Stanton Harcourt CE Primary School

English Curriculum Handbook

Curriculum Statement

Intent - Reading
Implementation - Reading
Intent - Writing
Implementation - Writing
Working Walls
Cultural Capital

Text Types Progression Overview

Text Types and Writing Genres

Progression of Writing Skills in Text Types

Curriculum Statement

At our school, English has two main areas of focus: Reading and Writing. Each is taught in conjunction with each other, and an English session will take place every day.

At Stanton Harcourt School we will:

- Ensure staff have a confident, fluent and coherent understanding of English and the effect this will have on a pupil's progress, both inside and outside of the school environment.
- Ensure staff understand how a strong grounding in English will impact the future learning and development of a pupil in all aspects of their life.
- Provide a balanced and broad curriculum, which encompasses writing practice including: handwriting, spelling, widening vocabulary, and writing for different styles, purposes, and audiences, as well as focussing on spoken English, reading, grammar and pronunciation.
- Ensure that all staff members are aware of planning, assessment, teaching and learning requirements for the English curriculum.
- Ensure that all pupils know how to plan, practise and evaluate their work, as well as carry out an effective edit and improve process.
- Ensure that all pupils understand all elements of English, as per the National Curriculum

Intent - Reading

We understand that reading is a fundamental skill which underpins all other learning, and at Stanton Harcourt Primary School we want our children to become fluent, passionate, lifelong readers. Our curriculum is designed to promote curiosity as well as confidence and pupils will be exposed to a vast range of both picture and chapter books, including those from diverse cultures and backgrounds. Starting with a comprehensive reading scheme in early years, children will be immersed in texts which inspire their imagination whilst their reading comprehension is challenged through high-quality questioning. This is built upon in KS1 with written evidence of the children's understanding being used to record their thoughts and emotive reactions to texts. In KS2, children develop key reading skills of retrieval, inference, prediction, author's intent and understanding vocabulary choice through high-quality texts across fiction, poetry and non-fiction genres. These skills complement their writing, helping them engage with both reading and writing. The texts we learn from have been carefully chosen to engage even the most reluctant reader and allow access for those with the highest level of SEND. We are conscious that children respond differently to different authors and key characters and our curriculum has incorporated authors and protagonists of different genders, races and backgrounds

so that all of our children can see a part of themselves in the texts they read. Modern day stories, as well as literary classics, have been included to ensure children are exposed to varied dialects and a range of the English language.

Implementation - Reading

Phonics and Early Reading Handbook

At Stanton Harcourt School we follow the **Rocket Phonics** DfE validated SSP programme. It is designed to help every child keep up and not catch-up through the use of steady pace and progression, whole-class teaching and consistent daily phonics practice.

Key Stage 1 and 2

At Stanton Harcourt School, we ensure our learners have three distinct opportunities to develop their reading skills:

Whole Class Reading

At least three times per week, our pupils will be read to by the class teacher or teaching assistant. Whilst they are being read to, the children follow along with a copy of the text. The adult is modelling reading fluency, and by following along, the children hear how punctuation and dialogue affect the flow of the writing. If an unfamiliar word is read aloud, the adult will quickly define it and continue to read, thus not preventing the flow of the reading. This session will run for about 10 minutes.

Individual reading

Weekly, the children will choose their own reading book (alongside the colour band book that they are reading until they are independent readers) and will read it independently. During this time, an adult who is working with the class will listen to the children read aloud and will make assessment of their reading fluency. This will help to direct guided reading sessions. The aim of individual reading is to allow children to develop their reading for pleasure, enjoy the calm of the activity and promote a passion for a genre, or literature in general. Teachers and TAs can direct children to new authors or genres if they feel that a child's reading diet is particularly restricted, therefore subtly exposing them to a wider range of books.

Guided Reading

Children in KS1 will initially respond to questions together and use the texts provided by Rocket Phonics. During KS2 children will progress onto a structured weekly guided reading session, designed to develop children's reading fluency and comprehension through repeated exposure to texts on a two week cycle. In the first week, children engage in paired reading of an age-appropriate text or extract, followed by paired discussions and written responses to questions. The questions will test a range of reading skills, including retrieval, inference and vocabulary. In the second week, they read the same text individually and answer similar, adapted questions independently. This effective strategy increases reading speed, accuracy, prosody, and comprehension, thereby significantly improving overall reading fluency and understanding. Teachers will also address children who need further support to access the reading or need extending.

Monitoring and celebrating individual reading

Every child is expected to read at home at least three times a week and this should be recorded in their reading diary (KS1) or homework book (KS2). Teachers and TAs will have a class record of when they have heard children read. This allows teachers to track which children need more support in school and which children need to be exposed to different genres. In our school hall we celebrate reading achievement with a display of the number of reads (KS1) and the range of completed reading books

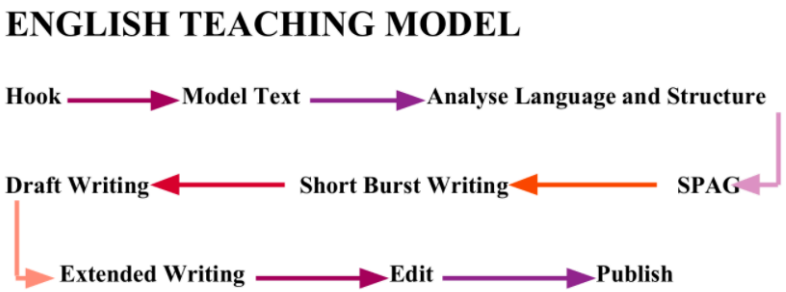
(KS2). Reading awards will be given in celebration assembly on a weekly basis.

Intent - Writing

At Stanton Harcourt School, we intend to create confident writers who develop stamina for writing from the Early Years to Year 6. We aim for all our children to be independent writers, building on a range of skills as they work through each journey of writing and to develop, and fully invest in, their own unique style. At Stanton Harcourt, we have developed a high-quality text-based curriculum which is designed to inspire and motivate. Pupils will be exposed to a broad diet of both picture and chapter books, including those from diverse cultures and religious backgrounds.

