




	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Writing Purpose</b>	Whole-School Unit* Entertain (10 steps) Persuade (10 steps) Poetry (5 steps)	Inform (15 steps) Entertain (15 steps)	Inform (15 steps) Persuade (10 steps)	Entertain (15 steps) Poetry (10 steps)	Persuade (14 steps) Inform (14 steps)	Poetry (5 steps) Entertain (15 steps) Poetry (10 steps)
<b>Written Outcomes</b>	Range of genres (whole-school unit)* Graphic novel Persuasive speech Poem (free verse)	Explanation Narrative	Newspaper article Travel leaflet	Narrative Poetry (haiku)	Persuasive speech & letters Non-chronological report	Short story Poetry (focus on figurative language)
<b>NC: Composition</b>  (planning, drafting, editing and proof reading)	<ul style="list-style-type: none"> <li>Discuss writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar</li> <li>Discuss and record ideas</li> <li>Compose and rehearse sentences orally (including dialogue), progressively building a varied and rich vocabulary and increasing range of sentence structures</li> <li>Organise paragraphs around a theme</li> <li>In narratives, create settings, character and plot</li> <li>In non-narrative material, use simple organisational devices (for example headings and subheadings)</li> <li>Assess the effectiveness of their own and others' writing and suggesting improvements</li> <li>Propose changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences</li> <li>Proof-read for spelling and punctuation errors</li> <li>Read aloud their own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear</li> </ul>					
<b>NC: Sentence level</b>	<p>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)</p> <p>Revisit Y3: 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]</p>	<p>Fronted adverbials [for example, Later that day, I heard the bad news.]</p> <p>Revisit Y3: 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]</p>	<p>Fronted adverbials [for example, Later that day, I heard the bad news.]</p> <p>Use of the present perfect form of verbs can be used to indicate the something started in the past but is still relevant now</p>	<p>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)</p> <p>Revisit Y3: 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]</p>	<p>Fronted adverbials [for example, Later that day, I heard the bad news.]</p> <p>Use of the present perfect form of verbs can be used to indicate the something started in the past but is still relevant now</p>	<p>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)</p> <p>Revisit Y3: 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]</p>

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>NC: Word level including punctuation</b>	<p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p> <p>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!"]</p>	<p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p> <p>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!"]</p> <p>Use of commas after fronted adverbials</p>	<p>Use of commas after fronted adverbials</p> <p>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!"]</p>	<p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p> <p>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!"]</p>	<p>Apostrophes to mark plural possession [for example, the girl's name, the girls' names]</p> <p>Use of commas after fronted adverbials</p> <p>Standard English forms for verb inflections instead of local spoken forms [for example, we were instead of we was, or I did instead of I done]</p>	<p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p> <p>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!"]</p>
<b>NC: Grammar Terminology</b>	<p>pronoun, conjunction, preposition, adverb</p> <p><u>Review:</u> expanded noun phrase, noun, verb, adjective, inverted commas</p>	<p>pronoun, adverbial, fronted adverbial</p> <p><u>Review:</u> comma</p>	<p>fronted adverbial</p> <p><u>Review:</u> present perfect tense, comma</p>	<p>pronoun, possessive pronoun</p> <p><u>Review:</u> expanded noun phrase</p>	<p>plural possession, adverbial, fronted adverbial</p> <p><u>Review:</u> comma, present perfect tense, apostrophe</p>	<p>Review terminology from the year</p>
<b>NC: Spelling</b>	<p>Discrete spelling lessons. See <b>ESSENTIALSPELLING</b> or school's spelling programme. Application in writing lessons:</p> <p>The grammatical difference between plural and possessive –s</p> <p>Standard English forms for verb inflections instead of local spoken forms [for example, we were instead of we was, or I did instead of I done]</p>					
<b>NC: Handwriting</b>	<p>Discrete handwriting lessons. See '<b>Handwriting Progression Toolkit</b>'. Application in writing lessons:</p> <p>Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined</p> <p>Increase the legibility, consistency and quality of their handwriting (for example, by ensuring that the down strokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch)</p>					

