

Hundred of Hoo Primary Academy

Writing Curriculum Handbook

Note: All objectives/skills listed within a year group are to be built upon. In practice this means that objectives and skills from previous years should still be included in the following years lessons and success criteria for writing. They are also to be used in revisit activities and should be expected to be included in pupil writing outcomes.

Text Type Coverage	3
List of Text Types	4
Progression by Non-Fiction Text Types	5
Discussion Text	5
Explanatory Text	6
Instructional/Procedural Text	7
Persuasion Text	8
Non-Chronological Report	9
Recount	10
Overview of Narrative Text Features	13
Narrative - General to All	13
Narrative - Adventure	13
Narrative - Mystery	14
Narrative - Science Fiction	14
Narrative - Fantasy	15
Narrative - Historical Fiction	15
Narrative - Contemporary Fiction	15
Narrative - Stories which Raise Dilemmas	16
Narrative - Traditional Tales	16
Narrative - Myths	16
Narrative - Legends	17
Narrative - Fairy Tales	17
Narrative - Fables	17
Narrative - Dialogue, Play Scripts, and Film Narrative	18
Progression by General Narrative	19
Overview of Poetry Text Features	23
Poetry - General	23
Poetry - Free Verse	24
Poetry - Visual Poems	24
Poetry - Structured Poems	25
Skills Progression by Writing Process Element	28
Handwriting	28
Spelling	28
Planning	29
Drafting and Writing	30
Evaluate and Editing	30
Progression in Features of Writing	32
Word	32
Nouns	32
Noun Phrases	32
Plural Nouns	32
Determiners	33
Pronouns	33
Adjectives	33
Verbs	34
Verb Tense	35
Adverbs	35

Prepositions	35
Sentence	36
Sentence Types and Knowledge	36
Sentence Starters	37
Coordinating Conjunctions	37
Subordinating Conjunctions	37
Figurative Language	38
Text	38
Whole Text	39
Cohesion	39
Punctuation	40
Full Stops, Question Marks, Exclamation Marks	40
Capital Letters	40
Commas	40
Apostrophes	41
Inverted Commas/ Speech/Quotation Marks	41
Brackets and Dashes	42
Colons	42
Semi-Colons	42
Hyphens	42
Ellipses	42
Bullet Points	42
Additional Writing Tools	43
Alan Peat	43
Descriptosaurus	45
Progression in Grammatical Terminology	45

List of Text Types

Narrative Types	Narrative Adjustments/Inclusions	Non-Fiction Types	Poetry
Adventure Mystery Science Fiction Fantasy Horror/Suspense (Scary Story) Historical Fiction Contemporary Fiction Dilemma Stories Dialogue Play Script Film Narrative Myth Legend Fairy Tale Fable/Moral Story Traditional Tale/Folk Tale Diary Setting Description Character Description	Stories that use predictable and patterned language Stories set in familiar settings Retellings of stories heard and read Retelling simple stories in different ways (extending the narrative; using technology; rewriting narrative poems as prose, turning prose into a script or vice versa etc.) Modifying well-known stories (changing a character; amending the ending; changing the setting etc.) Stories set in historical contexts Stories with flashbacks Stories from different cultures Narratives retold from another perspective (e.g. form the point of view of a different character) Stories with dilemmas Telling a story from a first-person narrative (e.g. diaries and letters)	Discussion Text (Leaflet, Article, Newspaper, Debate, Non-Fiction Book on an Issue) Explanatory Text (Science Experiment Write Up, Encyclopedia Entry, Technical Manual, Non-Fiction Book Page, Question and Answer Article, Science Textbook) Instructional Text (Recipe, DIY Instructions, Technical Manual, Science Experiment, Packaging Instructions) Persuasion Text (Advert, Advert Script, Travel Brochure, Book Blurb, Poster/Flyer, Pamphlet, Magazine Article, Letter) Non-Chronological Report (Information Leaflet, Magazine Article, Tourist Guide Book, Encyclopedia Entry, Information Textbook) Recount (Biography, Newspaper Report, Diary, Trip Write Up, Event Encyclopedia Entry, Letter, Magazine Article) Invitation Caption List Labelled Diagram	Free Verse Monologue Conversation Poem List Poem Visual Poem Calligram/Shape Poem Concrete Poem Acrostic Structured Poem Cinquain Quatrain Rhyming Couplet Rap Limerick Kenning Haiku Tanka Renga Narrative Poem/Ballad Question and Answer Poem

Progression by Non-Fiction Text Types

Non-fiction texts are wide ranging and occur in many forms in everyday life. The following tables and supporting guidance select the most common forms of non-fiction. Many non-fiction texts in real life blur the boundaries between text types and their features. The most common language features are listed for each text type but variants of all text types occur, especially when they are used in combination. The features listed are often but not always present.

Discussion Text

Discussion texts are not limited to controversial issues but polarised views are generally used to teach this text type as this makes it easier to teach children how to present different viewpoints and provide evidence for them. Discussions contrast with persuasion texts which generally only develop one viewpoint and may present a biased view, often the writer's own.

Like all text types, discussion texts vary widely and elements of discussion writing are often found within other text types.

Purpose: To present a reasoned and balanced overview of an issue or controversial topic. Usually aims to provide two or more different views on an issue, each with elaborations, evidence and/ or examples.

Generic structure	Language features	Knowledge for the writer
<p>The most common structure includes:</p> <ul style="list-style-type: none"> • a statement of the issues involved and a preview of the main arguments; • arguments for, with supporting evidence/examples; • arguments against or alternative views, with supporting evidence/examples. <p>Another common structure presents the arguments 'for' and 'against' alternatively.</p> <p>Discussion texts usually end with a summary and a statement of recommendation or conclusion. The summary may develop one particular viewpoint using reasoned judgements based on the evidence provided.</p>	<p>Written in simple present tense.</p> <p>Generalises the participants and things it refers to using uncountable noun phrases (some people, most dogs), nouns that categorise (vehicles, pollution) and abstract nouns (power).</p> <p>Uses connectives (for example, therefore, however).</p> <p>Generic statements are often followed by specific examples (Most vegetarians disagree. Dave Smith, a vegetarian for 20 years, finds that ...)</p> <p>Sometimes combined with diagrams, illustrations, moving images and sound to provide additional information or give evidence.</p>	<p>Questions often make good titles. (Should everyone travel less to conserve global energy?)</p> <p>Use the introduction to show why you are debating the issue. (There is always a lot of disagreement about x and people's views vary a lot.)</p> <p>Make sure you show both/all sides of the argument fairly.</p> <p>Support each viewpoint you present with reasons and evidence.</p> <p>If you opt to support one particular view in the conclusion, give reasons for your decision.</p> <p>Don't forget that discussion texts can be combined with other text types depending on your audience and purpose.</p>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
			<p>Consistent use of present tense (Y2)</p> <p>Use present perfect form of verbs (Y3)</p> <p>Effective use of noun phrases</p> <p>Use of paragraphs to</p>	<p>Create cohesion within paragraphs using adverbials</p> <p>Use layout devices to provide additional information and guide the reader</p>	<p>Create cohesion across paragraphs using a wider range of cohesive devices which can include adverbials</p> <p>Make formal and informal vocabulary choices</p> <p>Use the passive voice to</p>

			<p>organise ideas</p> <p>Use adverbials e.g. therefore, however...</p> <p>Heading and subheadings used to aid presentation (Y3)</p>		<p>present points of view without</p> <p>Adapt degrees of formality and informality to suit the form of the discussion</p> <p>Use conditional forms such as the subjunctive form to hypothesise</p> <p>Make formal and informal vocabulary choices</p> <p>Use semi-colons, colons and dashes to make boundaries between clauses</p>
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Explanatory Text

Explanatory texts generally go beyond simple 'description' in that they include information about causes, motives or reasons. Explanations and reports are sometimes confused when children are asked to 'explain' and they actually provide a report, e.g. what they did (or what happened) but not how and why. Although some children's dictionaries do include an encyclopaedia-like explanation, others are inaccurately categorised as explanation texts when they simply define a word's meaning. Like all text types, explanatory texts vary widely and are often found combined with other text types.

Purpose: To explain how or why, e.g. to explain the processes involved in natural/social phenomena or to explain why something is the way it is.

Generic structure	Language features	Knowledge for the writer
<p>A general statement to introduce the topic being explained. (In the winter some animals hibernate.)</p> <p>The steps or phases in a process are explained logically, in order. (When the nights get longer ... because the temperature begins to drop ... so the hedgehog looks for a safe place to hide.)</p>	<p>Written in simple present tense. (Hedgehogs wake up again in the spring.)</p> <p>Use of temporal connectives, e.g. first, then, after that, finally.</p> <p>Use of causal connectives, e.g. so, because of this.</p>	<p>Choose a title that shows what you are explaining, perhaps using why or how. (How do hedgehogs survive the winter? Why does it get dark at night?)</p> <p>Decide whether you need to include images or other features to help your reader, e.g. diagrams, photographs, a flow chart, a text box, captions, a list or a glossary.</p> <p>Use the first paragraph to introduce what you will be explaining.</p> <p>Plan the steps in your explanation and check that you have included any necessary information about how and why things happen as they do.</p> <p>Add a few interesting details.</p> <p>Interest the reader by talking directly to them (You'll be surprised to know that ... Have you ever thought about the way that ...?) or by relating the subject to their own experience at the end (So next time you see a pile of dead leaves in the autumn ...).</p> <p>Re-read your explanation as if you know nothing at all about the subject. Check that there are no gaps in the information.</p> <p>Remember that you can adapt explanatory texts or combine them with other text types to make them work effectively for your audience and purpose.</p>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
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	<p>Consistent use of present tense</p> <p>Questions can be used to form titles</p> <p>Question marks are used to denote questions (Y1)</p> <p>Use conjunctions e.g. so...because</p>	<p>Express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions</p> <p>Heading and subheadings used to aid presentation</p>	<p>Use fronted adverbials</p> <p>Use of paragraphs to organise ideas</p> <p>Create cohesion through the use of nouns and pronouns</p>	<p>Indicate degrees of possibility using adverbs and modal verbs</p> <p>Use layout devices to provide additional information and guide the reader</p> <p>Create cohesion within paragraphs using adverbials</p> <p>Relative clauses can be used to add further information</p> <p>Parenthesis can be used to add clarification of technical words</p>	<p>Adapt degrees of formality and informality to suit the form of the explanation</p> <p>Create cohesion across paragraphs using a wider range of cohesive devices which can include adverbials</p> <p>The passive voice can be used</p>
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Instructional/Procedural Text

Like all text types, variants of instructions occur and they can be combined with other text types. They may be visual only (e.g. a series of diagrams with an image for each step in the process) or a combination of words and images. Instructions and procedural texts are found in all areas of the curriculum and include rules for games, recipes, instructions for making something and directions.

Purpose: To ensure something is done effectively and/or correctly with a successful outcome for the participant(s).

Generic structure	Language features	Knowledge for the writer
<p>Begin by defining the goal or desired outcome. (How to make a board game.)</p> <p>List any material or equipment needed, in order.</p> <p>Provide simple, clear instructions. If a process is to be undertaken, keep to the order in which the steps need to be followed to achieve the stated goal.</p> <p>Diagrams or illustrations are often integral and may even take the place of some text. (Diagram B shows you how to connect the wires.)</p>	<p>Use of imperative verbs (commands), e.g. Cut the card ... Paint your design ...</p> <p>Instructions may include negative commands. (Do not use any glue at this stage.)</p> <p>Additional advice (It's a good idea to leave it overnight if you have time. If the mixture separates ...) or suggested alternatives (If you would like to make a bigger decoration, you could either double the dimensions of the base or just draw bigger flowers.).</p>	<p>Use the title to show what the instructions are about. (How to look after goldfish.)</p> <p>Work out exactly what sequence is needed to achieve the planned goal.</p> <p>Decide on the important points you need to include at each stage.</p> <p>Decide how formal or informal the text will be. (Cook for 20 minutes/Pop your cheesecake in the oven for 20 minutes.</p> <p>Present the text clearly. Think about using bullet points, numbers or letters to help your reader keep track as they work their way through each step.</p> <p>Keep sentences as short and simple as possible.</p> <p>Avoid unnecessary adjectives and adverbs or technical words, especially if your readers are young.</p> <p>Appeal directly to the reader's interest and enthusiasm. (You will really enjoy this game. Why not try out this delicious recipe on your friends? Only one more thing left to do now.)</p> <p>Include a final evaluative statement to wrap up the process. (Now go and enjoy playing your new game. Your beautiful summer salad is now ready to eat.)</p> <p>Re-read your instructions as if you know nothing about the</p>

		<p>procedure involved. Make sure you haven't missed out any important stages or details and check that the language is as simple and clear as possible.</p> <p>Use procedural texts within other text types when you need a set of rules, guidelines or instructions to make something really clear for the reader.</p>			
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Use of command sentences</p> <p>Commas in lists</p>	<p>Express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions</p> <p>Heading and subheadings used to aid presentation</p>	<p>Create cohesion through the use of nouns and pronouns</p> <p>Use fronted adverbials</p>	<p>Parenthesis can be used to add additional advice</p> <p>Relative clauses can be used to add further information</p> <p>Modals can be used to suggest degrees of possibility</p> <p>Use layout devices to provide additional information and guide the reader</p>	<p>Adapt degrees of formality and informality to suit the form of the instructions</p> <p>Create cohesion across the text using a wide of cohesive devices including layout features</p>
Persuasion Text					
<p>Persuasive texts can be written, oral or written to be spoken, e.g. a script for a television advert or presentation. The persuasive intention may be covert and not necessarily recognised by the reader or listener. Texts vary considerably according to context and audience so that persuasion is not always a distinct text-type that stands alone. Elements of persuasive writing are found in many different texts including moving image texts and digital multimedia texts. Some examples may include evidence of bias and opinion being subtly presented as facts.</p>					
<p>Purpose: To argue a case from a particular point of view and to encourage the reader/listener towards the same way of seeing things.</p>					
Generic structure	Language features		Knowledge for the writer		
<p>An opening statement (thesis) that sums up the viewpoint being presented. (Greentrees Hotel is the best in the world. School uniform is a good idea.)</p> <p>Strategically organised information presents and then elaborates on the desired viewpoint. (Vote for me because I am very experienced. I have been a school councillor three times and I have ...)</p> <p>A closing statement repeats and reinforces the original thesis. (All the evidence shows that ... It's quite clear that ... Having seen all that we offer you, there can be</p>	<p>Written in simple present tense.</p> <p>Often refers to generic rather than specific participants (Vegetables are good for you. They ...).</p> <p>Uses logical rather than temporal connectives (This proves that ... So it's clear ... Therefore ...).</p> <p>Tends to move from general to specific when key points are being presented. (The hotel is comfortable. The beds are soft, the chairs are specially made to support your back and all rooms have thick carpet.)</p> <p>Use of rhetorical questions. (Do you want to get left behind in the race to be fashionable? Want to be the most relaxed person in town? So what do you have to do to?)</p> <p>Text is often combined with other media to emotively enhance an aspect of the argument, e.g. a photo of a secluded beach, the sound of birds in a forest glade or a picture of a cute puppy.</p>		<p>Decide on the viewpoint you want to present and carefully select the information that supports it.</p> <p>Organise the main points to be made in the best order and decide which persuasive information you will add to support each.</p> <p>Plan some elaboration/explanation, evidence and example(s) for each key point but avoid ending up with text that sounds like a list.</p> <p>Think about counter arguments your reader might come up with and include evidence to make them seem incorrect or irrelevant.</p> <p>Try to appear reasonable and use facts rather than emotive comments.</p> <p>Choose strong, positive words and phrases and avoid sounding negative. Use short sentences for emphasis.</p> <p>Use techniques to get the reader on your side:</p> <ul style="list-style-type: none"> address them directly (This is just what you've been 		

no doubt that we are the best.)		waiting for.) <ul style="list-style-type: none"> • adopt a friendly and informal tone;= • use memorable or alliterative slogans (Happy Holidays at Hazel House) • use simple psychology to appeal to the reader's judgement. (Everyone knows that ... Nine out of ten people agree that ... Choosing this will make you happy and contented. You'd be foolish not to sign up.) Re-read the text as if you have no opinion and decide if you would be persuaded. Remember that you can use persuasive writing within other text types.
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Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Written in present tense Rhetorical questions Effective use of noun phrases	Express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions Use present perfect form of verbs	Create cohesion through the use of nouns and pronouns Use adverbials e.g. therefore, however... Use paragraphs to organise ideas Effective use of expanded noun phrases	Modals can be used to suggest degrees of possibility Create cohesion within paragraphs using adverbials	Make formal and informal vocabulary choices Adapt degrees of formality and informality to suit the form of the text The passive voice can be used in some formal persuasive texts Use conditional forms such as the subjunctive form to hypothesise Create cohesion across paragraphs using a wider range of cohesive devices which can include adverbials

