Writing Genres: Key Features and Grammar Progression

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St Peter and St Paul Catholic Primary School
Our approach to teaching genres

We focus on the four core purposes of writing and reading: to entertain, to inform, to persuade and to discuss. These purposes will have a variety of genres that can be taught and recapped over the year and phases. As skills are developed and embedded, teachers will find opportunities for the children to apply these genres into different contexts.

Entertain

Inform

Persuade

Discuss

Spelling (NC Appendix 1)

Year 1	to entertain	to entertain	to inform	to entertain	to inform	to entertain
Year 2	to entertain	to entertain	to inform	to entertain	to inform	to entertain
Year 3	to inform	to entertain	to persuade	to entertain	to inform	to entertain
Year 4	to inform	to entertain	to persuade	to entertain	to inform	to entertain
Year 5	to inform	to entertain	to persuade	to entertain	to inform	to discuss
Year 6	to inform	to entertain	to persuade	to entertain	to inform	to discuss

These documents can also be found in the English explained document. This flowchart is not for order, but instead the weight of each purpose.
In Year 6, it is expected that pupils will write in a wide variety of these genres regularly, to ensure they are embedding the features and knowledge.

Long term Genre plan:

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn	**Early learning goals** • Write recognisable letters, most of which are correctly formed. • Spell words by identifying sounds in them and representing the sounds with a letter or letters. • Write simple phrases and sentences that can be read by others.	*Core skills and writing structure repeated this term* *Genres to introduce:* *Instructions* *Story narrative* *Non-chronological reports*	To entertain: Narrative descriptions and settings To inform: non-chronological reports, To inform – recounts (diary entry/ eye witness accounts) To entertain: narratives To persuade - letter To entertain - Poetry To entertain - adventure	To inform/ to entertain – recounts (diary in role) To inform – procedural instructions To inform – non-chronological reports To entertain- adventure narrative – descriptions and settings To persuade - debates/ adverts/ persuasive letter writing To entertain - dilemmas_ _To entertain - Poetry	To entertain: adventure stories To inform: recounts To entertain: setting descriptions To persuade: letters To persuade: balanced and bias arguments To entertain: metaphor poetry To discuss: advertising and persuasion at Christmas	To inform: non-chronological reports To entertain: Myths and legends To discuss: biographies and autobiographies To entertain: science fiction To entertain: free verse/ figurative poetry	*(In Year 6 we challenge the writer to use cross genre techniques – ensuring the purpose fits the audience)* To entertain: Historical Fiction Classic Fiction – Just William Poetry Traditional tales To inform: Recounts To explain/ to discuss: Explanatory Texts Journalistic Writing
Spring	Using the progression of genres document – opportunities to see and use genres are given. For example – writing a letter to Santa, or giving reasons why they should go with baby bear to the moon.	To entertain- narrative creation stories To entertain- familiar stories To inform- non-chronological reports To discuss- dilemmas/ oral literacy To inform - instructions To inform – Non-chronological reports Poetry – shape	To entertain -Creation stories To inform – newspaper reports To inform – non chronological reports To entertain – poetry To persuade – adverts and posters/ leaflets Poetry - calligrams	To entertain – legends - Creation stories To inform - Biographies To entertain/ to discuss - Fables – traits of success To entertain - Myths and legends To inform - Newspaper reports Poetry - couplets	To entertain- creation stories To entertain- Stories with Dilemmas To inform: balanced argument To entertain: Legends and myths To explain: information texts Poetry – structured poems	To inform- report writing To entertain: Descriptive writing- the flood To persuade- persuasive writing To entertain- narrative fantasy To explain – Explanation writing Poetry – structured poetry	To inform - Information texts To entertain – Poetry(limericks) to inform - Autobiographies to entertain - Radio scripts to discuss - Balanced Arguments/Debate to persuade - Persuasive texts to inform - Chronological reports to inform - Journalistic writing Recounts – eyewitness, diary
Summer		To entertain: Narrative – fantasy stories about animals. To inform: Information / explanation texts The Jolly Postman To entertain: Narrative- traditional tales To explain/ to inform: Non- chronological report/leaflet (Newport now and then) A range of golden opportunities Poetry - performance	To entertain – poetry and song lyrics To persuade: presentation to school council (global warming) To inform –Instructions To inform - recounts To explain – diagrams/ flowcharts/ conclusions Golden opportunities for genres covered in year	To entertain – poetry through song lyrics and rap To discuss – balanced argument letters To inform – instructions – recipes To inform – information leaflets To explain – science observations and leaflets To explain – newspaper articles/ diaries To entertain – poetry Golden opportunities	Poetry - Haiku To inform - Newspaper report To discuss/ to inform - balanced arguments To inform: explanation text To persuade: leaflets/brochure To entertain – poetry (figurative language) Golden opportunities for genres covered this year	To entertain: Playscripts Poetry - free verse To inform: recounts To persuade – letter writing Narrative: Historical fiction To entertain: Stories from different cultures Poetry - performance	To entertain - Poetry-raps-lyrics To persuade - Public speaking To entertain - Playscripts To entertain- Classic fiction - Shakespeare Limericks to entertain - Adventure Stories to inform - explanation Texts to entertain – Poetry (a wide range)

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Explanation texts (Based on National Strategy Documents)

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.

Explanatory texts generally go beyond simple 'description' in that they include information about causes, motives or reasons. Explanations and reports are sometimes confused when children are asked to 'explain' and they actually provide a report, e.g. what they did (or what happened) but not *how and why*. Like all text types, explanatory texts vary widely and are often found combined with other text types.

Generic structure	Language features	Knowledge for the writer	Key elements to achieve progression

o A general statement to introduce the topic being explained. (In the winter some animals hibernate.) o The steps or phases in a process are explained logically, in order. (When the nights get longer… because the temperature begins to drop… so the hedgehog looks for a safe place to hide.)	o Generally (but not always) written in **simple present tense**. (Hedgehogs wake up again in the spring.) o Use of **time/ sequencing adverbs**, e.g. first, then, after that, finally. o **Use of reinforcing and opposing adverbs** to link ideas between sentences and **paragraphs**: e.g. in addition to, because of this.	o 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?) o 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. o Use the first paragraph to introduce what you will be explaining. o Plan the steps in your explanation and check that you have included any necessary information about how and why things happen as they do. Add a few interesting details. o 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 …). o Re-read your explanation as if you	o Speaking and listening before reading and writing. o Teacher modelling, scribing and shared writing before children's independent attempt. o Increased understanding by the children of the form and features of discussion writing and then increasing ability to manipulate elements of writing to present a balanced argument, with or without a personal conclusion o Increasing complexity, subtlety, challenge of task (for example, moving from simple for-and-against arguments to those with multiple viewpoints; moving from clear cut issues into those eliciting more subtle differences in views). o Increasing ability to recognise discussion and understand the devices used in the writing of others; in their own writing to discuss effectively as appropriate to their purpose and audience.

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		know nothing at all about the subject. Check that there are no gaps in the information. ○ Remember that you can adapt explanatory texts or combine them with other text types to make them work effectively for your audience and purpose	

	Suggested approaches to show progression in _Explanation texts_ (from Herts for Learning)
Reception	• Talk about why things happen and how things work; ask questions and speculate • Listen to someone explain a process and ask questions • Give oral explanations e.g. their own or another's motives; why and how they made a construction • Explain own knowledge and understanding, and asks appropriate questions of others • They develop their own explanations by connecting ideas and events • Use labels and captions on simple diagrams e.g. parts of the body **Grammar opportunities:** • Communicate ideas through simple sentences • Show awareness of listener. • Orally use joining words such as and, but, because, if e.g. explaining what happens if different fabric is put down a car ramp. Adult asks 'If I put fabric down the ramp, what will happen to the car? Child responds 'It will go slow because it will get in the way of the wheels'.
Year 1	• Read captions, pictures and diagrams on wall displays and in simple books that explain a process • Draw pictures to illustrate a process and use the picture to explain the process orally • Asks questions to extend their understanding and knowledge • Write a series of sentences to explain a simple, process based on first-hand experience e.g. chicks hatching, life cycle of a frog
Year 2	• Listen to and discuss a wide range of explanatory texts • Draw on and use new vocabulary from reading explanatory texts • After carrying out a practical activity e.g. experiment, investigation, construction task, contribute to creating a flowchart or cyclical diagram to explain the process • After seeing and hearing an oral explanation of a process, explain the same process orally also using flowchart, language and gestures appropriately • Read flowcharts or cyclical diagrams explaining other processes • Following other practical tasks, produce a flowchart or cyclical diagram independently ensuring content is clearly sequenced • Write a series of sentences to explain the flowchart
Year 3	• Read explanations as a whole class, in groups and individually • Comment on a range of explanatory texts, focusing on how easy they are to understand (e.g. by trying to reproduce that information in a different form, such as a diagram, or flow chart) • Create diagrams such as flow charts to summarise or make notes of stages in a process (e.g. in science, D&T or geography) • Ensure relevant items are grouped together • In formal presentations, explain processes orally using notes • Write a series of extended sentences to explain a process • Ensure relevant details are included and accounts ended effectively
Year 4	• Read and analyse a range of explanatory texts, investigating and noting features of impersonal style (and noting when a personal tone is used)

	• Distinguish between explanatory texts, reports and recounts while recognising that an information book might contain examples of all these forms of text or a combination of these forms • Comment on, and justify views about, a range of explanatory texts • Plan the steps in your explanation and check that you have included any necessary information about how and why things happen as they do
Year 5	• Read and analyse a range of explanatory texts linked to other curriculum areas e.g. 'physical geography, including: climate zones, biomes and vegetation belts, rivers, mountains, volcanoes and earthquakes, and the water cycle • Teacher demonstration of how to research and plan a page for a reference book • In shared writing and independently plan, compose, edit and refine explanatory texts, using reading as a source, focusing on clarity, conciseness and impersonal style
Year 6	• Choose the appropriate form of writing and style to suit a specific purpose and audience • Consider the difference between historical explanations (e.g. Roman army tactics) and explanations using the present tense (e.g. the water cycle) • Investigate when a different tense is needed

Explanations in Key Stage 1

Suggested contexts: captions, leaflets, observations, flowcharts

Year 1

Word	Sentence	Text	Punctuation
• Regular plural noun suffixes –s & -es • Use of the prefix un- to change the meaning of verbs and adverbs	• Oral rehearsal of sentence structure • Joining words and joining clauses using 'and' and 'because' • Third person	• Sequencing sentences to form short passages e.g. *Chicks have a spike on their beak. This is called the egg tooth.*	• Separating words with spaces • Use of capital letters and full stops to demarcate sentences • Introduction to use of question marks and exclamation marks to demarcate sentences • Use of capital letters for names and the pronoun I

Year 2

Word	Sentence	Text	Punctuation

• Formation of nouns using suffixes (-ness, -er)
• Formation of adjectives using suffixes (-ful, -less)
• Use of –er and –est in adjectives
	• Functions of sentence types: statement, command, exclamation or question
	  ➢ explore titles of explanations texts and identify that they usually begin with 'how' or 'why'
	  ➢ write general statements to introduce topics being explained e.g. In the winter some animals hibernate
	• Expanded noun phrases to describe and specify (use of adjectives before the noun or preposition phrase after the noun) e.g some
		• Correct choice and use of present tense or past tense throughout writing	• Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences e.g. practice generating their own titles for explanations texts, for example, How do hedgehogs survive the winter? Why do we use bricks to build houses?
			• Commas to separate items in a list
			• Apostrophes for singular possession

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	hibernating animals, the adult male frog in the pond • Use of coordinating (and, or, but) and subordinating conjunctions (when, if, that, because)		

Explanations in Lower Key Stage 2

Suggested contexts: leaflets, science experiments, newspaper reports, letters, diary

Year 3

Word	Sentence	Text	Punctuation
• Formation of nouns using a range of prefixes (super-, anti-, auto-) • Use of 'a' or 'an' according to whether the next word starts with a vowel • Word families based on common words showing how words are related in form and meaning	• Use of prepositions (*during, in, because of, before, after*),) to express time, cause and place e.g. Hedgehogs make their nests *under* hedges and *at* the base of tree trunks. Hedgehogs build up their stores of fat *during* autumn. • Use of adverbs to express time, place and cause (then, next, soon, therefore) e.g. to show sequence, first, then, after that, finally • Use of coordinating and subordinating conjunctions (*when, while, after, because, soon, while*) to express time and cause e.g.' …*because* the temperature begins to drop', '…*so* the hedgehog looks for a safe place to sleep.' • Formation of subordinate clauses using subordinating conjunctions	• Introduction of paragraphs as a way to group related information • Headings and subheadings to aid presentation and guide the reader • Use of present perfect instead of simple past (*it has grown over two years* rather than *it grew over two years*)	• Consolidation of all KS1 punctuation

Year 4			
Word	Sentence	Text	Punctuation
• Standard forms of English verb inflections (*we were* rather than *we was, I did* rather than *I done*) • Use of articles (a, an, the) and possessive pronouns (my, his, her, their etc) as determiners • Grammatical difference between plural and possessive –s.	• Use of a wider range of subordinating conjunctions • Noun phrases further expanded by adding adjectives <u>and</u> prepositions to modify the noun (e.g. *When an animal dies, the soft part of the animal rots away. Millions of years later, the rock surrounding the skeleton rises to the Earth's surface*) • Use of preposition phrases, subordinate clauses and noun phrases as fronted adverbials to indicate time, place, manner or frequency e.g. *Millions of years later,… , When an animal or plant dies…, Consequently,…*	• Use of paragraphs to organise ideas around a theme e.g. use the first paragraph to introduce what you will be explaining. Organise following paragraphs according to the stages of the process. Conclude by addressing the reader. • Appropriate choice of pronoun (person or possessive) or noun, within and across sentences to aid cohesion and avoid repetition. Decide on an appropriate balance between nouns and pronouns to aid clarity.	• Use of commas after fronted adverbials • Apostrophes for plural possession

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Explanations in Upper Key Stage 2

Suggested contexts: science conclusions, newspaper reports, eye witness reports, letters

Year 5

Word	Sentence	Text	Punctuation
• Converting nouns or adjectives into verbs using suffixes (-ate, -ify, -ise) • Verb prefixes (dis-, de-, mis-, over-, re-)	• Use of relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun e.g. use relative clauses to add an extra layer of information, • Use of modal verbs to indicate degree of certainty • Precise use of preposition phrases, subordinate clauses and noun phrases as adverbials to indicate time, place, manner or frequency.	• Devices to build cohesion within a paragraph (then, after, that, this, firstly) • Linking ideas across paragraphs using adverbials of time, place and number or tense choices	• Brackets, dashes and commas to indicate parenthesis • Use of commas to clarify meaning or avoid ambiguity

Year 6

Word	Sentence	Text	Punctuation

• Difference between formal and informal vocabulary and structures	• Use of the passive voice
	• Use of subjunctive form for formal writing
	• Use modal verbs to recommend and assert e.g. it might be advisable…it should be relatively easy to…there may be an opportunity to…
	• Precise use of a range of sentence structures for effect e..g. Use embedded phrases and clauses for succinctness e.g. The final stage, to be completed by June, will involve…
		• Use of a wider range of cohesive devices to link ideas across paragraphs
		  o repetition of a word or phrase
		  o use of a wider range of adverbials
		  o ellipsis
		• Use of a range of layout devices to structure text
		  o headings & subheadings
		  o columns & bullet points
		  o tables & diagrams
			• Use of semi-colon, colon or dash to mark the boundary between independent clauses
			• Use of bullets, colons & semi-colons to punctuate lists

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Persuasive texts (Based on National Strategy Documents)

Purpose: 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 can be written, oral or written to be spoken, e.g. a script for a television advert or presentation. The persuasive intention may be covert and not necessarily recognised by the reader or listener. Texts vary considerably according to context and audience so that persuasion is not always a distinct text-type that stands alone. Elements of persuasive writing are found in many different texts including letters, moving image texts and digital multimedia texts. Some examples may include evidence of bias and opinion being subtly presented as facts. Units of work on persuasion will involve children in using elements from all of the cross curricular, key aspects of learning - creative thinking, communication, empathy, enquiry , evaluation, information processing, managing feelings, motivation, problem solving, reasoning, self awareness and social skills.

