

St Mary and St Michael Catholic  
Primary School

**English: Writing Curriculum  
2022 – 2023**



*"Learning together hand in hand with our friend Jesus."*

## Whole School English Writing Overview 2022 – 2023

Autumn 1							
	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Narrative</b>	<b>Genre:</b> Fantasy <b>Writing Outcome:</b> Name writing, short sentences Perfectly Norman – Tom Percival	<b>Genre:</b> Rhyming story <b>Writing Outcome:</b> Retelling ( <i>changing character</i> ) Kakadu Jack – Brenda Parkes (12 sessions)	<b>Genre:</b> Adventure <b>Writing Outcome:</b> Retell with changing activities Violet the Pilot – Steve Breen (12 sessions)	<b>Genre:</b> History <b>Writing Outcome:</b> Write a different stone age story (change aspects of original story) Stone age boy – Satoshi Kitamura (12 sessions)	<b>Genre:</b> Fantasy <b>Writing Outcome:</b> Write a story with an alternative ending Journey – Aaron Becker (15 sessions)	<b>Genre:</b> <b>Writing Outcome:</b> London Deep – Robin Price (15 sessions)	<b>Genre:</b> Humour <b>Writing outcome:</b> The accidental prime minister – Tom McLaughlin (15 sessions)
<b>Non-Fiction</b>	<b>Genre:</b> Labels Non-fiction text: 'The human body.'	<b>Genre:</b> Writing labels, lists, menus <b>Writing Outcome:</b> Write a menu for a healthy meal Non-fiction text: 'Keeping me healthy' & 'Me and my amazing body'	<b>Genre:</b> Instructions <b>Writing Outcome:</b> Instructions on how to make a flying machine. ( <i>Letter to a friend</i> ) Non-fiction texts about planes etc, (12 sessions)	<b>Genre:</b> Instructions <b>Writing Outcome:</b> Write instructions on how to start a fire. ( <i>Display</i> ) Variety of texts about fires and instructions (12 sessions)	<b>Genre:</b> Fact files <b>Writing Outcomes:</b> Write a fact file poster Variety of non-fiction text about penguins (15 sessions)	<b>Genre:</b> Newspaper report on Sutton Hoo ( <i>History</i> ) ( <i>Google docs</i> ) Variety of newspaper reports to explore (15 sessions)	<b>Genre:</b> Manifesto. <b>Writing Outcome:</b> Write a political manifesto Politics for beginners (Usborne) (15 sessions)
<b>Poetry</b>	Core Nursery Rhymes (throughout the year)	List Poems (5 sessions)	Acrostic Poems (5 sessions)	Shape Poems (5 sessions)	Metaphor Poems (5 sessions)	Cinquain (5 sessions)	Nonsense Poems (5 sessions)
Autumn 2							
<b>Narrative</b>	<b>Genre:</b> Fantasy <b>Writing Outcome:</b> Beginning and end On sudden hill – Benji Davies <b>Genre:</b> Sequence story and write sentence. The Nativity Story	<b>Genre:</b> Adventure story <b>Writing Outcome:</b> Description ( <i>changing setting</i> ) Gruffalo's child – Julia Donaldson (12 sessions)	<b>Genre:</b> Adventure/Fantasy <b>Writing Outcome:</b> Retell story changing the journey and destination The snowman – Raymond Briggs (12 sessions)	<b>Genre:</b> Science Fiction <b>Writing Outcomes:</b> Change events of the story ( <i>Display</i> ) The Iron man - Ted Hughes (12 sessions)	<b>Genre:</b> Fables <b>Writing Outcome:</b> Write own fable incorporating known features ( <i>comic strip</i> ) Aesop's Fables (15 sessions)	<b>Genre:</b> <b>Writing Outcome:</b> Beowulf – Michael Morpurgo (15 sessions)	<b>Genre:</b> Greek Poem <b>Writing Outcome:</b> Write a descriptive narrative The Odyssey – Emily Wilson (15 sessions) <b>Genre:</b> Victorian Christmas <b>Writing Outcome:</b> Writing a play script A Christmas Carol – Charles Dickens (12 sessions)

<b>Non-Fiction</b>	<b>Genre:</b> Posters Variety of posters.	<b>Genre:</b> Instructions <b>Writing Outcome:</b> Write instructions on how to make Christmas decorations Variety instruction texts.	<b>Genre:</b> Persuasive advert/poster <b>Writing Outcome:</b> Advert or poster for Christmas Play <i>(To parents and display around the school)</i> Examples of Christmas posters and adverts to explore. <b>(12 sessions)</b>	<b>Genre:</b> Non-chronological report <b>Writing Outcome:</b> Write a non-chronological report on rocks and solids <i>(Class compilation of fact files)</i> Variety of texts about rocks and solids <b>(12 sessions)</b>	<b>Genre:</b> Newspaper report <b>Writing Outcome:</b> Write a newspaper article – Boscastle Flood Numerous videos and articles <b>(10 sessions)</b>	<b>Genre:</b> Non-chronological report <b>Writing Outcome:</b> Write a non-chronological report about the Vikings <i>(poster)</i> Variety of texts to explore <b>(15 sessions)</b>	<b>Genre:</b> Argument <b>Writing Outcome:</b> Examples of debate texts <b>(8 sessions)</b>
<b>Spring 1</b>							
	<b>EYFS</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Year 6</b>
<b>Narrative</b>	<b>Genre:</b> Adventure Story <b>Writing Outcome:</b> Writing a narrative No, Nancy, No!	<b>Genre:</b> Adventure Story <b>Writing Outcome:</b> Changing character and setting Lost in the toy museum – <i>Lucas David</i> <b>(12 sessions)</b>	<b>Genre:</b> Adventure <b>Writing Outcome:</b> Write a postcard/letter from the characters point of view. <i>(Display)</i> Meerkat mail – <i>Emily Gravett</i> <b>(12 sessions)</b>	<b>Genre:</b> Traditional Tales <b>Writing Outcome:</b> Writing from 1 <sup>st</sup> person account Hansel and Gretel <b>(12 sessions)</b>	<b>Genre:</b> Classic <b>Writing Outcome:</b> Write own scene in the setting <i>(Class anthology)</i> Charlie and the chocolate factory – <i>Roald Dahl</i> <b>(15 sessions)</b>	<b>Genre:</b> Myths <b>Writing Outcome:</b> Write an alternative Norse Myth Myths of the Norsemen – <i>Roger Lancelyn Green</i> <b>(15 sessions)</b>	<b>Genre:</b> Historical Fiction <b>Writing Outcome:</b> 1 <sup>st</sup> Person narrative in historical setting. Rose Blanche – <i>Christophe Gallaz</i> <b>(15 sessions)</b>
<b>Non-Fiction</b>	<b>Genre:</b> Recount <b>Writing Outcome:</b> Write about visit to The Tower of London Photographs etc & Pop-Up London	<b>Genre:</b> Recount <b>Writing outcome:</b> Write a recount of a trip to ...	<b>Genre:</b> Fact file <b>Writing Outcomes:</b> Write a fact file on habitats Variety of fact files and information on habitats <b>(12 sessions)</b>	<b>Genre:</b> Fact file <b>Writing Outcomes:</b> Write a fact file on ... Non-fiction texts about .... <b>(12 sessions)</b>	<b>Genre:</b> Explanation <b>Writing Outcome:</b> Write an explanation text from bean to bar. The story of chocolate <b>(15 sessions)</b>	<b>Genre:</b> Memoir <b>Writing Outcome:</b> Write own memoir of an event in your life Variety of memoirs – including from previous year 5 work <b>(15 sessions)</b>	<b>Genre:</b> Newspaper report <b>Writing Outcome:</b> Write an newspaper report about WW2 Examples of WW2 news reports <b>(15 sessions)</b>
<b>Spring 2</b>							
<b>Narrative</b>	<b>Genre:</b> Adventure Story <b>Writing Outcome:</b> Change locations	<b>Genre:</b> Superheroes <b>Writing Outcome:</b> Changing events Traction man – <i>Mini Grey</i>	<b>Genre:</b> Fable <b>Writing Outcome:</b> Create a persuasive poster to the Emperor to free Shen		<b>Genre:</b> Alternative Fairy Tale <b>Writing Outcome:</b> Story told from different character's point of	<b>Genre:</b> Science Fiction <b>Writing Outcome:</b> Write an alternative chapter	<b>Genre:</b> Historical Fiction <b>Writing Outcome:</b> Describing settings and characters

	We're going on a bear hunt – <i>Michele Rosen</i>	<b>(12 sessions)</b>	The magic paintbrush – <i>Julia Donaldson</i> <b>(12 sessions)</b>		<i>view</i> (Little books - stories to be read to Y3) The wolf's story – <i>Toby Forward</i> <b>(15 sessions)</b>	in the style of the author George's secret key to the universe – <i>Stephen Hawking</i> <b>(15 sessions)</b>	Goodnight Mr Tom- <i>Michelle Magorian</i> <b>(15 sessions)</b>
<b>Non-Fiction</b>	<b>Genre:</b> Instructions <b>Writing Outcome:</b> Instructions on how to build a trap for a bear Variety of instruction texts/traps etc.	<b>Genre:</b> Instructions <b>Writing Outcomes:</b> Instructions on how to make a jam sandwich Various recipes with description	<b>Genre:</b> Instructions <b>Writing Outcomes:</b> Examples of Instructions <b>(12 sessions)</b>	<b>Genre:</b> Recounts <b>Writing Outcome:</b> Write diary entries <i>(School website)</i> Captain Scott's journey to South pole <b>(10 sessions)</b>  Debate <b>(5 sessions)</b>	<b>Genre:</b> Non-chronological <b>Writing Outcome:</b> Write a weather report in non-chronological style <i>(Filming weather report)</i> Variety of weather reports including non-fiction texts <b>(10 sessions)</b>	<b>Genre:</b> Interview <b>Writing Outcome:</b> Write and perform an interview with a Hidden Figure <i>Hidden Figures – Margot Lee Shetterly</i> <b>(15 sessions)</b>	<b>Genre:</b> Persuasive letter <b>Writing Outcome:</b> Write a persuasive letter to Mrs Mahon Examples of formal persuasive letters <b>(10 sessions)</b>
<b>Poetry</b>	Performance Poetry	Performance Poetry <b>(5 sessions)</b>	Performance Poetry <b>(5 sessions)</b>	Performance Poetry <b>(5 sessions)</b>	Performance Poetry <b>(5 sessions)</b>	Performance Poetry <b>(5 sessions)</b>	Performance Poetry <b>(5 sessions)</b>
<b>Summer 1</b>							
	<b>EYFS</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Year 6</b>
<b>Narrative</b>	<b>Genre:</b> Superheroes <b>Writing Outcome:</b> Retelling of Supertatooe – changing hero Supertato – <i>Sue Hendra</i>	<b>Genre:</b> Fairy Tale <b>Writing Outcome:</b> Retelling from the wolf's perspective Little Red Riding Hood <b>(12 sessions)</b>	<b>Genre:</b> Adventure <b>Writing Outcome:</b> Writing own adventure story where animal is the main character. Paddington – <i>Michael Bond</i> <b>(12 sessions)</b>	<b>Genre:</b> Fantasy <b>Writing Outcome:</b> Write own story related to recycling <i>(Individual booklets to share with Y2)</i> The Tin forest – <i>Helen Ward</i> <b>(15 sessions)</b>	<b>Genre:</b> Classic <b>Writing Outcome:</b> Transformation of garden and character The secret garden- <i>Frances Hodgson Burnett</i> <b>(15 sessions)</b>	<b>Genre:</b> Historical Fiction <b>Writing Outcome:</b> Write a story in a historical setting (The Crossing Sweeper by <i>William Frith</i> ) Oliver twist - <i>Charles Dicks, retold by Geraldine McCaughrean</i> <b>(15 sessions)</b>	<b>Genre:</b> Graphic novel <b>Writing Outcome:</b> Write a graphic novel Clockwork – <i>Phillip Pullman</i> <b>(15 sessions)</b>
<b>Non-Fiction</b>	<b>Genre:</b> Poster <b>Writing Outcome:</b> Wanted poster of the evil pea	<b>Genre:</b> Non-chronologic report <b>Writing Outcome:</b> Write a non-	<b>SATS READING, SPELING AND GRAMMAR PREPERATION</b>	<b>Genre:</b> Explanations <b>Writing Outcome:</b> Write and explanation about	<b>Genre:</b> Advert/web page <b>Writing Outcome:</b> Advert/web page	<b>Genre:</b> Biography <b>Writing Outcome:</b> Write a biography about William Morris.	<b>PREPERATION AND SATS: READING, SPELLING AND GRAMMAR</b>

	Examples of posters	chronological report on how plants grow Non-fiction texts about plants		the importance and methods used in recycling. Articles about recycling. Pope's letter. <b>(12 sessions)</b>	about RHS gardens <i>(web page)</i> Various RHS web pages <b>(13 sessions)</b>	Charles Dickens. Facts about William Morris <b>(15 sessions)</b>	
<b>Summer 2</b>							
<b>Narrative</b>	<b>Genre:</b> Story with a dilemma <b>Writing Outcome:</b> Write a different ending to the story After the fall – <i>Dan Santat</i>	<b>Genre:</b> Fantasy <b>Writing Outcome:</b> Changing ending of story Where the wild things are – <i>Maurice Sendak</i> <b>(12 sessions)</b>	<b>Genre:</b> Fantasy <b>Writing Outcomes:</b> Change painting and the story behind the painting <i>(Display)</i> Katie and the sunflowers – <i>James Mayhew</i> <b>(12 sessions)</b>	<b>Genre:</b> Folk Tale <b>Writing Outcome:</b> Write a play script How the raven stole the sun – <i>Maria Williams</i> <b>(15 sessions)</b>	<b>Genre:</b> Spy Fiction, thriller <b>Writing Outcome:</b> Writing an action scene in the style of Anthony Horowitz <i>(video reading)</i> Stormbreaker <b>(15 sessions)</b>		<b>Genre:</b> Horror <b>Writing Outcome:</b> Write a short horror story Short - <i>Kevin Crossley-Holland</i> <b>(10 sessions)</b>
<b>Non-Fiction</b>	<b>Genre:</b> Fact file <b>Writing Outcome:</b> Write a fact file about mini beasts Non-fiction texts about insects	<b>Genre:</b> Recount <b>Writing Outcome:</b> Write a recount of trip to ... Photographs/leaflets of place	<b>Genre:</b> Report <b>Writing Outcome:</b> Non-chronological report of a London travel guide Information about boat trip on Thames. <b>(12 sessions)</b>	<b>Genre:</b> Advert <b>Writing Outcome:</b> Write an advert on the perfect sunglasses. Variety of non-fiction texts, adverts etc about sunglasses. AND examples of posters. Info from Science topic. <b>(12 sessions)</b>	<b>Genre:</b> Persuasive letter <b>Writing Outcome:</b> Write to Mrs Mahon in favour of abolishing school uniform Examples of persuasive letters <b>(10 sessions)</b>	<b>Genre:</b> Debate <b>Writing Outcome:</b> Write and record a debate on 'Should school holidays be ...' <i>The Steves – Morag Hood</i> <b>(15 sessions)</b>	Y6 Production
<b>Poetry</b>	Core Nursery Rhymes	Rhyming poems <b>Writing Outcome:</b> Rhymes with predictable and repeating patterns <b>(5 sessions)</b>	Alliterative Poems <b>(5 sessions)</b>	Haiku – Seasonal Poems <b>(5 sessions)</b>	Limericks <b>(5 sessions)</b>	Narrative Poetry <b>Writing Outcome:</b> Write an alternative ending in style of poet The Highwayman – <i>Alfred Noyes</i> <b>(15 sessions)</b>	Sonnets <b>(5 sessions)</b>

