# Standlake CE Primary School

# Curriculum Handbook

# English

# Curriculum Statement

## Curriculum intent

At Standlake Primary School, we believe that a high-quality English curriculum fosters a love of reading, writing, and discussion. Through our rigorous and engaging programme, we aim to inspire enthusiasm for reading, nurture a community of creative writers, and encourage children to become confident speakers and listeners who use discussion to communicate effectively and deepen their learning. We believe that developing a secure understanding of English equips our pupils with the essential tools to reach their full potential.

At our school, English has two main areas of focus: Reading and Writing. Each is taught in conjunction with the other, and an English session will take place every day.

At Standlake, we will:

- Ensure all staff have a deep understanding of the English curriculum and its impact on pupils both in school and beyond.
- Provide a broad and balanced curriculum that includes handwriting, spelling, vocabulary development, opportunities to write for a range of audiences and purposes, and the chance to perform written work.
- Guarantee that all staff are confident in planning, assessing, teaching, and understanding the learning requirements of the English curriculum.
- Equip all pupils with the skills necessary to plan, write, and evaluate their work in order to produce writing of the highest quality.
- Ensure every pupil has the best opportunity to access and understand all elements of the English National Curriculum.

## Intent – Reading

We understand that reading is a fundamental skill which underpins all other learning, and at Standlake Primary School we want our children to become fluent, passionate, lifelong readers. Our curriculum is designed to promote curiosity as well as confidence and pupils will be exposed to a vast range of both picture and chapter books, including those from diverse cultures and backgrounds. Starting with a comprehensive reading scheme in early years, children will be immersed in texts which inspire their imagination whilst

their reading comprehension is challenged through high-quality questioning. This is built upon in KS1 with written evidence of the children's understanding being used to record their thoughts and emotive reactions to texts. In KS2, children develop key reading skills of retrieval, inference, prediction, author's intent and understanding vocabulary choice through high-quality texts across fiction, poetry and non-fiction genres. These skills complement their writing, helping them engage with both reading and writing. The texts we learn from have been carefully chosen to engage even the most reluctant reader and allow access for those with the highest level of SEND. We are conscious that children respond differently to different authors and key characters and our curriculum has incorporated authors and protagonists of different genders, races and backgrounds so that all of our children can see a part of themselves in the texts they read. Modern day stories, as well as literary classics, have been included to ensure children are exposed to varied dialects and a range of the English language.

## Implementation – Reading

At Standlake Primary School we follow the Rocket Phonics DfE validated SSP programme. It is designed to help every child keep up and not catch-up through the use of steady pace and progression, whole-class teaching and consistent daily phonics practice.

### Key Stage 1 and 2

At Standlake Primary School, we ensure our learners have three distinct opportunities to develop their reading skills:

#### 1. Whole Class Reading

At least three times per week, our pupils will be read to by the class teacher or teaching assistant. Whilst they are being read to, the children follow along with a copy of the text. The adult is modelling reading fluency, and by following along, the children hear how punctuation and dialogue affect the flow of the writing. If an unfamiliar word is read aloud, the adult will quickly define it and continue to read, thus not interrupting the flow of the reading. This session will run for about 10 minutes.

#### 2. Individual Reading

Weekly, the children will choose their own reading book (alongside the colour band book that they are reading until they are independent readers) and will read it independently. During this time, an adult who is working with the class will listen to the children read aloud and will assess their reading fluency. This will help to direct guided reading sessions. The aim of individual reading is to allow children to develop their reading for pleasure,  enjoy the calm of the activity and promote a passion for a genre, or literature in general.

Teachers and TAs can direct children to new authors or genres if they feel that a child's reading diet is particularly restricted, therefore subtly exposing them to a wider range of books.

### 3. Guided Reading

Children in KS1 will initially respond to questions together and use the texts provided by Rocket Phonics. In KS2, each class will have at least three guided reading lessons per week. The first session will focus on fluency and use resources from Fred's Teaching. This session is designed to build fluency and stamina in children's reading, as well as exposing them to a range of engaging, up-to-date extracts from children's literature. The second session will target a specific skill that the children need to work on, as identified from the formative assessments at our assessment points. This may be a particular focus on answering inference questions or practising sequencing or prediction. The final session of the week will focus on a range of different text types, specifically non-fiction texts, to ensure that the children are exposed to writing for a range of different purposes. Class teachers may deliver extra sessions around the class texts to supplement and develop the children's understanding for English lessons.

### Monitoring and celebrating individual reading

In KS1, children are expected to read at least three times a week. This is recorded in their reading records, and staff monitor the records to ensure that it is happening. Children in KS1 are also heard reading in school by an adult at least once a week.

In KS2, we use Black Belt Reader to track children's independent reading and their understanding of the books they choose. Children sit a short assessment that looks at fluency, comprehension and vocabulary, which gives them a band from which they can select books. Children are encouraged to quiz on their reading book regularly. Each quiz generates a report for the teacher, who can check that the book is at an appropriate level and monitor how regularly the child is reading.

To celebrate progress, KS2 children earn stickers in Black Belt Reader for quizzing regularly and showing good understanding. When they have collected 25 stickers, they move up a "belt" and receive a certificate in assembly.

Parents and staff can record comments in children's reading records when they have heard them read aloud.

## Intent – Writing

Our approach to writing focuses on cultivating confident and skilled writers who develop stamina and a passion for writing from the Early Years through to Year 6. We aim for all children to become independent writers, building a broad range of skills and developing their own unique style as they progress.

At Standlake, we have developed a high-quality, text-based curriculum designed to inspire and engage all learners. Pupils are exposed to a diverse range of texts — from picture books to chapter books — representing a variety of cultures and religious backgrounds. We ensure that children read both classic literature and contemporary fiction, written by both male and female authors. Particular care is taken to select texts that appeal to reluctant readers and are accessible to pupils with the highest levels of SEND. By offering such breadth and diversity, we aim to ensure every child can find something they connect with and enjoy.

We encourage our pupils to take risks in their learning, and to see mistakes as valuable opportunities for growth. Staff set high expectations and instil in children the importance of aspiring to excellence in their own work.

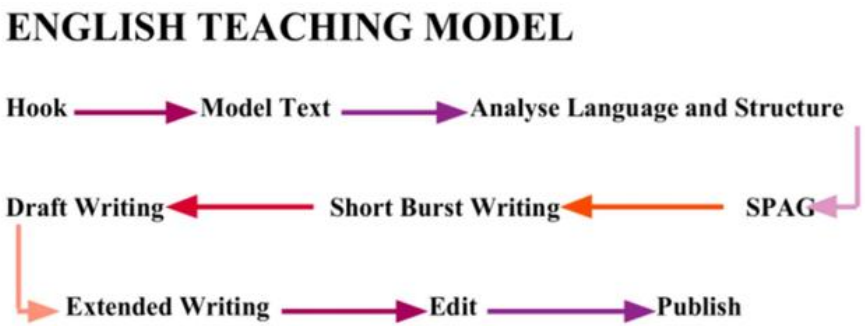
## Implementation – Writing

At Standlake, children are taught to write with a clear awareness of audience and purpose. They apply their writing skills across a wide range of genres, carefully mapped across each term and linked to the overarching topic. Each term includes a fiction and non-fiction unit, with poetry integrated across the year.

Writing units are taught over a two- to three-week learning journey, delivered through daily one-hour lessons. Units are not to exceed three weeks to ensure progressive skill development and curriculum coverage. While each lesson follows a structured pedagogical approach, teachers are encouraged to exercise professional judgement, adapting lessons as needed—for example, by extending time

on a particular skill or incorporating additional drama or speaking and listening opportunities. Learning journeys do not need to begin on a Monday or end on a Friday, but all key stages must be evident in pupils' books, classroom displays, and planning.

At the beginning of each unit, children will receive a KCV. These have been designed in an age-appropriate way to illustrate to children what learning they will undertake and the skills they will need in the upcoming lessons.




Each unit begins with an engaging 'hook' to immerse pupils in the writing context. This can range from a simple prop to a fully staged event (e.g. a time capsule discovery or a letter from the Prime Minister). The aim is to spark curiosity and give the writing purpose, enhancing engagement and outcomes. This creative and immersive approach ensures that most, if not all, children are engaged with the text, leading to higher quality writing output.

Following the hook, teachers present a high-quality model text—typically written to a greater depth standard for the relevant year group. This model helps pupils identify key grammar features, understand the writing purpose, and establish clear expectations for their own final piece.

Every English lesson starts with a fast-paced SPaG warm-up (SPaG 5), revisiting prior learning from previous weeks, months, or years. These starters may also introduce genre-specific features. Keeping the content domain consistent throughout the week enables deeper consolidation, minimises time spent on misconceptions, and supports long-term retention.

Subsequent lessons focus on key grammatical and structural features, often drawn from the model text. Pupils are taught to construct effective sentences, consider layout, and use a variety of sentence types. Teachers model writing techniques, followed by short burst writing activities where pupils practise and apply these skills in context.

