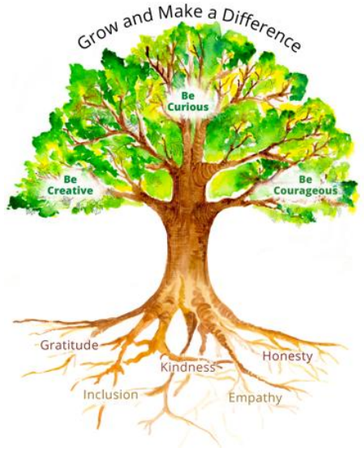
Portreath
Primary School

Writing Curriculum

Progression in Writing and Genre Guidance

Year 1-6

Updated September for 2024



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Fiction	modern	historical	traditional / fairytale	other cultures	local stories	myths and legends	adventure/ journey / quest	Fantasy/portal/ magic	suspense	animal/fables	rags to riches	overcoming the monster	character description	setting description
Maple	x		x	x						x				
Rowan	Spr1		Aut2, Spr1,2		Aut 1			Spr1		Sum 1			Aut2 Spr2	Spr1 Sum1
Sycamore			Aut2 Sum2	Sum1	Sum2		Spr2	Spr1		Aut1 Spr2			Spr1	Sum1
Birch		Aut2 Spr2	Aut2 Sum1	Aut2 Spr2	Sum2	Spr2		Spr1			Aut2	Spr2	Aut1 Spr2	Spr1
Oak	Sum 1				Spr1	Spr1	Sum1	Aut2				Spr1	Spr1	Aut1 Sum1
Cherry		Aut2							Sum1				Aut2	Aut1

Non-fiction	non-chronological report	biography	Recount event eg trip	newspaper account (recount)	diary/travel log (recount)	letter	instructions	persuasive	balanced argument	explanations
Maple	x		x		x	x	x			
Rowan	Aut1 Aut 2 Spr2 Sum1	Aut2 Spr2	Sum2		Aut2	Sum2	Sum2	Sum2		
Sycamore	Aut1 Spr1 Sum2		Spr2	Aut2	Aut2	Aut2	Aut 2			
Birch	Aut1 Sum1		Sum1	Aut 2	Sum2		Sum2			Aut2
Oak	Aut1 Spr2 Sum1	Aut2	Spr2	Aut2	Sum2	Spr2 Sum2		Sum2		Spr1
Cherry	Aut2				Spr2	Aut1	Spr1	Aut1	Sum1	Spr1

Poetry	free verse	repetitive poems	rhyming poems	acrostic poems	kennings	haikus	Poems with onomatopoeia	Poems with similes	calligrams	alliterative poems	limericks
Maple	**x**		**x**							**x**	
Rowan		Aut1		Sum2			Aut2	Spr1			
Sycamore		Aut1	Spr2							Sum1	
Birch	Spr1		Aut1						Sum2		
Oak	Aut1				Spr2						Sum2
Cherry	Aut2 Spr2					Sum2					

Portreath Primary School

Narrative – fiction – ***all classes***			
Outcomes: Own experience, Story Writing e.g. traditional tale, fairy tale, adventure, fantasy, mystery, myth, legend, fable,			
Purpose: The purpose of a narrative is to tell a story, although this does not convey the many purposes of stories. The purpose of a narrator is make the audience respond in a particular way. Stories are written to entertain and captivate an audience. There are many literary genres, including fantasy, horror, humour, mystery, etc. Stories develop imaginative worlds that can help the reader understand themselves and the world around them beyond their own experience.			
Audience: Children should listen to, speak, read and write instructional/procedural texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.			
Year	**Composition and Effect**	**Text Structure & Organisation**	**Grammar & Punctuation previous Year +**
1	Write sentences by re-reading what has been written, checking for clarity. Some inclusion of detail.	Beginning and end of narrative signalled. Ideas grouped together for similarity. Written in sentences, sequencing them to form short narratives (real or fictional). Attempts at third person writing. Written in the appropriate tense (mainly consistent). Dialogue sometimes attempted.	Noun phrases Present and past simple tense Coordinating conjunctions (and, or, but) Subordinating conjunctions (because) Prepositions Pronouns A . ? !
2	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of subject specific language and technical or literary devices to draw reader in, e.g. through description, additional detail, posing a problem.	Sentences organised chronologically indicated by time conjunctions. Divisions in narrative may be marked by sections/paragraphs. Pronouns to aid cohesion referring to characters. Subordinating conjunctions to add extra information.	*Expanded noun phrases* *Present progressive tense* *Past progressive tense* Subordinating conjunctions (because, *when, if, that*) *Adverbs* *Statement, Command, Question, Exclamation*
3	Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in, e.g. through humour, dialogue, posing a problem, creating suspense.	Time and place are referenced to guide the reader through the text. Organised into paragraphs. Cohesion is strengthened through relationships between characters.	*Present perfect tense* *Past perfect tense* *Future* Coordinating conjunctions (FANBOYS) Subordinating conjunctions (AWHITEBUS) “ ”
4	Considered attempt to adapt to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Stylistic features adopted, considering language choices, and technical or literary devices to engage and maintain reader’s interest, e.g. short, sharp sentences.	Link between opening and resolution. Links between sentences help to navigate the reader from one idea to the next. Paragraphs organised correctly to build up to key event.	*Fronted adverbials*
5	Writing carefully and adapted to purpose, form and audience, using pacing to prepare reader for main events. Plot is controlled through considering information placement which becomes significant later in the narrative. Author/character viewpoint is established and maintained throughout, employing figurative language. Stylistic features adopted, with well-selected and informed language choices, and technical or literary devices to engage and maintain reader’s interest, e.g. through direct address; repetition for effect; withholding information to develop suspense	Sequence of plot may be disrupted for effect e.g. flashback. Opening and resolution shape the story. Structural features of narrative are included e.g. repetition for effect. Paragraphs varies in length and structure. Pronouns used to hide the doer of the action.	*Relative Clauses and Relative Pronouns* *Subjunctive form* () – ,__,
6	Y5+.Displays more skilful choices	The story is well constructed and raises intrigue. Dialogue is used to move the action on who heighten empathy for central character. Deliberate ambiguity is set up in the mind of the reader until later in the text.	- : ;

