

# Portreath School Writing Curriculum Genre Guidance and Progression in Writing Year 1-6



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### Genre Coverage Grid

#### Fiction

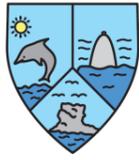
- Narrative (Y1-6)
- Additional guidance on different types of stories

#### Non-Fiction

Includes generic structure, language features and top tips for writers, then year group breakdown:

- Instructions (Y1-6)
- Non-Chronological Reports (y1-6)
- Recount (Y1-6)
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#### Poetry (Y1-6)



<b>Fiction</b>	modern	historical	traditional / fairytale	other cultures	local stories	myths and legends	suspense	fantasy / science fiction	Animal/fables	rags to riches	quest	Adventure/journey	overcoming the monster	character description	setting description
Maple	x		x	x					x						
Rowan			x	x	x				x	x		x		x	x
Sycamore				x	x	x		x				x	x	x	x
Oak	x	x			x	x		x			x	x	x	x	x
Cherry	x	x					x	x						x	x

<b>Non-fiction</b>	recount	non-fiction	newspaper	instructions	letter	diary/travel log	persuasive	balanced	explanations
Maple	x	x		x	x	x			
Rowan	x	x		x	x	x			
Sycamore	x	x	x	x	x	x	x		x
Oak	x	x	x	x	x	x	x	x	x
Cherry	x	x			x		x	x	x

<b>Poetry</b>	free verse	rhyming	acrostic	kennings	haikus	rhythmic	calligrams	alliterative
Maple	x	x						x
Rowan	x	x						x
Sycamore	x		x				x	
Oak	x		x	x				
Cherry	x				x	x		



Narrative			
<b>Outcomes:</b> Own experience, Story Writing (traditional tale, fairy tale, adventure, fantasy, mystery), Myth, Legend, Fable, Playscript			
<b>Purpose:</b> The purpose of a narrative is to tell a story, although this does not convey the many purposes of stories. The purpose of a narrator is make the audience respond in a particular way. Stories are written to entertain and captivate an audience. There are many literary genres, including fantasy, horror, humour, mystery science fiction, etc. Stories develop imaginative worlds that can help the reader understand themselves and the world around them beyond their own experience.			
<b>Audience:</b> Children should listen to, speak, read and write instructional/procedural texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.			
Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation previous Year +
1	Write sentences by re-reading what has been written, checking for clarity. Some inclusion of detail.	Beginning and end of narrative signalled. Ideas grouped together for similarity. Written in sentences, sequencing them to form short narratives (real or fictional). Attempts at third person writing. Written in the appropriate tense (mainly consistent). Dialogue sometimes attempted.	Noun phrases Present simple tense Past simple tense Coordinating conjunctions (and, or, but) Subordinating conjunctions (because) Prepositions Pronouns A . ? !
2	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of subject specific language and technical or literary devices to draw reader in, e.g. through description, additional detail, posing a problem.	Sentences organised chronologically indicated by time conjunctions. Divisions in narrative may be marked by sections/paragraphs. Pronouns to aid cohesion referring to characters. Subordinating conjunctions to add extra information.	<i>Expanded noun phrases</i> <i>Present progressive tense</i> <i>Past progressive tense</i> Subordinating conjunctions (because, when, if, that) <i>Adverbs</i> <i>Statement, Command, Question, Exclamation</i> ,
3	Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in, e.g. through humour, dialogue, posing a problem, creating suspense.	Time and place are referenced to guide the reader through the text. Organised into paragraphs. Cohesion is strengthened through relationships between characters.	<i>Present perfect tense</i> <i>Past perfect tense</i> <i>Future</i> Coordinating conjunctions (FANBOYS) Subordinating conjunctions (AWHITEBUS) “ ”
4	Considered attempt to adapt to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Stylistic features adopted, considering language choices, and technical or literary devices to engage and maintain reader's interest, e.g. through humorous dialogue, short, sharp sentences.	Link between opening and resolution. Links between sentences help to navigate the reader from one idea to the next. Paragraphs organised correctly to build up to key event.	<i>Fronted adverbials</i>
5	Writing carefully and adapted to purpose, form and audience, using pacing to prepare reader for main events. Plot is controlled through considering information placement which becomes significant later in the narrative. Author/character viewpoint is established and maintained throughout, employing figurative language. Stylistic features adopted, with well-selected and informed language choices, and technical or literary devices to engage and maintain reader's interest, e.g. through direct address; repetition for effect; withholding information to develop suspense, and to contribute to overall impact.	Sequence of plot may be disrupted for effect e.g. flashback. Opening and resolution shape the story. Structural features of narrative are included e.g. repetition for effect. Paragraphs varies in length and structure. Pronouns used to hide the doer of the action.	<i>Relative Clauses and Relative Pronouns</i> <i>Subjunctive form</i> ( ) - , _ ,
6	Y5+. Displays more skilful choices	The story is well constructed and raises intrigue. Dialogue is used to move the action on who heighten empathy for central character. Deliberate ambiguity is set up in the mind of the reader until later in the text.	- : ;