A range of planning tools—such as story maps, boxing up, flow charts, and character profiles—are used to support pupils in structuring their ideas and embedding taught features. Short burst writing is used formatively throughout each unit, allowing teachers to assess progress and pupils to draft and refine ideas for their final piece.

The final written outcome is carefully planned, drafted, and edited to a high standard, giving pupils a sense of pride and purpose. Our overarching aim is to build independence, stamina, and the ability to engage readers through meaningful and purposeful writing.

## Working Walls

These are an extremely important part of the learning process as they provide children with a form of continuous provision which they can keep referring to throughout the unit. These should detail the skills being taught, give explanations and model examples. These should be written clearly, using a cursive handwriting style, and placed where all children can see them. During the process, the working walls should be referred to regularly and often as a way of modelling their use. The children should see that you are using these as a form of continuous provision and use them independently throughout lessons.

## Vocabulary

For each unit of writing, children will be encouraged to expand their vocabulary knowledge, which will in turn aid progression in spelling. Throughout the course of a unit, the children should be exposed to a bank of new words which will be recapped upon during the SPaG starter. These words should be relevant to the work being produced within the sequence of lessons and should be made visible to the children through the use of vocabulary vaults on working walls. Words should be displayed with accompanying definitions, synonyms/antonyms and added to contextual sentences.

## Spelling

In KS2, teachers use 'Spelling Shed' to ensure spelling rules are taught in the appropriate year group following the National Curriculum, progressing on from Rocket Phonics. In addition to this, the children also learn key word lists as stated in the National Curriculum.

One spelling lesson a week is taught using 'Spelling Shed' and there are opportunities for spelling practice throughout the week. Each spelling lesson taught follows a consistent approach of introduce/review, teach, practise, apply and review. A spelling test at the end of the week assesses progress of each child. Words aligning with the week's spelling pattern focus will also be added to Spelling Shed, so children can access a variety of engaging and interactive games to play online at home (as part of weekly homework expectations) to aid with recall. Weekly spelling patterns and rules will be displayed in classes and referred to throughout the week, including on the working wall. Cursive handwriting will also take place each week to practise and expose children to the spelling patterns.

## Handwriting

Please see Standlake Primary School's Handwriting policy for details on our handwriting teaching.

## Impact

At Standlake Primary School, the impact of our English curriculum is evident in the confidence, creativity, and competence of our pupils as readers, writers, and communicators. Through our carefully structured and engaging approach, children develop a deep understanding of language and a genuine love for literature. They leave our school as articulate, reflective, and independent learners who can express themselves clearly and with purpose across a range of contexts.

By regularly exposing pupils to high-quality, diverse texts and providing consistent opportunities to write for real audiences and purposes, our learners build a rich vocabulary, strong grammatical understanding, and a personal writing voice. They demonstrate resilience and take pride in crafting their work, becoming increasingly self-motivated and capable of revising and improving their writing with purpose.

Pupils at Standlake make strong progress in English, including those with SEND or who begin with lower starting points. They are able to transfer their literacy skills across the wider curriculum, applying what they have learned in English to enhance their understanding and performance in other subjects.

Our regular assessment practices and targeted support ensure that no child is left behind. Children are well-prepared for the next stage of their education, having mastered the key literacy skills that are essential not only for academic success but for life beyond the classroom. The impact of our curriculum is reflected in high-quality writing outcomes, improved reading fluency and comprehension, and confident oral communication.

## Inclusion

Inclusion is such an important aspect of our English curriculum and can be seen in a multitude of ways.

Primarily, whole class teaching drives the message that children of all ability levels will be able to achieve in English. To accomplish this, class teachers carefully select model texts, scaffold activities and plan activities that assist the children's ability to access and understand the writing structure. Word banks, sentence structures and model texts are available to all children, promoting a positive ethos in the classroom and ensuring all children feel included.

Furthermore, in the classroom, the children are organised in mixed-attainment seating – focusing on personalities and the dynamics of a class, rather than being organised solely on their confidence in reading, writing and spelling. This promotes independence and increases the chance for meaningful conversations that encourage the children to help and learn a wide variety of vocabulary and

speaking and listening skills from each other. For those children who are lacking in confidence, they can seek assistance from their peers and the shared examples provided, whereas those with a greater ability to confidently read and write, can share their ideas out loud and develop them alongside other children working above age expectation. However, when the children find a specific reading or writing objective challenging, teachers will use their knowledge of formal assessment to implement 'fluid groupings.' These groups will be formed during lessons to provide additional scaffolding for those requiring additional support.

Fluid groupings can also be used during pre-teaching sessions. These sessions are undertaken either before or after class input, providing opportunities for teachers to prepare children for an upcoming lesson or for consolidation. For example, children might benefit from shared writing in a smaller group before being expected to write independently, challenged to write or learn individualised spellings to catch up with their peers or working in a focused group to develop and secure their greater depth writing skills, beyond their peers.

To further support SEN children and challenge all learners, the design of an English unit is pivotal to make sure every child is able to achieve.

Each unit will begin with a hook lesson: this is an opportunity for all children to engage in the text type and to create a memorable learning experience to inspire and stimulate their ideas. Following on from this, teachers will write and use a model text, which not only guides pupils as to what is expected of them, but also inspires and promotes their own work to this standard and even beyond. Teachers will differentiate model texts accordingly and ensure all children can access what is being asked of them. Moreover, throughout the unit, the final writing outcome is broken down into manageable daily learning objectives - covering each aspect of spelling, punctuation and vocabulary, needed for the outcome. Pupils can clearly see the purpose of each lesson and how all of their learning is building up to the final extended writing piece. Teachers ensure all children, no matter what their ability, are able to access the learning.

A range of adaptive teaching strategies are used daily by teachers, including: assistive technology (talking tins, iPads for recording, reader pens for reading, Chromebooks for typing), scaffolding (including the use of colourful semantics/symbols and pictures for less able learners to still write independently), talk partners, extensions, word banks, stem sentences, modelling, planning tools (adapted for specific learners as necessary) and checklists for guidance. All classes at Standlake have a help desk which will contain these supports and scaffolds for the children to access independently. All children are encouraged to use this help desk to help them achieve their highest potential.

## Cultural Capital

Cultural Capital refers to the essential knowledge and skills children need to succeed in future employment, build lasting relationships, and contribute meaningfully to society. Strong spoken language skills and a broad vocabulary are among the most valuable social tools a child can possess. Research shows that children who read widely and develop rich vocabularies tend to perform better academically over time.

At Standlake Primary School, we believe all children should understand the importance of reading, writing, speaking, and listening as vital life skills. From EYFS to Year 6, we recognise that children arrive with varied experiences and language abilities. To address this, our curriculum is mapped around a diverse range of high-quality texts, immersing pupils in the English language and bridging any gaps in vocabulary and experience. This approach ensures all children have equal opportunities to succeed and are inspired to learn.

Having a deep understanding of our pupils' individual needs and the community they come from allows us to tailor our curriculum to their needs. Our robust English provision from EYFS helps us quickly identify children's individual strengths and cultural needs. This enables us to adapt our teaching and close any gaps effectively.

We are proud that our pupils leave Standlake confident in their ability to communicate, socialise across diverse groups, and present themselves well. Teachers consistently model high-quality oracy skills, ensuring that children are continually exposed to rich, structured language and high-level conversation. This daily exposure helps develop pupils' vocabulary, articulation, and confidence in speaking across a range of contexts. Across the curriculum, teachers design lessons that promote debate, investigation, presentation, and problem-solving, to further develop the children's skills in oracy. Key subject-specific vocabulary is made explicit in our detailed Knowledge Organisers (KCVs), and we prioritise structured opportunities for discussion in all lessons. Teachers consistently model high expectations.

## Text Types

Using the text-based curriculum as a starting point, teachers clearly establish the purposes and audiences for writing at the start of the process of each unit of work. Teachers make learning objectives explicit to pupils at the start of every lesson, so they know why they are studying a particular text or text type, the kind of writing activities they will need to undertake and the nature of proposed outcome, which is real and purposeful. The structure of the unit should be made clear to the children, who are fully involved in the process and clear about the outcome they are working towards.

In Key Stages One and Two, pupils experience writing in different forms for a variety of audiences. They write for different purposes and are taught to plan, draft, proofread, improve and present their writing on paper and on screen, and to discuss and evaluate their own writing and that of others. There is an emphasis on using real models for writing, e.g. newspaper reports, advertisements, websites. The links between reading and writing in fiction and non-fiction continue to be made explicit. Pupils use their knowledge of texts they have studied to construct their own writing and have greater control over organisation, language features, vocabulary and spelling.

