Revised Framework for Literacy Support for Writing

Text Types Guidance

&

Progression Papers

Primary National Strategy

South Gloucestershire Council

Non-Fiction

Non-fiction texts are wide ranging and occur in many forms in everyday life. The following tables and supporting guidance select the most common forms of non-fiction.

Many non-fiction texts in real life blur the boundaries between text types and their features. The most common language features are listed for each text type but variants of all text types occur, especially when they are used in combination.

The features listed are **often** but **not always** present.

Non-fiction – Discussion texts

Discussion texts are not limited to controversial issues but polarised views are generally used to teach this text type as this makes it easier to teach children how to present different viewpoints and provide evidence for them. Discussions contrast with persuasion texts, which generally only develop one viewpoint and may present a biased view, often the writer's own. Like all text types, discussion texts vary widely and elements of discussion writing are often found within other text types.

Purpose:
To present a reasoned and balanced overview of an issue or controversial topic.
Usually aim to provide two or more different views of an issue, each with elaborations, evidence and/or examples.

Generic structure	Language features	Knowledge for the writer
▪ The most common structure includes: - a statement of the issues involved and a preview of the main arguments; - arguments for, with supporting evidence/examples; - aarguments against or alternative views, with supporting evidence/examples. ▪ Another common structure presents the arguments 'for' and 'against' alternatively. ▪ Discussion texts usually end with a summary and a statement of recommendation or conclusion. The summary may develop one particular viewpoint using reasoned judgements based on the evidence provided.	▪ Written in simple present tense. ▪ Generalises the participants and things it refers to using uncountable noun phrases (some people, most dogs), nouns that categorise (vehicles, pollution) and abstract nouns (power). ▪ Uses connectives (for example, therefore, however). ▪ Generic statements are often followed by specific examples (Most vegetarians disagree. Dave Smith, a vegetarian for 20 years, finds that ...) ▪ Sometimes combined with diagrams, illustrations, moving images and sound to provide additional information or give evidence.	▪ Questions often make good titles. (Should everyone travel less to conserve global energy?) ▪ Use the introduction to show why you are debating the issue. (There is always a lot of disagreement about x and people's views vary a lot.) ▪ Make sure you show both/all sides of the argument fairly. ▪ Support each viewpoint you present with reasons and evidence. ▪ If you opt to support one particular view in the conclusion, give reasons for your decision. ▪ Don't forget that discussion texts can be combined with other text types depending on your audience and purpose.

Non-fiction – Explanatory texts

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

Purpose:
To explain how or why, e.g. to explain the processes involved in natural/social phenomena or to explain why something is the way it is.

Generic structure	Language features	Knowledge for the writer
- A general statement to introduce the topic being explained. (In the winter some - animals hiber nate.) - The steps or phases in a process are explained logically, in order. (**When** the nights get longer ... **because** the temperature begins to drop ... **so** the hedgehog looks for a safe place to hide.)	- Written in simple present tense. (Hedgehogs wake up again in the spring.) - Use of temporal connectives, e.g. first, then, after that, finally. - Use of causal connectives, e.g. so, because of this.	- Choose a title that shows what you are explaining, perhaps using why or how. (How do hedgehogs survive the winter? Why does it get dark at night?) - Decide whether you need to include images or other features to help your reader, e.g. diagrams, photographs, a flow chart, a text box, captions, a list or a glossary. - Use the first paragraph to introduce what you will be explaining. - Plan the steps in your explanation and check that you have included any necessary information about how and why things happen as they do. - Add a few interesting details. - Interest the reader by talking directly to them (You'll be surprised to know that ... Have you ever thought about the way that ...?) or by relating the subject to their own experience at the end (So next time you see a pile of dead leaves in the autumn ...). - Re-read your explanation as if you know nothing at all about the subject. Check that there are no gaps in the information. - Remember that you can adapt explanatory texts or combine them with other text types to make them work effectively for your audience and purpose.

Non-fiction – Instructional/Procedural texts

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

Purpose:

To ensure something is done effectively and/or correctly with a successful outcome.

Generic structure	Language features	Knowledge for the writer
▪ Begin by defining the goal or desired outcome. (How to make a board game.) ▪ List any material or equipment needed, in order. ▪ Provide simple, clear instructions. If a process is to be undertaken, keep to the order in which the steps need to be followed to achieve the stated goal. ▪ Diagrams or illustrations are often integral and may even take the place of some text. (Diagram B shows you how to connect the wires.)	▪ Use of imperative verbs (commands), e.g. **Cut** the card ... **Paint** your design. ▪ Instructions may include negative commands. (Do not use any glue at this stage.) ▪ Additional advice (It's a good idea to leave it overnight if you have time. If the mixture separates...) or suggested alternatives (If you would like to make a bigger decoration, you could either double the dimensions of the base or just draw bigger flowers).	▪ Use the title to show what the instructions are about. (How to look after goldfish.) ▪ Work out exactly what sequence is needed to achieve the planned goal. ▪ Decide on the important points you need to include at each stage. ▪ Decide how formal or informal the text will be. (Cook for 20 minutes/Pop your cheesecake in the oven for 20 minutes. ▪ Present the text clearly. Think about using bullet points, numbers or letters to help your reader keep track as they work their way through each step. ▪ Keep sentences as short and simple as possible. ▪ Avoid unnecessary adjectives and adverbs or technical words, especially if your readers are young. ▪ Appeal directly to the reader's interest and enthusiasm. (You will really enjoy this game. Why not try out this delicious recipe on your friends? Only one more thing left to do now.) ▪ Include a final evaluative statement to wrap up the process. (Now go and enjoy playing your new game. Your beautiful summer salad is now ready to eat.) ▪ Re-read your instructions as if you know nothing about the procedure involved. Make sure you haven't missed out any important stages or details and check that the language is as simple and clear as possible. ▪ Use procedural texts within other text types when you need a set of rules, guidelines or instructions to make something really clear for the reader.

Non-Fiction – Persuasion Texts

Persuasive texts can be written, oral or written to be spoken, eg. a script for a television advert or presentation. The persuasive intention may be covert and not necessarily recognised by the reader or listener. Texts vary considerably according to context and audience so that persuasion is not always a distinct text-type that stands alone. Elements of persuasive writing are found in many different texts including moving image texts and digital multimedia texts. Some examples may include evidence of bias and opinion being subtly presented as facts.

Purpose:
To argue a case from a particular point of view and to encourage the reader/listener towards the same way of seeing things.

Generic structure	Language features	Knowledge for the writer

▪ An opening statement that sums up the viewpoint being presented. (Greentrees Hotel is the best in the world. School uniform is a good idea).
 	
▪ Strategically organised information presents and then elaborates on the desired viewpoint. (Vote for me because I am very experienced. I have been a school councillor three times and I have ...)
 	
▪ A closing statement repeats and reinforces the original statement. (All the evidence shows that... It's quite clear that... Having seen all that we offer you, there can be no doubt that we are the best.)
	▪ Written in simple present tense.
	▪ Often refers to generic rather than specific participants (Vegetables are good for you. They ...).
	▪ Uses logical rather than temporal connectives (This proves that ... So it's clear ... Therefore ...).
	▪ Tends to move from general to specific when key points are being presented. (The hotel is comfortable. The beds are soft, the chairs are specially made to support your back and all rooms have thick carpet.)
	▪ Use of rhetorical questions. (Do you want to get left behind in the race to be fashionable? Want to be the most relaxed person in town? So what do you have to do to?)
	▪ Text is often combined with other media to emotively enhance an aspect of the argument, e.g. a photo of a sunny, secluded beach, the sound of birds in a forest glade or a picture of a cute puppy.
		▪ Decide on the viewpoint you want to present and carefully select the information that supports it.
		▪ Organise the main points to be made in the best order and decide which persuasive information you will add to support each.
		▪ Plan some elaboration/explanation, evidence and example(s) for each key point but avoid ending up with text that sounds like a list.
		▪ Think about counter arguments your reader might come up with and include evidence to make them seem incorrect or irrelevant.
		▪ Try to appear reasonable and use facts rather than emotive comments.
		▪ Choose strong, positive words and phrases and avoid sounding negative.
		▪ Use short sentences for emphasis.
		▪ Use techniques to get the reader on your side:
		  - address them directly (This is just what you've been waiting for.);
		  - adopt a friendly and informal tone;
		  - use memorable or alliterative slogans (Happy Holidays at Hazel House);
		  - use simple psychology to appeal to the reader's judgement. (Everyone knows that ... Nine out of ten people agree that ... Choosing this will make you happy and contented. You'd be foolish not to sign up.)
		▪ Re-read the text as if you have no opinion and decide if you would be persuaded.
		▪ Remember that you can use persuasive writing within other text types.

Non-Fiction – Non-Chronological Reports

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

Purpose:
To provide detailed information about the way things are or were.
To help readers/listeners understand what is being described by organising or categorising information.

Generic structure	Language features	Knowledge for the writer
- Although they have no temporal (chronological) structure where events happen in a particular order, non-chronological reports usually have a logical structure. They tend to group information, often moving from general to more specific detail and examples or elaborations. - A common structure includes: - an opening statement, often a general classification (Sparrows are birds); - sometimes followed by a more detailed or technical classification (Their Latin name is...); - a description of whatever is the subject of the report organised in some way to help the reader make sense of the information. For example: - its qualities (Like most birds, sparrows have feathers.); - its parts and their functions (The beak is small and strong so that it can ...); - its habits/behaviour/ uses (Sparrows nest in ...).	- Often written in the third person and present tense. (They like to build their nests ... It is a cold and dangerous place to live.) - Sometimes written in the past tense, as in a historical report. (Children as young as seven worked in factories. They were poorly fed and clothed and they did dangerous work.) - The passive voice is frequently used to avoid personalisation, to avoid naming the agent of a verb, to add variety to sentences or to maintain an appropriate level of formality for the context and purpose of writing. (Sparrows are found in ... Sharks are hunted ... Gold is highly valued ...) - Tends to focus on generic subjects (Dogs) rather than specific subjects (My dog Ben). - Description is usually an important feature, including the language of comparison and contrast. (Polar bears are the biggest carnivores of all. They hibernate, just like other bears. A polar bear's nose is as black as a piece of coal.) - Description is generally used for precision rather than to create an emotional response so imagery is not heavily used.	- Plan how you will organise the information you want to include, e.g. use paragraph headings, a spidergram or a grid. - Gather information from a wide range of sources and collect it under the headings you've planned. - Consider using a question in the title to interest your reader (Vitamins – why are they so important?). - Try to find a new way to approach the subject and compose an opening that will attract the reader or capture their interest. Use the opening to make very clear what you are writing about. - Include tables, diagrams or images (e.g. imported photographs or drawings) that add or summarise information. - Find ways of making links with your reader. You could ask a direct question (Have you ever heard of a hammerhead shark?) or add a personal touch to the text (So next time you choose a pet, think about getting a dog). - Re-read the report as if you know nothing about its subject. Check that information is logically organised and clear. - Use other text-types within your report if they will make it more effective for your purpose and audience.

Non-Fiction - Recounts

Recounts are sometimes referred to as 'accounts'. They are the most common text type we encounter as readers and listeners, not least because they are the basic form of many storytelling texts. Stories and anecdotes can have a range of purposes, frequently depending on the genre being used, and they often set out to achieve a deliberate effect on the reader/listener. In non-fiction texts they are used to provide an account of events. Recounts can be combined with other text types, for example, newspaper reports of an event often consist of a recount that includes elements of explanation.

Purpose:
The primary purpose of recounts is to retell events. Their most common intentions are to inform and/or entertain.