Non-Chronological Report

Non-chronological reports describe things the way they are, so they usually present information in an objective way. Sometimes, the selection of information by the writer can result in a biased report. As with all text types, variants occur and non-chronological reports can be combined with other text types. A text that is essentially a non-chronological report written in the present tense may include other text types such as other types of report, e.g. when a specific example is provided to add detail to a statement. (Sharks are often seen around the coasts of Britain but they rarely attack people. In 2006, a man was surfing in Cornwall when he was badly bitten but it was the only incident recorded there for twenty years.)

Purpose: To provide detailed information about the way things are or were. To help readers/listeners understand what is being described by organising or categorising information.

Generic structure	Language features	Knowledge for the writer
In the absence of a temporal (chronological) structure where events happen in a particular order, non-chronological reports usually have a logical structure. They tend to group information, often moving	Often written in the third person and present tense. (They like to build their nests ... It is a cold and dangerous place to live.) Sometimes written in the past tense, as in a historical report. (Children as young as seven worked in factories. They were poorly fed and clothed and they did dangerous work.)	Plan how you will organise the information you want to include, e.g. use paragraph headings, a spidergram or a grid. Gather information from a wide range of sources and collect it under the headings you've planned. Consider using a question in the title to interest your reader

<p>from general to more specific detail and examples or elaborations. A common structure includes:</p> <ul style="list-style-type: none"> ● an opening statement, often a general classification (Sparrows are birds); ● sometimes followed by a more detailed or technical classification (Their Latin name is...); ● a description of whatever is the subject of the report organised in some way to help the reader make sense of the information. For example: <ul style="list-style-type: none"> ○ its qualities (Like most birds, sparrows have feathers.); ○ its parts and their functions (The beak is small and strong so that it can ...); ○ its habits/behaviour / uses (Sparrows nest in ...). 	<p>The passive voice is frequently used to avoid personalisation, to avoid naming the agent of a verb, to add variety to sentences or to maintain an appropriate level of formality for the context and purpose of writing. (Sparrows are found in ... Sharks are hunted ... Gold is highly valued ...)</p> <p>Tends to focus on generic subjects (Dogs) rather than specific subjects (My dog Ben).</p> <p>Description is usually an important feature, including the language of comparison and contrast. (Polar bears are the biggest carnivores of all. They hibernate, just like other bears. A polar bear's nose is as black as a piece of coal.)</p> <p>Description is generally used for precision rather than to create an emotional response so imagery is not heavily used.</p>	<p>(Vitamins – why are they so important?).</p> <p>Try to find a new way to approach the subject and compose an opening that will attract the reader or capture their interest. Use the opening to make very clear what you are writing about.</p> <p>Include tables, diagrams or images (e.g. imported photographs or drawings) that add or summarise information.</p> <p>Find ways of making links with your reader. You could ask a direct question (Have you ever heard of a hammerhead shark?) or add a personal touch to the text (So next time you choose a pet, think about getting a dog).</p> <p>Re-read the report as if you know nothing about its subject. Check that information is logically organised and clear.</p> <p>Use other text-types within your report if they will make it more effective for your purpose and audience.</p>
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Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Use present and past tense throughout writing</p> <p>Questions can be used to form titles</p> <p>Question marks are used to denote questions (Y1)</p> <p>Use conjunctions e.g. because to aid explanation</p> <p>Use adjectives including comparative adjectives to create description</p>	<p>Express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions</p> <p>Headings and subheadings used to aid presentation</p>	<p>Create cohesion through the use of nouns and pronouns</p> <p>Use of paragraphs to organise ideas</p>	<p>Create cohesion within paragraphs using adverbials</p> <p>Parenthesis can be used to add additional information</p> <p>Use layout devices to provide additional information and guide the reader</p>	<p>Use vocabulary typical of informal speech and that appropriate for formal speech in the appropriate written forms</p> <p>The passive voice can be used</p> <p>Create cohesion across paragraphs using a wider range of cohesive devices such as organisational features, headings and questions.</p>
Recount					

Recounts are sometimes referred to as ‘accounts’. They are the most common text type we encounter as readers and listeners, not least because they are the basic form of many storytelling texts. Stories and anecdotes can have a range of purposes, frequently depending on the genre being used, and they often set out to achieve a deliberate effect on the reader/listener. In non-fiction texts they are used to provide an account of events. Recounts can be combined with other text types, for example, newspaper reports of an event often consist of a recount that includes elements of explanation.

Purpose: The primary purpose of recounts is to retell events. Their most common intentions are to inform and/or entertain.

Generic structure	Language features	Knowledge for the writer
<p>Structure often includes:</p> <ul style="list-style-type: none"> orientation such as scene-setting or establishing context (It was the school holidays. I went to the park ...); an account of the events that took place, often in chronological order (The first person to arrive was ...); some additional detail about each event (He was surprised to see me.); reorientation, e.g. a closing statement that may include elaboration. (I hope I can go to the park again next week. It was fun.) <p>Structure sometimes reorganises the chronology of events using techniques such as flashbacks, moving the focus backwards and forwards in time, but these strategies are more often used in fiction recounts.</p>	<p>Usually written in the past tense. Some forms may use present tense, e.g. informal anecdotal storytelling (Just imagine - I’m in the park and I suddenly see a giant bat flying towards me!).</p> <p>Events being recounted have a chronological order so temporal connectives are common (then, next, first, afterwards, just before that, at last, meanwhile).</p> <p>The subject of a recount tends to focus on individual or group participants (third person: they all shouted, she crept out, it looked like an animal of some kind).</p> <p>Personal recounts are common (first person: I was on my way to school ... We got on the bus).</p>	<p>Plan how you will organise the way you retell the events. You could use a timeline to help you plan.</p> <p>Details are important to create a recount rather than a simple list of events in order. Try using When? Where? Who? What? Why? questions to help you plan what to include.</p> <p>Decide how you will finish the recount. You’ll need a definite ending, perhaps a summary or a comment on what happened (I think our school trip to the Science Museum was the best we have ever had).</p> <p>Read the text through as if you don’t know anything about what it is being recounted. Is it clear what happened and when?</p> <p>Is the style right for the genre you are using? (Technical/formal language to recount a science experiment, powerful verbs and vivid description to recount an adventure, informal, personal language to tell your friends about something funny that happened to you.)</p>

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Use past and present tense throughout writing</p> <p>Use progressive forms of verbs</p> <p>Use conjunctions for coordination and subordination</p> <p>Use of noun phrases</p>	<p>Express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions</p> <p>Inverted commas can be used to punctuate direct speech</p>	<p>Use of paragraphs to organise ideas</p> <p>Effective use of expanded noun phrases</p> <p>Fronted adverbials (e.g. Later that day)</p>	<p>Use of the past perfect</p> <p>Modals can be used to indicate degrees of possibility</p> <p>Create cohesion within paragraphs using adverbials</p>	<p>Use of the past perfect progressive form of verbs</p> <p>Adapt degrees of formality and informality to suit the form of the text</p> <p>Create cohesion across paragraphs using a wider range of cohesive devices which can include adverbials</p>

Overview of Narrative Text Features

Narrative - General to All

Purpose: The essential purpose of narrative is to tell a story, but the detailed purpose may vary according to genre. For example, the purpose of a myth is often to explain a natural phenomenon and a legend is often intended to pass on cultural traditions or beliefs.

Generic structure	Language features	Knowledge for the writer
<p>The most common structure is:</p> <ul style="list-style-type: none"> • an opening that establishes setting and introduces characters; • a complication and resulting events; • a resolution/ending. <p>Effective writers are not constrained by predictable narrative structure. Authors and storytellers often modify or adapt a generic structure, e.g. changing chronology by not telling the events in order (time shifts, flashbacks, backtracking). Children can add these less predictable narrative structures to their own writing repertoires.</p>	<p>Language features vary in different narrative genres.</p> <p>Common features:</p> <ul style="list-style-type: none"> • presented in spoken or written form; • may be augmented/supplemented/partly presented using images (such as illustrations) or interactive/multimedia elements (such as hypertext/ images/ video/ audio); • told/written in first or third person (I, we, she, it, they); • told/written in past tense (sometimes in present tense); • chronological (plot or content have a chronology of events that happened in a particular order); • main participants are characters with recognisable qualities, often stereotypical and contrasting (hero/villain); • typical characters, settings and events are used in each genre; • connectives are widely used to move the narrative along and to affect the reader/listener: <ul style="list-style-type: none"> ○ to signal time (later that day, once); ○ to move the setting (meanwhile back at the cave, on the other side of the forest); ○ to surprise or create suspense (suddenly, without warning). 	<p>Decide on your intended style and impact.</p> <p>Plan before writing/telling to organise chronology and ensure main events lead towards the ending.</p> <p>Visualise the setting and main characters to help you describe a few key details.</p> <p>Rehearse sentences while writing to assess their effectiveness and the way they work together.</p> <p>Find some different ways of telling what characters think and feel, e.g. describe what they did or said.</p> <p>Use some strategies to connect with the reader/listener e.g. use repetition of the same phrase or the same language pattern; ask them a question or refer to the reader as 'you'. What on earth was happening? Who do you think it was?</p> <p>Show how the main character has changed or moved on in some way at the end.</p> <p>Read or listen to the whole text as if you are the reader/listener or try it out on someone else: check that it makes sense and change anything that could work better.</p>

Narrative - Adventure

Purpose: To entertain.

Generic structure	Language features	Knowledge for the writer
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<p>Typically a recount or retelling of a series of exciting events leading to a high impact resolution. The most common structure is a chronological narrative. Building excitement as the hero faces and overcomes adversity is an important element, so more complex structures such as flashbacks are less common.</p> <p>Archetypal characters are the norm and much of the building tension comes from the reader predicting who or what represents the threat (the villain) and what is likely to go wrong for the hero.</p> <p>Longer narratives build tension in waves, with one problem after another accelerating the adventure in several sections or chapters, with the high point of tension near the end.</p> <p>The story can take place in any setting where there is the potential for adventure through a danger or threat.</p> <p>ICT 'adventure' texts often employ different structures, allowing the user to select different routes through the order of events, sometimes with different resolutions that depend on the choices made by the reader.</p>	<p>An effective blend of action, dialogue and description develops archetypal characters who the reader will care about, at the same time as moving the plot along at an exciting pace.</p> <p>Description adds to the sense of adventure by heightening the reader's awareness, e.g. a sense of potential danger (The cliffs were high and jagged ...) or dropping clues to encourage involvement through prediction (The captain welcomed them aboard but his eyes were narrow and cruel-looking ...)</p> <p>Dialogue is an element of characterisation but is used more to advance the action than to explore a character's feelings or motivation. "What was that noise? Did you hear it too?"</p> <p>Language usually has a cinematic quality, with powerful, evocative vocabulary and strong, varied verbs for action scenes. (He leaped from his horse, charged into the banquet hall and hurtled himself onto the table where the prince was devouring a chicken.)</p>	<p>Create characters your readers will have a strong opinion about. Make the reader like your hero so they want him/her to succeed.</p> <p>Create a villain that is a good match for the hero, someone the reader definitely doesn't want to win in the end. Don't forget that villains we dislike most often work in subtle ways. They do sneaky, mean things that they might just get away with.</p> <p>Keep the plot moving but vary the pace:</p> <ul style="list-style-type: none"> - use fast-moving action to create excitement at high point; - slow things down a little with description or dialogue when you want to build tension and create suspense. <p>Can you surprise the reader at the end? Perhaps someone who seemed insignificant saves the day and turns out to be a real hero, or perhaps a character that appeared good and helpful turns out to be two-faced.</p>
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Narrative - Mystery

Purpose: To intrigue and entertain.

Generic structure	Language features	Knowledge for the writer
<p>Structure is often chronological, even in a longer narrative, but complex structural techniques are sometimes used for effect. Different structures can be used for layering of information or drip- feeding facts to build up a full picture for the reader, e.g. using flashbacks to fill in information needed that wasn't provided earlier in the story or organising sections so they tell the story both before and after a key event. Knowing what is going to happen and then reading about it happening can add to the suspense.</p> <p>Settings are often places the main character is unfamiliar with. Different cultures often share views about the kinds of settings that seem mysterious (deep, dark forests, old, uninhabited places, lonely rural landscapes). Other settings can be very familiar places (school, home, the local town) but with an added ingredient that triggers the mystery (a stranger arrives in town, a parcel arrives, people begin acting strangely, something unusual happens).</p>	<p>The narrator uses questions to exaggerate the mystery, e.g. Who could it be? Why had the car suddenly stopped?</p> <p>Language is used to intensify the mystery, particularly adjectives and adverbials. Some typical vocabulary is associated with this narrative type (puzzling, strange, peculiar, baffling, weird, odd, secretive, unexplained, bewildering).</p> <p>Use of pronouns to create mystery by avoiding naming or defining characters, especially when they first appear in the story. (First line: He climbed in through the window on the stroke of midnight. The wind howled and there was no moon.)</p> <p>Use of the pronoun 'it' to suggest a non-human or mysterious character. (And that's when I saw it, creeping carefully along behind the hedge. It wasn't much taller than me.)</p>	<p>Use questions to highlight key moments as the mystery deepens (A sudden noise! What could be making that low mumbling sound?).</p> <p>Decide what the mystery is before you begin writing and introduce it fairly soon so the reader wants to find out the solution.</p> <p>Keep readers interested by hinting and suggesting but don't give too much away too soon. Drop clues and puzzles for the reader to pick up and think about along the way.</p> <p>Make adventurous word choices to make your reader really think about what you're describing.</p> <p>Don't just say someone is 'mysterious', make them seem mysterious by describing them, their actions or what they say.</p> <p>Don't describe <u>everything</u> in detail. What is left out can often be scarier than what is described.</p>

Narrative - Science Fiction

Purpose: To entertain and, sometimes, to speculate about the future.