Character Description - Purpose: To help the reader know and imagine the character better within a story or a stand alone description – *all classes*		
Generic structure	**Language features**	**Top Tips for the writer**
Character is introduced Personality and physical appearance are described, examples of behaviour may be given	Lots of description with use of adjectives and adverbs Use of character speaking Use of similes and metaphors	Think of the senses to help you describe them Show rather than tell works well Pick up on small details and be specific- rather than likes dogs-what kinds of dogs etc To help describe their personality give examples and give evidence to back up opinions
Setting Description - Purpose: To help the reader know and imagine the setting better., often as part of a story – *all classes*		
Generic structure	**Language features**	**Top Tips for the writer**
Introduce the setting-the big picture Focus in on detail and describe physical features, Atmosphere is also described	Lots of description with use of adjectives and adverbs Use of similes and metaphors	Think of senses to help you describe the place Show rather than tell works well Pick up on small details and be specific- rather than trees, willow trees Paint a picture with words

Modern/Contemporary Story ***Maple, Rowan and Oak*** **Purpose:** To entertain and, sometimes, to create empathy with familiar characters.		
Generic structure	**Language features**	**Top Tips 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 languagefamiliar 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 acharacter, provides information for the reader or moves the action along.

Historical Story (may be local, British or set in another culture) ***Birch and Cherry*** **Purpose:** To entertain and, sometimes, to inform.		
Generic structure	**Language features**	**Top Tips 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 reflectingon the past (I was just a lad then. Let me tell youwhat happened …). Sometimes, a historical narrative begins with thefinal 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 butcan also be an adventure or a mystery. It can also give a fictionalised account of real events or additional, fictional detail to things thatreally 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 storytaking place? Appropriate archaic language is used, including old-fashioned words that have fallen out of usage, e.g. Let me carry thybasket, 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 folkwere 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 whencharacters speak to one another. Description is important for the setting and characters butyou can add historical detail in different ways to give variety: Description: The little girl was wearing a long cloak andwoollen hood. Action: He threw his sword to the floor and rushed downthe stone spiral staircase. Dialogue: Wait, I'll get a candle to light our way.

Fairy/Traditional Tales (inc stories from other cultures) ***Maple Rowan, Sycamore, Birch*** **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**	**Top Tips for the writer**
Setting is nearly always vague. (Once upon a time ...A long, long time ago ...) Structure is most typically a recount in chronologicalorder, where events retell what happened to a maincharacter 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 frommagic. '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 topass ... Language often reflects the settings, in the past, using archaic or regional vocabulary and grammar: Say thesewords 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 yourreader will care about, e.g. a good- hearted hero, a scheming villain, a wise helper. Decide how the world of people and theworld of fairy land will come into contactand how this will cause a problem. Use numbers and patterns that usuallyappear in fairy tales: Numbers 3 and 7. Use phrases that have a strong rhyme or rhythm or another kind of pattern: a magicsentence is repeated several times duringthe story, the hero must say a secret rhyme to escape, a line is used at the beginning of each section or chapter. (Onand 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 makea strong contrast between them: "Eeeek! Who are you, you wrinkly oldthing?" asked Tom. "Beware, child and address me with respect. I am not of your world," came thegoblin's whispered reply.

Myths and Legends Mirch and Oak
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/traditions. Legend -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 relevant today.