Generic structure	Language features	Knowledge for the writer	Key elements to achieve progression
o An opening statement (thesis) that sums up the viewpoint being presented. (Merton is the best borough in Greater London. School uniform is a good idea.) o 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 …) o 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,	o Written in **simple present tense**. May include **present perfect** verb form eg. Residents have been affected for many weeks. o Often refers to generic rather than specific participants. (Vegetables are good for you. They …) o Uses **reinforcing and opposing adverbs** rather than sequencing adverbs to link ideas between sentences and paragraphs. (This proves that … As a result of … Therefore …) o Tends to move from general to specific when key points are being presented. (The hotel is comfortable. The beds are soft, the chairs are specially made to support your back and all rooms have thick carpet.) o 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?)	o Decide on the viewpoint you want to present and carefully select the information that supports it. o Organise the main points to be made in the best order and decide which persuasive information you will add to support each. o Plan some elaboration/explanation, evidence and example(s) for each key point but avoid ending up with text that sounds like a list. o Think about counter arguments your reader might come up with and include evidence to make them seem incorrect or irrelevant. o Try to appear reasonable and use facts rather than emotive comments. o Choose strong, positive words and phrases and avoid sounding negative. o Use **short sentences** for emphasis. o Use techniques to get the reader	o Speaking and listening preceding reading and writing. o Teacher modelling, scribing and shared writing before children's independent attempt. o Increased understanding by the children of the form and features of persuasive writing and then increasing ability to manipulate elements of writing to persuade others. o Increasing complexity, subtlety, challenge of task (persuading a reader to change their mind), and/or adding additional features such as multi-modal elements (visual images, video, vox clips, etc.). o Increasing ability to recognise persuasion and understand the persuasive devices used in the writing of others; in their

there can be no doubt that we are the best.)	o Text is often combined with other media to emotively enhance an aspect of the argument, e.g. a photo of a sunny, secluded beach, the sound of birds in a forest glade or a picture of a cute puppy.	on your side: o Address them directly (This is just what you've been waiting for.); o Adopt a friendly and informal tone if appropriate to the task; o Use memorable or alliterative slogans (Happy Holidays at Hazel House); o 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.) o Re-read the text as if you have no opinion and decide if you would be persuaded. o Remember that you can use persuasive writing within other text types.	own writing to persuade effectively as appropriate to their purpose and audience.

	Suggested approaches to show progression in _Persuasive texts_ (from Herts for learning)
Reception	• Talk about how they respond to certain words, stories and pictures by behaving or wanting to behave in particular ways e.g. pictures of food that make them want to eat things • Watch and listen when one person is trying to persuade another to do something or go somewhere. Recognising what is happening. • Give oral explanations e.g. their or another's motives; why and how they can persuade or be persuaded. • Begin to be able to negotiate and solve problems without aggression e.g. when someone has taken their toy • Use simple imperative verbs to persuade e.g. creating written rules or labels, for example, please don't touch, please don't break my model, keep away **Grammar opportunities:** • Know that a sentence tells a whole idea and makes sense • Awareness of listener • Communicate ideas through simple written sentences e.g. 'Please don't break my model' (label in the construction area / 'Please can I have a .... '(letter to Santa)
Year 1	• Read captions, pictures, posters and adverts that are trying to persuade • Write simple examples of persuasion e.g. in the form of a letter to a character in a book. • Through games and role play begin to explore what it means to persuade or be persuaded, and what different methods might be effective
Year 2	• As part of a wide range of reading, explore persuasive texts (posters, adverts, etc.) and begin to understand what they are doing and the devices that they use • Evaluate simple persuasive devices e.g. say which posters in a shop or TV adverts would make them want to buy something, and why • Continue to explore persuading and being persuaded in a variety of real life situations through role-play and drama • Write persuasive texts linked with topics relevant to children's current experience and motivations e.g. persuasive letter to Santa at Christmas, presentation to school council, persuasive letter to a character from a text • Select information that supports the chosen viewpoint
Year 3	• Read and evaluate a wider range of persuasive texts, explaining and evaluating responses orally • Through role play and drama explore particular persuasive scenarios e.g. a parent persuading a reluctant child to go to bed, and discuss the effectiveness of different strategies used • Present a persuasive point of view in the form of a letter, beginning to link points together and selecting style and vocabulary appropriate to the reader
Year 4	• Read and analyse a range of persuasive texts to identify key features (e.g. letters to newspapers, discussions of issues in books, such as animal welfare or environmental issues) • Distinguish between texts which try to persuade and those that simply inform, whilst recognising that some texts might contain examples of each of these • From examples of persuasive writing, investigate how style and vocabulary are used to convince the reader • Evaluate advertisements for their impact, appeal and honesty, focusing in particular on how information about the product is presented: exaggerated claims, tactics for grabbing attention, linguistic devices such as puns, jingles, alliteration, invented words • Assemble and sequence points in order to plan the presentation of a point of view, e.g. on hunting/school rules, using more formal

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	language appropriately linking points persuasively and selecting style and vocabulary appropriate to the listener/reader
	• Use graphs, images, visual aids to make the view more convincing

| Year 5 | • Read and evaluate letters, e.g. from newspapers or magazines, intended to inform, protest, complain, persuade, considering (i) how they are set out, and (ii) how language is used, e.g. to gain attention, respect, manipulate
• Read other examples (e.g. newspaper comment, headlines, adverts, fliers) to compare writing which informs and persuades, considering for example the deliberate use of ambiguity, half-truth, bias; how opinion can be disguised to seem like fact
• From reading, to collect and investigate use of persuasive devices such as words and phrases,
    o persuasive noun phrases,
        ➤ 'not a single person…'
        ➤ 'every right-thinking person would…'
        ➤ 'the real truth is…';
    o rhetorical questions, e.g.
        ➤ 'are we expected to…?'
        ➤ 'where will future audiences come from…?';
    o pandering, condescension, concession, e.g.
        ➤ 'Naturally, it takes time for local residents…';
    o deliberate ambiguities, e.g.
        ➤ 'probably the best…in the world'
        ➤ 'believed to cure all known illnesses'
        ➤ 'the professional's choice' (through the use of vague nouns)
• Draft and write individual, group and class persuasive extended texts for real purposes, presenting a clear point of view, commenting on emotive issues, and evaluating effectiveness
• Understand how persuasive writing can be adapted for different audiences e.g. a protest aimed at an audience who are already backing your cause, compared with a speech aimed at a neutral audience where greater justification of your point of view is required
• Combine persuasion with other text types e.g. instructions, discussion, explanation |
| Year 6 | • Through reading and analysis, recognise how persuasive arguments are constructed to be effective through, for example:
    ➤ the expression, sequence and linking of points
    ➤ providing persuasive examples, illustration and evidence
    ➤ pre-empting or answering potential objections
    ➤ appealing to the known views and feelings of the audience
• Orally and in writing, construct effective persuasive arguments:
    ➤ using persuasive language techniques to deliberately influence the listener.
    ➤ developing a point logically and effectively |

| | | ➢ supporting and illustrating points persuasively ➢ anticipating possible objections ➢ harnessing the known views, interests and feelings of the audience ➢ tailoring the writing to formal presentation where appropriate In oral and written texts choose the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types and adapting, conflating and combining these where appropriate |

Persuasion in Key Stage 1

Suggested contexts: role play, points of view, posters, letters

Year 1

Word	Sentence	Text	Punctuation
• Use of the prefix un- to change the meaning of verbs and adverbs • First & second person	• Introduce commands as sentence type • Oral rehearsal of sentence structure • Joining words and joining clauses using 'and' and 'because'	• Sequencing sentences to form short passages	• Separating words with spaces • Use of capital letters and full stops to demarcate sentences • Introduction to question marks and exclamation marks to demarcate sentences • Use of capital letters for names and the personal pronoun 'I'

Year 2

Word	Sentence	Text	Punctuation
• Formation of adjectives using suffixes (-ful, -less) • Use of –er and –est in adjectives • First, second & third person	• Functions of sentence types: statement, <u>command</u>, exclamation or <u>question</u> (rhetorical) e.g. inclusion of an opening statement that presents the persuasive point of view, • Expanded noun phrases to describe and specify • Power of 3 adjectives • Use of coordinating (and, or, but) and subordinating conjunctions (when, if, that, because) e.g. extend reasoning using subordination, for example, Vote for me because…	• Correct choice and use of present tense • Use of progressive forms in present and past tense • Imperative verbs	• Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences • Commas to separate items in a list e.g. list persuasive arguments, for example, I think I should be school councillor because I like speaking in public, I have lots of good ideas and I listen to other people's ideas. • Apostrophes for singular possession

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Persuasion in Lower Key Stage 2

Suggested contexts: role play, points of view, letters, tv & radio adverts

Year 3

Word	Sentence	Text	Punctuation

• Use of 'a' or 'an' according to whether the next word starts with a vowel	• Formation of subordinate clauses using subordinating conjunctions
	• Use of prepositions (*during, in, because of, before, after*), adverbs (*next, soon, therefore*) and conjunctions (*when, while, after, because, soon, while*) to express time and cause
	  ➢ Use of subordinating conjunctions as adverbials to express time and cause
	  ➢ Use of preposition phrases as adverbials to express time, cause or place
		• Introduction of paragraphs as a way to group related information
		  ➢ generate several reasons for a point of view
		  ➢ group related persuasive points together
		• Use of present perfect instead of simple past (*Residents have complained over several weeks or Doctors have discovered how damaging it can be.*)
			• Consolidation of all KS1 punctuation

Year 4

Word	Sentence	Text	Punctuation
• Standard forms of English verb inflections (*we were* rather than *we was, I did* rather than *I done*) • Use of articles (a, an, the) and possessive pronouns (my, his, her, their etc) as determiners	• Use of a wider range of subordinating conjunctions • use connecting adverbs to link persuasive points together and provide further justification, for example, I think that we should be allowed to keep the dragon as a pet because… Furthermore…Additionally….	• Use of paragraphs to organise ideas around a theme, .e.g. Consider organising paragraphs around persuasive points, and counter-arguments e.g. analyse how a particular view can most convincingly be presented, ➢ ordering points to link them	• Use of commas after fronted adverbials • Apostrophes for plural possession

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	• use adverbs which show cause and effect rather than adverbs of time /conjunctions to offer justification of a point of view, for example,
	  ➢ You should buy this product <u>so that</u> you are the envy of all your friends
	  ➢ The trainer is brightly coloured, <u>therefore</u> you will be seen in the dark.
	• Use of preposition phrases, subordinate clauses and noun phrases as fronted adverbials to indicate time, place, manner or frequency.
	• Noun phrases further expanded by adding adjectives and prepositions to modify the noun e.g. explore the use of expanded noun phrases in advertising,
	  ➢ the beach with its mile long stretch of golden white sand…
	  ➢ rich, velvety chocolate harvested from the heart of the Amazonian rainforest…
		together so that one follows from another
		➢ how statistics, graphs, images, visual aids, etc. can be used to support or reinforce arguments
		➢ how a closing statement repeats and reinforces the original/opening statement or viewpoint, for example, 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.
		• Appropriate choice of pronoun (person or possessive) or noun, within and across sentences to aid cohesion and avoid repetition	

Persuasion in Upper Key Stage 2

Suggested contexts: role play, editorials, formal & informal letters , magazine articles, debate

Year 5

Word	Sentence	Text	Punctuation
• Converting nouns or adjectives into verbs using suffixes (-ate, -ify, -ise) • Verb prefixes (dis-, de-, mis-, over-, re-)	• Use of relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun, ➢ investigate examples of complex sentences, where information is layered up to add additional persuasive detail, and use in own writing, for example, The exquisite silk, which has been hand-stitched by expert weavers from India, glows with rainbow colours. ➢ Experiment with removing relative clauses from example texts and consider the effect • Indicating degrees of possibility using adverbs [for example, perhaps, surely] or modal verbs [for example, might, should, will, must] e.g. ➢ explore the use of adverbs of possibility and modal verbs in forming rhetorical questions, for example, Surely you would not	• Devices to build cohesion within a paragraph (then, after, that, this, firstly) • Use of adverbs of time (soon, later, after), place (nearby) and number (secondly) to link ideas across paragraphs • Use of reinforcing and opposing connecting adverbs to link ideas between sentences and across paragraphs • Precise tense choice to link ideas (e.g. he had seen her before – past perfect) • Use of correlating conjunctions (e.g. not only… but also…)	• Brackets, dashes and commas to indicate parenthesis • Use of commas to clarify meaning or avoid ambiguity e.g. explore how much additional information can be added to a sentence, without compromising meaning, and how these sentences can be used to overwhelm the reader's senses, for example, 'This decadent chocolate treat, flavoured with bitter-sweet cherry liquor - which is made with care in the Alps - will not only satisfy your hunger, but will no doubt wake up your taste buds, giving them a well-earned break from their usual, boring flavours'.

	want…? Can you imagine…? ➢ Explore which modal verbs are most commonly used in persuasive writing, for example, those that express certainly and offer a promise or commitment (must, can, will) • Precise use of preposition phrases, subordinate clauses and noun phrases as adverbials to indicate time, place, manner or frequency.		