Generic structure	Language features	Knowledge for the writer
<p>Can use any of the varied structures typical of narrative. The setting is often a time in the future so may use structures that play with the time sequence, such as flashbacks and time travel.</p>	<p>The plot usually includes adventure so action is fast-moving.</p> <p>Where futuristic characters are created, dialogue may use unusual forms and vocabulary, or even alternative languages.</p>	<p>Even if the story is set in the future, you still need to create a setting, characters and plot that readers can believe possible.</p> <p>Make sure you have main characters the reader will care about (e.g. a likeable hero) even if the characters are non-human.</p>

Science Fiction typically includes detail about the way that people might live in the future, predicting in a creative and imaginative way how technology might advance.	Description is important to convey imagined settings, technology, processes and characters.	Use description carefully when you want your reader to imagine something they have never seen.
Narrative - Fantasy		
Purpose: To entertain and to fuel the imagination		
Generic structure	Language features	Knowledge for the writer
<p>May simply be a basic chronological narrative set in a fantasy world but some fantasy narratives extend the 'fantastic' element to the structure as well. For example, the story may play with the concept of time so that characters find themselves moving through time in a different way.</p> <p>Some fantasy structures focus on character development or description of setting at the expense of plot so that the actual order of events becomes less important or even impossible to follow.</p>	<p>Description is very important because fantasy uses settings (and often characters) that must be imagined by the reader.</p> <p>Imagery plays an important role in helping to describe places and things the reader has never seen.</p>	<p>Choose adjectives carefully to describe the places and things in the story.</p> <p>Use similes to help the reader imagine what you are describing more clearly. (The glass castle was as big as a football field and as tall as a skyscraper. It's clear walls sparkled like blocks of ice in the sun.)</p> <p>Don't make everything so fantastic that it is unbelievable.</p> <p>Make what happens as interesting and detailed as the setting where it happens. Don't get so involved in creating amazing places and characters that you forget to tell a good story about what happens to them.</p>
Narrative - Historical Fiction		
Purpose: To entertain and, sometimes, to inform.		
Generic structure	Language features	Knowledge for the writer
<p>The narrative is about something that has already happened in the past so a series of events is usually the underlying structure.</p> <p>The writer can adapt the structure to achieve a specific effect. For example, the story can begin with a main character looking back and reflecting on the past (I was just a lad then. Let me tell you what happened ...).</p> <p>Sometimes, a historical narrative begins with the final event and then goes on to explain what led up to that by moving back in time to tell the whole story.</p> <p>Historical fiction requires a historical setting but can also be an adventure or a mystery.</p> <p>It can also give a fictionalised account of real events or additional, fictional detail to things that really happened.</p>	<p>Historical settings need detail to make them authentic and to give important 'mapping' clues to the reader. When was this happening? Whereabouts is this story taking place?</p> <p>Appropriate archaic language is used, including old-fashioned words that have fallen out of usage, e.g. Let me carry thy basket, old dame.</p> <p>It can also include models of sentence grammar no longer commonly or informally used, e.g. That which you seek, you shall find in the forest.</p>	<p>Include accurate historical detail to create the setting (The winter of 1509 was bitterly cold and many poor country folk were starving) or let the reader work it out (The young prince had just been crowned King Henry VIII when a country boy called Tom arrived in London).</p> <p>Use the right kind of old-fashioned language when characters speak to one another.</p> <p>Description is important for the setting and characters but you can add historical detail in different ways to give variety:</p> <p>Description: The little girl was wearing a long cloak and woollen hood.</p> <p>Action: He threw his sword to the floor and rushed down the stone spiral staircase.</p> <p>Dialogue: Wait, I'll get a candle to light our way.</p>
Narrative - Contemporary Fiction		
Purpose: To entertain and, sometimes, to create empathy with familiar characters.		
Generic structure	Language features	Knowledge for the writer
<p>Contemporary settings are often familiar ones.</p> <p>This type of narrative includes school stories, things that happen in the home or in local settings that children either know themselves or recognise. Stories therefore often reflect children's own experiences, are often personal and structured as a recount.</p>	<p>Dialogue plays an important part in the characterisation.</p> <p>Characters tend to use language familiar to children.</p> <p>Contemporary language features include the informal dialogue children use themselves, as well as familiar phrases from adults at home and school (Don't let me tell you again!)</p>	<p>Hero and villain characters are more difficult to create because the characters look like ordinary people, not superheroes or monsters. You can still create strong characters because they aren't always what they seem on the outside - a nervous little boy might turn out to be a brave hero and a smiling old lady might not really be a kind character.</p>

		You don't need to write everything that is said to tell the story. Make sure you only use dialogue because it helps to create a character, provides information for the reader or moves the action along.
Narrative - Stories which Raise Dilemmas		
Purpose: To entertain and to explore issues or dilemmas.		
Generic structure	Language features	Knowledge for the writer
<p>The strength of the story often depends on a character facing a difficult (or seemingly impossible) dilemma, with a limited choice of actions. A strong, simple story structure usually leads the character to the dilemma quite quickly and then makes the reader wait to find out how it is dealt with.</p> <p>The narrative makes the waiting interesting by adding to the suspense, for example by increasing the complexity or gravity of the dilemma or by threatening the right/chosen course of action. (The main character has decided to apologise just in time and is on the way to do so but has an accident and is taken to hospital - soon it will be too late.)</p> <p>Most forms of narrative can include stories which raise dilemmas.</p>	<p>Characterisation is fundamental. The main characters are often well-established from the beginning with additional detail such as background, history or interests included. The reader understands why a character feels the way they do.</p> <p>Key characters also develop and change over time, usually as a result of the events that take place in the story and particularly as a result of the dilemma they face and their resulting actions.</p> <p>Description, action and dialogue are all important for developing and deepening character and showing both why and how someone has changed.</p>	<p>Make sure the dilemma or issue to be faced is a really tricky one to deal with. If there is no easy or obvious answer, it will be even more interesting to read what your main character decides to do.</p> <p>If characters change during the story, decide how to show this</p> <p>Do they behave differently? Do they speak differently?</p>
Narrative - Traditional Tales		
<p>Traditional or 'folk' tales include myths, legends, fables and fairy tales. Often originating in the oral tradition, examples exist in most cultures, providing a rich, culturally diverse resource for children's reading and writing. Many of these stories served an original purpose of passing on traditional knowledge or sharing cultural beliefs.</p> <p>They tend to have themes that deal with life's important issues and their narrative structures are often based on a quest, a journey or a series of trials and forfeits.</p> <p>Characters usually represent the archetypal opposites of good and evil, hero and villain, strong and weak or wise and foolish.</p> <p>The style of traditional stories usually retains links with their origins in oral storytelling: rich, evocative vocabulary, repetition and patterned language, and strong use of imagery. When written in a traditional style, they also use some archaic language forms and vocabulary. Many regional stories include localised vocabulary and dialect forms.</p> <p>Different types of traditional tales tend to have some narrative features (purpose, characters, language, style, structure) of their own.</p>		
Narrative - Myths		
Purpose: To provide a fictional explanation for natural phenomena. Many cultures use myths to explain the world and its mysteries by handing them down from one generation to the next. Myths can also pass on cultural, religious or spiritual beliefs and traditions.		
Generic structure	Language features	Knowledge for the writer
<p>The plot is often based on a long and dangerous journey, a quest or a series of trials for the hero.</p> <p>The plot usually includes incredible or miraculous events, where characters behave in superhuman ways using unusual powers or with the help of superhuman beings.</p> <p>Myths are often much longer texts than other traditional stories (apart from some legends) especially in their original form. They provide a very useful contrast with shorter forms of traditional narrative such as fables.</p>	<p>Rich vocabulary evoking the power and splendour of the characters and settings: Hercules hurled the glittering spear with all the strength of a mighty army.</p> <p>Use of imagery to help the reader imagine. Simile is used widely to help convey grand settings and describe awe-inspiring characters: Thor's hammer was as heavy as a mountain.</p> <p>Vivid description of characters and settings. Fast-moving narration of action to keep the drama moving along. Myths tend to make less use of dialogue and repetition than some other types of traditional story.</p> <p>Myths often provide good examples of the use of symbols: Theseus unwinds a thread behind him in the Minotaur's den - a</p>	<p>Make the characters larger than life by giving them supernatural powers or strong characteristics like courage and wisdom.</p> <p>Create a negative character who is the opposite of your hero: good and evil, brave and cowardly, strong and weak.</p> <p>Consider including a character who is a 'trickster' to add to the fun or to create twists in the plot.</p> <p>Choose a setting that gives a dramatic backdrop for the action: (a huge, dense forest, a mountain shrouded in icy fog or a wide, sun-baked desert).</p>

	thread could be seen as a symbol of his link between the real world of humans and the supernatural world of the gods.	Weave description, dialogue and action together but don't slow down the story with too much detail about who said what.
Narrative - Legends		
Purpose: To provide information about the way particular people lived, and what they believed. Legends also help us to reflect on our own lives because they often deal with issues that are cross-cultural and relevant today.		
Generic structure	Language features	Knowledge for the writer
<p>Structure is usually chronological, with one episode told after another, for example as the phases of a journey or the stages of an ongoing battle. Some legends tell the whole life story of their hero as a series of linked episodes; each one may be a story in its own right</p> <p>Common structures include:</p> <ul style="list-style-type: none"> • chronological episodes; • journey stories; • sequential stories; • life stories and community histories. 	<p>Language features are very similar to those of myths:</p> <ul style="list-style-type: none"> • rich, evocative vocabulary; • memorable language use; • use of rhythm and repetition techniques; • formulaic openings and endings; • imagery: simile, metaphor and symbolism. <p>Legends written in a traditional style often use more literary language than fairy tales or fables. Modern versions such as twenty-first century retellings or new legends may use more contemporary, informal language.</p>	<p>Work out how the story will tell of a struggle, e.g. between good and evil, friend and foe, wise and foolish.</p> <p>When you've decided on your main character, decide on the structure you will use and what will be included in each episode/each stage of the journey or quest.</p> <p>Consider adding ingredients of magic or the supernatural to make your legend different from other kinds of stories.</p> <p>Use symbols your reader will recognise to help them get involved in the story, e.g. red for anger/danger, darkness for danger/evil, a light or flame for goodness and hope.</p>
Narrative - Fairy Tales		
Purpose: Fairy tales were originally intended for adults and children. They were passed down orally to amuse and to convey cultural information that influences behaviour, such as where it is safe to travel and where it is dangerous to go. Fairy tales are found in most cultures and many derive from the oldest stories ever told. Some modern fairy tales could be included in the more recently categorised genre of 'fantasy'.		
Generic structure	Language features	Knowledge for the writer
<p>Setting is nearly always vague. (Once upon a time ... A long, long time ago ...)</p> <p>Structure is most typically a recount in chronological order, where events retell what happened to a main character that came into contact with the 'fairy world'.</p> <p>Often the hero or heroine is searching for something (a home, love, acceptance, wealth, wisdom) and in many tales dreams are fulfilled with a little help from magic. 'Fairy tale endings' (where everything turns out for the best) are common but many fairy tales are darker and have a sad ending.</p>	<p>Formulaic sentences are used: Once upon a time ... There was once a ... Long ago in the ... And it came to pass ...</p> <p>Language often reflects the settings, in the past, using archaic or regional vocabulary and grammar: Say these words thrice! I shall return and take thy gold. He knew not where he was.</p>	<p>Characters may be fairy folk or even talking animals but make sure they are still interesting, believable characters your reader will care about, e.g. a good-hearted hero, a scheming villain, a wise helper.</p> <p>Decide how the world of people and the world of fairy land will come into contact and how this will cause a problem.</p> <p>Use numbers and patterns that usually appear in fairy tales: Numbers 3 and 7.</p> <p>Use phrases that have a strong rhyme or rhythm or another kind of pattern: a magic sentence is repeated several times during the story, the hero must say a secret rhyme to escape, a line is used at the beginning of each section or chapter. (On and on walked the little old man.)</p> <p>Use different styles of language for the human beings and the characters from the fairy world when they speak, to make a strong contrast between them:</p> <p>"Eeeek! Who are you, you wrinkly old thing?" asked Tom.</p> <p>"Beware, child and address me with respect. I am not of your world," came the goblin's whispered reply.</p>
Narrative - Fables		
Purpose: A fable sets out to teach the reader or listener a lesson they should learn about life. The narrative drives towards the closing moral statement, the fable's theme: the early bird gets the worm, where there's a will there's a way, work hard and always plan ahead for lean times, charity is a virtue. The clear presence of a moral distinguishes fables from other folk tales.		