Generic structure	Language features	Top Tips 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 lifestory of their hero as a series of linked episodes; each one may be a story in its own right The plot is often based on a long and dangerousjourney, a quest or a series of trials for the hero. The plot usually includes incredible or miraculousevents, where characters behave in superhumanways 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 avery 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 wasas heavy as a mountain. Vivid description of characters and settings. Fast-moving narration of actionto 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 theuse of symbols: Theseus unwinds a thread behind him in the Minotaur's den –a thread could be seen as a symbol of hislink between the real world of humans and the supernatural world of the gods. 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. ▪ use of rhythm and repetition techniques; ▪ formulaic openings and endings; ▪ imagery: simile, metaphor and symbolism.	Make the characters larger than life by givingthem supernatural powers or strong characteristics like courage and wisdom. Create a negative character who is the opposite of your hero: good and evil, braveand cowardly, strong and weak. Consider including a character who is a 'trickster' to add to the fun or to create twists inthe 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. Use symbols your reader will recogniseto help them get involved in the story, e.g. red for anger/danger, darkness for danger/evil, a light or flame for goodnessand hope.

Adventure/Journey/Quest Stories ***Sycamore and Oak***
Purpose: To entertain.

Generic structure	Language features	Top Tips 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 isan important element, so more complex structures such as flashbacks are less common. Archetypical charactersare 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 inseveral sections or chapters, with the high point of tension near the end. The story can take place in any setting where there is thepotential 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 thatdepend on the choices made by the reader.	An effective blend of action, dialogue and description develops archetypical characters whothe 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 ofpotential danger (The cliffs were high and jagged ...) or dropping clues to encourage involvement throughprediction (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 acharacter'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 havea strong opinion about. Make the readerlike 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 awaywith. Keep the plot moving but vary the pace: ▪ use fast-moving action to createexcitement at a high point; ▪ slow things down a little with description or dialogue when youwant to build tension and create suspense. Can you surprise the reader at the end? Perhaps someone who seemed insignificant saves the day and turns outto be a real hero, or perhaps a characterthat appeared good and helpful turns outto be two-faced.

Fantasy Story ***Rowan, Sycamore, Birch and Oak***
Purpose:To entertain and to fuel the imagination.

Generic structure	Language features	Top Tips for the writer
May simply be a basic chronological narrative set in a fantasy worldbut 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 orderof events becomes less important or even impossible to follow. Settings are often places the main character is unfamiliar with. Different cultures often share views about the kinds of settings thatseem 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).	Description is very important because fantasy uses settings (and often characters) that mustbe imagined by the reader. Imagery plays an important role inhelping to describe places and things the reader has never seen.	Choose adjectives carefully to describe the placesand things in the story. Use similes to help the reader imagine what you aredescribing more clearly. (The glass castle was as big as a football field and as tall as a skyscraper. It'sclear walls sparkled like blocks of ice in the sun.) Don't make everything so fantastic that it isunbelievable. Make what happens as interesting and detailed as the setting where it happens. Don't get so involvedin creating amazing places and characters that youforget to tell a good story about what happens to them.

SUSPENSE/MYSTERY STORY ***Cherry***
Purpose: To intrigue and entertain.

Generic structure	Language features	Top Tips 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 earlierin the story or organising sections so they tell the story both beforeand 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 thatseem 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 themystery, e.g. Who could it be? Why had the car suddenly stopped? Language is used to intensify the mystery, particularly adjectives and adverbials. Sometypical vocabulary is associated with this narrative type (puzzling, strange, peculiar, baffling, weird, odd, secretive, unexplained, bewildering). Use of pronouns to create mystery by avoidingnaming or defining characters, especially whenthey first appear in the story. (First line: He climbed in through the window on the stroke ofmidnight. 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 sawit, 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 beforeyou 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. Don't just say someone is 'mysterious', make them seem mysterious by describing them, theiractions or what they say. Don't describe <u>everything</u> in detail. What is left out can often be scarier than what is described.

FABLE **Maple, *Rowan* and Sycamore**
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'stheme e.g. the early bird gets the worm, where there's a will there's a way,

Generic structure	Language features	Top Tips for the writer
There is a shared understanding between storyteller and audience that the events told did not actuallyhappen so fables do not need to convince and their structure is usually simple. They are often veryshort 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 goon their way with one of them having learned an important lessonabout life.	The short and simple structure of the narrativeleaves little room for additional details of description/ character development. Dialogue is used to advance the plot or to state the moral, rather than to engage a reader with thecharacters and their qualities. Characterisation is limited but specific: A lazy duck was making its way to the river ... A craftyraven was sitting on a branch ... There is limited use of description because settings are less important than the events thattake place. Action and dialogue are used to move the story onbecause the all-important moral is most clearly evident in what the main characters do and say. Connectives are an important language feature toshow cause and effect and to give coherence to ashort narrative.	They are portrayed as simple stereotypes rather than multi-dimensional characters If your main characters are animals, make them behave like human stereotypes: a brave little ant, a wise old turtle, a cunning fox, 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 maincharacters as soon as you can. Give clues to your reader about what might happen: a greedy butimpatient fox was watching the chickens from behind a tree. Don't add too much detail of description and only use dialoguethat helps to tell what happened. Use connectives when characters talk to one another, to explainor 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 time words 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 thenthe grasshopper understood...) Questions are often the way one character introduces themselvesto another in a fable: Why do you howl so loudly?

