

## Writing @ Sandford: Whole-School Curriculum Progression Map

Text Structure	EY & KS1		KS2		
	Ashton	Braeburn	Redstreak	Hasting	Dabinett
<b>Fiction</b>	<p>Whole class retelling of story</p> <p>Understanding of beginning/ middle / end</p> <p>Retell simple 5-part story: Once upon a time First / Then / Next But So Finally, ... happily ever after</p>	<p>Plan opening around character(s), setting, time of day and type of weather</p> <p>Understanding of beginning /middle /end to a story using 5 step process: opening, build up, problem, resolution, ending</p>	<p>Plan opening around character(s), setting, time of day and type of weather</p> <p>Paragraphs to organise ideas into each story part</p> <p>Extended vocabulary to introduce 5 story parts:</p> <p>Introduction – should include detailed description of setting or characters</p> <p>Build-up – build in some suspense towards the problem or dilemma</p> <p>Problem / Dilemma – include detail of actions / dialogue</p> <p>Resolution – should link with the problem</p> <p>Ending – clear ending should link back to the start, show how the character is feeling, how the character or situation has changed from the beginning.</p>	<p>Build in suspense writing to introduce the dilemma</p> <p>Paragraphs to organise each part of story to indicate a change in place or jump in time</p> <p>Vary connectives within paragraphs to build cohesion</p> <p>Use change of place, time and action to link ideas across paragraphs.</p>	<p>Secure independent planning across story types using 5 part story structure.</p> <p>Include suspense, cliff hangers, flashbacks/forwards, time slips</p> <p>Start story at any point of the 5 part structure</p> <p>Maintain plot consistently working from plan</p> <p>Secure use of linking ideas within and across paragraphs</p> <p>Secure development of characterisation</p>

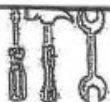
Non-Fiction	<p>Factual writing closely linked to a story</p> <p>Simple factual sentences based around a theme</p>	<p>The consistent use of present tense versus past tense throughout texts</p> <p>Use of the continuous form of verbs in the present and past tense to mark actions in progress</p>	<p>Paragraphs to organise ideas around a theme</p> <p>Develop hook to introduce and tempt reader in</p> <p>Group related ideas /facts into paragraphs</p> <p>Sub headings to introduce sections / paragraphs</p> <p>Topic sentences to introduce paragraphs</p> <p>Personal response in the ending</p>	<p>Paragraphs to organise ideas around a theme</p> <p>Logical organisation</p> <p>Group related paragraphs</p> <p>Develop use of a topic sentence</p> <p>Link information within paragraphs with a range of connectives</p> <p>Appropriate choice of pronoun or noun across sentences to aid cohesion</p> <p>Secure use of range of layouts suitable to text</p> <p>Use rhetorical questions to draw reader in</p> <p>Express own opinions clearly</p> <p>Consistently maintain viewpoint</p>	<p>Use a variety of text layouts appropriate to purpose</p> <p>Use range of techniques to involve the reader</p> <p>Express balanced coverage of a topic</p> <p>Use different techniques to conclude texts</p> <p>Use appropriate formal and informal styles of writing</p> <p>Link ideas within and across paragraphs using a full range of connectives and signposts</p> <p>Layout devices, such as headings, sub -headings, columns, bullets, or tables, to structure text</p> <p>Use a variety of ways to open texts and draw reader in and make the purpose clear</p> <p>Summary clear at the end to appeal directly to the reader</p>
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Grammar	EY & KS1		KS2		
	Ashton	Braeburn	Redstreak	Hasting	Dabinett
<b>Sentence Construction</b>	<p>Simple sentences Simple Connectives: and who until but Compound sentences using connectives Embellished simple sentences using adjectives Say a sentence, write and read it back to check it makes sense -‘ly’ openers Repetition for rhythm and in description</p>	<p>Types of sentences: Statements, Questions, Exclamations, Commands, Simple Connectives: and or but so because so that then that while when where Complex sentences – subordinate clause FRONTED &amp; FOLLOWING; relative clause (who/which) EMBEDDED &amp; FOLLOWING Vary openers to sentences Embellished simple sentences using: adjectives &amp; adverbs Additional subordinating conjunctions, including as openers: what, while, when, where, because, then, so that, if, to, until -‘ly’ openers Use long and short sentences: Long sentences to add description or information. Use short sentences for emphasis. Expanded noun phrases Commands using the imperative verb form</p>	<p>Vary long and short sentences Embellished simple sentences: Adverb starters to add detail; Adverbial phrases used as a ‘where’, ‘when’ or ‘how’ starter (fronted adverbials) Prepositional phrases to place the action Compound sentences (Coordination) using connectives: and/ or / but / so / for /nor / yet (coordinating conjunctions) Develop complex sentences with range of subordinating conjunctions (FRONTED &amp; FOLLOWING) -‘ing’ clauses as starters Drop in a relative clause using: who/whom/which/whose/ that (EMBEDDED &amp; FOLLOWING) Sentence of 3 for description Pattern of 3 for persuasion Topic sentences to introduce non-fiction paragraphs Dialogue –powerful speech verb Standard English for verb inflections instead of local spoken forms</p>	<p>Long and short sentences Start with a simile Secure use of simple / embellished simple sentences Secure use of compound sentences using coordinating conjunction: and, or, but, so, for, nor, yet Develop complex sentences: Main and subordinate clauses with range of subordinating conjunctions – non-finite clauses used &amp; subordinate clauses used in each placement Consolidate understanding of fronted adverbials, including elaboration of starters Expanded -‘ing’ and -‘ed’ clauses as starters &amp; dropped in -‘ly’ phrases as starters Sentence of 3 for action Repetition to persuade Dialogue - verb + adverb Appropriate choice of pronoun or noun within a sentence to avoid ambiguity and repetition – text cohesion established through effective pronoun use Viewpoint maintained throughout Relative clauses beginning with who, which, that, where, when, whose or an omitted relative pronoun. Use of rhetorical questions Indicating degrees of possibility using modal verbs or adverbs Imperative verbs</p>	<p>Secure use of simple / embellished simple sentences Secure use of compound sentences Secure use of complex sentences Main and subordinate clauses with full range of conjunctions, non-finite clauses &amp; relative clauses used in each placement within a sentence Complex/ Compound sentences &amp; multi-subordination sentences used where appropriate Controlled balance between sentence type &amp; length Active and passive verbs to create effect and to affect presentation of information Developed use of rhetorical questions for persuasion Expanded noun phrases to convey complicated information concisely The difference between structures typical of informal speech and structures appropriate for formal speech and writing Subjunctive form</p>

Word Structure/ Language	<p>Determiners: the, a, my, your, an, this, that, his, her, their, some, all, lots, of, many, more, those, these</p> <p>Prepositions: up, down, in, into, out, to, onto, inside, outside, towards, across, under</p> <p>Adjectives to describe</p> <p>Adverbs</p> <p>Similes using 'like'</p> <p>Alliteration</p> <p>Precise, clear language to give information</p> <p>Regular plural noun suffixes –s or –es</p> <p>First (I &amp; we), Second (you) &amp; Third (he &amp; she) Person</p> <p><b>TENSE:</b> Simple present &amp; past (some evidence of progressive)</p>	<p>Prepositions: behind above along before between after</p> <p>Alliteration</p> <p>Similes using like and as</p> <p>Onomatopoeia (start)</p> <p>Two adjectives to describe the noun</p> <p>Adverbs for description</p> <p>Adverbs for information</p> <p>Generalisers for information</p> <p><b>TENSE:</b> Simple present &amp; past, simple present &amp; past progressive, appropriate to writing form and consistently used</p>	<p>Prepositions: Next, to, by, the, side, of, in front of, during, through, throughout, because, of</p> <p>Powerful verbs</p> <p>Boastful Language &amp; exaggeration</p> <p>Metaphor (start)</p> <p>Personification (start)</p> <p>More specific / technical vocabulary to add detail</p> <p>Use of determiners <i>a</i> or <i>an</i> according to whether next word begins with a vowel</p> <p>Standard English forms for verb inflections instead of local spoken forms</p> <p><b>TENSE:</b> simple present &amp; past, simple present &amp; past progressive, present perfect, appropriate to writing form and consistently used</p> <p>Use of the perfect form of verbs to mark relationships of time and cause</p> <p>Use of present perfect instead of simple past</p>	<p>Prepositions: at, underneath, since, towards, beneath, beyond</p> <p>Conditionals - could, should, would</p> <p>Comparative and superlative adjectives</p> <p>The grammatical difference between plural and possessive –s</p> <p>Metaphor</p> <p>Personification</p> <p>Onomatopoeia</p> <p>Empty words</p> <p>Developed use of technical language</p> <p><b>TENSE:</b> simple present &amp; past, simple present &amp; past progressive, present perfect, appropriate to writing form and consistently used</p>	<p>Build in literary feature to create effects e.g. alliteration, onomatopoeia, similes, metaphors</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing</p> <p>How words are related as synonyms and antonyms</p> <p>Formal and informal tone chosen for specific purpose and audience – controlled use</p> <p><b>TENSE:</b> simple present &amp; past, simple present &amp; past progressive, present perfect, appropriate to writing form and consistently used</p>
Punctuation	<p>Finger spaces</p> <p>Full stops</p> <p>Capital letters for names and personal pronouns</p> <p>Question marks (start)</p> <p>Exclamation marks (start)</p> <p>Speech bubble</p>	<p>Question marks</p> <p>Exclamation marks</p> <p>Commas to separate items in a list</p> <p>Comma after –ly opener</p> <p>Speech bubbles /inverted commas for direct speech</p> <p>Apostrophes to mark contracted forms in spelling</p> <p>Apostrophes to mark singular possession</p>	<p>Colon before a list</p> <p>Ellipses to keep the reader hanging on</p> <p>Secure use of inverted commas for direct speech</p> <p>Full punctuation for direct speech: Each new speaker on a new line; Comma between direct speech and reporting clause</p> <p>Use of commas after fronted adverbials and to mark clauses</p> <p>Rhetorical question</p>	<p>Apostrophes to mark singular and plural possession as opposed to s to mark a plural</p> <p>Brackets/dashes/commas for parenthesis between independent clauses</p> <p>Colons</p> <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>How hyphens can be used to avoid ambiguity</p> <p>Use of colon to introduce a list and semi-colons within lists</p> <p>Punctuation of bullet points to list information</p>	<p>Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Ellipsis used for cohesion</p>