ADVENTURE STORY Purpose: To entertain.		
Generic structure	Language features	Top Tips for the writer
<p>Typically a recount or retelling of a series of exciting events leading to a high impact resolution. The most common structure is a chronological narrative. Building excitement as the hero faces and overcomes adversity is an important element, so more complex structures such as flashbacks are less common. Archetypal characters are the norm and much of the building tension comes from the reader predicting who or what represents the threat (the villain) and what is likely to go wrong for the hero.</p> <p>Longer narratives build tension in waves, with one problem after another accelerating the adventure in several sections or chapters, with the high point of tension near the end.</p> <p>The story can take place in any setting where there is the potential for adventure through a danger or threat.</p> <p>ICT 'adventure' texts often employ different structures, allowing the user to select different routes through the order of events, sometimes with different resolutions that depend on the choices made by the reader.</p>	<p>An effective blend of action, dialogue and description develops archetypal characters who the reader will care about, at the same time as moving the plot along at an exciting pace.</p> <p>Description adds to the sense of adventure by heightening the reader's awareness, e.g. a sense of potential danger (The cliffs were high and jagged ...) or dropping clues to encourage involvement through prediction (The captain welcomed them aboard but his eyes were narrow and cruel-looking ...)</p> <p>Dialogue is an element of characterisation but is used more to advance the action than to explore a character's feelings or motivation. "What was that noise? Did you hear it too?"</p> <p>Language usually has a cinematic quality, with powerful, evocative vocabulary and strong, varied verbs for action scenes. (He leaped from his horse, charged into the banquet hall and hurtled himself onto the table where the prince was devouring a chicken.)</p>	<p>Create characters your readers will have a strong opinion about. Make the reader like your hero so they want him/her to succeed.</p> <p>Create a villain that is a good match for the hero, someone the reader definitely doesn't want to win in the end. Don't forget that villains we dislike most often work in subtle ways. They do sneaky, mean things that they might just get away with.</p> <p>Keep the plot moving but vary the pace:</p> <ul style="list-style-type: none"> <li>■ use fast-moving action to create excitement at a high point;</li> <li>■ slow things down a little with description or dialogue when you want to build tension and create suspense.</li> </ul> <p>Can you surprise the reader at the end? Perhaps someone who seemed insignificant saves the day and turns out to be a real hero, or perhaps a character that appeared good and helpful turns out to be two-faced.</p>
SUSPENSE/MYSTERY STORY Purpose: To intrigue and entertain.		
Generic structure	Language features	Top Tips for the writer
<p>Structure is often chronological, even in a longer narrative, but complex structural techniques are sometimes used for effect. Different structures can be used for layering of information or drip-feeding facts to build up a full picture for the reader, e.g. using flashbacks to fill in information needed that wasn't provided earlier in the story or organising sections so they tell the story both before and after a key event. Knowing what is going to happen and then reading about it happening can add to the suspense.</p> <p>Settings are often places the main character is unfamiliar with. Different cultures often share views about the kinds of settings that seem mysterious (deep, dark forests, old, uninhabited places, lonely rural landscapes). Other settings can be very familiar places (school, home, the local town) but with an added ingredient that triggers the mystery (a stranger arrives in town, a parcel arrives, people begin acting strangely, something unusual happens).</p>	<p>The narrator uses questions to exaggerate the mystery, e.g. Who could it be? Why had the car suddenly stopped?</p> <p>Language is used to intensify the mystery, particularly adjectives and adverbials. Some typical vocabulary is associated with this narrative type (puzzling, strange, peculiar, baffling, weird, odd, secretive, unexplained, bewildering).</p> <p>Use of pronouns to create mystery by avoiding naming or defining characters, especially when they first appear in the story. (First line: He climbed in through the window on the stroke of midnight. The wind howled and there was no moon.)</p> <p>Use of the pronoun 'it' to suggest a non-human or mysterious character. (And that's when I saw it, creeping carefully along behind the hedge. It wasn't much taller than me.)</p>	<p>Use questions to highlight key moments as the mystery deepens (A sudden noise! What could be making that low mumbling sound?).</p> <p>Decide what the mystery is before you begin writing and introduce it fairly soon so the reader wants to find out the solution.</p> <p>Keep readers interested by hinting and suggesting but don't give too much away too soon. Drop clues and puzzles for the reader to pick up and think about along the way.</p> <p>Make adventurous word choices to make your reader really think about what you're describing.</p> <p>Don't just say someone is 'mysterious', make them seem mysterious by describing them, their actions or what they say.</p> <p>Don't describe <u>everything</u> in detail. What is left out can often be scarier than what is described.</p>
Modern/Contemporary Story Purpose: To entertain and, sometimes, to create empathy with familiar characters.		
Generic structure	Language features	Top Tips for the writer
<p>Contemporary settings are often familiar ones.</p> <p>This type of narrative includes school stories, things that happen in the home or in local settings that children either know themselves or recognise. Stories therefore often reflect children's own experiences, are often personal and structured as a recount.</p>	<p>Dialogue plays an important part in the characterisation.</p> <p>Characters tend to use language familiar to children.</p> <p>Contemporary language features include the informal dialogue children use themselves, as well as familiar phrases from adults at home and school (Don't let me tell you again!)</p>	<p>Hero and villain characters are more difficult to create because the characters look like ordinary people, not superheroes or monsters. You can still create strong characters because they aren't always what they seem on the outside – a nervous little boy might turn out to be a brave hero and a smiling old lady might not really be a kind character.</p> <p>You don't need to write everything that is said to tell the story. Make sure you only use dialogue because it helps to create a character, provides information for the reader or moves the action along.</p>



**Science Fiction Purpose:** To intrigue and entertain.

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

**Fantasy Story Purpose:** To entertain and to fuel the imagination.

Generic structure	Language features	Top Tips for the writer
<p>May simply be a basic chronological narrative set in a fantasy world but some fantasy narratives extend the 'fantastic' element to the structure as well. For example, the story may play with the concept of time so that characters find themselves moving through time in a different way.</p> <p>Some fantasy structures focus on character development or description of setting at the expense of plot so that the actual order of events becomes less important or even impossible to follow.</p>	<p>Description is very important because fantasy uses settings (and often characters) that must be imagined by the reader.</p> <p>Imagery plays an important role in helping to describe places and things the reader has never seen.</p>	<p>Choose adjectives carefully to describe the places and things in the story.</p> <p>Use similes to help the reader imagine what you are describing more clearly. (The glass castle was as big as a football field and as tall as a skyscraper. Its clear walls sparkled like blocks of ice in the sun.)</p> <p>Don't make everything so fantastic that it is unbelievable.</p> <p>Make what happens as interesting and detailed as the setting where it happens. Don't get so involved in creating amazing places and characters that you forget to tell a good story about what happens to them.</p>

**Historical Story Purpose:** To entertain and, sometimes, to inform.

Generic structure	Language features	Top Tips for the writer
<p>The narrative is about something that has already happened in the past so a series of events is usually the underlying structure.</p> <p>The writer can adapt the structure to achieve a specific effect. For example, the story can begin with a main character looking back and reflecting on the past (I was just a lad then. Let me tell you what happened ...).</p> <p>Sometimes, a historical narrative begins with the final event and then goes on to explain what led up to that by moving back in time to tell the whole story.</p> <p>Historical fiction requires a historical setting but can also be an adventure or a mystery. It can also give a fictionalised account of real events or additional, fictional detail to things that really happened.</p>	<p>Historical settings need detail to make them authentic and to give important 'mapping' clues to the reader. When was this happening? Whereabouts is this story taking place?</p> <p>Appropriate archaic language is used, including old-fashioned words that have fallen out of usage, e.g. Let me carry thy basket, old dame.</p> <p>It can also include models of sentence grammar no longer commonly or informally used, e.g. That which you seek, you shall find in the forest.</p>	<p>Include accurate historical detail to create the setting (The winter of 1509 was bitterly cold and many poor country folk were starving) or let the reader work it out (The young prince had just been crowned King Henry VIII when a country boy called Tom arrived in London).</p> <p>Use the right kind of old-fashioned language when characters speak to one another.</p> <p>Description is important for the setting and characters but you can add historical detail in different ways to give variety:</p> <p>Description: The little girl was wearing a long cloak and woollen hood.</p> <p>Action: He threw his sword to the floor and rushed down the stone spiral staircase.</p> <p>Dialogue: Wait, I'll get a candle to light our way.</p>



**Myths Purpose:** To provide a fictional explanation for natural phenomena. Many cultures use myths to explain the world and its mysteries by handing them down from one generation to the next. Myths can also pass on cultural, religious or spiritual beliefs and traditions.

Generic structure	Language features	Top Tips for the writer
<p>The plot is often based on a long and dangerous journey, a quest or a series of trials for the hero.</p> <p>The plot usually includes incredible or miraculous events, where characters behave in superhuman ways using unusual powers or with the help of superhuman beings.</p> <p>Myths are often much longer texts than other traditional stories (apart from some legends) especially in their original form. They provide a very useful contrast with shorter forms of traditional narrative such as fables.</p>	<p>Rich vocabulary evoking the power and splendour of the characters and settings: Hercules hurled the glittering spear with all the strength of a mighty army.</p> <p>Use of imagery to help the reader imagine. Simile is used widely to help convey grand settings and describe awe-inspiring characters: Thor's hammer was as heavy as a mountain.</p> <p>Vivid description of characters and settings. Fast-moving narration of action to keep the drama moving along. Myths tend to make less use of dialogue and repetition than some other types of traditional story.</p> <p>Myths often provide good examples of the use of symbols: Theseus unwinds a thread behind him in the Minotaur's den – a thread could be seen as a symbol of his link between the real world of humans and the supernatural world of the gods.</p>	<p>Make the characters larger than life by giving them supernatural powers or strong characteristics like courage and wisdom.</p> <p>Create a negative character who is the opposite of your hero: good and evil, brave and cowardly, strong and weak.</p> <p>Consider including a character who is a 'trickster' to add to the fun or to create twists in the plot.</p> <p>Choose a setting that gives a dramatic backdrop for the action: (a huge, dense forest, a mountain shrouded in icy fog or a wide, sun-baked desert).</p> <p>Weave description, dialogue and action together but don't slow down the story with too much detail about who said what.</p>

**Legend Purpose:**

To provide information about the way particular people lived, and what they believed. Legends also help us to reflect on our own lives because they often deal with issues that are cross-cultural and relevant today.