	Rags to Riches *Birch*	**Generic Structure:**		**Overcoming the Monster Tale:** *Birch and Oak*	**Generic Structure:**
	Opening	Introduce the MC		Opening	Introduce the MC(s) all is well
	Build up	MC is sad/lonely/treated badly		Build up	A monster appears and causesproblems
	Problem	MC has to face difficulties because oftheir situation		Problem	The monster is difficult to defeat
	Resolution	MC overcomes difficulties/Is helped toovercome the difficulties		Resolution	MC(s) defeat the monster
	Ending	MC achieves happiness /wealth/recognition		Ending	All is well again (MC(s) gets reward)

Portreath Primary School

Non-Chronological Reports – all classes

Outcomes: Fact Files, Top Trumps, Leaflets, Brochures, Information Texts, Guidebooks

Purpose: Report texts describe the way things are. They help readers understand and envisage the item/s being described by categorising information. They usually have a logical structure rather than a temporal structure i.e. they are nonchronological. Reports are used to create precise and detailed information 'pictures'. Most reports aim to be objective but the selection of information included in a report can create bias. Variants in reports can occur and they can be combined with other text types. Reports are found in all areas of the curriculum but are found particularly in subjects such as science and geography.

Audience: Children should listen to, speak, read and write instructional/procedural texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.

Generic structure	Language features	Top Tips for the writer
In the absence of a temporal (chronological)structure where events happen in a particular order, non-chronological reports usually have a logical structure. They tend to group information, often moving from general to more specific detail and examples or elaborations. A common structure includes: ▪ an opening statement, often a generalclassification (Sparrows are birds); ▪ sometimes followed by a more detailedor technical classification (Their Latin name is...); ▪ a description of whatever is the subjectof the report organised in some way tohelp 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 itcan ...)	Often written in the third person and presenttense. (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 sevenworked in factories. They were poorly fed andclothed and they did dangerous work.) The passive voice is frequently used to avoid personalisation, to avoid naming the agent of averb, to add variety to sentences or to maintainan appropriate level of formality for the contextand purpose of writing. (Sparrows are found in... 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 carnivoresof 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 ratherthan 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 agrid. 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 composean 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. importedphotographs or drawings) that add or summarise information. Find ways of making links with your reader. You could aska 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 itmore effective for your purpose and audience.

Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
1	Write sentences by re-reading what has been written, checking for clarity. Write sentences, sequencing them to form short narratives (real or fictional). Word choice shows some awareness of topic.	Ideas grouped together for similarity. Attempts at third person writing. Written in the appropriate tense.	Noun phrases Present simple tense (third person) Coordinating conjunctions (and, or, but) Subordinating conjunctions (because) Prepositions Pronouns A . ? !
2	Some attempt to adapt to purpose, form and audience. Some stylistic features adopted, considering choice of subject specific language and technical or literary devices to draw reader in, e.g. through additional detail.	Brief introduction and conclusion. Written in the appropriate tense. Main ideas organised in groups.	Subordinating conjunctions (*when, if, that*) *Adverbs* *Statement, Command, Question, Exclamation* , '
3	Y2+Some stylistic features adopted, considering language choices, including technical vocabulary, and technical or literary devices to engage and maintain reader's interest, e.g. consideration of formality, additional description and additional detail.	Clear introduction. Organised into paragraphs shaped around a key topic sentence. Use of subheadings.	Y2+Coordinating conjunctions (*FANBOYS*) Subordinating conjunctions (*AWHITEBUS*) " __"
4	Considered attempt to adapt to purpose, form and audience. Stylistic features adopted, considering language choices, including technical vocabulary, and technical or literary devices to engage and maintain reader's interest, e.g. consideration of formality, additional description and additional detail.	Clear introduction and conclusion. Links between sentences help to navigate the reader from one idea to the next. Paragraphs organised correctly into key ideas. Subheadings are used to organise information.	Statement, Command, Question, Exclamation Subordinating conjunctions Co-ordinating conjunctions Commas in a list
5	Writing carefully adapted to purpose, form and audience, selecting relevant and appropriate content. Description of the phenomenon is technical and accurate, informs the reader and describes the way things are. Author viewpoint is established and maintained throughout.	Developed introduction and conclusion using all the layout features. Generalised sentences are used to categorise and sort information for the reader. Stylistic features adopted, with well-selected and informed language, including technical vocabulary, choices, and technical or literary devices to engage and maintain reader's interest, e.g. formal, additional description and additional relevant detail.	Statement, Command, Question, Exclamation Subordinating conjunctions Co-ordinating conjunctions Commas in a list
6	Writing carefully and skilfully adapted to purpose, form and audience, selecting relevant and appropriate content. Author viewpoint is established and maintained throughout. Stylistic features adopted, with well-selected and informed language, including technical vocabulary, choices, and technical or literary devices to engage and maintain reader's interest, e.g. formal, additional description and additional relevant detail, comments.	The report is well constructed and answers the reader's questions. The writer understands the impact and thinks about the response. Information is prioritised according to importance and a frame of response set up or the reply.	- : ;