## Narrative Coverage

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Traditional and Fairy Tales</b>		Little Red Riding Hood		Hansel and Gretel	The Wolf's story		
<b>Fantasy</b>	On one tree hill	The Gruffalo's child	The Snowman	Tin Forest	Journey	Beowulf	
<b>Adventure</b>	Supertato No,Nancy No!	Where the wild things are	Paddington Violet the Pilot  Katie and the sunflowers				The Odyssey
<b>Myths</b>				How the Raven stole the sun		Norse Myths	
<b>Fables</b>			The magic paintbrush		Aesop's fables		
<b>Animal stories</b>	We're going on a bear hunt	Kakadu Jack	Meerkat Mail  Paddington				
<b>Stories with a dilemma</b>	After the fall	Lost in the Toy Museum					The accidental Prime Minister
<b>Stories from other cultures</b>	Perfectly Norman	Kakadu Jack					
<b>Stories from historical setting</b>				Stone Age Boy  The Iron man			Rose Blanche  Goodnight Mr Tom
<b>Action/Quest/Horror/Thriller</b>		Traction man			Stormbreaker	Highway man	Clockwork Short
<b>Classic stories</b>					The secret garden Charlie and the chocolate factory	Oliver Twist	A Christmas Carol
<b>Science - fiction</b>						George's secret key to the universe	

## Non-Fiction Coverage

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Lists, Labels Captions</b>	Label body parts Captions Shopping lists	Label body parts Labels, captions and lists related to toys.					
<b>Instructions</b>	How to catch a bear	How to make Christmas decorations.  How to make a jam sandwich	How to make a flying machine.	How to start a fire.			
<b>Explanations</b>				The methods and importance of recycling.	From bean to chocolate		
<b>Non-Chronological Reports</b>	Fact file Insects	How do plants grow	Fact File Habitats  Travel guide of London	Rocks and solids  Fact file	Fact file about penguins  Weather report	The Vikings	WW2
<b>Persuasion</b>	Poster	Advert or poster of a nature walk	Advert or poster for Christmas play	Advert/poster or brochure about sunglasses	Advert/web page: RHS Gardens  Letter to Mrs Mahon re uniform		Political Manifesto  Letter to Mrs Mahon
<b>Recount</b>	Visit to Tower Of London	Trip to ...	Visit to ...	Diary entry	Newspaper report about Boscastle Flood	Newspaper report: Sutton Hoo	Newspaper report: The Blitz
<b>Biography/memoir</b>						Personal memoir  Biography: William Morris	
<b>Debate/Argument</b>				Debate		Debate: Should school holidays be ...	Argument

## Poetry Coverage

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Core Nursery Rhymes	X						
Rhyming couplets	X						
Rhymes with predictable and repeating patterns		X					
List Poems		X					
Acrostic Poems			X				
Alliterative Poems			X				
Shape Poems				X			
Haiku				X			
Metaphor Poems					X		
Limericks					X		
Cinquain						X	
Narrative Poetry						X	
Nonsense Poems							X
Sonnets							X
Performance Poetry	X	X	X	X	X	X	X



## Progression in writing

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Plan						identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own	identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own
		Consider what they are going to write before beginning by: <ul style="list-style-type: none"> <li>planning or saying out loud what they are going to write about</li> <li>writing down ideas and/or key words, including new vocabulary</li> <li>encapsulating what they want to say, sentence by sentence</li> </ul>	Consider what they are going to write before beginning by: <ul style="list-style-type: none"> <li>planning or saying out loud what they are going to write about</li> <li>writing down ideas and/or key words, including new vocabulary</li> <li>encapsulating what they want to say, sentence by sentence</li> </ul>	Discussing and recording ideas	Discussing and recording ideas	Noting and developing initial ideas, drawing on reading and research where necessary	Noting and developing initial ideas, drawing on reading and research where necessary
				discussing writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar	discussing writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar	in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed	in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed
Draft and write				composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures (English Appendix 2)	composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures (English Appendix 2)	selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning	selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning
				in narratives, creating settings, characters and plot	in narratives, creating settings, characters and plot	in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action	in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action
						precising longer passages	precising longer passages
				organising paragraphs around a theme	organising paragraphs around a theme	using a wide range of devices to build cohesion within and across paragraphs	using a wide range of devices to build cohesion within and across paragraphs
				in non-narrative material, using simple organisational devices [for example, headings and sub-headings]	in non-narrative material, using simple organisational devices [for example, headings and sub-headings]	using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]	using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]
Evaluate and edit				assessing the effectiveness of their own and others' writing and suggesting improvements	assessing the effectiveness of their own and others' writing and suggesting improvements	assessing the effectiveness of their own and others' writing	assessing the effectiveness of their own and others' writing
			evaluating their writing with the teacher and other pupils	proposing changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences	proposing changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences	proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning	proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
			re-reading to check that their writing makes sense and that verbs to indicate time are used correctly and consistently, including verbs in the continuous form			ensuring the consistent and correct use of tense throughout a piece of writing	ensuring the consistent and correct use of tense throughout a piece of writing
						ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register	ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register
		discuss what they have written with the teacher or other pupils	proof-reading to check for errors in spelling, grammar and punctuation [for example, ends of sentences punctuated correctly]	proof-read for spelling and punctuation errors	proof-read for spelling and punctuation errors	proof-read for spelling and punctuation errors	proof-read for spelling and punctuation errors

		read aloud their writing clearly enough to be heard by their peers and the teacher	Read aloud what they have written with appropriate intonation to make the meaning clear.	Read aloud their own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear.	Read aloud their own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear.	Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.	Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.
Word		Regular <b>plural noun suffixes</b> –s or –es [for example, <i>dog, dogs; wish, wishes</i> ], including the effects of these suffixes on the meaning of the noun <b>Suffixes</b> that can be added to <b>verbs</b> where no change is needed in the spelling of root words (e.g. <i>helping, helped, helper</i> ) How the <b>prefix un-</b> changes the meaning of <b>verbs</b> and <b>adjectives</b> [negation, for example, <i>unkind, or undoing: untie the boat</i> ]	Formation of <b>nouns</b> using <b>suffixes</b> such as –ness, –er and by compounding [for example, <i>whiteboard, superman</i> ] Formation of <b>adjectives</b> using <b>suffixes</b> such as –ful, –less (A fuller list of <b>suffixes</b> can be found in the year 2 spelling section in English Appendix 1) Use of the <b>suffixes</b> –er, –est in <b>adjectives</b> and the use of –ly in Standard English to turn adjectives into <b>adverbs</b>	Formation of <b>nouns</b> using a range of <b>prefixes</b> [for example <i>super-, anti-, auto-</i> ] Use of the <b>forms a or an</b> according to whether the next <b>word</b> begins with a <b>consonant</b> or a <b>vowel</b> [for example, <i>a rock, an open box</i> ] <b>Word families</b> based on common <b>words</b> , showing how words are related in form and meaning [for example, <i>solve, solution, solver, dissolve, insoluble</i> ]	The grammatical difference between <b>plural</b> and <b>possessive</b> –s Standard English forms for <b>verb inflections</b> instead of local spoken forms [for example, <i>we were</i> instead of <i>we was</i> , or <i>I did</i> instead of <i>I done</i> ]	Converting <b>nouns</b> or <b>adjectives</b> into <b>verbs</b> using <b>suffixes</b> [for example, –ate; –ise; –ify] <b>Verb prefixes</b> [for example, <i>dis-, de-, mis-, over- and re-</i> ]	The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing [for example, <i>find out – discover; ask for – request; go in – enter</i> ] How words are related by meaning as synonyms and antonyms [for example, <i>big, large, little</i> ].
Sentence		How <b>words</b> can combine to make <b>sentences</b> Joining <b>words</b> and joining <b>clauses</b> using <i>and</i>	<b>Subordination</b> (using <i>when, if, that, because</i> ) and <b>co-ordination</b> (using <i>or, and, but</i> ) Expanded <b>noun phrases</b> for description and specification [for example, <i>the blue butterfly, plain flour, the man in the moon</i> ] <b>How the grammatical patterns in a sentence indicate its function</b> as a statement, question, exclamation or command	Expressing time, place and cause using <b>conjunctions</b> [for example, <i>when, before, after, while, so, because</i> ], <b>adverbs</b> [for example, <i>then, next, soon, therefore</i> ], or <b>prepositions</b> [for example, <i>before, after, during, in, because of</i> ]	Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher expanded to: the strict maths teacher with curly hair</i> ) <b>Fronted adverbials</b> [for example, <i>Later that day, I heard the bad news.</i> ]	<b>Relative clauses</b> beginning with <i>who, which, where, when, whose, that</i> , or an omitted relative pronoun Indicating degrees of possibility using <b>adverbs</b> [for example, <i>perhaps, surely</i> ] or <b>modal verbs</b> [for example, <i>might, should, will, must</i> ]	Use of the <b>passive</b> to affect the presentation of information in a <b>sentence</b> [for example, <i>I broke the window in the greenhouse versus The window in the greenhouse was broken (by me)</i> ]. The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: <i>He's your friend, isn't he?</i> , or the use of <b>subjunctive</b> forms such as <i>If I were</i> or <i>Were they to come</i> in some very formal writing and speech]
Text		Sequencing <b>sentences</b> to form short narratives	Correct choice and consistent use of <b>present tense</b> and <b>past tense</b> throughout writing Use of the <b>progressive</b> form of <b>verbs</b> in the <b>present</b> and <b>past tense</b> to mark actions in progress [for example, <i>she is drumming, he was shouting</i> ]	Introduction to paragraphs as a way to group related material Headings and sub-headings to aid presentation Use of the <b>present perfect</b> form of <b>verbs</b> instead of the simple past [for example, <i>He has gone out to play</i> contrasted with <i>He went out to play</i> ]	Use of paragraphs to organise ideas around a theme Appropriate choice of <b>pronoun</b> or <b>noun</b> within and across <b>sentences</b> to aid <b>cohesion</b> and avoid repetition	Devices to build <b>cohesion</b> within a paragraph [for example, <i>then, after that, this, firstly</i> ] Linking ideas across paragraphs using <b>adverbials</b> of time [for example, <i>later</i> ], place [for example, <i>nearby</i> ] and number [for example, <i>secondly</i> ] or tense choices [for example, he <i>had</i> seen her before]	Linking ideas across paragraphs using a wider range of <b>cohesive devices</b> : repetition of a <b>word</b> or phrase, grammatical connections [for example, the use of <b>adverbials</b> such as <i>on the other hand, in contrast, or as a consequence</i> ], and <b>ellipses</b> Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]
Punctuation		Separation of <b>words</b> with spaces Introduction to capital letters, full stops, question marks and exclamation marks to demarcate <b>sentences</b> Capital letters for names and for the personal <b>pronoun I</b>	Use of capital letters, full stops, question marks and exclamation marks to demarcate <b>sentences</b> <b>Apostrophes</b> to mark where letters are missing in spelling and to mark singular possession in nouns [for example, <i>the girl's name</i> ]	Introduction to inverted commas to <b>punctuate</b> direct speech	Use of inverted commas and other <b>punctuation</b> to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: <i>The conductor shouted, "Sit down!"</i> ] <b>Apostrophes</b> to mark <b>plural</b> possession [for example, <i>the girl's name, the girls' names</i> ] Use of commas after <b>fronted adverbials</b>	Brackets, dashes or commas to indicate parenthesis Use of commas to clarify meaning or avoid ambiguity	Use of the semi-colon, colon and dash to mark the boundary between independent <b>clauses</b> [for example, <i>It's raining; I'm fed up</i> ] Use of the colon to introduce a list and use of semi-colons within lists <b>Punctuation</b> of bullet points to list information How hyphens can be used to avoid ambiguity [for example, <i>man eating shark</i> versus <i>man-eating shark, or recover</i> versus <i>re-cover</i> ]
Terminology for pupils		letter, capital letter word, singular, plural sentence punctuation, full stop, question mark, exclamation mark	Noun, noun phrase statement, question, exclamation, command compound, suffix adjective, adverb, verb tense (past, present) apostrophe, comma	preposition, conjunction word family, prefix clause, subordinate clause direct speech consonant, consonant letter vowel, 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, dash, colon, semi-colon, bullet points
		All the Ws sentences List sentences	2A sentences BOYS sentences What + I sentences Verb next verb sentences	Verb, person sentences If, if, if, then sentences Double adverb ending sentences Paired Conjunctions sentences Adverb from adjective sentences	2 adjective pairs sentences 3_ed sentences Emotion word, comma sentences Personification of weather sentences/ This is that sentences First word, last sentences	NOUN, who/ which/ where sentences Outside (inside) sentences The more, the more sentences Short sentences ____ing, ____ed sentences	De: De sentences Adjective, same Adjective sentences 3 bad – dash question sentences Some; others sentences Irony sentences

				Description, which + simile sentences As ___, ___ly sentences	Then & Now sentences Position & Place, Subject & Action sentences	Object/ Person (aka...) sentences Same word end of 2 sentences Getting worse, getting better sentences Sound! Cause sentences With an action, more action sentences	Tell: Show3; examples sentences Name – adjective pair – sentences Subject – 3 examples – are all sentences When ___; when ___; when ___ then ___. Sentences Eds and Ings sentences Trailing off... sentences So... sentences Emotion – consequence sentences The question is: sentences
Handwriting		leaving spaces between words	form lower-case letters of the correct size relative to one another <ul style="list-style-type: none"> <li>start using some of the diagonal and horizontal strokes needed to join letters and understand which letters, when adjacent to one another, are best left unjoined</li> <li>write capital letters and digits of the correct size, orientation and relationship to one another and to lower case letters</li> <li>use spacing between words that reflects the size of the letters.</li> </ul>	Pupils should be taught to: <ul style="list-style-type: none"> <li>use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined</li> <li>increase the legibility, consistency and quality of their handwriting (for example, by ensuring that the downstrokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch).</li> </ul>	Pupils should be taught to: <ul style="list-style-type: none"> <li>use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined</li> <li>increase the legibility, consistency and quality of their handwriting (for example, by ensuring that the downstrokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch).</li> </ul>	Pupils should be taught to: <ul style="list-style-type: none"> <li>write legibly, fluently and with increasing speed by:</li> <li>choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters</li> <li>choosing the writing implement that is best suited for a task.</li> </ul>	Pupils should be taught to: <ul style="list-style-type: none"> <li>write legibly, fluently and with increasing speed by:</li> <li>choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters</li> <li>choosing the writing implement that is best suited for a task.</li> </ul>

# Narrative Text



## Progression in Narrative Texts

### Purpose:

Can be defined simply as to tell a story that entertains the reader.