As well as genre types, it is important to ensure that the text-based curriculum enables the children to develop a clear progression of skills from EYFS – Yr 6, which are closely linked to the book being studied, and are implemented during each learning journey. For each year group, there is also a set of non-negotiables that all pupils must have mastered by the end of the year, taken directly from the National Curriculum. This involves them using these tools independently and developing the ability to apply these in other areas of the curriculum. It is important that pupils understand the purpose of these tools and how they impact the reader and develop the text type. These are useful to refer to when thinking about the skills coverage for each learning journey. By the end of Year 6, our children will not only leave the school being able to write for a variety of purposes, but able to write in a real life situation, essential for the next step in their education. There are 4 types of writing that will be covered in the English curriculum: narrative - writing to entertain; and nonfiction - writing to inform, writing to persuade and writing to discuss. Children will also cover a variety of poetry forms, building up a repertoire.

# Progression of Writing Skills in Text Types

**Narrative:**
Purpose of writing to entertain (narrative): The purpose of narrative can be defined simply as to tell a story. However, that does not convey the many purposes of stories and the way that they work at different levels. The purpose of a narrator is to make the listener or reader respond in a particular way. Stories are written or told to entertain and enthral an audience. Stories can make us sad, horrify us, make us laugh, make us excited. They create imaginative worlds that can help us understand ourselves and the things around us and take us beyond our own experience. From the earliest times, stories have been a part of the way that people have explained their world, passed on their beliefs and memories and entertained one another. Narrative is central to learning, especially for young children who develop their understanding through making up stories about what has happened and what might happen. Children use narrative to organise their ideas, structure their thinking and, ultimately, their writing. Telling and writing stories is not simply a set of skills for children to learn, but an essential means for them to express themselves in creative and imaginative ways.

| | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|---|---|---|---|---|---|---|
| **Writing to entertain – generic text structure** | • Simple narratives and retellings are told/ written in first or third person<br>• Simple narratives are told/ written in past tense<br>• Events are sequenced to create texts that make sense<br>• Main participants are human or animal<br>• 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 | As Year 1, plus:<br>• They are simply developed as either good or bad characters<br>• 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. | • Narratives and retellings written in first or third person<br>• Narratives and retellings written in past tense, and occasionally in the present tense<br>• Events sequenced to create chronological plots through the use of adverbials and prepositions<br>• Descriptions including those of settings, are developed through the use of adverbials, e.g. in the deep dark woods…<br>• Dialogue begins to be used to convey characters' thoughts and to move the narrative forward | As Year 3, plus:<br>• Dialogue is used to convey characters' thoughts and to move the narrative forward<br>• Language choices help create realistic sounding narratives. e.g. adverbs, adjectives precise nouns, expressive verbs and figurative language etc. | As Year 4, plus:<br>• Narratives are told sequentially and non-sequentially (e.g. flashbacks) through the use adverbials and prepositions.<br>• Descriptions of characters, setting, and atmosphere are developed through precise vocabulary choices e.g. adverbs, adjectives, precise nouns, expressive verbs and figurative language. | As Year 5, plus:<br>• Assured and conscious control is used to effectively and accurately convey meaning, particularly through manipulating grammar and vocabulary to achieve this |

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| | | | • Language choices help create realistic sounding narratives e.g. Shouted/muttered instead of said etc. | | | |

| Writing to entertain – stories, including re-telling; character description; setting description | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|---|---|---|---|---|---|---|
| | Retell and invent narrative:<br>• Concept of a sentence<br>• Basic sequencing of sentences<br>• Capital letters and end marks<br>• Correct past tense form<br>• Written in the third person<br>• Conjunctions to join ideas | Simple narrative and description:<br>• Past tense and introduction to progressive past tense<br>• Adverbs of time to sequence events<br>• Adverbs for additional detail<br>• Basic noun phrases<br>• Singular possessive<br>• Apostrophe/ apostrophe for contraction<br>• Simple coordinating and subordinating conjunctions<br>• Exclamation sentences<br>• Comparable adjectives<br>• Commas to | Developed narrative with focus on paragraphing:<br>• 5 clear sections (T4W boxing up format)<br>• Conjunctions, adverbs and prepositions to sequence events or to mark changes in setting<br>• Dialogue including direct speech<br>• Past perfect tense<br>• Prepositional phrases for settings<br>• Noun phrases<br>• Verbs and adverbs chosen for effect<br>• Cohesion created, and repetition avoided through the use of nouns and pronouns | Developed narrative with focus on sequence:<br>• Sequence organised into paragraphs using fronted adverbials to indicate changes in time or place<br>• Different orders of sequences<br>• Fronted adverbials as single words, phrases and clauses to create cohesion<br>• Expanded noun phrases<br>• Dialogue including direct speech to show character<br>• Develop characters through dialogue and action<br>• Standard forms of verb inflections used instead of local spoken forms<br>• Apostrophes for plural possession<br>• Past progressive and present perfect | Developed narrative with focus on cohesion<br>• Cohesion through a variety of devices<br>• Links within and between paragraphs with adverbials<br>• Past perfect tense to link events<br>• Action, dialogue and description used to move events forward<br>• Relative clauses with commas and dashes used for additional detail including omitted relative pronouns<br>• Modal verbs to suggest degrees of possibility<br>• Adverbs of possibility | Developed narrative with focus on atmosphere and shifts<br>• Cohesion through a wider variety of devices (e.g. repetition of a word or phrase, ellipsis)<br>• Sustained register with well-rounded ending<br>• Atmosphere and mood created through effective word choice, sentence structure and literary devices<br>• Shifts in formality<br>• Past perfect tense to link events, including past perfect progressive<br>• Action, dialogue and description used to move events forward<br>• Subjunctive form to hypothesise<br>• Colons, semi-colons and dashes used to |

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| | | separate items in a list<br>• Verbs chosen for effect | | | | separate and link ideas |

**Writing to inform - Reports:**

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

**General text structure:**

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)

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.

| Writing to Inform - Reports | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|---|---|---|---|---|---|---|
| | **Recount of event**<br>• Concept of a sentence<br>• Capital letters and end marks<br>• Word choices<br>• Correct past tense form<br>• Written in the first person | **Simple recount**<br>• Past tense<br>• Progressive forms of verbs<br>• Exclamatory sentences to make personal comments<br>• Subordinating and coordinating conjunctions to join information and give reasons<br>• Use of noun phrases<br>• Adverbs of time to sequence events | **Sectioned recount**<br>• Planned in sections using conjunctions, adverbs and prepositions to sequence events<br>• Word choices and developed sentence structures to match recount texts<br>• Express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions<br>• Inverted commas can be used to punctuate direct speech, if appropriate | **Developed recount with paragraphs**<br>• Developed sequential language organised into paragraphs<br>• Adverbs, adverbials and prepositions to sequence events<br>• Word choices and developed sentence structures to match recount texts<br>• Expanded noun phrases | **Journalistic Writing**<br>• Focusing on journalistic vocab and sentence structures<br>• Cohesion through choice of techniques within and across paragraphs<br>• Structural features included in newspaper reports<br>• Shifts in formality as writing extension<br>• Use of the past perfect<br>• Modal verbs can be used to indicate degrees of possibility | **Developed journalistic writing**<br>• Cohesion through a wider variety of devices<br>• Passive voice<br>• Shifts in formality<br>• Control of vocabulary choices to match the language used in journalistic writing<br>• Use of semi-colons, colons and dashes to mark boundaries between independent clauses<br>• Structural features included in newspaper reports<br>• Past perfect progressive form of verbs |

**Writing to inform - Instructions:**
Purpose of instructions / procedural texts: To ensure something is done effectively and/or correctly with a successful outcome for the participant/s.
**Generic text structure:**
Begin by defining the goal or desired outcome e.g. How to make a board game
an introductory sentence or paragraph
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
diagrams or illustrations are often integral and may even take the place of some text (Diagram B shows you how to connect the wires.)
a final evaluative statement can be used to wrap up the process. E.g. Now go and enjoy playing your new game. Your beautiful summer salad is now ready to eat.

| Writing to Inform - Instructions | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|---|---|---|---|---|---|---|
| | **Simple instructions**<br>• Concept of a sentence<br>• Basic sequencing of sentences<br>• Capital letters and end marks<br>• Word choices<br>• Correct past tense form<br>• Labels and captions | **Developed instructions**<br>• Developed sequencing with subordinating and coordinating conjunctions to join information and give reasons<br>• Adverbs of time to sequence and to add detail<br>• Commas to separate items in a list | **5 part instructions**<br>• Commas to separate items in a list sequenced parts – title; opening paragraph to introduce instructions; equipment list; method; closing paragraph with 'top tip'<br>• Headings and subheadings to aid presentation<br>• Time, place and cause expressed using conjunctions, adverbs or prepositions | **Developed 5 part instructions**<br>• 5 clearly sequenced parts<br>• Cohesion through the use of nouns and pronouns<br>• Fronted adverbials | **Complex 5 part instructions**<br>• 5 clearly sequenced parts<br>• Parenthesis can be used to add additional advice<br>• Relative clauses to add further information<br>• Modal verbs to suggest degrees of possibility<br>• Layout devices to provide additional information and guide the reader | |