Recount – all

Outcomes: Diary, Letter, Newspaper, Autobiography, Biography, Eye- witness Account

Purpose: The primary purpose of recounts is to retell events. They are the basic form of many story telling texts, and in non-fiction texts they are used to create factual accounts of events. Recounts can entertain and/or inform. Like all text types, variants of recounts can occur and they can be combined with other text types. For example, newspaper 'reports' on an event often consist of a recount of the event plus elements of explanation or other text types.

Audience: Children should listen to, speak, read and write recount texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.

Generic Structure	Language Features	Top Tips for Writers
Structure often includes: ▪ orientation such as scene-setting or establishingcontext (It was the school holidays. I went to thepark ...); ▪ 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 wassurprised to see me.); ▪ reorientation, e.g. a closing statement that mayinclude elaboration. (I hope I can go to the parkagain next week. It was fun.) Structure sometimes reorganises the chronology of events using techniques such as flashbacks, movingthe focus backwards and forwards in time, but thesestrategies 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 suddenlysee 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, itlooked like an animal of some kind). Personal recounts are common (first person: I was on my way to school ... Wegot 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 onwhat 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 anythingabout 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 happenedto you.)

Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
1	Write sentences by re-reading what has been written, checking for clarity.	Written in sentences, sequencing them to form short narratives (real or fictional). **Recount (inc diary and letter):** Ideas grouped together in time sequence. Written in past tense. Written in first person.	Noun phrases Past tense Coordinating conjunctions (and, or, but) Subordinating conjunctions (because) A . ? !
2	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	**Y1+ Recount (inc diary and letter):** Brief introduction and conclusion. Main ideas organised in groups. Ideas organised in chronological order using conjunctions that signal time.	*Expanded noun phrases* Past simple and progressive tense Coordinating conjunctions (and, or, but) Subordinating conjunctions (because, *when, if, that*) *Adverbs* *Statement, Question, Exclamation* A . ? ! , '
3	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	**Recount:** Clear introduction. Organised into paragraphs shaped around key events. A closing statement to summarise the overall impact. **Letter:** Also key points about the visit/issue. Organised into paragraphs denoted by time/place. Some letter layout features included.	Coordinating conjunctions *(FANBOYS)* Subordinating conjunctions *(AWHITEBUS)* " __ "
4	Considered attempt to adapt to purpose, form and audience. Evidence of author/character viewpoint being established and maintained. Stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	**Trip Recount:** Clear introduction and conclusion. Links between sentences help to navigate the reader from one activity to the next. Paragraphs organised correctly around key events and activities. Some detail of writer's emotions, favourite parts **Diary-Recount:** Clear introduction and conclusion. Links between sentences help to navigate the reader from one idea to the next. Paragraphs organised correctly around key events. Elaboration is used to reveal the writer's emotions and responses. **Letter:** Clear introduction and conclusion. Links between key ideas in the letter. Paragraphs organised correctly into key ideas. All letter layout features included. **Newspaper:** Clear introduction and conclusion. Links between key ideas in the newspaper. Who, what, where, when and why information is clear to orientate the reader. Paragraphs organised around key events. All newspaper layout features included. Bold eye-catching headline which includes alliteration.	*Expanded noun phrases* Modal verbs Past tense
5	Writing adapted to purpose, form and audience.	**As Y4 +Recount:** Developed introduction and conclusion including elaborated personal response.	*Expanded noun phrases*

	Author/character viewpoint is established and maintained throughout, with considered use of formal and informal language to engage the reader. Stylistic features adopted, with well-considered and informed choice of language and technical or literary devices to engage and maintain reader's interest.	Description of events are detailed and engaging. The information is organised chronologically with clear signals to the reader about time, place and personal response. **Letter:** Developed introduction and conclusion using all the letter layout features. Paragraphs developed with prioritised information. Purpose of letter clear and transparent for reader. Formal language used throughout to engage the reader. **Newspaper:** Developed introduction and conclusion using all the newspaper's layout features. Subheadings are used as an organisational device. Quotations are succinct/emotive.	Modal verbs Past tense
6	Writing adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Stylistic features adopted, with well-selected and informed choice of language and technical or literary devices to engage and maintain reader's interest.	**Recount:** The report is well constructed and answers the reader's questions. The writer understands the impact and thinks about the response. Information is prioritised according to importance and a frame of response set up or the reply. **Letter:** The Letter is well-constructed and answers the reader's questions. The writer understands the impact and thinks about the response. Information is prioritised according to importance and a frame of response set up for the reply. **Newspaper:** The newspaper is well-constructed and answers the reader's questions. The writer understands the impact and thinks about the response. Information is prioritised according to importance and a frame of response set up for the reply. Headlines include puns.	*Subjunctive form* - : ;

Portreath Primary School

Instructions ***Maple, Rowan, Sycamore, Birch and Cherry***

Outcomes: Recipes, Games, Plans, Constructions, Routines

Purpose: Instructions, rules and procedures aim to ensure something is done correctly and a successful outcome is achieved. If there is a process to be undertaken, this is given in the order in which it needs to be undertaken to achieve a successful outcome. Like all text types, variants of instructions can occur (for example, pictorial rather than text based) and they can be combined with other text types. Instructions can be found in all areas of the curriculum.

