Subject: English	Theale C of E Primary School Subject Overview Planning

Year	Term	Topic (Term 1)	Features required	Topic (Term 2)	Features required
FS2/Y1 Taught each year with different themes.	Autumn	**Labels and captions --** a label gives information about an object; it can be a single word, or a message. A name on a tray is a label, but so too is a tag on a parcel. Captions are titles or brief explanations should accompany an illustration, and would usually appear in a magazine, book or newspaper. **Lists –** a number of connected items or names, written or printed consecutively, typically one below the other. **Postcards –** a card for sending a message by post without an envelope. As such, messages are usually less personal than in letters, and content is less.	**Labels and captions –** letter formation; use of phonetics and phoneme/grapheme correspondence; use of formatting within a text; adjectives **Lists –** letter formation; use of phonetics and phoneme/grapheme correspondence; use of formatting within a text; adjectives **Postcards –** letter formation; use of phonetics and phoneme/grapheme correspondence; finger spaces; capital letters; full stops; adjectives **Fairytales/traditional/folk tales –** story mapping; capital letters; full stops;	**Story Writing** – an account of real or imaginary people and events told for entertainment. It can also document the development of an abstract noun, such as the rise of government. All stories are narratives, but not all narratives are stories. A narrative becomes a story when it is put into the context of people pursuing what they want. A narrative is simply a collection of facts. Stories can be told orally or in written form. While narratives and stories can be found in music, theatre, song, comics, journalism, sculpture and painting, story itself can be organized into thematic categories such as non-fiction, creative non-fiction, fiction, biography, fiction etc. **Letters, with a focus on invitations –** a written, typed, or printed communication. They can be in email, or	**Story Writing –** story mapping; use of the five part story structure (opening, build up, problem, resolution, ending); capital letters; full stops; finger spaces; story language; simple connectives (and, who, until, so, because, but); repetition (he ran and he ran and he ran). **Letters –** sign on, sign off, formatting, full stops, capital letters, prepositions (under, behind, on top), question marks, informal style, with contractions.

		Fairytales/traditional/ folk tales – a children's story about magical and imaginary beings and lands. Fairy tales don't derive from real-life phenomena, though traditional tales may be more closely linked to life, such as in 'The princess and the pea', or 'The emperor's new clothes'. Folk tales originate from popular culture. The distinction, however, is usually a matter of preference and not binding, as most traditional tales, folk tales or fairy tales have anthropomorphism or imagined elements. They tend to have a strong oral tradition. Bothers Grimm and Anderson are the main propagators of early written fairy tales. **Changing a well-known fairytale/folk/traditional tale --** the children will need at least one changed element. Characters are the easiest change, though one could change setting, nouns of most descriptions, motivation, perspective, the problem or the ending.	finger spaces; story language; simple connectives (and, who, until, but); repetition (he ran and he ran and he ran). **Changing a well-known fairytale/folk/traditional tale --** story mapping; capital letters; full stops; finger spaces; story language; simple connectives (and, who, until, but); repetition (he walked and he walked and he walked); adjectives **Procedural text (with a focus on instructions) –** letter formation; verbs; use of formatting; bullet points; ordering; capital letters; full stops; concise information; adverbs.	enveloped form, can be invitations, thank you letters, references, applications, enquiries, complaints or acknowledgements. When used for a formal purpose, they are referred to as 'business letters'. Letters can be formal and informal. Informal means that they don't follow any format, and are usually chattier in linguistic style; they can be written in first, second or third person, and will be written to friends and relatives for personal communication. They usually have an active voice and can use contractions. Formal letters are usually written for professional communication, and are in the third person; they should be polite and succinct, and use a passive voice[i]. Business letters must use first person, and are written from one company to another, or from an organization to its customers. They should inform, instruct, request, inquire, remind, order, advise, correct and question.	

		Procedural text (with a focus on instructions) – instructions are a direction or an order, which could be given orally or written down. There should be detailed information about how something should be done or operated. They can be written in books, on the side of containers, or in packs where something needs assembly. They usually have a 'you will need' section, and an 'instructions' section. Recipes differ in that they usually have ingredients as well as a selection of 'you will need'.			
	Spring	**Setting Description –** a description of the environment which characters are in. Setting is both the time and the geographic location, and helps initiate the main backdrop or mood of a story. Setting can exist in three forms: the natural world, or outdoor space, the cultural and historical background, and a private or public place maintained by people.	**Setting Description –** capital letters, full stops, adjectives, similes (as), determiners (some, all, many), alliteration **Stories from another culture –** story mapping; use of the five part story structure (opening, build up, problem, resolution, ending); capital letters; full stops; finger spaces; story language, speech bubbles;	**Persuasive writing (part of the information text category[ii]) –** a piece of writing in which the writer attempts to convince the reader of an opinion. It is often used in advertisement. A well written persuasive text is supported by a series of verifiable facts to support the argument. Counterpoint arguments and evidence within the piece can show a reader that all points of view have been considered.	**Persuasive writing (part of the information text category) –** Full stops, finger spaces, capital letters, present tense, prefix 'un', connectives (because, so that), plural suffixes.

		Stories from Another Culture – the definition for stories applies, but stories from another culture in a classroom context will ideally explore characters, traditions and issues from other cultures. **Diaries/journals –** a diary is a book in which one keeps a daily record of events. It can be personal, in which case, if it was written daily, it would be referred to as a journal. The writing usually takes the form of a recount or memoir (a memoir is a historical account or biography written from personal knowledge). If the diary is very factual in tone and relating to important or historical events in order, it can be called a chronicle. Usually diaries record news and events of a personal nature.	simple connectives (and, who, until, so, because, but, when, where); repetition (he ran and he ran and he ran), exclamation marks **Diaries/journals –** sign on, sign off, ordering, formatting, full stops, capital letters, determiners (my, your, his, her, their), connectives (when, then, after), question marks, informal style, with contractions.	Concrete, relevant and reasonable anecdotes and hypothetical situations can also be used to build a stronger case. The more accurate and current the information is, the better. **Diary/journal (from the recount category) –** an instance of giving an account of an event or an experience. They can come in the form of diary entries, newspaper articles or letters.	**Diary/journal (from the recount category) –** first person pronoun, ordering, past tense, story mapping; capital letters; full stops; finger spaces; time connectives (first, then, after that, simple connectives (and, who, until, so, because, but); repetition (he ran and he ran and he ran).
	Summer	**Poetry –** Poems are literary works in which the expression of feelings and ideas are given intensity by the use of language – poets carefully choose language around meaning,	**Poetry –** formatting and form, adjectives, powerful verbs, adverbs, similes, repetition, alliteration, metaphor, personification	**Letters, with a focus on thank you letters –** a written, typed, or printed communication. They can be in email, or enveloped form, can be invitations, thank you	**Letters, with a focus on thank you letters –** sign on, sign off, formatting, full stops, capital letters, suffix – ly (luckily, thankfully, unusually) question marks,

		sound and rhythm, often opting for figurative language. Rhyme, rhythm and form are the key ways of separating poetry from prose, however verse can be blank (with no standardized or metrical rhythm), can avoid rhyme, and can use unusual forms. Poems are organized into stanzas, whereas prose is in paragraphs. Rhythm comes from the stress in syllables, and rhyme can be clear or wrenched. Some common forms of poetry include the Sonnet (written in iambic pentameter and with a rhyme scheme dependent on the Shakespearean or traditional form), the ballad, haiku, acrostic, villanelle. **Character Descriptions –** a passage which describes what a character looks like, their moral beliefs, their behaviour, what they like and dislike, relationships with others and motivations. **Story Writing, with a focus on fantasy –** a story or type of literature that describes	**Character Descriptions –** capital letters, full stops, adjectives, similes, prefix un-, determiners (he, she, the, many), prepositions (above, atop, under), distinction between personality and appearance, paragraphs, subtitles. **Story Writing, with a focus on fantasy –** story mapping; use of the five part story structure (opening, build up, problem, resolution, ending); capital letters; full stops;	letters, references, applications, enquiries, complaints or acknowledgements. When used for a formal purpose, they are referred to as 'business letters'. Letters can be formal and informal. Informal means that they don't follow any format, and are usually chattier in linguistic style; they can be written in first, second or third person, and will be written to friends and relatives for personal communication. They usually have an active voice and can use contractions. Formal letters are usually written for professional communication, and are in the third person; they should be polite and succinct, and use a passive voice, Business letters must use first person, and are written from one company to another, or from an organization to its customers. They should inform, instruct, request, inquire, remind, order, advise, correct and question.	informal style, with contractions. **Expository texts (from the information text category) --** capital letters, full stops, factual statements, research (including note taking and asking questions), heading, introduction, labelled diagrams, determiners (all,