Our curriculum has been specifically tailored to meet the needs of the children in our school. We have considered how children at Stanton Harcourt progress with their writing and how they enter our school with differing vocabulary levels. Our books have been carefully chosen to engage even the most reluctant learners and allow access for those with the highest level of SEND. We are conscious that children respond differently to different authors and key characters and our curriculum has incorporated authors and protagonists of different genders. Modern day stories, as well as literary classics, have been included to ensure children are exposed to varied language and as a consequence, to enrich their writing. Our learners are challenged and encouraged to take risks and view mistakes as part of the learning process. Pupils are encouraged to set high expectations for themselves where they take pride in all aspects of learning and in everything they produce

Implementation- Writing



At Stanton Harcourt, each unit of writing will consist of learning completed throughout a 2/3-week learning journey and will be completed in lessons daily, throughout the week. Learning journeys will not go beyond 3-weeks as a maximum. This is in order to ensure that the build-up of knowledge and skills is progressive and clear, and

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1	Hook – begin to explore the text	Model text – analyse features (top quality model text)	Explore vocabulary and the structure of the text.	SPaG	Short Burst (using the vocab/SPaG)
Week 2	SPaG	Short Burst (or part of your final piece)	SPaG	Planning	Writing
Week 3	Writing	Editing and Improve	Publish		

curriculum coverage is met. Although the pedagogical process is detailed for each lesson, teachers have the professional scope to make adjustments where they think they are needed. For example, if more than one lesson is needed to embed a skill then this can be addressed or if an extra lesson is needed for drama/speaking and listening then teachers have the freedom to do so. There is no need for learning journeys to begin on a Monday or to be completed on a Friday. This being said, there is an expectation that each stage of the learning process takes place and is evident through books, learning environment and planning. Learning journeys can be based on texts, videos, real life events, images or lyrics from a song, anything that will get our children engaged and excited about writing.

There must be a hook into the learning journey to make the writing engaging and purposeful. These hooks can be small and simple or as extravagant as desired. Examples include staging a break-in, showing the children a letter from the Prime Minister, digging up a time capsule, or presenting a request from the Police for the children to write a description of a suspect. This creative and immersive approach ensures that most, if not all, children are engaged with the text, leading to higher quality writing output. Before any final piece of published writing is done, children should have at least one speaking and listening session to help with oracy. Following the hook, children should continue to be immersed in the text through dance, drama, creative arts, and other appropriate curricular links. The purpose of this is to provide experiences for the children to draw upon when writing.

Following the hook lesson, a high-quality model text must be provided to help pupils identify the required grammatical features of the genre, determine the best-suited writing tools, and focus on the purpose of the text. This model sets clear expectations, showing students what they should aim to produce by the end of the unit. Where possible, the high-quality model text is written by the class teachers, allowing them to effectively demonstrate the expectations and model the skills being taught. This ensures the text is tailored to the specific learning objectives and needs of the pupils.

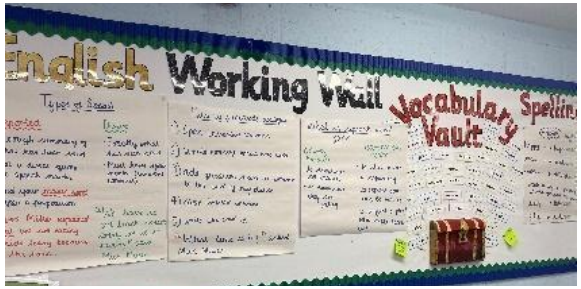
Every English lesson will begin with a fast-paced SPaG (Spelling, Punctuation, and Grammar) starter to recap prior learning from last week, last month, or even last year, while addressing vocabulary. SPaG starters can also introduce key features required for the specific text type. By keeping the content domain consistent for each question throughout the week, teaching time is maximised, and misconceptions can be addressed the next day. This approach builds children's confidence, reinforces learning, and helps transfer knowledge into their long-term memory.

Subsequent lessons throughout the learning journey should address the grammar/spelling/punctuation presented in the model text. Alongside the main SPaG features, the children are taught how to write the main body of the text using a variety of sentence structures and carefully considering the layout. A variety of planning tools, such as: text mapping, story mountains, character profiles, boxing up, flow diagrams or pictures should be used; this enables them to organise their writing effectively and to incorporate the appropriate features learned. Short bursts of writing will be used throughout the learning journey and used to demonstrate the skills learnt and used as a drafting tool to magpie for the final write. Our aim is to build independence and stamina when writing to engage the audience.

Working Walls

These are an extremely important part of the learning process as they provide children with a form of continuous provision they can keep referring to throughout the journey. These should detail the skills being taught, give explanations and model examples. These should

be written clearly, using a modelled handwriting style, and placed where all children can see them. During the process, the working walls should be referred to regularly and often as a way of modelling their use. The children should see that you are using these as a form of continuous provision and use them independently throughout lessons. These should remain on the walls for as long as the children need, and should remain after a learning journey so children are reminded and encouraged to use and apply these skills in other writing.



Vocabulary

For each journey, children will be encouraged to expand their vocabulary knowledge, which will in turn aid progression in spelling. Throughout the course of the learning journey, the children should be exposed to a bank of new words which will be recapped upon during the SPaG starter. These words should be relevant to the work being produced within the sequence of lessons and should be made visible to the children through the use of vocabulary vaults on working walls. Words can be displayed with accompanying definitions, synonyms/ antonyms and added to contextual sentences (please see below for further information).

Spelling

At Stanton Harcourt, we use Spelling Shed in Key Stage 2 to support our delivery of spelling rules, progressing on from Rocket Phonics. Use of Spelling Shed ensures high quality teaching of spelling on a weekly basis and coverage is consistent, ensuring all of the National Curriculum content is taught. Each week, children will focus on a spelling rule/pattern based on the curriculum for each year group. Each spelling lesson taught follows a consistent approach of introduce/review, teach, practise, apply and review. A list of spellings from the specified spelling pattern will be given to children to learn each week. These will also be added to Spelling Shed, so children can access a variety of engaging and interactive games to play online at home (as part of weekly homework expectations) to aid with recall. Weekly spelling patterns and rules will be displayed on the working wall where it can be referred to throughout the week. Cursive handwriting will also take place each week to practise and expose children to the spelling patterns.

Cultural Capital

Our English curriculum at Stanton Harcourt School stems from our use of high-quality texts. Texts have been carefully chosen to link closely with and enhance the learning of the overarching topic for the term and should inspire and engage all learners. At the end of each term at Stanton Harcourt, it is the expectation that there are a minimum of two final draft pieces of writing in the children's Extended Writing books which have been thoroughly edited and published at the end of the learning journey. There should be a range of text types, including fiction, non-fiction and poetry.