Generic structure	Language features	Knowledge for the writer
<p>There is a shared understanding between storyteller and audience that the events told did not actually happen so fables do not need to convince and their structure is usually simple. They are often very short with few characters – sometimes only two.</p> <p>Structure is typically the simplest kind of narrative with a beginning, a complication and a resolution. Two characters (often animals) meet, an event occurs and they go on their way with one of them having learned an important lesson about life.</p>	<p>The short and simple structure of the narrative leaves little room for additional details of description or character development.</p> <p>Dialogue is used to advance the plot or to state the moral, rather than to engage a reader with the characters and their qualities.</p> <p>Characterisation is limited but specific: A lazy duck was making its way to the river ... A crafty raven was sitting on a branch ...</p> <p>There is limited use of description because settings are less important than the events that take place.</p> <p>Action and dialogue are used to move the story on because the all-important moral is most clearly evident in what the main characters do and say.</p> <p>Connectives are an important language feature to show cause and effect and to give coherence to a short narrative.</p>	<p>They are portrayed as simple stereotypes rather than multidimensional heroes or villains.</p> <p>If your main characters are animals, make them behave like human stereotypes: a brave little ant, a wise old turtle, a cunning fox, a lazy donkey.</p> <p>Use the main characters to give your fable a title: The Ant and the Elephant.</p> <p>State the moral of your fable clearly at the end: a wise person always plans ahead.</p> <p>Establish the setting in the first line and introduce the two main characters as soon as you can.</p> <p>Give clues to your reader about what might happen: a greedy but impatient fox was watching the chickens from behind a tree.</p> <p>Don't add too much detail of description and only use dialogue that helps to tell what happened.</p> <p>Use connectives when characters talk to one another, to explain or show cause and effect: "If you will give me your hand, I will help you over the river", said the wolf. "I can't possibly eat you because I'm a vegetarian," lied the bear.</p> <p>Use connectives to show your reader quickly and easily when things happened and how time passed: (One morning... as he was... first he saw... then he saw... When winter came... And then the grasshopper understood...)</p> <p>Questions are often the way one character introduces themselves to another in a fable: Why do you howl so loudly? What are you writing so busily in your book, little bird?</p>
Narrative - Dialogue, Play Scripts, and Film Narrative		
<p>Purpose: Although these forms of storytelling differ from narrative in that they are not necessarily 'narrated', they usually share the same purposes: to tell a story and to have a deliberate effect on the viewer/listener/reader. They include scripts for film/digital viewing or audio (e.g. digital audio recording or radio plays) and stories told using images and speech bubbles (such as comic strips) sometimes supplemented with an additional narrative element.</p>		
Generic structure	Knowledge for the writer	
<p>Structural conventions for scripting vary, particularly in their layout on the page or screen but they usually include:</p> <ul style="list-style-type: none"> • name of character and the words they speak: MRS GRAY: Hello dear. How are you? • organisational information (Scene 2 The kitchen DAY); • stage directions (ENTER Sita, dancing). <p>Comic strip and some digital animations usually include speech bubbles within the images; interactive texts may include combinations of on-screen speech bubbles and audio dialogue, e.g. accessed by rollover or mouse click.</p>	<p>Knowledge of standard narrative for writer PLUS:</p> <ul style="list-style-type: none"> • Use only direct speech. • Playscripts: apply the presentational conventions of a script consistently throughout. • Comic strip with speech bubbles, animations, multimedia and other dialogue: keep the text fairly short and only include dialogue that moves the story on or gives important information; make the images and words work well together so they each add something special to the story. 	

Progression by General Narrative					
Generic text features					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<ul style="list-style-type: none"> • Simple narratives and retellings are told/written in first or third person. • Simple narratives are told/ written in past tense. • Events are sequenced to create texts that make sense. • The main participants are human or animal. • Simple narratives use typical characters, settings and events whether imagined or real. • ‘Story language’ (e.g. once upon a time, later that day etc.) may be used to create purposeful sounding writing. 	<ul style="list-style-type: none"> • Narratives and retellings are told/ written in first or third person • Narratives and retellings are told/ written in past tense • Events are sequenced to create texts that make sense. • The main participants are human or animal. They are simply developed as either good or bad characters. • Simple narratives use typical characters, settings and events whether imagined or real. • Language choices help create realistic- sounding narratives. e.g. adverbs, adjectives, precise nouns (turquoise instead of blue, jumper instead of top, policeman instead of man) etc. 	<ul style="list-style-type: none"> • Narratives and retellings are written in first or third person. • Narratives and retellings are written in past tense, occasionally these are told in the present tense. • Events are sequenced to create chronological plots through the use of adverbials and prepositions. • Descriptions, including those of settings, are developed through the use of adverbials, e.g. in the deep dark woods... • Narratives use typical characters, settings and events whether imagined or real. • Dialogue begins to be used to convey characters’ thoughts and to move the narrative forward. • Language choices help create realistic- sounding narratives. e.g. adverbs, adjectives, precise nouns (turquoise instead of blue, jumper instead of top, policeman instead of man), expressive verbs (e.g. shouted/muttered instead of said etc.) 	<ul style="list-style-type: none"> • Narratives and retellings are written in the first or third person. • Narratives and retellings are written in the past tense, occasionally these are told in the present tense. • Events are sequenced to create chronology through the use of adverbials and prepositions • Descriptions, including those of settings, are developed through the use of adverbials, e.g. in the deep dark woods... • Narratives use typical characters, settings and events whether imagined or real. • Dialogue is used to convey characters’ thoughts and to move the narrative forward. • Language choices help create realistic- sounding narratives. e.g. adverbs, adjectives, precise nouns, expressive verbs and figurative language etc. 	<ul style="list-style-type: none"> • Narratives and retellings are written in first or third person. • Narratives and retellings are written in past tense, occasionally these are told in the present tense. • Narratives are told sequentially and non-sequentially (e.g. flashbacks) through the use of adverbials and prepositions. • Descriptions of characters, setting, and atmosphere are developed through precise vocabulary choices e.g. adverbs, adjectives, precise nouns, expressive verbs and figurative language • Dialogue is used to convey characters’ thoughts and to move the narrative forward. 	<ul style="list-style-type: none"> • Narratives and retellings are written in first or third person. • Narratives and retellings are written in past tense, occasionally these are told in the present tense. • Narratives are told sequentially and non-sequentially (e.g. flashbacks) through the use of adverbials and prepositions. • Descriptions of characters, setting, and atmosphere are developed through precise vocabulary choices e.g. adverbs, adjectives, precise nouns, expressive verbs and figurative language. • Dialogue is used to convey characters’ thoughts and to move the narrative forward.
Grammatical features					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<ul style="list-style-type: none"> • Stories are often written in the third person and past tense e.g. Goldilocks ate the porridge; 	<ul style="list-style-type: none"> • Stories are often written in the third person and past tense e.g. Goldilocks ate the porridge; 	<ul style="list-style-type: none"> • Paragraphs are useful for organising the narrative into logical sections, e.g. paragraphs about the 	<ul style="list-style-type: none"> • The third person and past tense are used. This can include the past progressive (e.g. the Billy 	<ul style="list-style-type: none"> • The third person and past tense are used. This can include the past progressive (e.g. the Billy 	<ul style="list-style-type: none"> • By writing for a specified audience and with a particular purpose in mind, the writer can choose

<p>Goldilocks broke the chair; She fell asleep in Baby Bear's bed.</p> <ul style="list-style-type: none"> • Personal recounts and retellings often use the first person and past tense, e.g. I had tea at my Granny's house on Saturday; We went to the park after school. • Sentences are demarcated using full-stops, capital letters and finger spaces. • Use of conjunctions e.g. and ... to join ideas and create variety in the sentence structure. • Use of exclamation marks to indicate emotions such as surprise or shock e.g. Help! Oh no! • Question marks can be used to form questions, e.g. I said to Mum can I have a biscuit? Who are you? Said the wolf. • Use of the personal pronoun 'I' to retell personal narratives, e.g. I went to the park yesterday. 	<p>Goldilocks broke the chair; She fell asleep in Baby Bear's bed.</p> <ul style="list-style-type: none"> • The past progressive form of verbs can be used, e.g. the Billy Goats Gruff were eating, Rapunzel was hoping someone would come and rescue her... • Apostrophes can be used for possession, e.g. Granny's house, baby bear's bed. • Apostrophes to show contraction can be used, e.g. Goldilocks couldn't believe her eyes. • Personal retellings often use the first person and past tense, e.g. I had tea at my Granny's house on Saturday; We went to the park after school. • Sentences are demarcated using full-stops, capital letters and finger spaces. • Use of conjunctions e.g. and, so, because, when, if, that, or, but ... to join ideas and enable subordination of ideas. • Use of exclamation marks to indicate emotions such as surprise or shock e.g. Help! Oh no! and to form exclamative sentences, e.g. How amazing was that!, What an incredible sight! • Question marks can be used to form questions, including rhetorical questions used to engage the reader. • Adjectives including comparative adjectives are used to aid description 	<p>setting or characters, or paragraphs used to denote the passage of time.</p> <ul style="list-style-type: none"> • Adverbs e.g. first, then, after that, finally... are useful for denoting shifts in time and for structuring the narrative. • The use of conjunctions e.g. when, before, after, while, so, because...enables causation to be included in the narrative. • Using prepositions e.g. before, after, during, after, before, in, because of... enables the passage of time to be shown in the narrative and the narrative to be moved on. • Present perfect form of verbs can be used within dialogue or a character's thoughts, e.g. What has happened to us? What have you done? They have forgotten me... • Headings and subheadings can be used to indicate sections in the narrative, e.g. Chapter 1; How it all began; the story comes to a close... etc. • Inverted commas can be used to punctuate direct speech this allows characters to interact and the story to be developed. • Noun phrases can be used to create effective descriptions, e.g. the deep, dark woods. • Verbs and adverbs should be chosen for effect e.g. shouted/muttered instead 	<p>Goats Gruff were eating), Present perfect (e.g. What have you done?).</p> <ul style="list-style-type: none"> • Standard English forms of verb inflections are used instead of local spoken forms, e.g. 'we were' instead of 'we was', 'we did that' rather than 'we done that'. • Fronted adverbials can be used e.g. During the night..., in a distant field.... These should be punctuated using a comma. • The use of adverbials e.g. therefore, however creates cohesion within and across paragraphs. • Cohesion can also be created, and repetition avoided through the use of nouns and pronouns e.g. Sammy and John... they... the boys... • Paragraphs are useful for organising the narrative into logical sections. • Verbs and adverbs should be chosen for effect e.g. shouted/muttered instead of said; angrily/quietly etc. to show rather than tell how characters feel and behave. • The use of conjunctions e.g. when, before, after, while, so, because...enables causation to be included in the narrative. • Descriptions can be developed through the effective use of expanded noun phrases e.g. the big blue bird (expanded with 	<p>Goats Gruff were eating), Present perfect (e.g. What have you done?).</p> <ul style="list-style-type: none"> • Opportunities also exist for the use of the past perfect e.g. The children had tried...earlier in the day, the goblins had hidden... and Past perfect progressive forms e.g. the children had been searching... they had been hoping to find the treasure since they started on the quest ... • Adverbials can be used e.g. therefore, however to create cohesion within and across paragraphs. These adverbials can take the form of time (later), place (nearby), and numbers (secondly). • Modals can be used to suggest degrees of possibility, e.g. They should never have...If they were careful, the children might be able to... • Adverbs of possibility can be used to suggest possibility, e.g. They were probably going to be stuck there all night..., they were definitely on the adventure of a lifetime... • Parenthesis can be used to add additional information through the use of brackets, dashes or commas e.g. using brackets for stage instructions in a playscript. • Layout devices can be used to provide additional information and guide the reader, e.g. Chapter 1, How 	<p>between vocabulary typical of informal speech and that appropriate for formal speech e.g. the battalion traversed the mountain range; the soldiers walked over the mountains.</p> <ul style="list-style-type: none"> • The passive voice can be used e.g. it was possible that..., the map was given to the children by..., more ingredients were added to the potion etc. • Writers may use conditional forms such as the subjunctive form to hypothesise, e.g. If the children were to get out of this situation..., if only there were a way to solve this problem..., I wished I were somewhere else...etc. • Past perfect progressive forms can be used to indicate specific points in time e.g. the children had been searching... I had been dreaming of riding a unicorn all my life... • Create cohesion across paragraphs using a wider range of cohesive devices such as organisational features, pronouns, nouns and adverbials. Or by choosing to use repetition or ellipses for effect. • Colons, semi-colons and dashes can be used to separate and link ideas.
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	<p>and make comparisons, e.g. the troll was big but the eldest Billy Goat Gruff was bigger.</p> <ul style="list-style-type: none"> • Noun phrases can be used to create effective descriptions, e.g. the deep, dark woods. • Commas can be used to separate lists of characters, ideas and adjectives in expanded noun phrases. • Verbs should be chosen for effect e.g. walked instead of went, grabbed instead of got etc. 	<p>of said; angrily/quietly etc. to show rather than tell how characters feel and behave.</p> <ul style="list-style-type: none"> • Cohesion can be created, and repetition avoided through the use of nouns and pronouns e.g. Sammy and John... they... the boys... 	<p>adjectives); oak tree (tree modified with a noun); the teacher with the curly hair (noun modifier with preposition).</p> <ul style="list-style-type: none"> • The full range of speech punctuation can be used to indicate dialogue this allows characters to interact and the story to be developed. • Apostrophes can be used to indicate plural possession e.g. The girls' names, the children's mother, the aliens' spaceship. 	<p>it all began..., The story comes to a close...</p> <ul style="list-style-type: none"> • Relative clauses can be used to add further information, e.g. the witch, who was ugly and green,...The treasure, which had been buried in a chest... this should include the use of commas when required. 	
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Planning and preparation

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<ul style="list-style-type: none"> • Listen to stories and narrative texts that use the features required for the writing. • Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach a moral...) so that plans are shaped to satisfy the audience and purpose. • Make plans and props based on the story or narrative that has been shared. • Recognise and use 'story language' e.g. Once upon a time, later that day, happily ever after etc. • Tell and retell stories orally using props and plans for assistance (e.g. story maps, puppets, pictures) and through drama activities. • Think, say and write sentences to tell the story 	<ul style="list-style-type: none"> • Listen to stories and narrative texts that use the features required for the writing. • Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach a moral...) so that plans are shaped to satisfy the audience and purpose. • Make plans and props based on the story or narrative that has been shared. • Recognise and use 'story language' e.g. Once upon a time, later that day, happily ever after etc. • Make use of ideas from reading, e.g. using repetition to create an effect. • Tell and retell stories orally using props and plans for assistance (e.g. story maps, puppets, 	<ul style="list-style-type: none"> • Read stories and narrative texts that use the features required for the writing. • Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach a moral...) so that plans are shaped to satisfy the audience and purpose. • Make plans that include a limited number of characters and describe a few key details that show something about their personalities. • Compose and rehearse sentences or parts of stories orally to check for sense. • Recognise and use narrative language e.g. On a cold Winter's day, Dear Diary, And after all that... etc. • Make use of ideas from 	<ul style="list-style-type: none"> • Read narrative texts that use the features required for the writing. • Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach a moral...) so that plans are shaped to satisfy the audience and purpose. • Make plans that include key events, being sure that all the events lead towards the ending. • Plan a limited number of characters and describe a few key details that show something about their personalities. • Make use of ideas from reading, e.g. using adverbial phrases to describe settings and characters or rhetorical questions to engage the reader. • Recognise and use 	<ul style="list-style-type: none"> • Read narrative texts that use the features required for the writing. • Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach a moral...) so that plans are shaped to satisfy the audience and purpose. • Make plans that include key events, being sure that all the events lead towards the ending. • Plan a limited number of characters and describe a few key details that show something about their personalities. • Make use of ideas from reading, e.g. using adverbial phrases to describe settings and characters or rhetorical questions to engage the reader. • Recognise and use 	<ul style="list-style-type: none"> • Read narrative texts that use the features required for the writing. • Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach a moral...) so that plans are shaped to satisfy the audience and purpose. • Make plans that include key events, being sure that all the events lead towards the ending. • Plan a limited number of characters and describe a few key details that show something about their personalities. • Make use of ideas from reading, e.g. using short and long sentences for different effects. • Try to show rather than tell, for example, show how a character feels by what

<p>or narrative in their own words.</p> <ul style="list-style-type: none"> • Reread the completed narrative aloud, for example, to a partner, small group or the teacher. 	<p>pictures) and through drama activities.</p> <ul style="list-style-type: none"> • Think, say and write sentences to tell the story or narrative in their own words. • Write narratives using their plans. • Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers. • Reread completed narratives aloud, for example, to a partner, small group or the teacher. 	<p>reading, e.g. using repetition to create an effect.</p> <ul style="list-style-type: none"> • Try to show rather than tell, for example, show how a character feels by what they say or do. • Write narratives using their plans. • Reread completed narratives aloud, e.g. to a partner, small group. • Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers. 	<p>narrative language e.g. On a cold Winter's day, Dear Diary, And after all that... etc.</p> <ul style="list-style-type: none"> • Try to show rather than tell, for example, show how a character feels by what they say or do. • Write narratives using their plans. • Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers. • Reread completed narratives aloud, e.g. to a partner, small group. 	<p>narrative language e.g. On a cold Winter's day, Dear Diary, And after all that... etc.</p> <ul style="list-style-type: none"> • Try to show rather than tell, for example, show how a character feels by what they say or do. • Write narratives using their plans. • Show how the main character has developed as a result of the narrative. • Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers. • Read their completed narratives to other children. 	<p>they say or do.</p> <ul style="list-style-type: none"> • Use all the senses when imagining and then describing the setting, for example, include the weather, season, time of day. • Write narratives using their plans. • Show how the main character has developed as a result of the narrative. • Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers. • Read their completed narratives to other children.
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Overview of Poetry Text Features

Poetry - General

Purpose: Poems can have many different purposes, e.g. to amuse, to entertain, to reflect, to convey information, to tell a story, to share knowledge or to pass on cultural heritage. Some forms of poetry are associated with certain purposes, e.g. prayers to thank, celebrate, praise; advertising jingles to persuade; limericks to amuse. Although a poem may share the same purpose as the text type it is related to (e.g. to recount) the context for writing does not always mean that a poem is the most appropriate choice of text type.