Year 6			
Word	Sentence	Text	Punctuation

• Difference between formal and informal vocabulary and structures	• Use of the passive to affect the presentation of information in a sentence e.g.
	  ➢ explore how the passive can be used to gain support of an audience without dictating who should be responsible for making that action happen, therefore making the action seem less daunting, for example, 'the invaders must be stopped'
	  ➢ consider how the alternative version (in the active voice) might not be so effective in harnessing the support of the audience, for example, 'we (or 'you') must stop the invaders'
	• The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: He's your friend, isn't he? or the use of subjunctive forms such as <u>If I were</u> or <u>Were they to come</u> in some very formal writing and speech], e.g. If I were prime minister, I would…
		• Use of a wider range of cohesive devices to link ideas across paragraphs
		  o repetition of a word or phrase
		  o use of a wider range of adverbials
		  o ellipsis
		• Apply persuasive skills in a range of contexts/ structures
		• Vary and manage paragraphs in a way that support whole structure of the text e.g. single sentence paragraphs to secure an argument, movement of focus from the general to the specific
			• Use of semi-colon, colon or dash to mark the boundary between independent clauses
			• Use of bullets, colons & semi-colons to punctuate lists

Discussion texts (Based on National Strategy Documents)

Purpose: To present a reasoned and balanced overview of an issue or controversial topic. Usually aims to provide two or more different views on an issue, each with elaborations, evidence and/ or examples.
Discussion texts are not limited to controversial issues but polarised views are generally used to teach this text type as this makes it easier to teach children how to present different viewpoints and provide evidence for them. Discussions contrast with persuasion texts which generally only develop one viewpoint and may present a biased view, often the writer's own. Like all text types, discussion texts vary widely and elements of discussion writing are often found within other text types

Generic structure	Language features	Knowledge for the writer	Key elements to achieve progression
The most common structure includes: o a statement of the issues involved and a preview of the main arguments; o arguments for, with supporting evidence and examples; o arguments against or alternative views, with supporting evidence and examples. Another common structure presents the arguments 'for' and 'against' alternatively. Discussion texts usually end with a summary and a statement of recommendation or conclusion. The summary may develop one particular viewpoint using reasoned judgements based on the evidence provided.	o Written in **simple present tense** as commonly accepted facts. o 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). o Uses **reinforcing and opposing adverbs** to link ideas between sentences and paragraphs (therefore, however, in addition to, as a result of, furthermore). o Generic statements are often followed by specific examples (Most vegetarians disagree. Dave Smith, a vegetarian for 20 years, finds that …) o Sometimes combined with diagrams, illustrations, moving images and sound to provide additional information or give evidence	o **Rhetorical questions** often make good titles. (Should everyone travel less to conserve global energy?) o 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.) o Make sure you show both/all sides of the argument fairly. o Support each viewpoint you present with reasons and evidence o If you opt to support one particular view in the conclusion, give reasons for your decision. o Don't forget that discussion texts can be combined with other text types depending on your audience and purpose.	o Speaking and listening before reading and writing. o Teacher modelling, scribing and shared writing before children's independent attempt. o Increased understanding by the children of the form and features of discussion writing and then increasing ability to manipulate elements of writing to present a balanced argument, with or without a personal conclusion o Increasing complexity, subtlety, challenge of task (for example, moving from simple for-and-against arguments to those with multiple viewpoints; moving from clear cut issues into those eliciting more subtle differences in views). o Increasing ability to recognise discussion and understand the devices used in the writing of others; in their own writing to discuss effectively as appropriate

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	Suggested approaches to show progression in _Discussion texts_ (from Herts for Learning)
Reception	• Experience and recognise that others sometimes think, feel and react differently from themselves • Talk about how they and others might respond differently to the same thing e.g. like a particular picture or story when someone else doesn't • Give oral explanations e.g. their own or another's preferences, e.g. what they like to eat and why • Listen and respond to ideas expressed by others in discussion • Initiate conversations, attend to and take account of what others say **Grammar opportunities:** • Communicate opinions through simple written sentences e.g. I hope….I like…..I wish… • Show awareness of the listener • Use the personal pronoun 'I' in discussions e.g. during a discussion about their age Matilda said, 'I'm 6 years old!' • In discussions, use joining words such as and, but, because to begin exploring thinking further e.g. 'She's not 6, because she is younger than me and I'm only 5'.
Year 1	• Through talk and role play explore how others might think, feel and react differently from themselves and from each other • In reading explore how different characters might think, feel and react differently from themselves and from each other • Write a sentence (or more) to convey their opinion and a sentence (or more) to convey the contrasting opinion of another e.g. character from a book or peer in the class etc e.g. I think that he should give the toy back. James thinks that he should keep the toy.
Year 2	• Through reading, role play, drama techniques and in life situations, recognise, that different people and characters from texts, have different thought/feelings about, views on and responses to particular scenarios e.g. that the wolf would see the story of the Red Riding Hood differently to the girl herself • Write a series of sentences to convey their opinion, and a series of sentences to convey the contrasting opinion of another
Year 3	• Through reading, role play and drama explore how different views might be expressed/explained/justified (e.g. the different view of characters in a particular book, or the different view of people writing to a newspaper.) In the process, draw inferences such as inferring character's feelings, thoughts and motives from their actions, and justifying inferences with evidence • Write a traditional tale (or a scene from any narrative) from two key characters' perspectives, showing a contrast in viewpoint • Write a summary statement/series of sentences expressing their own opinion on the characters viewpoints e.g. who was in the right/wrong and present reasons for their opinion
Year 4	• In exploring persuasive texts, and those presenting a particular argument (see Progression in Persuasion), begin to recognise which present a single (biased) viewpoint and which try to be more objective and balanced • Through questioning and debate, continue to explore the expression of different views through discussion, role play and drama • Give well-structured, and extended, justification for feelings and opinions
Year 5	• In exploring persuasive texts, and those presenting a particular argument (see Progression in Persuasion), distinguish and discuss any texts which seems to be trying to present a more balanced or reasoned view, or which explore more than one possible perspective on an issue • Experiment with the presentation of various views (own and others, biased and balanced) though discussion, debate and drama • Consider and evaluate different viewpoints, noting when justifications for a particular viewpoint are strong or weak

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	• Through reading, identify the language , grammar, organisational and stylistic features of balanced written discussions which: – summarise different sides of an argument – clarify the strengths and weaknesses of different positions – signal personal opinion clearly – draw reasoned conclusions based on available evidence • Plan, compose, edit and refine a balanced discussion presenting two sides of an argument following a debate

Year 6	• Recognise and understand the distinction between the persuasive presentation of a particular view and the discursive presentation of a balanced argument
	• First explore orally and then write a balanced report of a controversial issue:
	   ➢ summarising fairly the competing views
	   ➢ analysing strengths and weaknesses of different positions
	   ➢ drawing reasoned conclusions where appropriate
	   ➢ using formal language and presentation as appropriate
	• Experiment with setting out opposing views in separate paragraphs or as alternate points within a paragraph and consider impact
	• Choose the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fictional text types and adapting, conflating and combining these where appropriate. Sometimes diagrams, illustrations, moving images and sound may be used to provide additional information or give evidence

Discussion in Key Stage 1

Suggested contexts: role play, drama, points of view

Year 1

Word	Sentence	Text	Punctuation
• First & third person	• Oral rehearsal of sentence structure • Joining words and joining clauses using 'and' and 'because'	• Sequencing sentences to form short passages	• Separating words with spaces • Use of capital letters and full stops to demarcate sentences • Use of capital letters for names and the personal pronoun 'I'

Year 2

Word	Sentence	Text	Punctuation
• Formation of nouns using suffixes (-ness, -er) • Use of –er and –est in adjectives	• Functions of sentence types: <u>statement</u>, command, exclamation or <u>question</u> • Expanded noun phrases to describe and specify (use of adjectives before the noun or preposition phrase after the noun) – selecting adjectives thoughtfully for additional information they provide. • Use of coordinating (and, or, but) and subordinating conjunctions (when, if, that, because) e.g. use 'because' to extend reasoning, for example, 'I think that the wolf is naughty because he scares the little pigs'.	• Correct choice and use of present tense throughout writing, presenting information as commonly accepted facts.	• Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences • Commas to separate items in a list • Apostrophes for singular possession

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Discussion in Lower Key Stage 2

Suggested contexts: letters, debate, role play

Year 3

Word	Sentence	Text	Punctuation
• Formation of nouns using a range of prefixes (super-, anti-, auto-) • Use of 'a' or 'an' according to whether the next word starts with a vowel	• Use of prepositions (*during, in, because of, before, after*), adverbs (*next, soon, therefore*) and conjunctions (*when, while, after, because, soon, while*) to express time and cause • Formation of subordinate clauses using subordinating conjunctions • Use of rhetorical questions	• Introduce paragraphs as a way to group related information, e.g. ➢ write an introduction to show why you are debating the issue, for example, 'There is always a lot of disagreement about x and people's views vary a lot.' ➢ group arguments for and arguments against in separate paragraphs • Use of subheadings e.g. use headings to present arguments for and arguments against	• Use of inverted commas to punctuate direct quotes

Year 4

Word	Sentence	Text	Punctuation
• Standard forms of English verb inflections (*we were* rather than *we was, I did* rather than *I done*) • Use of articles (a, an, the) and possessive pronouns (my, his, her, their etc) as determiners	• Use of a wider range of subordinating conjunctions • Use of preposition phrases, subordinate clauses and noun phrases as fronted adverbials to indicate time, place, manner or frequency • Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases e.g. 'most	• Use of paragraphs to organise ideas around a theme e.g. consider different sides of an argument, presenting them in separate paragraphs, and decide on a course of action/personal stance, summarising reasons in a final paragraph • Appropriate choice of pronoun (person or possessive) or noun,	• Use of commas after fronted adverbials e.g. use connecting adverbs/adverbials to present further justification of a point of view, for example, furthermore, in addition, also • Apostrophes for plural possession

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	people with a reasonable knowledge of the subject…', 'all dogs with a history of violence…', 'all the sporty girls in the class…'	within and across sentences to aid cohesion and avoid repetition, e.g. use a range of nouns referring to the same subject e.g. many dog-owners argue that…they go onto state that…these animal lovers also make the point that…	

Discussion in Upper Key Stage 2

Suggested contexts: formal & informal letters , balanced arguments, debate, newspaper reports

Year 5

Word	Sentence	Text	Punctuation
• Converting nouns or adjectives into verbs using suffixes (-ate, -ify, -ise) • Verb prefixes (dis-, de-, mis-, over-, re-)	• Use of relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun e.g. follow generic statements with more specific examples, for example, ' There are those however who disagree. Mr T Rexus, who is a well-respected palaeontologist, has argued instead that…' • Indicating degrees of possibility using adverbs [for example, perhaps, surely] e.g. use adverbs of possibility to help express a personal opinion in the final paragraph, for example, 'With the growing amount of evidence in this area, perhaps now is the time to accept the argument that…'	• Devices to build cohesion within a paragraph (then, after, that, this, firstly • Use of adverbs of time (soon, later, after), place (nearby) and number (secondly) to link ideas across paragraphs • Tense choice to link ideas (*he had seen her before*) • Use of correlating conjunctions	• Brackets, dashes and commas to indicate parenthesis • Use of commas to clarify meaning or avoid ambiguity

Year 6			
Word	Sentence	Text	Punctuation

• Difference between formal and informal vocabulary and structures
• Formal verb inflections
	• Use of modal verbs to indicate degree of certainty
	• Use of the passive voice
	• Use of subjunctive form
		• Use of a wider range of cohesive devices to link ideas across paragraphs e.g. build and use a range of connecting adverbs to move between opposing views, for example, on the other hand, in contrast, alternatively, conversely, on the contrary, in opposition.
		  ○ repetition of a word or phrase
		  ○ use of a wider range of adverbials
		  ○ ellipsis
		  ○ paired arguments vs grouped arguments
			• Use of the semi-colon, colon and dash to mark the boundary between independent clauses e.g. use colons to: introduce questions for discussion, for example,. 'the pressing issue now is: what should happen to….?'; introduce a quotation to support a viewpoint, for example, 'supporters of this view often refer to the well-known proverb: 'treat others as you would wish to be treated'; to prepare the reader for a revelation of the author's opinion in the final paragraph, for example, 'The final conclusion is therefore clear in my mind: animal testing must be banned immediately'.

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Non-Chronological/ information texts (Based on National Strategy Documents)

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

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

Generic structure	Language features	Knowledge for the writer	Key elements to achieve progression
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: o an opening statement, often a general classification (Sparrows are birds); o sometimes followed by a more detailed or technical classification (Their Latin name is …); o a description of whatever is the subject of the report organised in some way to help the reader make sense of the information: ➢ its qualities (Like most	o Often written in the **third person** and **present tense**. (They like to build their nests … It is a cold and dangerous place to live.) o Sometimes written in the **past tense**, as in a historical report. (Children were poorly fed and clothed and they did dangerous work.) o The **passive voice** is frequently used to avoid personalisation, to avoid naming the agent of a verb, to add variety to sentences or to maintain an appropriate level of formality for the context and purpose of writing. (Sparrows are found in … Sharks are hunted … Gold is highly valued …) o Tends to focus on generic subjects (Dogs) rather than specific subjects (My dog Ben). o Description is usually an important feature, including the language of comparison and contrast. (Polar bears are the biggest carnivores of	o Plan how you will organise the information you want to include, e.g. use **paragraph headings**, a spidergram or a grid. o Gather information from a wide range of sources and collect it under the headings you've planned. o Consider using a question in the title to interest your reader (Vitamins – why are they so important?). o 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. o Include **tables, diagrams or images** (e.g. imported photographs or drawings) that add or summarise information. o Find ways of making links with your	o Speaking and listening preceding reading and writing. o Teacher modelling, scribing and shared writing before children's independent attempt. o Increased understanding by the children of the form and features of the text type and then increasing ability to manipulate elements of various text-types to fulfil a writing purpose. o Increasing complexity, such as length, obscurity of task, adding additional features such as diagrams. o Increasing ability to evaluate texts and their own work.

birds, sparrows have feathers.); ➢ its parts and their functions (The beak is small and strong so that it can …); ➢ its habits/behaviour/uses (Sparrows nest in …).	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.	reader, addressing them personally. ○ Re-read the report as if you know nothing about its subject. Check that information is logically organised and clear. ○ Use other text-types within your report if they will make it more effective for your purpose and audience.	