## Genre Coverage

Ashton	Braeburn	Redstreak	Hasting	Dabinett
<b>Fiction x3</b>  *Openings & Endings *Setting *Character	<b>Fiction x4</b>  PLUS *Action	<b>Fiction x5</b>  PLUS *Dialogue	<b>Fiction x5</b>  PLUS *Suspense (merge character and setting)	<b>Fiction x6</b>  *Everything!
<b>Non-Fiction x4</b>  *Recount (diary) *Instructions *Information *Persuasion	<b>Non-Fiction x4</b>  *Recount (newspaper) *Explanation *Information *Balanced Argument	<b>Non-Fiction x5</b>  *Recount (diary) *Instructions *Information *Persuasion *Balanced Argument	<b>Non-Fiction x5</b>  *Recount (newspaper) *Explanation *Information *Persuasion *Balanced Argument	<b>Non-Fiction x6</b>  *Everything!



## Setting toolkit

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Creating a setting that the reader can imagine, making it sound real and using it to create atmosphere.

N/R	Y1/2	Y3/4	Y5/6
<p>Draw maps with different settings depicted;</p> <p>Create simple stories that start and end in the same place;</p> <p>Create simple stories in which a main character goes from setting to setting on a journey;</p> <p>Write about local settings in stories;</p> <p>Select from a bank of photos or images of settings when composing;</p> <p>Choose a scary setting where something might happen, e.g. <i>bridge, forest, old house</i>;</p> <p>Use adjectives and similes to describe settings.</p>	<p>As in N/R plus:</p> <p>Choose a name for the setting;</p> <p>Try to 'see' it in your mind and use all senses to describe;</p> <p>Use sentences of 3 to describe;</p> <p>Take your character home at the end of the story.</p> <p>Include some detail to bring a setting alive;</p> <p>Choose adjectives with care; use 'like' and 'as' similes;</p> <p>Include time of day and weather, e.g. <i>it was a hot night</i>;</p> <p>Select scary settings for dilemmas.</p>	<p>As in Y1/2 plus:</p> <p>Choose an interesting name for the setting;</p> <p>Select the time of day and weather to create an effect, e.g. <i>thunder rumbled through the darkness</i>;</p> <p>Show how a character reacts to the setting, e.g. <i>Jo shivered</i>;</p> <p>Show the setting through the character's eyes, e.g. <i>Jo looked round the room</i>;</p> <p>Use prepositions – <i>below the hill...; near the cave...; on top of the table was...</i></p> <p>Use a change of setting, weather or time to create a new atmosphere.</p>	<p>As in Y3/4 plus:</p> <p>Choose a name that suggests something about the setting, e.g. <i>Hangman's Wood</i>;</p> <p>Show the scene through the character's eyes – <i> Jill peered round the shop</i>.</p> <p>Use a detailed sentence of 3 to describe what can be seen, heard or touched, e.g. <i>Old carpets, dusty sheets and broken chairs littered the floor</i>.</p> <p>Pick out unusual details to bring the setting alive, e.g. <i>On the piano stood a large cage with a yellow snake</i>.</p> <p>Introduce something unusual to hook the reader and lead the story forwards, e.g. <i>There was a letter on the doormat</i>.</p> <p>Change atmosphere by altering weather, place or time and use metaphor and personification, e.g. <i>the wind moaned</i>.</p> <p>Reflect a character's feelings in the setting, e.g. <i>the rain poured and Gary sniffed</i>.</p>



## Characterisation toolkit

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Creating characters that sound real and the reader can imagine

N/R	Y1/2	Y3/4	Y5/6
<p>Write about a character from a story you know or make up a new character;</p> <p>Give your character a name;</p> <p>Use adjectives to describe and use a simile – <i>like</i> or <i>as</i>;</p> <p>Have a 'goodie' and a 'baddie';</p> <p>Give your character a problem;</p> <p>End with 'happily ever after'.</p>	<p>As in N/R plus:</p> <p>Use simple similes to describe e.g. <i>He stood as tall as a tree</i>;</p> <p>Use sentence or power of 3 e.g. <i>Santa was red, fat and friendly</i>;</p> <p>Use adverbs to describe how something does something e.g. <i>she tiptoed quietly</i>;</p> <p>Use adjectives to describe a noun with a comma (simple noun phrases), e.g. <i>a small, round ball</i>;</p> <p>Introduce bits of alliteration e.g. <i>Sally slept silently</i>;</p>	<p>As in Y1/2 plus:</p> <p>Show not tell – describe a character's emotions using senses, e.g. the effect on the character's body e.g. <i>a shiver shot up her spine</i>;</p> <p>Give your main character a hobby, interest or special talent:</p> <ul style="list-style-type: none"> <li><i>Shiv kept a pet rat called Simon in a cage made of bamboo shoots</i>;</li> <li><i>an expression for speech, e.g. 'Rats!' she cried</i>;</li> <li><i>something they love or hate or fear, e.g. Carol had always been afraid of the dark...</i>;</li> <li><i>a distinctive feature, e.g. she wore scarlet jeans</i>;</li> <li><i>a secret</i>.</li> </ul> <p>Know your character's desire, wish or fear, e.g. <i>Gareth had always wanted a pet/ never liked lizards</i>.</p>	<p>As in Y3/4 plus:</p> <p>Use a name to suggest the character, e.g. <i>Mr Hardy</i> [strong and tough], <i>Miss Honey</i> [gentle].</p> <p>Drop in a few details to suggest character, e.g. <i>Mr Simons, gripping his cane, glared at the two boys</i>.</p> <p>Show (not tell) how characters feel by what they do, think or say, e.g. <i>"Get out!" he snapped, slamming the door. [Angry]</i>.</p> <p>Reveal a character's thoughts, e.g. <i>He hoped that he would find his way home</i>.</p> <p>Use other character's (or the narrator's) comments or reactions, e.g. <i>'Tracy's upset again,' whispered Jamil</i>.</p> <p>Use contrasting main characters &amp; show how a character feels on the inside whilst pretending something else.</p> <p>Show character development – how they feel at the start and end of a story, e.g. <i>Mrs Bonny frowned. [Opening] Mrs Bonny turned to her new-found friend and smiled. [Ending]</i>.</p>





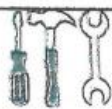
## Suspense toolkit

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Creating suspense to build tension, scare the reader and keep the reader wanting to find out what will happen.

N/R	Y1/2	Y3/4	Y5/6
<p>Put the main character into a scary setting – forest, old bridge, empty house;</p> <p>hear or see something;</p> <p>describe the threat;</p> <p>main character escapes!</p>	<p><b>As in N/R plus:</b></p> <p>Isolate your character/s;</p> <p>in darkness/cold;</p> <p>in a derelict setting;</p> <p>scary sound effect, e.g. <i>something hissed</i>;</p> <p>or show a glimpse, e.g. <i>a hand appeared...</i>;</p> <p>show your character's reaction, e.g. <i>she shivered</i>;</p> <p>use exclamations to show impact;</p> <p>use dramatic connectives to introduce suspense and drama – <i>at that moment, suddenly, unfortunately</i>.</p>	<p><b>As in Y1/2 plus:</b></p> <p>Let the threat get closer and closer;</p> <p>show the character's feelings by reactions, e.g. <i>she froze</i>;</p> <p>short punchy sentences for drama;</p> <p>rhetorical questions to make the reader worried;</p> <p>empty words to hide the threat – <i>something, somebody, it, a silhouette</i>;</p> <p>powerful verbs – <i>crept, grabbed, smothered</i>;</p> <p>dramatic connectives – <i>in an instant, without warning, out of the blue...</i>;</p>	<p><b>As in Y3/4 plus:</b></p> <p>hide the threat;</p> <p>use an abandoned setting or lull the reader with a cosy setting;</p> <p>personify the setting to sound dangerous – use the weather, time of day to create atmosphere;</p> <p>your character hears, sees, touches, smells or senses something ominous;</p> <p>surprise the reader with the unexpected;</p> <p>suggest something is about to happen;</p> <p>reveal the character's thoughts, e.g. <i>she wondered if she would ever escape the darkness...</i>;</p> <p>slow the action by using sentences of three and drop in clauses.</p>