Generic structure	Language features	Top Tips for the writer
<p>Structure is usually chronological, with one episode told after another, for example as the phases of a journey or the stages of an ongoing battle. Some legends tell the whole lifestory of their hero as a series of linked episodes; each one may be a story in its own right</p> <p>Common structures include:</p> <ul style="list-style-type: none"> <li>■ chronological episodes;</li> <li>■ journey stories;</li> <li>■ sequential stories;</li> <li>■ life stories and community histories.</li> </ul>	<p>Language features are very similar to those of myths:</p> <ul style="list-style-type: none"> <li>■ rich, evocative vocabulary;</li> <li>■ memorable language use;</li> <li>■ use of rhythm and repetition techniques;</li> <li>■ formulaic openings and endings;</li> <li>■ imagery: simile, metaphor and symbolism.</li> </ul> <p>Legends written in a traditional style often use more literary language than fairy tales or fables. Modern versions such as twenty-first century retellings or new legends may use more contemporary, informal language.</p>	<p>Work out how the story will tell of a struggle, e.g. between good and evil, friend and foe, wise and foolish.</p> <p>When you've decided on your main character, decide on the structure you will use and what will be included in each episode/each stage of the journey or quest.</p> <p>Consider adding ingredients of magic or the supernatural to make your legend different from other kinds of stories.</p> <p>Use symbols your reader will recognise to help them get involved in the story, e.g. red for anger/danger, darkness for danger/evil, a light or flame for goodness and hope.</p>

**FAIRY TALES Purpose:** Fairy tales were originally intended for adults and children. They were passed down orally to amuse and to convey cultural information that influences behaviour, such as where it is safe to travel and where it is dangerous to go. Fairy tales are found in most cultures and many derive from the oldest stories ever told. Some modern fairy tales could be included in the more recently categorised genre of 'fantasy'.

Generic structure	Language features	Top Tips for the writer
<p>Setting is nearly always vague. (Once upon a time ... A long, long time ago ...)</p> <p>Structure is most typically a recount in chronological order, where events retell what happened to a main character that came into contact with the 'fairy world'.</p> <p>Often the hero or heroine is searching for something (a home, love, acceptance, wealth, wisdom) and in many tales dreams are fulfilled with a little help from magic. 'Fairy tale endings' (where everything turns out for the best) are common but many fairy tales are darker and have a sad ending.</p>	<p>Formulaic sentences are used: Once upon a time ... There was once a ... Long ago in the ... And it came to pass ...</p> <p>Language often reflects the settings, in the past, using archaic or regional vocabulary and grammar: Say these words thrice! I shall return and take thy gold. He knew not where he was.</p>	<p>Characters may be fairy folk or even talking animals but make sure they are still interesting, believable characters your reader will care about, e.g. a good-hearted hero, a scheming villain, a wise helper.</p> <p>Decide how the world of people and the world of fairy land will come into contact and how this will cause a problem.</p> <p>Use numbers and patterns that usually appear in fairy tales: Numbers 3 and 7.</p> <p>Use phrases that have a strong rhyme or rhythm or another kind of pattern: a magic sentence is repeated several times during the story, the hero must say a secret rhyme to escape, a line is used at the beginning of each section or chapter. (On and on walked the little old man.)</p> <p>Use different styles of language for the human beings and the characters from the fairy world when they speak, to make a strong contrast between them:</p> <p>"Eeeeek! Who are you, you wrinkly old thing?" asked Tom.</p> <p>"Beware, child and address me with respect. I am not of your world," came the goblin's whispered reply.</p>



**FABLE Purpose:** A fable sets out to teach the reader or listener a lesson they should learn about life. The narrative drives towards the closing moral statement, the fable's theme: the early bird gets the worm, where there's a will there's a way, work hard and always plan ahead for lean times, charity is a virtue. The clear presence of a moral distinguishes fables from other folk tales.

Generic structure	Language features	Top Tips for the writer
<p>There is a shared understanding between storyteller and audience that the events told did not actually happen so fables do not need to convince and their structure is usually simple. They are often very short with few characters – sometimes only two.</p> <p>Structure is typically the simplest kind of narrative with a beginning, a complication and a resolution. Two characters (often animals) meet, an event occurs and they go on their way with one of them having learned an important lesson about life.</p>	<p>The short and simple structure of the narrative leaves little room for additional details of description or character development.</p> <p>Dialogue is used to advance the plot or to state the moral, rather than to engage a reader with the characters and their qualities.</p> <p>Characterisation is limited but specific: A lazy duck was making its way to the river ... A crafty raven was sitting on a branch ...</p> <p>There is limited use of description because settings are less important than the events that take place.</p> <p>Action and dialogue are used to move the story on because the all-important moral is most clearly evident in what the main characters do and say.</p> <p>Connectives are an important language feature to show cause and effect and to give coherence to a short narrative.</p>	<p>They are portrayed as simple stereotypes rather than multidimensional heroes or villains.</p> <p>If your main characters are animals, make them behave like human stereotypes: a brave little ant, a wise old turtle, a cunning fox, a lazy donkey.</p> <p>Use the main characters to give your fable a title: The Ant and the Elephant.</p> <p>State the moral of your fable clearly at the end: a wise person always plans ahead.</p> <p>Establish the setting in the first line and introduce the two main characters as soon as you can.</p> <p>Give clues to your reader about what might happen: a greedy but impatient fox was watching the chickens from behind a tree.</p> <p>Don't add too much detail of description and only use dialogue that helps to tell what happened.</p> <p>Use connectives when characters talk to one another, to explain or show cause and effect: "If you will give me your hand, I will help you over the river", said the wolf. "I can't possibly eat you because I'm a vegetarian," lied the bear.</p> <p>Use connectives to show your reader quickly and easily when things happened and how time passed: (One morning... as he was... first he saw... then he saw... When winter came... And then the grasshopper understood...)</p> <p>Questions are often the way one character introduces themselves to another in a fable: Why do you howl so loudly? What are you writing so busily in your book, little bird?</p>

**Film scripts Purpose:** Although these forms of storytelling differ from narrative in that they are not necessarily 'narrated', they usually share the same purposes: to tell a story and to have a deliberate effect on the viewer/listener/reader. They include scripts for film/digital viewing or audio (e.g. digital audio recording or radio plays) and stories told using images and speech bubbles (such as comic strips) sometimes supplemented with an additional narrative element.

Generic structure	Top Tips for the writer
<p>Structural conventions for scripting vary, particularly in their layout on the page or screen but they usually include:</p> <ul style="list-style-type: none"> <li>■ name of character and the words they speak: MRS GRAY                      Hello dear. How are you?</li> <li>■ organisational information (Scene 2 The kitchen DAY);</li> <li>■ stage directions (ENTER Sita, dancing).</li> </ul> <p>Comic strip and some digital animations usually include speech bubbles within the images; interactive texts may include combinations of on-screen speech bubbles and audio dialogue, e.g. accessed by rollover or mouse click.</p>	<p>Knowledge of standard narrative for writer PLUS:</p> <ul style="list-style-type: none"> <li>■ Use only direct speech.</li> <li>■ Playscripts: apply the presentational conventions of a script consistently throughout.</li> <li>■ Comic strip with speech bubbles, animations, multimedia and other dialogue: keep the text fairly short and only include dialogue that moves the story on or gives important information; make the images and words work well together so they each add something special to the story.</li> </ul>



