# National Curriculum Objectives (Skills Coverage)

| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---|---|---|---|---|---|---|
| **Purpose** | Explore & Engage (2 weeks) Entertain (2 weeks) Inform (3 weeks) | Inform (x3 weeks) Entertain (3weeks) Poetry (1 week) | Inform (2 weeks) Persuade (2 weeks) Poetry (1 week) | Entertain (5 weeks) | Inform (2 weeks) Persuade (3 weeks) Poetry (2 weeks) | Discuss (2 weeks) Entertain (3 weeks) Explore & Engage (2 weeks) |
| **Written Outcomes** | Range of genres (E & E) Descriptive scene Non-chronological report | Non-chronological report Folktale/ origin tale Blackout poems | Persuasive letters Biography Free verse poetry | Descriptive scenes (suspense) Narrative (science-fiction) | Explanation Advertising Campaign Poetry | Newspaper report Narrative Range of genres (E & E) |
| **NC: Composition** **(planning, drafting, editing and proof reading)** | • Identify the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own • note and develop initial ideas, drawing on reading and research where necessary • in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed • select appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning • in narratives, describe settings, characters and atmosphere and integrate dialogue to convey character and advance the action • précising longer passages • use a wide range of devices to build cohesion within and across paragraphs • use further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining] • assess the effectiveness of their own and others' writing • propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning • ensure the consistent and correct use of tense throughout a piece of writing • ensure correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register • proof-read for spelling and punctuation errors • perform their own compositions, using appropriate intonation, volume and movement so that meaning is clear | | | | | |
| | Devices to build cohesion within a paragraph [for example, then, after that, this, firstly] | | | | | |
| **NC: Sentence** | Y4: Fronted adverbials [for example, Later that day, I heard the bad news.] | Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby] and number [for example, secondly] or tense choices [for example, he had seen her before]  Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun | Linking ideas across paragraphs using adverbials of time [for example, later],  place [for example, nearby] and number [for example, secondly] or tense choices [for example, he had seen her before]  Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun | Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby]and number [for example, secondly] | Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun | Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby] and number [for example, secondly]  Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun |

# National Curriculum Objectives (Skills Coverage)

| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---|---|---|---|---|---|---|
| NC: Word level<br><br>Inc Punctuation | Brackets to indicate parenthesis | Use of commas to clarify meaning or avoid ambiguity | Dashes or commas to indicate parenthesis<br><br>Indicate degrees of possibility using adverbs(for example perhaps, surely) or modal verbs (for example, might, should, will, must) | Y6: using a colon to mark boundaries between independent clauses<br><br>Y6: Use ellipsis as a cohesive device to link ideas across paragraphs | Brackets, dashes or commas to indicate parenthesis<br><br>Indicate degrees of possibility using adverbs(for example perhaps, surely) or modal verbs (for example, might, should, will, must) | Use of commas to clarify meaning or avoid ambiguity<br><br>Y6 use of a colon to introduce a list |
| NC: Grammar Terminology | Bracket, parenthesis<br><br>Review: Noun phrases, fronted adverbials, subordinate clause | Ambiguity cohesion, relative clause, relative pronoun,<br><br>Review: Comma | Bracket, comma, dash, parenthesis,<br>relative clause,<br>relative pronoun,<br>cohesion,<br>modal verb | Ellipsis, colon, cohesion | Modal verb<br>Colon | Review terminology from across the primary phase |
| NC: Spelling | Discrete spelling lessons. **See 'Essential Spellings'**. Application in writing lessons:<br>Converting nouns or adjectives into verbs using suffixes [for example, –ate; –ise; –ify]<br>Verb prefixes [for example, dis–, de–, mis–, over– and re–]<br>Use further prefixes and suffixes and understand the guidance for adding them<br>Spell some words with silent letters<br>Continue to distinguish between homophones and other words which are often confused<br>Use knowledge of morphology and etymology | | | | | |
| NC: Handwriting | Discrete handwriting lessons. **See 'Handwriting Progression Toolkit'.** Application in writing lessons:<br>Write legibly, fluently and with increasing speed by choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters<br>Choosing the writing implement that is best suite for a task | | | | | |

