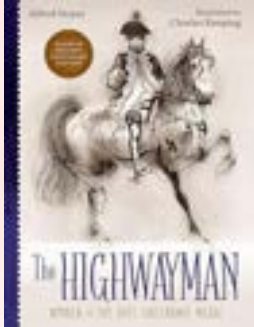
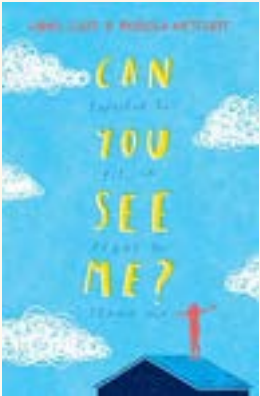
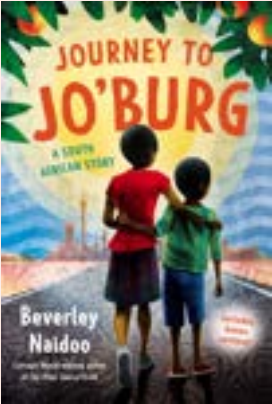
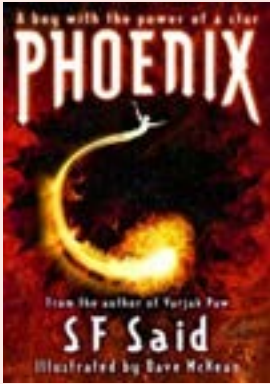
The Explorer by Katherine Rundell



Treason by Berlie Doherty



Macbeth (A Shakespeare Story)

	CHARACTER	COMMUNITY	CULTURAL ROOTS	CURIOSITY	COURAGE	COMMUNICATION
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	 The Journey by Francesca Sanna	 Rose Blanche by Ian McEwan and Roberto Innocenti	 Martin Luther King Jr - Volume 33 by Maria Isabel Sanchez Vegara.	 Everest by Sangma Francis	 Counting on Katherine by Helaine Becker	 The Highwayman
	 Can you see me? by Libby Scott and Rebecca Westcott	 Letters from the Lighthouse by Emma Carroll	 Journey to Jo'Burg by Beverley Naidoo	 Dragon Mountain by Katie Tsang and Kevin Tsang	 Phoenix by SF Said	 Romeo and Juliet (A Shakespeare Story)

GENRE MAP



YEAR 2	GENRE MAP		
Autumn 1			
Autumn 2	<u>Katie in London</u> Genre - Non Fiction Outcome - Leaflet about London	<u>The Pea and the Princess</u> Genre - Fiction Outcome - Letter to the Queen	<u>Vlad and the Great Fire of London</u> Genre - Fiction Outcome - Diary entry in the role of Vlad
Spring 1	<u>The Tale of Peter Rabbit</u> Genre - Fiction Outcome - Character Description of Peter Rabbit	<u>Spring Story</u> Genre - Non Fiction Outcome - Instructions to make a Spring Picnic	<u>Nature Trail</u> Genre - Poetry Outcome - Nature Poem
Spring 2	<u>Little People Big Dreams: David Attenborough</u> Genre - Non Fiction Outcome - Fact file	<u>Somebody Swallowed Stanley</u> Genre - Fiction Outcome - Recount - Stanley's Journey	<u>The Boy Who Grew a Forest</u> Genre - Fiction Outcome - Setting Description Jadav's Forest
Summer 1	<u>Meet Captain Cook</u> Genre - Non Fiction Outcome - Fact file	<u>The Great Explorer</u> Genre - Fiction Outcome - Setting description Arctic	<u>The Search for the Giant Arctic Jellyfish</u> Genre - Fiction Outcome - Narrative - The Day we found the Jellyfish!
Summer 2	<u>The Lighthouse Keeper's Lunch</u> Genre - Fiction Outcome - Letter Mr & Mrs Grinlin	<u>The Storm Whale</u> Genre - Non Fiction Outcome - Leaflet - How to care for sea creatures	<u>Town is by the Sea</u> Genre - Fiction Outcome - Narrative - Alternative ending

Year 3	Genre Map	
Autumn 1	<u>Belonging</u> Narrative Setting description	<u>Anisha: Accidental Detective</u> Narrative Mystery story opening
Autumn 2	<u>Leo and the Gorgon's Curse</u> Non-fiction Instructional text (recipe)	<u>Greek Myths</u> Narrative Myth
Spring 1	<u>The First Drawing</u> Narrative Character description	<u>The Wild Way Home</u> Narrative Adventure story scene
Spring 2	<u>Pop - Up Volcano</u> Non-fiction Explanation text	<u>Escape from Pompeii</u> Non-fiction Historical diary
Summer 1	<u>The Ancient Olympic Games</u> Non-fiction Non-chronological report	<u>Magic Tree House: Olympic Challenge</u> Non-fiction Newspaper report
Summer 2	<u>The Owl and the Pussy Cat</u> Text transformation: Poetry to narrative Fantasy story	<u>A Midsummer Night's Dream</u> Narrative Playscript