## Writing Purpose Language Choices and Genre Features

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Writing to Entertain</b> <b>Language Choices</b> 	<ul style="list-style-type: none"> <li>Use of <b>sound and other senses</b> to develop clear picture for reader to develop mood of <b>setting</b> (<b>show not tell</b>) (Y3)</li> <li><b>Dialogue</b> can show how a person speaks e.g. <b>dialect, slang</b> and tells the reader more about the character (<b>show not tell</b>)</li> <li>Use a new <b>paragraph</b> to show when a new or different character is speaking or when the setting changes</li> <li><b>Zoom in and out</b> to move quickly or slowly in a story – add more detail according to what is important e.g. introduction to new character or setting</li> </ul>					
<b>Writing to Inform</b> <b>Language Choices</b> 	<ul style="list-style-type: none"> <li><b>Diagrams</b> show the reader more details about the important parts of what they are finding out about (Y2)</li> <li>Some information (such as instructions) needs to be in the <b>correct time (chronological) order</b> if the reader needs to follow clear steps or learn about something that happened in the past (Y2)</li> <li>When we provide information to our reader, this information is usually in the <b>simple present tense</b> or <b>simple past tense</b> (Y2)</li> <li><b>Paragraphs</b> are used to organise ideas around a theme, to write about a different topic or sub-topic</li> <li><b>Headings</b> and <b>subheadings</b> break down information into manageable chunks or parts for the reader and make specific information easier to find</li> <li>Might include <b>quotes</b> from people to provide more information and add interest for the reader</li> </ul>					
<b>Writing to Persuade</b> <b>Language Choices</b> 	<ul style="list-style-type: none"> <li>Often use 'you' (<b>second-person narrative</b>) to put the reader on the spot and make them think (Y3)</li> <li>Use <b>facts to support opinions</b> to make the reader take the writing more seriously (Y3)</li> <li>Sometimes use <b>rhetorical questions</b> to make the reader think more deeply about the subject (Y3)</li> <li>Use of <b>alliteration</b> helps to make a phrase more memorable and stick in their mind (Y3)</li> <li>Use of <b>power of three</b> to make something more memorable for the reader and make them think about it for longer</li> </ul>				<ul style="list-style-type: none"> <li>Include <b>anecdotes</b> to support and provide evidence for the point you are trying to make, based on lived experiences</li> </ul>	