# National Curriculum Objectives Explained (Writing Purpose & Genre)

| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---|---|---|---|---|---|---|
| Writing to Entertain Language Choices | • Use of **sound and other senses** to develop clear picture for reader to develop mood of **setting** (**show not tell**) (Y3/4)<br>• **Dialogue** can show how a person speaks e.g. **dialect, slang** and tells the reader more about the character (**show not tell**) (Y3/4)<br>• Use a new **paragraph** to show when a new or different character is speaking or when the setting changes (Y3/4)<br>• **Zoom in and out** to move quickly or slowly in a story – add more detail according to what is important e.g. introduction to new character or setting (Y3/4) | | | • Create **atmosphere** through description of the senses, setting, character actions in order to shape the mood felt by the reader<br>• Create **suspense** and **tension** by varying sentence length (long and without pause to create sense of rushing, then short and sharp, even fragments, at height of tension) to guide reader to feel tension with their breath during reading | | |

| | |
|---|---|
| | • Use **figurative language such as similes and metaphors** to create mood and atmosphere |
| **Writing to Inform Language Choices** | • **Diagrams** show the reader more details about the important parts of what they are finding out about (Y2)<br>• Some information (such as instructions) needs to be in the **correct time (chronological) order** if the reader needs to follow clear steps or learn about something that happened in the past (Y2)<br>• When we provide information to our reader, this information is usually in the **simple present tense** or **simple past tense** (Y2)<br>• **Paragraphs** are used to organise ideas around a theme, to write about a different topic or sub-topic (Y3/4)<br>• **Headings** and **subheadings** breaks down information into manageable chunks or parts for the reader and make specific information easier to find (Y3/4)<br>• Might include **quotes** from people to provide more information and add interest for the reader (Y3/4)<br><br>          • Use **bullet points** to convey information precisely<br>          • **Underline** important words or phrases that you want to draw reader's attention to |
| **Writing to Persuade Language Choices** |           • Often use 'you' (**second-person narrative**) to put the reader on the spot and make them think (Y3)<br>          • Use **facts to support opinions** to make the reader take the writing more seriously (Y3)<br>          • Sometimes use **rhetorical questions** to make the reader think more deeply about the subject (Y3)<br>          • Use of **alliteration** helps to make a phrase more memorable and stick in their mind (Y3)<br>          • Include **anecdotes** to support and provide evidence for the point you are trying to make (Y4)<br>          • Use of **power of three** to make something more memorable for the reader and make them think about it for longer (Y4)<br>          • Use of **hyperbole/ exaggeration** to support the point being made and make the reader pay attention<br>          • Use of **adverbs** & **modal verbs** to indicate degree of possibility and urge the reader to act |
| **Writing to Discuss Language Choices** |                                                         • Very clear points of view presented to show **either side of a debate,** discussion or argument<br>                                                        • Obvious **signposts** to the reader to signal when they will be encountering a different viewpoint<br>                                                         • **Avoids confusing facts and opinions** and makes this difference very clear for the reader (e.g. Some people might believe that…) |
| **Formality choices** | • **Formality** in writing exists on a scale from very informal – very formal, depending on the audience and purpose of the writing<br>• More formal writing usually **avoids contracting words** so that it does not mimic everyday speech (do not instead of don't)<br>• More formal writing usually **avoids phrasal verbs** (e.g. turn up; look into; call off, etc) for more precise verb choices |

| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---|---|---|---|---|---|---|
| **Genre Features** | **NCR:** **Captions and labels** to add information to illustrations<br><br>**Index** to guide reader to know how to find something specific they might be looking for<br><br>**Glossary** to provide definitions in a quick and easy guide for the reader<br><br>**A-Z guide** to provide more detail in an accessible way for the reader to | **NCR:** See Aut 1<br><br>**Narrative: Story endings** can end with a reference to the beginning of the story (feels cyclical)<br><br><br>**Poetry:** Specific structures of poems can include **cinquains,** which has five lines and a specific number of syllables in each line: | **Biography:** Details of **key events** in a person's life, written in **chronological order**<br><br>Includes **several facts** to provide the reader with real information about the person<br><br>Written in **third person narrative** | **Narrative: Story openings** usually open with either: action, dialogue or description of setting or character<br><br>**Story endings** can end with a moral message, happy ending, surprise or cliff-hanger | **Explanation:** Contains **diagrams/ illustrations** with labels<br>May have **technical vocabulary** specific to the topic being explained<br>Usually in **present tense** to clarify for the reader how something works at the time of writing<br>**Stages of a process** are clearly broken down into steps to make this understandable for the reader to follow | **Newspaper report:** Include a **headline** that summarises the main point of the article<br><br>Written in **third person narrative** and in the **past tense**<br><br>Includes **quotes** (direct speech) or **indirect speech** to provide people's experiences or opinions on the subject |