Generic Structure	General Language Features	Knowledge for the Writer
<p>Poems are often grouped for learning and teaching by theme, structure, form or language features.</p> <p>Themes: Poetry selections or anthologies often group poems by their content or subject matter and include different examples of structures.</p> <p>Structure: Poetry has an extremely wide range of structural variety, from poems that follow a rigid textual structure to those that have only a visual or graphic basis. The most common structures include patterns of rhyme (e.g. ABABCC) or metre (di-dum di-dum di-dum).</p> <p>Structures based on syllable counts (such as haiku and some versions of cinquains) are also common. Other structures rely on repetition of grammatical patterns rather than rhythm. For example, some list poems, dialogue poems and question and answer poems follow a specific structure even though they don't include rhyme or follow a pattern of line length.</p>	<p>Poems use the same language features as other text types but each feature is often used more intensively to achieve a concentrated effect, e.g. of mood, humour, musicality: frequent alliteration, use of imagery or repetitive rhythm.</p> <p>Rhyme is used almost exclusively by poetic texts.</p> <p>The language features used depend on context, purpose and audience and also on the intended style of a poem.</p> <p>Different poetic forms tend to use different language features. The most common are rhyme, metre and imagery.</p> <p>Rhyme: many traditional forms use particular rhyme patterns which are usually described using an alphabetic system. AABBA is the usual rhyme pattern of a limerick. Other common patterns in children's poetry are AABB and ABABCC for each verse. The usual order of clauses or words is sometimes deliberately rearranged to create a rhyme at the end of a line. For example, Did he smile his work to see? Did he who made the lamb make thee? (William Blake 'The Tyger'.) Playing with rhyme and creating nonsense poems is an important element in exploring and manipulating language. Children also need to learn how to avoid the danger of 'forced rhyme' where they use a word simply because it rhymes, not because it is what they want to say.</p> <p>Metre: rhythm, stress patterns (e.g. dum-de, dum-de or de- dum, de-dum) syllable patterns (e.g. 5, 7, 5 syllables in the three lines of a haiku).</p> <p>Imagery: e.g. simile, metaphor, personification. The effective use of imagery is often a key ingredient in powerful, memorable poetry. Children usually begin using imagery by comparing one thing with another and by saying what something was like.</p> <p>Rich vocabulary: powerful nouns, verbs, adjectives, invented words and unusual word combinations.</p> <p>Sound effects: alliteration, assonance (repetition of the same vowel phoneme in the middle of a word, especially where rhyme is absent: cool/food) onomatopoeia (where the sound of a word suggests its meaning: hiss, splutter).</p> <p>When a poem does not use rhyme at all, it is often the distinct combination of metre, imagery and vocabulary that</p>	<p>Depending on the kind of poetry being written:</p> <ul style="list-style-type: none"> • observe carefully and include detail, drawing on all your senses; • when writing from memory or imagination, create a detailed picture in your mind before you begin writing; • be creative about the way you use words - use powerful or unusual vocabulary, or even create new words and phrases; • when using few words, make every word count; • play with the sounds or meanings of words to add an extra layer of enjoyment for your audience, e.g. use alliteration or assonance, a pun or double meaning; • use imagery to help your reader/listener visualise what you are describing but don't weigh the poem down with too many adjectives or similes; • use the poem's shape or pattern to emphasise meaning, e.g. make an important line stand out by leaving space around it; • read the text aloud as you draft, to check how it sounds when read aloud or performed; • improve it by checking that every word does an important job, changing the vocabulary to use more surprising or powerful words; • use images that help your reader easily imagine what you are writing about - think of comparisons they will recognise from their own lives; • try to think of new, different ways to describe what things are like and avoid using too many predictable similes (her hair was as white as snow).

	distinguishes it from prose. The language effects found in poems can be different across time and cultures because poems reflect the way that language is used by people.	
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Poetry - Free Verse

Structures: Free verse is not restricted by conventions of form or pattern and does not have to rhyme or maintain a consistent structure (such as line-length) throughout.

Generic Structure	Language Features	Knowledge for the Writer
Free verse is so-called because it does not have to follow particular forms but some examples can be grouped as follows: (All the examples can also be structured poems, for example using rhyme or line patterns.)	Poetry often makes use of language forms associated with informal and spoken language, relying more on the patterns and vocabulary of speech than on poetic conventions of rhyme and metre.	Make the most of the wide choices that free verse gives you and try out different ways of using words, lines or verses instead of sticking to predictable patterns. Maintain a strong style that helps to hold your poem together in the absence of a particular structure, e.g. using informal spoken language as if you are talking to the reader.
Monologue	Written in the first person, a single voice. Often a recount or an explanation of a personal viewpoint. May address the reader directly, for example by asking questions or using language as if the reader is taking part in a conversation with the writer. (Is it hard to believe? Guess what happened next!) There are many examples in the poetry of Michael Rosen.	Use layout to control the way the poem is read, for example by creating space around important lines or phrases. If you're using the style of spoken language, make sure the lines don't get too long.
Conversation Poems	As above, but two or more voices present. Can be a dialogue taking place or a series of questions and answers, as in the traditional poem, Who killed Cock Robin?	Think about the types of sentences you use and decide if you need questions as well as statements. Don't forget that poetry allows you to use words in many ways, not just in sentences.
List Poem		Use questions directed to your reader to draw them in, e.g. Do you know what I mean? Make punctuation work for you and guide your reader in the way you want the poem to sound, if read aloud.

Poetry - Visual Poems

Structures: Visual poems are based (often exclusively) on visual appearance and/or sound. The words are presented to create a particular shape, to create an image or to convey a visual message. Letter shapes may be exaggerated in the design. Meaning may be literal or rely on metaphor.

Generic Structure	Language Features	Knowledge for the Writer
Calligrams and Shape Poems	A calligram can be a poem, a phrase or even a single word. Calligrams use the shape of the letters, words or whole poem to show the subject of the calligram in a visual way. Examples A one-word calligram could use a wobbly font or handwriting style for the word TERRIFIED. A shape poem about eating fruit to stay healthy could be presented to look like the shape of an apple on the page or screen by adapting line length.	Think about words in different ways. Listen to the way they sound and look carefully at their letters and shapes on the page or screen. Find out more about word meanings by using a thesaurus to get ideas. Stick to simple shapes that you can recreate by typing or writing. Get more ideas by exploring font options and text effects. The way they make words look will help you plan visual poems.
Concrete Poetry	The simplest concrete poems are shape poems but others blur the boundaries between poetry and art. They can include sounds and images and can also be 3-D. New technologies have brought about innovative forms that include multilayered texts	Remember that some visual poems only work by looking at them, not by reading them aloud. Others only make sense when you read them and hear the sound of the words.

	with hyperlinks to ‘poems within poems’, visual stories, audio files and images that form part of the poem itself.	
Acrostic		

Poetry - Structured Poems

Structures: Structured poems follow a consistent framework based on features such as line length, syllable count, rhyme pattern, rhythm, metre or a combination of these.

A poem’s structure (particularly rhythm and rhyme) generally influences the way it sounds when read aloud and helps to make it memorable. Poems with a clear, simple structure are often used as models or writing frames for children’s own writing.

The structure of a poem sometimes helps to organise the content. For example, a longer narrative poem (such as a ballad) may be organised chronologically into verses or parts. An important line may be repeated as a chorus or refrain.

The range of poetry structures presented as ICT texts is even wider and includes multimodal and/or interactive poems that contain hypertext, live links, moving images and sounds.

Generic Structure	Language Features	Knowledge for the Writer
There are many forms of structured poetry. Some are culturally specific. Some of the most common forms are:		
Cinquain	A generic name for a five-line poem. One of the most commonly used forms follows a syllable pattern for each line: 2, 4, 6, 8, 2. There are many different types of cinquains providing a wide range of opportunities for children to experiment with rhyme or syllabification. For example, reverse cinquains where the line pattern works backward, quintiles where cinquains are grouped in multiples to create a longer poem and English quintains that have a rhyme pattern (ABABB) but no specific line length.	
Quatrain	Quatrain is a generic term for a four-line stanza or poem of any kind.	Double-check that any deliberate patterns of rhyme or rhythm work all the way through.
Rhyming Couplet	Two successive lines, usually part of a poem longer than two lines and typically at the end of a verse or stanza. Couplets have two lines, each with the same metre and often share the same rhyme (rhyming couplets).	Remove clichés and change any rhymes that sound forced. Avoid choosing words just because they fit the pattern or rhyme – only use words that really work.
Rap	Rap is an example that straddles the boundaries between poetry, talk and song. It is one of the central elements of hip hop culture and uses strong musical rhythm and repeated rhyme patterns. The content is often focused on social commentary.	Re-read aloud as you write, to check how the structure sounds, especially to hear rhyme and metre. When you have few words to use (e.g. haiku, couplets) make sure that every word works hard for meaning and effect.
Limerick	A traditional five-line rhyming form, usually with humorous subject matter. Popularised in the nineteenth century by Edward Lear’s Book of Nonsense. The rhyme pattern is usually AABBA. The first line of a limerick is typically: There once was a xx from xxx,	Don’t let the poem’s structure take over and make all the choices for you – you are the writer so you decide what works and what doesn’t.
Kenning	Derived from Old English and Norse poetry, kennings use compound nouns to refer to a person or thing without using the actual name. Anglo-Saxons often used kennings to name their swords. A kenning is a type of list poem. Although kennings follow a list structure, they could be described as free verse in other respects because they rarely rhyme.	
Haiku	Three lines: syllable pattern 5, 7, 5. A personal but universal comment on nature and/or humankind’s place in the world. The	

	poet aims to capture a single moment or thought and also aims to leave half the work for the reader to do.	
Tanka	Five lines: syllable pattern 5, 7, 5, 7, 7. Typically a haiku with two additional lines. The first three lines may describe a state or situation and the last two provide more detail, or the poet's comment.	
Renga	Haiku-like verses linked together can be described as renga and are often written by more than one poet. Each is linked by two additional lines, each of seven syllables. The line/syllable pattern is: 5, 7, 5 7, 7 5, 7, 5 7, 7 and so on.	
Narrative Poem/Ballad	Ballads are narrative poems, usually of some length. Rhyme and musical rhythm patterns make them memorable for oral retelling. They often recount heroic deeds or legends. Ballads typically include a chorus between each verse or a refrain that repeats key lines.	
Question and Answer Poem	Question and answer poems may not rhyme or maintain the same metre but they are often tightly structured as a series of questions, each followed by an answer.	


Example Free Verse Poems

monologue	list poem
<p>Peas Please</p> <p>Last night we had peas for tea</p> <p>And I told my dad I don't like peas</p> <p>But he put them on my plate</p> <p>And I told him again that I don't like peas</p> <p>So he said I had to eat them</p> <p>And I told him AGAIN that I don't like peas</p> <p>But he said there was ice-cream for later</p> <p>(After the peas)</p> <p>So I ate the peas</p> <p>Every single one</p> <p>And d'you know what?</p> <p>I like peas!</p>	<p>A Day on the Farm</p> <p>A tiny lamb just born, still wobbly.</p> <p>Mother pig, bold and fierce with me but soft and gentle with her piglets.</p> <p>The farmer's old hat. He said could it tell stories.</p> <p>A deep, green pond like a dark emerald,</p> <p>older than the farmer, older than the farmhouse, older than the fields.</p> <p>A red combine harvester, waiting, waiting, waiting in the barn</p> <p>for the moment</p> <p>when the corn is ready</p> <p>These are my memory pictures.</p>

Example Visual Poems

calligram	concrete poem
<p style="text-align: center;">P YR AMIDS are wonders that show what numbers and people can do if they get together.</p>	<p>EXAMPLE 1</p> <p>In art and design, children in Year 2 have been investigating different kinds of art. They make a clay sculpture and carve carefully chosen words into the surface to reflect their own feelings about a particular topic or issue, creating a 3-D poem that relies on the words and the sculpture working together. For example, they create a sculpture of a hand with two or three words in the palm to convey their own feelings.</p> <p>EXAMPLE 2</p> <p>Children use a graphics program to create an illustration. They add a hyperlink to a sound file that plays when the cursor rolls over a hotspot or when the link is clicked. For example, working in pairs, children draw two characters and add two sound files, one for each 'voice' in a dialogue poem they have written. The poem is only complete when the reader can not only HEAR the dialogue but also SEE who the two speakers are.</p>

Example Structured Poems

rhyming couplet	question and answer poem	haiku
<p>I wonder why the sky is dark at night... Perhaps the moon and stars put out the light.</p>	<p>PUPPY IN THE HOUSE</p> <p>Who broke the window? It wasn't me. Wag, wag!</p> <p>Who chewed the rug? It wasn't me. Lick, lick!</p> <p>Who made a puddle? It wasn't me. Woof, woof!</p> <p>Who's the best puppy in the world? That would be ME (Wag, lick,woof!)</p>	<p>Light shines through a glass But not through me, and that's why I HAVE A SHADOW!</p> 