## Dialogue toolkit

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Creating realistic dialogue that sounds real, reflects character and moves action forwards

N/R	Y1/2	Y3/4	Y5/6
<p>Use puppets and make up funny voices when playing;</p> <p>Constant role-play;</p> <p>Read aloud using different voices for characters;</p> <p>Discuss 'What did the character say?' and model 'How?';</p> <p>On story maps, draw speech inside speech bubbles;</p> <p>Notice speech marks in shared reading;</p> <p>Play short films and turn down the sound – discuss what they might be saying;</p> <p>Use wordless picture books and discuss what a character might say.</p>	<p><b>As in N/R plus:</b></p> <p>Choose and decide how a character feels, thinks or their type and show this through what they say, <i>I'm scared!</i>;</p> <p>Use powerful speech verbs – <i>hissed, squealed, roared, whispered</i>;</p> <p>Use said + adverb – <i>he said nervously</i>;</p> <p>Write what is said, starting with a capital letter, and the punctuation inside a speech bubble;</p> <p>Burst the bubble to leave speech marks;</p> <p>Start a new line for a new speaker.</p>	<p><b>As in Y1/2 plus:</b></p> <p>Tag on what a character is doing while speaking, using a 'stage direction' – <i>"No," he hissed, shaking his head</i>;</p> <p>Use a speech sandwich: A says something plus a stage direction, e.g. <i>'Hello,' said John, waving to his friend</i>. Then character B replies, <i>'Run for it', squealed Tim</i>;</p> <p>Use only a few exchanges;</p> <p>Use dialogue to suggest how a character feels, thinks or what they are like and to move the action forwards;</p> <p>Use quirky expressions, e.g. <i>"Crazy cats," she muttered</i>.</p>	<p><b>As in Y3/4 plus:</b></p> <p>Have characters discuss other characters and reflect on events;</p> <p>Add to the speech sandwich by adding in the listener's reaction, e.g. <i>'Hello,' said John, waving to his friend. Tim gasped</i>.</p> <p>Also add in something else that is needed to keep the action moving forwards, e.g. <i>'Hello,' said John, waving to his friend. Tim gasped. Coming down the road was an enormous elephant</i>.</p> <p>Complete with what the listener says, e.g. <i>'Hello,' said John, waving to his friend. Tim gasped. Coming down the road was an enormous elephant. 'Run for it!' squealed Tim</i>.</p> <p>Put the speaker before or after what is said, e.g. <i>Sam said, "Where are we?" or "Where are we?" said Sam</i>.</p>



## Description toolkit

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Creating a description that the reader can imagine, making it sound real and using it to intrigue			
N/R	Y1/2	Y3/4	Y5/6
<p>Look attentively and talk about new experiences;</p> <p>Use adjectives (describing words) to say what images and objects look like;</p> <p>Look carefully at images, objects, animals, events, etc.;</p> <p>Use all the senses to discuss and describe – look, touch, taste, hear and smell;</p> <p>Use powerful verbs to describe the quality of movement, e.g. 'crept' instead of 'tiptoed'.</p>	<p><b>As in N/R plus:</b></p> <p>Use precise nouns to 'name it' and create a picture in the reader's mind, e.g. <i>poodle</i> rather than <i>dog</i>;</p> <p>Choose adjectives with care and use a comma, e.g. <i>the small, round pot</i>;</p> <p>Sentence or power of 3 to describe, e.g. <i>Santa was red, fat and friendly</i>;</p> <p>Choose powerful verbs rather than – <i>got, came, went, said, look</i>;</p> <p>Use adverbs to describe how something does something e.g. <i>she tiptoed quietly</i>;</p> <p>Experiment with alliteration;</p> <p>Use 'as' and 'like' similes;</p> <p>Observe carefully and draw on all the senses when describing.</p>	<p><b>As in Y1/2 plus:</b></p> <p>'Show' not 'tell' – describe a character's emotions using senses or a setting to create an atmosphere. e.g. <i>The shadow darted forwards. Her skin crawled!</i></p> <p>Select powerful, precise and well-chosen nouns, adjectives, verbs, adverbs that really match e.g. <i>rusted, overgrown, smeared, smothered</i>;</p> <p>Use personification e.g. <i>the bushes seemed like they were holding their breath</i>;</p> <p>Use metaphors and similes to create atmosphere, e.g. <i>even the tables froze</i>;</p> <p>Use alliteration to add to the effect, e.g. <i>Sally slept silently. The dark, damp, dangerous wood</i>;</p> <p>Use expanded noun phrases to add intriguing detail e.g. <i>The shaggy dog at the end of the lane begged on all fours.</i></p>	<p><b>As in Y3/4 plus:</b></p> <p>Use a character's reaction or the author's comments to show the effect of a description, e.g. <i>Joanna shuddered.</i></p> <p>Use onomatopoeia rather than alliteration to reflect meaning, e.g. <i>The bees buzzed busily.</i></p> <p>Ensure all word choices earn their place and add something new and necessary, e.g. not <i>the red letterbox</i> but <i>the rusted letterbox</i>.</p> <p>Use precise detail when describing to bring a scene alive, e.g. <i>his gold fob watch glinted.</i></p> <p>Select detail and describe for a purpose, e.g. to scare the reader, to lull the reader.</p>



## Openings and endings toolkit

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Creating openings and endings that hook the reader			
N/R	Y1/2	Y3/4	Y5/6
<p>Learn a 'Once upon a time' opening;</p> <p>Learn 'Once upon a time there was a ... who lived ...' to establish a character in a setting, e.g. 'Once upon a time there was a pirate who lived on an island.';</p> <p>Learn to end a story with 'finally' or 'in the end' and 'happily ever after'.</p>	<p><b>As in N/R plus:</b></p> <p>Think about how the character feels/ what the character wants before the story starts;</p> <p>Add more ways to start a story, using the 'time' starter 'one', e.g. <i>One day; one morning; one afternoon; one night ...</i></p> <p>Add in 'early' or 'late', e.g. <i>Late one night; Early one morning</i>;</p> <p>Use 'place' starters, e.g. <i>In a distant land; Far, far away; On the other side of the mountain, etc.</i>;</p> <p>Use more time starters, e.g. 'Once, not twice; Long ago; many moons ago,' etc.;</p> <p>End by stating how the character has 'changed or what has been learned, 'He would never steal again.' Or, take your characters home.</p>	<p><b>As in Y1/2 plus:</b></p> <p>Use time (<i>Late one night</i>), weather (<i>Snow fell</i>) or place starters (<i>The river teemed with fish</i>) – 'who', 'where', 'when', 'weather' and 'what' (is happening) to orientate the reader.</p> <p>Start with the name of your character, e.g. 'Bill stared out of the window'. Think about how the character feels (or personality, e.g. bossy) and show this at the start, e.g. 'Bill glared at his teacher'.</p> <p>Use dramatic speech – "How do we escape now?" (try warnings, worries, dares, secrets).</p> <p>Start with questions or exclamations to hook the reader's interest, e.g. "Run!" they yelled. / "What is it?" she muttered.</p> <p>End by showing how the character has changed, 'Bill grinned' or what has been learned, e.g. a moral.</p>	<p><b>As in Y3/4 plus:</b></p> <p>'Hook' the reader, e.g. <i>Usually, Tim enjoyed playing in the park but ...</i> Use a contrast, e.g. inside/ outside: <i>Outside, the wind howled. Inside, the fire blazed.</i> Use a <u>dilemma</u>, <u>desire</u> or <u>unexpected</u> event, e.g. <i>Jo wept</i>. Suggest something dangerous might happen (<i>the ancient bridge shook</i>) or has happened, e.g. <i>smoke rose from the village</i>. Dismiss the 'monster', e.g. <i>Tim had never believed in ghosts</i>. Create a mood (<i>The fog shrouded</i>).</p> <p>Use a 'trigger' to catch the reader's interest, e.g. <i>someone wants something, is warned not to do something, has to go somewhere, is threatened, has lost something. a mysterious parcel arrives.</i></p> <p>Use a flashback or forwards.</p> <p>End by showing what the main character has learned or how they have changed. Make a link back to the beginning. Have the author comment on events.</p>