Text Types - Progression Overview

KS1 - Year A

Autumn Term – Fire! Fire!	***Spring Term - Amazing Africa***	***Summer Term – Seaside Express***
setting description	*innovate – changing an aspect*	*innovate - changing dilemma and solution*
recount of historical event	**non-chronological report - leaflet/factile**	**newspaper report**
alliteration sentences	free verse	riddles
character description	*Retelling first person point of view*	*alternative viewpoint*
persuasion letter	**instruction**	**explanation**
List Poetry - 5 Senses	poems from other cultures	Acrostic - Seaside theme

KS1 Year B

Autumn Term – Witney Blankets	Spring Term – Frozen Planet	Summer Term – Explorers
setting description	*innovate text - description*	*innovate - changing dilemma and solution*
diary recount	**non-chronological report**	**report article**
alliteration sentences	free verse with repetition of core line	riddles
character description	*narrative - retelling from alternative character*	*narrative - alternative viewpoint*
persuasion letter	**instruction**	**explanation - question answer leaflet**
Contemporary and classic poetry	performance poetry - repetition	Diamantes - Space Theme

LKS2 A

Autumn Term – Raiders and Invaders	Spring Term – Field to Fork	Summer Term – Rivers
narrative third person overcoming obstacles	*character description*	*dialogue for characterisation*
explanation with paragraphs	**discussion balanced argument**	**non-chronological report**
Kenning	special effects with limerick	alliteration
sequel - first person	*modern fable*	*setting description*
recount – sectioned diary entry	**persuasion inked to science**	**instruction**
cinquain	free verse	clerihews

LKS2 B

Autumn Term – Egyptians	Spring Term – Rainforests	Summer Term – Stone to Iron Age
Historical Narrative - Incident/dilemma	*Narrative character description*	*Narrative historical adventure*
Explanation - science/history	**Persuasion**	**Report**
Kenning	Limerick	Haiku
Narrative - alternative viewpoint	*Modern fable - narrative sequel*	*Narrative prequel (mystery)*
Recount - historical diary	**Discussion - balanced argument**	**Instruction**
Riddle	Clerihew	Tetractys

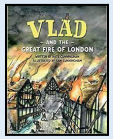
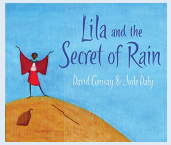
UKS2 A

Autumn Term – Ancient Greeks	Spring Term – On our Doorstep: Oxford	Summer Term – A Bird's Eye View
Narrative - innovate own version of a myth	*Narrative - additional chapter*	*Narrative - alternative viewpoint*
Balanced Argument	**Scientific explanation**	**Persuasion**
Free verse	Ottava Rima	Senryu
Narrative sequel	*Narrative - descriptive opening to fantasy story*	*Narrative - flashback*
Biography	**Instruction**	**Journalistic writing**
Classic Poetry	Figurative language in poetry	Innovation

UKS2 B

Autumn Term – World War II	Spring Term – Extreme Earth	Summer Term – Romans
Narrative – suspense	*Narrative - additional obstacle*	*Narrative - alternative viewpoint*
Recount – diary entry	**Discussion text**	**Recount - Journalistic Writing**
Free verse	Calligrams and Shape poetry	Iambic pentameter
Innovate - Prequel	*Innovate - Sequel*	*Narrative - Play script*
Information Text	**Persuasive speech**	**Letters**
Renga	Innovation	Performance poetry

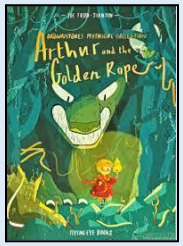
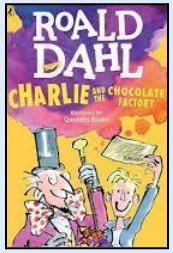
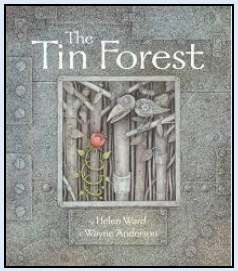
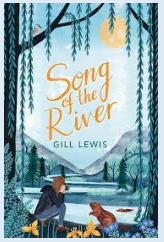
Text Types and Writing Genres

KS1 Year A English Text Types and Writing Genres						
Term	**Autumn Term 1/2**		**Spring Term 3/4**		**Summer Term 5/6**	
Topic Theme:	**Great Fire of London**		**Amazing Africa**		**Seaside Escapes**	
Core Text:	**Vlad and the Great Fire** 	**On Sudden Hill**	**Handa's Surprise**	**Lila and the Secret of the Rain** 	**The Secret of Black Rock**	**The Storm Whale**
Fiction Mastery:	**Setting description** Compare before & after the fire.	**Character description** Describe a main character.	**Innovate Text** Replace fruit with other objects.	**Retelling** Write from a different character's point of view.	**Innovate** Change the dilemma and the solution.	**Innovate** Retell from Grandma's point of view.
Non-Fiction Mastery:	**Recount of historical event**	**Persuasive letter** Please come and play.	**Non-chronological report** African animals.	**Instruction** How to make it rain.	**Newspaper report** Recount of newly discovered creature.	**Explanation** Science food chains.
Poetry:	Alliteration sentences	List Poetry - Five Senses	Free verse	Poems from other cultures	Riddles	Acrostic - Seaside theme
Consolidation of text types	**Character Description** Description of Vlad.	**Setting Description** Description of a hill.	**Instructions** How to make pancakes.	**Innovate** Message to a character in the story.	**Instructions** How to find black rock.	**Recount** Diary entry from Noi's point of view.
Additional Class Texts:	Raven Boy, Katie in London, Owl and the Pussy Cat, George's Marvellous Medicine, Claude and the City		Masai and I, The Big Angry Roar, The Red Tree, The Midnight Panther, A Dark Dark Tail, Katie Morag Island Series		Lost and Found, The Grotlyn, Owl Babies, Tad, Captain Toby	

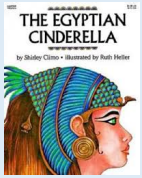
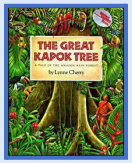
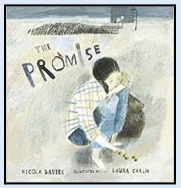
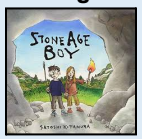
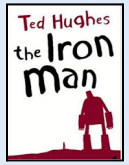
KS1 Year B English Text Types and Writing Genres