Generic structure	Language features	Knowledge for the writer
▪ Structure often includes: ▪ orientation such as scene-setting or establishing context (It was the school holidays. I went to the park ...); ▪ an account of the events that took place, often in chronological order (The first person to arrive was ...); ▪ some additional detail about each event (He was surprised to see me.); ▪ reorientation, e.g. a closing statement that may include elaboration. (I hope I can go to the park again next week. It was fun.) ▪ Structure sometimes reorganises the chronology of events using techniques such as flashbacks, moving the focus backwards and forwards in time, but these strategies are more often used in fiction recounts.	▪ Usually written in the past tense. Some forms may use present tense, e.g. informal anecdotal storytelling (Just imagine – I'm in the park and I suddenly see a giant bat flying towards me!). ▪ Events being recounted have a chronological order so temporal connectives are common (then, next, first, afterwards, just before that, at last, meanwhile). ▪ The subject of a recount tends to focus on individual or group participants (third person: they all shouted, she crept out, it looked like an animal of some kind). ▪ Personal recounts are common (first person: I was on my way to school ... We got on the bus).	▪ Plan how you will organise the way you retell the events. You could use a timeline to help you plan. ▪ Details are important to create a recount rather than a simple list of events in order. Try using When? Where? Who? What? Why? questions to help you plan what to include. ▪ Decide how you will finish the recount. You'll need a definite ending, perhaps a summary or a comment on what happened (I think our school trip to the Science Museum was the best we have ever had). ▪ Read the text through as if you don't know anything about what it is being recounted. Is it clear what happened and when? ▪ Is the style right for the genre you are using? (Technical/formal language to recount a science experiment, powerful verbs and vivid description to recount an adventure, informal, personal language to tell your friends about something funny that happened to you.)

Narrative

Children write many different types of narrative through KS1 and KS2. Although most types share a common purpose, (to tell a story in some way) there is specific knowledge children need in order to write particular narrative text types.

While there is often a lot of overlap (for example, between myths and legends) it is helpful to group types of narrative to support planning for range and progression. Each unit of work in the Primary Framework provides suggestions for teaching the writing of specific forms or features of narrative. For example: genre (traditional tales), structure (short stories with flashbacks and extended narrative), content (stories which raise issues and dilemmas), settings (stories with familiar settings, historical settings, imaginary worlds) and style (older literature, significant authors).

Narrative

Narrative is central to children's learning. They use it as a tool to help them organise their ideas and to explore new ideas and experiences. Composing stories, whether told or written, involves a set of skills and authorial knowledge but is also an essential means for children to express themselves creatively and imaginatively.

The range of narrative that children will experience and create is very wide. Many powerful narratives are told using only images. ICT texts tell stories using interactive combinations of words, images and sounds. Narrative poems such as ballads tell stories and often include most of the generic features of narrative. Narrative texts can be fiction or non-fiction. A single text can include a range of text types, such as when a story is told with the addition of diary entries, letters or email texts.

Purpose:
The essential purpose of narrative is to tell a story, but the detailed purpose may vary according to genre. For example, the purpose of a myth is often to explain a natural phenomenon and a legend is often intended to pass on cultural traditions or beliefs.

Generic structure	Language features	Knowledge for the writer
- The most common structure is: - an opening that establishes setting and introduces characters; - a complication and resulting events; - a resolution/ending. - Effective writers are not constrained by predictable narrative structure. Authors and storytellers often modify or adapt a generic structure, e.g. changing chronology by not telling the events in order (time shifts, flashbacks, backtracking). Children can add these less predictable narrative structures to their own writing repertoires.	- Language features vary in different narrative genres. **Common features:** - presented in spoken or written form; - may be augmented/supplemented/ partly presented using images (such as illustrations) or interactive/multimedia elements (such as hypertext/ images/ video/ audio); - told/written in first or third person (I, we, she, it, they); - told/written in past tense (sometimes in present tense); - chronological (plot or content have a chronology of events that happened in a particular order); - main participants are characters with recognisable qualities, often stereotypical and contrasting (hero/villain); - typical characters, settings and events are used in each genre; - connectives are widely used to move the narrative along and to affect the reader/listener: - to signal time (later that day, once); - to move the setting (meanwhile back at the cave, on the other side of the forest); - to surprise or create suspense (suddenly, without warning).	- Decide on your intended style and impact. - Plan before writing/telling to organise chronology and ensure main events lead towards the ending. - Visualise the setting and main characters to help you describe a few key details. - Rehearse sentences while writing to assess their effectiveness and the way they work together. - Find some different ways of telling what characters think and feel, e.g. describe what they did or said. - Use some strategies to connect with the reader/listener e.g. use repetition of the same phrase or the same language pattern; ask them a question or refer to the reader as 'you'. What on earth was happening? Who do you think it was? - Show how the main character has changed or moved on in some way at the end. - Read or listen to the whole text as if you are the reader/listener or try it out on someone else: check that it makes sense and change anything that could work better.

Narrative – Adventure

Purpose:
To entertain

Generic structure	Language features	Knowledge for the writer
▪ Typically a recount or retelling of a series of exciting events leading to a high impact resolution. The most common structure is a chronological narrative. Building excitement as the hero faces and overcomes adversity is an important element, so more complex structures such as flashbacks are less common. Archetypical characters are the norm and much of the building tension comes from the reader predicting who or what represents the threat (the villain) and what is likely to go wrong for the hero. ▪ Longer narratives build tension in waves, with one problem after another accelerating the adventure in several sections or chapters, with the high point of tension near the end. ▪ The story can take place in any setting where there is the potential for adventure through a danger or threat. ▪ ICT 'adventure' texts often employ different structures, allowing the user to select different routes through the order of events, sometimes with different resolutions that depend on the choices made by the reader.	▪ An effective blend of action, dialogue and description develops archetypical characters who the reader will care about, at the same time as moving the plot along at an exciting pace. ▪ Description adds to the sense of adventure by heightening the reader's awareness, e.g. a sense of potential danger (The cliffs were high and jagged ...) or dropping clues to encourage involvement through prediction (The captain welcomed them aboard but his eyes were narrow and cruel-looking ...) ▪ Dialogue is an element of characterisation but is used more to advance the action than to explore a character's feelings or motivation. *"What was that noise? Did you hear it too?"* ▪ Language usually has a cinematic quality, with powerful, evocative vocabulary and strong, varied verbs for action scenes. (He leaped from his horse, charged into the banquet hall and hurtled himself onto the table where the prince was devouring a chicken.)	▪ Create characters your readers will have a strong opinion about. Make the reader like your hero so they want him/her to succeed. ▪ Create a villain that is a good match for the hero, someone the reader definitely doesn't want to win in the end. Don't forget that villains we dislike most often work in subtle ways. They do sneaky, mean things that they might just get away with. ▪ Keep the plot moving but vary the pace: - use fast-moving action to create excitement at a high point; - slow things down a little with description or dialogue when you want to build tension and create suspense. ▪ Can you surprise the reader at the end? Perhaps someone who seemed insignificant saves the day and turns out to be a real hero, or perhaps a character that appeared good and helpful turns out to be two-faced.

Narrative – Contemporary Fiction

Purpose:
To entertain and, sometimes, to create empathy with familiar characters.

Generic structure	Language features	Knowledge for the writer
▪ Contemporary settings are often familiar ones. ▪ This type of narrative includes school stories, things that happen in the home or in local settings that children either know themselves or recognise. Stories therefore often reflect children's own experiences, are often personal and structured as a recount.	▪ Dialogue plays an important part in the characterisation. ▪ Characters tend to use language familiar to children. ▪ Contemporary language features include the informal dialogue children use themselves, as well as familiar phrases from adults at home and school (Don't let me tell you again!)	▪ Hero and villain characters are more difficult to create because the characters look like ordinary people, not superheroes or monsters. You can still create strong characters because they aren't always what they seem on the outside – a nervous little boy might turn out to be a brave hero and a smiling old lady might not really be a kind character. ▪ You don't need to write everything that is said to tell the story. Make sure you only use dialogue because it helps to create a character, provides information for the reader or moves the action along.

Narrative – Dialogue, Playscripts, and Film Narrative

Purpose:
Although these forms of storytelling differ from narrative in that they are not necessarily 'narrated', they usually share the same purposes: to tell a story and to have a deliberate effect on the viewer/listener/reader. They include scripts for film/digital viewing or audio (e.g. digital audio recording or radio plays) and stories told using images and speech bubbles (such as comic strips) sometimes supplemented with an additional narrative element.

GENERIC STRUCTURE	LANGUAGE FEATURES	KNOWLEDGE FOR THE WRITER
▪ Structural conventions for scripting vary, particularly in their layout on the page or screen but they usually include: - Name of character and the words they speak; - Organisational information; - Stage directions ▪ Comic strip and some digital animations usually include speech bubbles within the images; interactive texts may include combinations of on-screen speech bubbles and audio dialogue, e.g. accessed by rollover or mouse click.	▪ Exclusive use of direct speech and absence of narrative text. ▪ Dialogue (conversation between two or more characters) or monologue (one character speaking). ▪ Any necessary narrative information is provided by images (as in comic strip or animations) by stage directions (as in a playscript) or by supplementary narrative, e.g. when a comic strip with speech bubbles also includes some narrative below each picture.	▪ Use only direct speech. ▪ Playscripts: apply the presentational conventions of a script consistently throughout. ▪ Comic strip with speech bubbles, animations, multimedia and other dialogue: keep the text fairly short and only include dialogue that moves the story on or gives important information; make the images and words work well together so they each add something special to the story.

Narrative – Stories that Raise Dilemmas

Purpose:
To entertain and to explore issues or dilemmas.

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

Narrative – Fantasy

Purpose:
To entertain and to fuel the imagination.

Generic structure	Language features	Knowledge for the writer
▪ May simply be a basic chronological narrative set in a fantasy world but some fantasy narratives extend the 'fantastic' element to the structure as well. For example, the story may play with the concept of time so that characters find themselves moving through time in a different way. ▪ Some fantasy structures focus on character development or description of setting at the expense of plot so that the actual order of events becomes less important or even impossible to follow.	▪ Description is very important because fantasy uses settings (and often characters) that must be imagined by the reader. ▪ Imagery plays an important role in helping to describe places and things the reader has never seen.	▪ Choose adjectives carefully to describe the places and things in the story. ▪ Use similes to help the reader imagine what you are describing more clearly. (The glass castle was as big as a football field and as tall as a skyscraper. Its clear walls sparkled like blocks of ice in the sun.) ▪ Don't make everything so fantastic that it is unbelievable. ▪ Make what happens as interesting and detailed as the setting where it happens. Don't get so involved in creating amazing places and characters that you forget to tell a good story about what happens to them.

Narrative – Historical Fiction

Purpose:
To entertain and, sometimes, to inform.

Generic structure	Language features	Knowledge for the writer
▪ The narrative is about something that has already happened in the past so a series of events is usually the underlying structure. ▪ The writer can adapt the structure to achieve a specific effect. For example, the story can begin with a main character looking back and reflecting on the past (I was just a lad then. Let me tell you what happened …). ▪ Sometimes, a historical narrative begins with the final event and then goes on to explain what led up to that by moving back in time to tell the whole story. ▪ Historical fiction requires a historical setting but can also be an adventure or a mystery. ▪ It can also give a fictionalised account of real events or additional, fictional detail to things that really happened.	▪ Historical settings need detail to make them authentic and to give important 'mapping' clues to the reader. When was this happening? Whereabouts is this story taking place? ▪ Appropriate archaic language is used, including old-fashioned words that have fallen out of usage, e.g. Let me carry thy basket, old dame. ▪ It can also include models of sentence grammar no longer commonly or informally used, e.g. That which you seek, you shall find in the forest.	▪ Include accurate historical detail to create the setting (The winter of 1509 was bitterly cold and many poor country folk were starving) or let the reader work it out (The young prince had just been crowned King Henry VIII when a country boy called Tom arrived in London). ▪ Use the right kind of old-fashioned language when characters speak to one another. ▪ Description is important for the setting and characters but you can add historical detail in different ways to give variety: ▪ Description: The little girl was wearing a long cloak and woollen hood. ▪ Action: He threw his sword to the floor and rushed down the stone spiral staircase. ▪ Dialogue: Wait, I'll get a candle to light our way.

Narrative – Science Fiction

Purpose:
To entertain and, sometimes, to speculate about the future.

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

Narrative – Mystery

Purpose:
To intrigue and entertain.