### Common examples of the text type:

- Stories that use predictable and patterned language
- Traditional and/or folk tales
- Fairy tales
- Stories set in familiar settings
- Retellings of stories heard and read
- Retelling simple stories in different ways (extending the narrative; using technology; rewriting narrative poems as prose, turning prose into a script or vice versa etc.)
- Stories set in historical contexts
- Myths, legends and fables
- Stories with flashbacks
- Stories set in fantasy worlds
- Stories from different cultures
- Stories with a dilemma

## Narrative Texts in Year 1

Generic Text Features	Grammatical Features	Planning and Preparation
<p>Simple narratives and retellings are told/ written in first or third person.</p> <p>Simple narrative is told/written in past tense.</p> <p>Events are sequenced to create texts that make sense.</p> <p>The main participants are human or animal.</p> <p>Simple narratives use typical characters, settings and events whether imagined or real.</p> <p>'Story language' (e.g. once upon a time, later that day etc.) may be used to create purposeful sounding writing.</p>	<p>Stories are often written in the <b>3<sup>rd</sup> person and past tense</b> e.g. Goldilocks ate the porridge; Goldilocks broke the chair; She fell asleep in Baby Bear's bed.</p> <p>Personal recounts and retellings often use the <b>1<sup>st</sup> person and past tense</b>, e.g. I had tea at my Granny's house on Saturday; We went to the park after school.</p> <p>Sentences are demarcated using <b>full stops, capital letters and finger spaces</b>.</p> <p>Use of <b>conjunctions e.g. and</b> ... to join ideas and create variety in the sentence structure.</p> <p>Use of <b>exclamation marks</b> to indicate emotions such as surprise or shock e.g. Help! Oh no!</p> <p><b>Question marks</b> can be used to form questions, e.g. I said to Mum can I have a biscuit? Who are you? Said the wolf.</p>	<p>Learn stories orally and retell them with actions.</p> <p>Tell and retell stories orally using props and plans for assistance (e.g. story maps, puppets, pictures) and through drama activities.</p> <p>Listen to/ learn stories and narrative texts that use the features required for the writing.</p> <p>Use drama to understand to deepen understanding of the structure of the chosen text.</p> <p>Activities to deepen the understanding of the structure of the chosen story e.g. using Story Mountain.</p> <p>Think about the intended audience and the purpose of the story (e.g. to scare, amuse, and teach a moral...) so that plans are shaped to satisfy the audience and purpose.</p> <p>Make structured plans based on the chosen story by changing characters and key events.</p> <p>Recognise and use 'story language' e.g. Once upon a time, later that day, happily ever after etc.</p> <p>Think, say and write sentences to tell the story or narrative in their own words.</p>

## Narrative Texts in Year 2

Generic Text Features	Grammatical Features	Planning and Preparation
<p>Narratives and retellings are told/written in 1<sup>st</sup> or 3<sup>rd</sup> person.</p> <p>Narratives and retellings are told/ written in past tense.</p> <p>The main participants are human or animal.</p> <p>Characters are simply developed as either good or bad.</p> <p>Simple narratives use typical characters, settings and evens whether imagined or real.</p> <p>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.</p>	<p>Stories are often written in the <b>3<sup>rd</sup> person and past tense</b> e.g. Goldilocks ate the porridge; Goldilocks broke the chair; She fell asleep in Baby Bear's bed</p> <p><b>The past progressive form of verbs</b> can be used, e.g. the Billy Goats Gruff were eating, Rapunzel was hoping someone would come and rescue her...</p> <p><b>Apostrophes</b> can be used <b>for possession</b>, e.g. Granny's house, baby bear's bed.</p> <p><b>Apostrophes to show contraction</b> can be used e.g. Goldilocks couldn't believe her eyes.</p> <p><b>Personal retellings</b> often use the 1<sup>st</sup> person and past tense, e.g. I had tea at my Granny's house on Saturday; We went to the park after school.</p> <p>Sentences are demarcated using <b>full stops, capital letters and finger spaces</b>.</p> <p>Use of <b>conjunctions e.g. and, so, because, when, if, that, or, but...</b> to join ideas and enable subordination of ideas.</p> <p>Use of <b>exclamation marks</b> to indicate emotions such as surprise or shock e.g. Help! Oh no!</p> <p><b>Question marks</b> can be used to form questions, including <b>rhetorical questions</b> used to engage the reader.</p> <p><b>Adjectives</b> including <b>comparative adjectives</b> are used to aid description and make comparisons, e.g. the troll was big but the eldest Billy Goat Gruff was bigger.</p> <p><b>Noun phrases</b> can be used to create effective descriptions e.g. the deep dark woods.</p> <p><b>Commas</b> can be used to separate lists of characters, ideas and adjectives in expanded noun phrase e.g. shimmering, sparkling diamond.</p>	<p>Listen to/ learn with actions stories that use the features required for writing.</p> <p>Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach amoral...) so that plans are shaped to satisfy the audience and purpose.</p> <p>Use drama to deepen understanding of chosen text.</p> <p>Activities to deepen the understanding of the structure of the chosen story e.g. using Story Mountain.</p> <p>Make plans based on the story or narrative that has been shared by innovating on characters, plot, ending etc.</p> <p>Co-construct success criteria for story writing based on original text and/ or shared reading of other effective narrative texts.</p> <p>Recognised and use 'story language' e.g. Once upon a time, later that day, happily ever after etc.</p> <p>Make use of ideas collected from reading, e.g. using repetition to create an effect.</p> <p>Tell and retell stories orally using props and plans for assistance (e.g. story maps, puppets, pictures) and through drama activities.</p> <p>Think, say and write sentences to tell the story or narrative in their own words.</p> <p>Write narratives using their plans.</p> <p>Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers.</p> <p>Reread completed narratives aloud, for example, to a partner, small group or the teacher.</p>

	<b>Verbs should be chosen for effect</b> e.g. walked instead of went, grabbed instead of got etc.	
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## Narrative Texts in Year 3

Generic Text Features	Grammatical Features	Planning and Preparation
<p>Narratives and retellings are written in 1<sup>st</sup> or 3<sup>rd</sup> person.</p> <p>Narratives and retellings are written in past tense, occasionally these are told in the present tense.</p> <p>Events are sequenced to create chronological plots through the use of adverbials and prepositions.</p> <p>Descriptions, including those of settings, are developed through the use of adverbials, e.g. in the deep dark woods...</p> <p>Narratives use typical characters, settings and events whether imagined or real.</p> <p>Dialogue begins to be used to convey characters' thoughts and to move the narrative forward.</p> <p>Language choices help create realistic-sounding narratives. E.g. adverbs, adjectives, precise nouns (turquoise instead of blue, jumper instead of top, policeman instead of man), expressive verbs (e.g. shouted/ muttered instead of said etc.)</p>	<p><b>Paragraphs</b> are useful for organising the narrative into logical sections, e.g. paragraphs about the setting or characters, or paragraphs used to denote the passage of time.</p> <p><b>Adverbs</b> e.g. first, then, after, that, finally are useful for denoting shift in time and for structuring the narrative.</p> <p>The use of <b>conjunctions</b> e.g. <b>when, before, after, while, so, because</b>...enables causation to be included in the narrative.</p> <p>Using preposition e.g. <b>before, after, during, in , because of</b> ... enables the passage of time to be shown in the narrative and the narrative to be moved on.</p> <p><b>Present perfect form</b> or verbs can be used within dialogue or a character's thoughts, e.g. what has happened to us? What have you done? They have forgotten me ...</p> <p><b>Headings and subheadings</b> can be used to indicate sections in the narrative, e.g. Chapter 1; How it all began; the story comes to a close...etc.</p> <p><b>Inverted commas</b> can be used to punctuate direct speech this allows characters to interact and the story to be developed.</p> <p><b>Noun phrases</b> can be used to create effective descriptions, e.g. the deep, dark woods.</p> <p><b>Verbs and adverbs should be chosen for effect</b> e.g. shouted/muttered instead of said; angrily/quietly etc. to show rather than tell how characters feel and behave.</p> <p><b>Cohesion</b> can be created, and repetition avoided through the use of <b>nouns and pronouns</b> e.g. Sammy and John... they... the boys...</p>	<p>Listen to/ learn with actions stories that use the features required for writing.</p> <p>Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach amoral...) so that plans are shaped to satisfy the audience and purpose.</p> <p>Use drama to deepen understanding of chosen text.</p> <p>Use 'boxing up' to understand structure of story.</p> <p>Independently read successful examples of narrative writing and label/magpie effective features.</p> <p>Co-construct success criteria for story writing based on original text and/ or shared reading of other effective narrative texts.</p> <p>Make plans to include a limited number of characters and describe a few key details that show something about their personalities.</p> <p>Compose and rehearse sentences or parts of stories orally to check for sense.</p> <p>Recognise and use narrative language e.g. on a cold winter's day, Dear Diary, And after all that...etc.</p> <p>Make use of ideas collected from reading, e.g. using repetition to create an effect.</p> <p>Try to show rather than tell, for example, show how a character feels by what they say or do.</p> <p>Write narratives using their plans.</p> <p>Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers.</p> <p>Reread completed narratives aloud, for example, to a partner, small group or the teacher.</p>

## Narrative Texts in Year 4

Generic Text Features	Grammatical Features	Planning and Preparation
<p>Narratives and retellings are written in 1<sup>st</sup> or 3<sup>rd</sup> person.</p> <p>Narratives and retellings are written in past tense, occasionally these are told in the present tense.</p> <p>Events are sequenced to create chronological plots through the use of adverbials and prepositions.</p> <p>Descriptions, including those of settings, are developed through the use of adverbials, e.g. in the deep dark woods...</p> <p>Narratives use typical characters, settings and events whether imagined or real.</p> <p>Dialogue begins to be used to convey characters' thoughts and to move the narrative forward.</p> <p>Language choices help create realistic-sounding narratives. E.g. adverbs, adjectives, precise nouns (turquoise instead of blue, jumper instead of top, policeman instead of man), expressive verbs (e.g. shouted/ muttered instead of said etc.)</p>	<p>The <b>3<sup>rd</sup> person</b> and <b>past tense</b> are used. This can include the <b>past progressive</b> (e.g. the Billy Goats Gruff were eating), Present perfect (e.g. What have you done?)</p> <p><b>Standard English</b> forms of verb inflections are used instead of local spoken forms, e.g. 'we were' instead of 'we was', 'we did that' rather than 'we done that'.</p> <p><b>Fronted adverbials</b> can be used e.g. During the night..., in a distant field... These should be punctuated using a comma.</p> <p>The use of <b>adverbials</b> e.g. therefore, however creates <b>cohesion within and across paragraphs</b>.</p> <p><b>Cohesion</b> can also be created, and repetition avoided through the use of <b>nouns and pronouns</b> e.g. Sammy and John...they...the boys...</p> <p><b>Paragraphs</b> are useful for organising the narrative into logical sections.</p> <p><b>Verbs and adverbs should be chosen for effect</b> e.g. shouted/muttered instead of said; angrily/quietly etc. to show rather than tell how characters feel and behave.</p> <p>The use of <b>conjunctions</b> e.g. <b>when, before, after, while, so, because</b>...enables causation to be included in the narrative.</p> <p>Descriptions can be developed through the effective use of <b>expanded noun phrases</b> e.g. the big blue bird (expanded with adjectives); oak tree (modified with a noun); the teacher with the curly hair (noun modified with preposition).</p> <p><b>The full range of speech punctuation can be used to indicate dialogue</b> this allows characters to interact and the story to be developed.</p>	<p>Listen to/ learn with actions stories that use the features required for writing.</p> <p>Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach amoral...) so that plans are shaped to satisfy the audience and purpose.</p> <p>Use drama to deepen understanding of chosen text.</p> <p>Use 'boxing up' to understand structure of story.</p> <p>Independently read successful examples of narrative writing and label/magpie effective features.</p> <p>Co-construct success criteria for story writing based on original text and/ or shared reading of other effective narrative texts.</p> <p>Make plans that include key events, being sure that all the events lead towards the ending.</p> <p>Plan a limited number of characters and describe a few key details that show something about their personalities.</p> <p>Make use of ideas from reading, e.g. using adverbial phrases to describe settings and characters or rhetorical questions to engage the reader.</p> <p>Recognise and use narrative language e.g. on a cold winter's day, Dear Diary, And after all that...etc.</p> <p>Try to show rather than tell, for example, show how a character feels by what they say or do.</p> <p>Write narratives using their plans.</p> <p>Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers.</p>

	<b>Apostrophes can be used to indicate plural possession</b> e.g. The girls' names, the children's mother, the aliens' spaceship.	Reread completed narratives aloud, e.g. to a partner or a small group.
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## Narrative Texts in Year 5

Generic Text Features	Grammatical Features	Planning and Preparation
<p>Narratives and retellings are written in the 1<sup>st</sup> or 3<sup>rd</sup> person.</p> <p>Narratives and retellings are written in the past tense, occasionally these are told in the present tense.</p> <p>Narratives are told sequentially and non-sequentially (e.g. flashbacks) through the use of adverbials.</p> <p>Descriptions of characters, setting, and atmosphere are developed through precise vocabulary choices e.g. adverbs, adjectives, precise nouns, expressive verbs and figurative language.</p> <p>Dialogue is used to convey characters' thoughts and to move the narrative forward.</p>	<p>The <b>3<sup>rd</sup> person</b> and <b>past tense</b> are used.</p> <p>This can include the past progressive (e.g. the Billy Goats Gruff were eating), Present perfect (e.g. What have you done?)</p> <p>Opportunities also exist for the use of the <b>past progressive</b> e.g. The children had tried...earlier in the day, the goblins had hidden...and <b>Past perfect progressive</b> forms e.g. the children had been searching...they had been hoping to find the treasure since they started on the quest...</p> <p><b>Adverbials</b> can be used e.g. therefore, however to create <b>cohesion within and across paragraphs</b>. These adverbials can take the form of time (later), place (nearby), and numbers (secondly).</p> <p><b>Modals can be used to suggest degrees of possibility</b>, e.g. They <u>should</u> never have... If they were careful, the children <u>might</u> be able to...</p> <p><b>Adverbs of possibility</b> can be used to suggest possibility, e.g. They were <u>probably</u> going to be stuck there all night..., they were <u>definitely</u> on the adventure of a lifetime...</p> <p><b>Parenthesis</b> can be used to add additional information through the use of <b>brackets, dashes or commas</b> e.g. using brackets for stage instructions in play script or commas – Paul, on the other hand, was considered trustworthy.</p> <p><b>Layout devices</b> can be used to provide additional information and guide the reader, e.g. Chapter 1, How it all began..., The story comes to a close...</p> <p><b>Relative clauses</b> can be used to add further information, e.g. the witch, who was ugly and green, ... The treasure, which had been buried in a chest...this should include the use of commas when required.</p>	<p>Read narrative texts that use the features required for the writing.</p> <p>Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach a moral...) so that plans are shaped to satisfy the audience and purpose.</p> <p>Use drama to deepen understanding of chosen text.</p> <p>Use 'boxing up' to understand structure of story.</p> <p>Independently read successful examples of narrative writing and label/magpie effective features.</p> <p>Co-construct success criteria for story writing based on original text and/ or shared reading of other effective narrative texts.</p> <p>Make plans that include key events, being sure that all the events lead towards the ending.</p> <p>Plan a limited number of characters and describe a few key details that show something about their personalities.</p> <p>Make use of ideas from reading, e.g. using adverbial phrases to describe settings and characters or rhetorical questions to engage the reader.</p> <p>Recognise and use narrative language e.g. on a cold winter's day, Dear Diary, And after all that...etc.</p> <p>Try to show rather than tell, for example, show how a character feels by what they say or do.</p> <p>Write narratives using their plans.</p> <p>Show the main character has developed as a result of the narrative.</p>