		situations that are significantly different from real life, usually involving magic. (For more information, see STORIES)	finger spaces; story language, adjectives (expanded noun phrases, separated by a comma), simple connectives (and, who, until, so, because, but); repetition (he ran and he ran and he ran); -ly openers (unfortunately, suddenly, fortunately).	**Expository texts (from the information text category) - -** a true and deliberate expository text will focus on educating the reader. They get to the point quickly and efficiently. It usually takes the form of books or reports about animals or the natural world, or history. Its opposite is narrative text. Expository texts contain tables of contents, indexes and other navigational devices so that readers may only read the parts which interest them. Labelled diagrams, description, comparison, problem and solution, question and answer and temporal sequence are common in expository texts. **Fairytales/traditional/ folk tales –** a children's story about magical and imaginary beings and lands. Fairy tales don't derive from real-life phenomena, though traditional tales may be more closely linked to life, such as in 'The princess and the pea', or 'The emperor's new clothes'. Folk tales originate from popular culture. The	lots of, many), paragraphing, conclusion. **Fairytales/traditional/folk tales –** story mapping; capital letters; full stops; finger spaces; story language; simple connectives (and, who, until, but, while, when, where); repetition (he ran and he ran and he ran), question marks, exclamatory sentences, -ly sentence starters (suddenly, sadly, luckily),

				distinction, however, is usually a matter of preference and not binding, as most traditional tales, folk tales or fairy tales have anthropomorphism or imagined elements. They tend to have a strong oral tradition. Bothers' Grimm and Anderson are the main propagators of early written fairy tales.	
Y2/3 Taught each year with different themes.	Autumn	**Procedural text, (with a focus on recipe) –** A procedural text instructs your audience on how to complete a specific task. Generally this then falls into two categories, how to make something and how to do something. Some common forms of procedural texts are directions, instructions, recipes, rules for games, manuals and agendas. The purpose of a procedural text is to provide sequenced information or directions so that people can successfully perform activities in safe, efficient and appropriate ways. Recipes usually have ingredients as well as a selection of 'you will need'.	**Procedural text (with a focus on recipe) –** powerful verbs; use of formatting, including title, subtitle, paragraphs, a you-will need section which includes listing, and bullet and numbered points; sequencing; concise information; powerful adverbs; present tense, introduction sentence.	**Biography (from the information text category) –** an account of someone's life, written by someone else. It differs from a memoir or autobiography in that it is written in the third person. It generally encompasses the course of a person's life, and will focus on important events. They are written using formal language, usually in chronological order; the text will be split up into paragraphs, and these should have headings. There should be dates, and phrases such as "it is believed" help to demonstrate that some information is passed down through anecdote, and not all of it can be factual.	**Biography (from the information text category) –** paragraphing; introduction, including a hook to engage the reader, Who….? What….? Where….? Why….? When….? How….? (, or an opening question); headings and subheadings; list of three for description; nouns using suffixes such as –ness, –er (kinder, kindness); adjectives using suffixes such as –ful, –less (forgetful, thoughtful); relative clauses using who/whom/which/whose/ that (the man, who was accomplished in everything).

		Letters (with a focus on invitation) – a written, typed, or printed communication. They can be in email, or enveloped form, can be invitations, thank you letters, references, applications, enquiries, complaints or acknowledgements. When used for a formal purpose, they are referred to as 'business letters'. Letters can be formal and informal. Informal means that they don't follow any format, and are usually chattier in linguistic style; they can be written in first, second or third person, and will be written to friends and relatives for personal communication. They usually have an active voice and can use contractions. Formal letters are usually written for professional communication, and are in the third person; they should be polite and succinct, and use a passive voice. Business letters must use first person, and are written from one company to another, or from an organization to its customers. They should inform, instruct, request, inquire, remind, order, advise, correct and question.	**Letters (with a focus on invitation) –** sign on, sign off, informal style including contractions (can't, it's), suffix –ly (luckily, thankfully, unusually), statements and questions, consistent present tense, commas to separate items in a list, adjectives, suffix –ment or -ful (excitement, merriment, delightful). **Diaries/journals –** sign on, sign off, informal style including contractions (can't, it's), suffix –ly (luckily, thankfully, unusually), first person pronoun, time connectives, connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what, while, where, because, then, so that, if, to, until), statements, exclamations and questions, consistent present tense, commas to separate items in a list, adjectives, suffix –ment or -ful (excitement, merriment, delightful), adverbials, including 'ing' clauses as starters (e.g. sighing, I finished my homework).	**Fairytales/traditional/ folk tales –** a children's story about magical and imaginary beings and lands. Fairy tales don't derive from real-life phenomena, though traditional tales may be more closely linked to life, such as in 'The princess and the pea', or 'The emperor's new clothes'. Folk tales originate from popular culture. The distinction, however, is usually a matter of preference and not binding, as most traditional tales, folk tales or fairy tales have anthropomorphism or imagined elements. They tend to have a strong oral tradition. Bothers Grimm and Anderson are the main propagators of early written fairy tales. **Newspaper report (from the Recount[iii] category) --** News reports are found in newspapers and their purpose is to inform readers of what is happening in the world around them. News reports have a certain structure that needs to be followed. News Reports begin with a catchy HEADLINE. The LEAD PARAGRAPH	**Fairytales/traditional/ folk tales –** story mapping; use of the five part story structure with a clear ending (opening, build up, problem, resolution, ending); powerful story language; varied sentence openings (use of -ly openers and fronted adverbial phrases, with a comma afterwards); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what, while, where, because, then, so that, if, to, until), statements, exclamations, commands and questions; embedded adjectives and adverbs for description; consistent tense; vary long and short sentences. **Newspaper report (from the Recount category) –** headline; caption; varied sentence openings (use of -ly openers and fronted adverbial phrases, with a comma afterwards); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what, while, where, because, then, so that, if, to, until), statements; embedded

		Diaries/journals – a diary is a book in which one keeps a daily record of events. It can be personal, in which case, if it was written daily, it would be referred to as a journal. The writing usually takes the form of a recount or memoir (a memoir is a historical account or biography written from personal knowledge). If the diary is very factual in tone and relating to important or historical events in order, it can be called a chronicle. Usually diaries record news and events of a personal nature. **Story Writing –** an account of real or imaginary people and events told for entertainment. It can also document the development of an abstract noun, such as the rise of government. All stories are narratives, but not all narratives are stories. A narrative becomes a story when it is put into the context of people pursuing what they want. A narrative is simply a collection of facts. Stories can be told orally or in written form. While narratives and stories can be	**Story Writing –** story mapping; use of the five part story structure with a clear ending (opening, build up, problem, resolution, ending); powerful story language; varied sentence openings (use of -ly openers and fronted adverbial phrases); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what, while, where, because, then, so that, if, to, until), statements, exclamations and questions; embedded adjectives and adverbs for description; consistent past tense. **Changing a well-known story –** story mapping; use of the five part story structure with a clear ending (opening, build up, problem, resolution, ending); powerful story language; varied sentence openings (use of -ly openers and fronted adverbial phrases); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what,	informs the reader of the most important aspects of the story as soon as possible. The LEAD PARAGRAPH is often the only part of the story that people read. Use the 5Ws rule: • WHO (is involved) • WHAT (took place) • WHEN (did it take place) • WHERE (did it take place) • WHY (did it happen) • HOW (did it happen) – only include this if there is space The BODY of the News Report gives more details and provides more information about the WHY and HOW of the story. The TAIL contains the less important information which is often omitted by the newspaper editor if there is not enough space left in the newspaper. **Expository texts (from the information text category) --** a true and deliberate expository text will focus on educating the reader. They get to the point quickly and efficiently. It usually takes the form of books or reports about animals or the natural	adjectives and adverbs for description; consistent past tense; vary long and short sentences; speech marks for direct speech; formal tone, including perfect form verbs, prepositions (above, before, throughout, because of) **Expository texts (from the information text category) --** factual statements, research (including note taking and asking questions), heading, introduction, labelled diagrams, determiners (all, lots of, many), paragraphing, conclusion; use of the suffixes –er and –est to form comparisons of adjectives and adverbs; generalisers for information (most dogs, some cats); hook to interest the reader (who/what/where/when/why), sentence of 3 for description; specific, technical vocabulary.