Generic structure	Language features	Knowledge for the writer
▪ Structure is often chronological, even in a longer narrative, but complex structural techniques are sometimes used for effect. Different structures can be used for layering of information or drip-feeding facts to build up a full picture for the reader, e.g. using flashbacks to fill in information needed that wasn't provided earlier in the story or organising sections so they tell the story both before and after a key event. Knowing what is going to happen and then reading about it happening can add to the suspense. ▪ Settings are often places the main character is unfamiliar with. Different cultures often share views about the kinds of settings that seem mysterious (deep, dark forests, old, uninhabited places, lonely rural landscapes). Other settings can be very familiar places (school, home, the local town) but with an added ingredient that triggers the mystery (a stranger arrives in town, a parcel arrives, people begin acting strangely, something unusual happens).	▪ The narrator uses questions to exaggerate the mystery, e.g. Who could it be? Why had the car suddenly stopped? ▪ Language is used to intensify the mystery, particularly adjectives and adverbials. Some typical vocabulary is associated with this narrative type (puzzling, strange, peculiar, baffling, weird, odd, secretive, unexplained, bewildering). ▪ Use of pronouns to create mystery by avoiding naming or defining characters, especially when they first appear in the story. (First line: He climbed in through the window on the stroke of midnight. The wind howled and there was no moon.) ▪ Use of the pronoun 'it' to suggest a non-human or mysterious character. (And that's when I saw it, creeping carefully along behind the hedge. It wasn't much taller than me.)	▪ Use questions to highlight key moments as the mystery deepens (A sudden noise! What could be making that low mumbling sound?). ▪ Decide what the mystery is before you begin writing and introduce it fairly soon so the reader wants to find out the solution. ▪ Keep readers interested by hinting and suggesting but don't give too much away too soon. Drop clues and puzzles for the reader to pick up and think about along the way. ▪ Make adventurous word choices to make your reader really think about what you're describing. ▪ Don't just say someone is 'mysterious', make them seem mysterious by describing them, their actions or what they say. ▪ Don't describe everything in detail. What is left out can often be scarier than what is described.

Narrative – Traditional Tales

Traditional or 'folk' tales include myths, legends, fables and fairy tales. Often originating in the oral tradition, examples exist in most cultures, providing a rich, culturally diverse resource for children's reading and writing.

Many of these stories served an original purpose of passing on traditional knowledge or sharing cultural beliefs.
They tend to have themes that deal with life's important issues and their narrative structures are often based on a quest, a journey or a series of trials and forfeits. Characters usually represent the archetypical opposites of good and evil, hero and villain, strong and weak or wise and foolish.

The style of traditional stories usually retains links with their origins in oral storytelling: rich, evocative vocabulary, repetition and patterned language, and strong use of imagery. When written in a traditional style, they also use some archaic language forms and vocabulary. Many regional stories include localised vocabulary and dialect forms.

Different types of traditional tales tend to have some narrative features (purpose, characters, language, style, structure) of their own.

Narrative – Traditional Tales – Fables

Purpose:
A fable sets out to teach the reader or listener a lesson they should learn about life. The narrative drives towards the closing moral statement, the fable's theme: the early bird gets the worm, where there's a will there's a way, work hard and always plan ahead for lean times, charity is a virtue. The clear presence of a moral distinguishes fables from other folk tales.

Generic structure	Language features	Knowledge for the writer
▪ There is a shared understanding between storyteller and audience that the events told did not actually happen so fables do not need to convince and their structure is usually simple. They are often very short with few characters – sometimes only two. ▪ Structure is typically the simplest kind of narrative with a beginning, a complication and a resolution. Two characters (often animals) meet, an event occurs and they go on their way with one of them having learned an important lesson about life.	▪ The short and simple structure of the narrative leaves little room for additional details of description or character development. ▪ Dialogue is used to advance the plot or to state the moral, rather than to engage a reader with the characters and their qualities. ▪ Characterisation is limited but specific: A lazy duck was making its way to the river ... A crafty raven was sitting on a branch ... ▪ There is limited use of description because settings are less important than the events that take place. ▪ Action and dialogue are used to move the story on because the all-important moral is most clearly evident in what the main characters do and say. ▪ Connectives are an important language feature to show cause and effect and to give coherence to a short narrative.	▪ They are portrayed as simple stereotypes rather than multidimensional heroes or villains. ▪ If your main characters are animals, make them behave like human stereotypes: a brave little ant, a wise old turtle, a cunning fox, a lazy donkey. ▪ Use the main characters to give your fable a title: The Ant and the Elephant. ▪ State the moral of your fable clearly at the end: a wise person always plans ahead. ▪ Establish the setting in the first line and introduce the two main characters as soon as you can. ▪ Give clues to your reader about what might happen: a greedy but impatient fox was watching the chickens from behind a tree. ▪ Don't add too much detail of description and only use dialogue that helps to tell what happened. ▪ Use connectives when characters talk to one another, to explain or show cause and effect: "If you will give me your hand, I will help you over the river", said the wolf. "I can't possibly eat you because I'm a vegetarian," lied the bear. ▪ Use connectives to show your reader quickly and easily when things happened and how time passed: (One morning... as he was... first he saw... then he saw... When winter came... And then the grasshopper understood...) ▪ Questions are often the way one character introduces themself to another in a fable: Why do you howl so loudly? What are you writing so busily in your book, little bird?

Specific Features of Fables

Theme
Although they use many of the typical themes, characters and settings of traditional stories, fables have a very specific purpose that strongly influences their content. A fable sets out to teach the reader or listener a lesson they should learn about life. The narrative drives towards the closing moral statement, the fable's theme: the early bird gets the worm, where there's a will there's a way, work hard and always plan ahead for lean times, charity is a virtue. The clear presence of a moral distinguishes fables from other folk tales.

Plot and structure
Plot is overtly fictitious as the point of the story is its message, rather than an attempt to convince the reader of a real setting or characters. There is a shared understanding between storyteller and audience that the events told did not actually happen. They are used as a means to an end, a narrative metaphor for the ethical truth being promoted.
For this reason, fables do not carry any non-essential narrative baggage. There are usually few characters and often only two who are portrayed as simple stereotypes rather than multidimensional heroes or villains. Narrative structure is short (sometimes just a few sentences) and simple and there is limited use of description. Action and dialogue are used to move the story on because the all-important moral is most clearly evident in what the main characters do and say.

Character
The main characters are often named in the title (the town mouse and the country mouse, the North wind and the sun) and they are also frequently animals, another subtle way of signalling the fictional, 'fabulous' nature of the story and its serious purpose. Animal characters speak and behave like human beings, allowing the storyteller to make cautionary points about human behaviour without pointing the finger at real people.

Style
Many fables use the rich vocabulary, imagery and patterned language common in traditional tales but generally speaking, the shorter the fable, the more simple its use of language. In these short texts, use of vocabulary is often pared down and concise.

Fables tend to use:
- Formulaic beginnings that establish setting and character very quickly (One day a farmer was going to market ... A hungry fox was sitting by the roadside ... In a field, one spring morning ...);
- connectives to explain or show cause and effect (If you will give me ... so the wolf ...);
- temporal connectives that hold the narrative together and give it a chronological shape (One morning ... as he was ... first he saw ... then he saw ... When winter came ... And then the grasshopper understood ...);
- simple dialogue between two main characters, often questions and answers (Why do you howl so loudly?) or statements that reflect on a situation (You seem to have a wonderful life here in the town. My feathers may not be beautiful but they keep me warm in winter.).

Narrative – Traditional Tales – Legends

Purpose:
To provide information about the way particular people lived, and what they believed. Legends also help us to reflect on our own lives because they often deal with issues that are cross-cultural and relevant today.

Generic structure	Language features	Knowledge for the writer
▪ Structure is usually chronological, with one episode told after another, for example as the phases of a journey or the stages of an ongoing battle. Some legends tell the whole life story of their hero as a series of linked episodes; each one may be a story in its own right ▪ Common structures include: - chronological episodes; - journey stories; - sequential stories; - life stories and community histories.	▪ Language features are very similar to those of myths: ▪ rich, evocative vocabulary; ▪ memorable language use; ▪ use of rhythm and repetition techniques; ▪ formulaic openings and endings; ▪ imagery: simile, metaphor and symbolism. ▪ Legends written in a traditional style often use more literary language than fairy tales or fables. Modern versions such as twenty-first century retellings or new legends may use more contemporary, informal language.	▪ Work out how the story will tell of a struggle, e.g. between good and evil, friend and foe, wise and foolish. ▪ When you've decided on your main character, decide on the structure you will use and what will be included in each episode/each stage of the journey or quest. ▪ Consider adding ingredients of magic or the supernatural to make your legend different from other kinds of stories. ▪ Use symbols your reader will recognise to help them get involved in the story, e.g. red for anger/danger, darkness for danger/evil, a light or flame for goodness and hope.

Specific Features of Legends

Plot and character
There are a great many similarities between myths and legends. Although legends often include mythical beings and supernatural events, they are more closely connected to the real world of human history. The events in legends tend to seem more likely and less fictionalised than those in myths. Legends are usually based on real characters and events, even though these have been richly embellished and exaggerated over time. This gives the narrative an exciting quality because all the events seem to be within the realm of possibility, even when the plot has become so widely adapted or updated that it is completely fictional. The plot of a legend usually focuses on an individual character, a cultural hero or a person respected and remembered; (Jason, King Arthur, Robin Hood) but there are also legends about places; (Atlantis, Shangri-La), objects; (the Holy Grail, the Philosopher's Stone) and legendary animals; (the Yeti, Loch Ness Monster).

Structure and Style
Structure is usually episodic, as in the phases of a journey over several years or the stages of a great battle. Some legends tell the entire life story of their hero as a series of linked episodes, each one a story in its own right, as in the King Arthur stories and the sagas of German-speaking and Northern European countries. Common structures include:

- chronological episodes;
- journey stories;
- sequential stories;
- life stories and community histories.

Like myths, legends sometimes use a more literary style than fairy tales or fables. For example:
- rich, evocative vocabulary;
- memorable language use;
- use of rhythm and repetition techniques;
- formulaic openings and endings;
- imagery: simile, metaphor and symbolism.

Theme
Legends employ many of the typical themes of traditional stories:
- good and evil;
- friend and foe;
- magic;
- the supernatural;
- rich and poor/rags to riches/riches to rags;
- wise and foolish;
- strong and weak;
- just and unjust;
- a quest or search;
- a journey;
- trials and forfeits.

Legends, like myths, reveal information about the way people lived, what they believed, what was important to them, what they valued and what they were afraid of. They also convey meaning about the way we live our lives that make them relevant and interesting across cultures and time. This makes them worth repeating through generations and publishing as new versions or adaptations for twenty-first century readers. Brand new legends continue to be developed as part of contemporary literary and oral storytelling cultures.

Narrative – Traditional tales – Myths

Purpose:
To provide a fictional explanation for natural phenomena. Many cultures use myths to explain the world and its mysteries by handing them down from one generation to the next. Myths can also pass on cultural, religious or spiritual beliefs and traditions.

Generic structure	Language features	Knowledge for the writer
- The plot is often based on a long and dangerous journey, a quest or a series of trials for the hero. - The plot usually includes incredible or miraculous events, where characters behave in superhuman ways using unusual powers or with the help of superhuman beings. - Myths are often much longer texts than other traditional stories (apart from some legends) especially in their original form. They provide a very useful contrast with shorter forms of traditional narrative such as fables.	- Rich vocabulary evoking the power and splendour of the characters and settings: Hercules hurled the glittering spear with all the strength of a mighty army. - Use of imagery to help the reader imagine. Simile is used widely to help convey grand settings and describe awe-inspiring characters: Thor's hammer was as heavy as a mountain. - Vivid description of characters and settings. Fast-moving narration of action to keep the drama moving along. Myths tend to make less use of dialogue and repetition than some other types of traditional story. - Myths often provide good examples of the use of symbols: Theseus unwinds a thread behind him in the Minotaur's den – a thread could be seen as a symbol of his link between the real world of humans and the supernatural world of the gods.	- Make the characters larger than life by giving them supernatural powers or strong characteristics like courage and wisdom. - Create a negative character who is the opposite of your hero: good and evil, brave and cowardly, strong and weak. - Consider including a character who is a 'trickster' to add to the fun or to create twists in the plot. - Choose a setting that gives a dramatic backdrop for the action: (a huge, dense forest, a mountain shrouded in icy fog or a wide, sun-baked desert). - Weave description, dialogue and action together but don't slow down the story with too much detail about who said what.