Audience: Children should listen to, speak, read and write instructional/procedural texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.

Generic structure	Language features	Top tips for the writer
Begin by defining the goal or desiredoutcome. (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 befollowed to achieve the stated goal. Diagrams or illustrations are often integral and may even take the placeof some text. (Diagram B shows you how to connect the wires.)	Use of imperative verbs (commands), e.g. **Cut** thecard ... **Paint** your design ... Instructions may include negative commands. (Donot 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 couldeither double the dimensions of the base or just draw bigger flowers.).	Use the title to show what the instructions are about. (How tolook after goldfish.) Work out exactly what sequence is needed to achieve theplanned goal. Decide on the important points you need to include at eachstage. Decide how formal or informal the text will be. (Cook for 20minutes or 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 theywork their way through each step. Keep sentences as short and simple as possible. Avoid unnecessary adjectives and adverbs or technicalwords, especially if your readers are young. Appeal directly to the reader's interest and enthusiasm. (Youwill 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 assimple and clear as possible. Use procedural texts within other text types when you need aset of rules, guidelines or instructions to make something really clear for the reader.

Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
1	Write sentences by re-reading what has been written, checking for clarity. Write sentences, sequencing them to form short narratives (real or fictional).	Ideas grouped in sentences in time sequence. Written in the imperative. Use of numbers or bullet points to signal order.	Noun phrases Present tense (imperative) Coordinating conjunctions (and, or, but) Subordinating conjunctions (because) Prepositions Pronouns A . ? !
2	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of subject specific language and technical or literary devices to draw reader in.	A goal is outlined – a statement about what is to be achieved. Writing is sequenced steps to achieve the goal. Diagrams and illustrations are used to make the process clearer.	*Expanded noun phrases* Subordinating conjunctions (because, *when, if, that*) *Adverbs* *Statement, Command, Question, Exclamation* , ‘
3/4	Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	A set of ingredients and equipment needed are outlined clearly. Organised into clear points denoted by time.	Coordinating conjunctions (*FANBOYS*) Subordinating conjunctions (*AWHITEBUS*) ‘ “ — ”
6	Writing adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Writing is imaginative and uses flair and humour. Stylistic features adopted, with well-considered language choices, including subject specific vocabulary, and technical or literary devices to engage and maintain reader's interest.	Consolidate work from previous learning. Write accurate instructions for complicated processes.	*Modal verbs* *Relative Clauses and Relative Pronouns* *Subjunctive form* () – ,—, - : ;

Persuasion ***Rowan, Oak and Cherry***

Outcomes: Letter, Leaflet, Advert, Guidebook, Magazine article, Newspaper, Debate (oral and written) Speech (oral and written)

Purpose: To argue a case from a particular point of view and to encourage the reader/listener towards the same way of seeing things.
Persuasive texts (oral and written) usually involve careful and strategic selection and organisation of information, often as a series of major points. Each point may require elaboration (explanation, evidence and/or examples) and have the specific intention of encouraging the reader into a particular way of seeing or understanding things. This intention may be covert. Persuasive texts generally make use of vocabulary choice, rhetorical questions and even simple psychology in order to influence the reader. They often include other models of communication (e.g. visual images) with written text in order to achieve the desired effect on their audience. Like all text types, variants of persuasion can occur and they can be combined with other text types. Persuasion is not always necessarily a distinct text-type in its own right; elements of persuasion writing can be found in many different texts, both on paper or on screen.

Audience: Children should listen to, speak, read and write instructional/procedural texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.