	Suggested approaches to show progression in _Non-Chronological texts_ (as from Herts for Learning)
Reception	• Describe something/someone (possibly after drawing it/them). Develop the description in response to prompts or questions (what does she like to eat? Has she a favourite toy?) Ask similar probing questions to elicit a fuller description from someone else. • Links statements orally and sticks to a main theme or intention • In a shared reading context read information books and look at/re-read the books independently • Experiment with writing labels, captions and sentences for pictures or drawings in a variety of play, exploratory and role-play situations e.g. when being a dinosaur detective, a child wrote a report on fossils for the dinosaur museum **Grammar opportunities** ➤ Break the flow of speech into words ➤ Write simple sentences, in meaningful contexts, that can be read by themselves and others
Year 1	• Find out about a subject by listening and following the text as information books are read, or when watching a video • Contribute to a discussion on the subject as information is assembled and the teacher writes the information • Assemble information on a subject from their own experience e.g. food, pets • Write a simple non-chronological report by writing sentences to describe aspects of the subject
Year 2	• After a practical activity, or undertaking some research in books or the web, take part in a discussion, generalising from repeated occurrences or observations • Through reading, recognise that description is generally used for precision rather than to create an emotional response so imagery is not heavily used • Distinguish between a description of a single member of a group and the group in general e.g. a particular dog and dogs in general. • Read texts containing information in a simple report format, e.g. There are two sorts of x...; They live in x...; The As have x..., but the Bs etc. • Assemble information on another subject and use the text as a template for writing a report on it, using appropriate language to present and categorise ideas

Year 3	• Analyse a number of report texts and note their function, form and typical language features, e.g.
	  - introduction indicating an overall classification of what is being described
	  - use of short statement at the start of each paragraph to introduce each new topic
	  - language (specific and sometimes technical) to describe and differentiate
	  - impersonal language
	• Explore, and begin to incorporate into their own writing, the language of comparison and contrast e.g.
	• They hibernate just like other bears. / All bees sting apart from the …. (build up banks of other possible words/phrases e.g. except for, including/not including, instead of)
	• revisit the use of –er and –est when formulating adjectives – see year 2
	• Turn notes into sentences grouping information
	• Note how writing often moves from general to more specific detail
	• Write (non-comparative) non-chronological reports, independently, including the use of organisational devices to aid conciseness, such as headings, based on notes from several sources

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Year 4	• Analyse a number of report texts and note their function, form and typical language features recognising that they are often written in the present tense • Compare with some examples of reports written in the past tense, as in a historical report e.g. Children as young as seven worked in factories. They were poorly fed and clothed and they did dangerous work. • Develop research and note-taking techniques Teacher demonstrates how to write non-chronological report using notes in a spidergram • In reading, analyse a comparative and non-comparative reports and note the difference e.g. reports that deal with a single (albeit wide-ranging) topic, for example, British Birds, and those that deal with two or more topics for example, Frogs and Toads • Write own non-comparative reports, based on notes from several sources, helping the reader to understand what is being described by organising or categorising information
Year 5	• Collect information to write a report in which two or more subjects are compared, (e.g.) spiders and beetles; solids, liquids and gases, observing that a grid rather than a spidergram is appropriate for representing the information • Consider using a question in the title to interest the reader (**Vitamins – why are they so important?).** • Write short non-chronological comparative report focusing on clarity, conciseness and impersonal style • Explore the use of a more personal style in some reports and use this in their own writing when appropriate e.g. ***So, next time you choose a pet, why not consider getting a dog. After all, everyone knows that a dog is a man's best friend.***
Year 6	• Write reports as part of a presentation on a non-fiction subject • Choose the appropriate style and form of writing to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types • Plan how information will be organised, e.g. choosing to use paragraph headings, a spidergram or a grid, depending on the nature of the information • Approach the subjects and compose an opening, subsequent paragraphs and a conclusion that will attract the reader and capture their interest throughout

Non-Chronological/ Information writing in Key Stage 1

Suggested contexts: spidergrams, labelled diagrams, note taking, class books on a theme, leaflets

Year 1

Word	Sentence	Text	Punctuation
• Use of regular plural noun suffixes • Suffixes that can be added to verbs where no change is needed in the spelling of root words (e.g. helping, helped, helper) • Use of the prefix un- to change the meaning of verbs and adverbs	• Oral rehearsal of sentence structure • Joining words and joining clauses using 'and' and 'because' • Third person	• Sequencing sentences to form short passages	• Separating words with spaces • Use of capital letters and full stops to demarcate sentences • Introduction of question marks and exclamation marks • Use of capital letters for names and for the personal pronoun I

Year 2

Word	Sentence	Text	Punctuation
• Formation of nouns using suffixes (-ness, -er) • Formation of adjectives using suffixes (-ful, -less) • Use of –er and –est in adjectives • Formation of nouns by compounding • identify the use of factual adjectives to give significant detail, often clarifying colour, position or size e.g. scaly bodies • explore the inappropriateness of 'empty' adjectives which do not help the reader to learn more about the topic e.g. pretty wings	• Functions of sentence types: <u>statement</u>, command, exclamation or <u>question</u> (rhetorical) • Expanded noun phrases to describe and specify (use of adjectives before the noun or preposition phrase after the noun) • ollect and use examples of noun phrases to generalise e.g. most butterflies, some insects, all hedgehogs, and consider their meaning • Explore the difference between proper nouns and general nouns, and identify	• Correct choice and use of present tense or past tense throughout writing •	• Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences • Explore the use of capitalisation for common and proper nouns in the context of reports, for example, Bees belong to a larger family of insects known as Apoidea. • Commas to separate items in a list • Apostrophes for singular possession

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	their use in this text type • Use of collective nouns • Use of coordinating (and, or, but) and subordinating conjunctions (when, if, that, because)		

Non-Chronological/ Information writing in Lower Key Stage 2

Suggested contexts: leaflets, page for information book, letters, guide books, descriptions

Year 3

Word	Sentence	Text	Punctuation

• Use of 'a' or 'an' according to whether the next word starts with a vowel
• Use of 'a' or 'an' according to whether the next word starts with a vowel
• Word families based on common words showing how words are related in form and meaning
	• Use of prepositions (*instead of, because of)* adverbs (*therefore, however*) and conjunctions (*also, consequently, likewise,*) to express cause and place
	• Use of preposition phrases as adverbials to express cause or place
	• Collect and use examples of prepositional phrases to clarify physical features, for example, Ants do not have lungs. They have tiny holes all over their body which they breathe through.
	• Include exploration of prepositions to clarify position, for example, *Ants build their mounds in sand or soil.*
	• Include exploration of similes (using 'as' and 'like') and consider how these are used to specify rather than for literary effect, for example,
	   ➢ *Bees have tubes instead of mouths. The tube is like a straw.*
	   ➢ *A polar bear's nose is as*
		• Use of present perfect verb form – Hedgehogs have lived in this area for many years
		• introduce paragraphs as a way to group related information e.g. organise information about a topic into obvious groupings, for example, appearance, feeding habits etc
		• Headings and sub headings to aid presentation
			• Consolidation of all KS1 punctuation

	black as a piece of coal. • Use of subordinating conjunctions as adverbials to express cause • Formation of subordinate clauses using subordinating conjunctions Note the lack of use of 'adverbs of time' in this text type, drawing attention to the difference between recounts (which are structured chronologically) and non-chronological reports		

Year 4

Word	Sentence	Text	Punctuation
• Standard forms of English verb inflections (*we were* rather than *we was, I did* rather than *I done*) • Draw attention to importance of subject verb agreements e.g. family is…., people are… • Use of articles (a, an, the) and possessive pronouns (my, his, her, their etc) as determiners • Note how writing often moves from general to more specific detail, exploring how determiners are used to indicate this shift in focus e.g. Dogs have an exceptional sense of smell. A dog can pick up a scent from a significant distance away. The (breed of dog) is known to have the most sensitive sense of smell.	• Use of a wider range of subordinating conjunctions (although, however, despite, therefore) Explore how subordination and co-ordination can help the writer move from the general to the more specific within one sentence, for example, Most bees are black or grey, but/however some are bright red, yellow or metallic green. • Use of preposition phrases and subordinate clauses as fronted adverbials to indicate place, manner or frequency • Fronted adverbials e.g. collect and use a range of adverbials that can be used to draw similarities, for example, 'Like most birds, swallows like to…', 'As well as honeybees, …',' On the whole,…', 'Just like honeybees, bumble bees like to…' • Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases e.g. continue building banks of noun phrases used to generalise (see year 2)	• Appropriate choice of pronoun (person or possessive) or noun, within and across sentences to aid cohesion and avoid repetition • Use of paragraphs to organise ideas around a theme e.g. begin to explore more subtle paragraph breaks, or paragraph breaks within headed sections of reports and consider how the author organised the information	• Use of commas after fronted adverbials • Apostrophes for plural possession

Non-Chronological/ Information writing in Upper Key Stage 2

Suggested contexts: descriptions, projects, guide book for visit, prospectus, formal & informal letters

Year 5

Word	Sentence	Text	Punctuation

• Converting nouns or adjectives into verbs using suffixes (-ate, -ify, -ise)
• Verb prefixes (dis-, de-, mis-, over-, re-)
	• Use of relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun
	  ➤ explore how noun phrases are most commonly expanded using the pronouns 'which' and 'that' in this text type, for example, ***They have a long thin proboscis which is inserted into small flowers, such as Primroses, to drink nectar.***
	  ➤ explore the impact on clarity when these relative clauses are omitted
	• Fronted adverbials e.g. collect and use a range of adverbials that can be used to draw similarities and differences
		• Devices to build cohesion within a paragraph (then, after, that, this, firstly)
		• Use of adverbials of place (nearby) and number (secondly) to link ideas across paragraphs
		• Use of addition, reinforcing and opposing adverbs
		• Indicating degrees of possibility using adverbs e.g. explore the use of adverbs and adverbials to provide generalised information (these can provide a 'get-out clause' for the writer), for example, usually, commonly, mostly
			• Brackets, dashes and commas to indicate parenthesis e.g. explore when the author chooses to parenthesise information using brackets and when the author uses a dash/comma instead and draw generalisations from this
			• Explore when commas are used to parenthesise relative clauses and when they are not
			• Use of commas to clarify meaning or avoid ambiguity

Year 6			
Word	Sentence	Text	Punctuation

• Difference between formal and informal vocabulary and structures
• Formal verb inflections
	• Use of the passive to affect the presentation of information in a sentence e.g. explore how the passive can be used to: avoid personalisation; avoid naming the agent of a verb; add variety to sentences or to maintain an appropriate level of formality for the context and purpose of writing, for example, Sparrows are found in ... Sharks are hunted ... Gold is highly valued
	• Use of subjunctive form
		• Use of a wider range of cohesive devices to link ideas across paragraphs
		  o repetition of a word or phrase
		  o use of a wider range of adverbials
		  o ellipsis
		  o
		• Use of a range of layout devices to structure text
		  o headings & subheadings
		  o columns & bullet points
		  o tables & diagrams
			• Use of semi-colon, colon or dash to mark the boundary between independent clauses
			• Use of bullet points, semi-colons & colons to punctuate lists
			• Use of the semi-colon, colon and dash to mark the boundary between independent clauses, for example, explore how the colon can be used to create different effects
			➢ to lead the reader to a revelation of information e.g. *The relationship between these eco-systems is complex: each depends on the survival of the other. There is a major advantage to this feature: it allows the…*
			➢ to introduce a quote/motto e.g. *There is an old, much-loved saying: 'A dog is a man's best friend.'*
			•

Recounts (Based on National Strategy Documents)

<u>Purpose</u>: The primary purpose of recounts is to retell events. Their most common intentions are to inform and/or entertain but they may also be written in a style so as to persuade.

Recounts are sometimes referred to as 'accounts'. They can have a range of purposes, frequently depending on the genre being used, and they often set out to achieve a deliberate effect on the reader/listener. In non-fiction texts they are used to provide an account of events. Recounts can be combined with other text types, for example, newspaper reports of an event often consist of a recount that includes elements of explanation. Recounting or retelling personal events is fundamental to young children's lives. The readiness and ease with which they do it orally makes it an obvious starting point for developing writing. In fact, for most children, sharing each other's personal recounts and writing them down probably precedes their reading many of them. Personal recount is an early text for children to write but it branches into many forms in upper KS2. Opportunities to listen to, speak, read and write recount texts occur in all areas of the curriculum.

Generic structure	Language features	Knowledge for the writer	Key elements to achieve progression
Structure often includes: • Orientation/ introduction such as scene-setting or establishing context • An account of the events that took place, often but not always, in chronological order. This will often include direct quotes or reported speech; • some additional detail about each event; • Reorientation, e.g. a closing statement/ conclusion that may include elaboration. Structure sometimes reorganises the chronology	o Usually written in the **past tense**. Some parts may use **present tense**. o Events being recounted may have a chronological order so **sequencing adverbs** are common (then, next, first, afterwards, just before that, at last, meanwhile). o The subject of a recount tends to focus on individual or group participants or an event (**third person**: they all shouted, she crept out, it looked like an animal of some kind). o **Reported speech** or **direct quotes** may be used. These can include the use of **perfect and progressive verb forms**.	o Plan how you will organise the way you retell the events. You could use a timeline to help you plan. o 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). o Read the text through as if you don't know anything about what it is being recounted. Is it	o speaking and listening preceding reading and writing o Teacher modelling, scribing and shared writing before children's independent attempt. o increased understanding by the children of the form and features of the text type and then increasing ability to manipulate elements of various text-types to fulfil a writing purpose o increasing complexity, such as length, obscurity of task, adding additional features such as diagrams o increasing ability to evaluate texts and their own work

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.		clear what happened and when? o Is the style right for the genre you are using? (**Technical/formal languag**e to recount a science experiment, powerful verbs and vivid description to recount an adventure, impersonal when writing a news report, informal, personal language to tell your friends about something funny that happened to you.)	

	Suggested approaches to show progression in _Recount texts_ (as from Herts for Learning)
Reception	• Informally recount incidents in own life to other children or adults and listen to others doing the same • Experiment with writing in a variety of play, exploratory and role-play situations • Write sentences to match pictures or sequences of pictures illustrating an event • Use experience of simple recounts as a basis for shared composition with an adult focusing on retelling, substituting or extending, leading to simple independent writing about a known event e.g. what they did on a school trip **Grammar opportunities** • Break the flow of speech into words • Write simple sentences that can be read by themselves and others • Attempt to write short sentences in meaningful contexts e.g. I saw………/I went………..
Year 1	• Describe incidents from own experience in chronological order using basic sequencing words and phrases, for example, 'then', 'after that' • Listen to other's recounts and ask relevant questions to find out more about the event being recounted • Read personal recounts and begin to recognise generic structure, e.g. chronologically ordered sequence of events, use of time words like first, next, after, when • Write simple first person recounts linked to events of interest/study or to personal experience, incorporating at least three chronological 'events' in order, maintaining past tense and consistent use of first person
Year 2	• Discuss the sequence of events recounted in texts at a level beyond which they can read independently • Collect a wider range of words and phrases to support chronology e.g. next, when, after, before, finally, at the end of the day • Read recounted information and discuss how information is related e.g. What happened first? What happened after that? What was the final event? • Create simple timelines to record the order of events • Write narratives about personal experiences and those of others, in role (real and fictional)
Year 3	• Watch or listen to third person recounts such as news or sports reports on television, radio or podcasts and identify the sequence of main events • Note the inclusion on relevant, but non-essential detail, to interest and engage the reader • Continue to build banks of words supporting chronology, noting those that indicate specific timings e.g. at 3pm, after two hours • Build banks of descriptive verbs to add detail and description; use well-chosen verbs in own recounts • Read examples of third person recounts such as letters, newspaper reports and diaries and recount the same event in a variety of ways, such as in the form of a story, a letter, a news report • Write impersonal newspaper-style reports, e.g. about school events or an incident from a story including relevant, additional detail to add interest
Year 4	• Explore and compare texts that recount the same event: evaluate and identify those that are more effective at engaging the reader; those that convey a specific viewpoint and those that present recounts from different perspectives

Year 5	• Write recounts based on the same subject such as a field trip, a match or a historical event for two contrasting audiences such as a close friend and an unknown reader, reflecting on the level of formality required • Practise writing recounts with word limits so that pupils are forced to consider the conciseness of their writing, whilst still trying to maintain the engagement of the reader
Year 6	• Distinguish between biography and autobiography, recognising the effect on the reader of the choice between first and third person, distinguishing between fact, opinion and fiction, distinguishing between implicit and explicit points of view and how these can differ • Develop the skills of biographical and autobiographical writing in role, adapting distinctive voices, e.g. of historical characters, through preparing a CV; composing a biographical account based on research or describing a person from different perspectives, e.g. police description, school report, newspaper obituary • When planning writing, select the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types.

