

Progression of Skills and Knowledge: Writing

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Phonic & Whole word spelling	<ul style="list-style-type: none"> -spell words containing each of the 40+ phonemes taught -spell common exception words -spell the days of the week -name the letters of the alphabet in order -use letter names to distinguish between alternative spellings of the same sound -spell words with simple phoneme/grapheme correspondence accurately e.g. cat, dog, red -make phonetically plausible attempts at writing longer words using dominant phonemes and common grapheme representations 	<ul style="list-style-type: none"> -segment spoken words into phonemes and represent these by graphemes, spelling many correctly -learn new ways of spelling phonemes for which 1 or more spellings are already known, and learn some words with each spelling, including a few common homophones -learn to spell common exception words -distinguish between homophones and near-homophones 	<ul style="list-style-type: none"> -spell further homophones-spell words that are often misspelt 	<ul style="list-style-type: none"> -spell further homophones-spell words that are often misspelt 	<ul style="list-style-type: none"> -spell some words with 'silent' letters-continue to distinguish between homophones and other words which are often confused -use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically, as listed in 	<ul style="list-style-type: none"> -spell some words with 'silent' letters -continue to distinguish between homophones and other words which are often confused -use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically, as listed in
Other word building spelling	<ul style="list-style-type: none"> -Other word building spelling-use the spelling rule for adding -s or -es as the plural marker for nouns and the third person singular marker for verbs -use the prefix un- -use -ing, -ed, -er and -est where no change is needed in the spelling of root words -apply simple spelling rules 	<ul style="list-style-type: none"> -learning the possessive apostrophe(singular) -learn to spell more words with contracted forms -add suffixes to spell longer words, including -ment, -ness, -ful, -less, -ly -show awareness of silent letters in spelling e.g. knight, write -use -le ending as the most common spelling for this sound at the end of words -apply these spelling rules 	<ul style="list-style-type: none"> -use further prefixes and suffixes and understand how to add them -place the possessive apostrophe accurately in words with regular plurals and in words with irregular plurals -use the first 2 or 3 letters of a word to check its spelling in a dictionary 	<ul style="list-style-type: none"> -use further prefixes and suffixes and understand how to add them -place the possessive apostrophe accurately in words with regular plurals and in words with irregular plurals -use the first 2 or 3 letters of a word to check its spelling in a dictionary 	<ul style="list-style-type: none"> -use further prefixes and suffixes and understand the guidance for adding them -use dictionaries to check the spelling and meaning of words -use the first 3 or 4 letters of a word to check spelling, meaning or both of these in a dictionary 	<ul style="list-style-type: none"> -use further prefixes and suffixes and understand the guidance for adding them -use dictionaries to check the spelling and meaning of words -use the first 3 or 4 letters of a word to check spelling, meaning or both of these in a dictionary
Transcription	<ul style="list-style-type: none"> -write from memory simple sentences dictated by the teacher that include words using the GPCs and common exception words taught so far 	<ul style="list-style-type: none"> -write from memory simple sentences dictated by the teacher that include words using the GPCs, common exception words and punctuation taught so far. 	<ul style="list-style-type: none"> -write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far. 	<ul style="list-style-type: none"> -write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far. 		
Handwriting	<ul style="list-style-type: none"> -sit correctly at a table, holding a pencil comfortably and correctly -begin to form lower-case letters in the correct direction, starting 	<ul style="list-style-type: none"> -form lower-case letters of the correct size relative to one another -start using some of the diagonal 	<ul style="list-style-type: none"> -use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one 	<ul style="list-style-type: none"> -use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one 	<ul style="list-style-type: none"> -choose which shape of a letter to use when given choices and deciding whether or not to join specific letters 	<ul style="list-style-type: none"> -choose which shape of a letter to use when given choices and deciding whether or not to join specific letters

	<ul style="list-style-type: none"> and finishing in the right place -form capital letters form digits 0-9 -understand which letters belong to which handwriting 'families' and to practise these -Produce recognisable letters and words to convey meaning another person can read writing with some mediation 	<ul style="list-style-type: none"> and horizontal strokes needed to join letters and understand which letters, when adjacent to one another, are best left unjoined -write capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters -use spacing between words that reflects the size of the letters. 	<ul style="list-style-type: none"> another, are best left unjoined -increase the legibility, consistency and quality of their handwriting 	<ul style="list-style-type: none"> another, are best left unjoined -increase the legibility, consistency and quality of their handwriting 	<ul style="list-style-type: none"> -choose the writing implement that is best suited for a task 	<ul style="list-style-type: none"> -choose the writing implement that is best suited for a task
Contexts for Writing	<ul style="list-style-type: none"> -write narratives about personal experiences and those of others(real and fictional) -write about real events -write poetry -write for different purposes 	<ul style="list-style-type: none"> -write narratives about personal experiences and those of others (real and fictional) -write about real events -write poetry -write for different purposes 	<ul style="list-style-type: none"> -discuss writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar 	<ul style="list-style-type: none"> -discuss writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar 	<ul style="list-style-type: none"> -identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own -in writing narratives, consider how authors have developed characters and settings in what pupils have read, listened to or seen performed 	<ul style="list-style-type: none"> -identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own -in writing narratives, consider how authors have developed characters and settings in what pupils have read, listened to or seen performed
Planning Writing	<ul style="list-style-type: none"> -say out loud what they are going to write about -compose a sentence orally before writing it 	<ul style="list-style-type: none"> -plan or say out loud what they are going to write about 	<ul style="list-style-type: none"> -discuss and record ideas -compose and rehearse sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures 	<ul style="list-style-type: none"> -discuss and record ideas -compose and rehearse sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures 	<ul style="list-style-type: none"> -note and develop initial ideas, drawing on reading and research where necessary 	<ul style="list-style-type: none"> -note and develop initial ideas, drawing on reading and research where necessary
Drafting Writing	<ul style="list-style-type: none"> -sequence sentences to form short narratives 	<ul style="list-style-type: none"> -write down ideas and/or key words, including new vocabulary -encapsulate what they want to say, sentence by sentence 	<ul style="list-style-type: none"> -organise paragraphs around a theme -in narratives, create settings, characters and plot -in non-narrative material, use simple organisational devices (headings & subheadings) 	<ul style="list-style-type: none"> -organise paragraphs around a theme -in narratives, create settings, characters and plot -in non-narrative material, use simple organisational devices (headings & subheadings) 	<ul style="list-style-type: none"> -select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning -in narratives, describe settings, characters and atmosphere and integrate dialogue to convey character and advance the action -precising longer passages -use a wide range of devices to build cohesion within and across paragraphs -use further organisational and presentational devices to structure text and to guide the reader 	<ul style="list-style-type: none"> -select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning -in narratives, describe settings, characters and atmosphere and integrate dialogue to convey character and advance the action -precising longer passages -use a wide range of devices to build cohesion within and across paragraphs -use further organisational and presentational devices to structure text and to guide the reader
Editing Writing	<ul style="list-style-type: none"> -re-read what they have written to check that it makes sense -discuss what they have written with the teacher or other pupils 	<ul style="list-style-type: none"> -evaluate their writing with the teacher and other pupils -re-read to check that their writing makes sense and that verbs to indicate time are used correctly and consistently, 	<ul style="list-style-type: none"> -assess the effectiveness of their own and others' writing and suggest improvements -propose changes to grammar and vocabulary to improve consistency, including the 	<ul style="list-style-type: none"> -assess the effectiveness of their own and others' writing and suggest improvements -propose changes to grammar and vocabulary to improve consistency, including the 	<ul style="list-style-type: none"> -assess the effectiveness of their own and others' writing -propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning 	<ul style="list-style-type: none"> -assess the effectiveness of their own and others' writing -propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning

		including verbs in the continuous form -proofread to check for errors in spelling, grammar and punctuation	accurate use of pronouns in sentences -proofread for spelling and punctuation errors	accurate use of pronouns in sentences -proofread for spelling and punctuation errors	-ensure the consistent and correct use of tense throughout a piece of writing -ensure correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register -proofread for spelling and punctuation errors	-ensure the consistent and correct use of tense throughout a piece of writing -ensure correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register -proofread for spelling and punctuation errors
Vocabulary	-leave spaces between words-join words and joining clauses using "and" -Use familiar adjectives to add detail e.g. red apple, bad wolf	-use expanded noun phrases to describe and specify -attempt some varied vocab and use some varied sentence openings e.g. time connectives	-extend the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although -choose nouns or pronouns appropriately for clarity and cohesion and to avoid repetition	-extend the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although -choose nouns or pronouns appropriately for clarity and cohesion and to avoid repetition	-use a thesaurus -use expanded noun phrases to convey complicated information concisely -use modal verbs or adverbs to indicate degrees of possibility	-use a thesaurus -use expanded noun phrases to convey complicated information concisely -use modal verbs or adverbs to indicate degrees of possibility
Grammar	-use regular plural noun suffixes(-s, -es) -use verb suffixes where root word is unchanged (-ing, -ed, -er) -use the un- prefix to change meaning of adjectives/adverbs -combine words to make sentences, including using and sequencing sentences to form short narratives -separate of words with spaces -use sentence demarcation (. ! ?) -use capital letters for names and pronoun 'I')	-use coordination (using or, and, or but)-use commas in lists -use sentences with different forms: statement, question, exclamation, command -use subordination (using when, if, that, or because) -use apostrophes for omission & singular possession -use the present and past tenses correctly and consistently including the progressive form -use extended simple sentences e.g. Including adverbs and adjectives to add interest -use some features of written Standard English -Learn how to use selected grammar for Year 2 -Use and understand grammatical terminology when discussing writing	-use the present perfect form of verb sin contrast to the past tense -form nouns using prefixes -use the correct form of 'a' or 'an' -use word families based on common words (solve, solution, dissolve, insoluble) -use fronted adverbials -use conjunctions, adverbs and prepositions to express time and cause -learn, use and understand grammatical terminology appropriately when discussing their writing and reading.	-use the present perfect form of verb sin contrast to the past tense -form nouns using prefixes -use the correct form of 'a' or 'an' -use word families based on common words (solve, solution, dissolve, insoluble) -use fronted adverbials -use conjunctions, adverbs and prepositions to express time and cause -learn, use and understand grammatical terminology appropriately when discussing their writing and reading.	-use the perfect form of verbs to mark relationships of time and cause -use relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e. omitted) relative pronoun -convert nouns or adjectives into verbs -use verb prefixes -use devices to build cohesion, including adverbials of time, place and number	-recognise vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms -use passive verbs to affect the presentation of information in a sentence -use the perfect form of verbs to mark relationships of time and cause -understand and use differences in informal and formal language -understand synonyms & Antonyms -use further cohesive devices such as grammatical connections and adverbials -use of ellipsis
Punctuation	-begin to punctuate sentences using a capital letter and a full stop, question mark or exclamation mark -use a capital letter for names of people, places, the days of the week, and the personal pronoun 'I'	-develop understanding by learning how to use familiar and new punctuation correctly: Full stops and capital letters and question marks -use sentence demarcation CL . ? Exclamation marks and commas in a list -Apostrophes for contracted form and for possession	-use commas after fronted adverbials -indicate possession by using the possessive apostrophe with singular and plural nouns -use and punctuate direct speech (including punctuation within and surrounding inverted commas)	-use commas after fronted adverbials -indicate possession by using the possessive apostrophe with singular and plural nouns -use and punctuate direct speech (including punctuation within and surrounding inverted commas)	-use commas to clarify meaning or avoid ambiguity in writing -use brackets, dashes or commas to indicate parenthesis	-use hyphens to avoid ambiguity -use semicolons, colons or dashes to mark boundaries between independent clauses -use a colon to introduce a list punctuating bullet points consistently

Grammatical Terminology

- letter
- capital letter
- word
- singular
- plural
- sentence
- punctuation
- full stop
- question mark
- exclamation mark

- noun
- noun phrase
- statement
- question
- exclamation
- command
- compound
- adjective
- verb
- suffix
- adverb
- tense (past, present)
- apostrophe
- comma

- adverb
- preposition
- conjunction
- word family
- prefix
- clause
- subordinate clause
- direct speech
- consonant
- consonant letter
- vowel letter
- inverted commas (or 'speech marks')

- determiner
- pronoun
- possessive pronoun
- adverbial

- modal verb
- relative pronoun
- relative clause
- parenthesis
- bracket
- dash
- cohesion
- ambiguity

- subject
- object
- active
- passive
- synonym
- antonym
- ellipsis
- hyphen
- colon
- semi-colon
- bullet points

Non-fiction – Explanation texts

Generic structure	Language features	Knowledge for the writer
<ul style="list-style-type: none"> A general statement to introduce the topic being explained. (In the winter some animals hibernate.) <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>	<ul style="list-style-type: none"> Written in simple present tense. (Hedgehogs wake up again in the spring.) Use of temporal connectives, e.g. first, then, after that, finally. Use of causal connectives, e.g. so, because of this. 	<ul style="list-style-type: none"> 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?) 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. Use the first paragraph to introduce what you will be explaining. Plan the steps in your explanation and check that you have included any necessary information about how and why things happen as they do. Add a few interesting details. 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 ...). Re-read your explanation as if you know nothing at all about the subject. Check that there are no gaps in the information. Remember that you can adapt explanatory texts or combine them with other text types to make them work effectively for your audience and purpose.

