

### National Curriculum Objectives (Skills Coverage)

|   | Autumn 1   | Autumn 2  | Spring 1  | Spring 2  | Summer 1  | Summer 2  |
|---|--|---|---|---|---|---|
| <b>Purpose</b>  | Explore & Engage (2 weeks)<br>Entertain (2 weeks)<br>Persuade (2 weeks)  | Inform (3 weeks)<br>Entertain (3 weeks)<br>Poetry (1 week)  | Inform (3 weeks)<br>Persuade (2 weeks)  | Entertain (3 weeks)<br>Poetry (2 weeks)   | Persuade (3 weeks)<br>Inform (2 weeks)  | Entertain (3 weeks)<br>Poetry (1 week)<br>Explore & Engage (2 weeks)  |
| <b>Written Outcomes</b>   | Range of genres (E & E)<br>Narrative (retelling)<br>Persuasive Speech<br>Poem  | Explanation<br>Narrative<br>Poem  | Newspaper article<br>Travel brochure  | Narrative<br>Poetry   | Persuasive letters<br>Non-chronological report  | Poem<br>Short story<br>Range of genres (E & E)  |
| <b>NC: Composition</b><br><br>(planning, drafting, editing and proof reading) | <ul style="list-style-type: none"> <li>• Discuss writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar</li> <li>• Discuss and record ideas</li> <li>• Compose and rehearse sentences orally (including dialogue), progressively building a varied and rich vocabulary and increasing range of sentence structures</li> <li>• Organise paragraphs around a theme</li> <li>• In narratives, create settings, character and plot</li> <li>• In non-narrative material, use simple organisational devices (for example headings and subheadings)</li> <li>• Assess the effectiveness of their own and others' writing and suggesting improvements</li> <li>• Propose changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences</li> <li>• Proof-read for spelling and punctuation errors</li> <li>• Read aloud their own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear</li> </ul> |   |   |   |   |   |
| <b>NC: Sentence</b>   | Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. the teacher expanded to: the strict maths teacher with curly hair)  | Fronted adverbials [for example, Later that day, I heard the bad news.]<br><br>Revisit Y3: Expressing time, place and cause using Conjunctions [for example, when, before, after, while, so, because], Adverbs [for example, then, next, soon, therefore], or Prepositions [for example, before, after, during, in, because of] | Fronted adverbials [for example, Later that day, I heard the bad news.]<br><br>Y3: Use of the present perfect form of verbs can be used to indicate the something started in the past but is still relevant now | Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. the teacher expanded to: the strict maths teacher with curly hair)<br><br>Revisit Y3: Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because], Adverbs [for example, then, next, soon, therefore], or Prepositions [for example, before, after, during, in, because of] | Fronted adverbials [for example, Later that day, I heard the bad news.]<br><br>Y3: Use of the present perfect form of verbs can be used to indicate the something started in the past but is still relevant now | Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. the teacher expanded to: the strict maths teacher with curly hair)<br><br>Revisit Y3: Expressing time, place and cause using Conjunctions [for example, when, before, after, while, so, because], Adverbs [for example, then, next, soon, therefore], or Prepositions [for example, before, after, during, in, because of] |

### National Curriculum Objectives (Skills Coverage)

|  | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|--|----------|----------|----------|----------|----------|----------|
|--|----------|----------|----------|----------|----------|----------|