Specific Features of Myths

Purpose
The usual purpose of a myth is to provide an explanation for the origins of phenomena (thunder, day and night, winter) by telling the story of how they came to be. Most cultures used myths, handed down orally from generation to generation from an anonymous source, to explain the world and its mysteries, so mythology from different regions usually reflects the wonders that people saw around them in their own environment. Myths often provide narrative clues that help to build a picture of the beliefs, lifestyles and ideology of the people who first told them. There are many similarities between the myths of different cultures (Why the Crow is Black: Aboriginal Australian, Sioux and Dakota, Filipino and ancient Greek).

Themes
Myths are set in the past, usually a distant and non-specific past, and are presented (unlike fables) as something that actually happened. There is evidence that the content of some myths is based on real events and places that may have existed.
Myths explain why the world is the way it is and, for this reason, they reflect the basic principles of the religion or spirituality of the people. For example, Norse and Greek myths narrate what the gods did and how they interacted with humans. The most famous Hindu myths, The Mahabharata and The Ramayana, are epic tales that contain the teachings of Hindu sages told as exciting stories about the lives of people and gods. The social and religious status of myths varies from culture to culture but for some they continue to be sacred texts. Opposites occur frequently in myths as themes, including:

- good and evil;
- night and day;
- calm and storm;
- wise and foolish;
- old and young;
- beautiful and ugly;
- mean and generous;
- just and unjust.

Like other traditional stories, myths use quests, journeys and trials as themes. The hero or heroine often has to undergo some kind of test (the trials of Hercules) or set off on a long and difficult journey where dangers arise at each stage (the Odyssey).

Plot and structure
The plot of a myth usually includes incredible or miraculous events, where characters behave in superhuman ways using unusual powers or with the help of superhuman beings.
Myths are often much longer texts than other traditional stories (apart from some legends) especially in their original form. They provide a very useful contrast with shorter forms of traditional narrative such as fables.

Characters
Characters typical of traditional stories appear in myths (talking animals, rich kings, foolish young men, clever villains) although the 'trickster' character is often a mischievous god (Loki, for example). The most notable character types in this sub-class are classic heroes and supernatural beings.
Characterisation is an interesting focus for composition when children write their own myths or retell versions because the characters need to be awe-inspiring and larger-than-life.

Style
Rich, evocative vocabulary and use of imagery are typical but style is often more literary than other types of tales so that some versions offer a more challenging read for children. Myths often include very vivid description of characters and settings (dense, mysterious rainforest or icy, mist-shrouded mountain peaks) and fast-moving narration of action. They tend to make less use of dialogue and repetition than some other types of traditional story.
Simile is used widely to help convey grand settings and describe awe-inspiring characters. Myths also provide good examples of the use of symbols. For example, the thread that Theseus unwinds behind him in the Minotaur's den could be seen as a symbol of his link between the real world of humans and the supernatural world of the gods. The labyrinth itself could represent the confusion in his own life – he doesn't know 'which way to turn' to solve his problems. He feels 'lost'.

Narrative – Traditional tales – Fairy tales

Purpose:
Fairy tales were originally intended for adults and children. They were passed down orally to amuse and to convey cultural information that influences behaviour, such as where it is safe to travel and where it is dangerous to go.
Fairy tales are found in most cultures and many derive from the oldest stories ever told. Some modern fairy tales could be included in the more recently categorised genre of 'fantasy'.

Generic structure	Language features	Knowledge for the writer
- Setting is nearly always vague. (Once upon a time ... A long, long time ago ...) - Structure is most typically a recount in chronological order, where events retell what happened to a main character that came into contact with the 'fairy world'. - Often the hero or heroine is searching for something (a home, love, acceptance, wealth, wisdom) and in many tales dreams are fulfilled with a little help from magic. 'Fairy tale endings' (where everything turns out for the best) are common but many fairy tales are darker and have a sad ending.	- Formulaic sentences are used: - Once upon a time ... There was once a ... Long ago in the ... And it came to pass… - Language often reflects the settings, in the past, using archaic or regional vocabulary and grammar: Say these words thrice! I shall return and take thy gold. He knew not where he was.	- Characters may be fairy folk or even talking animals but make sure they are still interesting, believable characters your reader will care about, e.g. a good-hearted hero, a scheming villain, a wise helper. - Decide how the world of people and the world of fairy land will come into contact and how this will cause a problem. - Use numbers and patterns that usually appear in fairy tales: - the numbers 3 and 7. - Use phrases that have a strong rhyme or rhythm or another kind of pattern: a magic sentence is repeated several times during the story, the hero must say a secret rhyme to escape, a line is used at the beginning of each section or chapter. (On and on walked the little old man.) - Use different styles of language for the human beings and the characters from the fairy world when they speak, to make a strong contrast between them: "Eeeek! Who are you, you wrinkly old thing?" asked Tom. "Beware, child and address me with respect. I am not of your world," came the goblin's whispered reply.

Specific Features of Fairy Tales

Origin, audience and purpose
The oldest forms of fairy tales were originally intended for adults and children. These early folk tales were passed down orally from generation to generation and later became increasingly associated with children as their audience. Their primary purposes are to amuse and to convey cultural information that influences behaviour (mountains can be dangerous places to travel alone, unselfish behaviour benefits the community and is rewarded, do as your parents tell you and all will be well).

Later adaptations, written in a more literary and sophisticated style, are also among the traditional stories known as fairy tales although the often gory and frightening content of the original stories was sometimes sanitised by those who composed new, written adaptations. Fairy tales are found in most cultures and many derive from the oldest stories ever told. New fairy tales are still being written today although some of these texts with fairy-tale elements (such as The Hobbit) could be included in the more recently categorised genre of fantasy.

Theme
The familiar themes of many traditional stories are prevalent in fairy tales:
- magic and skill;
- safe and dangerous;
- good and evil;
- weak and strong;
- rich and poor;
- wise and foolish;
- old and young;
- beautiful and ugly;
- mean and generous;
- just and unjust;
- friend and foe;
- family/home and stranger/far away;
- the origins of the Earth, its people and animals;
- the relationship between people and the seen or unseen world around them.

Character
Fairy tales consistently include some of the most familiar and traditional archetypes of all folk tales (hero, villain, mentor, trickster, sage, shape shifter, herald). Human characters are simply the people who lived in the castles, cottages and hovels of the original stories: kings and queens, princes and princesses, knights and ladies, poor farmers, youngest sons, wise old women, beggars, tailors, soldier, a goose-girl. The main character is often humble, melancholy or hard-working and wants to make life better.

Characters also include a wide range of magical folk including animals or creatures who may have mystical powers yet behave with human characteristics. The names given to the inhabitants of the fairy world vary in different cultures but they include the 'little folk' (elves, imps, fairies, leprechauns, pixies/piskies, goblins and dwarfs) as well as the larger and often more sinister trolls, giants, ogres, wizards and witches.

Interestingly, the presence of fairies or talking animals is not necessarily the best way to identify a traditional tale as a fairy story. Many fairy stories do not include fairies as characters and the main characters in fables are often talking animals.

Plot and structure
The setting and details about when events took place are nearly always vague. (Once upon a time ... A long, long time ago ... It happened that ... Once there was a small cottage in the middle of a forest ...) The stories tell the adventures of people in the land of fairy folk so plots usually include the use of magic, fantastic forces and fanciful creatures. Sometimes the inhabitants of the magical land of 'faerie' venture into the world of humans and this disruption of the status quo triggers a far-fetched sequence of events. Enchantments are common and rule-breaking has consequences.

Often the hero or heroine is searching for something (a home, love, acceptance, wealth, wisdom) and in many tales dreams are fulfilled with a little help from magic. 'Fairy tale endings' (where everything turns out for the best) are common. Heroes overcome their adversaries and girls marry the prince of their dreams but many fairy tales are darker and have a sad ending. The fairy tales of Hans Christian Andersen, for example, include many where things go from bad to worse even for 'good' characters or where people's negative characteristics are their downfall at the end. (The little match girl dies tragically in the snow, the fashion-obsessed emperor becomes a laughing stock when he parades through the city wearing nothing at all, the toy soldier melts away to a lump of lead.) This means that careful selection of texts is required to ensure age-appropriateness.

Style
Fairy tales include good examples of the repetitive, rhythmic and patterned language of traditional stories. Phrases or expressions are repeated for emphasis or to create a magical, theatrical effect (so she went over the gate, across the meadow and down to the stream once more ... not once, not twice, but three times...)

Fairy stories use:
- rich, evocative vocabulary;
- the language of the fairy world (magic spells, incantations, charms);
- the spoken language of the ordinary people (dialogue, regional accent and dialect vocabulary, informal expressions);
- memorable language (rhyme, alliteration, assonance, repetition);
- formulaic openings and endings; imagery: simile, metaphor and symbolism.

Fairy tales are commonly presented as implausible but it is important to remember that in cultures where the inhabitants of the magical world are perceived as real, the stories may be interpreted more as legends, so that storyteller and reader/audience understand them to have some historical, factual basis.

Poetry

Range of Poetry

Poetry is a very wide-ranging type of text and has many purposes and forms. Often written or spoken for an intended reader, it may also be composed for a personal outcome because the concise and powerful nature of poetry conveys emotion particularly well. Like oral storytelling, poetry has strong social and historical links with cultures and communities.

The fact that poetry often plays with words makes it an attractive text type for children and one that they experiment with in their early language experiences. Features of other text types are frequently used as the basis for a poem, e.g. lists, dialogue, questions and answers. As children become familiar with a wider range of poetic forms and language techniques they can make increasingly effective use of wordplay to explore and develop ideas through poetry.

Poetry

Purpose:
Poems can have many different purposes, e.g. to amuse, to entertain, to reflect, to convey information, to tell a story, to share knowledge or to pass on cultural heritage. Some forms of poetry are associated with certain purposes, e.g. prayers to thank, celebrate, praise; advertising jingles to persuade; limericks to amuse.
Although a poem may share the same purpose as the text type it is related to (e.g. to recount) the context for writing does not always mean that a poem is the most appropriate choice of text type.

Generic structures	General language features	Knowledge for the writer
- Poems are often grouped for learning and teaching by theme, structure, form or language features. **Themes**: Poetry selections or anthologies often group poems by their content or subject matter and include different examples of structures. **Structure**: Poetry has an extremely wide range of structural variety, from poems that follow a rigid textual structure to those that have only a visual or graphic basis. The most common structures include patterns of rhyme (e.g. ABABCC) or metre (di-dum di-dum di-dum). Structures based on syllable counts (such as haiku and some versions of cinquains) are also common. Other structures rely on repetition of grammatical patterns rather than rhythm. For example, some list poems, dialogue poems and question and answer poems follow a specific structure even though they don't include rhyme or follow a pattern of line length.	- Poems use the same language features as other text types but each feature is often used more intensively to achieve a concentrated effect, e.g. of mood, humour, musicality: frequent alliteration, use of imagery or repetitive rhythm. Rhyme is used almost exclusively by poetic texts. - The language features used depend on context, purpose and audience and also on the intended style of a poem. - Different poetic forms tend to use different language features. The most common are rhyme, metre and imagery. **Rhyme**: many traditional forms use particular rhyme patterns which are usually described using an alphabetic system. AABBA is the usual rhyme pattern of a limerick. Other common patterns in children's poetry are AABB and ABABCC for each verse. The usual order of clauses or words is sometimes deliberately rearranged to create a rhyme at the end of a line. For example, Did he smile <u>his work to see</u>? Did he who made the lamb make thee? (William Blake 'The Tyger'.) Playing with rhyme and creating nonsense poems is an important element in exploring and manipulating language. Children also need to learn how to avoid the danger of 'forced rhyme' where they use a word simply because it rhymes, not because it is what they want to say. **Metre**: rhythm, stress patterns (e.g. **dum**-de, **dum**-de or de-**dum**, de-**dum**) syllable patterns (e.g. 5, 7, 5 syllables in the three lines of a haiku). **Imagery**: e.g. simile, metaphor, personification. The effective use of imagery is often a key ingredient in powerful, memorable poetry. Children usually begin using imagery by comparing one thing with another and by saying what something was like.	- Depending on the kind of poetry being written: - observe carefully and include detail, drawing on all your senses; - when writing from memory or imagination, create a detailed picture in your mind before you begin writing; - be creative about the way you use words – use powerful or unusual vocabulary, or even create new words and phrases; - when using few words, make every word count; - play with the sounds or meanings of words to add an extra layer of enjoyment for your audience, e.g. use alliteration or assonance, a pun or double meaning; - use imagery to help your reader/listener visualise what you are describing but don't weigh the poem down with too many adjectives or similes; - use the poem's shape or pattern to emphasise meaning, e.g. make an important line stand out by leaving space around it; - read the text aloud as you draft, to check how it sounds when read aloud or performed; - improve it by checking that every word does an important job, changing the vocabulary to use more surprising or powerful words; - use images that help your reader easily imagine what you are writing about – think of comparisons they will recognise from their own lives; - try to think of new, different ways to describe what things are like and avoid using too many predictable similes (her hair was as white as snow).