Progression of skills and knowledge

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>-Read captions, pictures and diagrams on wall displays and in simple books that explain a process. Draw pictures to illustrate a process and use the picture to explain the process orally.</p>	<p>-After carrying out a practical activity, (e.g.) experiment, investigation, construction task) contribute to creating a flowchart or cyclical diagram to explain the process, as member of group with the teacher. After seeing and hearing an oral explanation of the process, explain the same process orally also using flowchart, language and gestures appropriately.</p> <p>-Read, with help, flowcharts or cyclical diagrams explaining other processes and then read others independently.</p> <p>Following other practical tasks, produce a simple flowchart or cyclical diagram independently.</p>	<p>-Create diagrams such as flow charts to summarise or make notes of stages in a process (e.g. in science, D&T or geography), ensuring items are clearly sequenced.</p> <p>-Explain processes orally, using these notes, ensuring relevant details are included and accounts ended effectively.</p>	<p>-Read and analyse explanatory texts to identify key features. Distinguish between explanatory texts, reports and recounts while recognising that an information book might contain examples of all these forms of text or a combination of these forms</p> <p>-Orally summarise processes carried out in the classroom and on screen in flowcharts or cyclical diagrams as appropriate.</p> <p>-Contribute to the shared writing of an explanation where the teacher acts as scribe and models the use of paragraphs, connectives and the other key language and structural features appropriate to explanatory writing:</p> <ul style="list-style-type: none"> purpose: to explain a process or to answer a question structure: introduction, followed by sequential explanation, organised into paragraphs language features: usually present tense; use of connectives of time and cause and effect; use of passive voice presentation: use of diagrams and other illustrations, paragraphing, connectives, subheadings, numbering <p>-After oral rehearsal, write explanatory texts independently from a flowchart or other diagrammatic plan, using the conventions modelled in shared writing.</p>	<p>-Read and analyse a range of explanatory texts, investigating and noting features of impersonal style: complex sentences; use of passive voice; technical vocabulary; use of words/phrases to make sequential, causal or logical connections.</p> <p>-Engage in teacher demonstration of how to research and plan a page for a reference book on one aspect of a class topic using shared note-making and writing of the page, using an impersonal style, hypothetical language (if...then, might, when the...) and causal and temporal connections (e.g. while, during, after, because, as a result, due to, only when, so) as appropriate.</p> <p>-In shared writing and independently plan, compose, edit and refine explanatory texts, using reading as a source, focusing on clarity, conciseness and impersonal style.</p>	<p>-Choose the appropriate form of writing and style to suit a specific purpose and audience drawing on knowledge of different non-fiction text types. Use the language conventions and grammatical features of the different types of text, as appropriate.</p>

Non-fiction – Instructional/ Procedural texts

Generic structure	Language features	Knowledge for the writer
<ul style="list-style-type: none"> Begin by defining the goal or desired outcome. (How to make a board game.) List any material or equipment needed, in order. 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>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>	<ul style="list-style-type: none"> Use of imperative verbs (commands), e.g. Cut the card ... Paint your design. Instructions may include negative commands. (Do not use any glue at this stage.) 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). 	<ul style="list-style-type: none"> Use the title to show what the instructions are about. (How to look after goldfish.) Work out exactly what sequence is needed to achieve the planned goal. Decide on the important points you need to include at each stage. Decide how formal or informal the text will be. (Cook for 20 minutes/Pop your cheesecake in the oven for 20 minutes.) 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. Keep sentences as short and simple as possible. Avoid unnecessary adjectives and adverbs or technical words, especially if your readers are young. 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.) 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.) Re-read your instructions as if you know nothing about the 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. 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.

Progression of skills and knowledge

Year 1	Year 2	Year 3	Year 4/5	Year 6
<ul style="list-style-type: none"> Listen to and follow a single more detailed instruction and a longer series of instructions. Think out and give clear single oral instructions. Routinely read and follow written classroom labels carrying instructions. Read and follow short series of instructions in shared context. Contribute to class composition of instructions with teacher scribing. Write two consecutive instructions independently 	<ul style="list-style-type: none"> Listen to and follow a series of more complex instructions. Give clear oral instructions to members of a group. Read and follow simple sets of instructions such as recipes, plans, constructions which include diagrams. Analyse some instructional texts and note their function, form and typical language features: statement of purpose, list of materials or ingredients, sequential steps, direct/imperative language use of adjectives and adverbs limited to giving essential information emotive/value-laden language not generally used <p>As part of a group with the teacher, compose a set of instructions with additional diagrams. Write simple instructions independently e.g. getting to school, playing a game</p>	<ul style="list-style-type: none"> Read and follow instructions. Give clear oral instructions to members of a group. Read and compare examples of instructional text, evaluating their effectiveness. Analyse more complicated instructions and identify organisational devices which make them easier to follow, e.g. lists, numbered, bulleted points, diagrams with arrows, keys. Research a particular area (e.g. playground games) and work in small groups to prepare a set of oral instructions. Try out with other children, giving instruction and listening and following theirs. Evaluate effectiveness of instructions. <p>Write clear written instructions using correct register and devices to aid the reader.</p>	<ul style="list-style-type: none"> In group work, give clear oral instructions to achieve the completion of a common task. Follow oral instructions of increased complexity. Evaluate sets of instructions (including attempting to follow some of them) for purpose, organisation and layout, clarity and usefulness. Identify sets of instructions which are for more complex procedures , or are combined with other text types (e.g. some recipes). Compare these in terms of audience/purpose and form (structure and language features). <p>Write a set of instructions (using appropriate form and features) and test them out on other people, revise and try them out again.</p>	<ul style="list-style-type: none"> Choose the appropriate form of writing and style to suit a specific purpose and audience drawing on knowledge of different non-fiction text types. Use the language conventions and grammatical features of the different types of text as appropriate.

Non-fiction – Persuasion texts

Generic structure	Language features	Knowledge for the writer
<ul style="list-style-type: none"> An opening statement that sums up the viewpoint being presented. (Greentrees Hotel is the best in the world. School uniform is a good idea). 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>A closing statement repeats and reinforces the original statement. (All the evidence shows that... It's quite clear that... Having seen all that we offer you, there can be no doubt that we are the best.)</p>	<ul style="list-style-type: none"> Written in simple present tense. Often refers to generic rather than specific participants (Vegetables are good for you. They ...). Uses logical rather than temporal connectives (This proves that ... So it's clear ... Therefore ...). 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.) 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?) Text is often combined with other media to emotively enhance an aspect of the argument, e.g. a photo of a sunny, secluded beach, the sound of birds in a forest glade or a picture of a cute puppy. 	<ul style="list-style-type: none"> Decide on the viewpoint you want to present and carefully select the information that supports it. Organise the main points to be made in the best order and decide which persuasive information you will add to support each. Plan some elaboration/explanation, evidence and example(s) for each key point but avoid ending up with text that sounds like a list. Think about counter arguments your reader might come up with and include evidence to make them seem incorrect or irrelevant. Try to appear reasonable and use facts rather than emotive comments. Choose strong, positive words and phrases and avoid sounding negative. Use short sentences for emphasis. Use techniques to get the reader on your side: <ul style="list-style-type: none"> address them directly (This is just what you've been waiting for.); 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.