Skills Progression by Writing Process Element

Handwriting

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Handwriting	<p>Sit correctly at a table, holding a pencil comfortably and correctly.</p> <p>Begin to form lower case letters in the correct direction, starting and finishing in the right place.</p> <p>Form capital letters.</p> <p>Form digits 0-9.</p> <p>Understand which letters belong to which handwriting families (letters that are formed in similar ways) and practise these.</p> <p>Use finger spaces.</p>	<p>Form lower-case letters of the correct size relative to one another.</p> <p>Start using some of the diagonal and horizontal strokes needed to join letters and understand which letters, when adjacent to one another, are best left unjoined.</p> <p>Write capital letters and digits of the correct size, orientation and relationship to one another and to the lower case letters.</p> <p>Use spacing between letters which reflects the size of the letters.</p>	<p>Use horizontal and diagonal strokes that are needed to join letters and understand which letters when adjacent to one another, should be left unjoined.</p> <p>Increase the legibility, consistency and quality of their handwriting, for example, ensuring that the downstrokes of letters are parallel and equidistant, and that the lines of writing are spaced sufficiently so that the ascenders and descenders do not touch.</p>	<p>Use horizontal and diagonal strokes that are needed to join letters and understand which letters when adjacent to one another, should be left unjoined.</p> <p>Increase the legibility, consistency and quality of their handwriting, for example, ensuring that the downstrokes of letters are parallel and equidistant, and that the lines of writing are spaced sufficiently so that the ascenders and descenders do not touch.</p>	<p>Use horizontal and diagonal strokes that are needed to join letters and understand which letters when adjacent to one another, should be left unjoined.</p> <p>Increase the legibility, consistency and quality of their handwriting, for example, ensuring that the downstrokes of letters are parallel and equidistant, and that the lines of writing are spaced sufficiently so that the ascenders and descenders do not touch.</p>	<p>Decide whether or not to join specific letters.</p> <p>Increase the legibility, consistency and quality of their handwriting, for example, ensuring that the downstrokes of letters are parallel and equidistant, and that the lines of writing are spaced sufficiently so that the ascenders and descenders do not touch.</p> <p>Choose the writing implement that is best suited for the task.</p>

Spelling

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Spelling	<p>Spell words containing each of the 40+ phonemes already taught:</p> <p>Learn to spell the common exception words:</p> <p>Days of the week.</p> <p>Name all the letters of the alphabet in order.</p> <p>Use letter names to distinguish between alternative spellings of the same sound.</p> <p>Write from memory simple sentences</p>	<p>Segment spoken words into phonemes and represent these with graphemes, spelling many correctly.</p> <p>Learn new ways of spelling phonemes for which 1 or more spellings are already known and learn some new words with each spelling.</p> <p>Learn to spell the common exception words.</p> <p>Write from memory simple sentences</p>	<p>Form nouns using a range of prefixes: super-, anti-, auto-, dis-, in-</p> <p>Spell many words with suffixes correctly</p> <p>Begin to spell homophones correctly, e.g. which and witch.</p> <p>Spell some of the Year 3 and 4 statutory spelling words correctly.</p> <p>Use a dictionary to look up the first two letters to find a spelling.</p> <p>Write from memory</p>	<p>Spell most words with prefixes correctly, e.g. irrelevant, autograph, incorrect, disobey, superstar, antisocial.</p> <p>Spell many words with suffixes correctly, e.g. usually, poisonous, adoration.</p> <p>Spell an increasing range of homophones or near homophones correctly, e.g. there/there/their, were/where</p> <p>Spell all of the Year 3 and 4 statutory spelling</p>	<p>Use verb prefixes: dis-, de-, mis-, over- and re-.</p> <p>Convert nouns or adjectives into verbs using suffixes: -ate; -ise; -ify.</p> <p>Know all previously taught homophones.</p> <p>Spell some of the Year 5 and 6 statutory spelling words correctly.</p> <p>Use dictionaries to check the spelling and meaning of words.</p> <p>Use knowledge of morphology and</p>	<p>Know all previously taught prefixes and suffixes.</p> <p>Spell some words with silent letters: knight, psalm, solemn.</p> <p>Know all previously taught homophones.</p> <p>Spell all of the Year 5 and 6 statutory spelling words correctly.</p> <p>Use the first 3 or 4 letters of a word to check spelling, meaning or both of these in a dictionary.</p>

	dictated by the teacher that include words using the GPCs and common exception words taught so far.	dictated by the teacher that include words using the GPCs, common exception words and punctuation taught so far. Spell more words with contractions: can't, didn't, hasn't, couldn't, it's, I'll	simple sentences, dictated by the teacher, that include words and punctuation taught so far.	words correctly. Use a dictionary to look up the first two or three letters to find a spelling. Write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far.	etymology in spelling and understanding that the spelling of some words needs to be learnt specifically. Use a thesaurus.	Use knowledge of morphology and etymology in spelling and understanding that the spelling of some words needs to be learnt specifically. Understand how words are related by meaning as synonyms and antonyms (big, large, little] emphasising how words are related and not exactly replaceable i.e. big is not the same as enormous.
Planning						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Oral and Examining Organisation, Vocabulary and Sentence Structure	Say out loud what they are going to be writing about.	Planning or saying out loud what they are going to write about.	Discuss writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar.	Discuss writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar.	Identify the audience and purpose for the writing, selecting appropriate form and using similar writing models for their own.	Identify the audience and purpose for the writing, selecting appropriate form and using similar writing models for their own.
Vocabulary and Notetaking		Writing down ideas and/or keywords, including new vocabulary.	Discuss and record ideas, including note-taking.	Discuss and record ideas, including note-taking.	Discuss and record ideas, including note-taking.	Noting and developing initial ideas, drawing on reading and research where necessary
Paragraphs		Encapsulating what they want to say, sentence by sentence. Part by part.	Start to organise their writing into paragraphs around a theme.	Consistently organise their writing into paragraphs around a theme.	Use devices to build cohesion within a paragraph (then, after that, this, firstly) Linking ideas across paragraphs using adverbials of time (later), place (nearby) and number (secondly) or tense choices (he had seen her before).	Use a wide range of devices (pronouns, repetition, ellipsis, order, relevance, adverbials) to build cohesion across paragraphs.
Character and Setting Development						In narratives consider how authors have developed characters and settings in what pupils have read,

						listened to or seen performed.
Drafting and Writing						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Oral	Compose a sentence orally.	Compose a sentence orally.	Rehearse sentences orally building on their vocabulary and sentence structures.	Create more detailed settings, characters and plot in narratives to engage the reader.		
Narrative	Sequence sentences to create short narratives.	Write narratives about personal experiences and those of others (real and fictional). Write about real events.	Write narratives with a clear beginning, middle and end with a coherent plot.		Develop settings, characters and plot in narratives.	Describe settings, characters and atmosphere and integrate dialogue to convey character and advance the action.
Structuring Fiction and Non-Fiction			Begin to use the structure of a wider range of text types (including the use of simple layout devices in nonfiction).	Write a range of narratives and nonfiction pieces using a consistent and appropriate structure (including genre-specific layout devices).	Write a range of narratives and nonfiction pieces using a consistent and appropriate structure (including genre-specific layout devices).	Use further organisational and presentational devices (bullet points, headings, underlining) to structure text and guide the reader.
All Genres		Write for different purposes.	Make deliberate ambitious word choices to add detail.	Demonstrate an increasing understanding of purpose and audience.	Demonstrate an increasing understanding of purpose and audience.	Select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning.
Evaluate and Editing						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Proofreading	Re-read what they have written to make sure that it makes sense.	Re-reading to make sure that their writing makes sense.	Proof-read theirs and others' work to propose changes to grammar and vocabulary, including the use of pronouns as synonyms.	Proof-read confidently and amend their own and others' writing, e.g. adding in nouns/pronouns to avoid repetition, recognising where verbs and subjects do not agree or lapses in tense.	Proof-read confidently and amend their own and others' writing, e.g. adding in nouns/pronouns to avoid repetition, recognising where verbs and subjects do not agree or lapses in tense.	Proof-read and edit to ensure correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register (formal vs informal).
Tense		Check that the verbs	Read their work to	Read their work to	Read their work to	Ensure consistent and

		used to indicate time are used correctly and consistently, including verbs in the continuous form.	maintain an accurate tense throughout a piece of writing.	maintain an accurate tense throughout a piece of writing.	maintain an accurate tense throughout a piece of writing.	correct use of tense throughout a piece of writing.
Spelling and Punctuation		Proof-reading to check for errors in spelling, grammar and punctuation.	Proof-read for spelling and punctuation errors.	Proof-read for spelling and punctuation errors.	Proof-read for spelling and punctuation errors.	Proof-read for spelling and punctuation errors.
Evaluating	Discuss what they have written with the teacher and other pupils.	Evaluating their writing with the teacher and other pupils.	Assess the effectiveness of their own and others' writing suggesting improvements.	Assess the effectiveness of their own and others' writing suggesting improvements.	Assess the effectiveness of their own and others' writing suggesting improvements to vocabulary, grammar and punctuation to enhance effects and clarify meaning.	Assess the effectiveness of their own and others' writing suggesting improvements to vocabulary, grammar and punctuation to enhance effects and clarify meaning.
Sharing Aloud	Read their writing aloud clearly enough to be heard by teachers and peers.	Read aloud what they have written with appropriate intonation to make the meaning clear.	Read their own work aloud to a group or the whole class, using appropriate intonation.	Read their own work aloud to a group or the whole class, with increasing confidence, using appropriate intonation and controlling the volume so that the meaning is clear.	Read their own work aloud to a group or the whole class, with increasing confidence, using appropriate intonation and controlling the volume so that the meaning is clear.	Read their own work aloud to a group or the whole class, with increasing confidence, using appropriate intonation, volume and movement so that the meaning is clear.
Precision						Precise longer passages (take a longer passage and shorten it to a 1/3 of the original, eliminating the unnecessary information and showing a good understanding of the original passage).

Progression in Features of Writing						
Word						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Nouns	Use simple noun vocabulary: dog, cat etc.	Write using compound nouns: noun + noun (football), adjective + noun (whiteboard) Suffixes – adding “-ness” and “-er” to form a noun: kind – kindness, teach – teacher Move from generic nouns to specific nouns, eg, “dog” to “terrier” “car” to “Ferrari”/ “alsatian” rather than “dog”	Formation of nouns using prefixes: auto-, anti-, super-, under- Identify the subject of the sentence	Use nouns appropriate to the genre (technical language), eg, in a Second World War topic, use “British Expeditionary Force”, rather than “army” Compound nouns using hyphens	Developing technical (subject specific) language using nouns	Abstract nouns Collective nouns Identify the subject and object of the sentence Pronouns – relative and possessive Pronouns: relative and possessive Determiners and generalisers
Noun Phrases	Noun phrases using adjective + noun Noun phrases using adjective + adjective + noun Noun phrases using determiner + noun Noun phrases using determiner + adjective + noun	Expanded noun phrases: determiner + adjective + noun (the red balloon) Expanded noun phrases: determiner + noun + prepositional phrase (the cat in the basket)	Expanding noun phrases to include an adjective and a prepositional phrase: the red ball under the table Consistently use noun phrases to add description.	Expand noun phrases with the addition of modifying adjectives and prepositional phrases, e.g. the strict teacher with curly hair.	Expand noun phrases with the addition of multiple modifying adjectives and prepositional phrases, e.g. the strict English teacher with the grey, scruffy beard	Use expanded noun phrases to convey complicated information concisely (the rusting door with its rotting hinges). Expanded noun phrases including relative clauses: The witch, who crashed her broom, is over there, feeling dazed. A whole sentence can be a noun phrase
Plural Nouns	Regular plurals where you only add an “-s” or “-es”		To make the plural for nouns ending in “-ch”, “-sh”, “-s”, “-z” or “-x” by adding “-es” To make the plural for nouns with a single vowel, ending in “-f” or “-fe”, change the “f” or “-fe” to “-ves”: wolf – wolves Noun plurals with a double vowel, ending in “-f”, just add “s” to make	Plurals for nouns ending with a “y”: change the “y” to an “i” and add “-es”: baby – babies Plural nouns of words ending in “o”: Know which words to add “s” to, which to add “-es” to and which could take either “s” or “-es”		

			the plural: chief – chiefs			
Determiners	Use determiners: the, a, an, my your, his, her	Using determiners/ generalisers: most, some, all, many, much, more	Knowing when to use “a” (preceding a consonant sound) and “an” (preceding a vowel sound or a word beginning with “h”) Quantifiers: enough, less, fewer, lots of, none of, both, each, every, a few, neither, either, several Difference between fewer and less. Fewer is used for count nouns (few apples) and less is used for non-count nouns (less water)	How to use specific determiners: their, whose, this, that, these, those, which		
Pronouns			Know that pronouns, nouns and proper nouns can all be the subject of a sentence Personal pronouns (subject and object) and where to use them in the sentence Pronouns – To know the difference between the subject and object with the personal pronoun Pronouns – Possessive adjectives: my, your, his, hers, its, ours, theirs	Using either a pronoun or the noun in sentences for cohesion and to avoid repetition How to use possessive pronouns Use of pronouns for cohesion and to avoid repetition Possessive pronouns: yours, mine, theirs, ours, hers, his, its	How to use indefinite pronouns Indefinite pronouns: somebody, something, someone, nobody, nothing, no-one, everything, anything, nothing	
Adjectives	Write a sentence that includes a single adjective: He has a red ball. Comparative and superlative adjectives, adding “-er” and “-est” to regular adjectives: fast – faster – fastest Use the prefix of “un-“ to create antonyms of adjectives: unhappy, unkind, uneven, unfold,	Suffixes –formation of adjectives by adding “-ful”: care – careful Suffixes –formation of adjectives by adding “-less”: help – helpless Suffixes –forming comparative and superlative adjectives by doubling the final letter and adding “-er” and “-est”: big – bigger	Pattern of three for persuasion: Fun. Exciting. Adventurous! (See List Sentences in Additional Writing Tools) Exaggerated adjectives: unbelievable, glorious, etc,	Comparative and superlative adjectives: Change the “y” to an “i” and add either “-er” or “-est”: happy – happier – happiest Adjectives ending in “-ed”: frightened, scared, etc.	Expanding phrases starting with an adjective and ending in “-ed”: Frightened and confused, Tom... Start a sentence with an expanded “-ed” clause: Frightened of the dark, Tom hid under the bed all night. Embedded “-ed” clauses with a comma to demarcate for	

	unwell	- biggest To write comparative and superlative adjectives in a sentence to show whether two or more objects are being compared: The building was big, but the Houses of Parliament were bigger. Tom was the tallest boy in his class.			meaning: Poor Tom, frightened by the fierce dragon, ran home.	
Verbs	Use simple verb vocabulary: went etc. Subject-verb agreement with "I" and "he/she" with "to do", "to be" and "to have": <i>I/you/we have, he/she has, I/you/we do, he/she does, I am, you/we are, he/she is</i> Use the prefix of "un-" to create antonyms of verbs: unwrap, unzip, unfold	Subject-verb agreement of the simple present (I like, she likes), adding a "-s" to the third person Use simple present tense, showing subject-verb agreement: Infinitive (add "s" to the third person) I like, he/she likes, we like, they like, you like Command, using the imperative form of a verb: give..., take... To identify imperative verbs and use these in a command – Give me that pen. Use first, second and third person with subject-verb agreement	Alternative/more specific verbs: Synonyms for common/non specific verbs such as "said", "walk", or "go" to create more powerful verbs	Change verbs in a sentence to give greater effect/more precision/more appropriate/technical language: marched" rather than "walked" Use modal verbs: could, should, would Start a sentence with "-ing", using a comma to demarcate the subordinate clause: Flying through the air, Harry crashed into a hidden tree. Embedded clause with an "-ing" verb: Tom, <u>smiling secretly</u> , hid the magic potion book. Place a comma on either side of the subordinate clause. A sentence that gives three actions: Tom slammed the door, threw his books on the floor and slumped to the ground. Punctuated as a list. Use Standard English verb inflections accurately, e.g. 'we were' rather than 'we was', 'I did' rather than	Suffixes: converting nouns or adjectives into verbs using "-ate", "-ise" or "-ify" Verb prefixes: "dis-", "de-", "mis-", "over-" and "re-" Indicating degrees of possibility using modal verbs: might, should, will, must Developing technical (subject specific) language using verbs Indicating degrees of possibility using modal verbs: might, should, will, must	Imperative verb Modal verbs Auxiliary verbs