		<p>Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers.</p> <p>Read their completed narratives to other children.</p>
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## Narrative Texts in Year 6

Generic Text Features	Grammatical Features	Planning and Preparation
<p>Narratives and retellings are written in the 1<sup>st</sup> or 3<sup>rd</sup> person.</p> <p>Narratives and retellings are written in the past tense, occasionally these are told in the present tense.</p> <p>Narratives are told sequentially and non-sequentially (e.g. flashbacks) through the use of adverbials.</p> <p>Descriptions of characters, setting, and atmosphere are developed through precise vocabulary choices e.g. adverbs, adjectives, precise nouns, expressive verbs and figurative language.</p> <p>Dialogue is used to convey characters' thoughts and to move the narrative forward.</p>	<p>By writing for a specified audience and with a particular purpose in mind, the writer can choose between <b>vocabulary typical of informal speech</b> and vocabulary appropriate for formal speech e.g. the battalion traversed the mountain range; the soldiers walked over the mountains.</p> <p>The <b>passive voice</b> can be used e.g. it was possible that..., the map was given to the children by..., more ingredients were added to the potion etc.</p> <p>Writers may use conditional forms such as the <b>subjunctive form</b> to hypothesise, e.g. If the children were to get out of this situation..., if only there were a way to solve the problem..., I wished I were somewhere else...etc.</p> <p><b>Past perfect progressive</b> forms can be used to indicate points in time e.g. the children had been searching..., I had been dreaming of riding a unicorn all my life...</p> <p>Create <b>cohesion across paragraphs</b> using a wider range of cohesive devices such as organisational features, pronouns, nouns and adverbials. Or by choosing to use repetition or ellipses for effect.</p> <p><b>Colons, semi-colons and dashes</b> can be used separate and link ideas.</p>	<p>Read narrative texts that use the features required for the writing.</p> <p>Think about the intended audience and the purpose of the story (e.g. to scare, amuse, teach a moral...) so that plans are shaped to satisfy the audience and purpose.</p> <p>Use drama to deepen understanding of chosen text.</p> <p>Use 'boxing up' to understand structure of story.</p> <p>Independently read successful examples of narrative writing and label/magpie effective features.</p> <p>Co-construct success criteria for story writing based on original text and/ or shared reading of other effective narrative texts.</p> <p>Make plans that include key events, being sure that all the events lead towards the ending.</p> <p>Plan a limited number of characters and describe a few key details that show something about their personalities.</p> <p>Make use of ideas from reading, e.g. using short and long sentences for different effects.</p> <p>Try to show rather than tell, for example, show how a character feels by what they say or do.</p> <p>Use all the senses when imagining and then describing the setting, for example, include the weather, season, time of day.</p> <p>Write narratives using their plans.</p> <p>Show the main character has developed as a result of the narrative.</p>

		<p>Edit, proofread and amend their writing based on their own thoughts and those of their peers and teachers.</p> <p>Read their completed narratives to other children.</p>
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## Progression in settings

EYFS	Year 1 & Year 2 <i>(as for EYFS plus)</i>	Year 3 & Year 4 <i>(as for Year 1 &amp; Year 2 plus)</i>	Year 5 & Year 6 <i>(as for Year 3 &amp; Year 4 plus)</i>
<p>Draw maps showing different settings.</p> <p>Create simple stories that start and end in the same place.</p> <p>Create stories where a main character goes from setting to setting on a journey.</p> <p>Write a story set in the locality.</p> <p>Select from a range of photo settings.</p> <p>Choose a scary setting where something might happen e.g. haunted house, dark woods, old house.</p> <p>Use adjectives to describe settings.</p>	<p>Choose a name for the setting.</p> <p>Use all the senses to describe the setting.</p> <p>Use 'power of 3' sentences to describe e.g. it was a glorious, sparkling, amazing castle.</p> <p>Include some extra detail to bring the setting to life e.g. In the enchanted forest, where it was always summer.</p> <p>Choose adjectives with care and use 'like' and 'as' to make similes.</p> <p>Include time of the day and weather e.g. It was just before lunch on a beautiful sunny day.</p> <p>Select scary settings and create dilemmas.</p>	<p>Choose an interesting name for the setting.</p> <p>Select the time of day and weather to create effect e.g. At close to midnight, thunder rumbled through the darkness.</p> <p>Show a character reacts to the setting: Jane shivered; Evie beamed joyfully.</p> <p>Show the setting through the character's eyes. E.g. Frankie scanned the room searching for the golden key.</p> <p>Use prepositions/fronted adverbials to direct the reader to different areas of the setting e.g. on the shelf/near the window etc.</p> <p>Use speech to describe a setting through a character's reaction. 'Wow,' exclaimed Sam staring at the mountain that lay ahead. 'I've never seen anything that wonderful before.'</p> <p>Create cohesion and avoid repetition through the use of nouns and pronouns e.g. The mountain, this wonderful place, it...</p>	<p>Choose a name that suggests something about the setting e.g. Dead Man's Hollow.</p> <p>Show scene through the character's reactions to new surroundings e.g. Jill peered around the gloomy cave, her eyes fighting against the darkness.</p> <p>Use detailed 'power of 3' sentences to describe what can be seen, heard or touched e.g. The room was adorned with shabby furniture, tatty curtains and strange paintings.</p> <p>Pick out unusual details to hook the reader and lead the story forwards e.g. On the shelf, was a small golden statue of a man clutching a key.</p> <p>Introduce something unusual to hook the reader and lead the story forward e.g. on the table, was a strange footprint left by a creature that Holly, who was an animal expert, was unfamiliar with.</p> <p>Change atmosphere by altering weather, place or time and use a metaphor or personification. E.g. The wind howled, the fog descended over the houses like a thick cloak.</p> <p>Reflect a character's feelings in the setting e.g. As the rain lashed against the window pane, tears streamed down Harry's face.</p> <p>Use parenthesis to add additional information e.g. the house, old and</p>



			<p>decrepit, stood at the bottom of Haunted Hill.</p> <p>Use relative clauses to add further information, adding commas when required e.g. The windows, which were dirty and cracked, swung on their hinges in the breeze.</p> <p>Use the subjunctive form to hypothesize for impact. If the devil himself had created a house, it would probably have looked like this.</p>
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## Progression in Openings and Endings

EYFS	Year 1 & Year 2	Year 3 & Year 4	Year 5 & Year 6
<p>Learn 'Once upon a time' or a similar opening.</p> <p>Learn to end a story in an appropriate way e.g. 'finally' or 'in the end' plus 'happily ever after'.</p>	<p>Add more ways to start the story using the 'time' starter 'one', e.g. One day; one morning etc.</p> <p>Add in 'early' or 'late' e.g. 'Late one night; Early one morning...'</p> <p>Use 'place' starters e.g. 'In a distant land; Far, far away; On the other side of the mountain, etc...'</p> <p>Use other kinds of time starters e.g. 'Once, not twice; Long ago; Many moons ago...'</p> <p>End by starting how a character has changed or what they have learned. Or, take your characters home.</p>	<p>Use a variety of opening incl. fronted adverbials to orientate the reader e.g.:  <b>Time:</b> 'Late one night'  <b>Weather:</b> 'Snow fell'  <b>Place:</b> 'In the enchanted forest'</p> <p>Start by introducing your character and use 'show' not 'tell' techniques to reveal important facts about their feelings or personality e.g. 'James trembled as Billy entered the class.'</p> <p>Start with questions or exclamations to hook the reader's interest. E.g. 'Scarper!! They yelled. / 'What is it? She whispered.</p> <p>End by showing how the character has changed or what has been learned i.e. moral.</p> <p>The use of conjunctions e.g. when, before, after, while, so, because...enables causation to be included in the opening/ending.</p> <p>Use adverbials e.g. therefore, however to creates cohesion within and across paragraphs.</p> <p>Create cohesion and avoid repetition through the use of nouns and pronouns e.g. Sammy and John...they...the boys..., the two friends...</p> <p>Use paragraphs to organise openings/endings.</p>	<p>Use a contrast e.g. inside/outside: Outside the sun shone brightly, but inside there was a strange icy feeling.</p> <p>Use a dilemma, desire or the unexpected.</p> <p>Suggest that something dangerous might happen e.g. the rickety old house shook violently in the wind.</p> <p>Suggest something dangerous has happened e.g. smoke rose from the wreckage.</p> <p>Dismiss a threat e.g. Jane had never believed in witches anyway.</p> <p>Use figurative language to create a mood e.g. The fog shrouded the houses like.</p> <p>Use a trigger to catch the reader's interest e.g. someone wants something; is warned not to do something; has to go somewhere; is threatened; has lost something; a mysterious parcel arrives.</p> <p>Use a flashback or flash forward.</p> <p>End by showing what the main character(s) have learnt or how they have changed. Make a link back to the beginning. Have the author comment on events.</p> <p>Use modals to suggest degrees of possibility, e.g. They <u>should</u> never have...If they were careful, the children <u>might</u> be able to...</p>

			<p>Adverbs can be used to suggest possibility, e.g. They were <u>probably</u> going to be stuck there all night..., they were <u>definitely</u> on the adventure of a lifetime...</p> <p>Parenthesis can be used to improve openings/endings by adding additional information through the use of brackets, dashes or commas. E.g. Our friends, now older and wiser, knew that they had been on the adventure of a lifetime.</p> <p>The passive voice can be used to add additional information to openings or endings. E.g. it was possible that..., the map was given to the children by...</p> <p>Use the subjunctive mood to hypothesise, e.g. If the children were to get out of this situation..., if only there were a way to solve this problem..., I wished I were somewhere else...etc.</p> <p>Past perfect progressive forms can be used to give additional detail and to indicate specific points in time e.g. the children had been searching...I had been dreaming of riding a unicorn all my life.</p>
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## Progression in Dialogue

EYFS	Year 1 & Year 2 <i>(as for EYFS plus)</i>	Year 3 & Year 4 <i>(as for Year 1 &amp; Year 2 plus)</i>	Year 5 & Year 6 <i>(as for Year 3 &amp; Year 4 plus)</i>
<p>Use puppets and make up funny voices when playing with them.</p> <p>Role play different characters.</p> <p>Use different voices for characters when reading.</p> <p>On story maps, draw simple speech inside speech bubbles.</p> <p>Notice speech marks in shared reading.</p> <p>When the sound is turned down in cartoons, discuss what the character might be saying.</p> <p>Use wordless picture books and discuss what the character might say.</p>	<p>Choose and decide how a character feels, thinks or behaves and show this through what they say e.g. "I'm terrified," he said.</p> <p>Use powerful speech verbs e.g. shouted, whispered, squealed.</p> <p>Use 'said' plus an adverb e.g. he said hopefully.</p>	<p>Use inverted commas to punctuate speech.</p> <p>After the inverted comma, start the speech with a capital letter.</p> <p>When closing the speech, use appropriate punctuation before the closing inverted commas.</p> <p>Start a new line for each speaker.</p> <p>Use only a few exchanges.</p> <p>Tag on what the character is doing while speaking e.g. "Yes,," she cried, waving her arms in the air.</p> <p>Use a speech sandwich e.g. "Hello", said James. Jim replied, "I've been waiting for you."</p> <p>Choose verbs and adverbs for effect to show how character is feeling e.g., shouted/muttered instead of said; angrily/quietly etc.</p>	<p>Separate the dialogue word/speech tag from the speech by a comma.</p> <p>Have characters discuss other characters and reflect on events.</p> <p>Add to the speech sandwich by adding in the listener's reaction e.g. "Look out Paul!" yelled James waving his arms. <u>Paul gasped in surprise</u>, "oh no!!"</p> <p>Add in something else that is needed to keep the action moving forwards e.g. "Hello", said Peter, waving to his friend. Tim gasped. <u>Coming down the road was an elephant.</u> "Run for it!" squealed Tim.</p> <p>Put the speaker before/after or in between what is said e.g. Sam said, "so let's go." "So let's go," said Sam. "So," said Sam, "Let's go."</p>