<b>Journey Tale:</b>	<b>Generic Structure:</b>	<b>Finding Tale:</b>	<b>Generic Structure:</b>	<b>Rags to Riches</b>	<b>Generic Structure:</b>	<b>Conquering the Monster Tale:</b>	<b>Generic Structure:</b>
Opening	MC goes on a journey	Opening	Introduce the MC	Opening	Introduce the MC	Opening	Introduce the MC(s) all is well
Build up	Something small goes wrong	Build up	MC goes somewhere and finds something unusual/amazing/important	Build up	MC is sad/lonely/treated badly	Build up	A monster appears and causes problems
Problem	Something worse happens Something even worse happens	Problem	Something goes wrong and it is the fault of the object found	Problem	MC has to face difficulties because of their situation	Problem	The monster is difficult to defeat
Resolution	The obstacles are overcome	Resolution	MC has to put object back/throw it away/hide it/call for help/sort it out	Resolution	MC overcomes difficulties/Is helped to overcome the difficulties	Resolution	MC(s) defeat the monster
Ending	MC gets there in the end	Ending	All is well again and lessons have been learnt.	Ending	MC achieves happiness /wealth/recognition	Ending	All is well again (MC(s) gets reward)

<b>Tale of Fear</b>	<b>Generic Structure:</b>	<b>Wishing Tale:</b>	<b>Generic Structure:</b>	<b>Warning Tale:</b>	<b>Generic Structure:</b>	<b>Character Flaw:</b>	<b>Generic Structure:</b>
Opening	MC is afraid of something and is worried about it/gets teased about it	Opening	MC wants something badly	Opening	MC(s) are warned not to do something	Opening	Introduce MC and situation
Build up	MC starts to do something	Build up	MC tries to get it	Build up	MC(s) do what they have been warned against	Build up	Character flaw is revealed
Problem	What MC fears actually happens	Problem	MC is prevented by some sort of difficulty	Problem	Something goes wrong and the MC(s) are in trouble	Problem	The flaw leads the MC into trouble
Resolution	MC overcomes the fear	Resolution	MC overcomes the difficulty	Resolution	MC(s) are eventually rescued	Resolution	MC learns a lesson and changes their ways
Ending	MC has conquered the fear/reflects/looks to the future	Ending	MC gets what they want. (Was it worth it?)	Ending	MC(s) are told off/punished for not listening to the warning.	Ending	All is well for the future because of the change



Instructions			
<b>Outcomes:</b> Recipes, Games, Plans, Constructions, Routines			
<b>Purpose:</b> Instructions, rules and procedures aim to ensure something is done correctly and a successful outcome is achieved. If there is a process to be undertaken, this is given in the order in which it needs to be undertaken to achieve a successful outcome. Like all text types, variants of instructions can occur (for example, pictorial rather than text based) and they can be combined with other text types. Instructions can be found in all areas of the curriculum.			
<b>Audience:</b> Children should listen to, speak, read and write instructional/procedural texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.			
Generic structure	Language features	Top tips for the writer	
<p>Begin by defining the goal or desired outcome. (How to make a board game.)</p> <p>List any material or equipment needed, in order.</p> <p>Provide simple, clear instructions. If a process is to be undertaken, keep to the order in which the steps need to be followed to achieve the stated goal. Diagrams or illustrations are often integral and may even take the place of some text. (Diagram B shows you how to connect the wires.)</p>	<p>Use of imperative verbs (commands), e.g. <b>Cut</b> the card ... <b>Paint</b> your design ...</p> <p>Instructions may include negative commands. (Do not use any glue at this stage.)</p> <p>Additional advice (It's a good idea to leave it overnight if you have time. If the mixture separates ...) or suggested alternatives (If you would like to make a bigger decoration, you could either double the dimensions of the base or just draw bigger flowers.)</p>	<p>Use the title to show what the instructions are about. (How to look after goldfish.)</p> <p>Work out exactly what sequence is needed to achieve the planned goal.</p> <p>Decide on the important points you need to include at each stage.</p> <p>Decide how formal or informal the text will be. (Cook for 20 minutes or Pop your cheesecake in the oven for 20 minutes).</p> <p>Present the text clearly. Think about using bullet points, numbers or letters to help your reader keep track as they work their way through each step.</p> <p>Keep sentences as short and simple as possible.</p> <p>Avoid unnecessary adjectives and adverbs or technical words, especially if your readers are young.</p> <p>Appeal directly to the reader's interest and enthusiasm. (You will really enjoy this game. Why not try out this delicious recipe on your friends? Only one more thing left to do now.)</p> <p>Include a final evaluative statement to wrap up the process. (Now go and enjoy playing your new game. Your beautiful summer salad is now ready to eat.)</p> <p>Re-read your instructions as if you know nothing about the procedure involved. Make sure you haven't missed out any important stages or details and check that the language is as simple and clear as possible.</p> <p>Use procedural texts within other text types when you need a set of rules, guidelines or instructions to make something really clear for the reader.</p>	
Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
1	Write sentences by re-reading what has been written, checking for clarity. Write sentences, sequencing them to form short narratives (real or fictional).	Ideas grouped in sentences in time sequence. Written in the imperative. Use of numbers or bullet points to signal order.	Noun phrases Present tense (imperative) Coordinating conjunctions (and, or, but) Subordinating conjunctions (because) Prepositions Pronouns A . ? !
2	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of subject specific language and technical or literary devices to draw reader in.	A goal is outlined – a statement about what is to be achieved. Writing is sequenced steps to achieve the goal. Diagrams and illustrations are used to make the process clearer.	<i>Expanded noun phrases</i> Subordinating conjunctions (because, when, if, that) <i>Adverbs</i> <i>Statement, Command, Question, Exclamation</i> ,
3	Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	A set of ingredients and equipment needed are outlined clearly. Organised into clear points denoted by time.	Coordinating conjunctions ( <i>FANBOYS</i> ) Subordinating conjunctions ( <i>A WHITE BUS</i> ) “ ”
4	Considered attempt to adapt to purpose, form and audience. Friendly tips/suggestions are included to heighten the engagement. Stylistic features adopted, considering language choices and technical or literary devices to draw reader in.	A set of ingredients and equipment needed are outlined clearly in order. Sentences include precautionary advice.	<i>Fronted adverbials</i>
5	Writing adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Writing is imaginative and uses flair and humour. Stylistic features adopted, with well-considered language choices, including subject specific vocabulary, and technical or literary devices to engage and maintain reader's interest.	Consolidate work from previous learning. Write accurate instructions for complicated processes.	<i>Modal verbs</i> <i>Relative Clauses and Relative Pronouns</i> <i>Subjunctive form</i> ( ) – , _ ,
6	Writing carefully and skilfully adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Stylistic features adopted, with well-selected and informed language choices, and technical or literary devices to engage and maintain reader's interest.	Consolidate work from previous learning.	- : ;