**Writing to inform - Explanations:**
Purpose of explanation texts: To explain how or why, e.g. to explain the processes involved in natural/social phenomena or to explain a process, such as how a car is made.
**Generic text structure:**
A general statement to introduce the topic being explained. E.g. In the winter some animals hibernate.
The steps or phases in a process are explained logically, in order. E.g. When the nights get longer ... because the temperature begins to drop ... so the hedgehog looks for a safe place to hide.
Specific features that include written in the present tense, text arranged into numbered points, time conjunctions, diagrams with labels and pictures with captions

| Writing to Inform - Explanations | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|---|---|---|---|---|---|---|
| | | **Basic explanation**<br>• Consistent use of present tense<br>• Questions used to form titles<br>• Question marks used to denote questions (Y1)<br>• Conjunctions e.g. so...because to explain | **Sectioned explanation**<br>• Introduction to paragraphs as a way to group related material<br>• Consistent use of present tense<br>• Express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions<br>• Heading and subheadings used to aid presentation | **Explanation text with paragraphs**<br>• Fronted adverbials<br>• Paragraphs to organise ideas<br>• Cohesion through the use of nouns and pronouns | **Developed explanation text**<br>• Indicate degrees of possibility using adverbs and modal verbs<br>• Layout devices to provide additional information and guide the reader<br>• Cohesion within paragraphs using adverbials<br>• Relative clauses used to add further information | **Scientific writing/report**<br>• Cohesion through a wider variety of devices<br>• Passive voice<br>• Appropriate levels of formality demonstrated<br>• Features of explanation texts where appropriate<br>• Advanced sequential and causal language |

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| | | | | | • Parenthesis to add to the clarification of technical words | |

**Writing to Persuade:**
Purpose of persuasive texts: To argue a case from a particular point of view and to encourage the reader/listener towards the same way of seeing things.
**Generic text structure:**
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
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 ...
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 no doubt that we are the best

| Writing to Persuade - Adverts/Letters/Posters | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|---|---|---|---|---|---|---|
| | | **Basic persuasive text**<br>● Written in present tense<br>● Rhetorical questions<br>● Effective use of noun phrases | **Sectioned persuasive text**<br>● Introduction to paragraphs as a way to group related material<br>● Express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions<br>● Use of present perfect form of verbs | **Persuasive text with paragraphs**<br>● Cohesion through choice of pronouns or nouns within and across sentences, avoiding repetition<br>● Expanded noun phrases<br>● Persuasive writing features (e.g. details to support evidence, opinions presented as facts)<br>● Modal verbs to indicate | **Developed persuasive text:**<br>● Evaluating the contrast between formal and informal persuasive texts<br>● Cohesion through choice of techniques e.g cause and effect conjunctions<br>● Expanded noun phrases<br>● Persuasive writing features e.g. emotive adjectives<br>● Modal verbs and adverbs to position the argument | **Advanced persuasive text**<br>● Adapting degrees of formality and informality, inc. vocabulary choices, to suit the form of the text<br>● Passive voice<br>● Subjunctive form to hypothesise<br>● Cohesion across paragraphs using a wider range of cohesive devices including conjunctive adverbs<br>● Persuasive writing features (e.g elaboration and exaggeration) |

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| | | | | degrees of possibility | • Structured paragraphs linked with adverbials<br>• Commas to avoid ambiguity | • Hyphens to avoid ambiguity |

**Writing to Discuss:**
Purpose of discussion texts: 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 text structure:**

The most common structure includes:
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.
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.

| | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|---|---|---|---|---|---|---|
| **Writing to Discuss - Balanced Arguments** | | | | **Basic discussion text**<br>• Consistent use of present tense – recap from Y2<br>• Present perfect form of verbs – recap from Y3<br>• Effective use of noun phrases<br>• Paragra | **Advanced discussion text**<br>• Cohesion within paragraphs using adverbials<br>• Layout devices to provide additional information and guide the reader<br>• Modal verbs to indicate degrees of possibility | **Complex discussion text**<br>• Cohesion through a wider variety of devices<br>• Adverbi als for cohesi on<br>• Modal verbs and adverbs to position the arguments<br>• Advanced language chosen to represent both arguments |

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| | | | | phs to organise ideas<br>• Adverbials e.g. therefore, however…<br>• Heading and subheadings used to aid presentation – recap from Y3 | | • Appropriate levels of formality applied<br>• Well-structured arguments (point evidence and explain)<br>• Language involved with evaluation and viewpoints included<br>• Use of semicolons and colons to control sentence structure<br>• Passive voice<br>• Subjunctive form to hypothesise |

## Poetry

| Year 1: |
| --- |
| **Acrostics**<br>• The first or last letter in each line spell out a word. Most commonly, it is the first letter that spells out the word<br>• The acrostic links to a given theme.<br>• Lines usually end with commas |
| **Shape poems / calligrams**<br>• The poem usually describes an object<br>• Presented in the shape of the object which it is describing<br>• Layout - words inside a shape or around the outline of a shape |
| **Riddles**<br>• The poem describes a noun, usually an object, but does not name it, e.g. it might describe a tiger as striped and furry<br>• The last line usually directly addresses the reader and uses a question: What is it? or Who am I?<br>• The mood of the poem is light-hearted |
| **Year 2:** |
| **Diamantes**<br>• The poem is presented in the shape of a diamond<br>• The line structure is as follows:<br>Line 1: Beginning subject<br>Line 2: Two adjectives about line 1<br>Line 3: Three verbs or words ending '-ing' about line 1<br>Line 4: A short phrase about line 1, a short phrase about line 7 Line 5: Three verbs or words ending '-ing' about line 7<br>Line 6: Two adjectives about line 7<br>Line 7: End subject<br>• Precise verbs and adjectives are used in the relevant lines indicated above<br>• Each line starts with a capital letter; commas are used between verbs and adjectives; no punctuation at the end of lines |
| **Haikus** |

The mood of a haiku is generally serious and is usually about nature

- There is no rhyming structure
- The line structure is as follows:
  - Line 1: 5 syllables
  - Line 2: 7 syllables
  - Line 3: 5 syllables
- Each line starts with a capital letter

**Free verse**

- Free verse does not follow a set syllable pattern or rhyme scheme
- It may be written on a range of themes.
- Refer to the KS1 key objectives and writing curriculum content for Year 2

## Year 3:

**Clerihews**

- A clerihew is four lines in length, and includes rhyming couplets (AABB)
- The subject of the poem is typically a character who is named on one of the lines
- The mood of this type of poem is comic

Mr Smith wears a wig, But for his head it's rather big,
In windy weather he was careless,
Now Mr Smith's head is hairless.

**Limericks**

- The poem is five lines in length and follows the rhyme scheme AABBA
- The line structure is as follows:
  - Line 1: 7-10 syllables
  - Line 2: 7-10 syllables
  - Line 3: 5-7 syllables
  - Line 4: 5-7 syllables
  - Line 5: 7-10 syllables
- The first line usually begins with 'There was a…' and ends with the name of a person or place
- The last line should be rather unusual or far-fetched

- Each line starts with a capital letter
- Lines often end with a comma
- The mood of this type of poem is comic, and it can even be nonsense

An ambitious young fellow named Matt,
Tried to parachute using his hat,
Folks below looked so small,
As he started to fall,
Then got bigger and bigger and SPLAT!

## Year 4:

**Kennings**

- A kenning is a two word phrase which describes an object
- Kenning poems are a type of riddle
- Each line consists of one kenning. There is no set number of lines in each verse, although 8 lines and 1 verse is expected for this age group
- The kennings should be ordered within the poem with consideration of the impact on the reader

Ball catcher
Muddy scrambler
Fast diver
Long kicker
Expert thrower
Ace defender
Goal saver
Game winner

**Tetractys**

- The poem is five lines in length
- The line structure is as follows:

Line 1: 1 syllable

Line 2: 2 syllables
Line 3: 3 syllables
Line 4: 4 syllables
Line 5: 10 syllables

- There is no set rhyme scheme
- Each line starts with a capital letter and only the last line ends with a full stop

I
Am four
And I go
To big school where
I learn to read and write and spell my name.

**Free verse**

- Free verse does not follow a set syllable pattern or rhyme scheme
- It may be written on a range of themes
- Refer to the KS2 key objectives and writing curriculum content for Year 4

## Year 5:

**Senryus**

- The structure is identical to that of a haiku (see Y2)
- Each line starts with a capital letter and ends with appropriate punctuation
- Senryus are about human nature or emotions
- They can be serious or cynical

First day, new school year,
Backpack harbours a fossil:
Last June's cheese sandwich.

The death of a friend
Can leave one devastated.
Fate is often cruel.