## Progression in Description

EYFS	Year 1 & Year 2 <i>(as for EYFS plus)</i>	Year 3 & Year 4 <i>(as for Year 1 &amp; Year 2 plus)</i>	Year 5 & Year 6 <i>(as for Year 3 &amp; Year 4 plus)</i>
<p>Look attentively and describe new experiences.</p> <p>Use adjectives to say what images look like.</p> <p>Use all the senses to discuss and describe – look, touch, taste, hear and smell.</p> <p>Use powerful verbs to describe the quality of movement e.g. crept, tiptoed.</p>	<p>Use precise nouns to create a picture in the reader's mind e.g. terrier instead of dog.</p> <p>Choose adjectives with care and also a comma e.g. the tiny, delicate petals.</p> <p>Use power of 3 sentences to describe e.g. distant, glittering star.</p> <p>Choose powerful verbs instead of got, came, went, said, look.</p> <p>Use adverbs to describe how e.g. she whispered softly.</p> <p>Use 'as' and 'like' similes.</p> <p>Draw on all the senses when describing.</p>	<p>Show not tell – describe a character's emotions using senses e.g. Her spine tingled. Describe a setting by using language to suggest the atmosphere e.g. rather than the trees were dark and scary- shadows loomed from the dark, finger like branches.</p> <p>Select powerful, precise and well-chosen nouns, adjectives and adverbs that really match the purpose. E.g. smeared, smothered.</p> <p>Use personification e.g. even the sun seemed to beam with spring time excitement.</p> <p>Use metaphors and similes to create atmosphere e.g. From the waterfall, droplets sparkled, danced and shone like diamonds.</p> <p>Use alliteration to add effect e.g. Tim trembled, terrified that he would get something wrong.</p> <p>Use expanded noun phrases to add intriguing detail e.g. On the table, was a tiny, golden cage containing a rare, exotic bird.</p> <p>Developed descriptions through the effective use of expanded noun phrases e.g. the big blue bird (expanded with adjectives); oak tree (tree modified with a noun); the teacher with the curly hair (noun modified with preposition).</p> <p>Create cohesion and avoid repetition through the use of nouns and pronouns</p>	<p>Use a character's reaction or the author's comments to show the effect of a description e.g. Paul beamed from ear to ear.</p> <p>Use onomatopoeia to reflect meaning e.g. Peter heard the rapid rattle of the train.</p> <p>Ensure that all word choices earn their place and add something new and necessary. E.g. not the old branches, but the gnarled, finger like branches.</p> <p>Use precise detail when describing to bring a scene alive e.g. the diamonds encrusted in her golden necklace glinted and shone like stars.</p> <p>Select detail and describe for a purpose e.g. to scare the reader, the lull the reader into a false sense of security.</p> <p>Use parenthesis to add additional description to create mood e.g. the gulls, screeching ominously, glided down low over the dark, brooding waves.</p> <p>Use personification, similes or metaphors to create mood and embellish descriptions. E.g. Outside, the roof was green with moss and caved in at one place. The empty, cracked, sad little windows stared like eyes begging to be lived in once more while ivy clung to the wall, tapped the windows and reached up towards the chimney. It was as if the house had grown from the earth.</p>

		<p>e.g. \the haunted house.....it.....This terrifying place...In this creepy house....</p>	<p>Use repetition or ellipses for effect e.g. Everybody was talking about it...Round eyes, busy mouths, frightened voices.... Everybody was talking about it.</p> <p>Create cohesion within and across paragraphs using a wider range of cohesive devices such as pronouns, nouns and adverbials. E.g. One of the stars.... This star.....It had shone.....That tiny star. Distant, in the constellation of Orion.....</p> <p>Use modals to improve descriptions by suggesting degrees of possibility, e.g. To some, this place might seem odd. It could seem strange, but to Sarah it was home.</p>
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## Progression in Suspense

EYFS	Year 1 & Year 2 <i>(as for EYFS plus)</i>	Year 3 & Year 4 <i>(as for Year 1 &amp; Year 2 plus)</i>	Year 5 & Year 6 <i>(as for Year 3 &amp; Year 4 plus)</i>
<p>Put the main character into a scary setting.</p> <p>Make the main character hear or see something scary or strange.</p> <p>Make up a threat for the main character e.g. a monster or a ghost.</p>	<p>Isolate your character/s in darkness/cold OR in a derelict setting. Use scary sound effects from an unseen threat e.g. something hissed, growling noises came from behind the door.</p> <p>Show a glimpse of an unknown threat e.g. a strange claw appeared from nowhere.</p> <p>Use exclamations e.g. BANG! The door slammed shut.</p> <p>Use dramatic connectives/openers to introduce drama e.g. without warning, suddenly.</p>	<p>Let the threat gradually get closer and closer.</p> <p>Show characters feelings by reactions e.g. she froze. He shivered.</p> <p>Include short punchy sentences for drama. Where did it come from? Nobody knows.</p> <p>Use rhetorical questions to make the reader worried e.g. Who had slammed the door shut and why did the window close so suddenly?</p> <p>Do not name the threat – only refer to it using non-specific terms e.g. something, somebody, it, a silhouette, a foreboding figure.</p> <p>Use dramatic connectives/fronted adverbials e.g. In the blink of an eye, Out of the blue, As fast as lightning...</p> <p>Use speech to illustrate change of mood/growing tension e.g. "I don't like this anymore," cried Sarah clutching her mum's arm." "What was that?" shouted Sam looking round in dismay.</p>	<p>Use strategies to hide the threat (See previous)</p> <p>Use an abandoned setting or lull the reader with a cosy setting.</p> <p>Personify the setting to make it sound dangerous e.g. The wind howled around her ears and branches tore at her coat as she fled the forest – use the weather and/or time of day to create atmosphere.</p> <p>Make your own character hear, see, touch, smell or sense something ominous e.g. behind her, she could feel a strange presence. It was like something was watching her.</p> <p>Switch between threat and victim to create drama e.g. the children froze, hidden behind the tree. The creature stopped. It sensed something...something. The children had a terrifying feeling that it knew they were there...</p> <p>Surprise the reader with the unexpected.</p> <p>Suggest something is going to happen over a series of sentences or paragraphs and create cohesion across paragraphs using a wider range of cohesive devices such as pronouns, nouns and adverbials. Or by choosing to use repetition or ellipses for effect.</p> <p>Slow the action by using sentences of there and drop in clauses e.g. The girl, terrified of making a noise, froze,</p>



			<p>terrified. Could it see her? Could it sense her presence? Might this be the end?</p> <p>Use adverbs of possibility to create a sense of uncertainty e.g. This was potentially fatal, the end was possibly in sight.</p>
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## Progression of Play Scripts

Key stage 1	Key Stage 2
<p>Include a cast list of character.</p> <p>Give a short description of each scene's setting. Use a narrator to briefly set the scene for the audience.</p> <p>Write the speaker's name on the left.</p> <p>Use a colon after the speaker's name.</p> <p>Write dialogue (speech) without inverted commas.</p> <p>Put stage directions in brackets.</p> <p>Use the present tense.</p>	<p>Use act or scene numbers.</p> <p>Include a cast list of characters.</p> <p>Give a short description of each scene's setting.</p> <p>Use a narrator to briefly set the scene for the audience.</p> <p>Write the speaker's name on the left followed by a colon.</p> <p>Write a dialogue without inverted commas.</p> <p>Put stage directions in brackets.</p> <p>Use the present tense.</p> <p>Start a new line for each speaker.</p> <p>Use standard and non-standard English to show the difference between formal and informal language.</p>

## Features of different genres.


Genre	Definition	Key Features	Key words	Settings
<b>Traditional Fairy Tales</b>  	A story about fairies and magic. Usually told through many generations.	<ul style="list-style-type: none"> <li>• Often begin with 'Once upon a time...'</li> <li>• Happens in the long ago.</li> <li>• Fantasy and make believe.</li> <li>• Clearly defined good characters vs. evil characters.</li> <li>• Love and magic are common themes.</li> <li>• Talking animals.</li> <li>• Giants, elves etc.</li> <li>• Princess and princesses.</li> <li>• A problem that needs to be solved.</li> <li>• It often has three tries to solve the problem.</li> <li>• Ending is usually '...happily ever after.'</li> <li>• Fairy tales usually teach a lesson or have a theme.</li> </ul>	enchanted three wishes castle evil wicked unknown brave in love beautiful spell	<ul style="list-style-type: none"> <li>• magical kingdom</li> <li>• land far, far away</li> <li>• cottage</li> <li>• forest</li> <li>• wood</li> </ul>
<b>Fantasy</b>  	A story about imagined places and people. Not based on reality at all.	<ul style="list-style-type: none"> <li>• A whole other world with fantastical creatures and magic.</li> <li>• Extraordinary and beautiful events.</li> </ul>	magical enchanted unicorn wizard dragons mermaids kingdom castles fairies	<ul style="list-style-type: none"> <li>• Clouds</li> <li>• Castle</li> <li>• Magic cottage</li> <li>• Sea</li> <li>• Sky</li> </ul>


			powers	
<p><b>Adventure</b></p> 	<p>A story in which the character go somewhere exciting and dangerous.</p>	<ul style="list-style-type: none"> <li>• Usually makes us wonder if the characters will make it or not.</li> <li>• Description draws the reader into the sense of excitement.</li> <li>• Using dialogue and internal voice to help advance the action. What was that? Was I imagining it or...?</li> <li>• Archetypal characters help to build tension and engage the reader through prediction.</li> <li>• Blending action, dialogue and description to develop heroes and villains the reader will care about.</li> <li>• Recount or retelling of a series of events leading to a high impact resolution. (A battle might be fought.)</li> <li>• Usually chronological narrative, although flashbacks and playing with structure can be used to engage the reader.</li> <li>• Any setting where there is potential for danger and threat.</li> </ul>	<p>kidnap treasure swordfight escape journey dangerous unknown brave outsmarted suddenly</p>	<ul style="list-style-type: none"> <li>• Desert island</li> <li>• Abandoned ship</li> <li>• Cave</li> <li>• Underwater</li> <li>• Pirate ship</li> </ul>



		<ul style="list-style-type: none"> <li>Thinking about pace to move plot forward especially in a short story.</li> <li>Hooking the reader into prediction, dropping clues through character description and raising questions in the reader's mind.</li> <li>Creating characters, we identify with and want to succeed while conversely in venting villains we may admire but ultimately want to overcome in the end.</li> <li>Powerful verbs used effectively for action, pace and impact.</li> </ul>		
<p><b>Myths</b></p> 	<p>A myth is a story that is, or was considered, a true explanation of the natural world and how it came to be. It usually has a deep, symbolic meaning. Certain myths have survived for thousands of years and they are often used to explain how the world began or how a certain culture was started.</p>	<ul style="list-style-type: none"> <li>Characters are often non-human and are typically gods, goddesses, supernatural beings or mystical 'first people'.</li> <li>Setting is typically ancient, or prior to the time when actual records were kept. Myths are typically set in a world very similar to our own, but with supernatural monsters or areas.</li> <li>The plot of a myth may take place between a</li> </ul>	<p>mortal immortal heroine creatures underworld beginning of time nymphs hero</p>	<ul style="list-style-type: none"> <li>heavens</li> <li>earth</li> <li>underworld</li> <li>ancient cities</li> </ul>

supernatural world and our present-day world. Myths do this to highlight the basic human behaviours that are essential in any setting.



- It possesses events that bend or break natural laws. This is often does to magnify the 'super-naturalness' of the mythical world.
- Promotes 'Social Action' – myths try to tell people how to act and live. Core values such as individualism, family and community are often instilled in mythical heroes.
- It has sense of mystery, or the unknown
- Dualities (or complete opposites such as night/day, good/evil) often play important roles in the plot of a myth.
- It often has an emphasis on language ... Mythical heroes are often sophisticated storytellers.
- It's often metaphoric – that is, myths are

		<p>created to comments or analyse a real-world event. Real world questions that myths often attempt to answer are:</p> <ul style="list-style-type: none"> <li>- Why are we here?</li> <li>- Who are we?</li> <li>- Why are we living?</li> </ul> <p>What is our purpose?</p>		
<p><b>Fables</b></p> 	<p>A short story, typically with animals as characters, conveying a moral.</p>	<ul style="list-style-type: none"> <li>• Short and basic, without too much detail about how the characters/setting look like.</li> <li>• It has a moral lesson and teach us what we should and should not do.</li> <li>• Usually there is a good character who does the right thing and follows the lesson.</li> <li>• And a foolish/bad character who does not listen and does the wrong thing.</li> <li>• Characters are usually animals and forces of nature e.g. sun, wind; but they can also be people.</li> <li>• Fables are usually set outside, in the countryside.</li> </ul>		<ul style="list-style-type: none"> <li>• Usually the countryside</li> </ul>

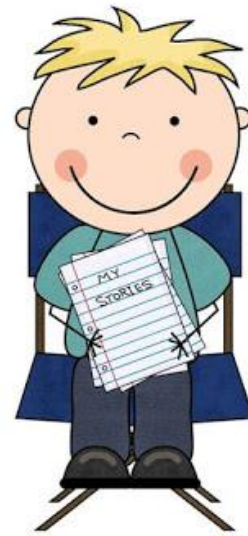
		<ul style="list-style-type: none"> <li>• There should still be a story to them so that they are fun to read.</li> </ul>		
<p><b>Legends</b></p> 	<p>A narrative of human actions that are believed by the storyteller and the reader/listener to have taken place in HUMAN history. Legends are stories that can be part-truth.</p>	<ul style="list-style-type: none"> <li>• The stories usually involve a hero fighting monsters and being helped by magical creatures.</li> <li>• They often involve beliefs of the culture they are spawned from.</li> <li>• Written in such a way as to be at least potentially real/true; includes no happenings outside of the realm of possibility.</li> <li>• Legends have flexible guidelines, and therefore, can begin with miracles that are believed to have really happened.</li> <li>• Legends transform over time. Facts will change or be stretched, hyperbole will enter the plotline, and colourful details will remain and/or get more colourful.</li> <li>• Legends evolve over the years and are kept fresh, lively and exciting.</li> </ul>	<p>heaven old world angel gods demon deity dragon kingdom</p>	<ul style="list-style-type: none"> <li>• kingdom</li> <li>• a land far, far away</li> <li>• clouds</li> <li>• hell</li> </ul>

		<ul style="list-style-type: none"> <li>Legends can prose or poetry. They combine a real event or real person's unusual life story with the exaggeration and heroic actions that we associate with stores of heroes and great national events.</li> <li>Legends read like Folk Tales but have a least bit of historical truth.</li> <li>Legends are different than myths because they portray a historical hero rather than one who is a god or goddess.</li> </ul>		
<b>Science fiction</b> 	Stories that are based around scientific knowledge.	<ul style="list-style-type: none"> <li>Stories are often set in the future.</li> <li>Scientific discoveries are usually the inspiration for the advanced technology that is mentioned in them e.g. time machine.</li> </ul>	mutant galaxy laser mission black hole pod meteorite hovercraft zoom UFO	<ul style="list-style-type: none"> <li>planet</li> <li>moon</li> <li>spaceship</li> <li>galaxy</li> </ul>
<b>Cultural Stories</b> 	Stories that are passed down from generation to generation and explain in a belief or tradition within culture.	<ul style="list-style-type: none"> <li>Stories are often set in the past and explain how a country's custom or belief came to be.</li> <li>Characters often include talking animals</li> </ul>	hero challenge history past serpent battle dilemma	<ul style="list-style-type: none"> <li>desert</li> <li>historical places</li> <li>specific countries</li> <li>woods</li> <li>forest</li> </ul>



		or mythical creatures and they may have a problem or dilemma to overcome.	society creature mythical	
<b>Detective/Mystery</b> 	A story which a crime is committed and the perpetrator is unknown.	<ul style="list-style-type: none"> <li>• Main character tries to solve the crime, and clues are found to solve the mystery.</li> <li>• Although some clues that are found lead us away from the truth and surprise us at the end.</li> </ul>	robbery kidnap crime clues suspect detective spy victim mystery	<ul style="list-style-type: none"> <li>• police station</li> <li>• mansion</li> <li>• jewellery shop</li> <li>• city</li> <li>• quiet village</li> <li>• spy headquarters</li> </ul>
<b>Horror</b> 	A scary story written to frighten people!	<ul style="list-style-type: none"> <li>• Elements of surprise and shock.</li> <li>• Detailed descriptions to create a scary atmosphere.</li> <li>• all will seem well and then suddenly go wrong!</li> <li>• Short sentences can be used for effect.</li> </ul>	cackle haunting terrified shivers creeping horrifying shock screaming dark spooky	<ul style="list-style-type: none"> <li>• old house</li> <li>• castle</li> <li>• woods</li> <li>• swamp</li> <li>• deserted place</li> </ul>

# Non-Fiction Text



It gives  
facts  
about the  
topic.