	Rich vocabulary: powerful nouns, verbs, adjectives, invented words and unusual word combinations. **Sound effects** alliteration, assonance (repetition of the same vowel phoneme in the middle of a word, especially where rhyme is absent: cool/food) onomatopoeia (where the sound of a word suggests its meaning: hiss, splutter). - When a poem does not use rhyme at all, it is often the distinct combination of metre, imagery and vocabulary that distinguishes it from prose. - The language effects found in poems can be different across time and cultures because poems reflect the way that language is used by people.	

Poetry – Free Verse

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

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

Examples: Free Verse Poems

Monologue	List poem
Peas Please	**A Day on the Farm**
Last night we had peas for tea	A tiny lamb just born, still wobbly.
And I told my dad I don't like peas	Mother pig, bold and fierce with me but soft and gentle
But he put them on my plate	with her piglets.
And I told him again that I don't like peas	The farmer's old hat. He said could it tell stories.
So he said I had to eat them	A deep, green pond like a dark emerald,
And I told him AGAIN that I don't like peas	older than the farmer, older than the farmhouse, older
But he said there was ice-cream for later	than the fields.
(After the peas)	A red combine harvester, waiting, waiting, waiting in
So I ate the peas	the barn
Every single one	for the moment
And d'you know what?	when the corn is ready
I like peas!	These are my memory pictures.

Poetry – Visual Poems

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

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

Examples: Visual Poems

Calligram	Concrete Poem
P YR AMIDS are wonders that show what numbers and people can do if they get together.	**Concrete Poem** EXAMPLE 1 In art and design, children in Year 2 have been investigating different kinds of art. They make a clay sculpture and carve carefully chosen words into the surface to reflect their own feelings about a particular topic or issue, creating a 3-D poem that relies on the words and the sculpture working together. For example, they create a sculpture of a hand with two or three words in the palm to convey their own feelings. EXAMPLE 2 Children use a graphics program to create an illustration. They add a hyperlink to a sound file that plays when the cursor rolls over a hotspot or when the link is clicked. For example, working in pairs, children draw two characters and add two sound files, one for each 'voice' in a dialogue poem they have written. The poem is only complete when the reader can not only HEAR the dialogue but also SEE who the two speakers are.

Poetry – Structured Poems

Structures:
Structured poems follow a consistent framework based on features such as line length, syllable count, rhyme pattern, rhythm, metre or a combination of these.

A poem's structure (particularly rhythm and rhyme) generally influences the way it sounds when read aloud and helps to make it memorable. Poems with a clear, simple structure are often used as models or writing frames for children's own writing.

The structure of a poem sometimes helps to organise the content. For example, a longer narrative poem (such as a ballad) may be organised chronologically into verses or parts. An important line may be repeated as a chorus or refrain.

The range of poetry structures presented as ICT texts is even wider and includes multimodal and/or interactive poems that contain hypertext, live links, moving images and sounds.

Knowledge for the writer
▪ Double-check that any deliberate patterns of rhyme or rhythm work all the way through. ▪ Remove clichés and change any rhymes that sound forced. ▪ Avoid choosing words just because they fit the pattern or rhyme – only use words that really work. ▪ Re-read aloud as you write, to check how the structure sounds, especially to hear rhyme and metre. ▪ When you have few words to use (e.g. haiku, couplets) make sure that every word works hard for meaning and effect. ▪ Don't let the poem's structure take over and make all the choices for you – you are the writer so you decide what works and what doesn't.

Generic structure	Language features
▪ There are many forms of structured poetry. Some are culturally specific. ▪ Some of the most common forms are:	
▪ Cinquain ▪ Quatrain	▪ A generic name for a five-line poem. One of the most commonly used forms follows a syllable pattern for each line: 2, 4, 6, 8, 2. There are many different types of cinquains providing a wide range of opportunities for children to experiment with rhyme or syllabification. For example, *reverse cinquains* where the line pattern works backward, quintiles where cinquains are grouped in multiples to create a longer poem and English *quintains* that have a rhyme pattern (ABABB) but no specific line length. ▪ Quatrain is a generic term for a four-line stanza or poem of any kind.
▪ Couplets	▪ Two successive lines, usually part of a poem longer than two lines and typically at the end of a verse or stanza. Couplets have two lines, each with the same metre and often share the same rhyme (rhyming couplets).
▪ Rap	▪ Rap is an example that straddles the boundaries between poetry, talk and song. It is one of the central elements of hip hop culture and uses strong musical rhythm and repeated rhyme patterns. The content is often focused on social commentary.
▪ Limerick	▪ A traditional five-line rhyming form, usually with humorous subject matter. Popularised in the nineteenth century by Edward Lear's Book of Nonsense. The rhyme pattern is usually

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

Examples: Structured Poems

Rhyming Couplet	Question and Answer Poem	Haiku
I wonder why the sky is dark at night... Perhaps the moon and stars put out the light.	**PUPPY IN THE HOUSE** Who broke the window? It wasn't me. Wag, wag! Who chewed the rug? It wasn't me. Lick, lick! Who made a puddle? It wasn't me. Woof, woof! Who's the best puppy in the world? That would be ME (Wag, lick,woof!)	Light shines through a glass But not through me, and that's why I HAVE A SHADOW!

Progression Papers
Non-Fiction

Progression in Recount Texts	
Foundation Stage	• Informally recount incidents in own life to other children or adults and listen to others doing the same. Experiment with writing in a variety of play, exploratory and role-play situations. • Write sentences to match pictures or sequences of pictures illustrating an event. • Use experience of simple recounts as a basis for shared composition with an adult such as retelling, substituting or extending, leading to simple independent writing.
Year 1/Year 2	• Describe incidents from own experience in an audible voice using sequencing words and phrases such as 'then', 'after that'; listen to other's recounts and ask relevant questions. • Read personal recounts and begin to recognise generic structure, e.g. ordered sequence of events, use of words like *first, next, after, when.* • Write simple first person recounts linked to topics of interest/study or to personal experience, using the language of texts read as models for own writing, maintaining consistency in tense and person.
Year 3/Year 4 **Year 5**	• Watch or listen to third person recounts such as news or sports reports on television, radio or podcast. Identify the sequence of main events. Read examples of third person recounts such as letters, newspaper reports and diaries and recount the same event in a variety of ways, such as in the form of a story, a letter, a news report ensuring agreement in the use of pronouns. • Write newspaper style reports, e.g. about school events or an incident from a story, using a wider range of connectives, such as *meanwhile, following, afterwards* and including detail expressed in ways which will engage the reader *Girls with swirling hijabs danced to the….* • Include recounts when creating paper or screen based information texts. • Identify the features of recounted texts such as sports reports, diaries, police reports, including introduction to set the scene, chronological sequence, varied but consistent use of past tense, e.g. '*As he was running away he noticed...* ', possible supporting illustrations, degree of formality adopted and use of connectives. • Use the language features of recounts including formal language when recounting events orally. • Write recounts based on the same subject such as a field trip, a match or a historical event for two contrasting audiences such as a close friend and an unknown reader.
Year 6	• Distinguish between biography and autobiography, recognising the effect on the reader of the choice between first and third person, distinguishing between fact, opinion and fiction, distinguishing between implicit and explicit points of view and how these can differ. • Develop the skills of biographical and autobiographical writing in role, adapting distinctive voices, e.g. of historical characters, through preparing a CV; composing a biographical account based on research or describing a person from different perspectives, e.g. police description, school report, newspaper obituary. • When planning writing, select the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types. • Use the language conventions and grammatical features of the different types of text as appropriate.

Progression in Non-Chronological Reports

Foundation Stage	Describe something/someone (possibly after drawing it/them). Develop the description in response to prompts or questions (what does she like to eat? Has she a favourite toy? Ask similar probing questions to elicit a fuller description from someone else. In a shared reading context read information books and look at/re-read the books independently. Experiment with writing labels, captions and sentences for pictures or drawings in a variety of play, exploratory and role-play situations.
Year 1	Find out about a subject by listening and following text as information books are read, watching a video. Contribute to a discussion on the subject as information is assembled and the teacher writes the information. Assemble information on a subject in own experience, (e.g.) food, pets. Write a simple non-chronological report by writing sentences to describe aspects of the subject.
Year 2	After a practical activity or undertaking some research in books or the web, take part in a discussion in another curriculum subject, generalising from repeated occurrences or observations. Distinguish between a description of a single member of a group and the group in general e.g. a particular dog and dogs in general. Read texts containing information in a simple report format, e.g. *There are two sorts of x...; They live in x...; the As have x..., but the B's* etc. Assemble information on another subject and use the text as a template for writing a report on it, using appropriate language to present , and categorise ideas.

Year 3	Analyse a number of report texts and note their function, form and typical language features:
	   introduction indicating an overall classification of what is being described
	   use of short statement to introduce each new item
	   language (specific and sometimes technical) to describe and differentiate
	   impersonal language
	   mostly present tense
	Teacher demonstrates research and note-taking techniques using information and ICT texts on a subject and using a spidergram to organise the information.
	Distinguish between generalisations and specific information and between recounts and reports, using content taken from another area of the curriculum.
	Analyse broadcast information to identify presentation techniques and notice how the language used signals change.
	Teacher demonstrates how to write non-chronological report using notes in a spidergram; draws attention to importance of subject verb agreements with generic participants (e.g.) *family is…., people are…*
	Write own report independently based on notes from several sources.

Year 4/ Year 5	Collect information to write a report in which two or more subjects are compared, (e.g.) spiders and beetles; solids, liquids and gases, observing that a grid rather than a spidergram is appropriate for representing the information. Draw attention to the precision in the use of technical terminology and how many of the nouns are derived from verbs Teacher demonstrates the writing of a non-chronological report, including the use of organisational devices to aid conciseness such as numbered lists or headings. Plan, compose, edit and refine short non-chronological comparative report focusing on clarity, conciseness and impersonal style.
Year 6	Secure understanding of the form, language conventions and grammatical features of non-chronological reports. Write reports as part of a presentation on a non-fiction subject. Choose the appropriate style and form of writing to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types.