				'I done'.		
Verb Tense	<p>Suffixes of verbs, adding “-ed” or “-ing”</p> <p>Write a simple sentence with a regular simple past tense verb (adding -ed) – He worked in the classroom.</p> <p>Use regular simple-past-tense verbs in a sentence: He walked to school.</p> <p>Write a sentence in simple present continuous tense (“to be” + “-ing”) – He is sitting on the carpet. He is sitting on the red carpet. He is sitting on the red carpet quietly.</p>	<p>Form simple past tense by adding “-ed”: He played at school.</p> <p>To recognise verbs with the suffixes “-ed” and “-ing” and how to use these in a sentence</p> <p>Use past continuous (progressive) tense: He was playing at school.</p> <p>To learn how and when to use the present continuous – I am sitting on the carpet.</p> <p>Use present continuous tense: “to be” + “-ing”, I am playing, he/she is playing, they are playing</p>	<p>Verbs – present perfect and past perfect</p> <p>Verbs – Present perfect: “has/have” + past participle: She has gone to the shops. instead of She went to the shops.</p> <p>Verbs –Use irregular simple past-tense verbs: awake – awoke, blow – blew</p> <p>Verbs – Past perfect: “had” + past participle</p> <p>Understand the correct tense to use (including present perfect tense) throughout a piece of writing.</p>	<p>Use the present perfect form as well as simple past: He has gone out to play. He went out to play.</p> <p>Verbs –Past perfect continuous: “had” + past participle + “-ing”</p> <p>Verbs ending in “y”: change the “y” to an “i” and add “-es”: carry – carries</p>	<p>Future tenses</p> <p>Future tense verbs</p>	<p>Use the perfect form of verbs to mark relationships between time and cause. .</p> <p>Past tense</p> <p>Present tense</p> <p>Future tense</p>
Adverbs	<p>Write a simple sentence and add an adverb of manner (“-ly”) – I play nicely.</p>	<p>Adding “-ly” to an adjective to make an adverb: quick – quickly</p>	<p>Add adverbs in different places in a sentence (start, before verb, after verb, end)</p> <p>Expressing time, place and cause using adverbs: then, next, soon, therefore</p> <p>Fronted adverbial phrases – prepositional phrase, starting with an adverb (“-ly”)</p> <p>Use adverbs (time): next, then, after, before.</p>	<p>Vary the position of adverbs in sentences for effect (start, before verb, after verb, end)</p> <p>Use fronted adverbials, e.g. As quick as a flash, Last weekend; usually demarcated with commas.</p> <p>Know the difference between a preposition and an adverb</p>	<p>Indicating degrees of possibility using adverbs: perhaps, surely</p> <p>Develop an understanding of the categories of adverbs and fronted adverbials.</p>	
Prepositions	<p>Know what prepositions are and how to use prepositions in a sentence</p> <p>Use prepositions: up, down, in, into, out, to, onto, under, inside, outside, above</p>	<p>Use the prepositional phrases: over, beside, through, under, past, down, outside, behind, above, along, before, between, after (Prepositional phrases: under the carpet..., above the whiteboard...)</p>	<p>Expressing time, place and cause, using prepositions: before, after, during, in, because of, at, after, before, during, in, on, to, out, into</p> <p>Use the prepositions: next to, by the side of, in front of, during, though, throughout,</p>	<p>Use the prepositions: at, underneath, since, towards, beneath, beyond</p> <p>Know the difference between a preposition and an adverb</p> <p>Start a sentence with a prepositional phrase and a comma</p>	<p>Use prepositions (place): along, amongst, alongside, with, within, beyond</p>	<p>Developing fronted prepositional phrases for greater effect: Throughout the stormy winter..., Far beneath the frozen soil...</p>

			because of			
Sentence						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Sentence Types and Knowledge	<p>Combines words to write a simple sentence</p> <p>To identify and write a simple sentence</p> <p>Use noun phrases: adjective + noun</p> <p>Writing simple sentences in the first, second and third person ensuring subject-verb agreement: I am happy. You are happy. He is happy.</p>	<p>Use and identify statements</p> <p>Write a question starting with “what”, “where”, “when”, “who” or “how” (marked with a question mark)</p> <p>Use and identify exclamation sentences (marked with an explanation mark)</p> <p>Use and identify commands</p> <p>Use sentences that include an adverb.</p> <p>To identify and write sentences using a coordinating conjunction (see coordinating conjunctions for year group specific)</p> <p>To identify and write sentences using a subordinating conjunction (see subordinating conjunctions for year group specific)</p> <p>Expand and develop simple sentences by adding a noun phrase</p>	<p>Sentences with coordinating conjunctions</p> <p>Sentences with subordinating conjunctions</p> <p>Change statements, questions, exclamations, commands from one type of sentence to form another, eg, a statement to a question.</p> <p>Consistently use noun phrases to add description.</p> <p>Identify the subject of a sentence</p> <p>Identify all the word classes of a sentence (noun, verb, adjective, adverb)</p> <p>Know the difference between a phrase and a clause</p> <p>Include specific/ technical vocabulary in sentences to add detail: <u>Siamese</u> cats are a <u>variety</u> that can live to a great age. The <u>species</u> has many unusual features for a <u>feline</u>.</p> <p>Include ‘pattern of three’ within sentences for adjectives.</p> <p>Sentences including direct speech.</p> <p>Write sentences including prepositional phrases</p>	<p>Sentences with coordinating conjunctions</p> <p>Sentences with subordinating conjunctions</p> <p>Write sentences using repetition for effect and persuasion: Fun for now, fun for life</p> <p>Vary the position of adverbs in sentences for effect (start, before verb, after verb, end)</p> <p>Change verbs in a sentence to give greater effect</p> <p>Write a sentence with three actions and each clause separated with a comma or a coordinating conjunction: He walked into his room, lay on his bed and fell asleep.</p> <p>Use correlative conjunctions to create a sentence</p> <p>Expand and develop simple sentences by adding an adverbial phrase</p> <p>Expand and develop simple sentences by adding a prepositional phrase</p>	<p>Sentences with coordinating conjunctions</p> <p>Use two coordinating conjunctions with three main clauses</p> <p>Sentences with subordinating conjunctions</p> <p>Sentences starting with a subordinate clause and separating the subordinate clause with a comma</p> <p>Sentences using relative clauses to add detail beginning with “who”, “which”, “where”, “when”, “whose”, “that”, or an omitted relative pronoun</p> <p>To write sentences including parenthesis (punctuated correctly)</p> <p>Moving words, phrases and clauses in a sentence to create different effects</p> <p>Use rhetorical questions</p> <p>Use informal and formal speech</p> <p>Add embedded clauses using “-ing” verbs: (,running for her life,)</p> <p>Embedded clauses starting with an “-ed”, with a comma to demarcate for meaning (,frightened and confused,)</p> <p>Vary sentence lengths for effect including</p>	<p>Sentences with coordinating conjunctions</p> <p>Use two coordinating conjunctions with three main clauses</p> <p>Sentences with subordinating conjunctions</p> <p>Use a coordinating and subordinate conjunction with two main and one subordinate clause</p> <p>Combining coordinating and subordinating conjunctions to create a sentence</p> <p>Use passive verbs to affect the presentation of information in a sentence.</p> <p>Identify and write sentences in both the active and passive voice for impact.</p> <p>Repetition within a sentence for effect: persuasion, suspense, emphasis</p> <p>To manipulate the position of the subordinate clause for impact in sentences: James was moving slowly because he was full. James, because he was full, was moving slowly. Because James was full, he was moving slowly.</p> <p>Using question tags for</p>

					<p>pace, suspense and emphasis.</p> <p>Editing sentences by either expanding or reducing for meaning and effect</p> <p>To know how to use parenthesis marked with brackets, commas, or dashes to add extra information and vary punctuation and position for effect.</p>	<p>informality: He's in your class, isn't he?</p> <p>Use of subjunctive forms such as "If I were to come" or "Were they to come" in some very formal writing and speech</p> <p>A sentence that lists three actions, with the final two clauses separated by a conjunction</p>
Sentence Starters	<p>Write a simple sentence starting with a noun/proper noun</p> <p>Write a simple sentence starting with a proper noun</p> <p>Write a simple sentence starting with a personal pronoun: I, he, she, they, it, we</p>	<p>Start a sentence with an adverb that tells you how something was done – Usually an "-ly" word, but not always: eg, "With care..."</p>	<p>Start a sentence with a time adverb: earlier, later, recently, etc.</p> <p>Start a sentence with an adverb that describes how often: once, annually, daily, never</p>	<p>Start a sentence with a prepositional phrase: above, below, underneath</p> <p>Start a sentence with two "-ly" adverbs</p> <p>Start a sentence with an "-ing" verb</p> <p>Starting a sentence with fronted adverbials, e.g. As quick as a flash, Last weekend; demarcated with commas.</p>	<p>Start a sentence with a simile</p> <p>Start a sentence with an "-ed" adjective "-ed": Confused, Tom...</p> <p>Start a sentence with an "-ed" expanded clause: Frightened and confused, Tom...</p> <p>Start a sentence with a subordinate conjunction</p> <p>Start a sentence with a subordinate clause and use a comma to separate the subordinate clause and main clause</p>	
Coordinating Conjunctions	<p>To orally use simple coordinating conjunctions: and, but</p> <p>Write sentences using the coordinating conjunction "and"</p>	<p>Use coordinating clauses: or, and, but to create sentences.</p>	<p>Use coordinating conjunctions or, and, but, so to create sentences and combine up to two (max). He walked up the stairs and into his room but he forgot to lock the door.</p>	<p>Use coordinating clauses: and, but, so, or (FANBOYS) to create sentences and combine up to two (max).</p>	<p>Use coordinating clauses: and, but, so, or, yet (FANBOYS) to create sentences and combine up to two (max).</p>	<p>Use coordinating clauses: for, and, nor, but, or, yet, so. (FANBOYS) to create sentences and combine up to two (max).</p>
Subordinating Conjunctions		<p>Use subordinate conjunctions: because, if, when, that by placing the conjunction after the main clause: I bought a new car because my old one broke down.</p>	<p>Use subordinate conjunctions: if, when, while, after, before, until because by placing the conjunction after the main clause</p>	<p>Use subordinate conjunctions: if, since, as, when, although, while, after, before, until because. I SAW A WABUB</p>	<p>Use subordinate conjunctions: if, since, as, when, although, while, after, before, until because. I SAW A WABUB</p> <p>even though, once,</p>	<p>Use subordinate conjunctions: if, since, as, when, although, while, after, before, until because. I SAW A WABUB</p> <p>even if, even though, in</p>

					rather than, so that, than, that, though, unless, whenever, whereas.	order to, once, provided that, rather than, so that, than, that, though, unless, whenever, whereas, whether.
Figurative Language	<p>Alliteration (adjective + noun): a cool cat, a sneaky snake, dangerous dragon, slimy snake</p> <p>Develop similes using the word as: as big as an elephant, as tall as a house, as red as a tomato</p>	<p>Alliteration (verb + noun): dancing dandelions, hiding hyenas, dancing dolphins</p> <p>Develop similes using the word "like": ..like hot chilies..., ..cold like a glacier, ..like sizzling sausages, ..hot like a fire</p>	<p>Alliteration using both adjective and noun and verb and noun.</p> <p>Develop similes using "as" and develop similes using "like" including both in a text</p>	<p>Hyperbole is a form of extreme language that uses exaggeration to intensify the image created in the reader's mind. It's often humorous and isn't literally possible: this work is killing me/I've told you a million times/this cleaning is going to take me forever.</p> <p>Alliteration (adjective+noun+verb): Each word starts with the same letter. Cranky crocodiles create ..., Daring doves dive...</p>	<p>Metaphors: A metaphor uses a word or phrase to compare two people, things, animals or places. The snow is a soft white blanket covering the land. He is a night owl. Her blue eyes were a tranquil pool of water. Laughter is music for the soul.</p> <p>Personification: Personification is when you give human characteristics to an object or animal. Lightning danced across the sky. The car's headlights winked mischievously in the driving rain. The roses begged for water.</p> <p>Onomatopoeia: Onomatopoeia imitates the natural sounds of things. It creates a sound that mimics the thing being described.</p> <p>Onomatopoeia: <i>Animal sounds, such as: meow, moo. A group of words can reflect a single word, such as "water": splosh, splash, plop, sprinkle, gush, drizzle, drip</i></p> <p><i>Different word classes can be onomatopoeia: The buzzing bee flew away. (adj), The stone fell into the water with a splash. (noun)</i></p>	<p>Identifying idioms in writing: Mad as a hatter. A piece of cake. The/A rule of thumb. Blow off some steam. Don't put all of your eggs in one basket.</p> <p>Using idioms for effect: cat got your tongue? It's raining cats and dogs. A little birdie told me it's your birthday today.</p>
Text						