## Recounts

**Purpose:** To provide an account of events. Recounts can be combined with other text types, for example, newspaper reports of events often consist of a recount that includes elements of explanation.

### Common Examples of the text type:

- Retelling stories from English lesson and also in other curriculum area such as RE etc.
- Giving accounts of schoolwork, sporting events, science experiments and trips out.
- Writing historical accounts.
- Writing biographies and autobiographies.
- Letters and postcards.
- Diaries and journals.
- Newspaper reports.
- Magazine articles.
- Obituaries
- Encyclopaedia entries.

### Language Features:

- Past tense
- 1<sup>st</sup> and 3<sup>rd</sup> person
- Use connections
- Focus on specific people or events, not general topics.

### Generic Text Structure (it often includes):

- Often written in the 1<sup>st</sup> or 3<sup>rd</sup> person. E.g. **3<sup>rd</sup> person** 'they all shouted, she crept out, it looked like an animal of some kind.' **1<sup>st</sup> person** e.g. 'I was on my own way to school.'
- Clear beginning, middle and ending.
- A strong opening (paragraph in KS2) to hook the reader.
- Orientation such as scene-setting or establishing context. (it was the school holidays. I went to the park...)
- Time sentence signpost for coherence that become more complex as children get older e.g. First, next, then progressing to more complex fronted adverbials.
- 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 recognises 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.

### Planning and Preparation:

- 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 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 is being recounted. It is 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 in Skills for Recount

EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Although, the y1 curriculum asks pupils to sequence sentences to write short narratives. Simple recounts and retellings can be written about experiences with which pupils are familiar. They should:</p> <ul style="list-style-type: none"> <li>• use past tense accurately;</li> <li>• Use the <b>conjunction</b> 'and' to join sentences.</li> <li>• Begin to use full stops, question marks and exclamation marks where appropriate.</li> <li>• Use capital letters for names of people, places, days of the week and the personal pronoun 'I'.</li> </ul>	<ul style="list-style-type: none"> <li>• Use <b>past and present tense</b> as appropriate throughout writing.</li> <li>• use progressive forms of verbs e.g. the <u>children were playing</u>, I <u>was hoping</u>...</li> <li>• use <b>conjunctions for coordination and subordination</b> e.g. we went to the park so we could [lay on the swings.</li> <li>• Use of <b>noun phrases</b> e.g. some people, most dogs, blue butterflies to interest the reader.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Express time, place and cause using conjunctions</b> (e.g. so, because), <b>adverbs</b> and <b>prepositions</b> (e.g. then, next, first, afterwards, just before that, at last, meanwhile).</li> <li>• <b>Inverted commas can be used to punctuate direct speech</b> e.g. eye-witness reports in newspapers, retelling a conversation in diary or letter...</li> <li>• Use of <b>paragraphs</b> to organise ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Use of <b>paragraphs</b> to organise ideas.</li> <li>• Effective use of <b>expanded noun phrases</b>.</li> <li>• <b>Fronted adverbials</b> used to sequence events in time order e.g. First, Next, Later that day, Just before that.</li> </ul>	<ul style="list-style-type: none"> <li>• Use of the <b>past perfect</b> e.g. I was walking... the children had tried... earlier in the day, owls had hunted.</li> <li>• <b>Modals</b> can be used to indicate degrees of possibility e.g..... I should never have.... they must be allowed...</li> <li>• Create <b>cohesion within paragraphs</b> using adverbials e.g. therefore, however.</li> </ul>	<ul style="list-style-type: none"> <li>• Use the <b>past perfect progressive</b> form of verbs e.g. the children <u>had been singing</u>... we <u>had been hoping</u>.</li> <li>• Adapt <b>degrees of formality and informality</b> to suit the form of the text e.g. high formality required if recounting in the style of a broadsheet newspaper or informal in a personal diary.</li> <li>• Some forms may use the <b>present tense</b> e.g. informal anecdotal storytelling 'just imagine – I'm in the park and I suddenly see a giant bat flying towards me!) which also enables writing to meet different levels of <b>formality and informality</b>. In these cases, it is also possible to extend opportunities to writing using the</li> </ul>

						<p><b>present progressive</b> e.g. I <u>am</u> really <u>hoping</u>.</p> <ul style="list-style-type: none"><li>• Create <b>cohesion across paragraphs</b> using wider range of cohesive devices which can include adverbials e.g. therefore, however</li></ul>
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## Features of a Biography, Autobiography Newspaper Report and Diary Entry

Biography	Autobiography	Newspaper Report	Diary Entry
<p><b>Tense:</b></p> <ul style="list-style-type: none"> <li>Written in the past tense</li> <li>Closing statements may use present/future tense.</li> </ul> <p><b>Structure:</b></p> <ul style="list-style-type: none"> <li>opens with an attention grabbing introduction that summarise the main events of the person's life and makes the audience want to read on.</li> <li>Key events are written in chronological order.</li> <li>Early life, family, home and influences help the audience to understand the person.</li> <li>Use relevant images and captions for interest.</li> <li>Concludes with what they are doing now, or how they are/will be remembered.</li> </ul> <p><b>Includes:</b></p> <ul style="list-style-type: none"> <li>Information about their personality.</li> <li>Specific facts about achievements, influences and significant people.</li> <li>Their feelings about different points and events in their life.</li> <li>Quotes from the person themselves, or other key people.</li> <li>3<sup>rd</sup> Person pronouns such as: he, she, they, himself, herself, it, their, them.</li> <li>Adverbials such as: accordingly, consequently, therefore, hence.</li> <li>Ellipses, repetition and time conjunction to link sentences and paragraphs such as: then, after that, this, firstly, whenever.</li> </ul>	<ul style="list-style-type: none"> <li>Interesting opening statement or introduction.</li> <li>Written in the 1<sup>st</sup> person (I/me)</li> <li>Written in chronological order with time connectives.</li> <li>Written in the past tense.</li> <li>Referred to named individuals and places.</li> <li>Use dates for specific events.</li> <li>Include early memories and influences.</li> <li>Include beliefs and values.</li> <li>include emotions and opinions.</li> <li>Include achievements.</li> <li>Reflect on events in a conclusion.</li> <li>Written my ending in the present and/or future tense.</li> <li>Include hopes and plans for the future.</li> </ul>	<ul style="list-style-type: none"> <li>Name of the newspaper</li> <li>A headline that uses a pun, rhyme or alliteration.</li> <li>A subtitle which gives a bit more information about what the report is about.</li> <li>The reporter's name.</li> <li>An introductory paragraph containing the 5 W's (what, where, when, who, why).</li> <li>Information about the main events presented in chronological order.</li> <li>Pictures with captions.</li> <li>Written in the 3<sup>rd</sup> person and in the past tense</li> <li>Direct and reported speech.</li> <li>Formal language</li> <li>Rhetorical questions</li> <li>A conclusion paragraphs to explain what might happen next.</li> </ul>	<ul style="list-style-type: none"> <li>Use the past tense</li> <li>Use the 1<sup>st</sup> person pronouns (I, we, my, etc)</li> <li>Describes the writer's point of view, thoughts and feelings.</li> <li>Includes opinions as well as facts.</li> <li>Use ambitious words to describe people and places.</li> <li>Is written in an informal style, as though speaking to someone.</li> <li>Use time conjunctions to link events</li> <li>Organise events into paragraphs</li> <li>Use inverted commas to show direct speech.</li> </ul>

## Non-chronological Reports

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

### Common Examples of the text type:

- Describing aspects of daily life in history 9e.g. fashion, transport, buildings)
- Describing the characteristics of anything (e.g. particular animals or plabets; the planets in the solar system, different rocks and materials; mythological creatures.)
- Comparing and describing localities or geographical features.
- Describing the characteristics of religious groups and their lifestyles in RE
- Information leaflets
- Tourist guidebooks
- Fact file or fact sheets
- Magazine letters
- Non-fiction books
- Catalogues articles

### Language Features:

- use formal language e.g. habitat, astronaut, monarch
- Remember your full stops and capital letters.
- Ass apostrophes to show possession e.g. The Queen's birthday.
- Use 'that', 'because', 'when' and 'if' to create longer sentences.

### Generic Text Structure (it often includes):

In the absence of a temporal (chronological) structure where events happen in a particular order, non-chronological reports usually have a logical structure. They tend to group information, often moving from general to more specific detail and examples or elaborations. A common structure includes:

- A title
- An opening statement, often a general classification (Sparrow are birds);
- Sometimes followed by a more detailed or technical classification (The 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. (Sections with a heading) E.g.
  - It's qualities (Like most birds, sparrows have feathers.)
  - It's parts and their functions (The beak is small and strong so that it can ...);
  - It's habits/behaviour/uses (Sparrows nest in ...);
- Use facts that has been research.

### Planning and Preparation:

- Plan how you will organise the information you want to include, e.g. use paragraph headings, a spider gram or a grid.
- Gather information from a wide range od 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 direct question e.g. have you ever heard of a hammerhead shark? or add a personal touch to the text e.g. So next time you choose a pet, think about getting a dog.
- Re-read the report ask 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 in Skills for Report writing

EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<p>Although the Y1 curriculum asks pupils to sequence sentences to write short narratives, simple reports about topic related subjects can be written e.g. Neil Armstrong. These should include:</p> <ul style="list-style-type: none"> <li>• <b>Present tense and 3<sup>rd</sup> Person</b> e.g.; the sunflower is' and <b>past tense</b> e.g. in a historical report e.g. James Brindley built a canal.</li> <li>• Simple conjunctions e.g. 'and'.</li> </ul>	<ul style="list-style-type: none"> <li>• Use <b>present tense and 3<sup>rd</sup> person</b> e.g. They like to build their nests....It's a cold and dangerous place to live...</li> <li>• Sometimes use <b>past tense</b> e.g. in a historical report e.g. Children as young as seven worked in factories. They were poorly fed and clothed. They did dangerous things.</li> <li>• <b>Questions</b> can be used to form titles e.g. Who were the Victorians What was it like in a Victorian School?</li> <li>• <b>Question marks</b> are used to denote questions (Y1).</li> <li>• Use <b>conjunctions</b> to aid explanation e.g. because</li> <li>• <b>Use adjectives</b> including <b>comparative adjectives</b> to create description polar bears are the biggest carnivores of all.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Express time, place and cause using conjunctions</b> e.g. so, because, <b>adverbs/adverbial phrases</b> e.g. Daffodils start to grow in <u>early February</u> and <b>prepositions</b> e.g. before, after...</li> <li>• <b>Paragraphs, headings and subheadings</b> used to aid presentation.</li> </ul>	<ul style="list-style-type: none"> <li>• Create <b>cohesion</b> and avoid repetition through the use of <b>nouns</b> and <b>pronouns</b> e.g. <u>The Victorians</u> liked to visit the seaside. <u>They</u> were also fond of...</li> <li>• Use of <b>paragraphs, headings and subheadings</b> to organise ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Create <b>cohesion within paragraphs</b> using adverbials e.g. <u>Shortly afterwards</u>, David Beckham began to play more seriously. <u>Before long</u>, he became professional.</li> <li>• <b>Parenthesis using brackets, dashes and commas</b> can be used to add additional information E.g. Victoria Beckham, David's celebrity wife, also enjoys football.</li> <li>• <b>Use layout devices</b> e.g. headings, subheadings, columns, bullets, can be used to provide additional information; present information clearly; and guide the reader. Consistent use of this can also create <b>cohesion</b>.</li> </ul>	<ul style="list-style-type: none"> <li>• Use <b>vocabulary typical of informal speech</b> and that appropriate for <b>formal speech</b> in the appropriate written forms. E.g. the habitat of wood lice rather than where they live when writing in the style of encyclopaedia entry.</li> <li>• <b>The passive voice</b> can be used to avoid personalisation; to avoid naming the agent of a verb; to add variety to a sentence or to maintain an appropriate level of <b>formality</b> e.g. Sparrows are found in ...Sharks are hunted...Children were taught...</li> <li>• Create <b>cohesion across paragraphs</b> using a wider range of cohesive devices as organisational features,</li> </ul>



		They hibernate, just like other bears. A polar bear's nose is a black as piece of coal.				headings and questions.
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## Instructions

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

### Common Examples of the text type:

- How to design and make something
- Technical manuals: how to operate it
- How to carry out scientific experiments or to carry out a mathematical procedure
- How to play a game
- Writing rules for ...
- Timetables and route-finders
- Recipes
- Posters, notices and signs
- Instructions on packaging
- Step-by-step guides

### Language Features:

- Present tense
- Imperative and informal tone
- 2<sup>nd</sup> Person
- Detailed factual information

### Generic Text Structure (it often includes):

- Title
- Begin by defining the goal or desired outcome. E.g. How to make a board game.
- List any material or equipment needed, in order.
- Number/letters or bullet points to show order.
- Provide simple, clear instructions. If a process is to be undertaken, keep to the order on 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.)
- Use imperative verbs (bossy words)
- 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.

### Planning and Preparation:

- Use the title to show what instructions are about. E.g. How to look after goldfish.
- Work out exactly what sequence is needed to achieve the planned goal.
- Decide on the important points to include at each stage.
- 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. E.g. you will really enjoy this game. Why not try out this delicious recipe on your friends. Only one more thing left to do now.
- Use procedural texts within other text types when you need a set of rules, guidelines or instructions to make something really clear to the reader.