**Renga**

- Renga poems are written by more than one poet
- Poet A would write three lines following the structure below. Poet B would then write the last two lines of the verse following the given structure. This is repeated within a pair or small group until the poem is complete
- The line structure is as follows:
  - Line 1: 5 syllables
  - Line 2: 7 syllables
  - Line 3: 5 syllables
  - Line 4: 7 syllables
  - Line 5: 7 syllables
- There is no set rhyme scheme
- The themes within a verse need to be consistent
- Each line starts with a capital letter and the last line of each verse ends with a full stop

The final leaf falls
The tree branches are so bare
Autumn has arrived
Remember summer's warm kiss
So gentle, it will be missed.

## Year 6:

**Ottava Rima**

- An Italian style of poetry

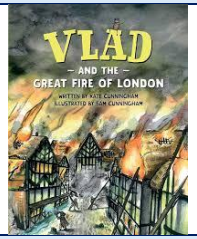
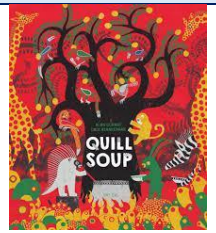
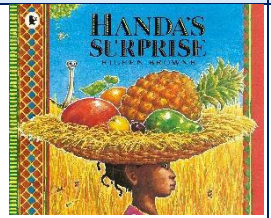
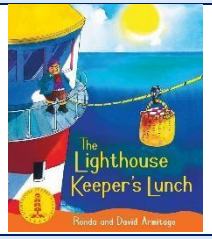
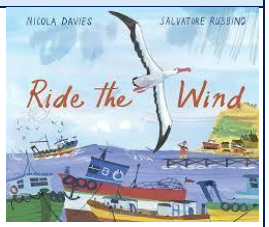
- It is eight lines in length; each line consists of eleven syllables
- The rhyme scheme is ABABABC
- Each line opens with a capital letter
- It is optional whether lines end with commas or not
- A poem may consist of several verses following the structure above, although one verse is sufficient for this age group
- The last line of the poem may end with a question mark or a full stop

Quickly did the tiger begin his fast run,
Over hilly ground you see him fly and leap,
The passive prey laying grazing in the sun,
Suddenly its life that it wanted to keep,
Tiger pounces, quickly getting the job done,
The prey collapsing in a really big heap,
Tiger sleeps as night takes over from the day,
Will we ever see the hunter become prey?

**Iambic Pentameter**

- Unlike other taught styles, Iambic pentameter refers to the way in which individual lines are constructed
- There are no particular rules about verse length
- It is a sequence of ten alternately unstressed and stressed syllables
- Children should be encouraged to hear the effect of lines being constructed in this style

Two households,
both alike in dignity,
In fair Verona,
where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life.

| Year 1/2 Cycle A | Autumn | | Spring | | Summer | |
|---|---|---|---|---|---|---|
| | Term 1 | Term 2 | Term 3 | Term 4 | Term 5 | Term 6 |
| Topic | Great Fire of London | | Amazing Africa | | Oh I do like to be beside the seaside | |
| Core text |  | |  |  |  |  |
| Genre | Historical Fiction | Picture book | Traditional Tale | Narrative from another culture | Humorous fiction | Realistic fiction |
| Fiction | Setting description: Compare before and after the fire | Character description: Describe a main character | Character Description: One of the animals from the story | Recount: from another character's POV (e.g. the monkey) | Setting Description: Lighthouse & coast | Narrative – A story about helping or freeing an animal inspired by Javier and the albatross. |
| Skills | Year 1: Simple sentences, 'and' to link, capital letters & finger spaces<br>Year 2: Conjunctions, noun phrases, full stops & capital letters | Year 1: 'And' to link, rereading writing<br>Year 2: Tense usage, punctuation (!, ?), conjunctions | Year 1: Narrative with character detail, adjectives, capital letters<br>Year 2: Expanded noun phrases, compound sentences, tense consistency | Year 1: Recount, plurals (-s/-es), simple edits<br>Year 2: Tense use, pronouns to avoid repetition, Speech punctuation | Year 1: Narrative detail, adjectives/nouns, logical sentence flow<br>Year 2: Conjunctions, compound/complex sentences, tense consistency | Year 1: Adjectives in longer sentences, rereading/improving, capitalisation<br>Year 2: Paragraphs, tense consistency, sentence complexity |
| Non-fiction | Recount of historical event | Persuasive letter: Please come and play | Persuasive Letter: Noko asks animals to share | Poster/leaflet: African fruits – describe and promote | Formal letter: From Mr Grinling to the seagulls, asking them to stop stealing his lunch | Fact File: Seaside bird or creature |
| Skills | Year 1: Simple structures, rereading writing, punctuation<br>Year 2: Sequence logically, present tense, proper nouns | Year 1: Simple sentences, punctuation, question marks<br>Year 2: Noun phrases, proper nouns, logical sequencing | Year 1: Features of text types, adjectives, 'I' as pronoun<br>Year 2: Subordinating conjunctions, expanded noun phrases, apostrophes (possession) | Year 1: Adjectives, features of text types, capital letters<br>Year 2: Expanded noun phrases, commas in list, apostrophes (omission) | Year 1: Complete text, genre features, sentence types<br>Year 2: Proofreading, paragraphs, tone adaptation | Year 1: Complete text, adjectives/nouns, sentence types<br>Year 2: Expanded noun phrases, conjunctions, paragraphs, tone for information |
| Poetry | Acrostics | Shape poems | Riddles | Diamantes | Haikus | Free verse |
| Alan Peat sentences | | | 2A sentences | List sentences | Short | BOYS sentences |
| | Checkpoint 1:Narrative | Checkpoint 1: Narrative | Checkpoint 1: Diary | Checkpoint 1: character description | Checkpoint 1: Recount | Checkpoint 1: Narrative |

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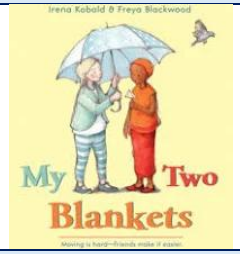
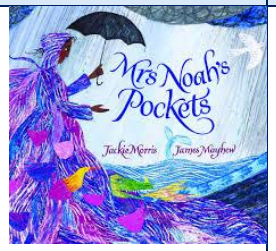
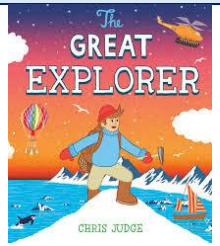
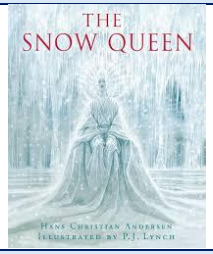
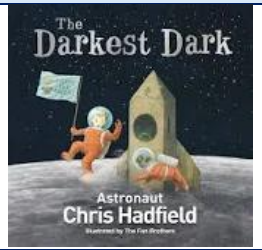
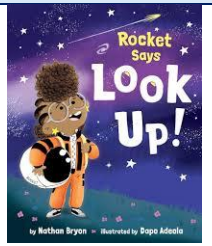
| Checkpoint writes | Checkpoint 2: Fact file | Checkpoint 2: Instructions | Checkpoint 2: Non-chronological report | Checkpoint 2: Persuasive letter | Checkpoint 2: Leaflet | Checkpoint 2: Formal letter |
| Supplementary texts | Raven Boy, Katie in London, Owl and the Pussy Cat, George's Marvellous Medicine, Claude and the City | | Masai and I, The Big Angry Roar, The Red Tree, The Midnight Panther, A Dark Dark Tail, Katie Morag Island Series | | Lost and Found, The Grotlyn, Owl Babies, Tad, Captain Toby | |

| Year 1/2 Cycle B | Autumn | | Spring | | Summer | |
|---|---|---|---|---|---|---|
| | Term 1 | Term 2 | Term 3 | Term 4 | Term 5 | Term 6 |
| Topic | Witney Blankets | | Frozen Planet | | Explorers | |
| Core text |  |  |  |  |  |  |
| Genre | Realistic fiction | Reimagining of a biblical tale | Adventure fiction | Traditional Tale | Biographical fiction | STEM fiction |
| Fiction | Setting description: Describe the setting/blanket at the beginning and end of the story | Character description: Describe Mrs Noah | Innovate text: Describe the Northern lights and the polar landscape. | Narrative retelling: Retell the story from one of the characters' points of view | Innovate: Change the dilemma and the solution | Alternative viewpoint: Tell the story from Jama's point of view |
| Skills | Year 1: Simple sentences, capital letters & finger spaces<br>Year 2: To use a simple noun phrase to add detail, to use basic conjunctions: and, but, or, | Year 1: Simple sentences, capital letters & finger spaces, use 'and' to link ideas in a sentence.<br>Year 2: To use a simple noun phrase to add detail, to use basic conjunctions: and, but, or, to use capital letters for proper nouns | Year 1: To use adjectives to add description, to use I as a pronoun, to use Capital letters for proper nouns<br>Year 2: To use expanded noun phrases, to use a range of conjunctions, | Year 1: To use adjectives to add description, to use Capital letters for proper nouns<br>Year 2: To use speech punctuation, to use expanded noun phrases | Year 1: To write multiple sentences with logical flow, to use conjunctions and adjectives in longer sentences.<br>Year 2: To write complex sentences, to use expanded noun phrases, to use apostrophes for omission. | Year 1: To write multiple sentences with logical flow, to use conjunctions and adjectives in longer sentences.<br>Year 2: To use speech punctuation, to use a range of conjunctions, to use apostrophes for omission. |
| Non-fiction | Diary recount: Meeting the girl in the park | Persuasive letter: Why should certain animals be saved? | Non-chronological report: 'The Arctic' | Instruction: How to drive a sleigh | Report article: Human lands of the moon! | Explanation: Using a question and answer leaflet. |
| Skills | Year 1: Simple sentences, capital letters & finger spaces | Year 1: Simple sentences, capital letters & finger | Year 1: Use -s and -es correctly to form plurals, To use 'and' more | Year 1: To write a recount or set of instructions, To use 'and' more | Year 1: To use a range of sentence types: statements, questions | Year 1: To use a range of sentence types: statements, questions |