Term	Autumn Term 1/2		Spring Term 3/4		Summer Term 5/6	
Topic Theme:	**Witney Blankets**		**Frozen Planet**		**Explorers**	
Core Text:	**My Two Blankets**	**Mrs Noah's Pockets**	**The Great Explorer**	**The Snow Queen**	**The Darkest Dark**	**Look Up!**
Fiction Mastery:	**Setting description** Describe the setting/ blanket at the beginning and end of the story.	**Character description** Describe Mrs Noah.	**Innovate Text** Describe the Northern Lights and the polar landscape.	**Narrative Retelling** Retell from one of the character's points of view.	**Innovate** Change the dilemma and the solution.	**Alternative viewpoint** Tell the story from Jamal's point of view.
Non-Fiction Mastery:	**Diary Recount** Meeting the girl in the park.	**Persuasive letter** Why should certain animals be saved?	**Non-chronological report** 'The Arctic'	**Instruction:** How to drive a sleigh.	**Report article:** Human lands on the moon!	**Explanation** Using a question and answer leaflet.
Poetry:	**Alliterative sentences**	**Contemporary and classic poetry**	**Free Verse Poem** with a repeating line from core text.	**Performance poetry**	**Jokes/Riddles/ nonsense sentences**	**Diamantes -** Space Theme
Consolidation of text types	**Character Description** Main character.	**Setting Description**	**Radio Report** Radio report for missing father.	**Persuasive Advert:** Looking after the planet.	**Adventure Story** Travelling to the moon.	**Recount** Third person.
Additional Class Texts:	The Bear and the Piano, The Lighthouse Keepers Lunch, Shark and the Park,		Great Adventurers, The Magic Far Away Tree, Grandad's Island, Ottoline at Sea		Search for the Arctic Jellyfish, Three Little Wolves and the Big, Bad Pig, Sky Song, Astro Girl,	

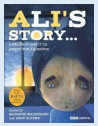
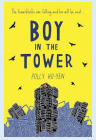
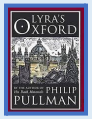
LKS2 A English Text Types and Writing Genres

Term	Autumn Term 1/2		Spring Term 3/4		Summer Term 5/6	
Topic Theme:	**Raiders and Invaders**		**Field to Fork**		**Rivers**	
Core Text:	**How to train your Dragon** 	**Arthur and the Golden Rope** 	**Charlie and the Chocolate Factory** 	**The Tin Forest** 	**A River** 	**Song of the River** 
Fiction Mastery:	**Narrative - Alternative viewpoint** Written from the point of view of Toothless.	**Myth/Legend:** Create a myth in a similar vein, following the story structure and characterization through dialogue.	**Narrative - Additional character** Add a character to the chocolate factory scene.	**Fable:** Children identify the meaning of the story and create their own fable, focussing on setting description.	**Narrative** Dialogue for characterisation	**Setting description** Describe a scene, using the river as a narrative thread.
Non-Fiction Mastery:	**Non-chronological reports** Daily life of a Viking.	**Recount** Diary entry for Arthur.	**Discussion text** Should all farmers be paid fairly? Focus on cocoa beans.	**Persuasive** Leaflet to advertise the forest as an adventure holiday destination.	**Non-chronological report** Life on a river	**Explanation** The journey of a river.
Poetry:	**Special effects** similes, personification and metaphor	**Tetractys poems** Norse world/gods	**Song lyrics** New character - analyse the rhyme and grammar.	**Free verse poetry** About environmental issues.	**Alliterative verse** Journey of a river	**Clerihews** A poem about someone in our class (transition)
Consolidation of text types	**Character Description** Detailed description of the dragons/Vikings	**Setting Description**: Description of the Norse landscape.	**Instructions** How to make chocolate.	**Newspaper Report** Turning into the Tin Forest.	**Persuasive letter** Why should we go on a trip to a river?	**Dialogue** Between characters.
Additional Class Texts:	**Beowulf (Michael Morpurgo), The Land of Roar.**		**The Legend of Podkin One-Ear, The Midnight Fox, The Secret Wild.**		**The Land of Never Believe, The girl who stole an Elephant, Brand New Boy.**	

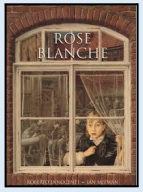
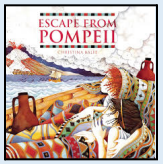
LKS2 B English Text Types and Writing Genres

Term	Autumn Term 1/2		Spring Term 3/4		Summer Term 5/6	
Topic Theme:	**Ancient Egypt**		**Rainforests**		**Stone to Iron Age**	
Core Text:	**Marcie and the Riddle of the Sphinx**	**The Eygptian Cinderella** 	**The Great Kapok Tree** 	**The Promise** 	**Stone Age Boy** 	**The Iron Man** 
Fiction Mastery:	**Dilemma Narrative** Innovate the story adding a new dilemma. Mummy's curse for Marcy to overcome.	**Narrative - Alternative view point** Written from a different character's point of view.	**Narrative/ Description** Add a new creature from the rainforest to the story in an extra chapter.	**Narrative - Sequel:** What happens next?	**Narrative - historical/ adventure** Add to the story a new adventure with accurate historical Stone Age references.	**Narrative Prequel:** How did the Iron Man/Space Bat Angel Dragon come to Earth? **Mystery** build up tension/action
Non-Fiction Mastery:	**Explanation Text** Mummification focus.	**Recount** Diary of Howard Carter.	**Persuasive Letter** Write a letter to the company to stop deforestation.	**Discussion Text** Is it wrong to cut down trees to build new houses?	**Report writing** Write a job description for an archaeologist.	**Instructions** How to trap the iron man.
Poetry:	**Kennings poetry**	**Riddles** relating to Egyptian life/culture.	**Limericks** from the jungle.	**Clerihews** Visuals from the city.	**Haiku** Stone Age/ Iron Age.	**Tetractys**
Consolidation of text types	**Persuasive Advert** Ancient Egypt as a holiday destination.	**Discussion Text** Comparison to the traditional tale.	**Character Description** Animals in the rainforest	**Instructions** How to plant a seed.	**Setting Description** Detailed of Om's settlement.	**Explanation text** How to live in the Stone Age/Iron Age.
Additional Class Texts:	Ma'Ats Feather		The Great Paper Caper, Cloud Busting, Running Wild, One Plastic Bag, Big Tree, Katie on the Case		The Wild Robot, The Abominables, Nim's Island, I was born in the Stone Age (Rosen), The boy with the bronze axe	