Progression in Instructional/Procedural Texts	
Foundation Stage	• Listen to and follow single instructions, and then a series of two and three instructions • Give oral instructions when playing. • Read and follow simple classroom instructions on labels with additional pictures or symbols. • Attempt to write instructions on labels, for instance in role play area
Year 1	• Listen to and follow a single more detailed instruction and a longer series of instructions. • Think out and give clear single oral instructions. • Routinely read and follow written classroom labels carrying instructions. • Read and follow short series of instructions in shared context. • Contribute to class composition of instructions with teacher scribing. • Write two consecutive instructions independently • .
Year 2	• Listen to and follow a series of more complex instructions. • Give clear oral instructions to members of a group. • Read and follow simple sets of instructions such as recipes, plans, constructions which include diagrams. Analyse some instructional texts and note their function, form and typical language features: • statement of purpose, list of materials or ingredients, sequential steps, • direct/imperative language • use of adjectives and adverbs limited to giving essential information • emotive/value-laden language not generally used • As part of a group with the teacher, compose a set of instructions with additional diagrams. Write simple instructions independently e.g. getting to school, playing a game
Year 3	• Read and follow instructions. • Give clear oral instructions to members of a group. • Read and compare examples of instructional text, evaluating their effectiveness. Analyse more complicated instructions and identify organisational devices which make them easier to follow, e.g. lists, numbered, bulleted points, diagrams with arrows, keys. • Research a particular area (e.g. playground games) and work in small groups to prepare a set of oral instructions. Try out with other children, giving instruction and listening and following theirs. Evaluate effectiveness of instructions. • Write clear written instructions using correct register and devices to aid the reader.
Year 4/ Year 5 **Year 6**	• In group work, give clear oral instructions to achieve the completion of a common task. Follow oral instructions of increased complexity. • Evaluate sets of instructions (including attempting to follow some of them) for purpose, organisation and layout, clarity and usefulness. • Identify sets of instructions which are for more complex procedures , or are combined with other text types (e.g. some recipes).Compare these in terms of audience/purpose and form (structure and language features). • Write a set of instructions (using appropriate form and features) and test them out on other people, revise and try them out again. • Choose the appropriate form of writing an d style to suit a specific purpose and audience drawing on knowledge of different non-fiction text types. • Use the language conventions and grammatical features of the different types of text as appropriate.

Progression in Explanatory Texts	
Foundation Stage	• Talk about why things happen and how things work; ask questions and speculate. • Listen to someone explain a process and ask questions. • Give oral explanations e.g. their or another's motives; why and how they made a construction.
Year 1	• Read captions, pictures and diagrams on wall displays and in simple books that explain a process. Draw pictures to illustrate a process and use the picture to explain the process orally.
Year 2	• After carrying out a practical activity, (e.g.) experiment, investigation, construction task) contribute to creating a flowchart or cyclical diagram to explain the process, as member of group with the teacher. After seeing and hearing an oral explanation of the process, explain the same process orally also using flowchart, language and gestures appropriately. • Read, with help, flowcharts or cyclical diagrams explaining other processes and then read others independently. • Following other practical tasks, produce a simple flowchart or cyclical diagram independently.
Year 3	• Create diagrams such as flow charts to summarise or make notes of stages in a process (e.g. in science, D&T or geography), ensuring items are clearly sequenced. • Explain processes orally, using these notes, ensuring relevant details are included and accounts ended effectively.

Year 4	• Read and analyse explanatory texts to identify key features. Distinguish between explanatory texts, reports and recounts while recognising that an information book might contain examples of all these forms of text or a combination of these forms
	• Orally summarise processes carried out in the classroom and on screen in flowcharts or cyclical diagrams as appropriate.
	• Contribute to the shared writing of an explanation where the teacher acts as scribe and models the use of paragraphs, connectives and the other key language and structural features appropriate to explanatory writing:
	   − purpose: to explain a process or to answer a question
	   − structure: introduction, followed by sequential explanation, organised into paragraphs
	   − language features: usually present tense; use of connectives of time and cause and effect; use of passive voice
	   − presentation: use of diagrams and other illustrations, paragraphing, connectives, subheadings, numbering
	• After oral rehearsal, write explanatory texts independently from a flowchart or other diagrammatic plan, using the conventions modelled in shared writing.

Year 5	• Read and analyse a range of explanatory texts, investigating and noting features of impersonal style: complex sentences; use of passive voice; technical vocabulary; use of words/phrases to make sequential, causal or logical connections. • Engage in teacher demonstration of how to research and plan a page for a reference book on one aspect of a class topic using shared note-making and writing of the page, using an impersonal style, hypothetical language (if...then, might, when the...) and causal and temporal connections (e.g. while, during, after, because, as a result, due to, only when, so) as appropriate. • In shared writing and independently plan, compose, edit and refine explanatory texts, using reading as a source, focusing on clarity, conciseness and impersonal style.
Year 6	• Choose the appropriate form of writing and style to suit a specific purpose and audience drawing on knowledge of different non-fiction text types. Use the language conventions and grammatical features of the different types of text, as appropriate.

Progression in Discussion Texts	
Foundation Stage	• Experience and recognise that others sometimes think, feel and react differently from themselves. • Talk about how they and others might respond differently to the same thing (e.g. like a particular picture or story when someone else doesn't) • Give oral explanations e.g. their or another's preferences, e.g. what they like to eat and why.
Year 1	• Through talk and role play explore how others might think, feel and react differently from themselves and from each other. • In reading explore how different characters might think, feel and react differently from themselves and from each other.
Year 2	• Through reading and in life situations, recognise, that different people (characters) have different thought,/feelings about, views on and responses to particular scenarios (e.g. that the wolf would see the story of the Red Riding Hood differently to the girl herself.) • Explore different views and viewpoints.
Year 3	• Through reading explore how different views might be expressed/explained/justified (e.g. the different view of characters in a particular book, the different view of people writing to a newspaper.) • Through role play and drama explore how different views might be expressed/explained/justified (e.g. the different view of characters in a particular book, the different view of people in a simulated 'real life' scenario.)
Year 4	• In exploring persuasive texts, and those presenting a particular argument (see Progression in Persuasion), begin to recognise which present a single (biased) viewpoint and which try to be more objective and balanced. • Continue to explore the expression of different views through discussion, role play and drama.
Year 5	• In exploring persuasive texts, and those presenting a particular argument (see Progression in Persuasion), distinguish and discuss any texts which seems to be trying to present a more balanced or reasoned view, or which explore more than one possible perspective on an issue. • Experiment with the presentation of various views (own and others, biased and balanced) though discussion, debate and drama.

Year 6	• Through reading, identify the language , grammar, organisational and stylistic features of balanced written discussions which:
	   – summarise different sides of an argument
	   – clarify the strengths and weaknesses of different positions
	   – signal personal opinion clearly
	   – draw reasoned conclusions based on available evidence
	• Recognise and understand the distinction between the persuasive presentation of a particular view and the discursive presentation of a balanced argument.
	• First explore orally and then write a balanced report of a controversial issue:
	   – summarising fairly the competing views
	   – analysing strengths and weaknesses of different positions
	   – drawing reasoned conclusions where appropriate
	   – using formal language and presentation as appropriate
	• Use reading to:
	   – investigate conditionals, e.g. using if…then, might, could, would, and their persuasive uses, e.g. in deduction, speculation, supposition
	   – build a bank of useful terms and phrases for persuasive argument, e.g. *similarly… whereas*…
	• Overall, help to build the ability to choose the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fictional text types and adapting, conflating and combining these where appropriate.

Progression in Persuasion Texts

Foundation Stage	• Talk about how they respond to certain words, stories and pictures by behaving or wanting to behave in particular ways (e.g. pictures of food that make them want to eat things) • Watch and listen when one person is trying to persuade another to do something or go somewhere. Recognising what is happening. • Give oral explanations (e.g.) their or another's motives; why and how they can persuade or be persuaded.
Year 1	• Read captions, pictures, posters and adverts that are trying to persuade. Begin to recognise what they are trying to do and some of the ways they do it. • Through games and role play begin to explore what it means to persuade or be persuaded, and what different methods might be effective.
Year 2	• As part of a wide range of reading, explore simple persuasive texts (posters, adverts, etc.) and begin to understand what they are doing and how. • Evaluate simple persuasive devices (e.g.) Say which posters in a shop or TV adverts would make them want to buy something, and why) • Create simple signs posters and adverts (involving words and/or other modes of communication) to persuade others to do, think or buy something. • Continue to explore persuading and being persuaded in a variety of real life situations through role-play and drama.
Year 3	• Read and evaluate a wider range of simple persuasive texts, explaining and evaluating responses orally. • Begin to use words, pictures and other communication modes to persuade others when appropriate to particular writing purpose. • Through role play and drama explore particular persuasive scenarios (e.g. a parent persuading a reluctant child to go to bed.) and discuss the effectiveness of different strategies used.
Year 4	• Read and analyse a range of persuasive texts to identify key features (e.g. letters to newspapers, discussions of issues in books, such as animal welfare or environmental issues). Distinguish between texts which try to persuade and those that simply inform, whilst recognising that some texts might contain examples of each of these. • Analyse how a particular view can most convincingly be presented, e.g. ordering points to link them together so that one follows from another; how statistics, graphs, images, visual aids, etc. can be used to support or reinforce arguments • From examples of persuasive writing, investigate how style and vocabulary are used to convince the reader. • Evaluate advertisements for their impact, appeal and honesty, focusing in particular on how information about the product is presented: exaggerated claims, tactics for grabbing attention, linguistic devices such as puns, jingles, alliteration, invented words • Both orally and in and writing to assemble and sequence points in order to plan the presentation of a point of view, e.g. on hunting, school rules using more formal language appropriately. • Use writing frames if necessary to back up points of view with illustrations and examples • To present a point of view both orally and in writing,(e.g. in the form of a letter, a report or presentation) linking points persuasively and selecting style and vocabulary appropriate to • the listener/reader; begin to explore how ICT other use of multimodality might support this. (e.g. showing pictures.) • Design an advertisement, such as a poster or radio jingle, on paper or screen, e.g. for a school fête or an imaginary product, making use of linguistic and other features learnt from reading examples • Explore the use of connectives, e.g. adverbs, adverbial phrases, conjunctions, to structure a persuasive argument, e.g. *'if…, then'; 'on the other hand…'; 'finally'; 'so'*

Progression in Persuasion Texts	
Year 5	- Read and evaluate letters, e.g. from newspapers or magazines, intended to inform, protest, complain, persuade, considering (i) how they are set out, and (ii) how language is used, e.g. to gain attention, respect, manipulate - Read other examples (e.g. newspaper comment, headlines, adverts, fliers) to compare writing which informs and persuades, considering for example the deliberate use of ambiguity, half-truth, bias; how opinion can be disguised to seem like fact - Select and evaluate a range of texts, in print and other media, on paper and on screen, for persuasiveness, clarity, quality of information - From reading, to collect and investigate use of persuasive devices such as words and phrases, e.g. *'surely', 'it wouldn't be very difficult…'*; persuasive definitions, e.g. *'no one but a complete idiot…', 'every right-thinking person would…', 'the real truth is…'*; rhetorical questions, e.g. '*are we expected to…?', 'where will future audiences come from…?';* pandering, condescension, concession, e.g. '*Naturally, it takes time for local residents…'*; deliberate ambiguities, e.g. '*probably the best…in the world' 'known to cure all…', 'the professional's choice'* - Draft and write individual, group or class persuasive letters for real purposes, e.g. put a point of view, comment on an emotive issue, protest; to edit and present to finished state - Write a commentary on an issue on paper or screen (e.g. as a news editorial or leaflet), setting out and justifying a personal view; to use structures from reading to set out and link points, e.g. numbered lists, bullet points - Construct an argument in note form or full text to persuade others of a point of view and: present the case to the class or a group; use standard English appropriately; evaluate its effectiveness. Explore how ICT or other use of multimodality might support this. (e.g. develop a PowerPoint presentation.) - Understand how persuasive writing can be adapted for different audiences and purposes, e.g. by using formal language where appropriate, and how it can be incorporated into or combined with other text types.
Year 6	- Through reading and analysis, recognise how persuasive arguments are constructed to be effective through, for example: - the expression, sequence and linking of points - providing persuasive examples, illustration and evidence - pre-empting or answering potential objections - appealing to the known views and feelings of the audience - Orally and in writing, construct effective persuasive arguments: - using persuasive language techniques to deliberately influence the listener. - developing a point logically and effectively - supporting and illustrating points persuasively (using ICT and multi-modality where and when appropriate) - anticipating possible objections - harnessing the known views, interests and feelings of the audience - tailoring the writing to formal presentation where appropriate - Use reading to: - investigate conditionals, e.g. using if…then, might, could, would, and their persuasive uses, e.g. in deduction, speculation, supposition - build a bank of useful terms and phrases for persuasive argument, e.g. similarly… whereas… - Overall, participate in whole class debates using the conventions and language of debate including standard English. In oral and written texts help to build the ability to choose the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fictional text types and adapting, conflating and combining these where appropriate.