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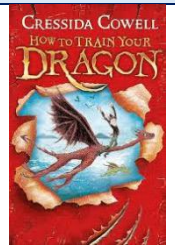
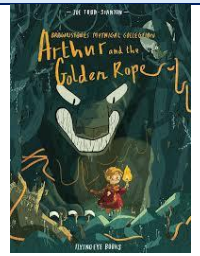
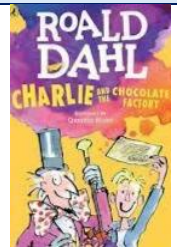
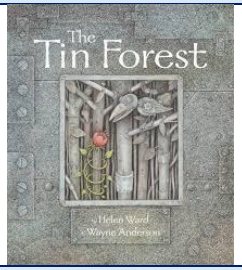
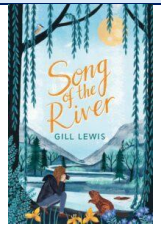
| | Year 2: To sequence events logically, to use exclamation marks and question marks, to use the past tense appropriately. | spaces, use 'and' to link ideas in a sentence.<br>Year 2: To use a simple noun phrase to add detail, to use basic conjunctions: and, but, or, to use subordinating conjunctions (when, if, because, that) | consistently in compound sentences, to use features of the text type<br>Year 2: to use apostrophes for possession, to use pronouns to avoid repetition, | consistently in compound sentences, to use features of the text type.<br>Year 2: to use commas in a list, to use a range of conjunctions | and exclamations, To write multiple sentences with logical flow<br>Year 2:<br>To use a range of conjunctions, to use complex sentence structures, to use apostrophes for possession | and exclamations ,To write multiple sentences with logical flow<br>Year 2: To use a range of conjunctions, to use apostrophes for possession |
| Poetry | Acrostics | Shape poems | Riddles | Diamantes | Haikus | Free verse |
| Alan Peat sentences | 2A sentences | List sentences | Short | BOYS sentences | All the Ws | |
| Checkpoint writes | Checkpoint 1: Narrative | Checkpoint 1: Setting description | Checkpoint 1: Character description | Checkpoint 1: innovate text | Checkpoint 1: Narrative retelling | Checkpoint 1: Narrative - change the problem |
| | Checkpoint 2: Fact file | Checkpoint 2: Diary recount | Checkpoint 2: Persuasive letter | Checkpoint 2: Non-chronological report | Checkpoint 2: Instructions | Checkpoint 2: Report |
| Supplementary texts | The Bear and the Piano, The Lighthouse Keepers Lunch, Shark and the Park, | | Great Adventurers, The Magic Far Away Tree, Grandad's Island, Ottoline at Sea | | Search for the Arctic Jellyfish, Three Little Wolves and the Big, Bad Pig, Sky Song, Astro Girl, | |

| Year 3/4 Cycle A | Autumn Term 1 | Autumn Term 2 | Spring Term 3 | Spring Term 4 | Summer Term 5 | Summer Term 6 |
|---|---|---|---|---|---|---|
| Topic | Raiders and Invaders | | Field to Fork | | Rivers | |
| Core text |  |  |  |  | |  |
| Genre | fantasy/adventure fiction | Fantasy graphic novel | Humour/fantasy Narrative | Fable | Narrative non-fiction | Environmental fiction. |
| Fiction | Narrative - Alternative viewpoint: Written from the point of view of Toothless. | Myth/Legend: Create a myth in a similar vein, following the story structure and characterisation through dialogue | Narrative – Additional character<br>Add a character to the chocolate factory scene | Fable<br>Children identify the meaning of the story and create their own fable, focussing on setting description. | Mystery Puzzle Narrative | Narrative : write from another characters perspective |
| Skills | Year 3: Use basic paragraph structure , commas in a list, apostrophes for possession<br>Year 4: Expanded noun phrases with additional clauses, Paragraphs, Tense consistency | Year 3: Plan narrative with beginning, middle, end , capital letters and full stops , apostrophes for contractions, use speech punctuation<br>Year 4: Clear narrative structure (beginning, middle, end) expanded noun phrases, tense consistency, develop character through dialogue and description | Year 3: Create settings, characters, and simple plots, use ambitious vocabulary to add detail, maintain correct tense across writing<br>Year 4: Use similes, metaphors, and powerful adjectives, use pronouns and nouns to aid cohesion, paragraph for control | Year 3: Create detailed settings, vary sentence type and length, use 'a' or 'an' correctly<br>Year 4: Use adverbials of manner, time, place, and frequency, use similes and powerful adjectives, paragraph for control | Year 3:Use paragraphs to group related ideas, use speech to convey character or move plot, manipulate conjunctions (cause/effect, contrast)<br>Year 4: use narrative techniques to build suspense or character, use dialogue to develop character or move story forward, vary sentence types and openers for effect | Year 3:-Use paragraphs, use descriptive noun phrases, use speech punctuation<br>Year 4: Use expanded noun phrases, use fronted adverbials, develop character through dialogue and description |
| Non-fiction | Non-chronological reports<br>Daily life of a Viking | Recount<br>Diary entry for Arthur | Discussion text<br>Should all farmers be paid fairly? Focus on coco beans | Persuasive<br>Leaflets to advertise the forest as an adventure holiday destination | Explanation text (How rivers form/water cycle) | Persuasive text: Protect the rivers and environment |
| Skills | Year 3: Basic layout features in non-fiction, capital letters and full | Year 3: Basic layout features (e.g. address/greeting) ,question & exclamation | Year 3: Use imperative verbs and clear commands, use fronted adverbials of time and | Year 3: Use present perfect tense, vary position of subordinate | Year 3:Use noun phrases with prepositions and modifiers, use speech punctuation, use | Year 3:Use conjunctions for cause and effect or contrast, use paragraphs, use speech punctuation |

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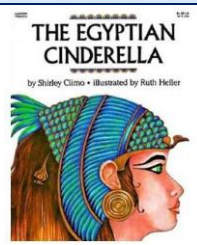
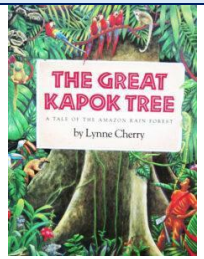
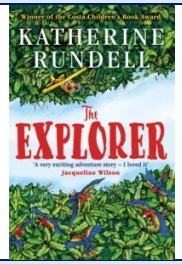
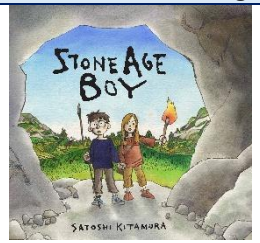
| | stops ,question & exclamation marks<br>Year 4: Consistent structure for non-fiction, paragraphs, genre and purpose awareness | marks, apostrophes for possession<br>Year 4: Consistent structure for non-fiction, paragraphs ,appropriate tone for purpose. | manner, maintain correct tense throughout writing<br>Year 4: Use expanded noun phrases with adjectives and prepositions, use paragraphs to organize information, vary sentence types and punctuation | clauses, maintain correct tense throughout<br>Year 4: Use expanded noun phrases with adjectives and prepositions use pronouns and nouns for cohesion, paragraph effectively | conjunctions to clarify cause and effect<br>Year 4:Use apostrophes for plural possession, use fronted adverbials for cohesion and style, vary sentence types for effect | Year 4:use fronted adverbials for cohesion, use apostrophes for possession, vary sentence structure for effect |
| Poetry | Special effects | Tetractys | Song lyrics | Free verse poetry | Alliterative verse | Clerihews |
| Alan Peat sentences | Ad, same ad<br>Emotion, commas | If, if, if then. | -ing, -ed.<br>3 ed | Double -ly ending | 3 bad – (dash) question?<br>2 pairs sentence | Review of sentence structures covered. |
| Checkpoint writes | Checkpoint 1: Write from another characters perspective | Checkpoint 1:Character description | Checkpoint 1: Diary entry | Checkpoint 1: Narrative | Checkpoint 1: Setting description | Checkpoint 1: Narrative |
| | Checkpoint 2: Persuasive text | Checkpoint 2: Biography | Checkpoint 2: Letter | Checkpoint 2: Instructions | Checkpoint 2: Report | Checkpoint 2:Explanation text |
| Supplementary texts | Beowulf (Michael Morpurgo), The Land of Roar | | The Legend of Podkin On-Ear, The Midnight Fox, The Secret Wild | | The Land of Never Believe, The girl who stole an Elephant, Brand New Boy. | |