## Progression in Skills for Instructional writing

EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	<ul style="list-style-type: none"> <li>Write simple instructions using <b>time words first, next</b> etc. and imperative <b>verbs</b> e.g. Cut the card...Paint your design...some of these may be negative commands e.g. Do not use any glue at this stage...</li> </ul>	<ul style="list-style-type: none"> <li>Use <b>command sentences</b> (see Y1)</li> <li><b>Commas</b> in lists may be used to separate required ingredients/materials.</li> </ul>	<ul style="list-style-type: none"> <li><b>Express time, place and cease using conjunctions</b> (e.g. so, because), <b>adverbs</b> and <b>prepositions</b> e.g. when this has been done...next add...after doing this...</li> <li><b>Heading and subheadings</b> used to aid presentation e.g. separating equipment from steps or procedure.</li> </ul>	<ul style="list-style-type: none"> <li>Create <b>cohesion</b> through the use of <b>nouns and pronouns</b> to avoid repetition e.g. add <u>the eggs</u> and then beat <u>them</u> with a whisk until <u>they</u> are fluffy.</li> <li>Use <b>fronted adverbials</b> (conditional adverbials) <b>to offer alternatives</b> e.g. <u>If you would like to make a bigger decoration</u>, you could either double the dimensions or just draw bigger flowers.</li> <li><b>Heading and subheadings</b> used to aid presentation.</li> </ul>	<ul style="list-style-type: none"> <li><b>Parenthesis</b> can be used to add additional advice e.g. (It's a good idea to leave it overnight if you have time)...</li> <li><b>Relative clauses</b> can be used to add further information e.g. add further decorations to the Christmas tree, which can be homemade or shop bought...</li> <li><b>Modals</b> can be used to suggest degrees of possibility e.g. you should...you might want to...</li> <li>Use <b>layout devices</b> to provide additional information and guide the reader e.g. diagrams, bullet points, numbers or letters will help the reader to keep track as they work their way through each step.</li> </ul>	<ul style="list-style-type: none"> <li>Adapt <b>degrees of formality and informality</b> to suit the form of the instructions e.g. if writing for a traditional cookery book aimed at experienced cooks 'separate the egg yolks, putting the whites to one side, and add to the mixture.' Or for a website aimed at the beginner. 'Just use the egg yolks for now. Put the whites in the fridge (you can make an omelette with them another day!)</li> <li>Create <b>cohesion across the text</b> using a wide of cohesive devices including layout features to guide the reader.</li> </ul>

## Persuasive Text

**Purpose:** To argue a case from a particular point of view and to encourage the reader/listener towards the same way of seeing things.

### Common Examples of the text type:

- Publicity materials such as tourist brochures based on trips to places of interest.
- Editorials to newspapers about controversial issues
- Letters about topics such as deforestations; wearing uniform etc
- Posters and leaflets about issues such as bullying, stranger danger or substance abuse.
- Poster, articles and leaflets promoting healthy living based on science work about teeth and nutrition
- Book reviews for other pupils
- Political pamphlets
- Application for a job or a position on the school council
- Adverts

### Language Features:

- Present tense
- Use temporal conjunctions
- Exaggeration and flattery
- Catchy names and slogans

### Generic Text Structure (it often includes):

- Often begin with a question.
- 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 elaborate 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 reinforce 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.)

### Planning and Preparation:

- 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.
- 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 in skills for Persuasive text

EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
N/A	N/A	<ul style="list-style-type: none"> <li>Written in <b>present tense</b>.</li> <li><b>Rhetorical questions</b> e.g. Do you want to be the most relaxed person in town? Do you want to be the coolest kid in your class?</li> <li>Effective use of <b>noun phrases</b> to create persuasive devices e.g. delicious chocolate.</li> </ul>	<ul style="list-style-type: none"> <li><b>Express time, place and cause using conjunctions</b> (e.g. so, because), adverbs and prepositions</li> <li>Use <b>present perfect</b> form of verbs e.g. people have said that this is the most amazing product because...</li> </ul>	<ul style="list-style-type: none"> <li>Create <b>cohesion</b> through the use of <b>nouns and pronouns</b> e.g. <u>Vegetables</u> are good for you. <u>They</u> contain vitamins and minerals. In fact <u>these</u> foods are incredible!!</li> <li>Use <b>adverbials</b> e.g. therefore, however...</li> <li>Use <b>paragraphs</b> to organise ideas into logical sections</li> <li>Effective use of <b>expanded noun phrases</b>.</li> </ul>	<ul style="list-style-type: none"> <li><b>Modals</b> can be used to <b>suggest degrees of possibility</b> e.g. This could be... You should... You might want to...</li> <li>Create <b>cohesion within paragraphs</b> using adverbials. Repetition can be used to achieve this.</li> </ul>	<ul style="list-style-type: none"> <li><b>Make formal and informal vocabulary choices</b> by moving from generic statements to specific examples when key points are being presented e.g. the hotel is comfortable. The beds are soft; the chairs are specially made to support your back and all rooms have thick carpet.</li> <li>Adapt <b>degrees of formality and informality</b> to suit the form of the text (see vocab choices). The 2<sup>nd</sup> person is also useful for appealing to the reader in a more informal piece of writing e.g. this is just what you've been looking for.</li> <li><b>The passive voice</b> can be used in some formal persuasive texts e.g. It can be said... It cannot be overstated...</li> </ul>

						<ul style="list-style-type: none"> <li>• use conditional forms such as the <b>subjunctive form</b> to hypothesise e.g. If people were to stop hunting whales...</li> <li>• Create <b>cohesion across paragraphs</b> using a wider range of cohesive devices which can include adverbials, conjunctions and prepositions e.g. This proves that...So it's clear... Therefore...</li> </ul>
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Features of an Advert
<ul style="list-style-type: none"> <li>• Written in 2<sup>nd</sup> and 3<sup>rd</sup> person.</li> <li>• Includes a catchy title or slogan</li> <li>• Includes a short introduction which directly addressed the reader</li> <li>• Appeals to the senses</li> <li>• Exaggerates all the positive points</li> <li>• Asks the reader rhetorical questions</li> <li>• Use persuasive language such as powerful adjectives and memorable phrases.</li> <li>• Entices the reader by showing customer comments, special offers and awards</li> <li>• Includes important information such as directions and contact details</li> <li>• Describe the facilities features</li> <li>• Using interesting layouts such as headings and bullet points to make information easy to find.</li> </ul>

## Explanation Text

<b>Purpose:</b> To explain how or why, e.g. to explain the processes involved in natural/social phenomena or to explain why something is the way it is.	
<b>Common Examples of the text type:</b> <ul style="list-style-type: none"> <li>• Explaining electricity, forces, food chains etc. in science</li> <li>• Explaining the causes of historic events such as wars and revolutions.</li> <li>• Explaining the role of the Nile in determining the seasons in Ancient Egypt.</li> <li>• Explaining phenomena such as the water cycle or how a volcano erupts in geography</li> <li>• Explaining religious traditions and practices in RE</li> <li>• Technical manuals</li> <li>• Encyclopaedia entries</li> <li>• Explaining the causes of a tsunami, what causes seasons etc.</li> </ul>	<b>Language Features:</b> <ul style="list-style-type: none"> <li>• Present tense</li> <li>• 3<sup>rd</sup> person</li> <li>• Use temporal and casual conjunctions</li> <li>• Include diagrams to add information</li> <li>• Formal voice</li> </ul>
<b>Generic Text Structure (it often includes):</b> <ul style="list-style-type: none"> <li>• A general statement to introduce the topic being explained. E.g. In the winter some animals hibernate.</li> <li>• 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.</li> </ul>	<b>Planning and Preparation:</b> <ul style="list-style-type: none"> <li>• Choose a title that shows what you are explaining, perhaps using why or how.</li> <li>• 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.</li> <li>• Use the first paragraphs to introduce what you will be explaining.</li> <li>• Plan the steps in your explanation and check that you have included any necessary information about how and why things happen as they do.</li> <li>• Add a few interesting details.</li> <li>• Interest the reader by talking directly to them.</li> <li>• Re-read explanation as if you know nothing at all about the subject. Check that there are no gaps in the information.</li> <li>• Remember that you can adapt explanatory texts or combine them with other text types to make them work effectively for your audience and purpose.</li> </ul>

## Progression Skills in Explanation Text

EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
N/A	N/A	<ul style="list-style-type: none"> <li>Consistent use of <b>present tense</b> e.g. Hedgehogs wake up again in the spring.</li> <li><b>Questions</b> can be used to form titles e.g. How do hedgehogs survive in the winter? Why does it get dark at night?</li> <li><b>Question marks</b> are used to denote questions (Y1)</li> <li>Use <b>conjunctions</b> e.g. so...because</li> </ul>	<ul style="list-style-type: none"> <li><b>Express time, place and cause using:</b> <b>Conjunctions</b> e.g., so, because. <b>Adverbs</b> e.g. first, then, after that, finally. <b>Prepositions</b> e.g. before, after ...</li> <li>Use of <b>paragraphs</b> to organise ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Use <b>fronted adverbials</b> e.g. During the night, nocturnal animals...</li> <li>Use of <b>paragraphs</b> to organise ideas.</li> <li>Create <b>cohesion</b> and avoid repetition through the use of <b>nouns and pronouns</b> e.g. <u>Many</u> mammals...<u>They</u> feed their young...</li> </ul>	<ul style="list-style-type: none"> <li><b>Indicate degrees of possibility using adverbs</b> e.g. Perhaps...surely or <b>modal verbs</b> e.g. might, should, will...</li> <li><b>Use layout devices</b> to provide additional information and guide the reader e.g. subheading, columns, bullets etc.</li> <li>Create <b>cohesion within paragraphs</b> using adverbials e.g. therefore, however</li> <li><b>Relative clauses</b> can be used to add further information e.g. Hedgehogs, which are mammals...</li> <li><b>Parenthesis</b> can be used to add clarification of technical words e.g. oxygen (a gas found in air).</li> </ul>	<ul style="list-style-type: none"> <li>Adapt <b>degrees of formality and informality</b> to suit the form of the explanation. An <b>informal tone</b> can sometime be appropriate e.g. You'll be surprised to know that...Have you ever thought about the way that...? Or a <b>formal authoritative tone</b> can also be adopted e.g. oxygen is constantly replaced in the bloodstream...</li> <li>Create <b>cohesion across paragraphs</b> using a wider range of cohesive devices which can include adverbials.</li> <li><b>The passive voice</b> can also be used e.g. gases are carried.</li> <li><b>Brackets, dashes and commas</b> can be used to add extra information e.g. photosynthesis, a process whereby a plant makes its</li> </ul>



						own food, can never take place without sunlight...
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## Arguments

<b>Purpose:</b> 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.	
<b>Common Examples of the text type:</b> <ul style="list-style-type: none"> <li>• Non-fiction book an 'issue'</li> <li>• Write-up of a debate</li> <li>• Leaflet or article giving balanced account of an issue</li> <li>• Writing editorials about historical attitudes to gender, social class, colonialism etc</li> <li>• Writing letters about pollution, factory farming or smoking</li> <li>• Writing essays giving opinions about literature, music or works of art</li> <li>• Should school children wear uniform?</li> <li>• Should dogs be kept on a lead in public places?</li> </ul>	<b>Language Features:</b> <ul style="list-style-type: none"> <li>• Present tense</li> <li>• Conjunctions</li> <li>• 3<sup>rd</sup> Person</li> <li>• Impersonal voice</li> <li>• Formal tone</li> <li>• Technical vocabulary</li> </ul>
<b>Generic Text Structure (it often includes):</b> <ul style="list-style-type: none"> <li>• A statement of the issues involved and a preview of the main arguments; (Usually the opening statement)</li> <li>• Arguments for, with supporting evidence/examples.</li> <li>• Arguments against or alternative views, with supporting evidence/examples.</li> <li>• Another common structure presents the arguments 'for' and 'against' alternatively.</li> <li>• Discussion text usually end with a summary and a statement of recommendation or conclusion.</li> <li>• The summary may develop one particular viewpoint using reasoned judgement based on the evidence provided.</li> </ul>	<b>Planning and Preparation:</b> <ul style="list-style-type: none"> <li>• Questions often make good titles e.g. Should everyone travel less to conserve global energy.</li> <li>• Use the introduction to show why you are debating the issue e.g. There is always a lot of disagreement about x and people's views vary a lot.</li> <li>• Make sure you show both/all sides of the argument fairly.</li> <li>• Support each viewpoint you present with reasons and evidence.</li> <li>• If you opt to support one particular view in the conclusion, give reasons for your decision.</li> </ul>

## Progression Skills in Arguments

EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
N/A	N/A	N/A	N/A	<ul style="list-style-type: none"> <li>• Consistent use of <b>present tense</b> (Y2)</li> <li>• Use <b>present perfect</b> form of verbs (Y3) e.g. some people have argued...some people have said.</li> </ul>	<ul style="list-style-type: none"> <li>• Create <b>cohesion within paragraphs</b> using adverbials e.g. therefore, however...</li> <li>• <b>Use layout devices</b> to provide additional information and guide the reader e.g. diagrams,</li> </ul>	<ul style="list-style-type: none"> <li>• Create <b>cohesion across paragraphs</b> using a wider range of cohesive devices which can include <b>adverbials</b>.</li> <li>• Make <b>formal</b> and <b>informal vocabulary</b> choices to adapt writing to form of</li> </ul>





				<ul style="list-style-type: none"> <li>• Effective use of <b>noun phrases</b> e.g. uncountable noun phrases (some people, most dogs). Nouns that categorise (vehicles, pollution) and abstract nouns (power).</li> <li>• Use of <b>paragraphs</b> to organise ideas.</li> <li>• Use <b>adverbials</b> e.g. therefore, however...</li> <li>• <b>Heading and subheadings</b> used to aid presentations (Y3)</li> </ul>	<p>illustrations, moving images, sound.</p>	<p>discussion e.g. by making generic statements followed by specific examples e.g. Most vegetarians disagree. Dave Smith, a vegetarian, for 20 years, commented...</p> <ul style="list-style-type: none"> <li>• Use <b>passive voice</b> to present points of view e.g. it could be claimed that...It is possible that...some could claim that...</li> <li>• Adopt <b>degrees of formality and informality</b> to suit the form of the discussion e.g. whether writing a formal letter or a blog. This can include <b>vocabulary choices</b> e.g. choosing <u>habitat</u> rather than <u>home</u> or <u>indicate</u> rather than <u>show</u>.</li> <li>• Use <b>conditional forms</b> such as the <b>subjunctive form to hypothesise</b> e.g. If people were to stop hunting whales...</li> <li>• In discussions, complex ideas</li> </ul>
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						need developing over a sentence. <b>Semi-colons, colons and dashes</b> can be useful for developing and linking these ideas.
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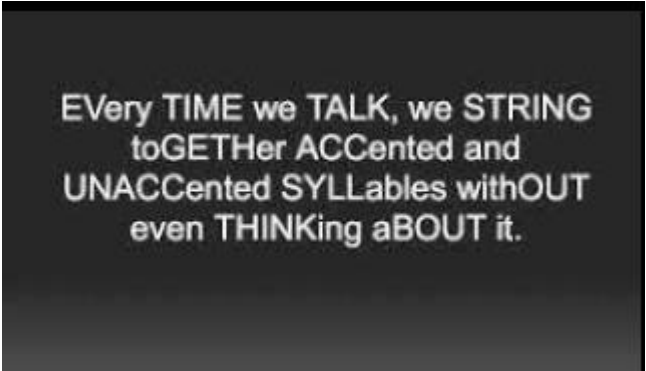
# Poetry