Progression of skills and knowledge

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>-Read captions, pictures, posters and adverts that are trying to persuade. Begin to recognise what they are trying to do and some of the ways they do it. -Through games and role play begin to explore what it means to</p>	<p>-As part of a wide range of reading, explore simple persuasive texts (posters, adverts, etc.) and begin to understand what they are doing and how. -Evaluate simple persuasive devices (e.g.) Say which posters in a shop or TV adverts would make them want to buy something, and why) -Create simple signs posters and</p>	<p>-Read and evaluate a wider range of simple persuasive texts, explaining and evaluating responses orally. -Begin to use words, pictures and other communication modes to persuade others when appropriate to particular writing purpose. -Through role play and drama explore particular persuasive</p>	<p>-Read and analyse a range of persuasive texts to identify key features (e.g. letters to newspapers, discussions of issues in books, such as animal welfare or environmental issues). Distinguish between texts which try to persuade and those that simply inform, whilst recognising that some texts might contain examples of each of these. -Analyse how a particular view can most convincingly be presented, e.g. ordering points to link them together so that one follows from another; how statistics, graphs, images, visual aids, etc. can be used to support or reinforce arguments -From examples of persuasive writing, investigate how style and vocabulary are used to convince the reader. -Evaluate advertisements for their impact, appeal and honesty, focusing in particular on how information about the product is presented: exaggerated claims, tactics for grabbing attention, linguistic devices such as puns, jingles, alliteration,</p>	<p>-Read and evaluate letters, e.g. from newspapers or magazines, intended to inform, protest, complain, persuade, considering (i) how they are set out, and (ii) how language is used, e.g. to gain attention, respect, manipulate -Read other examples (e.g. newspaper comment, headlines, adverts, fliers) to compare writing which informs and persuades, considering for example the deliberate use of ambiguity, half-truth, bias; how opinion can be disguised to seem like fact -Select and evaluate a range of texts, in print and other media, on paper and on screen, for persuasiveness, clarity, quality of information -From reading, to collect and investigate use of persuasive devices such as words and phrases, e.g. 'surely', 'it wouldn't be very difficult...'; persuasive definitions, e.g. 'no one but a complete idiot...'; 'every right-thinking person would...'; 'the real truth is...'; rhetorical questions, e.g. 'are we expected to...?'; 'where will future audiences come from...?'; pandering,</p>	<p>-Through reading and analysis, recognise how persuasive arguments are constructed to be effective through, for example:</p> <ul style="list-style-type: none"> the expression, sequence and linking of points providing persuasive examples, illustration and evidence pre-empting or answering potential objections appealing to the known views and feelings of the audience <p>-Orally and in writing, construct effective persuasive arguments:</p> <ul style="list-style-type: none"> using persuasive language techniques to deliberately influence the listener. developing a point logically and effectively supporting and illustrating points persuasively (using ICT and multi-

<p>persuade or be persuaded, and what different methods might be effective.</p>	<p>advertises (involving words and/or other modes of communication) to persuade others to do, think or buy something. -Continue to explore persuading and being persuaded in a variety of real life situations through role-play and drama.</p>	<p>scenarios (e.g. a parent persuading a reluctant child to go to bed.) and discuss the effectiveness of different strategies used.</p>	<p>invented words -Both orally and in writing to assemble and sequence points in order to plan the presentation of a point of view, e.g. on hunting, school rules using more formal language appropriately. -Use writing frames if necessary to back up points of view with illustrations and examples -To present a point of view both orally and in writing, (e.g. in the form of a letter, a report or presentation) linking points persuasively and selecting style and vocabulary appropriate to the listener/reader; begin to explore how ICT other use of multimodality might support this. (e.g. showing pictures.) -Design an advertisement, such as a poster or radio jingle, on paper or screen, e.g. for a school fête or an imaginary product, making use of linguistic and other features learnt from reading examples -Explore the use of connectives, e.g. adverbs, adverbial phrases, conjunctions, to structure a persuasive argument, e.g. 'if...', 'then'; 'on the other hand...'; 'finally'; 'so'</p>	<p>condescension, concession, e.g. 'Naturally, it takes time for local residents...'; deliberate ambiguities, e.g. 'probably the best...in the world' 'known to cure all...', 'the professional's choice' -Draft and write individual, group or class persuasive letters for real purposes, e.g. put a point of view, comment on an emotive issue, protest; to edit and present to finished state -Write a commentary on an issue on paper or screen (e.g. as a news editorial or leaflet), setting out and justifying a personal view; to use structures from reading to set out and link points, e.g. numbered lists, bullet points -Construct an argument in note form or full text to persuade others of a point of view and: present the case to the class or a group; use standard English appropriately; evaluate its effectiveness. Explore how ICT or other use of multimodality might support this. (e.g. develop a PowerPoint presentation.) -Understand how persuasive writing can be adapted for different audiences and purposes, e.g. by using formal language where appropriate, and how it can be incorporated into or combined with other text types.</p>	<p>modality where and when appropriate) - anticipating possible objections - harnessing the known views, interests and feelings of the audience - tailoring the writing to formal presentation where appropriate -Use reading to: - investigate conditionals, e.g. using if...then, might, could, would, and their persuasive uses, e.g. in deduction, speculation, supposition - build a bank of useful terms and phrases for persuasive argument, e.g. similarly... whereas... -Overall, participate in whole class debates using the conventions and language of debate including standard English. In oral and written texts help to build the ability to choose the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fictional text types and adapting, conflating and combining these where appropriate.</p>
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Non-fiction – Non-chronological reports

Generic structure	Language features	Knowledge for the writer
<ul style="list-style-type: none"> ▪ Although they have no 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 from general to more specific detail and examples or elaborations. ▪ A common structure includes: <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 ...). 	<ul style="list-style-type: none"> ▪ 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.) ▪ 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 ...) ▪ Tends to focus on generic subjects (Dogs) rather than specific subjects (My dog Ben). ▪ 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.) ▪ Description is generally used for precision rather than to create an emotional response so imagery is not heavily used. 	<ul style="list-style-type: none"> ▪ 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 (Vitamins – why are they so important?). ▪ 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. ▪ Include tables, diagrams or images (e.g. imported photographs or drawings) that add or summarise information. ▪ 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). ▪ Re-read the report as if you know nothing about its subject. Check that information is logically organised and clear. ▪ Use other text-types within your report if they will make it more effective for your purpose and audience.