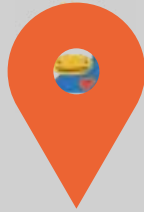
Year 4	Genre Map	
Autumn 1	<u>The Proudest Blue</u> Narrative Contemporary story opening	<u>The Boy at the Back of the Class</u> Narrative Diary entry
Autumn 2	<u>Cinderella of the Nile</u> Non-fiction Persuasive letter	<u>The Story of Tutankhamun</u> Non-fiction Instructional writing (mummification)
Spring 1	<u>What the Romans Did For Us</u> Non-fiction Non-chronological report	<u>Romans on the Rampage</u> Narrative Informal letter
Spring 2	<u>The Rhythm of Rain</u> Non-fiction Explanation text	<u>The River Singers</u> Narrative Setting description
Summer 1	<u>Emmeline Parkhurst</u> Non-fiction Biography	<u>The Time Travellers</u> Narrative Adventure story action/ dialogue scene
Summer 2	<u>Jabberwocky.</u> Text transformation: Poetry to narrative Fantasy story	<u>The Tempest</u> Non-fiction Balanced argument: Should people visit Prospero's island?

Year 5	Genre Map	
Autumn 1	<u>The Island</u> Narrative Character encounter scene	<u>No Ballet Shoes in Syria</u> Non-fiction Diary recount
Autumn 2	<u>Rain Player</u> Narrative Myth	<u>The Maya and Chichen Itza</u> Non-fiction Persuasive brochure
Spring 1	<u>Smashing Saxons</u> Non-fiction Newspaper report	<u>The 1000-Year-Old Boy.</u> Non-fiction Balanced argument
Spring 2	<u>The Great Kapok Tree</u> Narrative Diary entry	<u>The Explorer</u> Narrative Adventure story opening
Summer 1	<u>Kings and Queens</u> Non-fiction Non-chronological report	<u>Treason</u> Narrative Historical fiction
Summer 2	<u>The Pied Piper of Hamelin</u> Text transformation: Poetry to narrative Fairy Tale	<u>Macbeth</u> Narrative Character rewrite

Year 6	Genre Map		
Autumn 1	<u>The Journey</u> Narrative Story opening	<u>Can You See Me?</u> Narrative Character description	<u>Can You See Me?</u> Narrative Diary entry
Autumn 2	<u>Rose Blanche</u> Narrative Historical fiction	<u>Letters from the Lighthouse</u> Non-fiction Informal letter	
Spring 1	<u>Martin Luther King Jr</u> Non-fiction Wikipedia entry		<u>Journey to J'Burg</u> Narrative Dialogue and action scene
Spring 2	<u>Everest</u> Non-fiction Balanced argument	<u>Dragon Mountain</u> Non-fiction Explanation text	
Summer 1	<u>Counting on Katherine</u> Non-fiction Magazine Article	<u>Phoenix</u> Narrative Escape scene with dialogue (sci-fi)	
Summer 2	<u>The Highwayman</u> Text transformation: Poetry to narrative Romantic suspense story	<u>Romeo and Juliet</u> Non-fiction Persuasive speech	<u>Romeo and Juliet</u> Narrative Alternative ending

THE FICTION WRITING MAP

Using this methodical process of the fiction writing map, we are supporting our children, through direct instruction, to develop skills required within each stage of writing. By 'holding the writer's hand', we are guiding our children to crystallise their ideas and publish pieces of writing to be proud of.



01 Novel Study

Length: 1-2 lessons

Set the tone for the unit of writing by introducing the Novel. Illustrate the importance of appreciating an author's intent and purpose by spending time exploring the text and adding to the writer's toolbox. This includes: Theme, setting, grammar styles, genre specific vocabulary, punctuation and characters. This is to be revisited and added to throughout the unit. Vocabulary in particular should be a focus for the picture book units of writing. Expose the children to comparative texts of this genre.



02 Sentence Building

Length: 2-3 lessons



With the learning journey outlined and the end point shared, children are exposed to sentences from the text that model the style of writing desired. Children learn to sentence build, focusing on the style of the author and impact of words and sentences. A lesson may follow a structure such as: a stimulus is used to capture children's imagination; the teacher models a sentence with clear writing features and 'techniques' and finally the children are enabled to write their own following the model. Throughout, 'ideas' for writing are being gathered and displayed. Important to note - GPS is taught in context throughout these lessons.

03 Immersive Experience

Length: 1 lesson

With the end point in mind, an immersive experience is fabricated for children to support their writing. This may be to support context, background, vocabulary, ideas for writing or to support them in sparking their imagination. Children should be encouraged to express themselves and their ideas and a positive culture of learning should develop. This could involve drama, role-play, trips off site, exploration of an area on site, items brought in to school or exploring the senses.