Recounts in Key Stage 1

Suggested contexts: interviews, eye witness accounts, diary entries

Year 1

Word	Sentence	Text	Punctuation
• Regular plural noun suffixes –s or –es [for example, dog, dogs; wish, wishes], including the effects of these suffixes on the meaning of the noun	• Oral rehearsal of sentence structure • Joining words and joining clauses using 'and' and 'because' • First person	• Sequencing sentences to form short passages	• Separating words with spaces • Use of capital letters and full stops to demarcate sentences • Use of capital letters for names and the pronoun I

Year 2

Word	Sentence	Text	Punctuation
• Formation of nouns by compounding	• Functions of sentence types: statement, command, exclamation or question • Expanded noun phrases to describe and specify (use of adjectives before the noun or preposition phrase after the noun) e.g. experiment with expanding noun phrases to provide factual detail for the reader, for example, old toys, large room, enormous machines • Use of coordinating (and, or, but) and subordinating conjunctions (when, if, that, because) • First & third person • Subject/ verb agreements	• Correct choice and use of present tense or past tense throughout writing • Use of past progressive form to report events • Use of present progressive in direct speech	• Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences e.g. explore the use of capitalisation for proper nouns used in recount texts, for example, Butterfly Village, Merton, Chaucer Centre • Use commas to separate items in a list e.g. explore how commas are used to separate adjectives in lists, for example, a tall, grand building • Apostrophes for singular possession

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Recounts in Lower Key Stage 2

Suggested contexts: newspaper reports, diary entries in role, biography & autobiography

Year 3

Word	Sentence	Text	Punctuation
• Formation of nouns using a range of prefixes (super-, anti-, auto-) • Use of 'a' or 'an' according to whether the next word starts with a vowel	• Use of prepositions (*during, in, because of, before, after*), e.g. provide further detail through giving examples beginning with 'such as', 'like' e.g. The class learned about lots of new butterflies such as Tortoiseshell and Emperor. • Use of adverbs (*next, soon, therefore*) and conjunctions (*when, while, after, because, soon, while*) to express time and cause • Formation of subordinate clauses using subordinating conjunctions • Use of rhetorical questions	• Introduce paragraphs as a way to group related information ➤ explore the content of introductory paragraphs, identifying answers to the questions: What? Who? When? Where? Include this information concisely in own recounts e.g. Last week, class 3c travelled to Butterfly Village to find out more about these fascinating creatures. ➤ Write finishing lines for a final paragraph that indicate the conclusion of the recount, and include a simple summary e.g. The day ended with a talk by a butterfly expert. The whole class enjoyed a great day. • Use of present and past perfect verb forms to reports events or quote direct speech • Headlines and subheadings	• Use of inverted commas to punctuate direct quotes

Year 4

Word	Sentence	Text	Punctuation

• Standard forms of English verb inflections (*we were* rather than *we was, I did* rather than *I done*)
 • Use of articles (a, an, the) and possessive pronouns (my, his, her, their etc) as determiners
	• Use of a wider range of subordinating conjunctions
	 • Use of prepositions (during, in, because of, before, after), adverbs (next, soon, therefore) and conjunctions (when, while, after, because, soon, while) to express time and cause
	 • Use of subordinate clauses as adverbials to express time and cause
	 • Explore and manage the shift between past and present tense in recounts e.g. present tense to describe on-going events/topics/things, compared with past tense to recount the actual event e.g. Butterfly Village houses a vast array of butterfly species, some of which are very rare (present). Class 4G visited this intriguing attraction last week and were stunned by the number of natural wonders waiting to be discovered there (past).
		• Use of paragraphs to organise ideas around a theme
		   ➢ develop the final paragraph as a way of summarising the event in greater detail, for example, not simply stating the final event in the timeline, but providing an insight into the impact of the event on participants, or offering an insight into the future e.g. 'No doubt, year 5 children will continue to be amazed by this fascinating attraction for years to come.'
		   ➢ support pupils to begin selecting some words and phrases that support the 'theme' of the recount e.g. a positive event will use positive imagery/word choices throughout (to be developed in year 5)
		 • Appropriate choice of pronoun (person or possessive) or noun, within and across sentences to aid cohesion and avoid repetition
		 • Headlines and subheadings
			• Use of commas after fronted adverbials
			 • Use of inverted commas where speech is preceded by the speaker. Explore how direct speech is used in recount to engage the reader, and explore where the speech is used within the text e.g. as the opening line (draw the reader in immediately); in the conclusion to support summarising, for example, One year 4 pupil summed up the day on behalf of the whole class, 'That was the best school trip ever!'
			 • Apostrophes for plural possession

Recounts in Upper Key Stage 2

Suggested contexts: application across a range of subject areas and contexts - biography & autobiography, newspaper reports, formal & informal letters

Year 5

Word	Sentence	Text	Punctuation

• Verb prefixes (dis-, de-, mis-, over-, re-)	• Use of relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun
	• Use of modal verbs to indicate degree of certainty, adverbs of degree
	• Precise use of preposition phrases, subordinate clauses and noun phrases as adverbials to indicate time, place, manner or frequency.
	• Explore the use of reported versus direct speech and compare the effect e.g. reported – for summing up opinions and glossing over detail; direct speech – for impact e.g. sharing a pertinent view or influential quote
	• Explore the use of personal versus impersonal writing and decide when each is appropriate
	• Explore the balance of long, complicated sentence constructions within this text type, compared with shorter, simple sentence constructions, noting the need for both
	• Explore the use of short, simple sentences to summarise; orientate the reader; dramatic impact
	• Explore the use of longer, complex sentences (with multiple clauses) to convey complex information
		• Devices to build cohesion within a paragraph (then, after, that, this, firstly)
		• Use of adverbs of time (soon, later, after), place (nearby) and number (secondly) to link ideas across paragraphs
		• Tense choice to link ideas (perfect and progressive forms, simple past & present tense)
		• Explore recounts where the chronology is indicated by layout, paragraphing and ordering, rather than more obvious chronology words and phrases
			• Brackets, dashes and commas to indicate parenthesis
			  ➢ explore how dashes are less commonly used in more formal texts
			  ➢ experiment with moving clauses and phrases around in the text, considering the impact on engaging the reader
			• Use of commas to clarify meaning or avoid ambiguity

Year 6			
Word	Sentence	Text	Punctuation
• Difference between formal and informal vocabulary and structures	• Use of the passive voice to affect the presentation of information in a sentence , for example, explore how passives can be used to create dramatic cliff hangers e.g. It was at that point that his life was thrown out of control. • Use of subjunctive form for formal speech and structures • Reported speech	• Use of a wider range of cohesive devices to link ideas across paragraphs o repetition of a word or phrase o use of a wider range of adverbials for effect o ellipsis o use connectives to create contrast concisely summarising the complexity of certain situations (e.g. of a negative experience with a positive) e.g. His life was sent into turmoil, yet despite all of the uncertainty and danger surrounding him, he managed to stay positive. • Opening and closing lines of paragraphs support movement across the text e.g. The encounter affected him deeply and so he decided to focus his efforts on helping destitute children. In 1870, Barnardo opened his first shelter for homeless boys in Stepney Causeway… • Use of a range of layout devices to structure text o headings & subheadings o columns & captions	• Use of semi-colon, colon or dash to mark the boundary between independent clauses ➢ Explore how colons can be used to increase the impact of key quotations which give an insight into a person's motives and life choices e.g. Throughout her life, her father's words remained with her: 'Reach for the stars!' ➢ Explore how colons can be used to lead to a 'big reveal' of a person's actions e.g. It was then that she made her most important decision: she quit university and established her own company.

Instruction texts (Based on National Strategy Documents)

Purpose: Instructions, rules and procedures aim to ensure something is done correctly and a successful outcome achieved. If there is a process to be undertaken this is given in the order in which in needs to be undertaken to achieve a successful outcome -usually a series of sequenced steps.

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

Generic structure	Language features	Knowledge for the writer	Key elements to achieve progression
o Begin by defining the goal or desired outcome. (How to make a board game.) o List any material or equipment needed, in order. o 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. o Diagrams or illustrations are often integral and may even take the place of some text. (Diagram B shows you how to connect the wires).	o Use of imperative verbs (commands), e.g. Cut the card … Paint your design … o Instructions may include negative commands. (Do not use any glue at this stage.) o 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.).	o Use the title to show what the instructions are about. (How to look after goldfish.) o Before writing instructions be clear about what is needed and what has to be done, in what order. o Decide on the important points you need to include at each stage. o Decide how formal or informal the text will be. (Cook for 20 minutes/Pop your cheesecake in the oven for 20 minutes.) o 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. o Use bullet points, numbers or letters to help the reader. o Use short clear sentences so the reader does not become muddled. o Avoid unnecessary adjectives and adverbs or technical words, especially if your readers are young. o Appeal directly to the reader's	o Speaking and listening before reading and writing. o Teacher modelling, scribing and shared writing before children's independent attempt. o Increased understanding by the children of the form and features of instruction writing and then increasing ability to adapt writing for the audience and purpose o Increasing complexity, such as length, obscurity of task, adding additional features such as diagrams o Increasing ability to evaluate texts and their own work o Careful planning of where and how the genre could best be covered in the curriculum, and which year groups.

		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.) o 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.) o 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. o 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.	

	Suggested approaches to show progression in _Instruction texts_ (as from Herts for Learning)
Reception	• Responds to instructions involving a two-part sequence • Give oral instructions when playing • Writes own name and other things such as labels, captions • Children follow instructions involving several ideas or actions **Grammar Focus:** • Write simple sentences which can be read by themselves and others following a practical activity .e.g. 'How to get ready for Red Nose Day' or 'How to look after a mini beast'. • Use imperative verbs in both talk and writing e.g. put, get
Year 1	• Listen to and follow a single more detailed instruction and a longer series of instructions • Plan and give clear single oral instructions • Routinely read and follow written classroom labels carrying instructions • Read and follow short series of instructions in shared context • Contribute to class composition of instructions with teacher scribing • Write consecutive instructions independently
Year 2	• Listen to and follow a series of more complex instructions • Read and follow simple sets of instructions such as recipes, plans, constructions which include diagrams • Analyse some instructional texts and note their function, form and typical language features: • Include: a statement of purpose, list of materials or ingredients, sequential steps, • Use direct/imperative language • As part of a group with the teacher, compose a set of instructions with additional diagrams • Write extended instructions independently e.g. getting to school, playing a game
Lower key stage 2	• Read and follow increasingly complex instructions • Read and compare examples of instructional text, evaluating their effectiveness. • Analyse more complicated instructions and identify organisational devices which make them easier to follow, e.g. lists, numbered, bulleted points, diagrams with arrows, keys • Research a particular area (e.g. playground games) and work in small groups to prepare a set of oral instructions. Try these out with other children and evaluate their effectiveness • Independently write clear written instructions using simple devices to aid the reader

Upper key stage 2	• In group work, give clear oral instructions to achieve the completion of a complex task.
	• Follow oral instructions of increased complexity
	• Evaluate sets of instructions (including attempting to follow some of them) for purpose, organisation and layout, clarity and usefulness
	• Identify sets of instructions which are for more complex procedures, or are combined with other text types (e.g. some recipes)
	• Compare these in terms of audience/purpose and form (structure and language features)
	• Write a set of extended instructions (using appropriate form and features) and test them out on other people, revise and try them out again
	• Choose the appropriate form of writing and style to suit a specific purpose and audience drawing on knowledge of different non-fiction text types
	• Interweave the use of diagrams and illustrations, using these to take the place of text where a visual would make the instructions easier to follow e.g. Diagram B shows you how to connect the wires
	• Use the language conventions and grammatical features of the different types of text as appropriate

Instructions in Key Stage 1

Suggested contexts: recipes & familiar games

Year 1

Word	Sentence	Text	Punctuation
Note: Many of the year 2 statements will need to be addressed in year 1 in order to ensure progression from FS in the context of this text type.	• Oral rehearsal of sentence structure • Joining words and joining clauses using 'and' and 'because' • First person	• Sequencing sentences to form short passages	• Separating words with spaces • Use of capital letters and full stops to demarcate sentences • Introduction to exclamation marks and question marks • Use of capital letters for names and the pronoun I

Year 2

Word	Sentence	Text	Punctuation

• Formation of nouns by compounding
• Generate synonyms for over-used imperative verbs, for example, chop, slice, cut
	• Functions of sentence types: statement, command, exclamation or question
	  ➢ write titles to show what the instructions are about, for example, how to look after goldfish
	  ➢ explore and generate negative commands, for example, Do not open the oven door
	• Expanded noun phrases to describe and specify (use of adjectives before the noun or preposition phrase after the noun) e.g. use expanded noun phrases to be specific about materials
		• Correct choice and use of present tense or past tense throughout writing
		• Use of past progressive form to report events
		• Use of present progressive in direct speech
			• Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences
			• Use commas to separate items in a list e.g. use commas to separate items in the 'materials/equipment needed' list
			• Apostrophes for singular possession

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	or equipment needed, for example, a large bucket, sharp scissors, thick card • Use of coordinating (and, or, but) and subordinating conjunctions (when, if, that, because) e.g. clarify instructions using subordination, for example, Take the cake out of the oven when the top looks golden brown. • First & third person • Subject/ verb agreements		

Instructions in Lower Key Stage 2

Suggested contexts: procedural texts in science & DT, instructions in computing

Year 3

Word	Sentence	Text	Punctuation
• Formation of nouns using a range of prefixes (super-, anti-, auto-) • Use of 'a' or 'an' according to whether the next word starts with a vowel	• Use of prepositions (*during, in, because of, before, after*), e.g. through reading instructions written to give directions, build up and use a wide range of prepositions used to indicate and clarify position, for example, under the bridge, around the pond, through the deep, dark woods • Use of adverbs (*next, soon, therefore*) e.g. through reading, build up and use a wide range of adverbs used to sequence instructions • Use of conjunctions (*when, while, after, because, soon, while*) to express time and cause e.g. build on the range of conjunctions used in year 2 to extend instructions • Formation of subordinate clauses using subordinating conjunctions	• Introduce paragraphs as a way to group related information e.g. explore instructions that have clear sections, for examples, introduction, equipment needed, procedure, additional advice, conclusions. • Use of present and past perfect verb forms to reports events or quote direct speech • Headlines and subheadings to organise information and aid presentation	• Consolidation of Key stage 1 punctuation

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Year 4			
Word	Sentence	Text	Punctuation

• Standard forms of English verb inflections (*we were* rather than *we was, I did* rather than *I done*) e.g. investigate instructions with differing levels of formality and decide on an appropriate register when writing their own, for example, 'Cook for 20 mins' compared with 'Pop the cheesecake in the oven for 20 minutes'
 	
• Use of articles (a, an, the) as determiners
	• Use of preposition phrases as adverbials to express time, cause or place
	
	• Use of Fronted adverbials
	  ➤ Use of subordinate clauses ass adverbials to express time and cause e.g. once the mixture has settled
	  ➤ use the conjunction 'if' to start complex sentences which give additional advice, for example, 'If the mixture separates, …'
	  ➤ compare the clarity of the instruction when the adverbial or subordinate clause is fronted, for example, 'Remove the cake from the oven when it turns golden brown' compared with 'When the cake turns golden brown, remove it from the oven'
	
	• Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases e.g. investigate noun phrases in instruction texts and decide when noun phrases can be pared down to avoid unnecessary complexity, and when additional detail is essential
		• Use of paragraphs to organise ideas around a theme e.g. write instructions that have clear sections, for example, introduction, equipment needed, procedure, additional advice, conclusions
		
		• Appropriate choice of pronoun (person or possessive) or noun, within and across sentences to aid cohesion and avoid repetition e.g.nvestigate the use of nouns and pronouns in instructional texts and support the children to realise that nouns are often repeated (rather than replaced with pronouns) to ensure greater clarity
		