Progression of skills and knowledge

Year 1	Year 2	Year 3	Year 4/ 5	Year 6
<p>-Find out about a subject by listening and following text as information books are read, watching a video.</p> <p>-Contribute to a discussion on the subject as information is assembled and the teacher writes the information.</p> <p>-Assemble information on a subject in own experience, (e.g.) food, pets.</p> <p>-Write a simple non-chronological report by writing sentences to describe aspects of the subject.</p>	<p>-After a practical activity or undertaking some research in books or the web, take part in a discussion in another curriculum subject, generalising from repeated occurrences or observations. - Distinguish between a description of a single member of a group and the group in general e.g. a particular dog and dogs in general. Read texts containing information in a simple report format, e.g. There are two sorts of x...; They live in x...; the As have x..., but the B's etc.</p> <p>-Assemble information on another subject and use the text as a template for writing a report on it, using appropriate language to present , and categorise ideas.</p>	<p>-Analyse a number of report texts and note their function, form and typical language features:</p> <ul style="list-style-type: none"> • introduction indicating an overall classification of what is being described • use of short statement to introduce each new item • language (specific and sometimes technical) to describe and differentiate • impersonal language • mostly present tense <p>-Teacher demonstrates research and note-taking techniques using information and ICT texts on a subject and using a spidergram to organise the information.</p> <p>-Distinguish between generalisations and specific information and between recounts and reports, using content taken from another area of the curriculum.</p> <p>-Analyse broadcast information to identify presentation techniques and notice how the language used signals change.</p> <p>-Teacher demonstrates how to write non-chronological report using notes in a spidergram; draws attention to importance of subject verb agreements with generic participants (e.g.) family is..., people are...</p> <p>-Write own report independently based on notes from several sources.</p>	<p>-Collect information to write a report in which two or more subjects are compared, (e.g.) spiders and beetles; solids, liquids and gases, observing that a grid rather than a spidergram is appropriate for representing the information.</p> <p>-Draw attention to the precision in the use of technical terminology and how many of the nouns are derived from verbs</p> <p>-Teacher demonstrates the writing of a non-chronological report, including the use of organisational devices to aid conciseness such as numbered lists or headings.</p> <p>-Plan, compose, edit and refine short non-chronological comparative report focusing on clarity, conciseness and impersonal style.</p>	<p>-Secure understanding of the form, language conventions and grammatical features of non-chronological reports.</p> <p>-Write reports as part of a presentation on a non-fiction subject.</p> <p>-Choose the appropriate style and form of writing to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types.</p>

Non-fiction – Recounts

Generic structure	Language features	Knowledge for the writer
<ul style="list-style-type: none"> ▪ Structure often includes: ▪ 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>	<ul style="list-style-type: none"> ▪ 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!). ▪ Events being recounted have a chronological order so temporal connectives are common (then, next, first, afterwards, just before that, at last, meanwhile). ▪ 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). ▪ Personal recounts are common (first person: I was on my way to school ... We got on the bus). 	<ul style="list-style-type: none"> ▪ Plan how you will organise the way you retell the events. You could use a timeline to help you plan. ▪ 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. ▪ 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). ▪ Read the text through as if you don’t know anything about what it is being recounted. Is it clear what happened and when? ▪ 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.)

Progression of skills and knowledge

Year 1/2	Year 3/4	Year 5	Year 6
<p>-Describe incidents from own experience in an audible voice using sequencing words and phrases such as ‘then’, ‘after that’; listen to other’s recounts and ask relevant questions.</p> <p>-Read personal recounts and begin to recognise generic structure, e.g. ordered sequence of events, use of words like <i>first, next, after, when</i>.</p> <p>-Write simple first person recounts linked to topics of interest/study or to personal experience, using the language of texts read as models for own writing, maintaining consistency in tense and person.</p>	<p>-Watch or listen to third person recounts such as news or sports reports on television, radio or podcast. Identify the sequence of main events. Read examples of third person recounts such as letters, newspaper reports and diaries and recount the same event in a variety of ways, such as in the form of a story, a letter, a news report ensuring agreement in the use of pronouns.</p> <p>-Write newspaper style reports, e.g. about school events or an incident from a story, using a wider range of connectives, such as <i>meanwhile, following, afterwards</i> and including detail expressed in ways which will engage the reader <i>Girls with swirling hijabs danced to the....</i></p> <p>-Include recounts when creating paper or screen based information texts.</p>	<p>-Identify the features of recounted texts such as sports reports, diaries, police reports, including introduction to set the scene, chronological sequence, varied but consistent use of past tense, e.g. <i>‘As he was running away he noticed...’</i>, possible supporting illustrations, degree of formality adopted and use of connectives.</p> <p>-Use the language features of recounts including formal language when recounting events orally.</p> <p>-Write recounts based on the same subject such as a field trip, a match or a historical event for two contrasting audiences such as a close friend and an unknown reader.</p>	<p>-Distinguish between biography and autobiography, recognising the effect on the reader of the choice between first and third person, distinguishing between fact, opinion and fiction, distinguishing between implicit and explicit points of view and how these can differ.</p> <p>-Develop the skills of biographical and autobiographical writing in role, adapting distinctive voices, e.g. of historical characters, through preparing a CV; composing a biographical account based on research or describing a person from different perspectives, e.g. police description, school report, newspaper obituary.</p> <p>-When planning writing, select the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types.</p> <p>-Use the language conventions and grammatical features of the different types of text as appropriate.</p>

Non-fiction – Discussion

Generic structure	Language features	Knowledge for the writer
<ul style="list-style-type: none"> ▪ The most common structure includes: <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. ▪ Another common structure presents the arguments ‘for’ and ‘against’ alternatively. <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>	<ul style="list-style-type: none"> ▪ Written in simple present tense. ▪ 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). ▪ Uses connectives (for example, therefore, however). ▪ Generic statements are often followed by specific examples (Most vegetarians disagree. Dave Smith, a vegetarian for 20 years, finds that ...) ▪ Sometimes combined with diagrams, illustrations, moving images and sound to provide additional information or give evidence. 	<ul style="list-style-type: none"> ▪ Questions often make good titles. (Should everyone travel less to conserve global energy?) ▪ 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.) ▪ Make sure you show both/all sides of the argument fairly. ▪ Support each viewpoint you present with reasons and evidence. ▪ If you opt to support one particular view in the conclusion, give reasons for your decision. ▪ Don’t forget that discussion texts can be combined with other text types depending on your audience and purpose.

Progression of skills and knowledge

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>-Through talk and role play explore how others might think, feel and react differently from themselves and from each other.</p> <p>-In reading explore how different characters might think, feel and react differently from themselves and from each other.</p>	<p>-Through reading and in life situations, recognise, that different people (characters) have different thought,/feelings about, views on and responses to particular scenarios (e.g. that the wolf would see the story of the Red Riding Hood differently to the girl herself.)</p> <p>-Explore different views and viewpoints.</p>	<p>-Through reading explore how different views might be expressed/explained/justified (e.g. the different view of characters in a particular book, the different view of people writing to a newspaper.)</p> <p>-Through role play and drama explore how different views might be expressed/explained/justified (e.g. the different view of characters in a particular book, the different view of people in a simulated ‘real life’ scenario.)</p>	<p>-In exploring persuasive texts, and those presenting a particular argument (see Progression in Persuasion), begin to recognise which present a single (biased) viewpoint and which try to be more objective and balanced.</p> <p>-Continue to explore the expression of different views through discussion, role play and drama.</p>	<p>-In exploring persuasive texts, and those presenting a particular argument (see Progression in Persuasion), distinguish and discuss any texts which seems to be trying to present a more balanced or reasoned view, or which explore more than one possible perspective on an issue.</p> <p>-Experiment with the presentation of various views (own and others, biased and balanced) through discussion, debate and drama.</p>	<p>-Through reading, identify the language , grammar, organisational and stylistic features of balanced written discussions which:</p> <ul style="list-style-type: none"> - summarise different sides of an argument - clarify the strengths and weaknesses of different positions - signal personal opinion clearly - draw reasoned conclusions based on available evidence <p>-Recognise and understand the distinction between the persuasive presentation of a particular view and the discursive presentation of a balanced argument.</p> <p>-First explore orally and then write a balanced report of a controversial issue:</p> <ul style="list-style-type: none"> - summarising fairly the competing views - analysing strengths and weaknesses of different positions - drawing reasoned conclusions where appropriate - using formal language and presentation as appropriate <p>-Use reading to:</p> <ul style="list-style-type: none"> - investigate conditionals, e.g. using if...then, might, could, would, and their persuasive uses, e.g. in deduction, speculation, supposition - build a bank of useful terms and phrases for persuasive argument, e.g. <i>similarly... whereas...</i> <p>-Overall, help to build the ability to choose the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fictional text types and adapting, conflating and combining these where appropriate.</p>