UKS2 A English Text Types and Writing Genres

Term	Autumn Term 1/2		Spring Term 3/4		Summer Term 5/6	
Topic Theme:	**Ancient Greece**		**On Our Doorstep: Oxford**		**A Bird's Eye View**	
Core Text:	**Myths and Legends The Orchard Book of Greek Myths**	**Ali's Story** 	**Boy in the Tower** 	**Lyra's Oxford** 	**Kensuke's Kingdom**	**The Man who Walked Between the Towers**
Fiction Mastery:	**Narrative - Greek Myth** Write your own version of a Greek Myth, adapting the original.	**Narrative Sequel** Will Ali be reunited with his family?	**Additional chapter:** Add a new episode to the story, before the school closes.	**Fantasy story:** Write the opening of a fantasy story set in Oxford.	**Alternative view point**: Write part of the narrative from a different character's point of view.	**Writing with a flashback** Years later, a spectator remembers the day of the event.
Non-Fiction Mastery:	**Balanced Argument** Should animals be kept in captivity?	**Biography** Inspirational figure linked to Black History month.	**Scientific Explanation** How Does a Periscope Work?	**Instructions** Directions for going for a walk with your Daemon.	**Persuasion Leaflet** Promoting the island as a holiday destination.	**Journalistic writing** Report of Michael being found.
Poetry:	**Free Verse**	**Classic Poetry** *Dulce Et Decorum Est* Wilfred Owen	**Ottava Rima**	**Figurative Language** *There Came a Day* Ted Hughes *The FIght of the Year* Roger McGough	**Senryu**	**Innovation** *The Magic Box* Innovate - write 'The Memory Box on our time at Primary School
Consolidation of text types	**Recount** Diary from Theseus' point of view.	**Writing for a purpose** Narrative for a specific audience.	**Discussion** How much should children help around the home?	**Persuasive Advert** - Why is Oxford the best city to live in?	**Instructions/ Guide** Tourist instructions to travel around Kensuke's Kingdom	**Newspaper report** Of the event of walking between the towers.
Additional Class Texts:	Who Let the Gods Out?, Wonder, Santa is coming to the Cotswolds, Sulwe, The Journey, The Arrival		Running on the Roof of the World, The Island at the End of Everything, Out of the ashes, The fastest boy in the world.		The Boy at the Back of the Class, The Girl of Ink and Stars, A Midsummer Night's Dream, Chasing the Stars, Street Child, Dragon Rider	

UKS2 B English Text Types and Writing Genres

Term	Autumn Term 1/2		Spring Term 3/4		Summer Term 5/6	
Topic Theme:	**World War II**		**Earth and Space**		**Romans**	
Core Text:	**Rose Blanche** 	**Once** 	**Cosmic** 	**Greenling** 	**Escape from Pompeii** 	**The Roman Quests**
Fiction Mastery	**Narrative Suspense** Rose helps the children escape.	**Prequel Narrative** 'Before' - how did Felix end up in the orphanage before his parents were taken away?	**Narrative Innovate** A new obstacle along the way.	**Sequel Narrative**: What happened next?	**Narrative Alternative Viewpoint** Fronto or Ursula's account of the escape.	**Playscript** Write and act out the escape as a drama.
Non-Fiction Mastery	**Recount** Diary entry from Rose.	**Information Text** Factors that led to World War II.	**Discussion text** Would you like to visit Mars?	**Persuasive speech** Why you should stay living near a volcano.	**Recount - Journalistic writing** Mount Vesuvius' eruption.	**Letters** Formal and informal.
Poetry	**Free verse** *High Flight* John Gillespie Magee	**Renga** WWII collaborative poems	**Calligrams and Shape poems** Space-themed	**Innovation** *The Uncertainty of the Poet* Wendy Cope/ *The Eagle* Alfred Lord Tennyson	**Performance Poetry**	**Iambic pentameter**
Consolidation of text types	**Setting Description**	**View point** Zelda's point of view of the events from a chapter in the story.	**Formal writing** A letter to NASA to propose a future Rover.	**Setting Description** The arrival of Greenling.	**Information Text** Ancient Rome.	**Recount** Diary entry from Juba's point of view.
Additional Class Text	Goodnight Mr Tom, Varmints, Carrie's War,, Peter in Peril, The Lion and the Unicorn, Letters from the Lighthouse		Short film: 'The Astronomer's Sun' Texts: The Explorer, Pig-Heart Boy, Cogheart, Curiosity, The Sky, Beetle Boy, The Ghost of Thomas Kemp, Hidden Figures.		Coraline, The HighwayMan, The Nowhere Emporium, The Wolf Wilder, Dial a Ghost, Indiana Bones, Dragon Rider.	

Progression of Writing Skills in Text Types

Using the text-based curriculum as a starting point, teachers clearly establish the purposes and audiences for writing at the start of the process of each 'learning journey' or unit of work. Teachers make learning objectives explicit to pupils at the start of every lesson, so they know why they are studying a particular text or text type, the kind of writing activities they will need to undertake and the nature of proposed outcome, which is real and purposeful. The learning journey should be made clear to the children, who are fully involved in the process and clear about the outcome they are working towards throughout the learning journey. In Key Stages One and Two, pupils experience writing in different forms for a variety of audiences. They write for different purposes and are taught to plan, draft, proofread, improve and present their writing on paper and on screen, and to discuss and evaluate their own writing and that of others. There is an emphasis on using real models for writing, e.g. advertisements, website articles, travel brochures. The links between reading and writing in fiction and non-fiction continue to be made explicit. Pupils use their knowledge of texts they have studied to construct their own writing and have greater control over organisation, language features, vocabulary and spelling.

As well as genre types, it is important to ensure that the text-based curriculum enables the children to develop a clear progression of skills from EYFS to Year 6, which are closely linked to the book being studied, and are implemented during each learning journey. For each year group, there is also a set of non-negotiables that all pupils must have mastered by the end of the year, taken directly from the National Curriculum. This involves them using these tools independently and developing the ability to apply these in other areas of the curriculum. It is important that pupils understand the purpose of these tools and how they impact the reader and develop the text type. These are useful to refer to when thinking about the skills coverage for each learning journey.

By the end of Year 6, our children will not only leave the school being able to write for a variety of purposes, but able to write in a real life situation, essential for the next step in their education. There are 4 types of writing that will be covered in the English curriculum: narrative - writing to entertain; and non-fiction - writing to inform, writing to persuade and writing to discuss. Children will also cover a variety of poetry forms, building up a repertoire.