		found in music, theatre, song, comics, journalism, sculpture and painting, story itself can be organized into thematic categories such as non-fiction, creative non-fiction, fiction, biography, fiction etc. **Changing a well-known story --** the children will need at least one changed element. Characters are the easiest change, though one could change setting, nouns of most descriptions, motivation, perspective, the problem or the ending.	while, where, because, then, so that, if, to, until), statements, exclamations and questions; embedded adjectives and adverbs for description; consistent present tense; vary long and short sentences.	world, or history. Its opposite is narrative text. Expository texts contain tables of contents, indexes and other navigational devices so that readers may only read the parts which interest them. Labelled diagrams, description, comparison, problem and solution, question and answer and temporal sequence are common in expository texts. **Procedural text (with a focus on recipes) –** A procedural text instructs your audience on how to complete a specific task. Generally this then falls into two categories, how to make something and how to do something. Some common forms of procedural texts are directions, instructions, recipes, rules for games, manuals and agendas. The purpose of a procedural text is to provide sequenced information or directions so that people can successfully perform activities in safe, efficient and appropriate ways. Recipes differ in that they usually have ingredients as	**Procedural text (with a focus on recipe) –** powerful verbs; use of formatting, including title, subtitle, paragraphs, a you-will need section which includes listing, and bullet and numbered points; questions and commands; sequencing; concise information; powerful adverbs; present tense, introduction sentence, specific technical vocab. `

				well as a selection of 'you will need'.	
	Spring	**Persuasive writing (part of the information text category) –** a piece of writing in which the writer attempts to convince the reader of an opinion. It is often used in advertisement. A well written persuasive text is supported by a series of verifiable facts to support the argument. Counterpoint arguments and evidence within the piece can show a reader that all points of view have been considered. Concrete, relevant and reasonable anecdotes and hypothetical situations can also be used to build a stronger case. The more accurate and current the information is, the better. **Letters (with a focus on personal letters) –** a written, typed, or printed communication. They can be in email, or enveloped form, can be invitations, thank you letters, references, applications, enquiries, complaints or acknowledgements. When	**Persuasive writing (part of the information text category) –** present tense; coordinating and subordinating conjunctions (while, when, that, because, and, so); questions; statements; adverbial phrases; boastful language (magnificent, incredible, exciting); drop in relative clause; pattern of three; perfect form of verbs; prefix 'un', plural suffixes. **Letters (with a focus on personal letters) –** sign on, sign off, informal style including contractions (can't, it's), suffix –ly (luckily, thankfully, unusually), first person pronoun, connectives for co-ordination and sub-ordination (and, or, but,	**Character Descriptions –** a passage which describes what a character looks like, their moral beliefs, their behaviour, what they like and dislike, relationships with others and motivations. **Stories from Another Culture –** the definition for stories applies (See STORIES), but stories from another culture in a classroom context will ideally explore characters, traditions and issues from other cultures.	**Character Descriptions –** introduction; paragraphs; headings and subheadings; compound and complex sentences; alliteration; powerful adjectives and verbs; similes; coordinating and subordinating conjunctions (while, when, that, because, and, so); adverbial phrases; drop in relative clause; pattern of three; direct speech, including speech marks; specific, technical vocabulary to add detail. **Story Writing –** story mapping; use of the five part story structure with a clear ending (opening, build up, problem, resolution, ending); powerful story language; varied sentence openings (use of -ly openers and fronted adverbial phrases); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what,

		used for a formal purpose, they are referred to as 'business letters'. Letters can be formal and informal. Informal means that they don't follow any format, and are usually chattier in linguistic style; they can be written in first, second or third person, and will be written to friends and relatives for personal communication. They usually have an active voice and can use contractions. Formal letters are usually written for professional communication, and are in the third person; they should be polite and succinct, and use a passive voice. Business letters must use first person, and are written from one company to another, or from an organization to its customers. They should inform, instruct, request, inquire, remind, order, advise, correct and question. **Expository texts (from the information text category) --** a true and deliberate expository text will focus on educating the reader. They get to the point quickly and efficiently. It usually takes the form of books or reports about animals or the natural world, or history. Its	when, if, that, what, while, where, because, then, so that, if, to, until), statements, exclamations and questions, consistent present tense, commas to separate items in a list, adjectives, suffix – ment or -ful (excitement, merriment, delightful), adverbials, including 'ing' clauses as starters (e.g. sighing, I finished my homework). **Expository texts (from the information text category) --** factual statements, research (including note taking and asking questions), heading; subheadings; introduction; labelled diagrams; determiners (all, lots of,	**Diaries/journals –** a diary is a book in which one keeps a daily record of events. It can be personal, in which case, if it was written daily, it would be referred to as a journal. The writing usually takes the form of a recount or memoir (a memoir is a historical account or biography written from personal knowledge). If the diary is very factual in tone and relating to important or historical events in order, it can be called a chronicle. Usually diaries record news and events of a personal nature. **Story Writing –** an account of real or imaginary people and events told for entertainment. It can also document the development of an abstract noun, such as the rise of government. All stories are narratives, but not all narratives are stories. A narrative becomes a story when it is put into the context of people pursuing what they want. A narrative is simply a collection of facts. Stories can	while, where, because, then, so that, if, to, until), statements, exclamations and questions; embedded adjectives and adverbs for description; consistent present tense; sentence of three. **Diaries/journals –** sign on; sign off; powerful story language; varied sentence openings (use of -ly openers and fronted adverbial phrases, with a comma afterwards); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what, while, where, because, then, so that, if, to, until), statements, exclamations, commands and questions; embedded adjectives and adverbs for description; consistent present tense; vary long and short sentences; speech marks for direct speech; informal tone (with contractions and apostrophes); prepositions (above, before, throughout, because of); sentence of three.

		opposite is narrative text. Expository texts contain tables of contents, indexes and other navigational devices so that readers may only read the parts which interest them. Labelled diagrams, description, comparison, problem and solution, question and answer and temporal sequence are common in expository texts. **Story Writing, with a focus on suspense –** suspense is the element of both fiction and some nonfiction that makes the reader uncertain about the outcome. The protagonist may become aware of danger only gradually. In a mystery, the reader is exposed to the same information as the detective, but in a suspense story, the reader is aware of things unknown to the protagonist.	many); paragraphing; conclusion; use of the suffixes –er and –est to form comparisons of adjectives and adverbs; commas to separate a list; generalisers for information (most dogs, some cats); hook to interest the reader; (who/what/where/when/why); sentence of 3 for description; specific, technical vocabulary. **Story Writing, with a focus on suspense –** story mapping; use of the five part story structure with a clear ending (opening, build up, problem, resolution, ending); powerful story language; varied sentence openings (use of -ly openers and fronted adverbial phrases); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what, while, where, because, then, so that, if, to, until); direct speech, including speech marks; statements, exclamations and questions; ellipsis; embedded adjectives and adverbs for	be told orally or in written form. While narratives and stories can be found in music, theatre, song, comics, journalism, sculpture and painting, story itself can be organized into thematic categories such as non-fiction, creative non-fiction, fiction, biography, fiction etc.	**Story Writing –** story mapping; use of the five part story structure with a clear ending (opening, build up, problem, resolution, ending); powerful story language; varied sentence openings (use of -ly openers and fronted adverbial phrases); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what, while, where, because, then, so that, if, to, until); statements, exclamations and questions; speech, including speech marks; embedded adjectives and adverbs for description; consistent past tense.

			description; sentence of three; drop in relative clause; consistent present tense.		
	Summer	**Newspaper report (from the Recount[iv] category) --** News reports are found in newspapers and their purpose is to inform readers of what is happening in the world around them. News reports have a certain structure that needs to be followed. News Reports begin with a catchy HEADLINE. The LEAD PARAGRAPH informs the reader of the most important aspects of the story as soon as possible. The LEAD PARAGRAPH is often the only part of the story that people read. Use the 5Ws rule: • WHO (is involved) • WHAT (took place) • WHEN (did it take place) • WHERE (did it take place) • WHY (did it happen) • HOW (did it happen) – only include this if there is space The BODY of the News Report gives more details and provides more information about the WHY and HOW of the story. The TAIL contains the less	**Newspaper report (from the Recount category) –** headline; caption; varied sentence openings (use of -ly openers and fronted adverbial phrases, with a comma afterwards); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what, while, where, because, then, so that, if, to, until), statements; embedded adjectives and adverbs for description; consistent past tense; vary long and short sentences; speech marks for direct speech; formal tone, including perfect form verbs; generalisers (most dogs, some people); prepositions (above, before, throughout, because of).	**Opinion text, with a focus on Book Reviews (from the non-fiction category) --** A book review is a form of literary criticism in which a book is merely described (summary review) or analysed based on content, characterisation, style, and merit. A book review may be a primary source, opinion piece, summary review or scholarly review. A book review's length may vary from a single paragraph to a substantial essay. A successful book review includes a short summary of the book, background information about the author and topic, and an evaluation of the content. When writing a short summary of the book, assume that your audience has not read it and address the book's main topics and ideas and explain why they matter.	**Opinion text, with a focus on Book Reviews (from the non-fiction category) --** present tense; first person pronoun; hook to engage the reader; headings and subheadings; coordinating and subordinating conjunctions (while, when, that, because, and, so); questions, statements, commands and exclamatory sentences; adverbial phrases; boastful language (magnificent, incredible, exciting); drop in relative clause; pattern of three; perfect form of verbs; prefix 'un', plural suffixes. **Story Writing –** story mapping; use of the five part story structure with a clear ending (opening, build up,