Non-Chronological Reports		
<b>Outcomes:</b> Fact Files, Top Trumps, Leaflets, Brochures, Information Texts, Guidebooks		
<b>Purpose:</b> Report texts describe the way things are. They help readers understand and envisage the item/s being described by categorising information. They usually have a logical structure rather than a temporal structure i.e. they are nonchronological. Reports are used to create precise and detailed information 'pictures'. Most reports aim to be objective but the selection of information included in a report can create bias. Variants in reports can occur and they can be combined with other text types. Reports are found in all areas of the curriculum but are found particularly in subjects such as science and geography.		
<b>Audience:</b> Children should listen to, speak, read and write instructional/procedural texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.		
Generic structure	Language features	Top Tips for the writer
<p>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:</p> <ul style="list-style-type: none"> <li>■ an opening statement, often a general classification (Sparrows are birds);</li> <li>■ sometimes followed by a more detailed or technical classification (Their Latin name is...);</li> <li>■ a description of whatever is the subject of the report organised in some way to help the reader make sense of the information. For example: <ul style="list-style-type: none"> <li>▶ its qualities (Like most birds, sparrows have feathers.);</li> <li>▶ its parts and their functions (The beak is small and strong so that it can ...)</li> </ul> </li> </ul>	<p>Often written in the third person and present tense. (They like to build their nests ... It is a cold and dangerous place to live.)</p> <p>Sometimes written in the past tense, as in a historical report. (Children as young as seven worked in factories. They were poorly fed and clothed and they did dangerous work.)</p> <p>The passive voice is frequently used to avoid personalisation, to avoid naming the agent of a verb, to add variety to sentences or to maintain an appropriate level of formality for the context and purpose of writing. (Sparrows are found in... Gold is highly valued...)</p> <p>Tends to focus on generic subjects (Dogs) rather than specific subjects (My dog Ben).</p> <p>Description is usually an important feature, including the language of comparison and contrast. (Polar bears are the biggest carnivores of all. They hibernate, just like other bears. A polar bear's nose is as black as a piece of coal.) Description is generally used for precision rather than to create an emotional response so imagery is not heavily used.</p>	<p>Plan how you will organise the information you want to include, e.g. use paragraph headings, a spidergram or a grid.</p> <p>Gather information from a wide range of sources and collect it under the headings you've planned.</p> <p>Consider using a question in the title to interest your reader (Vitamins – why are they so important?).</p> <p>Try to find a new way to approach the subject and compose an opening that will attract the reader or capture their interest. Use the opening to make very clear what you are writing about.</p> <p>Include tables, diagrams or images (e.g. imported photographs or drawings) that add or summarise information.</p> <p>Find ways of making links with your reader. You could ask a direct question (Have you ever heard of a hammerhead shark?) or add a personal touch to the text (So next time you choose a pet, think about getting a dog).</p> <p>Re-read the report as if you know nothing about its subject. Check that information is logically organised and clear.</p> <p>Use other text-types within your report if they will make it more effective for your purpose and audience.</p>

Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
1	Write sentences by re-reading what has been written, checking for clarity. Write sentences, sequencing them to form short narratives (real or fictional). Word choice shows some awareness of topic.	Ideas grouped together for similarity. Attempts at third person writing. Written in the appropriate tense.	Noun phrases Present simple tense (third person) Coordinating conjunctions (and, or, but) Subordinating conjunctions (because) Prepositions Pronouns A . ? !
2	Some attempt to adapt to purpose, form and audience. Some stylistic features adopted, considering choice of subject specific language and technical or literary devices to draw reader in, e.g. through additional detail.	Brief introduction and conclusion. Written in the appropriate tense. Main ideas organised in groups.	Subordinating conjunctions ( <i>when, if, that</i> ) <i>Adverbs</i> <i>Statement, Command, Question, Exclamation</i> ,
3	Y2+ Some stylistic features adopted, considering language choices, including technical vocabulary, and technical or literary devices to engage and maintain reader's interest, e.g. consideration of formality, additional description and additional detail.	Clear introduction. Organised into paragraphs shaped around a key topic sentence. Use of subheadings.	Y2+ Coordinating conjunctions ( <i>FANBOYS</i> ) Subordinating conjunctions ( <i>AWHITEBUS</i> ) " "
4	Considered attempt to adapt to purpose, form and audience. Stylistic features adopted, considering language choices, including technical vocabulary, and technical or literary devices to engage and maintain reader's interest, e.g. consideration of formality, additional description and additional detail.	Clear introduction and conclusion. Links between sentences help to navigate the reader from one idea to the next. Paragraphs organised correctly into key ideas. Subheadings are used to organise information.	Y3+ <i>Fronted adverbials</i> Statement, Command, Question, Exclamation
5	Writing carefully adapted to purpose, form and audience, selecting relevant and appropriate content. Description of the phenomenon is technical and accurate, informs the reader and describes the way things are. Author viewpoint is established and maintained throughout.	Developed introduction and conclusion using all the layout features. Generalised sentences are used to categorise and sort information for the reader. Stylistic features adopted, with well-selected and informed language, including technical vocabulary, choices, and technical or literary devices to engage and maintain reader's interest, e.g. formal, additional description and additional relevant detail.	<i>Relative Clauses and Relative Pronouns</i> <i>Subjunctive form</i> ( ) – , ,
6	Writing carefully and skilfully adapted to purpose, form and audience, selecting relevant and appropriate content. Author viewpoint is established and maintained throughout. Stylistic features adopted, with well-selected and informed language, including technical vocabulary, choices, and technical or literary devices to engage and maintain reader's interest, e.g. formal, additional description and additional relevant detail, comments.	The report is well constructed and answers the reader's questions. The writer understands the impact and thinks about the response. Information is prioritised according to importance and a frame of response set up or the reply.	- : ;



Recount			
Outcomes: Diary, Letter, Newspaper, Autobiography, Biography, Eye-witness Account			
Purpose: The primary purpose of recounts is to retell events. They are the basic form of many story telling texts, and in non-fiction texts they are used to create factual accounts of events. Recounts can entertain and/or inform. Like all text types, variants of recounts can occur and they can be combined with other text types. For example, newspaper 'reports' on an event often consist of a recount of the event plus elements of explanation or other text types.			
Audience: Children should listen to, speak, read and write recount texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.			
Generic Structure	Language Features	Top Tips for Writers	
Structure often includes: <ul style="list-style-type: none"> <li>orientation such as scene-setting or establishing context (It was the school holidays. I went to the park ...);</li> <li>an account of the events that took place, often in chronological order (The first person to arrive was ...);</li> <li>some additional detail about each event (He was surprised to see me.);</li> <li>reorientation, e.g. a closing statement that may include elaboration. (I hope I can go to the park again next week. It was fun.)</li> </ul> Structure sometimes reorganises the chronology of events using techniques such as flashbacks, moving the focus backwards and forwards in time, but these strategies are more often used in fiction recounts.	Usually written in the past tense. Some forms may use present tense, e.g. informal anecdotal storytelling (Just imagine – I'm in the park and I suddenly see a giant bat flying towards me!).  Events being recounted have a chronological order so temporal connectives are common (then, next, first, afterwards, just before that, at last, meanwhile).  The subject of a recount tends to focus on individual or group participants (third person: they all shouted, she crept out, it looked like an animal of some kind). Personal recounts are common (first person: I was on my way to school ... We got on the bus).	Plan how you will organise the way you retell the events. You could use a timeline to help you plan.  Details are important to create a recount rather than a simple list of events in order. Try using When? Where? Who? What? Why? questions to help you plan what to include.  Decide how you will finish the recount. You'll need a definite ending, perhaps a summary or a comment on what happened (I think our school trip to the Science Museum was the best we have ever had).  Read the text through as if you don't know anything about what it is being recounted. Is it clear what happened and when? Is the style right for the genre you are using? (Technical/formal language to recount a science experiment, powerful verbs and vivid description to recount an adventure, informal, personal language to tell your friends about something funny that happened to you.)	
Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
1	Write sentences by re-reading what has been written, checking for clarity.	Written in sentences, sequencing them to form short narratives (real or fictional). <b>Recount:</b> Ideas grouped together in time sequence. Written in first person. Written in past tense. Focused on individual or group participants. <b>Letter:</b> Ideas grouped in sentences in time sequence. <b>Biography:</b> Ideas grouped in sentences in time sequence. Written in first person. Written in past tense. Focused on individual or group participants. <b>Newspaper:</b> Ideas grouped in sentences in time sequence. Attempts at third person writing. Beginning describes what happened.	Noun phrases Past tense Coordinating conjunctions (and, or, but) Subordinating conjunctions (because) A . ? !
2	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	<b>Y1+ Recount:</b> Brief introduction and conclusion. Main ideas organised in groups. Ideas organised in chronological order using conjunctions that signal time. <b>Letter:</b> Brief introduction and conclusion. Written in the past tense. Main ideas organised in groups. Using sequencing techniques – time related words. <b>Biography:</b> Brief introduction and conclusion. Main ideas organised into groups. Ideas organised in chronological order using conjunctions that signal time. <b>Newspaper:</b> Brief introduction and conclusion. Written in the past tense. Main ideas organised into groups. Using sequencing techniques – time related words. A photo with a caption	<i>Expanded noun phrases</i> Past simple tense <i>Past progressive tense</i> Coordinating conjunctions (and, or, but) Subordinating conjunctions (because, when, if, that) Adverbs Statement, Question, Exclamation A . ? ! , '
3	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	<b>Recount:</b> Clear introduction. Organised into paragraphs shaped around key events. A closing statement to summarise the overall impact. <b>Letter:</b> Clear introduction. Points about the visit/issue. Organised into paragraphs denoted by time/place. Topic sentences. Some letter layout features included. <b>Biography:</b> Clear introduction. Organised into paragraphs shaped around key events. A closing statement to summarise the overall impact. <b>Newspaper:</b> Clear introduction.	Coordinating conjunctions ( <i>FANBOYS</i> ) Subordinating conjunctions ( <i>AWHITEBUS</i> ) “ ” —