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Genre Features	<p><b>Graphic novel:</b> Blends art and storytelling, using a combination of <b>illustration and text</b> <b>Panels</b> of different shapes and sizes contain the artwork and are defined within <b>frames</b> <b>Speech bubbles</b> are used to provide inner thoughts or speech of the characters – they can often break the frame of the panel (as can other text)</p> <p><b>Speech:</b> Will use <b>first, second and third person narrative</b>, to address the audience directly and also refer to yourself (the speaker)</p> <p>May switch between the <b>past, present and future tense</b></p> <p><b>Poetry:</b> Poems can be written as <b>free verse</b>, meaning that they will have lines of any length (from a single word to much longer) and do not have a rhyme scheme or specific rhythm.</p>	<p><b>Explanation:</b> Contains <b>diagrams/ illustrations</b> with labels May have <b>technical vocabulary</b> specific to the topic being explained Usually in <b>present tense</b> to clarify for the reader how something works at the time of writing <b>Stages of a process</b> are clearly broken down into steps to make this understandable for the reader to follow</p> <p><b>Narrative:</b> Build upon use of <b>story shapes</b> (fall, then rise; rise-fall-rise; fall-rise-fall) to help guide the <b>plot</b> structure <b>Story openings:</b> usually open with either: action, dialogue or description of setting or character <b>Story endings:</b> can end with a moral message, happy ending, surprise or cliff-hanger</p>	<p><b>Newspaper report:</b> Include a <b>headline</b> that summarises the main point of the article Written in <b>third person narrative</b> and in the <b>past tense</b> Includes <b>quotes</b> (direct speech) or <b>indirect speech</b> to provide people's experiences or opinions on the subject Includes the <b>5 Ws</b> – who, what, where, when, and why to provide the reader with</p> <p><b>Travel leaflet:</b> Details usually include <b>sub-topics</b> specific to place, such as location, places of interest, weather, landmarks. Use of <b>photos or illustrations</b> to show the reader clearly what the place looks like, rather than needing to visualise it.</p>	<p><b>Narrative:</b> See <b>Autumn 2 objectives</b></p> <p><b>Poetry:</b> Specific structures of poems can include <b>haikus</b>, short poems of three lines with 5 syllables in the first line, 7 syllables in the second and 5 syllables in the final line.</p>	<p><b>Letter:</b> <b>Sender's address</b> in top-right corner &amp; <b>Date</b> under the sender's address <b>Recipient's address</b> on left-hand side Start with '<b>Dear...</b>' or '<b>To</b> whom it may concern...' <b>Sign off</b> with 'Yours sincerely...' or 'Yours faithfully...' (depending on whether you know their name) if more formal letter</p> <p><b>Non-Chronological Report:</b> <b>Captions and labels</b> to add information to illustrations <b>Index</b> to guide reader to know how to find something specific they might be looking for <b>Glossary</b> to provide definitions in a quick and easy guide for the reader <b>A-Z guide</b> to provide more detail in an accessible way for the reader to look for more information about the contents</p>	<p><b>Poetry:</b> Specific structures of poems can include <b>exploring surprising and/or unusual word combinations</b> to experiment with expressive and figurative language</p> <p>Poetry will often use <b>metaphor</b> and / or <b>personification</b> to create vivid images for the reader by comparison with something that is more readily visualised or understood</p> <p><b>Narrative:</b> See <b>Autumn 2 objectives</b></p>