### **Generic Story Plots**

<p><b>Wishing Tale:</b>  <i>Opening</i> MC wants something badly  <i>Build up</i> MC tries to get it  <i>Problem</i> MC is prevented by some sort of difficulty  <i>Resolution</i> MC overcomes the difficulty  <i>Ending</i> MC gets what they want. (Was it worth it?)</p>	<p><b>Conquering the Monster Tale:</b>  <i>Opening</i> Introduce the MC(s) all is well  <i>Build up</i> A monster appears and causes problems  <i>Problem</i> The monster is difficult to defeat  <i>Resolution</i> MC(s) defeat the monster  <i>Ending</i> All is well again (MC(s) gets a reward)</p>	<p><b>Rags to Riches Tale:</b>  <i>Opening</i> Introduce the MC  <i>Build up</i> MC is sad/lonely/treated badly  <i>Problem</i> MC has to face difficulties because of their situation  <i>Resolution</i> MC overcomes difficulties/Is helped to overcome the difficulties  <i>Ending</i> MC achieves happiness / wealth/ recognition</p>
<p><b>Warning Tale:</b>  <i>Opening</i> MC(s) are warned not to do something  <i>Build up</i> MC(s) do what they have been warned against  <i>Problem</i> Something goes wrong and the MC(s) are in trouble  <i>Resolution</i> MC(s) are eventually rescued  <i>Ending</i> MC(s) are told off/ punished for not listening to the warning.</p>	<p><b>Finding Tale:</b>  <i>Opening</i> Introduce the MC  <i>Build up</i> MC goes somewhere and finds something unusual/ amazing/ important  <i>Problem</i> Something goes wrong and it is the fault of the object found  <i>Resolution</i> MC has to put object back/ throw it away/ hide it/ call for help/ sort it out  <i>Ending</i> All is well again and lessons have been learnt.</p>	<p><b>Losing Tale:</b>  <i>Opening</i> MC has something precious  <i>Build up</i> MC sets off with the precious item  <i>Problem</i> MC loses the precious item and has to search for it/ face the consequences  <i>Resolution</i> The precious item is found  <i>Ending</i> MC vows to keep the item safe/ reflects on their feelings/learns a lesson</p>
<p><b>Journey Tale:</b>  <i>Opening</i> MC goes on a journey  <i>Build up</i> Something small goes wrong  <i>Problem</i> Something worse happens  Something even worse happens  <i>Resolution</i> The obstacles are overcome  <i>Ending</i> MC gets there in the end</p>	<p><b>Tale of Fear:</b>  <i>Opening</i> MC is afraid of something and is worried about it/gets teased about it  <i>Build up</i> MC starts to do something  <i>Problem</i> What MC fears actually happens  <i>Resolution</i> MC overcomes the fear  <i>Ending</i> MC has conquered the fear/ reflects/ looks to the future</p>	<p><b>Character Flaw:</b>  <i>Opening</i> Introduce MC and situation  <i>Build up</i> Character flaw is revealed  <i>Problem</i> The flaw leads the MC into trouble  <i>Resolution</i> MC learns a lesson and changes their ways  <i>Ending</i> All is well for the future because of the change</p>
<p><b>Meeting Tale:</b>  <i>Opening</i> Two MCs meet  <i>Build up</i> MCs disagree and go their separate ways  <i>Problem</i> Something happens to one MC  <i>Resolution</i> The other MC saves/ helps them  <i>Ending</i> MCs make friends/agree</p>		

## RECOUNT

recounts are one of the easier text-types to learn. Because recounts focus on re-telling what happened, they have many of the same key ingredients as stories. The main difference is that, whereas stories are imagined, recounts tell or, purport to tell, events that actually happened, in the first person if it is a personal recount or third person if the events happened to others. Recounts are a common form non-fiction writing with applications throughout the school and in most areas of the curriculum, ranging from formal and accurate reporting to anecdotes and jokes. Like narrative, effective recounting relies on the ability of the writer to relate events in interesting ways. Like all text types, variants of recounts can occur and they can be combined with other text types. For example, newspaper 'reports' on an event often consist of a recount of the event plus elements of explanation or directions, information from other text types. The recount toolkit ideas below can be used in conjunction with ideas drawn from the fiction toolkits e.g. to develop character, settings plot, suspense etc. where they may be equally relevant depending on the topic and the audience.

Year R	Year 1/2	Year 3/4	Year 5/6
<p>Imitation: learn and retell simple recounts based on real experiences that all children in the class have shared</p> <p>Using maps and props, adapt model(s) to retell other experiences in sequence</p> <p>Use complete sentences in sequence</p> <p>Use past tense</p> <p>Use some simple time connectives e.g. first, then, after that, finally</p>	<p>Opening to describe When? Who? What? Where? to create introductory sentences which capture the main event e.g. Last Thursday afternoon Mrs James took us to the fire station to see the fire engines.</p> <p>A middle section to expand opening and describe events in detail, e.g. We went by coach after lunch. The fire officer, who was called Mr Bunday, showed us the fire engine. I sat in the driver's seat then.... Next we looked at the ladders and hoses... Luckily there were no fires so... etc.</p> <p>A conclusion to round it off, and show how it felt. When we got back to school my mum was waiting. I liked the blue flashing light and the siren but...etc</p> <p>Use first person consistently: we, us for shared experiences; I, me for personal experiences.</p> <p>Use past tense consistently and correctly</p> <p>Use a range of time connectives and conjunctions to sequence sentences first, after that, when, but, then, so, or, because etc.</p> <p>Use technical vocabulary for accuracy e.g. windscreen, siren, valve</p> <p>Choose adjectives and similes to add detail and precision e.g. brass nozzles, flashing blue</p>	<p>Create well-crafted openings using complex sentences to capture reader's attention</p> <p>Organise text into paragraphs introduced with topic sentences</p> <p>Link paragraphs appropriately with a range of connectives to steer readers through the sequence, and provide hooks inviting them to read on e.g. to: – sequence events: firstly, secondly, later, etc... – add information: also, additionally, furthermore, not only... etc. – change direction: but, however, although etc. – conclude and summarise: finally..., in the end..., at last..., etc.</p> <p>Use past tenses verb appropriately e.g. We climbed up the slope... (simple past); While we were climbing up the slope,... (continuous past); when we had climbed up the slope...(past perfect); We had been climbing up the slope while...(past perfect continuous); - NB no need to name these</p> <p>Create 1st person recounts based on individual and shared experiences, show how you feel – your emotions and attitudes by describing settings, people, objects so the reader can see through your eyes.</p> <p>Create 3rd person recounts for specific</p>	<p>Create recounts for a wide range of purposes with varying degrees of formality e.g. letters to friends; reporting facts accurately to inform others; an official police report</p> <p>Use recounts to explore alternative points of view e.g. from stories or linked to other subjects of the curriculum, writing in role as a character e.g. as an evacuee, a Roman soldier etc.</p> <p>Use 1st and 3rd persons to recount and report, and as well as using past tense for narrating, experiment with using present tense, as in a sports commentary – explore the effects of changing from one tense to another.</p> <p>Create and use banks of specific and technical vocabulary (nouns, verbs, adjectives, subordinate clauses) to make meaning precise and accurate e.g. The tractors ran on diesel fuel and had specially designed caterpillar tracks to climb the steep inclines left by the quarrying...</p> <p>Use direct and reported speech appropriately: 'Don't put your fingers near the machinery', said our guide; (direct) ...our guide told us to keep our fingers away from the machinery... (indirect/ reported) etc.</p> <p>Vary sentence structure,</p>

	<p>light, as high as...</p> <p>Add information using who/which clauses: The fireman, who showed us his helmet, said...</p>	<p>audiences e.g. newspaper reports, police reports</p> <p>Use sentences of different types and lengths to vary the pace, combine information, create emphasis, effect e.g. – long and short sentences: We left the house full of energy and looking forward to trying out the raft for the first time...;; ‘Got it’, he shouted... etc. – sentences with ‘drop-in’ phrases and clauses The beaver, with the rope between his teeth, was heading for the weir... etc. – a variety of sentence openers: The beaver began chewing hungrily..., Hungrily, the beaver began chewing..., etc.</p> <p>Questions and exclamations: Why would he swim so close to the raft? we wondered..., Look out, or he’ll start eating the rope!</p>	<p>length and type e.g. – complex sentences to combine information effectively: we decided, without thinking about what might be inside, to force open the lid</p> <p>Sentences with lists of three: ...then the box, the shelf and the chair all came crashing down</p> <p>Active and passive voices: Jack left the ladder where it was... but the gate had been fastened with a piece of wire</p> <p>Conditional and hypothetical (if...then) sentences e.g.: If we had wanted (Had we wanted...) to take the dog with us, we could not have gone on the bus</p> <p>Varied sentence openers</p> <p>Questions and exclamations</p>
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## INSTRUCTION

Instructional language is a familiar part of school and family life from an early age. ‘Sit down’, ‘get your coat on’, ‘clean your teeth’ etc., are common speech patterns, usually internalised before children begin school. The basic organisation of an instruction text is straightforward. The paradigm is a simple recipe with an introduction, some sequenced steps and a conclusion - mostly written with ‘bossy’ verbs. It is an important and challenging task to get this work effectively started with young children. However, a rather simplistic conception of instructional writing has led some believe that it has only limited potential for older children – what’s the point of carrying on writing recipes? They are wrong. Instructional forms of learning and writing should play a vital part in developing logical understanding especially in maths, science and technology where processes and procedures are at the heart of understanding these subjects. Also, Instructional texts, more than most other text-types frequently depend on graphics: pictures, symbols, diagrams, flowcharts etc. to make processes clear, and this should be an additional challenge. The Y5/6 guidance underlines this, showing how instructional writing, should become progressively more complex. By the end of Y4, if the foundations have been well laid, instructional writing should become significant asset to children’s learning.