Narrative:
Purpose of writing to entertain (narrative): The purpose of narrative can be defined simply as to tell a story. However, that does not convey the many purposes of stories and the way that they work at different levels. The purpose of a narrator is to make the listener or reader respond in a particular way. Stories are written or told to entertain and enthral an audience. Stories can make us sad, horrify us, make us laugh, make us excited. They create imaginative worlds that can help us understand ourselves and the things around us and take us beyond our own experience. From the earliest times, stories have been a part of the way that people have explained their world, passed on their beliefs and memories and entertained one another. Narrative is central to learning, especially for young children who develop their understanding through making up stories about what has happened and what might happen. Children use narrative to organise their ideas, structure their thinking and, ultimately, their writing. Telling and writing stories is not simply a set of skills for children to learn, but an essential means for them to express themselves in creative and imaginative ways.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	• simple narratives and retellings are told/ written in first or third person • simple narratives are told/ written in past tense • events are sequenced to create texts that make sense • main participants are human or animal • simple narratives use typical characters, settings and events whether imagined or real • 'story language' (e.g. once upon a time, later that day etc.) may be used to create purposeful sounding writing	As Year 1, plus: • they are simply developed as either good or bad characters • language choices help create realistic sounding narratives. e.g. adverbs, adjectives, precise nouns (turquoise instead of blue, jumper instead of top, policeman instead of man) etc.	• narratives and retellings written in first or third person • narratives and retellings written in past tense, and occasionally in the present tense • events sequenced to create chronological plots through the use of adverbials and prepositions • descriptions, including those of settings, are developed through the use of adverbials, e.g. in the deep dark woods… • dialogue begins to be used to convey characters' thoughts and to move the	As Year 3, plus: • dialogue is used to convey characters' thoughts and to move the narrative forward • language choices help create realistic sounding narratives. e.g. adverbs, adjectives, precise nouns, expressive verbs and figurative language etc.	As Year 4, plus: • narratives are told sequentially and non-sequentially (e.g. flashbacks) through the use of adverbials and prepositions. • descriptions of characters, setting, and atmosphere are developed through precise vocabulary choices e.g. adverbs, adjectives, precise nouns, expressive verbs and figurative language.	As Year 5, plus: • assured and conscious control is used to effectively and accurately convey meaning, particularly through manipulating grammar and vocabulary to achieve this

			narrative forward ● language choices help create realistic sounding narratives e.g.shouted/muttered instead of said etc.			
	Retell and invent narrative ● concept of a sentence ● basic sequencing of sentences ● capital letters and end marks ● correct past tense form ● written in the third person ● conjunctions to join ideas	**Simple narrative and description** ● past tense and introduction to progressive past tense ● adverbs of time to sequence events ● adverbs for additional detail ● basic noun phrases ● singular possessive apostrophe ● apostrophe for contraction ● simple coordinating and subordinating conjunctions ● exclamation sentences ● comparable adjectives ● commas to separate items in a list ● verbs chosen for effect	**Developed narrative with focus on paragraphing** ● 5 clear sections (T4W boxing up format) ● conjunctions, adverbs and prepositions to sequence events or to mark changes in setting ● dialogue including direct speech ● past perfect tense ● prepositional phrases for settings ● noun ● phrases ● verbs and adverbs chosen for effect ● cohesion created, and repetition avoided through the use of nouns and pronouns	**Developed narrative with focus on sequence** ● sequence organised into paragraphs using fronted adverbials to indicate changes in time or place ● different orders of sequences ● fronted adverbials as single words, phrases and clauses to create cohesion ● expanded noun phrases ● dialogue including direct speech to show character ● develop characters through dialogue	**Developed narrative with focus on cohesion** ● cohesion through a variety of devices ● links within and between paragraphs with adverbials ● past perfect tense to link events ● action, dialogue and description used to move events forward ● relative clauses with commas and dashes used for additional detail including omitted relative pronouns ● modal verbs to suggest degrees of possibility ● adverbs of possibility	**Developed narrative with focus on atmosphere and shifts** ● cohesion through a wider variety of devices (e.g. repetition of a word or phrase, ellipsis) ● sustained register with well-rounded ending ● atmosphere and mood created through effective word choice, sentence structure and literary devices ● shifts in formality ● past perfect tense to link events, including past perfect progressive ● action, dialogue and description used to move events forward

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				and action ● standard forms of verb inflections used instead of local spoken forms ● apostrophes for plural possession ● past progressive and present perfect		● subjunctive form to hypothesise ● colons, semi-colons and dashes used to separate and link ideas

Writing to inform - Reports:
Purpose of reports: To provide detailed information about the way things are or were and to help readers/listeners understand what is being described by organising or categorising information.
General text structure:
In the absence of a temporal (chronological) structure where events happen in a particular order, non-chronological reports usually have a logical structure. They tend to group information, often moving from general to more specific detail and examples of elaborations. A common structure includes:

- an opening statement, often a general classification (sparrows are birds)
- sometimes followed by a more detailed or technical classification (their Latin name is …)
- a description of whatever is the subject of the report organised in some way to help the reader make sense of the information, for example:
  - its qualities (like most birds, sparrows have feathers)
  - its parts and their functions (the beak is small and strong so that it can …)
  - its habits/ behaviours/ uses (sparrows nest in …)

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Fact-file ● concept of a sentence ● capital letters and end marks ● word choices ● labels and captions	Basic non-chronological report ● present tense ● opening questions ● concluding exclamatory sentence ● subordinating and coordinating conjunctions to join information and give reasons ● adverbs	Sectioned non-chronological report ● planned into sections ● headings ● sub-headings ● conjunctions to join information and give reasons ● present perfect tense ● word choices to match information texts	Non-chronological report with paragraphs ● organised into sections with appropriate headings and text type features ● range of conjunctions and appropriate word choices ● beginning to explore levels of formality and able to demonstrate this through word and sentence choices ● appropriate use of pronouns and	Biography ● cohesion through a variety of devices within and across paragraphs ● relative clauses with commas and brackets to add information ● structured paragraphs linked with adverbials ● indicate degrees of possibility using modal verbs and adverbs	Detailed information texts ● cohesion through a wider variety of devices ● layout devices including headings, esub-headings, columns, bullets and tables to structure texts ● semi-colons for items in a list and colons to introduce lists ● sustained levels of formality demonstrated through sentence and word choices in different pieces of different levels of formality

				nouns		● identification of different structures typical of informal and formal writing eg the use of the subjunctive and the use of question tags ● hyphens used to avoid ambiguity

Writing to inform - Recounts:
Purpose of recounts: To give details of an event that has happened.
General text structure:

- orientation such as scene-setting or establishing context (It was the school holidays. I went to the park ...)
- an account of the events that took place, often in chronological order (The first person to arrive was ...)
- some additional detail about each event (He was surprised to see me)
- reorientation, e.g. a closing statement that may include elaboration. (I hope I can go to the park again next week. It was fun)