## Key terminology in Poetry

	Definition	Examples
<b>Line, Verse, Stanza</b>	<p>A <b>line</b> of poetry may be very short or longer, may not be a complete sentence and does not always use the conventions of punctuation.</p> <p>A <b>verse</b>, in poetic terminology, means one line. However, it is now often used to refer to the groupings of lines in a poem. A verse may be a single line or more grouped together. The term verse is also used instead of the term stanza.</p> <p>A <b>stanza</b> is a group of four or more lines arranged to a fixed plan. Stanzas in poetry are similar to paragraphs in prose. They have connected ideas and are divided by a line break.</p>	<p><i>Excerpt from "Skip Rope for Our Time"</i></p> <p>Junk mail, junk mail, look look look: ← <b>Line</b> bargain offer coupon, catalogue book.</p> <p>Junk mail, junk mail, free free free: trial sample guarantee. } <b>Stanza</b></p>
<b>Rhyme</b>	A rhyme is a repetition of similar sounding words occurring at the end of lines in poems. Nursery rhymes are good examples.	<div>  <p>Humpty Dumpty</p>  </div> <p>Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall. All the king's horses and all the king's men Couldn't put Humpty Dumpty together again.</p> <div>  </div>
<b>Rhythm</b>	Rhythm acts as a beat in poems so that some words are stressed more than others.	<p><b>Tyger! Tyger! <u>burning</u> bright</b> In the <u>forests</u> of the night, What immortal hand or eye Could frame thy fearful symmetry?</p> 


<b>Alliteration</b>	A stylistic device in which a number of words, having the same first consonant sound, occur close together in a series.	<p>the <b>sw</b>ish of a <b>s</b>ilk <b>s</b>ari on a <b>su</b>mm<u>er</u> night,  fire from the nostrils of a Chinese dragon,  the <b>t</b>ip of a <b>t</b>ongue <b>t</b>ouching a <b>t</b>ooth.</p> 	
<b>Assonance</b>	Assonance is repetitive vowel sounds within words. Using this device helps words flow. Assonance is also called 'vowel rhyme'.	 <p><b>Hickory Dickory Dock</b></p> <p>Hickory, dickory, dock,  The mouse ran up the clock.  The clock struck one,  The mouse ran down,  Hickory, dickory, dock</p>	
<b>Syllables</b>	A unit of pronunciation having one vowel sound, with or without surrounding consonants, forming the whole or a part of a word; for example, there are two syllables in <i>le<u>m</u>on</i> and three in <i>straw<u>ber</u>ry</i> .		
<b>Stressed and Unstressed Syllables</b>	STRESSED syllables are pronounced slightly louder, for a slightly longer duration, and a slightly higher pitch than UNstressed syllables.	<p><b><u>P</u>resent</b></p> 	<p><b>Pre<u>s</u>ent</b></p> 
<b>Refrain</b>	This occurs where a line, lines or complete verses are repeated at intervals throughout a poem.	<p><b>Dreams</b>  By Langston Hughes</p> <p>Hold fast to dreams  For if dreams die  Life is a broken-winged bird  That cannot fly.</p> <p>Hold fast to dreams  For when dreams go  Life is a barren field  Frozen with snow.</p>	


<b>Couplets</b>	<p>Two successive lines, usually part of a poem longer than two lines and typically at the end of a verse or stanza. Couplets have two lines, each with the same metre and often share the same rhyme (rhyming couplets).</p>	
<b>Iambic Pentameter</b>	<p>Ten syllable in each line. Five pairs of alternating unstressed and stressed syllables. The rhythm in each line sounds like: U-<u>S</u>/ U-<u>S</u>/ U-<u>S</u>/ U-<u>S</u>/ U-<u>S</u></p>	
<b>Use of Imagery</b>	<p><b>“Poets must seek ‘complex’ thoughts and feelings and compress such complexity into a single moment.”</b> – <i>Ezra Pound</i></p> <p>Imagery helps to use words to create a mental picture.</p> <p><b>Figurative imagery</b> The words are used to describe one thing by comparing it to something else with which we are more familiar. The poet uses figurative language to bring us new experiences, new visions, new ways of looking at the world.</p>	
<b>Simile</b>	<p>A simile makes a stated comparison between two things to show they are similar. They are signposted by the words ‘like’ or ‘as’.</p>	






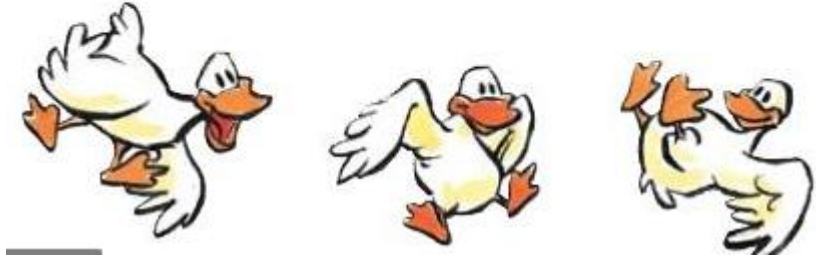

<p><b>Metaphor</b></p>	<p>A metaphor is a figure of speech in which an implied comparison is made between two unlike things.</p>	<div data-bbox="1520 103 1904 456"> <p><b>What is the Sun?</b></p> <p>The Sun is an orange dinghy  sailing across a calm sea  it is a gold coin  dropped down a drain in Heaven  the Sun is a yellow beach ball  kicked high into the summer sky  it is a red thumb-print  on a sheet of pale blue paper  the Sun is a milk bottle's gold top  floating in a puddle</p> </div>
<p><b>Personification</b></p>	<p>Personification is a device in which a thing, an idea or an animal is given human attributes. The non-human objects are described in such a way that the reader believes they have the ability to act like human beings.</p>	<div data-bbox="1480 483 1993 772"> <p><b>Personification Example:</b></p> <p>The <b>brutal</b> wind  <b>bullied</b> the tree  into <b>giving up</b>  its autumn leaves.</p> <p>coolteachingstuff.com</p> </div>

## Features of different forms of poetry

Genre	Definition	Examples
<b>Acrostic</b>	<ul style="list-style-type: none"> <li>A type of poetry where the first, last or other letters in a line spell out a particular word or phrase.</li> <li>The most common and simple form of an acrostic poem is where the first letters of each line spell out the word or phrase.</li> </ul>	<p><b>A</b>n acrostic poem  <b>C</b>reates a Challenge  <b>R</b>andom words on a theme  <b>O</b>r whole sentences that rhyme  <b>S</b>elect your words carefully  <b>T</b>o form a word from top to bottom  <b>I</b>s the aim of this poetry style  <b>C</b>hoose a word then go!</p>
<b>Narrative</b>	<ul style="list-style-type: none"> <li>A narrative poem tells a story and has characters and a plot in the same way as a narrative written in prose.</li> </ul>	<ul style="list-style-type: none"> <li>The Highwayman <i>by</i> Alfred Noyes</li> <li>Matilda <i>by</i> Hilaire Belloc</li> <li>The Pied Piper <i>by</i> Robert Browning</li> </ul>
<b>Rap</b>	<ul style="list-style-type: none"> <li>Rap is an example that straddles the boundaries between poetry, talk and song.</li> <li>It is one of the central elements of hip hop culture and uses strong musical rhythm and repeated rhyme patterns.</li> <li>The content is often focused on social commentary.</li> </ul>	

<h2>Kenning</h2>	<ul style="list-style-type: none"><li>A kenning is derived from Norse and Anglo-Saxon poetry. It is stylistic device and can be defined as a two-word phrase that describes an object through metaphors.</li><li>A kenning poem is also called a riddle that consists of a few lines of kennings which describe someone or something in confusing detail.</li><li>It also described as a compressed metaphor that means meanings illustrated in a few words.</li></ul>	<div><h3>A kenning by 4B</h3><p>a small-squeaker a plump-eater a tiny-scuttler a good-sniffer a little-sneaker a nosy-peeper a cat-escaper a fast-scamperer a messy-scurrier</p><p><i>put these together,</i> <i>I'm a Mouse!</i></p></div>																												
<h2>Ballad</h2>	<ul style="list-style-type: none"><li>Ballads convey popular messages, stories or historical events to audiences in the form of songs and poetry.</li><li>They have rhyming lines.</li></ul>	<div><h3>The Ballad of Billy the Kid Lyrics</h3><p>From a town known as Wheeling, West Virginia Rode a boy with a six-gun in his hand And his daring life of crime Made him a legend in his time East and west of the Rio Grande</p></div>																												
<h2>Sonnet</h2>	<ul style="list-style-type: none"><li>A sonnet has 14 lines and is written in iambic pentameter.</li><li>Each line has 10 syllables.</li><li>It has a specific rhyme scheme.</li><li>Sonnets are divided into different groups based on the rhyme scheme.</li><li>The rhyme scheme in English is usually: <i>abab-cdcd-efef-gg</i></li></ul>	<div><h3>Sonnet 138</h3><table><tr><td>When my love swears that she is made of truth</td><td>A</td></tr><tr><td>I do believe her, though I know she lies,</td><td>B</td></tr><tr><td>That she might think me some untutor'd youth,</td><td>A</td></tr><tr><td>Unlearned in the world's false subtleties.</td><td>B</td></tr><tr><td>Thus vainly thinking that she thinks me young,</td><td>C</td></tr><tr><td>Although she knows my days are past the best,</td><td>D</td></tr><tr><td>Simply I credit her false speaking tongue:</td><td>C</td></tr><tr><td>On both sides thus is simple truth suppress'd.</td><td>D</td></tr><tr><td>But wherefore says she not she is unjust?</td><td>E</td></tr><tr><td>And wherefore say not I that I am old?</td><td>F</td></tr><tr><td>O, love's best habit is in seeming trust,</td><td>E</td></tr><tr><td>And age in love loves not to have years told:</td><td>F</td></tr><tr><td>Therefore I lie with her and she with me,</td><td>G</td></tr><tr><td>And in our faults by lies we flatter'd be.</td><td>G</td></tr></table></div>	When my love swears that she is made of truth	A	I do believe her, though I know she lies,	B	That she might think me some untutor'd youth,	A	Unlearned in the world's false subtleties.	B	Thus vainly thinking that she thinks me young,	C	Although she knows my days are past the best,	D	Simply I credit her false speaking tongue:	C	On both sides thus is simple truth suppress'd.	D	But wherefore says she not she is unjust?	E	And wherefore say not I that I am old?	F	O, love's best habit is in seeming trust,	E	And age in love loves not to have years told:	F	Therefore I lie with her and she with me,	G	And in our faults by lies we flatter'd be.	G
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<b>Blank Verse</b>	<ul style="list-style-type: none"> <li>Blank verse is a literary device defined as unrhyming verse written in iambic pentameter.</li> <li>In poetry and prose, it has a consistent meter with 10 syllables in each line (pentameter); where unstressed syllables are followed by stressed ones and five of which are stressed but do not rhyme.</li> <li>It is also known as unrhymed iambic pentameter.</li> </ul>	<p style="text-align: center;"><b>Blank Verse by Marlowe</b></p> <p>You stars that reign'd at my nativity, Whose influence hath allotted death and hell, Now draw up Faustus like a foggy mist Into entrails of yon labouring clouds, That when they vomit forth into the air, My limbs may issue from their smoky mouths, So that my soul may but ascend to Heaven.</p> <p style="text-align: right;">Marlowe</p>
<b>Quatrain</b>	<ul style="list-style-type: none"> <li>A quatrain has four lines. It has a regular rhyming pattern. E.g. <i>abab</i> <i>aabb</i></li> </ul>	<div style="display: flex; align-items: center;">  <div style="margin-left: 10px;"> <p>Tyger! Tyger! burning bright In the forests of the night, What immortal hand or eye Could frame thy fearful symmetry?</p> <p>– From William Blake's "The Tyger"</p> </div> </div>
<b>Cinquain</b>	<ul style="list-style-type: none"> <li>Cinquains have five lines with a syllable pattern of 2, 4, 6, 8, 2. They may or may not rhyme.</li> <li>This can also be explained as number of words in each line. 1 word – Noun 2 words – 2 adjectives which describe 3 words – 3 action verbs relating to noun 4 words – Sentence relating to noun 1 word – 1 word summary, comments or surprise</li> </ul>	<p style="text-align: center;"><i>Cinquain</i></p> <p style="text-align: center;">Flowers Colorful, fragrant swaying, growing, blooming Make me feel happy. Blossoms</p> 

<b>Haiku</b>	<ul style="list-style-type: none"> <li>• Haiku is Japanese poetry that reflects on nature and feelings.</li> <li>• Observational skills are used to write what is observed in a new or different way.</li> <li>• There are three lines with five syllables in the first line, seven syllables in the second, and five syllables in the third.</li> <li>• They do not rhyme.</li> </ul>	 <p>Autumn Leaf It is Autumn time A leaf no longer green falls Softly kissing Earth</p>
<b>Limerick</b>	<ul style="list-style-type: none"> <li>• A limerick has five lines.</li> <li>• The first, second and fifth lines rhyme with each other and have the same number of syllables (typically 8 or 9).</li> <li>• The third and fourth lines rhyme with each other and have the same number of syllables (typically 5 or 6).</li> <li>• Limericks often start with the line "There once was a ..." or "There was a ..."</li> </ul>	<p>There was an Old Lady of France,                   A Who taught little Ducklings to dance;           A When she said, "Tick-a-tack!"                   B They only said, "Quack!"                        B Which grieved that Old Lady of France.       A</p> 
<b>Shape or Concrete</b>	<ul style="list-style-type: none"> <li>• Shape or concrete poems are made up of words that have been placed in such a way that they make the shape of an object and also use words to describe the object.</li> </ul>	 <p>I am a tree who reaches out to you with love I'll share. I am here to embrace, my branches of tenderness. I am a tree which extends, water me in tender care As I stand by your side extending my heart always.</p>

## Calligram

- A calligram can be a poem, a phrase or even a single word.
- Calligrams use the shape of the letters, words or whole poem to show the subject of the calligram in a visual way.



## Free Verse

- Free verse is not restricted by conventions of form or pattern and does not have to rhyme or maintain a consistent structure (such as line-length) throughout.
- It is the most popular form used by contemporary poets today.

### Free Verse Example

#### ***Fog* by Carl Sandburg**

The fog comes  
on little cat feet.

It sits looking  
over harbor and city  
on silent haunches  
and then moves on.

## List

- A simple list of words, phrases or sentences, often preceded by a 'starter' sentence, such as:

Through the window...

In my velveteen bag, I will put ....

Enclosed inside the box is ....



## Shopping List Poems



1 loaf of bread  
2 apples  
3 tomatoes

This list can be extended to -

1 loaf of bread, fresh and crusty,  
2 green apples, crisp and shiny,  
3 red tomatoes, ripe and juicy.

Then add a repeated line -

1 loaf of bread, fresh and crusty,  
Put it in the trolley, mum will pay.  
2 green apples, crisp and shiny,  
Put it in the trolley, mum will pay.  
3 red tomatoes, ripe and juicy,  
Put it in the trolley, mum will pay.

Why not try making your own poem using these shopping lists -

1 tin of paint  
2 rolls of wallpaper  
3 bags of nails

1 spring roll  
2 fried rice  
3 prawn crackers