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Whole Text	<p>Write using the first person (I and we)</p> <p>Write using the second person (you)</p> <p>Write using the third person (he, she, James)</p>	<p>Distinguish between homophones and near homophones: there/their/they're, here/hear, quite/quiet, see/sea, bare/bear, one/won, sun/son, to/too/two, be/bee, blue/blew, night/knight</p>	<p>Headings and subheadings to aid organisation and presentation</p> <p>Understand the correct tense to use (including present perfect tense) throughout a piece of writing.</p> <p>Word families for meaning, word class and spelling: solve, solution, solving, solved, solver, dissolved, soluble, insoluble</p> <p>Word families based on common words: fear, feared, fearful, fears, fearfully</p> <p>Homophones and their meanings: bear - bare, pear - pair</p>	<p>Informal and formal language</p> <p>Find synonyms of words to improve sentences and give a greater effect</p> <p>Prefixes to give the antonym: "im-", "in-", "ir-", "il-"</p>	<p>Begin to recognise vocabulary and structures that are appropriate for formal speech and writing.</p>	<p>Informal and formal speech: find out / discover, ask for / request, go in / enter</p> <p>Using question tags for informality: He's in your class, isn't he?</p> <p>Use of subjunctive forms such as "If I were to come" or "Were they to come" in some very formal writing and speech: If I were you...</p> <p>Synonyms: Realising that when you find a synonym, the word means something slightly different, eg, "big" and "grand". "Grand" can mean "one thousand", "elaborate" and "decorative", as well as "big".</p>
Cohesion	<p>Use connectives of sequence: First, Second, Then</p>	<p>Use connectives of sequence: : Next, Later, An hour later</p>	<p>Introduction to paragraphs as a way to group related material</p> <p>Connectives for cohesion using Order of sequence: First, Secondly, Finally, Meanwhile</p> <p>Connectives for cohesion using Time conjunctions: Next, Finally, Later, last, then, In the meantime, A minute later,</p>	<p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p> <p>Use of paragraphs to organise ideas around a theme</p> <p>Connectives for cohesion using space and place: Above, Behind, Here, There, Opposite, On the other side</p>	<p>Connectives to build cohesions: Exemplification, Results, To summarise, To sequence</p> <p>Linking ideas across paragraphs using adverbials of time (later), place (nearby) and sequence (secondly)</p> <p>Linking ideas across paragraphs using tense choices [for example, he had seen her before]</p> <p>Connectives for cohesion using addition of ideas: Furthermore, In addition, Moreover, As well as</p> <p>Connectives for cohesion using contrasting</p>	<p>Linking ideas across paragraphs using a repetition of a word or phrase</p> <p>Linking ideas across paragraphs using grammatical connections (for example, the use of adverbials such as on the other hand, in contrast, or as a consequence)</p> <p>Linking ideas across paragraphs using an ellipsis</p> <p>Layout devices such as headings, sub-headings, columns, bullet points, tables and paragraphs</p> <p>Connectives for cohesion using exemplification: For</p>

					conjunctions: In contrast, However, Yet, On the other hand, On the contrary	instance, such as, Furthermore, Similarly Connectives for cohesion showing results: As a result, As a consequence, For this reason Connectives for cohesion to summarise: eg, In summary, To sum up, Finally, In conclusion Repetition across a text for effect: persuasion, suspense, emphasis
Punctuation						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Full Stops, Question Marks, Exclamation Marks	Punctuate simple sentences using a full stop. Punctuate compound sentences using a full stop. Begin to use a question mark. Begin to use an exclamation mark.	Use full stops correctly Use question marks correctly Use exclamation marks correctly	To use full stops, capital letters, question marks and exclamation marks in a written piece of work			
Capital Letters	Start sentences with a capital letter Use a capital letter for "I" Use capital letters for proper nouns (people and places) Use capital letters for days of the week	Consistently use capital letters for proper nouns (names of people and places), I, days of the week and months.	Capital letters for proper nouns: names, places, days of the week, months, titles, periods of history and languages.			
Commas		Using commas to separate items in lists: He had a bag, ball and carpet. Use commas to separate two adjectives listed in a noun phrase:	Use commas after an adverb opener (usually ending in "-ly"): Quickly, the children ran away. Use commas after the verb in a verb, person statement.	Use a comma after a fronted adverbial phrase: Two weeks later, he came back. Use commas after a prepositional phrase opener: Under the	Use commas to separate a subordinate clause from a main clause (when the subordinate clause comes before the main clause)	

		The big, blue ball.	Use commas to separate a list of adverbs (adverbial phrase) starting a sentence Quickly and carefully,	bridge, there was a frog. Use commas after the reporting clause in direct speech: The conductor shouted, "..." Use commas to list phrases and actions: He walked into his room, lay on his bed and fell asleep. Use commas after an emotion at the start of a sentence: Desperate, Terrified, Use commas to separate a list of adjectives at the start of a sentence: Frightened, terrified, exhausted,	Use commas to separate a relative clause Use commas for parenthesis Use commas to clarify meaning or avoid ambiguity. Use commas to mark embedded clauses Commas used to mark parenthesis	
Apostrophes		Apostrophes of omission: didn't, couldn't, can't, hasn't, it's, I'll Apostrophes of singular possession: Katie's bike, the girl's name		Possessive apostrophes for regular plural nouns: girls', boys' Possessive apostrophes for irregular singular and plural nouns: children's		
Inverted Commas/ Speech/Quotation Marks	Begin to include what characters say in a text.	To put spoken words (found in a speech bubble) into inverted commas, starting with a capital letter and including a reporting clause (who/what said it).	Place the spoken word between inverted commas and start the sentence with a capital letter. Place punctuation before closing the inverted commas. Put in a reporting clause (who said the words) after the spoken words. Place what the next person says on the next line.	Using inverted commas where the speech is preceded by the speaker: Mary yelled, "Sit down!" and include a comma after the reporting clause. Add an adverb to describe the manner in which the words were said.	Split the speech by placing the reported clause in between two parts and punctuate both parts correctly. "Ah, you've been learning French," Josh said. "Salut!"	Punctuate all speech/dialogue correctly. Integrate dialogue in narratives to convey character and advance the action Use inverted commas to show a title: The book is called "The Wyrms-tooth Crown". Use inverted commas to show irony: The "fresh" apples were full of worms. Use inverted commas to show a direct quotation.

Brackets and Dashes					Brackets for parenthesis Dashes for parenthesis	Dashes to mark the boundary between clauses: It's raining – I'm fed up
Colons					Colons for play scripts Colons to start a list	Colons to mark the boundary between clauses: It's sunny: I'm going out to play. Use colons to mark boundary in definitions
Semi-Colons						Semicolons to demarcate within a list Use a semicolon to separate a list of expanded noun phrases. Semicolons to mark the boundary between clauses: It's raining; I'm fed up.
Hyphens						Hyphens for compound words to avoid ambiguity: man eating shark or man-eating shark/recover or re-cover
Ellipses						Ellipses to create suspense and to show missing words in a quote
Bullet Points						Bullet points for each item in a list (following a colon). No capital letter unless written as sentences.

Additional Writing Tools

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Alan Peat	<p>All the Ws sentences (Short sentences that begin with: Who? What? When? Where? Why? Would? Was? Will? What if?)</p> <p>What next?</p> <p>Will that really be the end?</p>	<p>BOYS sentences BOYS sentences contain the conjunctions but, or, yet, so. The princess was intelligent, but she was ugly. The princess could kiss the frog, or she could leave him for others. The frog was grotesque, yet he was rich. The princess kissed the frog, so he turned into a prince.</p> <p>A comma must come before the conjunction!</p> <p>What + ! sentences Exclamatory sentence starting with the word what or how.</p> <p>What big eyes you have! What a good answer! How lucky we are!</p>	<p>List sentences (Three adjective sentences) It was a frightful, frosty, freezing day.</p> <p>The boy wore dirty, threadbare, oversized clothes.</p> <p>2x2A sentences 2A sentences have 2 adjectives before a noun twice in a sentence: The glamorous, intelligent princess kissed the grotesque, warty frog.</p> <p>2 adjectives must be separated by a comma!</p> <p>Verb, person sentences These sentences start with a verb, followed by a comma, and then the name of a person along with the rest of the sentence. Flying, John had always been terrified of it. Trembling, he fled from the beast.</p> <p>If, if, if, then sentences If, if, if, then sentences are made up of 3 separate parts: If the alarm had gone</p>	<p>2 adjective pairs sentences 2 pairs sentences begin with 2 pairs of related adjectives: Exhausted and worried, cold and hungry, they did not know how much further they had to go..</p> <p>Emotion word, comma sentences Emotion word, (comma) sentences begin with a feeling word followed by a , (comma). Desperate, she screamed for help. Terrified, she froze instantly on the spot where she stood.</p> <p>Personification of weather sentences/ This is that sentences In this sentence, an aspect of weather is given a human trait. It helps to create a particular mood in a story. The rain wept down the window. (= sad mood)</p> <p>The wind screamed through the branches. (= tense/ scary mood)</p> <p>Last word, first word sentences This is made up of two</p>	<p>NOUN, who/ which/ where sentences Noun, which/where/who sentences begin with a noun then a comma followed by which or where or who Cakes, which taste fantastic, are not so good for your health.</p> <p>Mr. Tims, who is my favourite teacher, is leaving the school soon.</p> <p>3_ed sentences 3 ed sentences begin with 3 related adjectives (each of which end in ed): Frightened, terrified, exhausted, the princess ran for home</p> <p><i>Adjectives separated by commas</i></p> <p>Outside (inside) sentences O. (I.) sentences are made up of 2 related sentences. The first sentence tells the reader the character's outward actions. He smiled and shook the man's hand warmly. (Inside, however, he was more angry than he had ever been.)</p> <p>The second (placed in</p>	<p>De: De sentences A De: De sentence has 2 parts. The 1st part gives a description, the 2nd gives further details. The 2 parts are separated by a colon (:)</p> <p>The vampire is a dreadful creature: it kills by sucking all the blood from its victims. Snails are slow: they take hours to move the shortest of distances.</p> <p>Adjective, same Adjective sentences This sentence has two identical adjectives, one repeated shortly after the other. He was a fast runner, fast because he needed to be. It was a silent town, silent because all the residents had fled.</p> <p><i>A comma must come after the first use of the adjective.</i></p> <p>3 bad – dash question sentences 3 bad-(dash) question? sentences begin with 3 negative adjectives. After the 3rd adjective there is a dash and then a question relating to the adjectives Greed, jealousy, hatred-</p>

			<p>off, if the bus had been on time, if the road repairs had been completed, then his life would not have been destroyed.</p> <p>If I hadn't found that watch, if the alarm hadn't gone off, if it hadn't scared those burglars, then I wouldn't be sitting here today.</p> <p>Double ly sentences Double ly ending sentences end with two adverbs, after a verb:</p> <p>Joyfully and purposefully, they hurried along.</p> <p>She searched frantically and determinedly.</p> <p><i>A comma must come after the two adverbs if they are at the beginning of the sentence.</i></p> <p>Paired Conjunctions sentences It was both cold and unpleasant for him to work there.</p> <p>Neither money nor gifts could make him visit the haunted mansion.</p> <p>Simile sentences Similes contain '...as a...' or '...like a...'. They compare one thing to another.</p> <p>The flames were as fierce as a tiger hunting</p>	<p>sentences. The second sentence begins with the word or phrase which the first sentence ends with.</p> <p>Building the new motorway would be disastrous. Disastrous because lots of houses will need to be destroyed.</p> <p>Then; then; then, now sentences. Then thunder shook the ground; then blinding lightning tore through them; then storm clouds blocked every ray of hopeful light, now you know the Devil is approaching.</p>	<p>brackets) shows the characters true INNER feelings.</p> <p>The more, the more sentences The more, the more sentences are in 2 parts. The first more should be followed by an emotion word and the second more should be followed by a related emotion.</p> <p>The more upset she was, the more her tears flowed.</p> <p>The more confident she became, the more talkative she seemed to be.</p> <p>Short sentences I slowly crept nearer. What was that? A dog yelped.</p> <p>___ing, ___ed sentences An ing, ed sentence always begins with a verb ending in 'ing'. This is followed by the location of the action and then a comma.</p> <p>Driving to town, he stopped to watch the UFO land.</p> <p>Running near the beach, he halted as the ground gave way.</p>	<p>which of these was John's worst trait?</p> <p>Thirst, heatstroke, exhaustion—which would kill him first?</p> <p>Some; others sentences Some; others sentences begin with the word some and have a ; instead of a 'but' to separate the two parts.</p> <p>Some people love football; others just can't stand it.</p> <p>Some evacuees had an awful time in World War Two; other evacuees enjoyed it.</p> <p>Irony sentences Our 'luxury' hotel turned out to be a farm outbuilding.</p> <p>The 'trip of our dreams' was, in fact, our worst nightmare.</p> <p>One word, one phrase definition One word/phrase: definition sentence begins with one word or phrase followed by a : This is then followed by a definition of the word.</p> <p>Monday: the longest day of the week!</p> <p>World War Two: a time when many people lost their lives.</p> <p>Imagine; 3 examples</p>
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			for its prey. The exploding bomb was like a bubbling volcano.			sentences These sentences begin with the word 'Imagine' and then describe 3 things about a place, time or person. After the 3rd description there is a : followed by a statement saying there is such a time, place, person. Imagine a time when people were not afraid, when life was much simpler, when everyone helped each other: this is the story of that time.
Descriptosaurus ☐ Descriptosa...			Settings Elements of Descriptosaurus Sections 1 - 13	Character Elements of Descriptosaurus Sections 20 - 27 Creatures Elements of Descriptosaurus Sections 39-48	Atmosphere Elements of Descriptosaurus Sections 14 - 19	Emotions and Personality Elements of Descriptosaurus Sections 28 - 38

Progression in Grammatical Terminology (Bold = New) To be secured in this year group (likely to be taught year(s) before)					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
letter word singular plural sentence punctuation capital letter full stop question mark exclamation mark	letter word prefix suffix compound word singular plural noun adjective adverb verb noun phrase verb tense (past, present) sentence statement	consonant vowel prefix suffix compound word word family singular plural noun, adjective, adverb, verb conjunction preposition noun phrase verb tense (past, present) tense	consonant vowel prefix suffix compound word word family singular plural noun, adjective, adverb, verb conjunction preposition determiner pronoun possessive pronoun noun phrase	consonant vowel prefix suffix compound word word family singular plural noun, adjective, adverb, verb conjunction preposition determiner pronoun possessive pronoun modal verb	consonant vowel prefix suffix compound word word family synonym and antonym singular plural noun, adjective, adverb, verb subject and object conjunction preposition determiner pronoun possessive pronoun

	<p>question command exclamation punctuation capital letter full stop question mark exclamation mark apostrophe comma</p>	<p>clause coordinating clause subordinate clause sentence statement, question, command, exclamation punctuation capital letter full stop question mark exclamation mark apostrophe comma direct speech inverted commas (or 'speech marks')</p>	<p>adverbial verb tense (past, present) tense clause coordinating clause subordinate clause sentence statement, question, command, exclamation punctuation capital letter full stop question mark exclamation mark apostrophe comma direct speech inverted commas (or 'speech marks')</p>	<p>relative pronoun noun phrase adverbial relative clause verb tense (past, present) tense parenthesis clause coordinating clause clause coordinating clause subordinate clause sentence statement, question, command, exclamation punctuation capital letter full stop question mark exclamation mark apostrophe comma direct speech inverted commas (or 'speech marks')</p> <p>bracket dash cohesion ambiguity</p>	<p>modal verb relative pronoun noun phrase adverbial relative clause verb tense (past, present) tense parenthesis clause coordinating clause clause coordinating clause subordinate clause sentence statement, question, command, exclamation active and passive punctuation capital letter full stop question mark exclamation mark apostrophe comma direct speech inverted commas (or 'speech marks')</p> <p>bracket dash ellipsis hyphen colon semi-colon bullet points cohesion ambiguity</p>
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