Generic structure	Language features	Top Tips for Writers
An opening statement (thesis) that sums up theviewpoint being presented. (Greentrees Hotel is the best in the world. School uniform is a good idea.) Strategically organised information presents andthen elaborates on the desired viewpoint. (Vote for me because I am very experienced. I havebeen a school councillor three times and I have…) A closing statement repeats and reinforces the original thesis. (All the evidence shows that ... It's quite clear that ... Having seen all that we offer you, there can be no doubt that we are thebest.)	Written in simple present tense. Often refers to generic rather than specificparticipants (Vegetables are good for you.They ...). Uses logical rather than temporal conjunctions (This proves that ... So it's clear… Therefore ...). Tends to move from general to specific. (Thehotel is comfortable. The beds are soft, thechairs are specially made to support your back and all rooms have thick carpet.) Use of rhetorical questions. (Do you want toget left behind in the race to be fashionable? Want to be the most relaxed person in town? So what do you have to doto?) Text is often combined with other media to emotively enhance an aspect of the argument, e.g. a photo of a 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 informationthat supports it. Organise the main points to be made in the best order, decide whichpersuasive information you will add to support each. Plan some elaboration/explanation, evidence/example(s) for each key point but avoid sounding like a list. Think about counter arguments your reader might come up with and include evidence to make them seem incorrect/irrelevant. Try to appear reasonable and use facts rather than emotive comments. Choose strong, positive words and phrases and avoid sounding negative. Useshort 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 HazelHouse) • 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 foolishnot to sign up.) Re-read the text as if you have no opinion and decide if you would be persuaded.

Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
1	Some attempt to adapt to purpose, form and audience. Some stylistic features adopted, considering choice of subject specific language to draw reader in.	Written in the present tense. Main ideas organised into groups.	*Expanded noun phrases* Present simple tense Coordinating conjunctions (and, or, but) Subordinating conjunctions (because, *when, if, that*) A . ? !
4	Considered attempt to adapt to purpose, form and audience. Evidence of author/character viewpoint being established and maintained. Stylistic features adopted, considering language choices, including persuasive techniques and devices, and technical or literary devices to draw reader in.	Clear introduction and conclusion. Links between key ideas. Paragraphs organised correctly into key ideas. Subheading. Topic sentences.	Coordinating conjunctions (*FANBOYS*) Subordinating conjunctions (*AWHITEBUS*) *Fronted adverbials*
5	Writing skilfully adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Understanding of the impact or the emotive language Responses are considered. Stylistic features adopted, with well-selected and informed language choices, including persuasive techniques and devices, and technical or literary devices to engage and maintain reader's interest.	Arguments are well constructed that answer the reader's questions. Information is prioritised according to the writer's point of view.	*Future* *Relative Clauses and Relative Pronouns* *Subjunctive form* () – ,__,
6	See Y5 Emotive language used throughout to engage the reader.	Developed introduction and conclusion using all the argument or leaflet layout features. Paragraphs developed with prioritised information. Viewpoint is transparent for reader.	- : ;

Portreath Primary School

Discussion/Balanced Argument ***Cherry***		
Outcomes: Debate, Balanced Argument, Oral and Written		
Purpose: To present a reasoned and balanced overview of an issue or controversial topic. Usually aims to provide two or more different views on an issue, each with elaborations, evidence and/ or examples.		
Generic Structure	**Language features**	**Top Tips for the writer**
The most common structure includes: ▪ a statement of the issues involved and apreview of the main arguments; ▪ arguments for, with supportingevidence/examples; ▪ arguments against or alternative views,with supporting evidence/examples. Another common structure presents the arguments 'for' and 'against' alternatively. Discussion texts usually end with a summaryand 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 refersto using uncountable noun phrases (some people, most dogs), nouns that categorise (vehicles, pollution) and abstract nouns (power). Uses conjunctions (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 everyonetravel less to conserve global energy?) Use the introduction to show why you are debating theissue. (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 argumentfairly. Support each viewpoint you present with reasons andevidence. If you opt to support one particular view in theconclusion, give reasons for your decision. Don't forget that discussion texts can be combined withother text types depending on your audience and purpose.

Audience: Children should listen to, speak, read and write discussion texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.

Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
6	Writing carefully and skilfully adapted to purpose, form and audience. Viewpoints are clearly established and developed. The writer understands the impact or the emotive language and thinks about the response. Stylistic features adopted, with well-selected and informed language choices, and technical or literary devices to engage and maintain reader's interest, e.g. through direct address; repetition for effect; rhetorical questioning, passive voice for impartiality, description and additional detail.	Arguments are well constructed that answer the reader's questions. Information is well ordered	As Y5 + inc. rhetorical) questions, - : ;

Portreath Primary School

Explanation Birch, Oak, Cherry

Outcomes: Processes, Diagrams, Flowcharts

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. Explanation texts generally explain processes rather than describe them. An explanation generally answers 'how' or 'why' questions and include causes, motives or reasons.

Generic structure	Language features	Top Tips for the writer
A general statement to introduce the topic being explained. (In the winter some animals hibernate.) 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 fora safe place to hide.)	Written in simple present tense. (Hedgehogs wake up again in thespring.) Use of temporal connectives, e.g.first, then, after that, finally. Use of causal conjunctions, e.g. so, because of this.	Choose a title that shows what you are explaining, perhaps using why or how. (How do hedgehogs survivethe 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 beexplaining. Plan the steps in your explanation and check that you have included any necessary information about how andwhy 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 theway 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 allabout the subject. Check that there are no gaps in theinformation. Remember that you can adapt explanatory texts or combine them with other text types to make them workeffectively for your audience and purpose.