04 Sentence Building

Length: 2 - 3 lessons



Now with more 'ideas' after the immersive experience, children are better equipped to be guided through further sentence building. Here children are supported to carefully consider the vocabulary choices they make, including teachers modelling rejection of word choices, which are 'not quite right'. Tools can be used to encourage children to consider the intensity of word choices with a focus on adding depth to their writing. A lesson may follow a structure such as: a stimulus is used; the teacher models a sentence with clear writing features and 'techniques' and finally the children are enabled to write their own following the model. This sequence of learning can be repeated multiple times in a lesson. 'Ideas' for writing are still being gathered and displayed. Important to note - GPS is taught in context through these lessons.

05 Mapping

Length: 1 lesson



Children are provided with their similar task in which they are to apply their new skills. As a group, they physically map out their ideas either on a planning sheet or on a large drawing paper roll. They use discussion with their peers and the teacher to guide their thinking towards an end point.

06 Independent Write

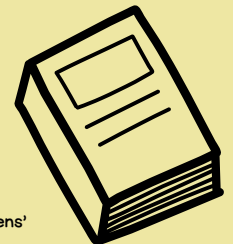
Length: N/A



Using their plan, the children write their independent pieces of work. They are able to pull ideas from the Writer's Toolkit and sentence building examples modelled around the room. They can use their examples from their own work in the build up also.

07 Editing

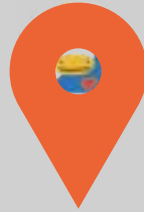
Length: N/A



Once the independent piece of work has been written, children are then guided through the editing process. A 'lens' for editing is chosen and through direct instruction, the children are explicitly taught to edit for different purposes. They can make edits to their work using editing overlays.

THE NON-FICTION WRITING MAP

Using this methodical process of the non-fiction writing map, we are supporting our children, through direct instruction, to develop skills required within each stage of writing. By 'holding the writer's hand', we are guiding our children to crystallise their ideas and publish pieces of writing to be proud of.



01 Novel Study and Blueprint

Length: 1-2 lessons

Set the tone for the unit of writing by introducing the Non-Fiction Text. Illustrate the importance of appreciating an author's intent and purpose by spending time exploring the text and adding to the writer's toolbox. This includes: Theme, grammar and punctuation and technical vocabulary. Once the key parts of the text are explored, map out the blueprint for the structure of this type of Non-Fiction text. Use the shapes to ensure children are supported to see how the text is made up.



02 Sentence Building

Length: 2-3 lessons



With the learning journey outlined and the end point shared, children are exposed to sentences from the text that model the style of writing desired. Children learn to sentence build, focusing on the style of the author or genre outcome and impact of words and sentences. A lesson may follow a structure such as: a stimulus is used to capture children's imagination; the teacher models a sentence clearly teaching the grammar or punctuation skill to be learnt and finally the children are enabled to write their own following the model. Throughout, 'ideas' for writing are being gathered and displayed.

03 Immersive Experience

Length: 1 lesson

With the end point in mind, an immersive experience is fabricated for children to support their writing. This may be to support context, background, vocabulary, ideas for writing or to support them in sparking their imagination. Children should be encouraged to express themselves and their ideas and a positive culture of learning should develop. This could involve drama, role-play, trips off site, exploration of an area on site, items brought in to school or exploring the senses.



04 Sentence Building

Length: 2 - 3 lessons



Now with more 'ideas' after the immersive experience, children are better equipped to be guided through further sentence building. Here children are supported to carefully consider the vocabulary choices they make, including teachers modelling rejection of word choices, which are 'not quite right'. A lesson may follow a structure such as: a stimulus is used to capture children's imagination; the teacher models a sentence clearly teaching the grammar or punctuation skill to be learnt and finally the children are enabled to write their own following the model. This sequence of learning can be repeated multiple times in a lesson. 'Ideas' for writing are still being gathered and displayed.

05 Mapping

Length: 1 lesson



Children are provided with their similar task in which they are to apply their new skills. As a group, or individually, they physically map out their ideas either on a planning sheet or on a large A3/A1 sheet of paper. They use discussion with their peers and the teacher to guide their thinking towards an end point.

06 Independent Write

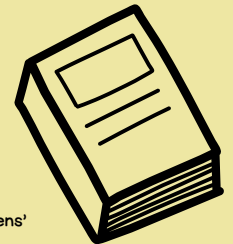
Length: N/A



Using their plan, the children write their independent pieces of work. They are able to pull ideas from the Writer's Toolkit and sentence building examples modelled around the room. They can use their examples from their own work in the build up also.

07 Editing

Length: N/A



Once the independent piece of work has been written, children are then guided through the editing process. A 'lens' for editing is chosen and through direct instruction, the children are explicitly taught to edit for different purposes. They can make edits to their work using editing overlays.