Structure sometimes reorganises the chronology of events using techniques such as flashbacks, moving the focus backwards and forwards in time, but these strategies are more often used in fiction recounts.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Recount of event • concept of a sentence • capital letters and end marks • word choices • correct past tense form • written in the first person	Simple recount • past tense • progressive forms of verbs • exclamatory sentences to make personal comments • subordinating and coordinating conjunctions to join information and give reasons • use of noun phrases • adverbs of time to sequence events	Sectioned recount • planned in sections using conjunctions, adverbs and prepositions to sequence events • word choices and developed sentence structures to match recount texts • Express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions • Inverted commas can be used to punctuate direct speech, if appropriate	Developed recount with paragraphs • developed sequential language organised into paragraphs • adverbs, adverbials and prepositions to sequence events • word choices and developed sentence structures to match recount texts • expanded noun phrases	Journalistic writing • focusing on journalistic vocab and sentence structures • cohesion through choice of techniques within and across paragraphs • structural features included in newspaper reports • shifts in formality as writing extension • use of the past perfect • modal verbs can be used to indicate degrees of possibility	Developed journalistic writing • cohesion through a wider variety of devices • passive voice • shifts in formality • control of vocabulary choices to match the language used in journalistic writing • use of semi-colons, colons and dashes to mark boundaries between independent clauses • structural features included in newspaper reports • past perfect progressive form of verbs

Writing to inform - Instructions:
Purpose of instructions / procedural texts: To ensure something is done effectively and/or correctly with a successful outcome for the participant/s.
Generic text structure:
Begin by defining the goal or desired outcome e.g. How to make a board game

- an introductory sentence or paragraph
- list any material or equipment needed, in order
- provide simple, clear instructions. If a process is to be undertaken, keep to the order in which the steps need to be followed to achieve the stated goal
- diagrams or illustrations are often integral and may even take the place of some text (Diagram B shows you how to connect the wires.)
- a final evaluative statement can be used to wrap up the process. E.g. Now go and enjoy playing your new game. Your beautiful summer salad is now ready to eat.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Simple instructions • concept of a sentence • basic sequencing of sentences • capital letters and end marks • word choices • correct past tense form • labels and captions	Developed instructions • developed sequencing with subordinating and coordinating conjunctions to join information and give reasons • adverbs of time to sequence and to add detail • commas to separate items in a list	5 part instructions • commas to separate items in a list sequenced parts – title; opening paragraph to introduce instructions; equipment list; method; closing paragraph with 'top tip' • headings and subheadings to aid presentation • time, place and cause expressed using conjunctions, adverbs or prepositions	Developed 5 part instructions • 5 clearly sequenced parts • cohesion through the use of nouns and pronouns • fronted adverbials	Complex 5 part instructions • 5 clearly sequenced parts • parenthesis can be used to add additional advice • relative clauses to add further information • modal verbs to suggest degrees of possibility • layout devices to provide additional information and guide the reader	

Writing to inform - Explanations:
Purpose of explanation texts: To explain how or why, e.g. to explain the processes involved in natural/social phenomena or to explain a process, such as how a car is made.
Generic text structure:

- A general statement to introduce the topic being explained. E.g. In the winter some animals hibernate.
- The steps or phases in a process are explained logically, in order. E.g. When the nights get longer ... because the temperature begins to drop ... so the hedgehog looks for a safe place to hide.
- Specific features that include written in the present tense, text arranged into numbered points, time conjunctions, diagrams with labels and pictures with captions

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
		Basic explanation • consistent use of present tense • questions used to form titles • question marks used to denote questions (Y1) • conjunctions e.g. so…because to explain	Sectioned explanation ● Introduction to paragraphs as a way to group related material ● consistent use of present tense ● express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions ● heading and subheadings used to aid presentation	Explanation text with paragraphs ● fronted adverbials ● paragraphs to organise ideas ● cohesion through the use of nouns and pronouns	Developed explanation text ● indicate degrees of possibility using adverbs and modal verbs ● layout devices to provide additional information and guide the reader ● cohesion within paragraphs using adverbials ● relative clauses used to add further information ● parenthesis to add to the clarification of technical words	Scientific writing/report • cohesion through a wider variety of devices • passive voice • appropriate levels of formality demonstrated • features of explanation texts where appropriate • advanced sequential and causal language

Writing to Persuade:
Purpose of persuasive texts: To argue a case from a particular point of view and to encourage the reader/listener towards the same way of seeing things.
Generic text structure:

- An opening statement (thesis) that sums up the viewpoint being presented: Greentrees Hotel is the best in the world. School uniform is a good idea
- Strategically organised information presents and then elaborates on the desired viewpoint: Vote for me because I am very experienced. I have been a school councillor three times and I have ...
- A closing statement repeats and reinforces the original thesis: All the evidence shows that ... It's quite clear that ... Having seen all that we offer you, there can be no doubt that we are the best

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
		Basic persuasive text •written in present tense •rhetorical questions •effective use of noun phrases	Sectioned persuasive text ● introduction to paragraphs as a way to group related material ● express time, place and cause using conjunctions (e.g. so, because), adverbs and prepositions ● use of present perfect form of verbs	Persuasive text with paragraphs • cohesion through choice of pronouns or nouns within and across sentences, avoiding repetition • expanded noun phrases • persuasive writing features (e.g. details to support evidence, opinions presented as facts) • modal verbs to indicate degrees of possibility	Developed persuasive text: evaluating the contrast between formal and informal persuasive texts ● cohesion through choice of techniques e.g cause and effect conjunctions ● expanded noun phrases ● persuasive writing features e.g. emotive adjectives ● modal verbs and adverbs to position the argument ● structured paragraphs linked with adverbials ● commas to avoid ambiguity	Advanced persuasive text ● adapting degrees of formality and informality, inc. vocabulary choices, to suit the form of the text ● passive voice ● subjunctive form to hypothesise ● cohesion across paragraphs using a wider range of cohesive devices including conjunctive adverbs ● persuasive writing features (e.g elaboration and exaggeration) ● hyphens to avoid ambiguity

Writing to Discuss:
Purpose of discussion texts: To present a reasoned and balanced overview of an issue or controversial topic. Usually aims to provide two or more different views on an issue, each with elaborations, evidence and/ or examples.
Generic text structure: The most common structure includes:

- a statement of the issues involved and a preview of the main arguments
- arguments for, with supporting evidence/examples
- arguments against or alternative views, with supporting evidence/examples
- Another common structure presents the arguments 'for' and 'against' alternatively.
- Discussion texts usually end with a summary and a statement of recommendation or conclusion.
- The summary may develop one particular viewpoint using reasoned judgements based on the evidence provided.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
				Basic discussion text • consistent use of present tense – recap from Y2 • present perfect form of verbs – recap from Y3 • effective use of noun phrases • paragraphs to organise ideas • adverbials e.g. therefore, however… • heading and subheadings used to aid presentation – recap from Y3	Advanced discussion text • cohesion within paragraphs using adverbials • layout devices to provide additional information and guide the reader • modal verbs to indicate degrees of possibility	Complex discussion text • cohesion through a wider variety of devices • adverbials for cohesion • modal verbs and adverbs to position the arguments • advanced language chosen to represent both arguments • appropriate levels of formality applied • well-structured arguments (point evidence and explain) • language involved with evaluation and viewpoints included • use of semicolons

						and colons to control sentence structure • passive voice • subjunctive form to hypothesise