		• Headlines and subheadings
			• Use of commas after fronted adverbials
			
			• Apostrophes for plural possession

Instructions in Upper Key Stage 2

Suggested contexts: application across a range of subject areas and contexts – build into explanatory or report texts, cross genre texts (e.g. a recipe for an adventure…)

Year 5

Word	Sentence	Text	Punctuation
• Verb prefixes (dis-, de-, mis-, over-, re-)	• Use of relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun • Precise use of preposition phrases, subordinate clauses and noun phrases as adverbials to indicate time, place, manner or frequency. • Explore the balance of long, complicated sentence constructions within this text type, compared with shorter, simple sentence constructions, noting the need for both	• Devices to build cohesion within a paragraph (then, after, that, this, firstly) • Use of adverbs of time (soon, later, after), place (nearby) and number (secondly) to link ideas across paragraphs	• Brackets, dashes and commas to indicate parenthesis • Use of commas to clarify meaning or avoid ambiguity ➢ identify effective examples of instructions and use these to study the nature of the sentence construction used ➢ note the use of relatively simple sentence constructions, which include a limited number of additional clauses and phrases ➢ note where sentences could have been combined to create a more sophisticated, complex construction, but where the author has chosen a more simplistic construction to aid the reader in following the steps ➢ practise simplifying overly complicated instructions by reducing the complexity of the sentence construction

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Year 6			
Word	Sentence	Text	Punctuation

• Difference between formal and informal vocabulary and structures	• Precise use of preposition phrases, subordinate clauses and noun phrases as adverbials to indicate time, place, manner or frequency.	• Use of a wider range of cohesive devices to link ideas across paragraphs e.g. further explore the repetition of subject nouns in effective instructional texts (see year 4), rather than the use of pronouns which may cause confusion
		• Use of a range of layout devices to structure text
		   o headings & subheadings
		   o columns & captions
		   o bullet points & tables
		• Experiment with using different layout devices and evaluate the effectiveness of these
			• Use of semi-colon, colon or dash to mark the boundary between independent clauses
			• Use of the colon to introduce a list and use of semi-colons within lists e.g. further explore the simplistic nature of sentence constructions in this text type (see year 5)

Features of Poetry Forms

Poetry (Based on National Strategy Documents)

Purpose: Poems can have many different purposes, e.g. to amuse, to entertain, to reflect, to convey information, to tell a story, to share knowledge or to pass on cultural heritage. Some forms of poetry are associated with certain purposes, e.g. prayers to thank, celebrate, praise; advertising jingles to persuade; limericks to amuse. Although a poem may share the same purpose as the text type it is related to (e.g. to recount), the context for writing does not always mean that a poem is the most appropriate choice of text type. **Reading and writing poetry should form part of the curriculum in every year group, exploring vocabulary and structural choices as well as encouraging children to experiment with language for effect. A range of forms should be covered through each key stage as appropriate to the task.**

Poetry is a very wide-ranging type of text and has many purposes and forms. Often written or spoken for an intended reader, it may also be composed for a personal outcome because the concise and powerful nature of poetry conveys emotion particularly well. Like oral storytelling, poetry has strong social and historical links with cultures and communities. The fact that poetry often plays with words makes it an attractive text type for children and one that they experiment with in their early language experiences. Features of other text types are frequently used as the basis for a poem, e.g. lists, dialogue, questions and answers. As children become familiar with a wider range of poetic forms and language techniques they can make increasingly effective use of wordplay to explore and develop ideas through poetry.

Generic structure	Language features	Knowledge for the writer
o Poems are often grouped for learning and teaching by theme, structure, form or language features. o Themes: poetry selections or anthologies often group poems by their content or subject matter and include different examples of structures. o Structure: Poetry has an extremely wide range of	Poems use the same language features as other text types but each feature is often used more intensively to achieve a concentrated effect, e.g. of mood, humour, and musicality: frequent alliteration, use of imagery or repetitive rhythm. Rhyme is used almost exclusively by poetic text. The language features used depend on context, purpose and audience and also on the intended style of a poem. Different poetic forms tend to use different language features. The most common are rhyme, metre and imagery. **Rhyme:** many traditional forms use particular rhyme patterns which are usually described using an	Depending on the kind of poetry being written: o observe carefully and include detail, drawing on all your senses; o when writing from memory or imagination, create a detailed picture in your mind before you begin writing; o be creative about the way you use words – use powerful or unusual vocabulary, or even create new words and phrases; o when using few words, make every word count; o play with the sounds or meanings of words to add an extra layer of enjoyment for your audience, e.g. use

structural variety, from poems that follow a rigid textual structure to those that have only a visual or graphic basis. The most common structures include patterns of rhyme (e.g. ABABCC) or metre (di-dum di-dum di-dum). Structures based on syllable counts (such as haiku and some versions of cinquains) are also common. Other structures rely on repetition of grammatical patterns rather than rhythm. For example, some list poems, dialogue poems and question and answer poems follow a specific structure even though they don't include rhyme or follow a pattern of line length.

alphabetic system. AABBA is the usual rhyme pattern of a limerick. Other common patterns in children's poetry are AABB and ABABCC for each verse. The usual order of clauses or words is sometimes deliberately rearranged to create a rhyme at the end of a line. For example, Did he smile his work to see? Did he who made the lamb make thee? (William Blake 'The Tyger'.) Playing with rhyme and creating nonsense poems is an important element in exploring and manipulating language. Children also need to learn how to avoid the danger of 'forced rhyme' where they use a word simply because it rhymes, not because it is what they want to say.

Metre: rhythm, stress patterns (e.g. **dum**-de, **dum**-de or de-**dum**, de-**dum**), syllable patterns (e.g. 5, 7, 5 syllables in the three lines of a haiku).

Imagery: e.g. **simile**, **metaphor** and **personification**. The effective use of imagery is often a key ingredient in powerful, memorable poetry. Children usually begin using imagery by comparing one thing with another and by saying what something was like.

Rich vocabulary: powerful nouns, verbs, adjectives, invented words and unusual word combinations.

Sound effects: alliteration, assonance (repetition of the same vowel phoneme in the middle of a word, especially where rhyme is absent: cool/food) **onomatopoeia** (where the sound of a word suggests its meaning: hiss, splutter).

When a poem does not use rhyme at all, it is often the distinct combination of metre, imagery and vocabulary that distinguishes it from prose. The language effects found in poems can be different across time and cultures because poems reflect the way that language is used by people.

alliteration or assonance, a pun or double meaning;
o use imagery to help your reader/listener visualise what you are describing but don't weigh the poem down with too many adjectives or similes;
o use the poem's shape or pattern to emphasise meaning, e.g. make an important line stand out by leaving space around it;
o read the text aloud as you draft, to check how it sounds when read aloud or performed;
o improve it by checking that every word does an important job, changing the vocabulary to use more surprising or powerful words;
o use images that help your reader easily imagine what you are writing about – think of comparisons they will recognise from their own lives;
o try to think of new, different ways to describe what things are like and avoid using too many predictable similes (her hair was as white as snow).

	Suggested approaches to show progression in _Poetry_ (as from Herts for Learning)
Reception	• listen to poems being read and talk about likes and dislikes – including ideas or puzzles, words, and patterns • join in with class rhymes and poems, „h copy actions • enjoy making up funny sentences and playing with words; • look carefully at experiences and choose words to describe; • make word collections or use simple repeating patterns • writes rhyming pairs of words **Grammar opportunities** • extend vocabulary, especially by grouping and naming, explaining the meaning and sounds of new words
Year 1	• discuss own response and what the poem is about; • talk about favourite words or parts of a poem; • notice the poem's pattern • be aware of a significant poet and be able to join in with some of their poems • perform in unison, following the rhythm and keeping time • imitate and invent actions • read aloud clearly enough to be heard by peers and teachers • invent impossible ideas, e.g. magical wishes; • observe details of first hand experiences using the senses and describe; • list words and phrases
Year 2	• talk about own views, the subject matter and possible meanings; • comment on which words have most effect, noticing alliteration • discuss simple poetry patterns • be aware of more than one significant poet and recite one or more of their poems (or sections of their poems) • perform individually or together • use actions and sound effects to add to the poem's meaning • read aloud with appropriate intonation to make the meaning clear • experiment with alliteration to create humorous and surprising combinations; • make adventurous word choices to describe closely observed experiences; • create a pattern or shape on the page; use simple repeating phrases or lines as model
Year 3	• describe the effect a poem has and suggest possible interpretations; • discuss the choice of words and their impact, noticing how the poet creates 'sound effects' by using alliteration, rhythm or rhyme and creates pictures using similes; • explain the pattern of different simple forms • be aware of two or more significant poets, recite one or more of their poems (or sections of their poems) and begin to express a preference

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	• perform individually or chorally; vary and controlling volume, experimenting with expression and use pauses for effect • use actions, voices, sound effects and musical patterns to add to a performance • invent new similes and experiment with word play; • use powerful nouns, adjectives and verbs; experiment with alliteration; • create own free verse poetry • write own examples of kennings, tankas, haiku
Year 4	• describe poem's impact and explain own interpretation by referring to the poem; • comment on the use of similes and expressive language to create images, sound effects and atmosphere; • discuss the poem's form and suggest the effect on the reader • be aware of a range of significant poets (both contemporary and classic), recite one or more of their poems (or sections of their poems) and begin to express a preference • vary and control volume and tone, pace and use appropriate expression when performing • use actions, sound effects, musical patterns and images to enhance a poem's meaning • use language playfully to exaggerate or pretend; • use similes to build images and identify clichés in own writing; • create own free verse poetry write own examples of riddles based on models provided
Year 5	• discuss poet's possible viewpoint, explain and justify own response and interpretation; • explain the use of unusual or surprising language choices and effects, such as onomatopoeia and metaphor; comment on how this influences meaning; • explore imagery including metaphor and personification; • compare different forms and describe impact • be aware of a range of significant poets (both contemporary and classic), recite one or more of their poems (or sections of their poems) and begin to express a preference, justifying own views • vary pitch, pace, volume, expression and use pauses to create impact; • use movement, sound effects, musical patterns, images and dramatic interpretation when performing both their own poetry, and that of others • 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; • create own free verse poetry • write raps/spoken word poetry on topics relevant to the children's interests/ motivations (possibly link with work on persuasion e.g. writing protests – see persuasion progression)
Year 6	• interpret poems, explaining how the poet creates shades of meaning; justify own views and explain underlying themes • explain the impact of figurative and expressive language, including metaphor; • comment on poems' structures and how these influence meaning • be aware of a wide range of significant poets (both contemporary and classic, including Shakespeare), recite one or more of

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	their poems (or sections of their poems) and begin to express a preference, justifying own view points
	• vary pitch, pace volume, rhythm and expression in relation to the poem's meaning and form
	• use movement, sound effects, musical patterns, images and dramatic interpretation, varying presentations by using ICT when performing both their own poetry, and that of others
	• 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
	• create own free verse poetry

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

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

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

Generic structure	Language features	Knowledge for the writer
Calligrams & shape poetry	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. E.g. A one-word calligram could use a wobbly font or handwriting style for the word TERRIFIED. A shape poem about eating fruit to stay healthy could be presented to look like the shape of an apple on the page or screen by adapting line length.	• Think about words in different ways. Listen to the way they sound and look carefully at their letters and shapes on the page or screen. • Find out more about word meanings by using a thesaurus to get ideas. • Stick to simple shapes that you can recreate by typing or writing. • Get more ideas by exploring font options and text effects. The way they make words look will help you plan visual poems. • Remember that some visual poems only work by looking at them, not by reading them aloud. Others only make sense when you read them and hear the sound of the words.
Concrete poetry	The simplest concrete poems are shape poems but others blur the boundaries between poetry and art. They can include sounds and images and can also be 3-D. New technologies have brought about innovative forms that include multi-layered texts with hyperlinks to 'poems within poems', visual stories, audio files and images that form part of the poem itself.	

Structured poems follow a consistent framework based on features such as line length, syllable count, rhyme pattern, rhythm, metre or a combination of these. A poem's structure (particularly rhythm and rhyme) generally influences the way it sounds when read aloud and helps to make it memorable. Poems with a clear, simple structure are often used as models or writing frames for children's own writing.

The structure of a poem sometimes helps to organise the content. For example, a longer narrative poem (such as a ballad) may be organised chronologically into verses or parts. An important line may be repeated as a chorus or refrain. The range of poetry structures presented as ICT texts is even wider and includes multimodal and/or interactive poems that contain hypertext, live links, moving images and sounds. There are many forms of structured poetry. Some are culturally specific. Some of the most common forms are listed below

Generic structure	Language features	Knowledge for the writer
Cinquain	A generic name for a five-line poem. One of the most commonly used forms follows a syllable pattern for each line: 2, 4, 6, 8, 2. There are many different types of cinquains providing a wide range of opportunities for children to experiment with rhyme or syllabification. For example, reverse cinquains where the line pattern works backward, quintiles where cinquains are grouped in multiples to create a longer poem and English quintains that have a rhyme pattern (ABABB) but no specific line length.	• Double-check that any deliberate patterns of rhyme or rhythm work all the way through. • Remove clichés and change any rhymes that sound forced. • Avoid choosing words just because they fit the pattern or rhyme – only use words that really work. • Re-read aloud as you write, to check how the structure sounds, especially to hear rhyme and metre. • When you have few words to use (e.g. haiku, couplets) make sure that
Quatrain	Quatrain is a generic term for a four-line stanza or poem of any kind.	
Couplets	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).	
Rap	Rap is an example that straddles the boundaries between poetry, talk and song. It is one of the central elements of hip hop culture and uses strong musical rhythm and repeated rhyme patterns. The content is often focused on social commentary.	
Limerick	A traditional five-line rhyming form, usually with humorous subject matter. Popularised in the nineteenth century by Edward Lear's Book of Nonsense. The rhyme pattern is usually AABBA. The first line of a limerick is typically: There once	

	was a xx from xxx,	every word works hard for meaning and effect.
Kennings	Derived from Old English and Norse poetry, kennings use compound nouns to refer to a person or thing without using the actual name. Anglo-Saxons often used kennings to name their swords. A kenning is a type of list poem. Although kennings follow a list structure, they could be described as free verse in other respects because they rarely rhyme (e.g. 'skin burner, chocolate melter' to refer to the sun)	• Don't let the poem's structure take over and make all the choices for you – you are the writer so you decide what works and what doesn't.
Ballads	Ballads are narrative poems, usually of some length. Rhyme and musical rhythm patterns make them memorable for oral retelling. They often recount heroic deeds or legends. Ballads typically include a chorus between each verse or a refrain that repeats key lines.	
Question and answer poems	Question and answer poems may not rhyme or maintain the same metre but they are often tightly structured as a series of questions, each followed by an answer.	
Haiku, tanka and renga all derive from Japanese poetry forms and are all based on syllabic line patterns. In their original form they were based on Japanese sound units which do not translate exactly to 'syllables' in English. There are no hard and fast rules for the structure of these forms written in English but the following conventions are widely applied:		
Haiku	Three lines: syllable pattern 5, 7, 5. A personal but universal comment on nature and/or humankind's place in the world. The poet aims to capture a single moment or thought and also aims to leave half the work for the reader to do.	
Tanka	Five lines: syllable pattern 5, 7, 5, 7, 7. Typically a haiku with two additional lines. The first three lines may describe a state or situation and the last two provide more detail, or the poet's comment.	
Renga	Haiku-like verses linked together can be described as renga and are often written by more than one poet. Each is linked by two additional lines, each of seven syllables. The line/syllable pattern is: 5, 7, 5 7, 7 5, 7, 5 7, 7 and so on.	