Year R	Year 1/2	Year 3/4	Year 5/6
<p>Based on a real experience, discuss and list what is needed to tell someone how to do something and what steps need to be taken e.g. a class cooking activity, cleaning my teeth, How to get to another part of the school to another etc.</p> <p>Make a map to show a</p>	<p>Expand the range and scale of instructions using exemplar texts, building in language features from YR – title – sequential connectives – short clear sentences – imperative language e.g. recipes, directions to get somewhere, simple instructions for games,</p>	<p>Expand the range and scale of instructions (e.g. recipes, directions to get somewhere, simple instructions for games, how to make a scary mask etc.) using exemplar texts, building in and extending language features from Y1/2: – an interesting title –to grab reader’s attention</p>	<p>Other subjects in the curriculum should provide rich content for instruction writing which can be taken to challenging levels with older children.</p> <p>Increase the complexity of topics and steps to include to include: – explanations e.g.: who the instructions re intended</p>

<p>process getting the steps in the right order</p> <p>Use the map to learn and retell instructions with a few simple steps, with appropriate actions emphasising use of language features:</p> <p>A title which should explain what is to be done e.g. Getting to the hall from Red Class; Making peppermint Creams</p> <p>Numbers, numerical or time connectives e.g. 1,2,3; first second; then, next, after that etc. as for recounts.</p> <p>Short, clear direct sentences</p> <p>Imperative (bossy) language e.g. Put the flour in the bowl, then add some water, mix them together etc.</p> <p>Use shared writing to invent and retell new instructions by changing the map. These can be imagined and creative to practice and learn the structures above e.g. How to get to the moon; How to make baby bear happy; How to make soup for a giant etc.</p>	<p>how to make a scary mask, how to grow butter beans.</p> <p>Use shared writing to invent and new instructions by changing the map; these can be inventive and creative to practice and learn the structures above e.g. How to get to the moon; How to make baby bear happy; How to make soup for a giant etc., leading to independent writing based on the structure with new invented content</p> <p>Extend range of connectives used to include: number first second, firstly, secondly etc. co-ordinating conjunctions and, but, so time connectives before, after, when, finally; linking words who, which, that, etc.</p> <p>Use a range of prepositions appropriately to indicate place, position and time accurately in front of, behind, beside, while etc.</p> <p>Use appropriate punctuation: commas for lists, bullet points, new lines to frame the sequence for readers</p> <p>Keep sentences short by choosing precise nouns and verbs (words and phrases) whisk; select, twist, arrange, the red door by the entrance, the top shelf, a cold dark cupboard etc.</p> <p>Use adverbs and adjectives sparingly and only to add precision: – stir carefully, press hard, at the top step after three go's... etc. – comparatives and superlatives: green– er, green-est; – adjectives of degree: boiling-warm tepid; quarter-half-three quarters; dark-pale-light etc</p> <p>Use diagrams, arrows, pictures etc. alongside text, where it helps to make instructions clear.</p>	<p>– extended range of connectives – short clear sentences – imperative language – precise nouns and verbs – sparing use of adverbs adjectives for brevity and precision – varied sentence order and openings for emphasis and effect e.g. Carefully, place them on the board before ..., – diagrams etc. alongside text to clarify meaning</p> <p>Include introductions to interest or hook the reader e.g. These simple directions will help you to... Have you ever wondered how to...? Have you ever been bored by...Well this game will give you hours of fun...</p> <p>And conclusions to wrap up and summarise e.g. Follow these directions carefully and you will never need to...; These simple instructions should enable anyone to...</p> <p>Use appropriate punctuation: commas for lists, colons and bullets, for points and subpoints, new lines and paragraphs etc. to frame the sequence for readers.</p> <p>Use a range of add-on and drop-in phrases/clauses to advise and warn e.g. Without spilling it, transfer the powder to...; the next player, who should have taken a card already... ; First climb up the beanstalk, taking care not to...,</p> <p>Through shared writing and invention, practice and use the tools above to create imagined instructions and directions which practice using the structures so they become transferrable e.g. How to tame a house goblin... The popular new game Crunket: How to play it... How to cross a river with no bridge, without getting wet...</p> <p>Apply instructional</p>	<p>for; to introduce technical language; to guide readers on how to use the instructions; to describe/ define outcomes e.g. what counts as winning, what a product should look or taste like, how it should behave; etc. – multiple prior or parallel steps e.g. Before this can be done, the ends should be tied off so that ...While the glue is setting, cut the wires to fit round ... – Options e.g. at this point you can either (a)...or (b)...; ...any player may roll the dice but only the player with...etc. – Advice e.g. Before you take the wrapping away..., You may need another pair of hands to help you do this..., although this could be done without drawing the lines,...</p> <p>Decide whether it will help to use symbols, diagrams, pictures, flow charts etc. to support the text.</p> <p>Vary the tone and formality e.g. to make instructions to sound: – authoritarian with uncompromising imperatives e.g. Leave the building quietly, Do not leave the area until..., – or more friendly and reasonable by using modal verbs may, might, should, could, would etc. and phrases like provided that..., so long as... etc. – speak to a general audience e.g. These regulations are intended for the use of..., – or to an individual e.g. To get the best results, take a few minutes to ...</p> <p>When you have finished, check carefully to ensure your instructions are: – make sense and are free of ambiguity and contradiction, – effectively sequenced to achieve their objective, – can be understood by others.</p>
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		writing to work in other curricular areas e.g. how to play mathematical games or do calculations, how to find something on the internet, how to assemble a model, what to do in an emergency etc.	
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## INFORMATION

Information texts are sometimes called non-chronological reports to distinguish them from newspaper-type reports which tend to be narrative in form and more like recounts. Nonchronological reports are typical of encyclopaedia entries – almost every page of Wikipedia is written in this form. They generalise about a subject, to inform people objectively and are usually written in the present tense, which is why we call them information texts. Young children need to encounter this text-type in the classroom because, unlike recounts and instructions, it is not a common style in everyday language. For young children, learning to speak and write information texts should mark an important step towards more abstract and discursive thinking, essential for progress in most subjects of the curriculum. The language and vocabulary used to structure information writing shifts their thinking from the particular to the general, and from concrete towards more abstract ideas. Its aim is to collect, describe, classify and sequence experience according to common characteristics, binding them together as concepts. Information reading and writing should be a pervasive feature of work at every stage in children's progress through the primary school. As with all text types, non-chronological reporting is not a discrete form; elements of information writing may well be required in writing recounts, instructions, explanations, persuasive or discussion texts – and vice versa.

Year R	Year 1/2	Year 3/4	Year 5/6
<p>Imitation: learn and retell simple information texts based on real experience, using or adapting the framework below: animals, cars, tractors, ambulances, food, playground games, etc., choosing topics you can generalise about: guinea pigs are small and furry; they eat cereals and fruit but they don't like meat etc.</p> <p>Use shared writing to create a simple text e.g.: – A title and simple introductory topic sentence: Tractors are very big, they plough fields and pull heavy loads..., – list points, re-read, extend as discussion develops: Tractors have enormous wheels to drive over rough ground; Some tractors have a cab to keep the driver dry in the rain; They cannot go very fast, Sometimes they are used to...etc. – a conclusion with a more personal</p>	<p>Learn and retell simple information texts with a three-part structure in sentences or short paragraphs: – an opening that introduces reader to the topic e.g. Guinea pigs are small friendly creatures that some people keep as pets... – a number of chunks of information about the topic e.g. Guinea pigs come from South America..., They are and are not really pigs at all..., They eat grass and hay... – a conclusion with an amazing fact e.g. Buttercups are poisonous to guinea pigs, so be careful if you keep your pet in the garden... Use this framework to create new texts by simple substitution and addition.</p> <p>Collect and use known facts or invent facts e.g. rabbits, racing cars, giants etc.</p> <p>Organise facts into a</p>	<p>Topics for information texts can include the natural world (sharks, dinosaurs, butterflies etc.), Places (our school, the beach, Alaska), People (life in the Caribbean) objects (bulldozers, the TV, aircraft) Hobbies, sports etc. Where possible, information text writing should draw on other subjects in curriculum</p> <p>Collect and organise ideas developing the three part structure (Y1/2) 'boxing-up' information to plan the writing sequence with: – a topic sentence to capture interest and define subject. – A reason and/or invitation to read on; – more detailed definitions e.g. of type, appearance, where found, habitat and diet for creatures, purposes and uses for materials etc.; – a range of interesting facts and ideas about the topic in a sequence which builds up</p>	<p>Writing information texts should be well established by Y5/6 and there should be increasing emphasis on applying these skills in other subjects across the curriculum e.g.: – the natural world: sharks, glaciers – places and people: life in and Indian village, Victorian times, – objects: racing cars, mobile phones – sports and hobbies: football, chess, dance.</p> <p>Consolidate and extend use of information text structure from Y3/4 to include: – expanding the range of connectives and generalisers – use of provisional statements with words and phrases like usually..., seem to be..., tend to..., – opinions as well as facts e.g. Some people still believe that... It used to be thought that... – technical vocabulary to add precision e.g. spine, compression, glucose –</p>