	Research skills (on page and on screen)	Creating information texts (on page and on screen)
Foundation Stage	• Track the words in text in the right order, page by page, left to right, top to bottom • Learn order of alphabet through alphabet books, rhymes and songs	• Distinguish between writing and drawing and write labels for pictures and drawings. • Attempt writing for various purposes, using features of different forms, e.g. lists, stories and instructions
Year 1	• Pose questions before reading non-fiction to find answers. • Secure alphabetic letter knowledge and order and use simplified dictionaries. • Initially with adult help and then independently, choose a suitable book to find the answers by orally predicting what a book might be about from a brief look at both front and back covers, including blurb, title, illustrations. Read and use captions, labels and lists. Begin to locate parts of text that give particular information, e.g. titles, contents page, index, pictures, labelled diagrams, charts, and locate information using page numbers and words by initial letter. • Record information gleaned from books, (e.g). as lists, a completed chart, extended captions for display, a fact file on IT.	• Convey information and ideas in simple non-narrative forms such as labels for drawings and diagrams, extended captions and simple lists for planning or reminding. • Independently choose what to write about, orally rehearse, plan and follow it through.
Year 2	• Pose and orally rehearse questions ahead of writing and record these in writing, before reading. Recognise that non-fiction books on similar themes can give different information and present similar information in different ways. • Use contents pages and alphabetically ordered texts (e.g.) dictionaries, encyclopaedias, indexes, directories, registers. Locate definitions/explanations in dictionaries and glossaries. • Scan texts to find specific sections (e.g. key words or phrases, subheadings) and skim-read title, contents page, illustration, chapter headings and sub-headings to speculate what a book might be about and evaluate its usefulness for the research in hand. • Scan a website to find specific sections e.g. key words or phrases, subheadings. Appraise icons, drop down menus and other hyperlinks to speculate what it might lead to and evaluate its usefulness for the research in hand. • Close read text to gain information, finding the meaning of unknown words by deducing from text, asking someone, or referring to a dictionary or encyclopaedia. • Make simple notes from non-fiction texts, e.g. key words and phrases, page references, headings, to use in subsequent writing	• Write simple information texts incorporating labelled pictures and diagrams, charts, lists as appropriate. • Draw on knowledge and experience of texts in deciding and planning what and how to write. • Maintain consistency in non-narrative, including purpose and tense • Create an alphabetically ordered dictionary or glossary of special interest words. • Design and create a simple ICT text

Year 3	• Before researching, orally recall to mind, existing knowledge on the subject and reduce the options for enquiry by posing focused questions. Compose questions to ask of the text. • Have a secure understanding of the purpose and organisation of the dictionary (i.e. know the quartiles of the dictionary, 'm' lies around halfway mark, 't' towards the end). Use second place letter to locate and sequence in alphabetical order. Understand the term definition; use dictionaries to learn or check the definitions of words and a thesaurus to find synonyms. • Begin to use library classification to find reference materials and scan indexes, directories and IT sources to locate information quickly and accurately. Recognise the differences in presentation between texts e.g. between fiction and non-fiction, between books and IT-based sources, between magazines, leaflets and reference texts. • Within a text, routinely locate information using contents, index, headings, sub-headings, page numbers, bibliographies, hyperlinks, icons and drop down menus. Find and mark the key idea in a section of text. • Make clear notes by identifying key words, phrases or sentences in reading and making use of simple formats to capture key points, e.g. flow chart, 'for' and 'against' columns, matrices to complete in writing or on screen. Make a simple record of information from texts read, e.g. by listing words, drawing together notes from more than one source. • Begin to use graphic organisers as a tool to support collection and organisation of information.	• Recount the same event in a variety of ways, e.g. in the form of a story, a letter, a news report. • Decide how to present information and make informed choices by using structures from different text types. • Create alphabetically ordered texts incorporating information from other subjects, own experience or derived from other information books. • Use computer to bring information texts to published form with appropriate layout, font etc. • Create multi-media information texts. • Write ideas, messages in shortened forms such as notes, lists, headlines, telegrams and text messages understanding that some words are more essential to meaning than others. • Summarise orally in one sentence the content of a passage or text, and the main point it is making.
Year 4	• Prepare for factual research by reviewing what is known, what is needed, what is available and where one might search. • Routinely use dictionaries and thesaurus and use 3rd and 4th place letters to locate and sequence words in alphabetical order. • Scan texts in print or on screen to locate key words or phrases, headings, lists, bullet points, captions and key sentences (to appraise their usefulness in supporting the reader to gain information effectively. Collect information from a variety of sources. • Identify how paragraphs are used to organise and sequence information. Mark and annotate headings, key sentences and words in printed text or on screen. • Make short notes, e.g. by abbreviating ideas, selecting key words, listing or in diagrammatic form.	• Fill out brief notes into connected prose. • Present information from a variety of sources in one simple format, e.g. chart, labelled diagram, graph, matrix. • Begin to use graphic organisers as a tool to support writing up of information • Develop and refine ideas in writing using planning and problem-solving strategies • Edit down and reword a sentence or paragraph by deleting the less important elements, e.g. repetitions, asides, secondary considerations and explain the reasons for the editorial choices.

Year 5	- Routinely prepare for factual research by reviewing what is known, what is needed, what is available and where one might search. - Use dictionaries and other alphabetically ordered texts efficiently. - Appraise potentially useful texts quickly and effectively. Evaluate texts critically by comparing how different sources treat the same information. Begin to look for signposts that indicate the reliability of a factual source. - Locate information in a text in print or on screen confidently and efficiently through using contents, indexes, sections, headings +IT equivalent; skimming to gain overall sense of text; scanning to locate specific information; close reading to aid understanding. - Sift through passages for relevant information and present ideas in note form that are effectively grouped and linked. Use simple abbreviations while note taking. Understand what is meant by 'in your own words' and when it is appropriate to copy, quote and adapt. Make notes for different purposes, e.g. noting key points as a record of what has been read, listing cues for a talk.	- Convert personal notes into notes for others to read, paying attention to appropriateness of style, vocabulary and presentation. - Create plans for information texts drawing on knowledge of text types to decide form and style for different elements. - Create an information text with a variety of elements, e.g. labelled explanatory diagram, reporting chart, recount. - create multi-layered texts, including use of hyperlinks, linked web pages - Record and acknowledge sources in own writing. - Summarise a passage, chapter or text in a specific number of words. - Read a passage and retell it "in your own words"
Year 6	- Having pooled information on a topic, construct and follow a plan for researching further information. Routinely appraise a text quickly, deciding on its value, quality or usefulness. Evaluate the status of source material, looking for possible bias and comparing different sources on the same subject. Recognise (when listening or reading) rhetorical devices used to argue, persuade, mislead and sway the reader. - Evaluate the language, style and effectiveness of examples of non-fiction writing such as periodicals, reviews, reports, leaflets. - Read examples of official language such as consumer information and legal documents. Identify characteristic features of layout such as use of footnotes, instructions, parentheses, headings, appendices and asterisks. Understand the way standard English varies in different contexts, e.g. why legal language is necessarily highly formalised, why questionnaires must be specific.	- In writing information texts, select the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types. - Establish, balance and maintain viewpoints - Use the conventions and language of debate when orally rehearsing a balanced argument. - Revise own non-fiction writing to reduce superfluous words and phrases. - Discuss and explain differences in the use of formal language and dialogue - Listen for language variations in formal and informal contexts - Identify the ways spoken language varies

Progression Papers
Fiction

Progression in narrative within each year

The expectation is that children will make progress within each year in various aspects of reading and writing as they move through about four units of work on narrative texts. Each unit will introduce new opportunities for learning and development in particular areas, e.g. structure, setting. Meanwhile, children will be practising and consolidati ng their skills and understanding in all the other areas.

	Listening to and reading stories: Story structure; Viewpoint: author; narrator Character & dialogue; Setting	Creating stories: Telling stories Writing
Year 1	Consolidate understanding that stories have characters, settings and events. Identify the main events.	Recount own experiences orally. Use simple sentences to recount own experiences in writing.
	Recognise patterns in texts,(e.g.) repeated phrases and refrains. Recognise story language. Notice familiar and unfamiliar settings.	Innovate on patterns from a familiar story orally and in writing.
	Recognise the beginning, middle and end in stories. Recognise typical phrases for story openings and endings. Recognise typical characters; recognise dialogue Notice features of typical settings.	Re-tell a familiar story in sequence and including some story language. Write own version of a familiar story using a series of sentences to sequence events.
	Make predictions about events and endings or about how characters will behave.	Write own story with a linear structure; beginning, middle and end; good and bad characters.
Year 2	Consolidate understanding of basic story structure: beginning, middle and end and notice the way that events are linked. Learn about characters by looking at what they say and do.	Plan and tell a story based on own experience. Write story based on own experience with a linear structure; beginning, middle and end.
	Analyse the sequence of events in different stories using the structure: opening, something happens, events to sort it out, ending. Identify words and phrases used to link events. Predict endings. Identify common themes in traditional tales. Identify typical settings and make predictions about events that are likely to happen.	Re-tell a familiar story with events in sequence and including some dialogue and formal story language. Write own story in the style of a traditional tale, using typical settings, characters and events. Use past tense and temporal connectives.
	Identify elements of an author's style, e.g. familiar characters or settings. Explore characterisation by looking at descriptions and actions and responding imaginatively. Make predictions about character's actions and look for evidence of change as a result of events.	Improvise and rehearse new dialogue between familiar characters. Plan and write own story about a familiar character, using the structure: opening, something happens, events to sort it out, ending. Describe characters and include dialogue. Use third person and past tense.
	Sustain interest in a longer narrative. Make predictions during reading. Track a character through a story and see how they change. Analyse pieces of dialogue for what it shows about characters. Look at the verbs used for speech and work out how characters are feeling.	Dramatise parts of own stories for class. Plan and write own stories with a logical sequence of events, using complete sentences grouped together to tell the different parts of the story. Use 3rd person and past tense consistently. Include descriptions of characters and setting and some dialogue.

Year 3	Identify common features and themes in stories with familiar settings; analyse plots and suggest reasons for actions and events. Identify with characters and make links with own experience when making judgements about their actions. Compare settings in different stories and analyse words/phrases used for description.	Plan and write stories based on own experience using the structure (opening, dilemma/ conflict / problem, resolution, ending) to organise into paragraphs and ensure that sequence is clear. Use 1st person and past tense consistently.
	Discuss the role of the narrator in stories/play-scripts. Take part in dramatised readings. Identify conventions for punctuation and presentation of dialogue. Discuss what it reveals about characters' feelings, motives and relationships.	Role play dialogue between characters. Compose new dialogue for characters using conventions for speech.
	Identify common features and themes in different types of traditional story: fables, myths, legends, fairy and folk tales. Analyse and compare plot structure and identify formal elements in story openings and endings. Identify the range of connectives used to link events and change scenes. Recognise stock characters in particular types of story and typical settings.	Plan and tell stories varying voice and intonation to create effects and sustain interest. Plan & write familiar whole stories altering & describing characters or setting. Use a structured sequence of events in paragraphs. Use complete sentences in 3rd person and past tense. Use story language, dialogue & ""
	Investigate common features/ structure/typical themes in adventure and mystery stories. Identify the most exciting part of the story and plotting other events around it. Analyse the use of language to set scenes, build tension or create suspense. Discuss the author's techniques, e.g. using cliff-hangers at the end of chapters. Read and compare books by the same author and express a personal response, commenting on elements of style. Explore a moral dilemma for a character and demonstrate empathy when making judgements about their actions. Comment on the effect of scene changes	Plan stories orally; explore moral dilemmas for characters using drama. Write adventure stories that have a problem and resolution and are organised into paragraphs and/or chapters with connectives to signal time, sequence or place. Include description of a typical adventure setting and characters. Use written dialogue to move the plot on.