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| <p>NC: Word level<br/>Inc Punctuation</p> | <p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p>   | <p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p> <p>Use of inverted commas and other punctuation to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: The conductor shouted, "Sit down!"]</p> <p>Use of commas after fronted adverbials</p> | <p>Use of commas after fronted adverbials</p> <p>Standard English forms for verb inflections instead of local spoken forms [for example, we were instead of we was, or I did instead of I done]</p> | <p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p> <p>Use of inverted commas and other punctuation to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: The conductor shouted, "Sit down!"]</p> | <p>Apostrophes to mark plural possession [for example, the girl's name, the girls' names]</p> <p>Use of commas after fronted adverbials</p> | <p>Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition</p> <p>Use of inverted commas and other punctuation to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: The conductor shouted, "Sit down!"]</p> |
| <p>NC: Grammar Terminology</p>            | <p>Pronoun<br/>Review: Expanded noun phrase, noun, verb, adjective</p>  | <p>Pronoun, adverbial, fronted adverbial<br/>Review: Comma</p>  | <p>Fronted adverbial<br/>Review: : Present perfect tense, comma,</p>  | <p>Pronoun, possessive pronoun<br/>Review: Expanded noun phrase</p>   | <p>Plural possession, adverbial, fronted adverbial<br/>Review: Comma, present perfect tense, apostrophe</p>                                 | <p>Review terminology from the year</p>   |
| <p>NC: Spelling</p>                       | <p>Discrete spelling lessons. See 'Essential Spellings'. Application in writing lessons.<br/>W1 The grammatical difference between plural and possessive –s<br/>W2 Standard English forms for verb inflections instead of local spoken forms [for example, we were instead of we was, or I did instead of I done]</p>   |   |   |   |   |   |
| <p>NC: Handwriting</p>                    | <p>Discrete handwriting lessons. See 'Handwriting Progression Toolkit'. Application in writing lessons:<br/>Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined<br/>Increase the legibility, consistency and quality of their handwriting (for example, by ensuring that the down strokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch)</p> |   |   |   |   |   |

### National Curriculum Objectives Explained (Writing Purpose & Genre)

|  | Autumn 1  | Autumn 2 | Spring 1 | Spring 2  | Summer 1 | Summer 2 |
|--|---|----------|----------|---|----------|----------|
| <p>Writing to Entertain<br/>Language Choices</p> | <ul style="list-style-type: none"> <li>Use of <b>sound and other senses</b> to develop clear picture for reader to develop mood of <b>setting (show not tell) (Y3)</b></li> <li><b>Dialogue</b> can show how a person speaks e.g. <b>dialect, slang</b> and tells the reader more about the character (<b>show not tell</b>)</li> <li>Use a new <b>paragraph</b> to show when a new or different character is speaking or when the setting changes</li> <li><b>Zoom in and out</b> to move quickly or slowly in a story – add more detail according to what is important e.g. introduction to new character or setting</li> </ul> |          |          | <ul style="list-style-type: none"> <li><b>Onomatopoeia</b> describes sounds and brings these to life for the reader to use all senses to feel the setting being described, the action or how a character is feeling</li> <li><b>Personification</b> brings objects to life so that the reader can connect something to what they know or linger on a particular image that might be unusual</li> <li>Use of <b>metaphor</b> creates a vivid picture in the reader's mind</li> </ul> |          |          |