<p>touch: We have a toy tractor in our play area with two trailers...</p> <p>Emphasise use of classifying words and turns of phrase: ...Some cars are red..., All cars have steering wheels, Windscreen wipers (i.e. in general) help you see in the rain</p> <p>Develop a repertoire of key generalising and classifying terms: most some, a few, every, always, sometimes, never etc. Highlight these words for children to remember, experiment with and use - on washing lines, word walls etc. and use the terminology of classification frequently when talking to the children in other contexts, to internalise and reinforce it</p> <p>Use complete sentences with correct punctuation and simple conjunctions and, so, but etc. to join and add information</p> <p>Make shared writing into big books, reading walls etc. with pictures, photographs etc. Have children make individual books on topics of special interest to read independently and share with parents</p>	<p>sequence for writing following the three stage framework</p> <p>Link information text writing to stories that children have been working on e.g. facts about bears, caterpillars, witches, a lighthouse etc. to practice the structure in a familiar context where you can invent rather than research the facts</p> <p>Create clear topic sentences to introduce readers to the subject. These normally take the form of a definition: Ambulances are emergency vehicles for carrying sick people to hospital; A lot of people own dogs but they keep them for different reasons.</p> <p>Consolidate and extend the use of generalising and classifying words from N/YR to show that you are writing about groups, classes, types, genres of things rather than things in particular e.g. all, most, many, some, a few, every, always, sometimes, never etc. Experiment with using them, to see how they alter the meaning of sentences</p> <p>Generalisation is also achieved by omitting articles e.g. Cats are carnivores ..., or using 'the' as a category word e.g. The cat has..., (meaning all cats instead of any particular cat) has retractable claws.</p> <p>Use connectives to link and add information: and, also, as well as etc.</p> <p>Use complete simple and compound sentences to give information clearly and objectively, with well-chosen adjectives to denote size, colour, behaviour etc.: Guinea pigs are small, docile, hairy animals... They eat mainly grass and sometimes grow so fat that they can hardly walk.</p> <p>Use prepositions where appropriate to show position and direction:</p>	<p>information logically; – a conclusion leaving an amazing, unexpected and memorable fact to leave the reader thinking.</p> <p>Sections may have one or more paragraphs, to mark new information, subsections etc.</p> <p>Use a more sophisticated range of generalisers and connectives: – generalisers e.g. all..., many..., the majority..., typically..., Like most..., always..., often..., sometimes..., usually... – to add information: as well as..., furthermore..., additionally..., moreover..., Not only..., – showing cause and effect: because..., so..., as a result..., due to..., this means that..., – to compare: like the..., similarly..., as with..., equally..., in contrast to..., etc. – for emphasis: most of all..., most importantly..., In fact..., without doubt..., etc.</p> <p>Use correct punctuation: commas to mark clauses in sentences, commas for lists, colons and bullets for lists where appropriate</p> <p>Use mostly present tense, 3rd person in formal style for an unknown audience.</p> <p>Collect and use specialised and technical vocabulary linked to the topic: originated, mammal, rodent; medical, stretcher oxygen; , axle, tread, tow-bar; location, site, situation etc.</p> <p>Use complex sentences to combine information clearly and precisely, and vary sentence style and length to keep the reader interested e.g. Dormice are small, nocturnal rodents who can hibernate for up to 6 months each year, while the weather is cold.</p>	<p>references to sources of evidence to add authority e.g. Most people now believe..., However, last year, a new variety was discovered...</p> <p>Write reports for different audiences and purposes e.g. – to interest or attract: language e.g. The best thing about Stroud on a Saturday morning is the Farmers' Market...Local farmers and gardeners sell honey, home-made cheeses... etc. – to warn: Some people think that mushrooms are edible and toadstools are poisonous. In fact there is no difference between them, which can get mushroom hunters into a lot of trouble. – to report objectively: e.g. The bicycle, usually called a bike, is a human-powered vehicle with two wheels attached to a frame. Bicycles were introduced in the 19th century in Europe...</p> <p>Collect interesting nuggets of information to conclude texts and sustain the reader's interest e.g. The Romans ate dormice as a dessert dipped in honey and poppy seeds.</p> <p>Vary sentence structure, length and type e.g. – complex sentences to combine information clearly and precisely, and vary sentence style and length to keep the reader interested e.g. Dormice are very small, nocturnal rodents who can hibernate for up to 6 months each year, while the weather is cold. – sentences with lists of three: Dormice are fast, agile and extremely well adapted to climbing. – active and passive voices: Baby dormice are born helpless and hairless. They need to be by their mothers for the first 20 days..., – conditional and hypothetical (if...then) sentences e.g.: If they are</p>
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	behind, above, towards etc. Use correct sentence punctuation and, for an amazing fact, an exclamation mark! Write in the present tense and usually 3rd person to give text an impersonal and objective voice.		woken up too soon..., – exclamatory sentences: To this day, dormice are hunted and eaten in Slovenia!
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## EXPLANATION

An explanation generally answers 'how' or 'why' questions and includes causes, motives, reasons and justifications. The verb 'explain', however, is often loosely used to mean 'report', for example 'Explain what you did' generally means 'tell me or describe what you did' and may not have any reasons attached to it. Explanations are often similar in structure and purpose to information texts and sometimes sound more like instructions or directions than explanations; there is frequent overlap. The difference lies more in the purpose than in the organisation and structure of these texts i.e. shifting attention from describing what to explaining why. The similarity between these text-types means that some tool-kit elements are common to both. Despite this however, the cognitive difference between describing and explaining is important and often challenging, especially for younger children. In preparation for writing explanations teachers need to invest time in discussion about reasons, motives, causes related to the topic. The logical and causal thinking and speaking required are an essential foundation for progress in many subjects of the curriculum throughout the school.

Year 1/2	Year 3/4	Year 5/6
<p>Learn and retell simple explanatory texts with a three-part structure in sentences or short paragraphs. These may be based on: – real experiences or processes e.g. why bees are Important..., How our hamster escaped... – familiar stories e.g. Little Red Hen – play and invention e.g. Why bananas are curly..., The structure should comprise: – A title which sets up expectations for the reader e.g. Why we must look after our bees..., Why wouldn't Little Red Hen share her bread? – an opening that introduces reader to the topic and signals the purpose of the text e.g. Bees are important because they can make honey. They also help trees and plants to grow ... – an ordered list of events or reasons leading up to the outcome signalled in the title e.g. First, she asked all the animals to help plant the seeds but they all said 'No', so she did it herself. Then she asked them to help... – a conclusion which follows from the reasons listed in section 2 and links back to the title e.g. Because no one would help her... she kept the bread for herself; So without bees, we would</p>	<p>Explanation texts are sometimes hard to provide because explanations involve manipulating complex ideas. Suitable topics might include: – plants and animals e.g. What do plants need to grow? Why are foxes coming into our gardens? Why trees don't fall over. – health and diet e.g. Why are vegetables good for us? – staying safe e.g. how to treat a cut, what you need for healthy teeth and gums. – familiar physical processes e.g. how does a kettle/a bicycle etc. work – simple moral questions e.g. Why a character in a story should have told the truth. – Play and invention e.g. Why rainbows don't wobble in the wind...</p> <p>Extend use of three-part text structure, boxing up the text: – general statement to introduce the topic, e.g. in the autumn some birds migrate – a series of logical steps explaining how or why something occurs, e.g. because the days get shorter and there is less light..., – steps continue until the explanation is complete. End with a summary statement or memorable piece of information. As a result, Dinosaurs</p>	<p>The framework for explanatory writing introduced in Y3/4 should be practised and consolidated in Y5/6, with emphasis on explanatory writing across the curriculum e.g. in: – science, technology, geography explaining processes in the natural world e.g. Why do trees have bark? How are rainbows formed? Why does it get colder when you climb up a mountain? – history and literature to explore motives and reasons, e.g. Why didn't Edmund tell Lucy about meeting the White Witch? (Lion, Witch and Wardrobe) – play and invention e.g. Why dragons became extinct; How the elephant got it trunk..</p> <p>Help readers to understand explanations through: – introductions that link to their experiences e.g. No doubt you will have seen a suspension bridge, and it's almost as likely that you've travelled over one. – giving examples: other mammals, such as flying squirrels and gliding possums, can only glide for short distances. – Inventing similes to illustrate points e.g. a tree's bark is like our skin..., the cables of a suspension bridge</p>