		<p>Points about the visit/issue. Organised into paragraphs denoted by time/place. Topic sentences. Some newspaper layout features included. A bold eye-catching headline.</p>	
4	<p>Considered attempt to adapt to purpose, form and audience. Evidence of author/character viewpoint being established and maintained. Stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.</p>	<p><b>Recount:</b> Clear introduction and conclusion. Links between sentences help to navigate the reader from one idea to the next. Paragraphs organised correctly around key events. Elaboration is used to reveal the writer's emotions and responses. <b>Letter:</b> Clear introduction and conclusion. Links between key ideas in the letter. Paragraphs organised correctly into key ideas. All letter layout features included. <b>Biography:</b> Clear introduction and conclusion. Links between sentences help to navigate the reader from one idea to the next. Paragraphs organised around key events. Elaboration is used to reveal the writer's emotions and responses. <b>Newspaper:</b> Clear introduction and conclusion. Links between key ideas in the newspaper. Who, what, where, when and why information is clear to orientate the reader. Paragraphs organised around key events. All newspaper layout features included. Bold eye-catching headline which includes alliteration.</p>	<p><i>Fronted adverbials</i></p>
5	<p>Writing adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout, with considered use of formal and informal language to engage the reader. Stylistic features adopted, with well-considered and informed choice of language and technical or literary devices to engage and maintain reader's interest.</p>	<p><b>Recount:</b> Developed introduction and conclusion including elaborated personal response. Description of events are detailed and engaging. The information is organised chronologically with clear signals to the reader about time, place and personal response. Purpose of the recount: an experience revealing the writer's perspective. <b>Letter:</b> Developed introduction and conclusion using all the letter layout features. Paragraphs developed with prioritised information. Purpose of letter clear and transparent for reader. Formal language used throughout to engage the reader. <b>Biography:</b> Developed introduction and conclusion including elaborated personal response. Description of events are detailed and engaging. The information is organised chronologically with clear signals to the reader about time, place and personal response. Purpose of the recount an experience revealing the writer's perspective. <b>Newspaper:</b> Developed introduction and conclusion using all the newspaper's layout features. Paragraphs developed with prioritised information into columns. Subheadings are used as an organisational device. Quotations are succinct/emotive.</p>	<p><i>Relative Clauses and Relative Pronouns</i> ( ) – , _ ,</p>
6	<p>Writing adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Stylistic features adopted, with well-selected and informed choice of language and technical or literary devices to engage and maintain reader's interest.</p>	<p><b>Recount:</b> The report is well constructed and answers the reader's questions. The writer understands the impact and thinks about the response. Information is prioritised according to importance and a frame of response set up or the reply. <b>Letter:</b> The Letter is well-constructed and answers the reader's questions. The writer understands the impact and thinks about the response. Information is prioritised according to importance and a frame of response set up for the reply. <b>Biography:</b> Developed introduction and conclusion including elaborated personal response. Description of events are detailed and engaging. The information is organised chronologically with clear signals to the reader about time, place and personal response. Purpose of the recount an experience revealing the writer's perspective. <b>Newspaper:</b> The newspaper is well-constructed and answers the reader's questions. The writer understands the impact and thinks about the response. Information is prioritised according to importance and a frame of response set up for the reply. Headlines include puns.</p>	<p><i>Subjunctive form</i> - : ;</p>



Explanation			
Outcomes: Processes, Diagrams, Flowcharts			
Purpose: To explain how or why, e.g. to explain the processes involved in natural/social phenomena or to explain why something is the way it is. Explanation texts generally explain processes rather than describe them. An explanation generally answers 'how' or 'why' questions and include causes, motives or reasons.			
Generic structure	Language features	Top Tips for the writer	
<p>A general statement to introduce the topic being explained. (In the winter some animals hibernate.)</p> <p>The steps or phases in a process are explained logically, in order. (<b>When</b> the nights get longer ... <b>because</b> the temperature begins to drop ... <b>so</b> the hedgehog looks for a safe place to hide.)</p>	<p>Written in simple present tense. (Hedgehogs wake up again in the spring.)</p> <p>Use of temporal connectives, e.g. first, then, after that, finally.</p> <p>Use of causal conjunctions, e.g. so, because of this.</p>	<p>Choose a title that shows what you are explaining, perhaps using why or how. (How do hedgehogs survive the winter? Why does it get dark at night?)</p> <p>Decide whether you need to include images or other features to help your reader, e.g. diagrams, photographs, a flow chart, a text box, captions, a list or a glossary.</p> <p>Use the first paragraph to introduce what you will be explaining.</p> <p>Plan the steps in your explanation and check that you have included any necessary information about how and why things happen as they do.</p> <p>Add a few interesting details.</p> <p>Interest the reader by talking directly to them (You'll be surprised to know that ... Have you ever thought about the way that ...?) or by relating the subject to their own experience at the end (So next time you see a pile of dead leaves in the autumn ...).</p> <p>Re-read your explanation as if you know nothing at all about the subject. Check that there are no gaps in the information.</p> <p>Remember that you can adapt explanatory texts or combine them with other text types to make them work effectively for your audience and purpose.</p>	
Audience: Children should listen to, speak, read and write explanation texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.			
Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
2 (Sycamore)	<p>Some attempt to adapt to purpose, form and audience.</p> <p>Some stylistic features adopted, considering choice of subject specific language and technical or literary devices to draw reader in.</p>	<p>Produce a simple flowchart or diagram independently (following a practical task).</p> <p>Simple statements written under given headings to explain a process.</p> <p>Statements usually given in some level or order suggesting a process.</p>	<p>Expanded noun phrases</p> <p>Present simple tense</p> <p>Present progressive tense</p> <p>Coordinating conjunctions (and, or, but)</p> <p>Subordinating conjunctions (because, when, if, that)</p> <p>Adverbs</p> <p>Statement, Question, Exclamation</p> <p>A . ? ! , ' ,</p>
3	<p>Some attempt to adapt to purpose, form and audience.</p> <p>Some stylistic features adopted, considering choice of subject specific language and technical or literary devices to draw reader in.</p>	<p>Statements are given in some level or order suggesting a process.</p> <p>Simple overall text structure given includes a brief introduction and concluding sentence.</p> <p>Some divisions between sections are indicated e.g. subheadings, bullet points and paragraphs.</p> <p>Similar information is grouped together and ordered logically.</p> <p>Within sections, pronoun references or vocabulary choices generally maintain links between ideas.</p> <p>Information given in each section links together.</p>	<p>Coordinating conjunctions (FANBOYS)</p> <p>Subordinating conjunctions (A WHITE BUS)</p> <p>" " "</p>
4	<p>Considered attempt to adapt to purpose, form and audience.</p> <p>Stylistic features adopted, considering language choices, including subject specific language, and technical or literary devices to draw reader in.</p>	<p>Some divisions between sections are indicated e.g. subheadings, bullet points and paragraphs.</p> <p>Similar information is grouped together and ordered logically.</p> <p>Within sections, pronoun references or vocabulary choices generally maintain links between ideas.</p> <p>Information given in each section links together.</p> <p>Report is shaped to help the reader e.g. title, subheading, quotations (if needed).</p> <p>Diagrams etc may be incorporated to aid explanation.</p> <p>Introduction sets a simple context and provides a clear sense of purpose.</p> <p>Sections or paragraphs clearly identifiable but transitions between them not always smooth.</p> <p>Conclusion clearly sums up the report.</p>	<p>Fronted adverbials</p> <p>:</p>
5	<p>Writing adapted to purpose, form and audience.</p> <p>Stylistic features adopted, with well-considered language choices, including subject specific vocabulary, and technical or literary devices to engage and maintain reader's interest.</p>	<p>Y4+</p> <p>Connections between ideas are established and maintained throughout e.g. by reference to previous part of the text.</p>	<p>Relative Clauses and Relative Pronouns</p> <p>() - , _ ,</p>
6	<p>Writing carefully adapted to purpose, form and audience.</p> <p>Stylistic features adopted, with well-selected and informed language choices, including subject specific vocabulary, and technical or literary devices to engage and maintain reader's interest.</p>	<p>Y5+</p> <p>Sections are ordered.</p> <p>Diagrams are added to provide further clarity.</p> <p>Relationships between paragraphs give structure to the whole article e.g. an engaging title followed by a focused introduction and ended with a focused conclusion.</p> <p>Conclusion draws together key features and includes reflective comments.</p> <p>Transitions between paragraphs are controlled.</p> <p>Sections within the report are sequenced for effect e.g. information is clearly prioritised and manipulated for maximum effect.</p> <p>Paragraphs vary in length and structure to create interest.</p> <p>Reports are carefully structured with balance of text and appropriate diagrams to enhance the explanation.</p>	<p>- ; ;</p>