|  |   |   |   |  |  |  |
|--|---|---|---|--|--|--|
| <p><b>Writing to Inform Language Choices</b></p>   | <ul style="list-style-type: none"> <li>• <b>Diagrams</b> show the reader more details about the important parts of what they are finding out about (Y2)</li> <li>• Some information (such as instructions) needs to be in the <b>correct time (chronological) order</b> if the reader needs to follow clear steps or learn about something that happened in the past (Y2)</li> <li>• When we provide information to our reader, this information is usually in the <b>simple present tense or simple past tense</b> (Y2)</li> <li>• <b>Paragraphs</b> are used to organise ideas around a theme, to write about a different topic or sub-topic</li> <li>• <b>Headings and subheadings</b> breaks down information into manageable chunks or parts for the reader and make specific information easier to find</li> <li>• Might include <b>quotes</b> from people to provide more information and add interest for the reader</li> </ul> |   |   |  |  |  |
| <p><b>Writing to Persuade Language Choices</b></p> | <ul style="list-style-type: none"> <li>• Often use 'you' (<b>second-person narrative</b>) to put the reader on the spot and make them think (Y3)</li> <li>• Use <b>facts to support opinions</b> to make the reader take the writing more seriously (Y3)</li> <li>• Sometimes use <b>rhetorical questions</b> to make the reader think more deeply about the subject (Y3)</li> <li>• Use of <b>alliteration</b> helps to make a phrase more memorable and stick in their mind (Y3)</li> <li>• Include <b>anecdotes</b> to support and provide evidence for the point you are trying to make</li> <li>• Use of <b>power of three</b> to make something more memorable for the reader and make them think about it for longer</li> </ul>  |   |   |  |  |  |
| <p><b>Genre Features</b></p>                       | <p><b>Narrative:</b> Build upon use of <b>story shapes</b> (fall, then rise; rise-fall-rise; fall-rise-fall) to help guide the <b>plot</b> structure<br/> <b>Story openings:</b> usually open with either: action, dialogue or description of setting or character<br/> <b>Story endings:</b> can end with a moral message, happy ending, surprise or cliff-hanger</p> <p><b>Speech:</b> Will use <b>first, second and third person narrative</b>, to address the audience directly and also refer to yourself (the speaker)</p> <p>May switch between the <b>past, present and future tense</b></p>  | <p><b>Explanation:</b> Contains <b>diagrams/ illustrations</b> with labels<br/> May have <b>technical vocabulary</b> specific to the topic being explained<br/> Usually in <b>present tense</b> to clarify for the reader how something works at the time of writing<br/> <b>Stages of a process</b> are clearly broken down into steps to make this understandable for the reader to follow</p> <p><b>Narrative:</b> Build upon use of <b>story shapes</b> (fall, then rise; rise-fall-rise; fall-rise-fall) to help guide the <b>plot</b> structure<br/> <b>Story openings:</b> usually open with either: action, dialogue or description of setting or character<br/> <b>Story endings:</b> can end with a moral message, happy ending, surprise or cliff-hanger</p> | <p><b>Newspaper report:</b><br/> Include a <b>headline</b> that summarises the main point of the article<br/> Written in <b>third person narrative</b> and in the <b>past tense</b><br/> Includes <b>quotes</b> (direct speech) or <b>indirect speech</b> to provide people's experiences or opinions on the subject<br/> Includes the <b>5 Ws</b> – who, what, where, when, and why to provide the reader with</p> <p><b>Travel brochure:</b> Details usually include <b>sub-topics</b> specific to place, such as location, places of interest, weather, landmarks.<br/> Use of <b>photos or illustrations</b> to show the reader clearly what the place looks like, rather than needing to visualise it.</p> | <p><b>Narrative:</b> See Autumn objectives</p> <p><b>Poetry:</b> Specific structures of poems can include <b>haikus</b>, short poems of three lines with 5 syllables in the first line, 7 syllables in the second and 5 syllables in the final line.</p> | <p><b>Letter:</b> <b>Sender's address</b> in top-right corner &amp; <b>Date</b> under the sender's address<br/> <b>Recipient's address</b> on left-hand side<br/> Start with '<b>Dear...</b>' or 'To whom it may concern...'<br/> <b>Sign off</b> with 'Yours sincerely...' or 'Yours faithfully...' (depending on whether you know their name) if more formal letter</p> <p><b>NCR:</b> <b>Captions and labels</b> to add information to illustrations<br/> <b>Index</b> to guide reader to know how to find something specific they might be looking for<br/> <b>Glossary</b> to provide definitions in a quick and easy guide for the reader<br/> <b>A-Z guide</b> to provide more detail in an accessible way for the reader to look for more information about the contents</p> | <p><b>Poetry:</b> Specific structures of poems can include <b>exploring surprising and/or unusual word combinations</b> to experiment with expressive and figurative language</p> <p><b>Narrative:</b> See Autumn objectives</p> |

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

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

**ESSENTIALWRITING Plans and Books**

|                                | Autumn 1   | Autumn 2  | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|--------------------------------|--|---|----------|----------|----------|----------|
| <b>Essential Writing Units</b> | Y4_Aut1_E&E_Mixedgenre_Tuesday<br>Y4_Aut1_Entertain_Narrative_Arthur and The Golden Rope<br>Y4_Aut1_Persuade_Speech_The King Who Banned The Dark | Y4_Aut2_Inform_Explanation_ Until I Met Dudley<br>Y4_Aut2_Entertain_Starbird<br>Y4_Aut2_Entertain_Poetry_Overheard on The Saltmarsh   |          |          |          |          |
| <b>Title/Author</b>            | Tuesday by David Weisner<br>Arthur and the Golden Rope by Joe Todd Stanton<br>The King Who Banned the Dark by Emily Haworth-Booth                | When I Met Dudley by Roger McGough and Chris Riddell<br>The Secret Knowledge of Grown-Ups by David Wisniewski<br>Rosie Revere Engineer/ Izzy Gizmo by Andrea Beaty<br>Starbird by Angela McAllister and Grahame Baker-Smith<br>Zeraffa Giraffa by Dianne Hofmeyr and Jane Ray |          |          |          |          |