		important information which is often omitted by the newspaper editor if there is not enough space left in the newspaper. **Poetry –** Poems are literary works in which the expression of feelings and ideas are given intensity by the use of language – poets carefully choose language around meaning, sound and rhythm, often opting for figurative language. Rhyme, rhythm and form are the key ways of separating poetry from prose, however verse can be blank (with no standardized or metrical rhythm), can avoid rhyme, and can use unusual forms. Poems are organized into stanzas, whereas prose is in paragraphs. Rhythm comes from the stress in syllables, and rhyme can be clear or wrenched. Some common forms of poetry include the Sonnet (written in iambic pentameter and with a rhyme scheme dependent on the Shakespearean or traditional form), the ballad, haiku, acrostic, villanelle. **Procedural texts (with a focus on instructions) –** a	**Poetry –** alliteration, similes, powerful adjectives and verbs (stare, tremble, slither, creep); poem structure; expanded noun phrases (with comma); metaphor, personification, use of counted syllables; onomatopoeia; rhyme. **Procedural texts (with a focus on instructions) –** powerful verbs; use of formatting, including title, subtitle, paragraphs, a you-will need section which includes listing, and bullet and numbered points; sequencing; concise information; suffixes such –ful, -ness, -ment; powerful adverbs (-ly suffix); present tense; introduction sentence; drop-in clause; colon before a list.	**Story Writing (with a focus on Greek Mythology[v]) --** Greek mythology is the body of myths originally told by the ancient Greeks. These stories concern the origin and the nature of the world, the lives and activities of deities, heroes, and mythological creatures, and the origins and significance of the ancient Greeks' own cult and ritual practices. Though the contain stories of the deities, they are not religious texts[vi], for they contain no ritual which must be followed (Religion is the broader term, besides mythological system, it includes ritual. A given mythology is almost always associated with a certain religion such as Greek mythology with Ancient Greek religion). Stephen Fry's Mythos is a good, accessible guide. **Poetry, with a focus on performance –** Poems are literary works in which the expression of feelings and ideas are given intensity by the use of language – poets carefully choose language	problem, resolution, ending); powerful story language; varied sentence openings (use of -ly openers and fronted adverbial phrases); connectives for co-ordination and sub-ordination (and, or, but, when, if, that, what, while, where, because, then, so that, if, to, until); statements, exclamations, commands and questions; suffixes such as –ment, -ful, -ness; dialogue, including speech marks and powerful speech verbs; embedded adjectives and adverbs for description; consistent past tense; sentence of three.

		direction or an order, which could be given orally or written down. There should be detailed information about how something should be done or operated. They can be written in books, on the side of containers, or in packs where something needs assembly. They usually have a 'you will need' section, and an 'instructions' section. Recipes differ in that they usually have ingredients as well as a selection of 'you will need'. **Biography (fictional) –** an account of someone's life, written by someone else. It differs from a memoir or autobiography in that it is written in the third person. It generally encompasses the course of a person's life, and will focus on important events. They are written using formal language, usually in chronological order; the text will be split up into paragraphs, and these should have headings. There should be dates, and phrases such as "it is believed" help to demonstrate that some information is passed down through anecdote, and not all of	**Biography (from the information text category) –** paragraphing; introduction, including a hook to engage the reader, Who….? What….? Where….? Why….? When….? How….? (, or an opening question); headings and subheadings; list of three for description; nouns using suffixes such as –ness, –er (kinder, kindness); adjectives using suffixes such as –ful, –less (forgetful, thoughtful); relative clauses using who/whom/which/whose/ that (the man, who was accomplished in everything).	around meaning, sound and rhythm, often opting for figurative language. Rhyme, rhythm and form are the key ways of separating poetry from prose, however verse can be blank (with no standardized or metrical rhythm), can avoid rhyme, and can use unusual forms. Poems are organized into stanzas, whereas prose is in paragraphs. Rhythm comes from the stress in syllables, and rhyme can be clear or wrenched. Some common forms of poetry include the Sonnet (written in iambic pentameter and with a rhyme scheme dependent on the Shakespearean or traditional form), the ballad, haiku, acrostic, villanelle. Performance poetry is designed to be read aloud to an audience, so will often need elements of drama to bring it to life.	**Poetry, with a focus on performance –** alliteration, similes, powerful adjectives and verbs (stare, tremble, slither, creep); poem structure; expanded noun phrases (with comma); use of body, voice and expression when performing; metaphor, personification, use of counted syllables; onomatopoeia; rhyme.

		it can be factual. A fictional biography will differ in that it can be based on a character who is not alive, and there is no research involved.			

Year 4/5 Taught each year with different themes.	Autumn	***Setting Descriptions (including contrasting settings from past and present, or real and fantasy) –*** *a description of the environment which characters are in. Setting is both the time and the geographic location, and helps initiate the main backdrop or mood of a story. Setting can exist in three forms: the natural world, or outdoor space, the cultural and historical background, and a private or public place maintained by people.* ***Character Descriptions –*** *a passage which describes what a character looks like, their moral beliefs, their behaviour, what they like and dislike, relationships with others and motivations.* ***Procedural text --*** *A procedural text instructs your audience on how to complete a specific task. Generally*	***Setting Descriptions (including contrasting settings from past and present, or real and fantasy) –*** *long and short sentences; start with a simile; compound sentences, using coordinating conjunctions (and, so, but, for, so, yet); sentence of three, including commas; conditionals (could, would, should); relative clauses beginning with which, when, where, that; empty words (somewhere, someone, something); brackets.* ***Character Descriptions –*** *headings and subheadings; powerful adjectives/similes/personification /metaphor in order to describe internal and external qualities; conditionals (could, would, should); apostrophes to mark possession; pattern of three; synonyms; compound and complex sentences (use of if, when, because, nor, but, or, yet); rhetorical questions.* ***Procedural text –*** *headings and subheadings; logical organization, including bullet points and diagram;*	***Newspaper Reports --*** *News reports are found in newspapers and their purpose is to inform readers of what is happening in the world around them. News reports have a certain structure that needs to be followed. News Reports begin with a catchy HEADLINE. The LEAD PARAGRAPH informs the reader of the most important aspects of the story as soon as possible. The LEAD PARAGRAPH is often the only part of the story that people read. Use the 5Ws rule:* • *WHO (is involved)* • *WHAT (took place)* • *WHEN (did it take place)* • *WHERE (did it take place)* • *WHY (did it happen)* • *HOW (did it happen) – only include this if there is space* *The BODY of the News Report gives more details and provides more information about the WHY and HOW of the story. The TAIL contains the less important information which is often omitted by the Newspaper Editor if there is not enough space left in the newspaper.*	***Newspaper Reports –*** *paragraphing; compound sentences using coordinating conjunctions (so, but, for, your, yet); complex sentences using subordinating conjunctions; expanded –ing clauses as starters; technical language; parenthesis; sentence lengths for ease of reading; indicating degrees of possibility using modal verbs (might, should, must); consistently maintained viewpoint.*

		this then falls into two categories, how to make something and how to do something. Some common forms of procedural texts are directions, instructions, recipes, rules for games, manuals and agendas. *The purpose of a procedural text is to provide sequenced information or directions so that people can successfully perform activities in safe, efficient and appropriate ways.* ***Speeches (from the non-fiction category) –*** *a formal address or discourse delivered to an audience. They can be a way of educating, persuading and informing. The best speeches include a degree of 'pathos (evoking pity or sadness), logos, (logical augments), and ethos (convincing the listener of the speaker's good character). There are four primary types of speech delivery: Manuscript, Memorized, Impromptu, and Extemporaneous.*	*ending including extra information, warning, reminders, questions, or encouragement to the reader; rhetorical questions to draw the reader in; parenthesis; dash to add more information – like this; use of comma to clarify ambiguity and add meaning; verb prefix (-dis, -de, -re, -over, -mis).* ***Speeches (from the non-fiction category) –*** *perfect form verbs; ending with personal opinion; conditionals (could, would, should); prepositions (since, beyond, toward; at); range of punctuation; relative clauses, beginning with whose, when, where, that, which; vary connectives within paragraphs; use change of time, place, theme to paragraph; consistent opinion throughout; repetition to persuade; rhetorical questions*	***Letters –*** *a written, typed, or printed communication. They can be in email, or enveloped form, can be invitations, thank you letters, references, applications, enquiries, complaints or acknowledgements. When used for a formal purpose, they are referred to as 'business letters'. Letters can be formal and informal. Informal means that they don't follow any format, and are usually chattier in linguistic style; they can be written in first, second or third person, and will be written to friends and relatives for personal communication. They usually have an active voice and can use contractions. Formal letters are usually written for professional communication, and are in the third person; they should be polite and succinct, and use a passive voice. Business letters must use first person, and are written from one company to another, or from an organization to its customers. They should inform, instruct, request, inquire, remind, order, advise, correct and question.* ***Memoir (part of the literary non-fiction category) –*** *A historical account or biography written from personal knowledge. It should be delivered in the first person. An historical account is an account of the past, based on primary and secondary*	***Letters –*** *perfect form verbs; ending with personal opinion; conditionals (could, would, should); prepositions (since, beyond, toward; at); range of punctuation; long and short sentences; subordination and coordination; relative clauses, beginning with whose, when, where, that, which; vary connectives within paragraphs; use change of time, place, theme to paragraph; consistent opinion throughout; repetition to persuade; rhetorical questions.* ***Memoir (part of the literary non-fiction category) –*** *paragraphs; long and short sentences; start with a simile; compound sentences, using coordinating conjunctions (and, so, but, for, so, yet); sentence of three, including commas; conditionals (could,*