Persuasion			
<b>Outcomes:</b> Letter, Leaflet, Advert, Guidebook, Magazine article, Newspaper, Debate (oral and written) Speech (oral and written)			
<b>Purpose:</b> To argue a case from a particular point of view and to encourage the reader/listener towards the same way of seeing things. Persuasive texts (oral and written) usually involve careful and strategic selection and organisation of information, often as a series of major points. Each point may require elaboration (explanation, evidence and/or examples) and have the specific intention of encouraging the reader into a particular way of seeing or understanding things. This intention may be covert. Persuasive texts generally make use of vocabulary choice, rhetorical questions and even simple psychology in order to influence the reader. They often include other models of communication (e.g. visual images) with written text in order to achieve the desired effect on their audience. Like all text types, variants of persuasion can occur and they can be combined with other text types. Persuasion is not always necessarily a distinct text-type in its own right; elements of persuasion writing can be found in many different texts, both on paper or on screen.			
<b>Audience:</b> Children should listen to, speak, read and write instructional/procedural texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.			
Generic structure	Language features	Top Tips for Writers	
An opening statement (thesis) that sums up the viewpoint being presented. (Greentrees Hotel is the best in the world. School uniform is a good idea.)  Strategically organised information presents and then elaborates on the desired viewpoint. (Vote for me because I am very experienced. I have been a school councillor three times and I have...)  A closing statement repeats and reinforces the original thesis. (All the evidence shows that ... It's quite clear that ... Having seen all that we offer you, there can be no doubt that we are the best.)	Written in simple present tense.  Often refers to generic rather than specific participants (Vegetables are good for you. They ...).  Uses logical rather than temporal conjunctions (This proves that ... So it's clear... Therefore ...).  Tends to move from general to specific. (The hotel is comfortable. The beds are soft, the chairs are specially made to support your back and all rooms have thick carpet.)  Use of rhetorical questions. (Do you want to get left behind in the race to be fashionable? Want to be the most relaxed person in town? So what do you have to do?)  Text is often combined with other media to emotively enhance an aspect of the argument, e.g. a photo of a secluded beach, the sound of birds in a forest glade or a picture of a cute puppy.	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, decide which persuasive information you will add to support each.  Plan some elaboration/explanation, evidence/example(s) for each key point but avoid sounding like a list.  Think about counter arguments your reader might come up with and include evidence to make them seem incorrect/irrelevant.  Try to appear reasonable and use facts rather than emotive comments.  Choose strong, positive words and phrases and avoid sounding negative. Use short sentences for emphasis.  Use techniques to get the reader on your side: <ul style="list-style-type: none"> <li>• address them directly (This is just what you've been waiting for.)</li> <li>• adopt a friendly and informal tone;=</li> <li>• use memorable or alliterative slogans (Happy Holidays at Hazel House)</li> <li>• use simple psychology to appeal to the reader's judgement. (Everyone knows that ... Nine out of ten people agree that ... Choosing this will make you happy and contented. You'd be foolish not to sign up.)</li> </ul> Re-read the text as if you have no opinion and decide if you would be persuaded.	
Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
<b>2</b> <b>(Sycamore)</b>	Some attempt to adapt to purpose, form and audience. Some evidence of viewpoint being established and maintained. Some stylistic features adopted, considering choice of subject specific language to draw reader in.	Brief introduction and conclusion. Written in the present tense. Main ideas organised into groups.	<i>Expanded noun phrases</i> Present simple tense <i>Present progressive tense</i> Past simple tense <i>Past progressive tense</i> Coordinating conjunctions (and, or, but) Subordinating conjunctions (because, when, if, that) <i>Adverbs</i> <i>Statement, Command, Question Exclamation</i> A . ? ! , ' "
<b>3</b>	See above	Clear introduction. Points about subject/issue organised into paragraphs. Sub-heading used to organise texts.	<i>Present perfect tense</i> <i>Past perfect tense</i> " "
<b>4</b>	Considered attempt to adapt to purpose, form and audience. Evidence of author/character viewpoint being established and maintained. Stylistic features adopted, considering language choices, including persuasive techniques and devices, and technical or literary devices to draw reader in.	Clear introduction and conclusion. Links between key ideas. Paragraphs organised correctly into key ideas. Subheading. Topic sentences.	Coordinating conjunctions ( <i>FANBOYS</i> ) Subordinating conjunctions ( <i>AWHITEBUS</i> ) <i>Fronted adverbials</i>
<b>5</b>	Writing skilfully adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Understanding of the impact or the emotive language Responses are considered. Stylistic features adopted, with well-selected and informed language choices, including persuasive techniques and devices, and technical or literary devices to engage and maintain reader's interest.	Arguments are well constructed that answer the reader's questions. Information is prioritised according to the writer's point of view.	<i>Future</i> <i>Relative Clauses and Relative Pronouns</i> <i>Subjunctive form</i> ( ) - , _ ,
<b>6</b>	See Y5 Emotive language used throughout to engage the reader.	Developed introduction and conclusion using all the argument or leaflet layout features. Paragraphs developed with prioritised information. Viewpoint is transparent for reader.	- ;