Narrative

Generic structure	Language features	Knowledge for the writer
<ul style="list-style-type: none"> ▪ The most common structure is: ▪ 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>	<ul style="list-style-type: none"> ▪ Language features vary in different narrative genres. <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: ▪ 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). 	<ul style="list-style-type: none"> ▪ Decide on your intended style and impact. ▪ Plan before writing/telling to organise chronology and ensure main events lead towards the ending. ▪ Visualise the setting and main characters to help you describe a few key details. ▪ Rehearse sentences while writing to assess their effectiveness and the way they work together. ▪ Find some different ways of telling what characters think and feel, e.g. describe what they did or said. ▪ 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? ▪ Show how the main character has changed or moved on in some way at the end. <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>

Progression of skills and knowledge

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Listening to and reading stories: Story structure Viewpoint: author; narrator Character & dialogue; Setting</p>	<p>-Consolidate understanding that stories have characters, settings and events. Identify the main events.</p> <p>-Recognise patterns in texts, (e.g.) repeated phrases and refrains. Recognise story language.</p> <p>Notice familiar and unfamiliar settings.</p> <p>Recognise the beginning, middle and end in stories. Recognise typical phrases for story openings and endings. Recognise typical characters; recognise dialogue</p> <p>Notice features of typical settings.</p> <p>-Make predictions about events and endings or about how characters will behave.</p>	<p>-Consolidate understanding of basic story structure: beginning, middle and end and notice the way that events are linked.</p> <p>Learn about characters by looking at what they say and do.</p> <p>-Analyse the sequence of events in different stories using the structure: opening, something happens, events to sort it out, ending. Identify words and phrases used to link events. Predict endings. Identify common themes in traditional tales.</p> <p>Identify typical settings and make predictions about events that are likely to happen.</p> <p>-Identify elements of an author's style, e.g. familiar characters or settings.</p> <p>Explore characterisation by looking at descriptions and actions and responding imaginatively. Make predictions about character's actions and look for evidence of change as a result of events.</p> <p>-Sustain interest in a longer narrative. Make predictions during reading. Track a character through a story and see how they change. Analyse pieces of dialogue for what it shows about characters. Look at the verbs used for speech and work out how characters are feeling.</p>	<p>-Identify common features and themes in stories with familiar settings; analyse plots and suggest reasons for actions and events.</p> <p>Identify with characters and make links with own experience when making judgements about their actions.</p> <p>Compare settings in different stories and analyse words/phrases used for description.</p> <p>-Discuss the role of the narrator in stories/play-scripts. Take part in dramatised readings.</p> <p>Identify conventions for punctuation and presentation of dialogue. Discuss what it reveals about characters' feelings, motives and relationships.</p> <p>-Identify common features and themes in different types of traditional story: fables, myths, legends, fairy and folk tales. Analyse and compare plot structure and identify formal elements in story openings and endings. Identify the range of connectives used to link events and change scenes. Recognise stock characters in particular types of story and typical settings.</p> <p>-Investigate common features/ structure/typical themes in adventure and mystery stories. Identify the most exciting part of the story and plotting other events around it. Analyse the use of language to set scenes, build tension or create suspense.</p> <p>Discuss the author's techniques, e.g. using cliff-hangers at the end of chapters. Read and compare books by the same author and express a personal response, commenting on elements of style.</p> <p>Explore a moral dilemma for a character and demonstrate empathy when making judgements about their actions.</p> <p>Comment on the effect of scene changes</p>	<p>-Recognise stages in a story, identify the introduction, build-up, conflict and resolution. Notice how the passing of time is conveyed & key words/phrases used to introduce paragraphs/chapters. Identify events in more detail and those that are skimmed over.</p> <p>Express responses to particular characters and identify techniques used by the author to persuade the reader to feel sympathy or dislike.</p> <p>Recognise the way historical settings effects characters' appearance, actions and relationships. Comment on differences between what characters say/what they do. Make deductions about the feelings/motives that might lay behind their words.</p> <p>Look at the way that a historical setting is created using small details and longer descriptions. Note similarities and differences with children's own experiences.</p> <p>-Review the structure and features of adventure stories. Identify examples of figurative and expressive language to build a fuller picture of a character. Discuss characters' behaviour and the extent to which it is changed by the imaginary world. Identify and discuss the narrative voice.</p> <p>Collect evidence from stories to build up a picture of an imagined world. Note examples of descriptive language, talk about the mood or atmosphere they create and make predictions about how characters will behave in such a place.</p> <p>-Review the structure and features of different types of story, (e.g.) traditional tales, contemporary stories in the context of reading stories from other cultures.</p> <p>Discuss the customs and beliefs of the culture that a story is from and the way that this effects characters' behaviour and actions. Make predictions about actions and consequences and discuss whether they behaved in expected or unexpected ways. Make deductions about characters' motives and feelings.</p> <p>Look at the way that descriptive language and small details are used to build an impression of an unfamiliar place. Make predictions about how characters will behave in such a setting.</p> <p>-Analyse the structure and chronology of a story. Comment on the time covered in the story as a whole and discuss why some events are presented in more detail whilst others are skimmed over.</p> <p>Discuss the decisions that the author has made in setting up issues for the characters and choosing how to resolve them. Comment on the success of the writing and whether children agree or disagree with the way that the problem was solved.</p> <p>Look for evidence of a distinctive voice for the narrator and any comments they make on the events.</p> <p>Look at the way key characters respond to a dilemma, make deductions about their motives and feelings. Explore alternative outcomes to the main issue. Analyse dialogue. Judge the extent to which characters reveal their true feelings/motives.</p>	<p>-Map out texts showing development and structure and identify high and low points, links between sections, paragraphs and chapters. Compare in different stories. Explore aspects of an author's style by comparing themes, settings and characters in different stories.</p> <p>Look for evidence of narrative viewpoint</p> <p>Review different ways to build and present a character, (e.g.) using dialogue, action or description and discuss children's response to particular characters. Investigate direct and reported speech.</p> <p>-Compare the structure and features of different versions of the same story, e.g. re-tellings from different times or countries, adaptations for different age-groups. Note repeated patterns of events – climax- resolution in extended narratives.</p> <p>Identify the audience that the author had in mind for a particular story. Explore how narration relates to events.</p> <p>Look for evidence of characters changing during a story and discuss possible reasons, what it shows about the character and whether the change met or challenged children's expectations.</p> <p>Review features of typical settings for different types of traditional story. Identify examples of effective description which evoke time or place.</p> <p>-Analyse the structure of more complex narratives, e.g. two parallel narrative threads. Look at the way that the author signals a change in the narration and discuss the effect of seeing the story from different points of view. Make inferences about the perspective of the author from what is written and what is implied. Explore ways to change the narrative viewpoint.</p> <p>Recognise that characters may have different perspectives on the story and explore different points of view. Review ways to vary pace by using direct or reported speech at different points in a story.</p> <p>Look at the author's use of language, (e.g.) literal and figurative language when describing settings.</p> <p>-Analyse the structure of complex narrative with non-linear chronology. Look at the way that the author signals changes in time and place, reality to unreality, e.g. paragraphs, connectives etc.</p> <p>Find evidence of author's perspective and egs of addressing the reader directly.</p> <p>Look at characters' appearance, actions and relationships in older literature and make deductions about differences in patterns of relationships and attitudes in comparison to children's own experience. Look at examples of dialogue and degrees of formality and consider what this shows about relationships.</p> <p>Consider the time and place where a 'classic' story is set and look for evidence of differences that will effect the way that characters behave or the plot unfolds.</p>	<p>-Compare the structure and features of a story with its film or TV adaptation. Look for different ways that information is revealed or events are presented, eg. dreams, flashbacks, letters.</p> <p>Consider when a story was first published and discuss the audience that the author had in mind. Recognise that the narrative viewpoint can be changed when adapting for film. Discuss the effect that this has on the story and the reader's/ viewer's response.</p> <p>Compare the way characters are portrayed in stories and film versions and comment on whether the film version matched what children had imagined when reading. Analyse dialogue at particular points in a story and summarise its purpose, (e.g.) to explain plot, show character or relationships etc.</p> <p>Compare settings in stories and film. Analyse changes of scene in stories, films and plays, discuss their timing and the effect on characters and events.</p> <p>-Identify story structures typical to particular fiction genres and explore differences in paragraph organisation and connectives. Review more complex narrative structures and those with non-linear chronology.</p> <p>Consider how style is influenced by the intended audience and consider author's use of language. Identify ways to manipulate narrative viewpoint, e.g. by having a different character taking over the story-telling, and discuss the effect of this.</p> <p>Identify stock characters in particular genres and look for evidence of characters that challenge stereotypes. Analyse examples of dialogue that are typical of a particular genre.</p> <p>Analyse the author's use of language to evoke a sense of time and place and identify particular techniques such as using expressive of figurative language, describing a character's response, adding details of sights and sounds.</p> <p>-Compare stories by the same author or on the same theme and make judgements in response to story endings, e.g. whether it was believable, whether dilemmas were resolved satisfactorily. Identify common elements of an author's style and then make comparisons between books. Consider response to narrative voice when evaluating a book, e.g. sympathising with the narrator's point of view; agreeing or disagreeing with their judgements about other characters.</p> <p>Express opinions about favourite characters and discuss what makes them appealing. Compare and contrast different responses to the same character.</p>
<p>Creating stories: Telling stories Writing</p>	<p>-Recount own experiences orally.</p> <p>Use simple sentences to recount own experiences in writing.</p> <p>-Innovate on patterns from</p>	<p>-Plan and tell a story based on own experience.</p> <p>Write story based on own experience with a linear structure; beginning, middle and end.</p> <p>-Re-tell a familiar story with</p>	<p>-Plan and write stories based on own experience using the structure (opening, dilemma/ conflict / problem, resolution, ending) to organise into paragraphs and ensure that sequence is clear. Use 1st person and past tense consistently.</p>	<p>-Plan, tell and write short stories set in the past. Include descriptive detail to evoke the historical setting and make it more vivid. Sequence events clearly and show how one event leads to another. Use a range of connectives to show changes in time and place.</p> <p>-Use drama to explore consequences of introducing new characters.</p> <p>Plan and write a longer adventure story set in an imagined world.</p>	<p>-Experiment with different ways to open a story, e.g. dialogue, an important event.</p> <p>Plan and write a complete short story with an interesting story opening. Organise into paragraphs for build-up, climax or conflict, resolution and ending. Use language to create a particular comic or dramatic effect. Use a range of connectives to introduce scenes/ link events.</p>	<p>-Transform narrative writing into a script and perform as a short dramatised scene.</p> <p>Plan and write a short story, e.g. modern re-telling of a classic play. Plan the plot, characters and structure quickly and effectively. Describe a setting by referring to all the senses. Vary sentence length to achieve particular effects and include complex sentences where appropriate. Use dialogue at key points to move the story on or reveal</p>