				evidence[vii]; it can include direct speech, and should include researched information.	would, should); speech, inverted commas and powerful speech verbs; drop in –ing clause (e.g. Apollo, grinning triumphantly, cursed the man; pattern of three for action; parenthesis; expanded –ed clauses as starters (e.g. Stunned by the show, he forgot to applaud); relative clauses beginning with which, when, where, that; consistent opinion; rhetorical questions.
	Spring	**Expository texts (from the information text category) –** a true and deliberate expository text will focus on educating the reader. They get to the point quickly and efficiently. It usually takes the form of books or reports about animals or the natural world, or history. Its opposite is narrative text. Expository texts contain tables of contents, indexes and other navigational devices so that readers may only read the parts which interest them. Labelled diagrams, description, comparison, problem and solution, question and answer and temporal sequence are common in expository texts. **Narrative Poetry –** A narrative poem includes the necessary elements of storytelling. A short story must include developed characters, and a	**Expository texts (from the information text category) –** research; headings and subheadings; logical organization, including bullet points and diagram; ending including extra information, warning, reminders, questions, or encouragement to the reader; coordinating and subordinating clauses; rhetorical questions to draw the reader in; parenthesis; dash to add more information – like this; use of comma to clarify ambiguity and add meaning; verb prefix (-dis, -de, -re, -over, -mis). **Narrative Poetry –** planning; prepositions (atop, underneath, since, beyond); beginning, middle and end; end that is distinct from the	**Story Writing (with a focus on Greek Mythology) –** Greek mythology is the body of myths originally told by the ancient Greeks. These stories concern the origin and the nature of the world, the lives and activities of deities, heroes, and mythological creatures, and the origins and significance of the ancient Greeks' own cult and ritual practices. Though the contain stories of the deities, they are not religious texts[vii], for they contain no ritual which must be followed (Religion is the broader term, besides mythological system, it includes ritual. A given mythology is almost always associated with a certain religion such as Greek mythology with Ancient Greek religion). Stephen Fry's Mythos is a good, accessible guide. **Play Scripts –** a piece of writing for the stage. It differs from scripts of	**Story Writing (with a focus on Greek Mythology) –** Story planning; paragraphs; long and short sentences; start with a simile; compound sentences, using coordinating conjunctions (and, so, but, for, so, yet); sentence of three, including commas; conditionals (could, would, should); speech, inverted commas and powerful speech verbs; drop in –ing clause (e.g. Apollo, grinning triumphantly, cursed the man; pattern of three for action; expanded –ed clauses as starters (e.g. Terrified by Artemis, he covered his eyes); relative clauses beginning with which, when, where, that. **Play Scripts –** use of body, voice and expression when acting; colons;

		plot with action, conflict and resolution; so too must a narrative poem. Narrative poetry also includes a setting and dialogue between characters. The four main types of narrative poems are ballad[viii], epic[ix], idyll[x], and lay[xi]. ***Story Writing, with a focus on suspense –*** *suspense is the element of both fiction and some nonfiction that makes the reader uncertain about the outcome. The protagonist may become aware of danger only gradually. In a mystery, the reader is exposed to the same information as the detective, but in a suspense story, the reader is aware of things unknown to the protagonist.*	*resolution, in that it includes reflection on the characters, changes or lessons, or a question for the future; metaphor, personification, onomatopoeia; synonyms; superlatives; alliteration;* ***Story Writing, with a focus on suspense –*** *Story planning; paragraphs; long and short sentences; start with a simile; compound sentences, using coordinating conjunctions (and, so, but, for, so, yet); sentence of three, including commas; conditionals (could, would, should); speech, inverted commas and powerful speech verbs; drop in –ing clause (e.g. Apollo, grinning triumphantly, cursed the man; pattern of three for action; expanded –ed clauses as starters (e.g. Terrified by Artemis, he covered his eyes); relative clauses beginning with which, when, where, that; consistently maintained viewpoint; moving sentence chunks around for different effects (e.g. at midnight… the door slammed loudly… through the desolate house).*	*other varieties, as it is not for television or film. A play script will include a list of characters (at the very beginning). It may be divided into acts which are then divided into scenes. Each scene will have a description of the setting at the start and then the characters' dialogue. Dialogue is set out with the character's name on the left, then a colon then the dialogue (without speech marks). Stage directions for the actors are written every now and again in italics and brackets.* ***Diaries/journals –*** *a diary is a book in which one keeps a daily record of events. It can be personal, in which case, if it was written daily, it would be referred to as a journal. The writing usually takes the form of a recount or memoir (a memoir is a historical account or biography written from personal knowledge). If the diary is very factual in tone and relating to important or historical events in order, it can be called a chronicle. Usually diaries record news and events of a personal nature.* ***Story Writing, with a focus on different viewpoints –*** *an account of real or imaginary people and events*	*brackets for stage directions; appropriate pronouns; expanded –ing verbs as starts; short sentences; indicating degrees of responsibility using modal verbs; expanded –ed clauses as starters.* ***Diaries/journals –*** *paragraphs; long and short sentences; start with a simile; compound sentences, using coordinating conjunctions (and, so, but, for, so, yet); sentence of three, including commas; conditionals (could, would, should); speech, inverted commas and powerful speech verbs; drop in –ing clause (e.g. Apollo, grinning triumphantly, cursed the man; pattern of three for action; parenthesis; expanded –ed clauses as starters (e.g. Stunned by the show, he forgot to applaud); relative clauses beginning with which, when, where, that; consistent opinion; rhetorical questions.* ***Story Writing, with a focus on different viewpoints –*** *Story planning; paragraphs; long and short*

				told for entertainment. It can also document the development of an abstract noun, such as the rise of government. All stories are narratives, but not all narratives are stories. A narrative becomes a story when it is put into the context of people pursuing what they want. A narrative is simply a collection of facts. Stories can be told orally or in written form. While narratives and stories can be found in music, theatre, song, comics, journalism, sculpture and painting, story itself can be organized into thematic categories such as non-fiction, creative non-fiction, fiction, biography, fiction etc. Different viewpoints can consist of a story with different people delivering the narrative (Eragon, Voices in the park); it could also be a retelling of a story from a different perspective (Three Little Pigs and the Big Bad Wolf).	*sentences; start with a simile; compound sentences, using coordinating conjunctions (and, so, but, for, so, yet); rhetorical questions; sentence of three, including commas; conditionals (could, would, should); speech, inverted commas and powerful speech verbs; drop in –ing clause (e.g. Apollo, grinning triumphantly, cursed the man; pattern of three for action; expanded –ed clauses as starters (e.g. Terrified by Artemis, he covered his eyes); relative clauses beginning with which, when, where, that; consistently maintained viewpoint.*
	Summer	***Stories from Another Culture –*** *the definition for stories applies (See STORIES), but stories from another culture in a classroom context will ideally explore characters, traditions and issues from other cultures.*	***Stories from Another Culture –*** *Story planning; paragraphs; long and short sentences; start with a simile; compound sentences, using coordinating conjunctions (and, so, but, for, so, yet); sentence of three, including commas; conditionals (could, would, should); speech, inverted commas and powerful speech verbs; range of punctuation; drop in –ing clause (e.g. Apollo, grinning triumphantly, cursed the*	***Biography (non-fiction) –*** *an account of someone's life, written by someone else. It differs from a memoir or autobiography in that it is written in the third person. It generally encompasses the course of a person's life, and will focus on important events. They are written using formal language, usually in chronological order; the text will be split up into paragraphs, and these should have headings. There should be dates, and*	***Biography (non-fiction) –*** *paragraphing; compound sentences using coordinating conjunctions (so, but, for, your, yet); paragraphing; heading and sub-headings; complex sentences using subordinating conjunctions; expanded –ing clauses as starters; technical language; ending including extra information, warning, reminders, questions, or encouragement to the reader; parenthesis; sentence lengths for ease of reading; indicating*