Poetry in Key Stage 1

Year 1

Word	Sentence	Text	Punctuation
• First & third person • Regular plural noun suffixes –s or –es [for example, dog, dogs; wish, wishes], including the effects of these suffixes on the meaning of the noun • How the prefix –un changes the meaning of verbs and adjectives • Suffixes that can be added to verbs where no change is needed in the spelling of root words (e.g. helping, helped, helper)	• Oral rehearsal of sentence structure • Joining words and joining clauses using 'and' and 'because' • Begin to use noun phrases for description e.g. with adjectives	• Sequencing sentences to form short passages	• Separating words with spaces • Use of capital letters and full stops to demarcate sentences • Use of capital letters for names and the personal pronoun 'I'

Year 2

Word	Sentence	Text	Punctuation
• Formation of nouns using suffixes (-ness, -er) (e.g. kennings) and by compounding [for example, whiteboard, superman] • formation of adjectives using suffixes such as –ful, –less • Use of –er and –est in adjectives • Use of –ly to turn adjectives into adverbs	• Functions of sentence types: statement, command, exclamation or question • Expanded noun phrases to describe and specify (use of adjectives before the noun or preposition phrase after the noun) e.g. the blue butterfly, the man in the moon • Use of coordinating (and, or, but) and subordinating conjunctions (when, if, that, because)	• Use of progressive form of verbs in past and present tense	• Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences • Commas to separate items in a list • Apostrophes for singular possession

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Poetry in Lower Key Stage 2

Year 3

Word	Sentence	Text	Punctuation
- Formation of nouns using a range of prefixes (super-, anti-, auto-) - Use of 'a' or 'an' according to whether the next word starts with a vowel - word families based on common words, showing how words are related in form and meaning [for example, solve, solution, solver, dissolve, insoluble] - Recognition of abstract, concrete & collective nouns	- Use of prepositions (*during, in, because of, before, after*) to express time, place and cause - Use of rhetorical questions	- Organisation of related information into verses	Consolidation of all KS1 punctuation

Year 4

Word	Sentence	Text	Punctuation
- Standard forms of English verb inflections (*we were* rather than *we was, I did* rather than *I done*) - Use of articles (a, an, the) and possessive pronouns (my, his, her, their etc) as determiners	- Use of a wider range of subordinating conjunctions - Use of prepositions (during, in, because of, before, after), adverbs (next, soon, therefore) and conjunctions (when, while, after, because, soon, while) to express time and cause - Use of preposition phrases as adverbials to express time, cause or place - Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (build on from Year 2)	- Use of paragraphs to organise ideas around a theme - Appropriate choice of pronoun (person or possessive) or noun, within and across sentences to aid cohesion and avoid repetition - Headlines and subheadings	

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Poetry in Upper Key Stage 2

Year 5

Word	Sentence	Text	Punctuation
• Converting nouns or adjectives into verbs using suffixes [for example, –ate; –ise; –ify]	• Use of relative clauses beginning with who, which, where, when, whose, that or an omitted relative pronoun • Use of modal verbs or adverbs to indicate degrees of possibility	• Explore different poetic structures and the ways that poets group information	• Use of semi-colons, colons or dashes to mark boundaries between independent clauses

Year 6

Word	Sentence	Text	Punctuation
• how words are related by meaning as synonyms and antonyms [for example, big, large, little]	• Explore how known poets break the sentence rules and the impact this has on the reader	• Explore use of structures by known poets to organise information and impact on the reader	• Explore use of the full range of punctuation marks and the impact they have on clarity of meaning

Features of Narrative Text Types

Suggested approaches to show progression in *Narrative* (from Herts for Learning)			
Year group	Oral story telling	Composition	Key grammar opportunities
Reception	Turn stories into play using puppets, toys, costumes and props; imagine and re-create roles; re-tell narratives using patterns from listening and reading; tell a story about a central character; experiment with story language by using familiar words and phrases from stories in re-telling and play	Attempt own writing for various purposes, using features of different forms, including stories. Attempts to write own texts that show understanding of features typically found in books read .e.g. Dear Black beard, you are very mean./The wicked witch was bad. Retells aspects of well – known stories e.g. Once upon a time. / I'll puff and I'll puff.	Begins to break the flow of speech into words Write simple sentences that can be read by themselves and others. Attempts to write short sentences in meaningful contexts Uses vocabulary and forms of speech that are increasingly influenced by their experiences of books e.g. once upon a time
Year 1	Innovate on patterns from a familiar story orally including some story language. Re-tell familiar stories and recount events; include main events in sequence, focusing on who is in the event, where events take place and what happens in each event; use story language, sentence patterns and sequencing words to organise events, (e.g.) then, next etc.; recite stories, supported by story boxes, pictures etc.; act out stories and portray characters and their motives	Write own version of a familiar story using a series of sentences to sequence events. Use patterns and language from familiar stories in own writing; write complete stories with a simple structure: beginning – middle – end, decide where it is set, include good and bad characters and use ideas from reading for some incidents and events.	How words can combine to make sentences Joining words and joining clauses using and Sequencing sentences to form short narratives Separation of words with spaces Introduction to capital letters, full stops, question marks and exclamation marks to demarcate sentences Capital letters for names and for the personal pronoun I
Year 2	Re-tell familiar stories using narrative structure and dialogue from the text; include relevant details and sustain the listener's interest; tell own real and imagined stories; Dramatise parts of own stories for class. Read aloud with appropriate intonation to make the meaning clear.	Plan and write own stories with a logical sequence of events, using complete sentences grouped together to tell the different parts of the story. Include descriptions of characters and setting and some dialogue. Use phrases drawn from story language to add interest, (e.g.) she couldn't believe her eyes.	Subordination (using when, if, that, because) and co-ordination (using or, and, but) Expanded noun phrases for description and specification [for example, the blue butterfly, plain flour, the man in the moon] How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command

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			Correct choice and consistent use of present tense and past tense throughout writing
			Use of the progressive form of verbs in the present and past tense to mark actions in progress [for example, she is drumming, he was shouting]
			Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences
			Commas to separate items in a list
			Apostrophes to mark where letters are missing in spelling
			Apostrophes to mark singular possession in nouns [e.g. the girl's name]

Year group	Oral story telling	Composition	Key grammar opportunities
Year 3	Plan and tell stories, varying voice and intonation to create effects and sustain interest. Role play include dialogue to set the scene and present characters; Discuss writing models similar to those they will use in their own writing to learn from its structure grammar and vocabulary. Explore moral dilemmas for characters using drama	Write stories that have a problem and resolution and are organised into paragraphs using adverbs of time. Include description of a typical setting and characters. Use written dialogue to move the plot on. Consolidate vocabulary and grasp of sentence structure.	Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because], adverbs [for example, then, next, soon, therefore], or prepositions [for example, before, after, during, in, because of] Introduction to paragraphs as a way to group related material Introduction to inverted commas to punctuate direct speech Use of the present perfect form of verbs instead of the simple past [for example, He has gone out to play contrasted with He went out to play], specifically in direct speech
Year 4	Work in role to 'interview' story characters. Use improvisation to explore alternative actions and outcomes to a particular issue. Explore dilemmas using drama techniques, (e.g.) improvise alternative courses of action for a character.	Write in role as a character from a story. Plan and write a longer story where the central character faces a problem that needs to be resolved. Use a clear story structure. Use different ways to introduce or connect paragraphs, (e.g.) Sometime later…, Suddenly…, Inside the castle…; develop settings using adjectives and figurative language to evoke time, place and mood. Include character descriptions designed to provoke sympathy or dislike in the reader and try using some figurative or expressive language to build detail. Monitor whether their writing makes sense.	Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. the teacher expanded to: the strict maths teacher with curly hair) Fronted adverbials [for example, Later that day, I heard the bad news.] Use of paragraphs to organise ideas around a theme Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition Use of inverted commas and other punctuation to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: The conductor shouted, "Sit down!"] Apostrophes to mark plural possession [for example, the girl's name, the girls' names] Use of commas after fronted adverbials

Year group	Oral story telling	Composition	Key grammar opportunities
Year 5	Use improvisation and role-play to explore different characters' points of view. Re-tell a familiar story from the point of view of another character, using spoken language imaginatively to entertain and engage the listener.	Plan and write complete stories; organise more complex chronological narratives into several paragraph units relating to story structure; adapt for narratives that do not have linear chronology, e.g. parallel narratives. (e.g.) portray events happening simultaneously (Meanwhile…); extend ways to link paragraphs in cohesive narrative using adverbs and adverbial phrases; Experiment with the order of chapters or paragraphs to achieve different effects. Try varying pace by using direct and reported speech. Use dialogue to build character. Develop characterisation by showing the reader	Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun Indicating degrees of possibility using adverbs [for example, perhaps, surely] or modal verbs [for example, might, should, will, must] Devices to build cohesion within a paragraph [for example, then, after that, this, firstly] Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby] or tense choices [for example, he had seen her before] Brackets, dashes or commas to indicate parenthesis e.g. in asides to the reader
Year 6	Use improvisation and role play to explore typical characters, setting and events in a particular fiction genre. Tell short stories in a particular genre to engage and entertain an audience.	Plan and write an extended story. Enhance the effectiveness of writing as well as accuracy. Use paragraphs to vary pace and emphasis. Describe a setting by referring to all the senses; vary sentence length to achieve a particular effect; use a variety of techniques to introduce characters and develop characterisation; use dialogue at key points to move the story on or reveal new information. Reflect an understanding of how the selection of appropriate grammar and vocabulary can change and enhance meaning. Use techniques learned from reading, e.g. Create a setting by: using expressive or figurative language; describing how it makes the character feel; adding detail of sights and sounds; create mood and	The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: He's your friend, isn't he?, or the use of subjunctive forms such as If I were or Were they to come in some very formal writing and speech] Linking ideas across paragraphs using a wider range of cohesive devices: repetition of a word or phrase, grammatical connections [for example, the use of adverbials such as on the other hand, in contrast, or as a consequence], and ellipsis Use of the semi-colon, colon and dash to mark the boundary between independent clauses [for example, It's raining; I'm fed up] Use of the colon to introduce a list and use of semi-colons within lists

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		atmosphere by describing a character's response to a particular setting; use changes of scene to move the plot on or to create a break in the action; vary the pace by using sentences of different length and direct or reported speech. Create convincing characters and gradually reveal more as the story unfolds, through the way that they talk, act and interact with others. Understand nuances in vocabulary choice.	How hyphens can be used to avoid ambiguity [for example, man eating shark versus man-eating shark, or recover versus re-cover]
Beyond	Explore the techniques and devices that writers use to develop character, viewpoint, and voice. Writing choices should extend beyond a simple choice between first and third person narration and include a range of narrative voices (e.g. (first-, second- and third-person narration and stream of consciousness – a form of first-person narration). Use of multiple narration to offer contrasting accounts of the same event or to drive the plot at alternate intervals would provide high levels of challenge in terms of sustaining and moving between viewpoints and in planning carefully so that plotlines remain credible and cohesion is achieved across different strands of narration. Alternatively, use of an omniscient narrator may provide commentary (judgment, rationale, sympathy etc.) on a central character and their actions/choices/situation. In exploring narrative voice, build on earlier work on plot, setting and characterisation. Use figurative language with increasing confidence, precision and originality. Create imagery in places that is detailed and evocative and avoids cliché (where appropriate). Some imagery may recur across a narrative (iconography of particular genres, refrains in dialogue or motifs). Vocabulary choices are consistent with the theme and mood of the writing. Experiment with form in terms of chronology (reverse chronology, cyclical structures, shifts in time and space in science fiction/fantasy) or by manipulating sentence or paragraph structures in surprising/unconventional ways.		Apply growing knowledge of vocabulary and grammar in writing. Recognise that non-finite clauses are those which do not contain a subject + verb: they contain an infinite verb with or without to, a verb + ing or a verb + ed. For example: ➢ Diving to the ground, James narrowly escaped the first round of fire. : verb + ing ➢ Overwhelmed by the kindness, Marie's gaze toured the room taking in every last detail. verb + ed ➢ To make it safe, Tina would have to test it before the big day: but who would volunteer?: To + infinitive. Refine expressions so that redundant words and phrases are kept to a minimum. (e.g. overuse of adjectives and adverbs); revises longer sentences and considers whether impact is enhanced e.g. He grabbed the gun vs. He quickly grabbed the gun.

Adventure (Based on National Strategy Documents) Purpose: to entertain

Generic structure	Language features	Knowledge for the writer
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. Archetypical 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. 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. The story can take place in any setting where there is the potential for adventure through a danger or threat. 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.	An effective blend of action, dialogue and description develops archetypical characters that the reader will care about, at the same time as moving the plot along at an exciting pace. 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 …) 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?" 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.)	Create characters your readers will have a strong opinion about. Make the reader like your hero so they want him/her to succeed. 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. Keep the plot moving but vary the pace: - use fast-moving action to create excitement at a high point; - slow things down a little with description or dialogue when you want to build tension and create suspense. 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.

Mystery (Based on National Strategy Documents) Purpose: to intrigue and entertain

Generic structure	Language features	Knowledge for the writer
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. 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).	The narrator uses questions to exaggerate the mystery, e.g. Who could it be? Why had the car suddenly stopped? 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). 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.) 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.)	Use questions to highlight key moments as the mystery deepens (A sudden noise! What could be making that low mumbling sound?). Decide what the mystery is before you begin writing and introduce it fairly soon so the reader wants to find out the solution. 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. Make adventurous word choices to make your reader really think about what you're describing. Don't just say someone is 'mysterious', make them seem mysterious by describing them, their actions or what they say. Don't describe everything in detail. What is left out can often be scarier than what is described.

Science Fiction (Based on National Strategy Documents) Purpose: to entertain and speculate

Generic structure	Language features	Knowledge for the writer
Can use any of the varied structures typical of narrative. The setting is often a time in the future so may use structures that play with the time sequence, such as flashbacks and time travel. Science fiction typically includes detail about the way that people might live in the future, predicting in a creative and imaginative way how technology might advance.	The plot usually includes adventure so action is fast-moving. Where futuristic characters are created, **dialogue** may use unusual forms and vocabulary, or even alternative languages. **Description** is important to convey imagined settings, technology, processes and characters.	Even if the story is set in the future, you still need to create a setting, characters and plot that readers can believe possible. Make sure you have main characters the reader will care about (e.g. a likeable hero) even if the characters are non-human. Use description carefully when you want your reader to imagine something they have never seen.

Fantasy (Based on National Strategy Documents) Purpose: to entertain and fuel the imagination

Generic structure	Language features	Knowledge for the writer
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. 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.	Description is very important because fantasy uses settings (and often characters) that must be imagined by the reader. Imagery plays an important role in helping to describe places and things the reader has never seen.	Choose adjectives carefully to describe the places and things in the story. 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.) Don't make everything so fantastic that it is unbelievable. 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.