| Year 3/4 Cycle B | Autumn Term 1 | Autumn Term 2 | Spring Term 3 | Spring Term 4 | Summer Term 5 | Summer Term 6 |
|---|---|---|---|---|---|---|
| Topic | Ancient Egypt | | Rainforests | | Stone Age to Iron Age | |
| Core text |  | |  |  |  | |
| Genre | Traditional tale | Mythological Fantasy | Environmental literature | Adventure fiction | Historical Fiction | Science Fiction Fantasy |
| Fiction | Narrative - alternative viewpoint | Dilemma Narrative | Narrative/description: add a new creature | Setting description | Narrative: Add a new adventure with historically accurate references | Prequel: How did the Iron man come to Earth (Mystery – build up tension/action) |
| Skills | Year 3:To organise ideas into paragraphs, to use coordinating conjunctions, to use possessive apostrophes<br>Year 4: To use inverted commas with punctuation for direct speech, to use simple coordinating conjunctions. | Year 3: To organise ideas into paragraphs, to use question marks and exclamation marks correctly, to use subordinate conjunctions<br>Year 4: | Year 3: to use inverted commas to punctuate direct speech, to use a or an correctly, to vary sentence lengths and starters.<br>Year 4: To use similes, metaphors and powerful adjectives, to use fronted adverbials regularly and correctly. | Year 3: To vary sentence lengths and starters, to vary the position of the subordinate clause, to use adverbs and prepositions to express time, place and cause.<br>Year 4:To use similes, metaphors and powerful adjectives, to use fronted adverbials regularly and correctly. | Year 3: To use speech to advance the action, to correctly punctuate speech, to use noun phrases with prepositions and modifiers<br>Year 4:To use dialogue that developed character and moves the story forward. To edit to improve vocabulary, cohesion and impact. | Year 3: To use speech to advance the action, to correctly punctuate speech, to use noun phrases with prepositions and modifiers<br>Year 4: To use dialogue that develops character and moves the story forward. To use fronted adverbials for cohesion and style. |
| Non-fiction | Recount: Diary of Howard Carter | Explanation Text: Mummification focus | Persuasive letter | Non-chronological report- new rainforest animal | Report writing: Job description for an archaeologist | Instructions: How to trap the iron man |
| Skills | Year 3: To organise ideas into paragraphs, to use commas in a list, to use subordinating conjunctions, to use omission<br>Year 4: To use commas in lists and after fronted adverbials, to use commas for omission, to | Year 3: To organise ideas into paragraphs, to use layout feature for the text type, to write with appropriate tone for audience and purpose.<br>Year 4:to use apostrophes for possession, to begin to vary sentence openers using adverbials, to | Year 3: To vary the position of the subordinate clause, use adverbs and prepositions to express time, place and cause.<br>Year 4: To use paragraphing with more control, managing shifts in topic and event, to use standard English forms in | Year 3: To organise ideas into paragraphs which are suitably linked. To maintain tense across a piece of writing, to vary sentence length and starters.<br>Year 4:To use paragraphing with more control, managing shifts in topic and event, to use | Year 3: Use noun phrases with prepositions and modifiers, maintain subject and verb agreement, vary sentence length and structure.<br>Year 4:To use sentence types effectively. to select grammar and punctuation for effect. | Year 3: To use adverbs and prepositions to express time, place and cause, use noun phrases with prepositions and modifiers, to maintain consistent tense throughout a piece of writing.<br>Year 4: To use sentence types effectively, to use |

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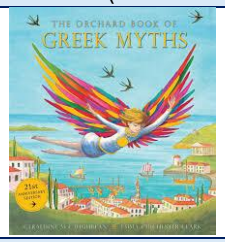
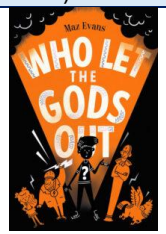
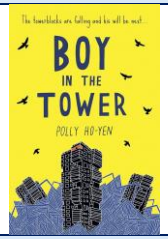
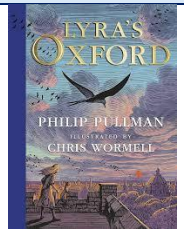
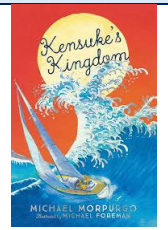
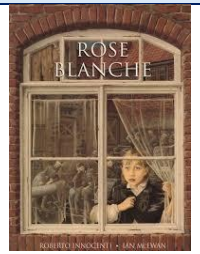
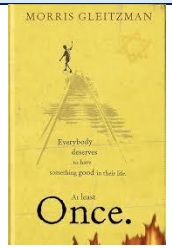
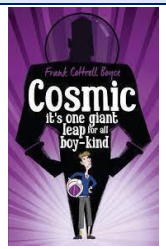
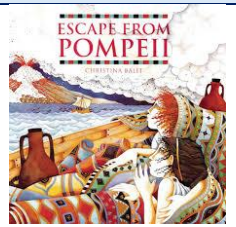
| | vary sentence openers using adverbials | organise paragraphs into writing around a theme. | writing, to use adverbials of time, manner, place and frequency. | standard English forms in writing, to use adverbials of time, manner, place and frequency. | | fronted adverbials for cohesion and style |
| Poetry | Clerihews | Limericks | Kennings | Tetractyes | Free verse | Free verse |
| Alan Peat sentences | emotion, comma | if, if, if then sentence | As -ly | Double -ly ending | with an action, more action | -ing -ed |
| Checkpoint writes | Checkpoint 1: Character description | Checkpoint 1: Narrative - alternative viewpoint | Checkpoint 1: New Dilemma in a narrative | Checkpoint 1: Add a new character to a narrative | Checkpoint 1: Prequel to the story | Checkpoint 1: Setting description |
| | Checkpoint 2:Letter | Checkpoint 2: Diary entry | Checkpoint 2: Explanation text | Checkpoint 2: persuasive letter | Checkpoint 2: Instructions | Checkpoint 2: Non-chronological report |
| Supplementary texts | Ma'ats Feather, letters from the lighthouse | | The great paper caper, Cloud Busting, Running Wild, One Plastic Bag, Big Tree, Katie on the Case | | The Wild Robot, The Abominable, Nim's Island, I was born in the Stone Age (Rosen), The boy with the bronze axe, Stig of the dump. | |

| Year 5/6 Cycle A | Autumn Term 1 | Autumn Term 2 | Spring Term 3 | Spring Term 4 | Summer Term 5 | Summer Term 6 |
|---|---|---|---|---|---|---|
| Topic | Ancient Greeks (EUREKA! 2025-2026) | | On our Doorstep: Oxford | | Birds Eye View | |
| Core text |   |   |   |   |   | |
| Genre | Myth/legend | Educational non-fiction | Dystopian science fiction | Fantasy short story | Adventure novel | Poetry/verse novel |
| Fiction | Narrative - Greek myth Write your own version of a Greek Myth, adapting the original | Narrative sequel: Who will the mysterious visitor at the door be? | Additional chapter: Add a new event to the story, before the school closes | Fantasy story: Write the opening of a fantasy story set in Oxford. | Narrative: alternative point of view Setting description | Poetry: Write a poem inspired by emotion |
| Skills | Year 5: Use expanded noun phrases with 'with' clauses to describe characters/settings/objects, Use dialogue with correct punctuation to show character interaction, Use conjunctions and time adverbials to link ideas logically<br>Year 6: Use varied sentence structures and sentence openings for effect, Use coherent paragraphs with clear topic sentences, Use noun phrases with prepositional clauses to add detail | Year 5: Use expanded noun phrases with 'with' clauses ,use dialogue with correct punctuation, link ideas within paragraphs using conjunctions and time adverbials<br>Year 6: Use varied sentence openings and complex sentences, Use paragraphs effectively, Use noun phrases with prepositional phrases and accurate punctuation | Year 5: To use relative clauses to add information. To us commas, brackets and dashes to add additional information.<br><br>Year 6: To use semi colons. To use ellipsis to create tension and suspense. To use structure deliberately to build tension, contrast or suspense. | Year 5: To create atmosphere and tone using figurative language. To use dialogue to show character traits or advance the plot. To use relative clauses introduced by who, which, where, when and that.<br><br>Year 6: To select structures that match genre and mood. To use a wider range of punctuation: Brackets, dashes, colons and semi-colons. | Year 5: to create atmosphere and tone using figurative language. To use subordinating conjunctions to extend and link ideas. To use dialogue to show character traits or advance the plot.<br><br>Year 6: To select content and vocabulary to suit genre and purpose. To use expanded noun phrases and figurative langue to enhance descriptions. | Year 5: To use devices for impact, such as personification, ellipsis and rhetorical questions, Evaluate and improve own writing independently, edit and refine vocabulary and phrasing for clarity or impact<br><br>Year 6: Manipulate viewpoint, structure and tone to shape reader response, manipulate grammar and punctuation for tone, emphasis or rhythm, use figurative language and imagery with precision and restraint. |