<p>have no fruit. Now you know why they are so important. Where appropriate, use generalising words: e.g. most, many, some, few</p> <p>Use connectives for: – time and sequence: then, before, when etc. first second etc. to sequence information leading towards the conclusion; – cause and effect to link reasons/motives and conclusions: so..., so that..., because..., in order to..., that's why..., etc.</p> <p>Use complete simple and compound sentences to give information clearly and objectively, with well-chosen adjectives to denote size, colour, behaviour etc.</p> <p>Use prepositions to show position and direction: behind, above, towards etc.</p> <p>Write in the present tense and usually 3rd person to give text an impersonal and objective voice</p> <p>Use correct sentence punctuation.</p>	<p>quickly became extinct along with about 50% of other animal species.</p> <p>Interest the reader e.g. with: – a title that captures the text The discovery of bubble um; Why are dragons extinct? – an exclamation Beware – foxes can bite! – questions, Did you know that...? – tempting turns of phrase: strange as it may seem..., not many people know that..., Interestingly... – add extra, interesting bits of information e.g. the first balloons were made from animal intestines.</p> <p>Explore options for organising and reorganising sentence order which lead most effectively to the conclusion.</p> <p>Collect and use a range of connectives and generalisers to link sentences and add interest for readers: – for cause and effect e.g. this means that..., as a result..., owing to..., in order to, leading to..., where..., when..., therefore..., consequently..., – to add information: e.g. as well as..., furthermore..., additionally..., moreover..., Not only..., – to compare: like the..., similarly..., as with..., equally..., in contrast to..., etc. – for emphasis: most of all..., most importantly..., In fact..., without doubt..., etc. – to generalise e.g. all..., many..., the majority..., typically..., Like most..., always..., often..., sometimes..., usually... – to conclude: finally..., so..., thus..., in conclusion..., to sum up..., which explains why..., etc.</p> <p>Use technical language, explaining what it means where necessary.</p> <p>Use descriptive language to illustrate key points and help the reader build a picture of what is being explained</p> <p>Use mostly present tense, 3rd person in formal style for an unknown audience.</p> <p>Use correct punctuation for sentences, clauses, questions, exclamations.</p>	<p>are stretched under tension like a spring.., – possible use of diagrams, charts, illustrations or models.</p> <p>Consolidate and extend the explanation text structure from Y3/4 to include: expanding the range of connectives and generalisers, particularly those showing cause and effect – use of provisional statements with words and phrases like usually..., seem to be..., tend to..., – opinions as well as facts e.g. Some people still believe that... It used to be thought that... – technical vocabulary to add precision e.g. spine, compression, glucose – references to sources of evidence to add authority e.g. Most people now believe..., However, last year, a new variety was discovered...</p> <p>Vary sentence structure, length and type e.g. – complex sentences to combine information effectively: The Outer bark keeps a tree from losing too much water, which could happen easily in a plant so large...; – sentences with lists of three: Pulleys are used on boats to hoist sails, in garages to lift engines and in cranes for shifting heavy weights; – active and passive voices: suspension bridges have cables strung between tall towers from which a deck is hung (or suspended); – conditional and hypothetical (if...then) sentences e.g.: If trees lose (were to lose) their bark, they would die because...; If Fleming hadn't accidentally noticed the mould, we might not have penicillin today.</p>
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## PERSUASION

Persuasion texts present a single point of view designed to encourage, persuade, cajole, sell, warn etc. Persuasion can be more or less objective and rational depending on the writer's purpose and the intended audience. For example, it would be pointless to try convincing the local council to approve a planning application using language typical of an advertisement. Nevertheless, informal, direct, idiomatic and figurative language, with opinions dressed up as facts are common elements in persuasive writing,



where grabbing attention and securing commitment from the reader is of greater priority than with other text-types. Children's lives are steeped in persuasive language which, mostly, they accept uncritically. A particular benefit of working on this text-type is that it raises critical awareness of how language can be used to manipulate our thoughts, feelings and actions. Persuasion is common currency in advertising, publicity, invitations, complaints, journalistic commentary, political debate and estate agency. It is relatively easy to create examples and contexts for this work in the classroom and to link it to subjects across the curriculum. The structure of persuasive writing is relatively straightforward but its content is often rich in figurative language which is where much of the teaching needs to be directed. Persuasive writing is also a useful preparation for writing discussion texts which are designed to balance two sides of an argument and are generally more objective and rational. Like other text types, persuasive writing is not a discrete category. Depending on purpose and audience, persuasion is likely to include elements of: recount and anecdote to relate it to the reader's experience or give examples, information and explanatory writing to inform and justify, and directions or instructions to give it some imperative force. Neutrality is alien to persuasion so what it is not likely to contain is a balanced discussion of pros and cons!

Year 1/2	Year 3/4	Year 5/6
<p>Learn and retell simple persuasive texts linked to children's experience with a three-part structure in sentences or short paraphrased points to promote e.g.: – school events or products e.g. concerts, sports days fetes, biscuits baked in school etc. – favourite stories, TV programmes, food, games etc. – special clothes, toys, places to visit etc. The structure should comprise:</p> <ul style="list-style-type: none"> <li>– An catchy title naming the product or event e.g. The Red Class Crispy Biscuit – An opening sentence or two inviting readers to e.g. Try the Red Class Crispy biscuit. – A series of positive points to recommend the event or product e.g. You will really like our biscuits because: They are really crispy and delicious..., they are perfect for a quick snack..., they don't leave any crumbs..., they contain nuts which are good for you..., they are very cheap at 5 pence each..., all the money we collect is for helping sick animals... – A conclusion drawn from the points e.g. you are sure to enjoy these great biscuits, so come to our class and buy some today.</li> <li>Focus on a few essential connectives to join ideas and structure the argument: – numerical firstly, secondly..., to list points – conjunctions and, but, because, as, when to add information and extend ideas – if...then..., to persuade e.g. If you enjoy biscuits, you will really enjoy...</li> <li>Use a version of this as a framework for discussion and shared writing on new topics, substituting new persuasive points.</li> <li>Keep ideas simple and straightforward to focus on</li> </ul>	<p>Consolidate and extend the text structure introduced in Y1/2 with: – a title to hook reader and capture the topic clearly e.g. The Mary Rose – an unmissable experience – an introduction which: (a) Invites the reader directly e.g. Have you ever wondered...?, If you enjoy... don't miss..., What could be easier than to...? (b) uses a punchy topic sentence to make clear what is being promoted e.g. The New Mary Rose exhibition could be just the place to visit this weekend..., – a main section setting out the points in favour in a connected sequence: (a) as a list with numbers, numerical connectives or bullets. (b) as a connected paragraph, or series of paragraphs.</p> <p>Introduce points with a topic sentence e.g. The sky tower gives you..., or an invitation e.g. See things differently from the top of the sky tower...</p> <p>Add information to tempt and entice e.g. In the old mill, where they still grind flour... – a conclusion to round off e.g. At the end of your visit why not enjoy..., you can have all this and more for the price of..., Book now. Tickets are available from..., Invest time in shared reading a variety of persuasive texts – adverts and publicity - to understand how they are organised. This has the added benefit of improving comprehension and critical reading at a key point in children's reading development.</p> <p>Use this to magpie a bank of persuasive devices: – use of informal language: Join us for a great day out... – imperative, direct forms of address: Don't forget to</p>	<p>The framework for persuasive writing introduced in Y3/4 should be extended in Y5/6, with increasing emphasis on applying persuasive writing across the curriculum with more emphasis on reasoned persuasion to complement discussion writing at this stage. Opportunities can be exploited in most subjects e.g. through writing advertisements, letters, short articles etc., which plead, complain, support, object, persuade on issues arising from: – History e.g. Plead for better the treatment of children; Make a case for proper sewerage in cities; Write in support of the abolition of slavery; argue for importance of free education for all children, write a publicity brochure for the Great Exhibition etc. – Geography e.g. Convince authorities that we need to keep our rivers clean, Argue that cars should be banned in towns etc. – Science e.g. Argue that smoking should be made illegal; Complain about loss of hedgerow habitats for wild birds. – PHSE and current affairs e.g. Object to a new runway at Heathrow, Persuade other children not to eat junk food etc. When assembling arguments: – try to support views with reasons or evidence e.g. ...According to the Daily Mail, more than 10,000 homes could face demolition if a proposed third runway is built at Heathrow. – offer and refute some counter arguments e.g. Now some people might object that..., – disguise opinions to sound like facts e.g. In fact..., The truth is..., in what some would call the most important moment in..., It has frequently been claimed that... – or</p>