			man; pattern of three for action; expanded –ed clauses as starters (e.g. Terrified by Artemis, he covered his eyes); relative clauses beginning with which, when, where, that; brackets;	phrases such as "it is believed" help to demonstrate that some information is passed down through anecdote, and not all of it can be factual.	degrees of possibility using modal verbs (might, should, must);
		Lyric Poetry – The lyric is seen as one of the three main poetry forms today. However, historically it wasn't always this way. Nonetheless, the lyric has played an important role in the development of this great literature genre and has been used for millenniums by authors who simply wanted their poem to have more emotion and thought than the other genres provide. Lyric poetry is made up of two forms with many sub-genres. Nonetheless, a common feature in all the subdivisions is the use of great emotion and thought. Lyric poetry is made of two main types: elegy[xiii] and ode[xiv].	**Lyric Poetry –** prepositions (atop, underneath, since, beyond); similes; metaphor, personification, onomatopoeia; rhythm in the form of syllable stress; synonyms; superlatives; alliteration;	**Story Writing, with a focus on classical literature –** To be generally agreed upon as a classic, works meet some common high standards for quality, appeal, longevity, and influence. There are many subjective opinions about what constitutes as classic texts, there even being modern classical texts, and some texts with high appeal do not always apply (such as Harry Potter). For the sake of teaching, consider a classical text one which has endured through modern history. Good examples are 'The Wind in the Willows' and 'The Little Prince'.	**Story Writing, with a focus on classical literature –** Story planning; paragraphs; long and short sentences; start with a simile; compound sentences, using coordinating conjunctions (and, so, but, for, so, yet); sentence of three, including commas; conditionals (could, would, should); speech, inverted commas and powerful speech verbs; drop in –ing clause (e.g. Apollo, grinning triumphantly, cursed the man; pattern of three for action; expanded –ed clauses as starters (e.g. Terrified by Artemis, he covered his eyes); relative clauses beginning with which, when, where, that; consistently maintained viewpoint; moving sentence chunks around for different effects (e.g. at midnight… the door slammed loudly… through the desolate house).
		Procedural text (with a focus on instructions) – Instructions are a direction or an order, which could be given orally or written down. There should be detailed information about how something should be done or operated. They can be written in books, on the side of containers, or in	**Procedural text (with a focus on instructions) –** headings and subheadings; logical organization, including bullet points and diagram; ending including extra information, warning, reminders, questions, or encouragement to the reader; rhetorical questions to draw the	**Speeches (from the non-fiction category) –** a formal address or discourse delivered to an audience. They can be a way of educating, persuading and informing. The best speeches include a degree of 'pathos (evoking pity or sadness), logos,	**Speeches (from the non-fiction category) –** perfect form verbs; ending with personal opinion; conditionals (could, would, should); prepositions (since, beyond, toward; at); range of punctuation;

		packs where something needs assembly. They usually have a 'you will need' section, and an 'instructions' section. Recipes differ in that they usually have ingredients as well as a selection of 'you will need'. ***Expository texts (from the information text category) –*** *a true and deliberate expository text will focus on educating the reader. They get to the point quickly and efficiently. It usually takes the form of books or reports about animals or the natural world, or history. Its opposite is narrative text. Expository texts contain tables of contents, indexes and other navigational devices so that readers may only read the parts which interest them. Labelled diagrams, description, comparison, problem and solution, question and answer and temporal sequence are common in expository texts.*	*reader in; parenthesis; dash to add more information – like this; use of comma to clarify ambiguity and add meaning; verb prefix (-dis, -de, -re, -over, -mis); technical vocabulary; synonyms.* ***Expository texts (from the information text category) –*** *research; headings and subheadings; logical organization, including bullet points and diagram; ending including extra information, warning, reminders, questions, or encouragement to the reader; coordinating and subordinating clauses; rhetorical questions to draw the reader in; parenthesis; dash to add more information – like this; use of comma to clarify ambiguity and add meaning; verb prefix (-dis, -de, -re, -over, -mis).*	*(logical augments), and ethos (convincing the listener of the speaker's good character). There are four primary types of speech delivery: Manuscript, Memorized, Impromptu, and Extemporaneous.* ***Persuasive writing (part of the information text category) –*** *a piece of writing in which the writer attempts to convince the reader of an opinion. It is often used in advertisement. A well written persuasive text is supported by a series of verifiable facts to support the argument. Counterpoint arguments and evidence within the piece can show a reader that all points of view have been considered. Concrete, relevant and reasonable anecdotes and hypothetical situations can also be used to build a stronger case. The more accurate and current the information is, the better.*	*relative clauses, beginning with whose, when, where, that, which; vary connectives within paragraphs; use change of time, place, theme to paragraph; consistent opinion throughout; repetition to persuade; rhetorical questions* ***Persuasive writing (part of the information text category) –*** *perfect form verbs; ending with personal opinion; conditionals (could, would, should); prepositions (since, beyond, toward; at); range of punctuation; Relative clauses, beginning with whose, when, where, that, which; vary connectives within paragraphs; use change of time, place, theme to paragraph; consistent opinion throughout; repetition to persuade; rhetorical questions.*
Year 6 Taught each year.	*Autumn*	***Character and setting descriptions –*** *a passage, usually from the exposition of a narrative, which includes description of what a character looks like, their moral beliefs, their behaviour, what they like and dislike, relationships with others and motivations; it will also include a description of the*	***Story openings, with a focus on character and setting description –*** *complex and compound sentences; sentence of three; relative clauses beginning with which, when, where, that; empty words (somewhere, someone, something); ellipsis; parenthesis; rhetorical questions; adverbials of time; building in*	***Memoirs (from the literary non-fiction category) –*** *A historical account or biography written from personal knowledge. It should be delivered in the first person. An historical account is an account of the past, based on primary and secondary evidence[xv]; it can include direct speech, and should include researched information.*	***Memoirs (from the literary non-fiction category) –*** *expanded –ed clauses as starters (e.g. Stunned by the show, I forgot to applaud); relative clauses beginning with which, when, where, that; consistent opinion; rhetorical questions; indirect speech; active verbs; hyphens, dashes, semi-colons and colons to avoid ambiguity; modal*

		environment which characters are in. Setting is both the time and the geographic location, and helps initiate the main backdrop or mood of a story. Setting can exist in three forms: the natural world, or outdoor space, the cultural and historical background, and a private or public place maintained by people. This category differs from separate character and setting description in that it is embedded in the narrative. ***Expository texts (from the information text category) –*** *a true and deliberate expository text will focus on educating the reader. They get to the point quickly and efficiently. It usually takes the form of books or reports about animals or the natural world, or history. Its opposite is narrative text. Expository texts contain tables of contents, indexes and other navigational devices so that readers may only read the parts which interest them. Labelled diagrams, description, comparison, problem and solution, question and answer and temporal sequence are common in expository texts.*	*literary features for effect (metaphor, personification, onomatopoeia); drawing on a known text to influence vocabulary and characterisation; use of semi-colon.* ***Expository texts (from the information text category) –*** *appropriate layout; compound sentences using coordinating conjunctions (so, but, for, your, yet); complex sentences using subordinating conjunctions; expanded –ing clauses as starters; technical language; ending including extra information, warning, reminders, questions, or encouragement to the reader; hyphens, dashes, semi-colons and colons to avoid ambiguity; parenthesis; subjunctives; passive verbs; use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; sentence lengths matched to ease of reading; use of an appropriate and conscious level of formality.*	***Letters –*** *a written, typed, or printed communication. They can be in email, or enveloped form, can be invitations, thank you letters, references, applications, enquiries, complaints or acknowledgements. When used for a formal purpose, they are referred to as 'business letters'. Letters can be formal and informal. Informal means that they don't follow any format, and are usually chattier in linguistic style; they can be written in first, second or third person, and will be written to friends and relatives for personal communication. They usually have an active voice and can use contractions. Formal letters are usually written for professional communication, and are in the third person; they should be polite and succinct, and use a passive voice*[xvi]*. Business letters must use first person, and are written from one company to another, or from an organization to its customers. They should inform, instruct, request, inquire, remind, order, advise, correct and question.*	*verbs (e.g. must, will, should, would, can may, might); use of appropriate register; grammar and vocabulary suited to an informal style; drawing on a known text to influence vocabulary and characterisation.* ***Letters –*** *varied connectives within paragraphs; secure use of coordination and subordination; use change of time, place, theme to paragraph; consistent opinion throughout; pattern of three; rhetorical questions; past progressive; indirect speech; direct speech; use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; contractions; personification; present perfect; past perfect; active and passive verbs; conscious control over formality appropriate to the audience; control over register; drawing on a known text to influence vocabulary.*