## National Curriculum Objectives Explained (Sentence, Word &amp; Punctuation)

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Sentence</b>	Add <b>detail to expanded noun phrases</b> with adjectives before the noun or prepositional phrases before or after the noun – this allows the reader to visualise based on greater detail in the description	<b>Fronted adverbials</b> provide more information or detail before the main idea of the sentence follows – it can be a useful way to move on the writing in time or place  Extending the <b>range of sentences</b> with more than one clause, joined by a <b>range of conjunctions</b> (because, when, if, although) to vary rhythm and interest for the reader	<b>Fronted adverbials</b> provide more information or detail before the main idea of the sentence follows – it can be a useful way to move on the writing in time or place  Use of the <b>present perfect</b> form of verbs can be used to indicate the something started in the past but is still relevant now	Add <b>detail to expanded noun phrases</b> with adjectives before the noun or prepositional phrases before or after the noun – this allows the reader to visualise based on greater detail in the description  Extending the <b>range of sentences</b> with more than one clause, joined by a <b>range of conjunctions</b> (because, when, if, although) to vary rhythm and interest for the reader	<b>Fronted adverbials</b> provide more information or detail before the main idea of the sentence follows – it can be a useful way to move on the writing in time or place  Use of the <b>present perfect</b> form of verbs can be used to indicate the something started in the past but is still relevant now	Add <b>detail to expanded noun phrases</b> with adjectives before the noun or prepositional phrases before or after the noun – this allows the reader to visualise based on greater detail in the description  Extending the <b>range of sentences</b> with more than one clause, joined by a <b>range of conjunctions</b> (because, when, if, although) to vary rhythm and interest for the reader
<b>Word level including punctuation</b>	<b>Precise noun choices</b> to replace any non-specific or vague nouns – often adjectives are unnecessary with a better noun choice  Use of <b>pronouns</b> in place of a noun to avoid repetition and boring the reader  <b>Punctuating speech</b> – comma to separate the dialogue and the speech tag; new paragraph for new speaker; inverted commas around what is being said – all makes it totally clear for the reader to follow along	Use of <b>pronouns</b> in place of a noun to avoid repetition and boring the reader  <b>Punctuating speech</b> – comma to separate the dialogue and the speech tag; new paragraph for new speaker; inverted commas around what is being said – all makes it totally clear for the reader to follow along  Use a <b>comma after a fronted adverbial</b> – this allows the reader to take a short pause and realise that the adverbial is a group of words that carry meaning and will add detail to what comes next	Use a <b>comma after a fronted adverbial</b> – this allows the reader to take a short pause and realise that the adverbial is a group of words that carry meaning and will add detail to what comes next  <b>Precise noun choices</b> to replace any non-specific or vague nouns – often adjectives are unnecessary with a better noun choice	Use of <b>pronouns</b> in place of a noun to avoid repetition and boring the reader  <b>Punctuating speech</b> – comma to separate the dialogue and the speech tag; new paragraph for new speaker; inverted commas around what is being said – all makes it totally clear for the reader to follow along	Use an <b>apostrophe for plural possession</b> – to make it clear to the reader whether the item or thing belongs to an individual or a group (e.g. the girl's bikes/ the girls' bikes)  Use a <b>comma after a fronted adverbial</b> – this allows the reader to take a short pause and realise that the adverbial is a group of words that carry meaning and will add detail to what comes next  <b>Standard English forms for verb inflections</b> to show the difference between speech/ dialect and written English	<b>Precise noun choices</b> to replace any non-specific or vague nouns – often adjectives are unnecessary with a better noun choice  Use of <b>pronouns</b> in place of a noun to avoid repetition and boring the reader  <b>Punctuating speech</b> – comma to separate the dialogue and the speech tag; new paragraph for new speaker; inverted commas around what is being said – all makes it totally clear for the reader to follow along

Autumn					Spring				Summer				
Narrative (Graphic Novel)	Persuasive Speech	Poetry: Free verse	Explanations	Narrative	Newspaper reports	Travel leaflets	Narrative	Poetry: Haiku	Persuasive Letters	Non- Chronologic al Report	Poetry: Take one Poet	Narrative	Poetry
Arthur and the Golden Rope by Joe Todd Stanton	The King who Banned the Dark by Emily Haworth-Booth	'A Small Dragon' by Brian Patten	Until I Met Dudley by Roger McGough and Chris Riddell; Rosie Revere, Engineer by Andrea Beaty and David Roberts; This Book Thinks You're an Inventor by Georgia Amson-Bradshaw and Harriet Russell; How Everything Works by Clive Gifford	Starbird by Sharon King-Chai; Zeraffa Giraffa by Diane Hofmeyr and Jane Ray	Real-Life Mysteries by Susan Martineau and Vicky Barker	Africa, Amazing Africa by Atinuke and Mouni Feddag; Take A Bite by Aleksandra & Daniel Mizielinski; India, Incredible India by Jasbinder Bilan and Nina Chakrabarti; The Big Book of the UK by Imogen Russell Williams and Louise Lockhart	Leon and the Place Between by Angela McAllister and Graham Baker-Smith	The Works: Every Kind of Poem You will Ever Need at School edited by Paul Cookson	Malala's Magic Pencil by Malala Yousafzai and Kerascoët; Greta and the Giants by Zoe Tucker and Zoe Persico	Texts provided by HFL Education	Stars with Flaming Tails by Valerie Bloom and Ken Wilson-Max	The Girl Who Stole an Elephant by Nizvana Farook	Marshmallow Clouds by Ted Kooser and Connie Wanek
10 steps	10 steps	5 steps	15 steps	15 steps	15 steps	10 steps	15 steps	10 steps	14 steps	14 steps	5 steps	15 steps	10 steps
55 steps (approx. 11 weeks)					50 steps (approx. 10 weeks)				58 steps (approx. 12 weeks)				