| | | | | | |
|---|---|---|---|---|---|
| look for more information about the contents | Line 1: 2 syllables; Line 2: 4 syllables<br><br>Line 3: 6 syllables; Line 4: 8 syllables<br><br>Line 5: 2 syllables | **Letter: Sender's address** in top-right corner & **Date** under the sender's address<br><br>**Recipient's address** on left-hand side<br><br>Start with '**Dear…**' or 'To whom it may concern…'<br><br>**Sign off** with 'Yours sincerely…' or 'Yours faithfully…' (depending on whether you know their name) if more formal letter<br><br>**Poetry:** Specific structures of poems can include **blackout poems** that is created by erasing or blacking out words from an existing text, leaving only the words to express the poet's message | | **Advertisement:**<br>Includes a **catchy title or slogan** to capture the reader's attention<br>Usually includes **bright visuals and images** of the product being advertised<br>May include a **price or specific features** of the product, with reasons for the reader needing it<br><br>**Poetry:** Use of **assonance** to link to sounds within words and create rhythm | Includes the **5 Ws** – who, what, where, when, and why to provide the reader with all the necessary details<br><br>**Folktale/origin tale**:  May have **elements of magic or magical characters**<br><br>Has a **main character who learns something,** usually from making an error or behaving foolishly<br><br>Contain a **moral message** about how people should behave or the ending will **explain how something came to be**/ exists in the world |

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

| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---|---|---|---|---|---|---|
| **Sentence** | **Precise noun choices** to replace any non-specific or vague nouns – often adjectives are unnecessary with a better noun choice<br><br>Add **detail to expanded noun phrases** 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<br><br>**Fronted adverbials** 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 | **Link ideas across paragraphs** using adverbials of time, place, number or tense choices so that the reader can easily follow<br><br>**Precise noun choices** to replace any non-specific or vague nouns – often adjectives are unnecessary with a better noun choice<br><br>Add **detail to expanded noun phrases** 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 | **Link ideas across paragraphs** using adverbials of time, place, number or tense choices so that the reader can easily follow<br><br><br><br>**Relative clauses** provide additional information to the reader, using the relative pronouns *who, which, where, when, whose, that* | **Link ideas across paragraphs** using adverbials of time, place, number or tense choices so that the reader can easily follow<br><br>**Precise noun choices** to replace any non-specific or vague nouns – often adjectives are unnecessary with a better noun choice<br><br>Add **detail to expanded noun phrases** 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 | **Relative clauses** provide additional information to the reader, using the relative pronouns *who, which, where, when, whose, that* | **Link ideas across paragraphs** using adverbials of time, place, number or tense choices so that the reader can easily follow<br><br><br><br>**Relative clauses** provide additional information to the reader, using the relative pronouns *who, which, where, when, whose, that* |

| Word level Inc punctuation | **Brackets for parenthesis** are useful to place extra information for the reader into them and allow the reader to see how this information is separate to the main clause (brackets particularly used in non-fiction texts) | Remove unnecessary adjectives and adverbs for more **precise nouns and verbs** Use of **comma to clarify meaning or avoid ambiguity** – commas can be placed to group words together based on their meaning & they break up the sentence for the reader to manage more easily | **Brackets, commas and dashes for parenthesis** are useful to place extra information for the reader into them and allow the reader to see how this information is separate to the main clause | **Ellipsis** to show a feeling of suspense, force the reader to pause, draw out an idea or time or show speechlessness in dialogue **Colons** can set up a surprise or dramatic pause | **Brackets, commas and dashes for parenthesis** are useful to place extra information for the reader into them and allow the reader to see how this information is separate to the main clause **Colons** can direct your reader to pay attention to what's next, set up longer list of items | **Colons** can direct your reader to pay attention to what's next, set up longer list of items Use of **comma to clarify meaning or avoid ambiguity** – commas can be placed to group words together based on their meaning & they break up the sentence for the reader to manage more easily |
|---|---|---|---|---|---|---|

## ESSENTIAL*WRITING* Plans and Books

| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
|---|---|---|---|---|---|---|
| **Essential Writing Units** | Y5_Aut1_E&E_Mixedgenre_Tuesday Y5_Aut1_Entertain_Narrative_Cloud Tea Monkeys Y5_Aut1_Inform_ Non-Chron_Monsters and Mythical Creatures | Y5_Aut2_Inform_Non-Chron_The Street Beneath My Feet Y5_Aut2_Entertain_Narrative The Promise Y5_Aut2_Entertain_Cinquain Poem_Where The Poppies Grow | | | | |
| **Title/Author** | Tuesday by David Wiesner Cloud Tea Monkeys by Mal Peet and Elspeth Graham The World of the Unknown by Monsters Carey Miller The Book of Mythical Beasts and Magical Creatures by Stephen Krensky | The Street Beneath My Feet The Skies Above My Eyes The Sea Below My Toes by Yuval Zommer The Promise by Nicola Davies | | | | |

HFL Education