Historical Fiction (Based on National Strategy Documents) Purpose: to entertain and inform

Generic structure	Language features	Knowledge for the writer
The narrative is about something that has already happened in the past so a series of events is usually the underlying structure. 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 …). 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. 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.	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? Appropriate archaic language is used, including old-fashioned words that have fallen out of usage, e.g. Let me carry thy basket, old dame. 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.	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). Use the right kind of old-fashioned language when characters speak to one another. Description is important for the setting and characters but you can add historical detail in different ways to give variety: Description: The little girl was wearing a long cloak and woollen hood. Action: He threw his sword to the floor and rushed down the stone spiral staircase. Dialogue: Wait, I'll get a candle to light our way

Dilemma (Based on National Strategy Documents) Purpose: to entertain and explore issues

Generic structure	Language features	Knowledge for the writer
The strength of the story often depends on a character facing a difficult (or seemingly impossible) dilemma, with a limited choice of actions. A strong, simple story structure usually leads the character to the dilemma quite quickly and then makes the reader wait to find out how it is dealt with. The narrative makes the waiting interesting by adding to the suspense, for example by increasing the complexity or gravity of the dilemma or by threatening the right/chosen course of action. (The main character has decided to apologise just in time and is on the way to do so but has an accident and is taken to hospital - soon it will be too late.) Most forms of narrative can include stories which raise dilemmas.	Characterisation is fundamental. The main characters are often well-established from the beginning with additional detail such as background, history or interests included. The reader understands why a character feels the way they do. Key characters also develop and change over time, usually as a result of the events that take place in the story and particularly as a result of the dilemma they face and their resulting actions. Description, action and dialogue are all important for developing and deepening character and showing both why and how someone has changed.	Make sure the dilemma or issue to be faced is a really tricky one to deal with. If there is no easy or obvious answer, it will be even more interesting to read what your main character decides to do. If characters change during the story, decide how to show this. Do they behave differently? Do they speak differently?

Myths (Based on National Strategy Documents)

Purpose	Themes	Plot & structure	Characters	Style
The usual purpose of a myth is to provide an explanation for the origins of phenomena (thunder, day and night, winter) by telling the story of how they came to be. Most cultures used myths, handed down orally from generation to generation from an anonymous source, to explain the world and its mysteries, so mythology from different regions usually reflects the wonders that people saw around them in their own environment. Myths often provide narrative clues that help to build a picture of the beliefs, lifestyles and	Myths are set in the past, usually a distant and non-specific past, and are presented (unlike fables) as something that actually happened. There is evidence that the content of some myths is based on real events and places that may have existed. Myths explain why the world is the way it is and, for this reason, they reflect the basic principles of the religion or spirituality of the people. For example, Norse and Greek myths narrate what the gods did and how they interacted with humans. The most famous Hindu myths, The Mahabharata and The Ramayana, are epic tales that contain the teachings of Hindu sages told as exciting stories about the lives of people and gods. The social and religious	The plot of a myth usually includes incredible or miraculous events, where characters behave in superhuman ways using unusual powers or with the help of superhuman beings.	Characters typical of traditional stories appear in myths (talking animals, rich kings, foolish young men, clever villains) although the 'trickster' character is often a mischievous god (Loki, for example). The most notable character types in this sub-class are classic heroes and supernatural beings. Characterisation is an interesting focus for composition when children write their own myths or retell versions because the characters need to be awe-inspiring and larger-than-life.	Rich, evocative vocabulary and use of imagery are typical but style is often more literary than other types of tales so that some versions offer a more challenging read for children. Myths often include very vivid description of characters and settings (dense, mysterious rainforest or icy, mist-shrouded mountain peaks) and fast-moving narration of action. They tend to make less use of dialogue and repetition than some other types of traditional story. Simile is used widely to help convey grand settings and describe awe-inspiring characters. Myths also provide good examples of the use of symbols. For example, the thread that Theseus unwinds behind him in the Minotaur's den could be seen as a symbol of his link between the real world of humans and the

ideology of the people who first told them. There are many similarities between the myths of different cultures (Why the Crow is Black: Aboriginal Australian, Sioux and Dakota, Filipino and ancient Greek).	status of myths varies from culture to culture but for some they continue to be sacred texts. Opposites occur frequently in myths as themes, including: • good and evil; • night and day; • calm and storm; • wise and foolish; • old and young; • beautiful and ugly; • mean and generous; • just and unjust. Like other traditional stories, myths use quests, journeys and trials as themes. The hero or heroine often has to undergo some kind of test (the trials of Hercules) or set off on a long and difficult journey where dangers arise at each stage (the Odyssey).			supernatural world of the gods. The labyrinth itself could represent the confusion in his own life – he doesn't know 'which way to turn' to solve his problems. He feels 'lost'.

Myths (Based on National Strategy Documents)

Generic structure	Language features	Knowledge for the writer
The plot is often based on a long and dangerous journey, a quest or a series of trials for the hero. The plot usually includes incredible or miraculous events, where characters behave in superhuman ways using unusual powers or with the help of superhuman beings. 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.	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. 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. 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. 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.	Make the characters larger than life by giving them supernatural powers or strong characteristics like courage and wisdom. Create a negative character who is the opposite of your hero: good and evil, brave and cowardly, strong and weak. Consider including a character who is a 'trickster' to add to the fun or to create twists in the plot. 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).

Legends (Based on National Strategy Documents)

Plot & Character	Structure & Style	Themes
There are a great many similarities between myths and legends and some stories are categorised in both these sub-classes of traditional tales. Although legends often include mythical beings and supernatural events, their narrative spine is more closely connected to the real world of human history. The events in legends tend to seem more likely and less fictionalised than those in myths. Legends are usually based on real characters and events, even though these have been richly embellished and exaggerated over time. This gives the narrative an exciting quality because all the events seem to be within the realm of possibility even when the plot has become so widely adapted or updated that it is completely fictional. The plot of a legend usually focuses on an individual character, a cultural hero or a person respected and remembered (Jason, King Arthur, Robin Hood, William Tell, Roland) but there are also legends about places (Atlantis, Shangri-La), objects (the Holy Grail, the Philosopher's Stone) and legendary animals (the Yeti, Loch Ness monster, Sasquatch, Chupacabra).	Structure is usually episodic, as in the phases of a journey over several years or the stages of a great battle. Some legends tell the entire life story of their hero as a series of linked episodes, each one a story in its own right, as in the King Arthur stories and the sagas of German-speaking and Northern European countries. Common structures include: • chronological episodes; • journey stories; • sequential stories; • life stories and community histories. Like myths, legends sometimes use a more literary style than fairy tales or fables. For example: • rich, evocative vocabulary • memorable language use • use of rhythm and repetition techniques • formulaic openings and endings • imagery: simile, metaphor and symbolism.	Legends employ many of the typical themes of traditional stories: • good and evil • friend and foe • magic • the supernatural • rich and poor/rags to riches/riches to rags • wise and foolish • strong and weak • just and unjust • a quest or search • a journey • trials and forfeits. Legends, like myths, reveal information about the way people lived, what they believed, what was important to them, what they valued and what they were afraid of. They also convey meaning about the way we live our lives that make them relevant and interesting across cultures and time. This makes them worth repeating through generations and publishing as new versions or adaptations for twenty-first century readers. Brand new legends continue to be developed as part of contemporary literary and oral storytelling cultures.

Legends (Based on National Strategy Documents)

Generic structure	Language features	Knowledge for the writer
Structure is usually chronological, with one episode told after another, for example as the phases of a journey or the stages of an ongoing battle. Some legends tell the whole life story of their hero as a series of linked episodes; each one may be a story in its own right. Common structures include: • chronological episodes; • journey stories; • sequential stories; • life stories and community histories.	Language features are very similar to those of myths: • rich, evocative vocabulary; • memorable language use; • use of rhythm and repetition techniques; • formulaic openings and endings; • imagery: simile, metaphor and symbolism. 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.	Work out how the story will tell of a struggle, e.g. between good and evil, friend and foe, wise and foolish. 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. Consider adding ingredients of magic or the supernatural to make your legend different from other kinds of stories. 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.

Fables (Based on National Strategy Documents)

Generic structure	Language features	Knowledge for the writer
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. 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.	The short and simple structure of the narrative leaves little room for additional details of description or character development. Dialogue is used to advance the plot or to state the moral, rather than to engage a reader with the characters and their qualities. Characterisation is limited but specific: A lazy duck was making its way to the river … A crafty raven was sitting on a branch … There is limited use of description because settings are less important than the events that take place. 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. **Connecting adverbs** are an important language feature to show **cause and effect** and to give **coherence** to a short narrative.	Characters are portrayed as simple stereotypes rather than multidimensional heroes or villains. 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. Use the main characters to give your fable a title: The Ant and the Elephant. State the moral of your fable clearly at the end: a wise person always plans ahead. Establish the setting in the first line and introduce the two main characters as soon as you can. Give clues to your reader about what might happen: a greedy but impatient fox was watching the chickens from behind a tree. Don't add too much detail of description and only use dialogue that helps to tell what happened. Use **connecting adverbs** 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. Use **connecting adverbs** 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…) Questions are often the way one character introduces themself to another in a fable: Why do you howl so loudly? What are you writing so busily in your book, little bird?

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Fables (Based on National Strategy Documents)

Fables tend to use:	Themes	Plot & structure	Characters	Style
• formulaic beginnings that establish setting and character very quickly (One day a farmer was going to market … A hungry fox was sitting by the roadside…In a field, one spring morning…) • **connecting adverbs to explain or show cause and effect** (If you will give me… so the wolf…) • **adverbs of time** that hold the narrative together and give it a chronological shape (One morning… as he was… first he saw… then he saw… When winter came… And then the grasshopper understood…) • simple dialogue between two main characters, often	Although they use many of the typical themes, characters and settings of traditional stories, fables have a very specific purpose that strongly influences their content. 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.	Plot is overtly fictitious as the point of the story is its message, rather than an attempt to convince the reader of a real setting or characters. There is a shared understanding between storyteller and audience that the events told did not actually happen. They are used as a means to an end, a narrative metaphor for the ethical truth being promoted. For this reason, fables do not carry any non-essential narrative baggage. There are usually few characters and often only two who are portrayed as simple stereotypes rather than multidimensional heroes or villains. Narrative structure is short (sometimes just a few sentences) and simple	The main characters are often named in the title (the town mouse and the country mouse, the North wind and the sun) and they are also frequently animals, another subtle way of signalling the fictional, 'fabulous' nature of the story and its serious purpose. Animal characters speak and behave like human beings, allowing the storyteller to make cautionary points about human behaviour without pointing the finger at real people.	Many fables use the rich vocabulary, imagery and patterned language common in traditional tales but generally speaking, the shorter the fable, the more simple its use of language. In these short texts, use of vocabulary is often pared down and concise.

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questions and answers (Why do you howl so loudly?) or statements that reflect on a situation (You seem to have a wonderful life here in the town. My feathers may not be beautiful but they keep me warm in winter.)		and there is limited use of description. 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.		

Fairy Tales (Based on National Strategy Documents)

Generic structure	Language features	Knowledge for the writer
Setting is nearly always vague. (Once upon a time … A long, long time ago …) 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'. 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.	Formulaic sentences are used: Once upon a time … There was once a … Long ago in the … And it came to pass … 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.	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. Decide how the world of people and the world of fairy land will come into contact and how this will cause a problem. Use numbers and patterns that usually appear in fairy tales: the numbers 3 and 7. 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.) 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: "Eeeek! Who are you, you wrinkly old thing?" asked Tom. "Beware, child and address me with respect. I am not of your world," came the goblin's whispered reply.

Fairy Tales (Based on National Strategy Documents)

Origin, audience & purpose	Themes	Plot & structure	Characters	Style
The oldest forms of fairy tales were originally intended for adults and children. These early folk tales were passed down orally from generation to generation and later became increasingly associated with children as their audience. Their primary purposes are to amuse and to convey cultural information that influences behaviour (mountains can be dangerous places to travel alone, unselfish behaviour benefits the community and is rewarded, do as your parents tell you and all will be well). Later adaptations, written in a more literary and sophisticated style, are also among the traditional stories known	The familiar themes of many traditional stories are prevalent in fairy tales: • magic and skill • safe and dangerous • good and evil • weak and strong • rich and poor • wise and foolish • old and young • beautiful and ugly • mean and generous • just and unjust • friend and foe • family/home and stranger/far away • the origins of the Earth, its people and animals • the relationship between people and the seen or unseen world around them.	The setting and details about when events took place are nearly always vague. (Once upon a time… A long, long time ago… It happened that… Once there was a small cottage in the middle of a forest…) The stories tell the adventures of people in the land of fairy folk so plots usually include the use of magic, fantastic forces and fanciful creatures. Sometimes the inhabitants of the magical land of 'faerie' venture into the world of humans and this disruption of the status quo triggers a far-fetched sequence of events. Enchantments are common and rule-breaking has consequences. Often the hero or heroine is searching for something (a home, love, acceptance,	Fairy tales consistently include some of the most familiar and traditional archetypes of all folk tales (hero, villain, mentor, trickster, sage, shape shifter, herald). Human characters are simply the people who lived in the castles, cottages and hovels of the original stories: kings and queens, princes and princesses, knights and ladies, poor farmers, youngest sons, wise old women, beggars, tailors, soldier, a goose-girl. The main character is often humble, melancholy or hard-working and wants to make life better. Characters also include a wide range of magical folk including animals or creatures who may have mystical powers yet behave with human characteristics. The names given to the inhabitants of the fairy world vary in	Fairy tales include good examples of the repetitive, rhythmic and patterned language of traditional stories. Phrases or expressions are repeated for emphasis or to create a magical, theatrical effect (so she went over the gate, across the meadow and down to the stream once more… not once, not twice, but three times…). Fairy stories use: • rich, evocative vocabulary • the language of the fairy world (magic spells, incantations, charms) • the spoken language of the ordinary people (dialogue, regional accent and dialect vocabulary, informal expressions) • memorable language (rhyme, alliteration,

as fairy tales although the often gory and frightening content of the original stories was sometimes sanitised by those who composed new, written adaptations. Fairy tales are found in most cultures and many derive from the oldest stories ever told. New fairy tales are still being written today although some of these texts with fairy-tale elements (such as The Hobbit) could be included in the more recently categorised genre of fantasy.		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. Heroes overcome their adversaries and girls marry the prince of their dreams but many fairy tales are darker and have a sad ending. The fairy tales of Hans Christian Andersen, for example, include many where things go from bad to worse even for 'good' characters or where people's negative characteristics are their downfall at the end. (The little match girl dies tragically in the snow, the fashion-obsessed emperor becomes a laughing stock when he parades through the city wearing nothing at all, the toy soldier melts away to a lump of lead.) This means that careful selection of texts is required to ensure age-appropriateness.	different cultures but they include the 'little folk' (elves, imps, fairies, leprechauns, pixies/piskies, goblins and dwarfs) as well as the larger and often more sinister trolls, giants, ogres, wizards and witches. Interestingly, the presence of fairies or talking animals is not necessarily the best way to identify a traditional tale as a fairy story. Many fairy stories do not include fairies as characters and the main characters in fables are often talking animals. .	assonance, repetition) • formulaic openings and endings; imagery: simile, metaphor and symbolism. Fairy tales are commonly presented as implausible but it is important to remember that in cultures where the inhabitants of the magical world are perceived as real, the stories may be interpreted more as legends, so that storyteller and reader/audience understand them to have some historical, factual basis.

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