		Autobiography (non-fiction) – *an account of one's life, written by oneself. It differs from a biography in that it is written in the first person. It generally encompasses the course of a person's life, and will focus on important events. They are written using a formal or informal register, usually in chronological order; the text will be split up into paragraphs, and these should have headings. There should be dates, and phrases such as "it is believed" help to demonstrate that some information is passed down through anecdote, and not all of it can be factual.*	***Autobiography (non-fiction) –*** *appropriate layout; compound sentences using coordinating conjunctions (so, but, for, your, yet); complex sentences using subordinating conjunctions; indirect speech; expanded –ing clauses as starters; technical language; ending including extra information, warning, reminders, questions, or encouragement to the reader; hyphens, dashes, semi-colons and colons to avoid ambiguity; parenthesis; sentence lengths matched to ease of reading; use of an appropriate and conscious level of formality; formal speech verbs (e.g. alleged, reported)*	***Poetry –*** *Poems are literary works in which the expression of feelings and ideas are given intensity by the use of language – poets carefully choose language around meaning, sound and rhythm, often opting for figurative language. Rhyme, rhythm and form are the key ways of separating poetry from prose, however verse can be blank (with no standardized or metrical rhythm), can avoid rhyme, and can use unusual forms. Poems are organized into stanzas, whereas prose is in paragraphs. Rhythm comes from the stress in syllables, and rhyme can be clear or wrenched. Some common forms of poetry include the Sonnet (written in iambic pentameter and with a rhyme scheme dependent on the Shakespearean or traditional form), the ballad, haiku, acrostic, villanelle.*	***Poetry –*** *prepositions (atop, underneath, since, beyond); embedded similes, metaphor, personification, alliteration and onomatopoeia to describe atmosphere; rhythm in the form of syllable stress; synonyms; superlatives; modal verbs; use a range of punctuation; deliberate ambiguity; punctuation to enhance meaning; draw on what they have read for structure and literary vocabulary.*
	Spring	***Story Writing –*** *an account of real or imaginary people and events told for entertainment. It can also document the development of an abstract noun, such as the rise of government. All stories are narratives, but not all narratives are stories. A narrative becomes a story when it is put into the context of people pursuing what they want. A narrative is simply a collection of facts. Stories can be told orally or in written form. While narratives and*	***Story Writing –*** *expanded –ed clauses as starters; moving sentence chunks around for different effects (e.g. at midnight… the door slammed loudly… through the desolate house); a range of long and short sentences; simple and embellished simple sentences use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; embedded similes, metaphor, personification, alliteration and onomatopoeia to*	***Commentary (from the non-fiction category) –*** *an expression of opinions or offering of explanations about an event or situation. It can take the form of speeches, letters, an explanation essay or any text that serves to make a point. It can use a formal address or discourse relevant to an audience. Commentary can be a way of educating, persuading and informing.*	***Commentary (from the non-fiction category) –*** *relative clauses (beginning with whose, when, where, that, which); vary connectives within paragraphs; secure use of coordination and subordination; use change of time, place, theme to paragraph; consistent opinion throughout; repetition to persuade; rhetorical questions; past progressive or present perfect; indirect speech; personification; subjunctive (e.g. If I were you); conscious control*

		stories can be found in music, theatre, song, comics, journalism, sculpture and painting, story itself can be organized into thematic categories such as non-fiction, creative non-fiction, fiction, biography, fiction etc. ***Story Openings –*** *a passage, usually from the exposition of a narrative, which includes description of character, environment and atmosphere. Setting is both the time and the geographic location, and helps initiate the main backdrop or mood of a story. Setting can exist in three forms: the natural world, or outdoor space, the cultural and historical background, and a private or public place maintained by people. This category differs from separate character and setting description in that it is embedded in the narrative.* ***Story Writing (with a focus on historical fiction) –*** *an account of real or imaginary people and events told for entertainment. It can also document the development of an abstract noun, such as the rise of*	*describe atmosphere, character, and setting; subjunctives; dialogue to advance action; question tags (e.g. isn't he?); drawing on a known text to influence vocabulary and characterisation; distinction in register of spoken and written English (contractions and other colloquialisms for speech).* ***Story Openings –*** *expanded –ed clauses as starters; moving sentence chunks around for different effects (e.g. at midnight… the door slammed loudly… through the desolate house); a range of long and short sentences; simple and embellished simple sentences use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; embedded similes, metaphor, personification, alliteration and onomatopoeia to describe atmosphere, character, and setting; subjunctives; dialogue to advance action; drawing on a known text to influence vocabulary and characterisation.* ***Story Writing (with a focus on historical fiction) –*** *expanded –ed clauses as starters; moving sentence chunks around for different effects (e.g. at midnight… the door slammed loudly… through the desolate*	***Journalism –*** *the activity or profession of writing for newspapers, magazines, or news websites, or preparing news to be broadcast. It is the activity of gathering, assessing, creating, and presenting news and information. It is also the product of these activities. A good journalistic article is relevant to the audience, has strong central characters, uses detail (in a way a news report would not), connects to deeper themes, explores tensions, captures emotions, explores tensions, provides context, surprises and empowers the reader. To plan a journalistic article, think about the central point, the evidence, the place and the characters.* ***Procedural text –*** *A procedural text instructs your audience on how to complete a specific task. Generally this then falls into two categories, how to make something and how to do something. Some common forms of procedural texts are directions, instructions, recipes, rules for games, manuals and agendas.* *The purpose of a procedural text is to provide sequenced information or directions so that people can*	*over formality appropriate to the audience; control over register.* ***Journalism –*** *relative clauses (beginning with whose, when, where, that, which); vary connectives within paragraphs; secure use of coordination and subordination; use change of time, place, theme to paragraph; embedded use of similes, metaphor and personification to describe character and setting; consistent opinion throughout; pattern of three; rhetorical questions; past progressive; indirect speech; direct speech; use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; personification; subjunctive (e.g. If I were you); conscious control over formality appropriate to the audience; control over register; conscious register shift from spoken to written.* ***Procedural text –*** *choice of format to engage the reader; compound sentences using coordinating conjunctions (so, but, for, your, yet); complex sentences using subordinating conjunctions; expanded –ing clauses as starters; technical language; ending including extra information, warning, reminders, questions, or encouragement to the reader; hyphens, dashes, semi-colons and colons to avoid ambiguity; parenthesis; subjunctives; passive*

		government. All stories are narratives, but not all narratives are stories. A narrative becomes a story when it is put into the context of people pursuing what they want. A narrative is simply a collection of facts. Stories can be told orally or in written form. While narratives and stories can be found in music, theatre, song, comics, journalism, sculpture and painting, story itself can be organized into thematic categories such as non-fiction, creative non-fiction, fiction, biography, fiction etc. Historical fiction differs from the modern in the fact that it is set in the past and sometimes borrows true characteristics of the time period in which it is set.	*house); a range of long and short sentences; simple and embellished simple sentences use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; embedded similes, metaphor, personification, alliteration and onomatopoeia to describe atmosphere, character, and setting; subjunctives; dialogue to advance action; question tags (e.g. isn't he?); drawing on a known text to influence vocabulary and characterisation; distinction in register of spoken and written English (contractions and other colloquialisms for speech).*	*successfully perform activities in safe, efficient and appropriate ways.* ***Expository texts (from the information text category) –*** *a true and deliberate expository text will focus on educating the reader. They get to the point quickly and efficiently. It usually takes the form of books or reports about animals or the natural world, or history. Its opposite is narrative text. Expository texts contain tables of contents, indexes and other navigational devices so that readers may only read the parts which interest them. Labelled diagrams, description, comparison, problem and solution, question and answer and temporal sequence are common in expository texts.* ***Diaries/journals –*** *a diary is a book in which one keeps a daily record of events. It can be personal, in which case, if it was written daily, it would be referred to as a journal. The writing usually takes the form of a recount or memoir (a memoir is a historical account or biography written from*	*verbs; use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; sentence lengths matched to ease of reading; use of an appropriate and conscious level of formality.* ***Expository texts (from the information text category) –*** *appropriate layout; compound sentences using coordinating conjunctions (so, but, for, your, yet); complex sentences using subordinating conjunctions; expanded –ing clauses as starters; technical language; ending including extra information, warning, reminders, questions, or encouragement to the reader; hyphens, dashes, semi-colons and colons to avoid ambiguity; parenthesis; subjunctives; passive verbs; use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; sentence lengths matched to ease of reading; use of an appropriate and conscious level of formality.* ***Diaries/journals –*** *varied connectives within paragraphs; secure use of coordination and subordination; use change of time, place, theme to paragraph; embedded use of similes, metaphor and personification to describe character, atmosphere and setting; consistent opinion throughout;*