Discussion			
<b>Outcomes:</b> Debate, Balanced Argument, Oral and Written			
<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.			
Generic Structure	Language features	Top Tips for the writer	
<p>The most common structure includes:</p> <ul style="list-style-type: none"> <li>a statement of the issues involved and a preview of the main arguments;</li> <li>arguments for, with supporting evidence/examples;</li> <li>arguments against or alternative views, with supporting evidence/examples.</li> </ul> <p>Another common structure presents the arguments 'for' and 'against' alternatively.</p> <p>Discussion texts usually end with a summary and a statement of recommendation or conclusion. The summary may develop one particular viewpoint using reasoned judgements based on the evidence provided.</p>	<p>Written in simple present tense.</p> <p>Generalises the participants and things it refers to using uncountable noun phrases (some people, most dogs), nouns that categorise (vehicles, pollution) and abstract nouns (power).</p> <p>Uses conjunctions (for example, therefore, however).</p> <p>Generic statements are often followed by specific examples (Most vegetarians disagree. Dave Smith, a vegetarian for 20 years, finds that ...)</p> <p>Sometimes combined with diagrams, illustrations, moving images and sound to provide additional information or give evidence.</p>	<p>Questions often make good titles. (Should everyone travel less to conserve global energy?)</p> <p>Use the introduction to show why you are debating the issue. (There is always a lot of disagreement about x and people's views vary a lot.)</p> <p>Make sure you show both/all sides of the argument fairly.</p> <p>Support each viewpoint you present with reasons and evidence.</p> <p>If you opt to support one particular view in the conclusion, give reasons for your decision.</p> <p>Don't forget that discussion texts can be combined with other text types depending on your audience and purpose.</p>	
<b>Audience:</b> Children should listen to, speak, read and write discussion texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.			
Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
4	<p>Considered attempt to adapt to purpose, form and audience.</p> <p>Stylistic features adopted, considering language choices, and technical or literary devices to engage and maintain reader's interest, e.g. through additional description and additional detail in each section.</p>	<p>Clear introduction and conclusion.</p> <p>Links between key ideas in the discussion texts. Paragraphs organised correctly into key ideas. Subheading Topic sentences.</p>	<p>Expanded noun phrases</p> <p>Present simple tense</p> <p>Present progressive tense</p> <p>Present perfect tense</p> <p>Coordinating conjunctions (<i>FANBOYS</i>)</p> <p>Subordinating conjunctions (<i>A WHITE BUS</i>)</p> <p>Adverbs</p> <p><i>Fronted adverbials</i></p> <p>Statement, Question, Exclamation</p> <p>A . ? ! , ' " "</p>
5	<p>Viewpoints are established and maintained throughout, employing figurative and emotive language to engage the reader.</p> <p>Stylistic features adopted, with well-selected and informed language choices, and technical or literary devices to engage and maintain reader's interest, e.g. through reflective comments, observations, description and additional detail.</p>	<p>Developed introduction and conclusion using all the layout features.</p> <p>Paragraphs developed with prioritised information. Both viewpoints are transparent for reader.</p>	<p>+</p> <p><i>Relative Clauses and Relative Pronouns</i></p> <p><i>Subjunctive form</i></p> <p>() - , _ ,</p>
6	<p>Writing carefully and skilfully adapted to purpose, form and audience.</p> <p>Viewpoints are clearly established and developed.</p> <p>The writer understands the impact or the emotive language and thinks about the response.</p> <p>Stylistic features adopted, with well-selected and informed language choices, and technical or literary devices to engage and maintain reader's interest, e.g. through direct address; repetition for effect; rhetorical questioning, passive voice for impartiality, description and additional detail.</p>	<p>Arguments are well constructed that answer the reader's questions.</p> <p>Information is well ordered</p>	<p>As Y5 + inc. rhetorical) questions,</p> <p>- : ;</p>



Poetry				
<b>Outcomes:</b> Haiku, Calligrams, Kennings, Acrostic, Free Verse, English Poetry, Lyrics, Ballad, Riddle, Rhyme				
<b>Purpose:</b> The purpose of a poetry is often to entertain, and can also be used to inform. Poetry can build reading, speaking and listening skills, whilst allowing writers to explore language and vocabulary for effect. Poetry can inspire writing through developing an understanding of how poems are constructed and the words they contain. Different types of poems have various components. In poetry, writers learn how to put words together to form meaning and context, choosing the right words to create imagery and effect. Poetry is a form of expression and allows the writer to express feelings and thoughts on a subject, while reading it encourages writers to connect and find meaning in their experiences.				
<b>Audience:</b> Children should listen to, speak, read and write poetry for a wide range of audiences, varying language features and text structures to suit the audience and purpose.				
Year	Reading & Analysing	Performing	Creating	Text Structure & Organisation
1	Use the poem's pattern to write lines and verses, re-reading what has been written and checking for clarity. Write sentences, sequencing them to form short narratives (real or fictional).	Perform in unison, following the rhythm and keeping time. Imitate and invent actions. Learn some poems by heart.	Invent impossible ideas, e.g. magical wishes. Observe details of first-hand experiences using the senses. List words and phrases or use a repeating pattern or line	<b>Free Verse:</b> Have no rhyming structure and often have no particular rhythm or syllable patterns. <b>Rhyming poems</b> <b>Alliteration</b>
2	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	Perform individually or together; speak clearly and audibly. Use actions and sound effects to add to the poem's meaning. Learn some poems by heart.	Experiment with alliteration to create humorous and surprising combinations. Make adventurous word choices to describe closely observed experiences. Create a pattern or shape on the page; use simple repeating patterns.	
3	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	Perform individually or chorally; vary volume, experimenting with expression and use pauses for effect. Use actions, voices, sound effects and musical patterns to add to a performance. Learn a wide range of poetry by heart.	Invent new similes and experiment with word play. Use powerful nouns, adjectives and verbs; experiment with alliteration. Write free verse; borrow or create a repeating pattern.	<b>Acrostic:</b> The first letter of each line spells a word. The word is the subject of the poem. <b>Calligram:</b> Individual words take on a shape that reveals their meaning. <b>Shape Poem:</b> Written in the shape of its subject. Can consist of single words describing their subject rather than complete lines.
4	Considered attempt to adapt to purpose, form and audience. Evidence of author/character viewpoint being established and maintained. Stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	Vary volume, pace and use appropriate expression when performing. Use actions, sound effects, musical patterns and images to enhance a poem's meaning. Learn a wide range of poetry by heart.	Use language playfully to exaggerate or pretend. Use similes to build images and identify clichés in own writing. Write free verse; use a repeating pattern; experiment with simple forms.	<b>Free Verse:</b> Have no rhyming structure and often have no particular rhythm or syllable patterns. <b>Riddle:</b> A type of word puzzle where ambiguous clues to an object or person's identity are offered. Can be presented as a verse (usually rhyming). <b>Acrostic:</b> The first letter of each line spells a word. The word is the subject of the poem.
5	Writing adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Stylistic features adopted, with well-considered and informed choice of language and technical or literary devices to engage and maintain reader's interest.	Vary pitch, pace, volume, expression and use pauses to create impact. Use actions, sound effects, musical patterns, images and dramatic interpretation. Learn a wide range of poetry by heart.	Invent nonsense words and situations and experiment with unexpected word combinations. Use carefully observed details and apt images to bring subject matter alive; avoid cliché in own writing. Write free verse; use or invent repeating patterns; attempt different forms, including rhyme for humour.	<b>Kennings:</b> Uses a two-word phrase in place of a one-word noun. <b>Free Verse:</b> Have no rhyming structure and often have no particular rhythm or syllable patterns.
6	Writing adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Stylistic features adopted, with well-selected and informed choice of language and technical or literary devices to engage and maintain reader's interest.	Vary pitch, pace volume, rhythm and expression in relation to the poem's meaning and form. Use actions, sound effects, musical patterns, images and dramatic interpretation, varying presentations by using ICT. Learn a wide range of poetry by heart.	Use language imaginatively to create surreal, surprising, amusing and inventive poetry. Use simple metaphors and personification to create poems based on real or imagined experience. Select pattern or form to match meaning and own voice.	<b>Haiku:</b> 17-syllable poetry with the following structure: Line 1: 5 syllables Line 2: 7 syllables Line 3: 5 syllables. Lines are separate, each containing a new thought about the natural world. Poetry is generally visual.