<p>remembering and applying the structure Magpie and save adjectives which enhance persuasive impact delicious, crispy, fascinating, gripping, unmissable etc.</p> <p>Use simple comparatives and superlatives: best, fastest, lighter, tastier etc.</p> <p>Use complete simple or compound sentences with correct punctuation.</p> <p>Use the present tense and usually 2nd person (you) to talk directly to the reader</p>	<p>ride on the train... – Repetition: Find us, find the fun..., – Boasting and exaggeration: The highest tower in the south of England..., The UK's first..., breathtaking..., stunning..., hair-raising..., fantastic..., fabulous..., incredible..., – Short sentences: Don't wait...try it now..., – Patterns of three: Make your own T-shirt in 15 minutes: design it, print it, wear it...,</p> <p>Use complex sentences to combine and compress information, create emphasis and make the text more interesting for the reader: – relative clauses e.g. This walkway, which has the one of the longest..., – subordinate clauses: On the train ride, as you cross the bridge, a red signal will...</p> <p>Use a wider range of connecting words and phrases to: – Address and invite readers: See the new..., Have you ever been... etc. – add information: as well as..., additionally..., etc. – mark time and sequence: when, after, as soon as..., etc. – change of direction: but, however, although, etc.</p> <p>Use correct punctuation for sentences, clauses, questions, lists and exclamations</p>	<p>(more rationally) make clear that these are your opinions e.g. I think..., in my opinion..., – try to persuade using persuasive devices (see below), – try to get the reader interested and on your side - appear reasonable. – Make your reader think that the rest of the world, agrees with you e.g. Everyone agrees that..., We all know that... – Use humour as it can get people on your side.</p> <p>Express possibility, speculation and conditionality, using modal verbs may, might, should, could, would etc. and adverbs perhaps, surely, possibly; phrases like provided that..., so long as... etc.</p> <p>Modal verbs allow us to suppose, imagine, predict warn, suggest, prohibit, oblige etc.</p> <p>Draw on persuasive devices from Y3/4 plus others e.g.: – extreme adjectives and superlatives e.g. ghastly, appalling, fantastic, the coolest, hideous, fabulous..., – Exaggeration – emotive language – language that claims authority disguising opinions to sound like facts – Rhetorical questions – alliteration – persuasive language – Persuasive definitions – Pandering and condescension – similes and metaphors – sarcasm, used sparingly</p> <p>Vary sentence structure, length and type e.g. – complex sentences to combine and compress information: Although a decision is yet to be taken, there is already evidence showing that a new runway could damage the health of local residents, and might could even prove fatal for babies... – Short sentences for effect e.g. No-one wants this. – Sentence openers: interestingly..., from our point of view..., Indeed there could even be..., – Passive voice to sound more formal: It could be said that..., Additional disturbance would be created by... – Conditional and hypothetical (if...then) sentences using the subjunctive 'were' If that's the best they can offer..., If it were to be approved...,</p> <p>When you have finished, re-read and check to see if you are persuaded.</p>
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## BALANCED ARGUMENT/ DISCUSSION

Discussion texts involve presenting a reasoned and balanced over-view of an issue or controversy. Discussion writing is highly prized because it involves presenting both sides of an argument, weighing up evidence and points of view and coming to a reasoned conclusion. One essential feature which distinguishes this from other forms is the need to be able to switch viewpoint as you write. This is a challenge for many younger writers which needs to be carefully managed, for example by choosing issues with clear opposing sides and focussing on each side of an argument separately before trying to bring the two together. Discussion writing is the foundation of more formal and discursive, essay-type, writing. Conquering this form with confidence by the end of the primary school will stand children in good stead for future success in the school system. Discussion contrasts with persuasion, which develops only one viewpoint (usually the writer's own) and may or may be based on preference, prejudice or other nefarious motives. Discussion, on the other hand, should be balanced, objective and reasoned. Discussion writing is not limited to controversial issues - although polarised views may make it easier to teach. Discussions can equally well be evaluations e.g. points of view about a film, a book or a product; or considerations of the pros and cons of a proposed course of action; or interpretations of outcomes, for example of a science experiment which lends itself to competing explanations. Because of its nature, discussion writing is often more cognitively demanding than other text-types, requiring a degree of hypothetico-deductive reasoning i.e. imagining possibilities then exploring the consequences. It needs to be carefully introduced from Y1 onwards but should have a major emphasis along with persuasive writing in Y5 and Y6. As with other text-types, discussion writing is not a discrete form and may well incorporate elements of recount and anecdote, instructions, explanations, and frequently, the use of persuasive language and argument.

Year 1/2	Year 3/4	Year 5/6
<p>Invest time in structured discussion before attempting to learn a model text. Choose familiar issues, close to children's experience, with clear opposing points e.g. Should we be allowed to keep animals in the classroom? Should we eat crisps at playtime? Or choose a story with a simple dilemma e.g. Should Goldilocks have eaten the porridge? Discuss and note points on each side of the issue separately; Orally rehearse the arguments on each side, separately and list them We should have crisps at playtime because..., etc. Learn and retell prepared text on the issue that you have been discussing with – a title: Should we keep a animals in the classroom? – an opening sentence to introduce the issue e.g. We have been discussing whether we should... – list points in favour e.g. Some of us think we should keep animals in the classroom, Our reasons are:..., – use numerical connectives firstly, secondly etc. – then change viewpoint e.g. On the other hand..., and list points against, – An ending e.g. In conclusion/so, we think that...etc. Use this as a framework for discussion and shared writing of a different issue substituting new reasons. Keep ideas simple and straightforward to focus on balancing the argument.</p> <p>Use complete simple or</p>	<p>Draw on a wider range of topics but still well within children's interests and experience e.g. from their own concerns e.g. What's the point of wearing school uniform? Should children have mobile phones? from fantasy topics Do giant exist?; from stories Should Daleks be allowed to live on earth?</p> <p>Develop the framework from Y1/2, boxing the text up, to create connected paragraphs in place of simple sentences and lists: – opening paragraph to interest the reader in the topic e.g. Since the arrival of the Daleks, there has been much discussion about whether... – a series of points in favour in a connected paragraph, – a series of points against in a connected paragraph – a reasoned conclusion which can be justified by the arguments.</p> <p>Use complex sentences to combine information, create emphasis and make the text more interesting for the reader: – relative clauses e.g. Daleks, who are fearless and hard-working, are also..., – subordinate clauses While many people think this is a good thing, others believe..., First they point to the fact that, when Daleks have previously visited, they always..., etc.,</p> <p>Use generalised language to depersonalise and objectify the writing: – generalisers: some, most,</p>	<p>The framework for discussion writing introduced in Y3/4 should be practised and extended in Y5/6, with increasing emphasis on discussion writing across the curriculum. These are likely to be more abstract and outside children's immediate experience. Key areas include: – PHSE e.g. Should bullies be punished? Should boys and girls be taught separately? – History e.g. Should children have been evacuated in World War 2? Was King Alfred a hero or a bully? – Geography e.g. Should we burn wood for electricity? Is recycling a good idea? – Science e.g. Why should we have a balanced diet? Should we reduce air travel? Should we turn off street lights to save electricity? – from stories- moral dilemmas Should Danny help his father to take the pheasants?</p> <p>When assembling arguments: – try to support views with reasons or evidence, – or make clear that these are your opinions e.g. I think..., in my opinion..., – or try to persuade – see below. It is important to know the difference between these ways of arguing</p> <p>Write openings to introduce the reader and explain why you are discussing an issue e.g. Since last summer, people have been arguing about whether or not to build a new supermarket next door to our school. We think everyone should be clear about the reasons before a decision is made.</p> <p>Give examples which move from the general to the specific: Most shoppers would agree that ... One lady who has</p>

<p>compound sentences with correct punctuation.</p> <p>Write mostly in the present tense 1st person (I or We)</p> <p>Focus on a few essential connectives to join ideas and structure the argument: – whether (or not)..., to set out alternatives. – But..., although..., on the other hand ... etc. to mark change of viewpoint; – if...then..., to show consequences e.g. If we keep animals in the classroom, someone will have to look after them at the weekend...;</p>	<p>everyone, – category nouns e.g. people, animals, food, vehicles, vegetables.</p> <p>Use a variety of connecting words and phrases to guide the reader through the argument: – to set out alternatives and set the scene e.g. to decide ...whether or not/ if we should/ where the/ either...or etc..., – to add on and sequence ideas e.g. The first reason..., also..., furthermore..., moreover..., – to introduce a different viewpoint e.g. However..., On the other hand..., many people also believe that... – to conclude e.g. In conclusion..., Having considered the arguments..., Looking at this from both sides...</p> <p>Use correct punctuation for sentences, clauses, questions, exclamations</p>	<p>shopped in the town for many years told us...</p> <p>Use indirect, reported speech e.g. It has been said that..., the local policeman told us that...</p> <p>Vary sentence structure, length and type e.g. – complex sentences to combine and compress information: Although the new store will be easier to drive to, it will cause traffic congestion around the school and increase the likelihood of accidents to children. – Short sentences for effect e.g. No-one wants this. – Sentence openers: interestingly..., from our point of view..., Indeed there could even be..., – Passive voice to sound more formal: It could be said that..., Additional disturbance would be created by... – Conditional and hypothetical (if...then) sentences using the subjunctive 'were' If that's the best they can offer..., If it were to be approved...,</p> <p>Use persuasive devices to press points - see toolkit guidance for persuasive texts, - Address readers directly from time to time to hold attention and draw them in to the arguments: – inviting them to speculate You may be wondering why..., – asking questions e.g. How would you like to meet one of these creatures on your way home... – using exclamations e.g. ...and they smell horrible!</p> <p>Extend the range of connectives given in Y3/4 to link sentences and paragraphs interestingly, coherently and effectively. Including: – addition: also, furthermore, moreover, etc. – change of direction: on the other hand, however, although, unfortunately, despite etc. – cause and effect: so that..., owing to..., due to..., etc. – uncertainty: perhaps, it is possible that..., another possible reason... etc. – comparison: equally, similarly, just as..., in contrast, whereas etc. – Emphasis: most/least of all..., importantly etc.</p> <p>Make views sound more reasonable through use of modal verbs e.g. might/may/could be, and words and phrases that leave room for alternative views or contrary facts e.g. often/usually/commonly/mostly/tend to/are likely to...</p> <p>Use a variety of phrases for drawing conclusions e.g. In conclusion..., to sum up..., Having considered..., In the light of..., given these arguments ..., On the whole..., By and large..., In the circumstances..., All things considered...</p> <p>When you have finished, check you have been fair to both sides.</p>
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