				personal knowledge). If the diary is very factual in tone and relating to important or historical events in order, it can be called a chronicle. Usually diaries record news and events of a personal nature.	*pattern of three; rhetorical questions; past progressive; indirect speech; direct speech; use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; contractions; personification; present perfect; past perfect; conscious control over formality appropriate to the audience; control over register.*
	Summer	***Story Writing, with a focus on action through dialogue –*** *an account of real or imaginary people and events told for entertainment. It can also document the development of an abstract noun, such as the rise of government. All stories are narratives, but not all narratives are stories. A narrative becomes a story when it is put into the context of people pursuing what they want. A narrative is simply a collection of facts. Stories can be told orally or in written form. While narratives and stories can be found in music, theatre, song, comics, journalism, sculpture and painting, story itself can be organized into thematic categories such as non-fiction, creative non-fiction, fiction, biography, fiction etc. Different viewpoints can consist of a story with different people delivering the narrative (Eragon, Voices in the park); it could also be a retelling of a story from a different perspective (Three Little Pigs and the Big Bad Wolf).* ***Narrative Poetry –*** *A narrative poem includes the necessary elements of storytelling. A short story must include developed characters, and a plot with action, conflict and resolution; so too must a narrative poem. Narrative poetry also includes a setting and dialogue between characters. The four main types of narrative poems are ballad[xvii], epic[xviii], idyll[xix], and lay[xx].* ***Scripts –*** *the written text of a play, film, or broadcast. This differs from the topic of play scripts in that a broader range of script may be chosen. It might be good to contrast a story and the corresponding script of it for theatre or screen. A script will include a list of characters (at the very beginning). It may*		***Story Writing, with a focus action through dialogue –*** *expanded –ed clauses as starters; moving sentence chunks around for different register (e.g. at midnight… the door slammed loudly… through the desolate house); a range of long and short sentences; simple and embellished simple sentences use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; embedded similes, metaphor, personification, alliteration and onomatopoeia to describe atmosphere, character, and setting; subjunctives; dialogue to advance action; question tags (e.g. isn't he?); drawing on a known text to influence vocabulary and characterisation; distinction in register of spoken and written English (contractions and other colloquialisms for speech); distinction between character voices.* ***Narrative Poetry –*** *prepositions (atop, underneath, since, beyond); embedded similes, metaphor, personification, alliteration and onomatopoeia to describe atmosphere, character and setting; rhythm in the form of syllable stress; synonyms; superlatives; modal verbs; use a range of punctuation; deliberate ambiguity; punctuation to enhance meaning; draw on what they have read for structure and literary vocabulary.* ***Scripts –*** *use of appropriate formatting; vary connectives within paragraphs; secure use of coordination and subordination; subjunctives; contracted forms; a wide range of punctuation, including colons, semi-colons, dashes and hyphens; question tags (e.g. isn't he?); drawing on a known text to influence vocabulary*

		be divided into acts or scenes, which are then divided into scenes. Each scene will have a description of the setting at the start and then the characters' dialogue. Dialogue is set out with the character's name on the left, then a colon then the dialogue (without speech marks). Stage directions for the actors are written every now and again in italics and brackets.	*and characterisation; clear colloquialisms and register in speech, and a distinction in the vocal mannerisms between characters;*
		Setting descriptions – *a passage, usually from the exposition of a narrative, which includes a description of the environment which characters are in. Setting is both the time and the geographic location, and helps initiate the main backdrop or mood of a story. Setting can exist in three forms: the natural world, or outdoor space, the cultural and historical background, and a private or public place maintained by people. This category differs from separate character and setting description in that it is embedded in the narrative.*	***Setting descriptions –*** *expanded –ed clauses as starters; moving sentence chunks around for different effects (e.g. at midnight… the door slammed loudly… through the desolate house); a range of long and short sentences; simple and embellished simple sentences use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; embedded similes, metaphor, personification, alliteration and onomatopoeia to describe atmosphere, character, and setting; subjunctives; dialogue to advance action; drawing on a known text to influence vocabulary and characterisation; distinction in register of spoken and written English (contractions and other colloquialisms for speech); distinction between character voices.*
		Diary/journal (part of the literary non-fiction category) – *A historical account or biography written from personal knowledge. It should be delivered in the first person. An historical account is an account of the past, based on primary and secondary evidence[xxi]; it can include direct speech, and should include researched information.*	***Diary/journals (part of the literary non-fiction category) –*** *relative clauses; vary connectives within paragraphs; secure use of coordination and subordination; use change of time, place, theme to paragraph; embedded use of similes, metaphor and personification to describe character, atmosphere and setting; consistent opinion throughout; pattern of three; rhetorical questions; past progressive; indirect speech; direct speech; use of a range of punctuation, including hyphens, dashes, semi-colons and colons to clear ambiguity; personification; conscious control over formality appropriate to the audience; control over register.*

[i] *Active voice and passive voice: Active voice follows a subject + verb + object structure.*

[ii] ***Information text is*** *a subset of the larger category of non-fiction. Its primary purpose is to inform the reader about the natural or the social world. Informational texts employ a variety of structures to assist the reader in finding information quickly and efficiently. The four main types of information text are literary non-fiction, expository, argument or persuasion, and procedural. Literary non-fiction could include speeches, opinion pieces, biographies, memoirs, journalism, historical or scientific accounts. Expository texts contain tables of contents, indexes and other navigational devices so*

that readers may only read the parts which interest them. Labelled diagrams, description, comparison, problem and solution, question and answer and temporal sequence are common in expository texts. Procedural texts are a form of instruction, and argument or persuasion can be seen above).

[iii] *Recount: a description of how something happened. It differs from a memoir in that it does not need to be historical. Both texts need to be written from personal knowledge, but a recount can include events that do not relate directly to the narrator. A recount could be written or verbal. It could come in the form of a diary, a newspaper article, and letters. They are written in chronological order, use the first person pronoun, and use past tense.*

[iv] *Recount: a description of how something happened. It differs from a memoir in that it does not need to be historical. Both texts need to be written from personal knowledge, but a recount can include events that do not relate directly to the narrator. A recount could be written or verbal. It could come in the form of a diary, a newspaper article, and letters. They are written in chronological order, use the first person pronoun, and use past tense.*

[v] ***Myth*** *is a folklore genre consisting of narratives or stories that play a fundamental role in a society, such as foundational tales or origin myths. The main characters in myths are usually gods, demigods or supernatural humans. Myths are often endorsed by rulers and priests or priestesses, and are closely linked to religion or spirituality. In fact, many societies group their myths, legends and history together, considering myths and legends to be true accounts of their remote past (so there can be difficulty in naming them 'myths', as myths are considered to be untrue). In particular, creation myths take place in a primordial age when the world had not achieved its later form. Other myths explain how a society's customs, institutions and taboos were established and sanctified. Stories of everyday human beings, although often of leaders of some type, are usually contained in legends, as opposed to myths.*

[vi] *Religious texts, also known as scripture or scriptures (from the Latin scriptura, meaning "writing") are texts which religious traditions consider to be central to their practice or beliefs. (dialogue, with inverted commas and powerful speech verb).*

[vii] *Primary Source = actual documents from the past, such as the US Declaration of Independence. It can be a copy and still be a primary source, as long as it's copied verbatim. If it is an original document (not a copy) it's both primary source material AND a historical artefact. Oral accounts given by an eye witness to an event can also be primary sources.*
Secondary Source= a history of the past (usually very narrow in scope) relying solely on primary source material as evidence (although it can refer to other secondary sources for additional arguments, contrast the historian's perspective, etc.)
Tertiary Source= materials that rely on no original research. They instead rely heavily on secondary source material, and occasionally even other tertiary sources. They can quote primary source material a little, unless they are Wikipedia or another site with specific requirement. Pretty much all encyclopedias and textbooks fall in this zone.

[viii] *A poem similar to a folk tale which uses a repeated refrain. This means that every few stanzas a portion of the poem is repeated, much like a song.*

[ix] *A long, serious poem which tells the story of a hero. Think of stories like Odyssey or Ben-Hur.*

[x] *A poem about either an idolized country scene or about the heroes of yesteryear. This could also include the story of Odyssey, except for different reasons. An idyll speaks of someone or something in a way that it should be idolized. For example, today many stories of Ghandi or Martin Luther King, Jr. could be written about in an idyll. However, an even better example could be George Washington.*

[xi] *A long poem which was sung by medieval minstrels. The long poems generally were about the news of the day or historical facts they wished to be passed along throughout the countryside.*

[xii] *Religious texts, also known as scripture or scriptures (from the Latin scriptura, meaning "writing") are texts which religious traditions consider to be central to their practice or beliefs. (dialogue, with inverted commas and powerful speech verb).*

[xiii] *A poem of mourning or reflection on the death of an individual.*

[xiv] *A serious or thoughtful poem, usually with a formal structure. This type of poem is generally seen as a way to pay homage to a thing or person. This type of lyric is the most popular and includes the sub-genre of sonnets.*

[xv] *Primary Source = actual documents from the past, such as the US Declaration of Independence. It can be a copy and still be a primary source, as long as it's copied verbatim. If it is an original document (not a copy) it's both primary source material AND a historical artefact. Oral accounts given by an eye witness to an event can also be primary sources.*

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[xvi] *Active voice and passive voice: Active voice follows a subject + verb + object structure.*
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[xviii] *A long, serious poem which tells the story of a hero. Think of stories like Odyssey or Ben-Hur.*
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[xx] *A long poem which was sung by medieval minstrels. The long poems generally were about the news of the day or historical facts they wished to be passed along throughout the countryside.*
[xxi] *Primary Source = actual documents from the past, such as the US Declaration of Independence. It can be a copy and still be a primary source, as long as it's copied verbatim. If it is an original document (not a copy) it's both primary source material AND a historical artefact. Oral accounts given by an eye witness to an event can also be primary sources.*
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