<p>a familiar story orally and in writing.</p> <p>-Re-tell a familiar story in sequence and including some story language. Write own version of a familiar story using a series of sentences to sequence events.</p> <p>-Write own story with a linear structure; beginning, middle and end; good and bad characters.se</p>	<p>events in sequence and including some dialogue and formal story language.</p> <p>Write own story in the style of a traditional tale, using typical settings, characters and events. Use past tense and temporal connectives.</p> <p>-Improvise and rehearse new dialogue between familiar characters.</p> <p>Plan and write own story about a familiar character, using the structure: opening, something happens, events to sort it out, ending. Describe characters and include dialogue. Use third person and past tense.</p> <p>-Dramatise parts of own stories for class.</p> <p>Plan and write own stories with a logical sequence of events, using complete sentences grouped together to tell the different parts of the story. Use 3rd person and past tense consistently. Include descriptions of characters and setting and some dialogue.</p>	<p>-Role play dialogue between characters. Compose new dialogue for characters using conventions for speech.</p> <p>-Plan and tell stories varying voice and intonation to create effects and sustain interest.</p> <p>-Plan & write familiar whole stories altering & describing characters or setting. Use a structured sequence of events in paragraphs. Use complete sentences in 3rd person and past tense. Use story language, dialogue & ""</p> <p>-Plan stories orally; explore moral dilemmas for characters using drama.</p> <p>Write adventure stories that have a problem and resolution and are organised into paragraphs and/or chapters with connectives to signal time, sequence or place. Include description of a typical adventure setting and characters. Use written dialogue to move the plot on.</p>	<p>Organise into chapters using the structure: introduction, build-up, climax or conflict, resolution. Include details of the setting, using figurative and expressive language to evoke mood and atmosphere.</p> <p>-Work in role to 'interview' story characters. Re-tell a traditional tale from another culture using techniques to entertain the audience, e.g. gestures, repetition, traditional story openings and endings.</p> <p>Note responses to texts in a reading journal.</p> <p>-Use improvisation to explore alternative actions and outcomes to a particular issue.</p> <p>Write in role as a character from a story.</p> <p>Plan and write a longer story where the central character faces a dilemma that needs to be resolved. Use a clear story structure and organise into chapters. Include character descriptions designed to provoke sympathy or dislike in the reader and try using some figurative or expressive language to build detail.</p>	<p>-Plan and tell stories orally. Demonstrate awareness of audience using techniques such as recap, repetition of a catchphrase. Adapt oral story-telling for a different audience. Reflect on changes.</p> <p>Plan and write a complete short story aimed at a specific audience, e.g. a new version of a traditional tale for a younger audience. Organise into paragraphs. Adapt sentence length and vocabulary to meet the needs of the reader.</p> <p>-Use improvisation and role-play to explore different characters' points of view. Re-tell a familiar story from the point of view of another character, using spoken language imaginatively to entertain the listener.</p> <p>Plan and re-write a familiar story from an alternative point of view. Try varying pace by using direct and reported speech. Vary sentence length and include examples of complex sentences. Use a range of connectives effectively to create links and indicate changes in time or place.</p> <p>-Write in the style of a particular author to complete a section of a story, add dialogue or a new chapter.</p> <p>Plan and write a longer story with a more complex structure, e.g. parallel narratives. Experiment with the order of chapters or paragraphs to achieve different effects. Use dialogue to build character. Check for consistency in narrative voice when telling each part of the story.</p>	<p>new information.</p> <p>-Use improvisation and role play to explore typical characters, setting and events in a particular fiction genre. Tell short stories in a particular genre to engage and entertain an audience.</p> <p>Plan & write a short story with non-linear chronology, eg. flashbacks. Arrange paragraphs carefully & use a range of connectives to signal that the narrative is moving back or forward in time.</p> <p>Plan and write a complete story in a particular genre. Select features of narrative structure typical of the genre. Create a typical setting and characters for the genre. Use expressive language & build up details.</p> <p>Plan and write a parody of a familiar story, manipulate typical characters, settings and events to surprise and amuse the reader.</p> <p>-Plan and write an extended story. Use techniques learned from reading, e.g. create mood and atmosphere by describing a character's response to a particular setting; use changes of scene to move the plot on or to create a break in the action; vary the pace by using sentences of different length and direct or reported speech. Create convincing characters and gradually reveal more as the story unfolds, through the way that they talk, act and interact with others</p>
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Narrative – Traditional tales/ Fairy Tales