Audience: Children should listen to, speak, read and write explanation texts for a wide range of audiences, varying language features and text structures to suit the audience and purpose.

Year	Composition and Effect	Text Structure & Organisation	Grammar & Punctuation
3	Some attempt to adapt to purpose, form and audience. Some stylistic features adopted, considering choice of subject specific language and technical or literary devices to draw reader in.	Statements are given in some level or order suggesting a process. Simple overall text structure given includes a brief introduction and concluding sentence. Some divisions between sections are indicated e.g. subheadings, bullet points and paragraphs. Similar information is grouped together and ordered logically. Within sections, pronoun references or vocabulary choices generally maintain links between ideas. Information given in each section links together.	Coordinating conjunctions (*FANBOYS*) Subordinating conjunctions (*AWHITEBUS*) ' " — "
4	Considered attempt to adapt to purpose, form and audience. Stylistic features adopted, considering language choices, including subject specific language, and technical or literary devices to draw reader in.	Some divisions between sections are indicated e.g. subheadings, bullet points and paragraphs. Similar information is grouped together and ordered logically. Within sections, pronoun references or vocabulary choices generally maintain links between ideas. Information given in each section links together. Report is shaped to help the reader e.g. title, subheading, quotations (if needed). Diagrams etc may be incorporated to aid explanation. Introduction sets a simple context and provides a clear sense of purpose. Sections or paragraphs clearly identifiable but transitions between them not always smooth. Conclusion clearly sums up the report.	*Fronted adverbials* **:**
5	Writing adapted to purpose, form and audience. Stylistic features adopted, with well-considered language choices, including subject specific vocabulary, and technical or literary devices to engage and maintain reader's interest.	Y4+ Connections between ideas are established and maintained throughout e.g. by reference to previous part of the text.	*Relative Clauses and Relative Pronouns* () – ,__,
6	Writing carefully adapted to purpose, form and audience. Stylistic features adopted, with well-selected and informed language choices, including subject specific vocabulary, and technical or literary devices to engage and maintain reader's interest.	Y5+ Sections are ordered. Diagrams are added to provide further clarity. Relationships between paragraphs give structure to the whole article e.g. an engaging title followed by a focused introduction and ended with a focused conclusion. Conclusion draws together key features and includes reflective comments. Transitions between paragraphs are controlled. Sections within the report are sequenced for effect e.g. information is clearly prioritised and manipulated for maximum effect. Paragraphs vary in length and structure to create interest. Reports are carefully structured with balance of text and appropriate diagrams to enhance the explanation.	- : ;

Portreath Primary School

Poetry			
Outcomes: Haiku, Calligrams, Kennings, Acrostic, Free Verse, limericks			
Purpose: The purpose of a poetry is often to entertain, and can also be used to inform. Poetry can build reading, speaking and listening skills, whilst allowing writers to explore language and vocabulary for effect. Poetry can inspire writing through developing an understanding of how poems are constructed and the words they contain. Different types of poems have various components. In poetry, writers learn how to put words together to form meaning and context, choosing the right words to create imagery and effect. Poetry is a form of expression and allows the writer to express feelings and thoughts on a subject, while reading it encourages writers to connect and find meaning in their experiences.			
Year	**Reading & Analysing**	**Performing**	**Creating**
1	Use the poem's pattern to write lines and verses, re-reading what has been written and checking for clarity. Write sentences, sequencing them to form short narratives (real or fictional).	Perform in unison, following the rhythm and keeping time. Imitate and invent actions. Learn some poems by heart.	Invent impossible ideas, e.g. magical wishes. Observe details of first-hand experiences using the senses. List words and phrases or use a repeating pattern or line
2	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	Perform individually or together; speak clearly and audibly. Use actions and sound effects to add to the poem's meaning. Learn some poems by heart.	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 patterns.
3	Some attempt to adapt to purpose, form and audience. Some evidence of author/character viewpoint being established and maintained. Some stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	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. Learn a wide range of poetry by heart.	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.
-	Considered attempt to adapt to purpose, form and audience. Evidence of author/character viewpoint being established and maintained. Stylistic features adopted, considering choice of language and technical or literary devices to draw reader in.	Vary volume, pace and use appropriate expression when performing. Use actions, sound effects, musical patterns and images to enhance a poem's meaning. Learn a wide range of poetry by heart.	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.
5	Writing adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Stylistic features adopted, with well-considered and informed choice of language and technical or literary devices to engage and maintain reader's interest.	Vary pitch, pace, volume, expression and use pauses to create impact. Use actions, sound effects, musical patterns, images and dramatic interpretation. Learn a wide range of poetry by heart.	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.
6	Writing adapted to purpose, form and audience. Author/character viewpoint is established and maintained throughout. Stylistic features adopted, with well-selected and informed choice of language and technical or literary devices to engage and maintain reader's interest.	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. Learn a wide range of poetry by heart.	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.