Poetry						
	Year 1	**Year 2**	**Year 3**	**Year 4**	**Year 5**	**Year 6**
	Acrostics • The first of last letter in each line spell out a word. Most commonly, it is the first letter that spells out the word • The acrostic links to a given theme. • Lines usually end with commas **Shape poems / calligrams** •The poem usually describes an object • Presented in the shape of the object which it is describing • Layout - words inside a shape or around the outline of a shape **Riddles** • The poem describes a noun, usually an object, but does not name it, e.g. it might describe a tiger as striped and furry • The last line	**Diamantes** • The poem is presented in the shape of a diamond • The line structure is as follows: Line 1: Beginning subject Line 2: Two adjectives about line 1 Line 3: Three verbs or words ending '-ing' about line 1 Line 4: A short phrase about line 1, a short phrase about line 7 Line 5: Three verbs or words ending '-ing' about line 7 Line 6: Two adjectives about line 7 Line 7: End subject • Precise verbs and adjectives are used in the relevant lines indicated above • Each line starts with a capital letter; commas are used between verbs and adjectives; no punctuation at the end of lines	**Clerihews** • A clerihew is four lines in length, and includes rhyming couplets (AABB) • The subject of the poem is typically a character who is named on one of the lines • The mood of this type of poem is comic **Mr Smith wears a wig,** **But for his head it's rather big,** **In windy weather he was careless,** **Now Mr Smith's head is hairless.** **Limericks** • The poem is five lines in length and follows the rhyme scheme AABBA • The line structure is as follows: Line 1: 7-10 syllables Line 2: 7-10 syllables Line 3: 5-7 syllables Line 4: 5-7 syllables Line 5: 7-10 syllables	**Kennings** • A kenning is a two word phrase which describes an object • Kenning poems are type of riddle • Each line consists of one kenning. There is no set number of lines in each verse, although 8 lines and 1 verse is expected for this age group • The kennings should be ordered within the poem with consideration of the impact on the reader **Ball catcher** **Muddy scrambler** **Fast diver** **Long kicker** **Expert thrower** **Ace defender** **Goal saver** **Game winner** **Tetractys** • The poem is five	**Senryus** • The structure is identical to that of a haiku (see Y2) • Each line starts with a capital letter and ends with appropriate punctuation • Senryus are about human nature or emotions •They can be serious or cynical **First day, new school year,** **Backpack harbours a fossil:** **Last June's cheese sandwich.** **The death of a friend** **Can leave one devastated.** **Fate is often cruel.** **Renga** • Renga poems are written by more than one poet • Poet A would write three lines following	**Ottava Rima** • An Italian style of poetry •It is eight lines in length; each line consists of eleven syllables • The rhyme scheme is ABABABC • Each line opens with a capital letter • It is optional whether lines end with commas or not • A poem may consist of several verses following the structure above, although one verse is sufficient for this age group • The last line of the poem may end with a question mark or a full stop **Quickly did the tiger begin his fast run,** **Over hilly ground you see him fly and leap,** **The passive prey laying grazing in the sun,** **Suddenly its life**

	usually directly addresses the reader and uses a question: What is it? or Who am I? • The mood of the poem is light hearted	**Haikus** • The mood of a haiku is generally serious and is usually about nature • There is no rhyming structure • The line structure is as follows: Line 1: 5 syllables Line 2: 7 syllables Line 3: 5 syllables • Each line starts with a capital letter **Free verse** • Free verse does not follow a set syllable pattern or rhyme scheme • It may be written on a range of themes. • Refer to the KS1 key objectives and writing curriculum content for Year 2	• The first line usually begins with 'There was a…' and ends with the name of a person or place • The last line should be rather unusual or far-fetched • Each line starts with a capital letter • Lines often end with a comma • The mood of this type of poem is comic, and it can even be nonsense **An ambitious young fellow named Matt,** **Tried to parachute using his hat,** **Folks below looked so small,** **As he started to fall,** **Then got bigger and bigger and SPLAT!** **Free verse** • Free verse does not follow a set syllable pattern or rhyme scheme • It may be written on a range of themes • Refer to the KS2 key objectives and writing curriculum content for Year 3	lines in length • The line structure is as follows: Line 1: 1 syllable Line 2: 2 syllables Line 3: 3 syllables Line 4: 4 syllables Line 5: 10 syllables • There is no set rhyme scheme • Each line starts with a capital letter and only the last line ends with a full stop **I** **Am four** **And I go** **To big school where** **I learn to read and write and spell my name.** **Free verse** • Free verse does not follow a set syllable pattern or rhyme scheme • It may be written on a range of themes • Refer to the KS2 key objectives and writing curriculum content for Year 4	the structure below. Poet B would then write the last two lines of the verse following the given structure. This is repeated within a pair or small group until the poem is complete • The line structure is as follows: Line 1: 5 syllables Line 2: 7 syllables Line 3: 5 syllables Line 4: 7 syllables Line 5: 7 syllables • There is no set rhyme scheme •The themes within a verse need to be consistent • Each line starts with a capital letter and the last line of each verse ends with a full stop **The final leaf falls** **The tree branches are so bare** **Autumn has arrived** **Remember summer's warm kiss** **So gentle, it will be missed.** **Free verse** • Free verse does not follow a set syllable	**that it wanted to keep,** **Tiger pounces, quickly getting the job done,** **The prey collapsing in a really big heap,** **Tiger sleeps as night takes over from the day,** **Will we ever see the hunter become prey?** **Lambic Pentameter** • Unlike other taught styles, Iambic pentameter refers to the way in which individual lines are constructed • There are no particular rules about verse length • It is a sequence of ten alternately unstressed and stressed syllables • Children should be encouraged to hear the effect of lines being constructed in this style **Two households, both alike in dignity, In fair Verona, where we**

					pattern or rhyme scheme • It may be written on a range of themes • Refer to the KS2 key objectives and writing curriculum content for Year 5	**lay our scene,** **From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean.** **From forth the fatal loins of these two foes** **A pair of star-cross'd lovers take their life.** **Free verse** • Free verse does not follow a set syllable pattern or rhyme scheme • It may be written on a range of themes • Refer to the KS2 key objectives and writing curriculum content for Year 6