| Non-fiction | Balanced argument: Should animals be kept in captivity? | Biography: A Greek God | Scientific explanation: How does a periscope work? | Instructions: Directions for going for a walk with your Daemon | Persuasive text | Book review: Book of children's choice |
|---|---|---|---|---|---|---|
| Skills | Year 5: Use headings, bullet points and layout features, Use commas in lists and after fronted adverbials, Use apostrophes for possession and contractions<br>Year 6: Write coherent paragraphs with topic sentences, Use varied sentence structure and openings, Apply accurate punctuation including inverted commas where appropriate | Year 5: Use layout features including headings where appropriate, Use commas in lists and after fronted adverbials, Use apostrophes for possession and contractions<br>Year 6: Write coherent paragraphs with topic sentences, Vary sentence structure and openings, Maintain accurate punctuation including inverted commas | Year 5: To use modal verbs to show possibility, obligation or certainty. To use parentheses to add additional information. Use layout features including headings where appropriate<br><br>Year 6: To use active and passive voice. To use a variety of sentence structures and openings. to maintain an appropriate and consistent voice across a piece of writing. | Year 5: To use adverbs of possibility and frequency. To use subordinating conjunctions to extend and link ideas. To link ideas using cohesive devices and adverbials.<br><br>Year 6: To use advanced sentence structures and embedded clauses fluently. To maintain an appropriate and consistent voice across a piece of writing. To use passive voice appropriately for formality or subject focus. | Year 5: To choose structure and form deliberately to suit purpose. To use commas to avoid ambiguity. To use subordinating conjunctions to extend and link ideas.<br><br>Year 6: To confidently use semi colons and colons. To edit and refine grammar and punctuation independently. To manipulate grammar and punctuation for tone, emphasis or rhythm. | Year 5:use complex sentence structures confidently, use reported speech to summarise events or shorten action.<br><br>Year 6: Use advanced sentence structures and embedded clauses fluidly, maintain an appropriate and consistent voice across a piece of writing. |
| Poetry | Senryus | Renga | Ottava Rima | Iambic Pentameter | Free verse | Free verse |
| Alan Peat sentences | Noun, which, who, where<br>3 bad –(dash) question? | Outside (inside)<br>De:De sentence | Name - Adjective pair-sentences<br>Tell: show three examples; sentences | some; others<br>emotion- consequence | 'Irony' sentences<br>When;when;when;then sentences | Review of sentences throughout the year. |
| Checkpoint writes | Checkpoint 1: letter | Checkpoint 1: Narrative<br>Checkpoint 3: Setting description | Checkpoint 1:Character description<br>Checkpoint 3: Diary entry | Checkpoint 1:Explanation text | Checkpoint 1: Instructions | Checkpoint 1: persuasive text |
| | Checkpoint 2: Adventure narrative | Checkpoint 2: Information leaflet | Checkpoint 2: Formal letter | Checkpoint 2: Narrative | Checkpoint 2: Opening to a fantasy story | Checkpoint 2: Setting description |
| Supplementary texts | Who let the Gods Out?, Wonder, Santa is coming to the Cotswolds, Sulwe, The Journey, The Arrival | | Running on the roof of the world, The island at the end of everything, out of the ashes, the fasts boy in the world. | | The boy at the back of the class, the girl of ink and stars, A midsummer nights dream, chasing stars, street child, dragon rider, skellig | |

| Year 5/6 Cycle B | Autumn Term 1 | Autumn Term 2 | Spring Term 3 | Spring Term 4 | Summer Term 5 | Summer Term 6 |
|---|---|---|---|---|---|---|
| Topic | World War II | | Earth and Space | | Romans | |
| Core text |  |  |  | |  | |
| Genre | Historical fiction | War fiction | Sci-fi | Magical realism | Survival story | Adventure fiction |
| Fiction | Narrative (suspense) Rose helps the children escape. | Prequel Narrative: How did Felix end up in the orphanage before his parents were taken away? | Narrative innovate | Sequel narrative: What happened next? | Narrative alternative viewpoint: Fronto or Ursula's account of the escape | Playscript: Write and act out the escape as a drama. |
| Skills | Year 5: Sequence writing with clear openings, sequencing and conclusions. Use expanded noun phrases to describe characters and settings - use a with clause for detail. Begin sentences in different ways including with adverbials<br><br>Year 6: maintain control of tense and subject, organise into coherent paragraphs with clear topic sentences, | Year 5: Use dialogue with basic punctuation to show character interaction. Use apostrophes for contractions.<br><br>Year 6: Write narrative with clear viewpoint, purpose and logical structure, vary sentence openers and internal sentence structures. | Year 5: Use dialogue to show character traits or advance the plot. Link paragraphs. Using cohesive devices and adverbials. Use commas to avoid ambiguity. Use subordinate clauses to extend and link ideas.<br><br>Year 6: Use dialogue to develop character and advance the action, use a wider range of punctuation: brackets, dashes , colons and semi-colons | Year 5: Create atmosphere and tone using figurative language Using cohesive devices and adverbials. Use modal verbs to suggest possibility or certainty.<br><br>Year 6: to use commas to avoid ambiguity and clarify meaning, use expanded noun phrases and figurative language to enhance descriptions | Year 5: Use precise and expressive speech verbs. Punctuate extended dialogue across paragraphs accurately. Embed relative clauses smoothly into narrative or explanation.<br><br>Year 6: Use ellipsis, dash and semi colon for impact and control. manipulate grammar and punctuation for tone, emphasis or rhythm. use structure deliberately to build tension, contrast or suspense. | Year 5: Use precise and expressive speech verbs, maintain consistent tense and person across the piece, use devices for impact<br><br>Year 6: Manipulate grammar and punctuation for tone, emphasis or rhythm, use advanced sentence structures and embedded clauses fluidly |
| Non-fiction | Recount: Diary entry from Rose | Information Text: Factors that led to World War II | Discussion text | Persuasive speech: Why you should stay living near a volcano | Recount- Journalistic writing. Mount Vesuvius's eruption | Letters Formal and informal |

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| Skills | Year 5: Link ideas within paragraphs using pronouns, conjunctions or time adverbials. Use commas in lists and after fronted adverbials. Simple and compound sentences with coordinating conjunctions.<br>Year 6: use coordinating and subordinating conjunctions to join clauses effectively, to vary sentence openers and internal sentence structures. | Year 5: Use headings, bullet points and other layout features. Use apostrophes for possession<br><br>Year 6:use a range of sentence types accurately to convey meaning, use cohesive devices and pronouns to link ideas within and across paragraphs | Year 5: use a range of organisational and presentational features in non-fiction. Begin paragraphs with topic sentences that control content. Use relative clauses introduced by who, which, where, when and that.<br>Year 6: Use passive voice appropriately for formality or subject focus, select sentence structures that match genre and mood | Year 5: Choose structure and form deliberately to suit purpose. Begin paragraphs with topic sentences that control content. Use brackets, dashes or commas for parenthesis. Use adverbs of possibility or frequency.<br><br>Year 6: Use modal verbs and adverbs to show possibility, obligation or certainty. Use varied sentence structures to control pace, tone and mood. | Year 5: To use complex sentence structures confidently<br><br>Year 6: Use advanced sentence structures and embedded clauses fluidly, maintain an appropriate and consistent voice across a piece of writing. | Year 5: Control paragraph and sentence length for pace, effect or tension. embed relative clauses smoothly into narrative or explanation<br><br>Year 6: manipulate viewpoint, structure and tone to shape reader response, use repetition, contrast and rhetorical features for cohesion and effect. |
| Poetry | Senryus | Renga | Ottava Rima | Iambic Pentameter | Free verse | Free verse |
| Alan Peat sentences | Noun, which, who, where<br>3 bad –(dash) question? | Outside (inside)<br>De: De sentence | Name - Adjective pair-sentences<br>Tell: show three examples; sentences | some; others<br>emotion- consequence | ‘Irony’ sentences<br>When;when;when;then sentences | Review of sentences throughout the year. |
| Supplementary texts | Goodnight Mr Tom, Varmints, Carrie’s War, Peter in Peril, The lion and the Unicorn, Letters from the lighthouse | | Short film: ‘The Astronomer’s sun’, The explorer, Pig-Heart boy, Cogheart, Curiosity, The sky, Beetle Boy, The Ghost of Thomas Kemp, Hidden Figures. | | Coraline, The highwayman, The nowhere emporium, The wolf wilder, Dial a Ghost, Indiana Bones, Dragon Rider. | |