Year 4	Recognise stages in a story, identify the introduction, build-up, conflict and resolution. Notice how the passing of time is conveyed & key words/phrases used to introduce paragraphs/chapters. Identify events in more detail and those that are skimmed over. Express responses to particular characters and identify techniques used by the author to persuade the reader to feel sympathy of dislike. Recognise the way historical settings effects characters' appearance, actions and relationships. Comment on differences between what characters say/what they do. Make deductions about the feelings/motives that might lay behind their words. Look at the way that a historical setting is created using small details and longer descriptions. Note similarities and differences with children's own experiences.	Plan, tell and write short stories set in the past. Include descriptive detail to evoke the historical setting and make it more vivid. Sequence events clearly and show how one event leads to another. Use a range of connectives to show changes in time and place.
	Review the structure and features of adventure stories. Identify examples of figurative and expressive language to build a fuller picture of a character. Discuss characters' behaviour and the extent to which it is changed by the imaginary world. Identify and discuss the narrative voice. Collect evidence from stories to build up a picture of an imagined world. Note examples of descriptive language, talk about the mood or atmosphere they create and make predictions about how characters will behave in such a place.	Use drama to explore consequences of introducing new characters. Plan and write a longer adventure story set in an imagined world. Organise into chapters using the structure: introduction, build-up, climax or conflict, resolution. Include details of the setting, using figurative and expressive language to evoke mood and atmosphere.
	Review the structure and features of different types of story, (e.g.) traditional tales, contemporary stories in the context of reading stories from other cultures. Discuss the customs and beliefs of the culture that a story is from and the way that this effects characters' behaviour and actions. Make predictions about actions and consequences and discuss whether they behaved in expected or unexpected ways. Make deductions about characters' motives and feelings. Look at the way that descriptive language and small details are used to build an impression of an unfamiliar place. Make predictions about how characters will behave in such a setting.	Work in role to 'interview' story characters. Re-tell a traditional tale from another culture using techniques to entertain the audience, e.g. gestures, repetition, traditional story openings and endings. Note responses to texts in a reading journal.
	Analyse the structure and chronology of a story. Comment on the time covered in the story as a whole and discuss why some events are presented in more detail whilst others are skimmed over. Discuss the decisions that the author has made in setting up issues for the characters and choosing how to resolve them. Comment on the success of the writing and whether children agree or disagree with the way that the problem was solved. Look for evidence of a distinctive voice for the narrator and any comments they make on the events. Look at the way key characters respond to a dilemma, make deductions about their motives and feelings. Explore alternative outcomes to the main issue. Analyse dialogue. Judge the extent to which characters reveal their true feelings/motives.	Use improvisation to explore alternative actions and outcomes to a particular issue. Write in role as a character from a story. Plan and write a longer story where the central character faces a dilemma that needs to be resolved. Use a clear story structure and organise into chapters. Include character descriptions designed to provoke sympathy or dislike in the reader and try using some figurative or expressive language to build detail.

Year 5	Map out texts showing development and structure and identify high and low points, links between sections, paragraphs and chapters. Compare in different stories. Explore aspects of an author's style by comparing themes, settings and characters in different stories. Look for evidence of narrative viewpoint Review different ways to build and present a character, (e.g.) using dialogue, action or description and discuss children's response to particular characters. Investigate direct and reported speech.	Experiment with different ways to open a story, e.g. dialogue, an important event. Plan and write a complete short story with an interesting story opening. Organise into paragraphs for build-up, climax or conflict, resolution and ending. Use language to create a particular comic or dramatic effect. Use a range of connectives to introduce scenes/ link events.
	Compare the structure and features of different versions of the same story, e.g. re-tellings from different times or countries, adaptations for different age-groups. Note repeated patterns of events – climax- resolution in extended narratives. Identify the audience that the author had in mind for a particular story. Explore how narration relates to events. Look for evidence of characters changing during a story and discuss possible reasons, what it shows about the character and whether the change met or challenged children's expectations. Review features of typical settings for different types of traditional story. Identify examples of effective description which evoke time or place.	Plan and tell stories orally. Demonstrate awareness of audience using techniques such as recap, repetition of a catchphrase. Adapt oral story-telling for a different audience. Reflect on changes. Plan and write a complete short story aimed at a specific audience, e.g. a new version of a traditional tale for a younger audience. Organise into paragraphs. Adapt sentence length and vocabulary to meet the needs of the reader.
	Analyse the structure of more complex narratives, e.g. two parallel narrative threads. Look at the way that the author signals a change in the narration and discuss the effect of seeing the story from different points of view. Make inferences about the perspective of the author from what is written and what is implied. Explore ways to change the narrative viewpoint. Recognise that characters may have different perspectives on the story and explore different points of view. Review ways to vary pace by using direct or reported speech at different points in a story. Look at the author's use of language, (e.g.) literal and figurative language when describing settings.	Use improvisation and role-play to explore different characters' points of view. Re-tell a familiar story from the point of view of another character, using spoken language imaginatively to entertain the listener. Plan and re-write a familiar story from an alternative point of view. Try varying pace by using direct and reported speech. Vary sentence length and include examples of complex sentences. Use a range of connectives effectively to create links and indicate changes in time or place.
	Analyse the structure of complex narrative with non-linear chronology. Look at the way that the author signals changes in time and place, reality to unreality, e.g. paragraphs, connectives etc. Find evidence of author's perspective and egs of addressing the reader directly. Look at characters' appearance, actions and relationships in older literature and make deductions about differences in patterns of relationships and attitudes in comparison to children's own experience. Look at examples of dialogue and degrees of formality and consider what this shows about relationships. Consider the time and place where a 'classic' story is set and look for evidence of differences that will effect the way that characters behave or the plot unfolds.	Write in the style of a particular author to complete a section of a story, add dialogue or a new chapter. Plan and write a longer story with a more complex structure, e.g. parallel narratives. Experiment with the order of chapters or paragraphs to achieve different effects. Use dialogue to build character. Check for consistency in narrative voice when telling each part of the story.

Year 6	Compare the structure and features of a story with its film or TV adaptation. Look for different ways that information is revealed or events are presented, eg. dreams, flashbacks, letters. Consider when a story was first published and discuss the audience that the author had in mind. Recognise that the narrative viewpoint can be changed when adapting for film. Discuss the effect that this has on the story and the reader's/ viewer's response. Compare the way characters are portrayed in stories and film versions and comment on whether the film version matched what children had imagined when reading. Analyse dialogue at particular points in a story and summarise its purpose, (e.g.) to explain plot, show character or relationships etc. Compare settings in stories and film. Analyse changes of scene in stories, films and plays, discuss their timing and the effect on characters and events.	Transform narrative writing into a script and perform as a short dramatised scene. Plan and write a short story, e.g. modern re-telling of a classic play. Plan the plot, characters and structure quickly and effectively. Describe a setting by referring to all the senses. Vary sentence length to achieve particular effects and include complex sentences where appropriate. Use dialogue at key points to move the story on or reveal new information.
	Identify story structures typical to particular fiction genres and explore differences in paragraph organisation and connectives. Review more complex narrative structures and those with non-linear chronology. Consider how style is influenced by the intended audience and consider author's use of language. Identify ways to manipulate narrative viewpoint, e.g. by having a different character taking over the story-telling, and discuss the effect of this. Identify stock characters in particular genres and look for evidence of characters that challenge stereotypes. Analyse examples of dialogue that are typical of a particular genre. Analyse the author's use of language to evoke a sense of time and place and identify particular techniques such as using expressive of figurative language, describing a character's response, adding details of sights and sounds.	Use improvisation and role play to explore typical characters, setting and events in a particular fiction genre. Tell short stories in a particular genre to engage and entertain an audience. Plan & write a short story with non-linear chronology, eg. flashbacks. Arrange paragraphs carefully & use a range of connectives to signal that the narrative is moving back or forward in time. Plan and write a complete story in a particular genre. Select features of narrative structure typical of the genre. Create a typical setting and characters for the genre. Use expressive language & build up details. Plan and write a parody of a familiar story, manipulate typical characters, settings and events to surprise and amuse the reader.
	Compare stories by the same author or on the same theme and make judgements in response to story endings, e.g. whether it was believable, whether dilemmas were resolved satisfactorily. Identify common elements of an author's style and then make comparisons between books. Consider response to narrative voice when evaluating a book, e.g. sympathising with the narrator's point of view; agreeing or disagreeing with their judgements about other characters. Express opinions about favourite characters and discuss what makes them appealing. Compare and contrast different responses to the same character.	Plan and write an extended story. Use techniques learned from reading, e.g. create mood and atmosphere by describing a character's response to a particular setting; use changes of scene to move the plot on or to create a break in the action; vary the pace by using sentences of different length and direct or reported speech. Create convincing characters and gradually reveal more as the story unfolds, through the way that they talk, act and interact with others

Progression Papers
Poetry

Year	Strands 2, 5, 6 & 7 Reading Poetry	Strands 1 & 6 Performing Poetry	Strands 8, 9, 10, 11, 12 Creating Poetry
	Subject matter and theme Language use, style Pattern	Use of voice Presentation	Original playfulness with language and ideas Detailed recreation of closely observed experience Using different patterns
R	Listen to poems being read and talk about likes and dislikes – including ideas or puzzles, words, and patterns.	Join in with class rhymes and poems. Copy actions.	Enjoy making up funny sentences and playing with words. Look carefully at experiences and choose words to describe. Make word collections or use simple repeating patterns.
Year 1	Discuss own response and what the poem is about. Talk about favourite words or parts of a poem. Notice the poem's pattern.	Perform in unison, following the rhythm and keeping time. Imitate and invent actions.	Invent impossible ideas, e.g. magical wishes. Observe details of first hand experiences using the senses and describe. List words and phrases or use a repeating pattern or line.
Year 2	Talk about own views, the subject matter and possible meanings. Comment on which words have most effect, noticing alliteration. Discuss simple poetry patterns.	Perform individually or together; speak clearly and audibly. Use actions and sound effects to add to the poem's meaning.	Experiment with alliteration to create humorous and surprising combinations. Make adventurous word choices to describe closely observed experiences. Create a pattern or shape on the page; use simple repeating phrases or lines as models.
Year 3	Describe the effect a poem has and suggest possible interpretations. Discuss the choice of words and their impact, noticing how the poet creates 'sound effects' by using alliteration, rhythm or rhyme and creates pictures using similes. Explain the pattern of different simple forms.	Perform individually or chorally; vary volume, experimenting with expression and use pauses for effect. Use actions, voices, sound effects and musical patterns to add to a performance.	Invent new similes and experiment with word play. Use powerful nouns, adjectives and verbs; experiment with alliteration. Write free verse; borrow or create a repeating pattern.
Year 4	Describe poem's impact and explain own interpretation by referring to the poem. Comment on the use of similes and expressive language to create images, sound effects and atmosphere. Discuss the poem's form and suggest the effect on the reader.	Vary volume, pace and use appropriate expression when performing. Use actions, sound effects, musical patterns and images to enhance a poem's meaning.	Use language playfully to exaggerate or pretend. Use similes to build images and identify clichés in own writing. Write free verse; use a repeating pattern; experiment with simple forms.

Year 5	Discuss poet's possible viewpoint, explain and justify own response and interpretation. Explain the use of unusual or surprising language choices and effects, such as onomatopoeia and metaphor; comment on how this influences meaning; explore imagery including metaphor and personification. Compare different forms and describe impact.	Vary pitch, pace, volume, expression and use pauses to create impact. Use actions, sound effects, musical patterns, images and dramatic interpretation.	Invent nonsense words and situations and experiment with unexpected word combinations. Use carefully observed details and apt images to bring subject matter alive; avoid cliché in own writing. Write free verse; use or invent repeating patterns; attempt different forms, including rhyme for humour.
Year 6	Interpret poems, explaining how the poet creates shades of meaning; justify own views and explain underlying themes. Explain the impact of figurative and expressive language, including metaphor. Comment on poems' structures and how these influence meaning.	Vary pitch, pace volume, rhythm and expression in relation to the poem's meaning and form. Use actions, sound effects, musical patterns, images and dramatic interpretation, varying presentations by using ICT.	Use language imaginatively to create surreal, surprising, amusing and inventive poetry. Use simple metaphors and personification to create poems based on real or imagined experience. Select pattern or form to match meaning and own voice.