Generic structure	Language features	Knowledge for the writer
<ul style="list-style-type: none"> ▪ The most common structure is: ▪ 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>	<ul style="list-style-type: none"> ▪ Language features vary in different narrative genres. <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: ▪ 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). 	<ul style="list-style-type: none"> ▪ Decide on your intended style and impact. ▪ Plan before writing/telling to organise chronology and ensure main events lead towards the ending. ▪ Visualise the setting and main characters to help you describe a few key details. ▪ Rehearse sentences while writing to assess their effectiveness and the way they work together. ▪ Find some different ways of telling what characters think and feel, e.g. describe what they did or said. ▪ 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? ▪ Show how the main character has changed or moved on in some way at the end. <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>

Poetry

Generic structure	Language features	Knowledge for the writer
<ul style="list-style-type: none"> ▪ Poems are often grouped for learning and teaching by theme, structure, form or language features. ▪ Themes: Poetry selections or anthologies often group poems by their content or subject matter and include different examples of structures. ▪ 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). 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. 	<ul style="list-style-type: none"> ▪ 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. Rhyme is used almost exclusively by poetic texts. ▪ The language features used depend on context, purpose and audience and also on the intended style of a poem. ▪ Different poetic forms tend to use different language features. The most common are rhyme, metre and imagery. ▪ 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 <u>his work to see</u>? 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. ▪ 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). ▪ 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. ▪ Rich vocabulary: powerful nouns, verbs, adjectives, invented words and unusual word combinations. ▪ 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). ▪ When a poem does not use rhyme at all, it is often the distinct combination of metre, imagery and vocabulary that 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. 	<ul style="list-style-type: none"> ▪ Depending on the kind of poetry being written: ▪ 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).

Progression of skills and knowledge

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Reading Poetry Subject matter and theme Language use, style Pattern	Discuss own response and what the poem is about. Talk about favourite words or parts of a poem. Notice the poem's pattern.	Talk about own views, the subject matter and possible meanings. Comment on which words have most effect, noticing alliteration. Discuss simple poetry patterns.	Describe the effect a poem has and suggest possible interpretations. Discuss the choice of words and their impact, noticing how the poet creates 'sound effects' by using alliteration, rhythm or rhyme and creates pictures using similes. Explain the pattern of different simple forms.	Describe poem's impact and explain own interpretation by referring to the poem. Comment on the use of similes and expressive language to create images, sound effects and atmosphere. Discuss the poem's form and suggest the effect on the reader.	Discuss poet's possible viewpoint, explain and justify own response and interpretation. Explain the use of unusual or surprising language choices and effects, such as onomatopoeia and metaphor; comment on how this influences meaning; explore imagery including metaphor and personification. Compare different forms and describe impact.	Interpret poems, explaining how the poet creates shades of meaning; justify own views and explain underlying themes. Explain the impact of figurative and expressive language, including metaphor. Comment on poems' structures and how these influence meaning.
Performing poetry Use of voice Presentation	Perform in unison, following the rhythm and keeping time. Imitate and invent actions.	Perform individually or together; speak clearly and audibly. Use actions and sound effects to add to the poem's meaning.	Perform individually or chorally; vary volume, experimenting with expression and use pauses for effect. Use actions, voices, sound effects and musical patterns to add to a performance.	Vary volume, pace and use appropriate expression when performing. Use actions, sound effects, musical patterns and images to enhance a poem's meaning.	Vary pitch, pace, volume, expression and use pauses to create impact. Use actions, sound effects, musical patterns, images and dramatic interpretation.	Vary pitch, pace volume, rhythm and expression in relation to the poem's meaning and form. Use actions, sound effects, musical patterns, images and dramatic interpretation, varying presentations by using ICT.
Creating poetry Original playfulness with language and ideas Detailed recreation of closely observed experience Using different patterns	Invent impossible ideas, e.g. magical wishes. Observe details of first hand experiences using the senses and describe. List words and phrases or use a repeating pattern or line.	Experiment with alliteration to create humorous and surprising combinations. Make adventurous word choices to describe closely observed experiences. Create a pattern or shape on the page; use simple repeating phrases or lines as models.	Invent new similes and experiment with word play. Use powerful nouns, adjectives and verbs; experiment with alliteration. Write free verse; borrow or create a repeating pattern.	Use language playfully to exaggerate or pretend. Use similes to build images and identify clichés in own writing. Write free verse; use a repeating pattern; experiment with simple forms.	Invent nonsense words and situations and experiment with unexpected word combinations. Use carefully observed details and apt images to bring subject matter alive; avoid cliché in own writing. Write free verse; use or invent repeating patterns; attempt different forms, including rhyme for humour.	Use language imaginatively to create surreal, surprising, amusing and inventive poetry. Use simple metaphors and personification to create poems based on real or imagined experience. Select pattern or form to match meaning and own voice.

