

Knowledge	EY	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10	Year 11
1. Genre	Describe Spring 1 Labelling – Spring 1 Instructions Spring 2 Story maps Summer 1	Writing to entertain Autumn 1 and 2 and Summer 2 Story – new adventure Mini guidebook Poetry (lines of) Writing to inform Spring 1 and 2, Summer 1 : Recount Fact files Instruction	Writing to entertain – Autumn 1, Spring 1 and 2 : Story / narrative with a twist Narrative Poetry Writing to entertain – Autumn 2, Spring 2, Summer 2 Poetry Report Instructions	Writing to entertain - Autumn 1, Spring 2, Summer 1 and 2 : Newspaper report Diary Persuasive argument Poetry Writing to inform - Spring 1 and Summer 1 : Dairy Recount of class trip Writing to persuade – Autumn 1 : Stone Age fact file	Writing to entertain - Autumn 1, Spring 2 and Summer 2 : Description Poetry Narrative Myth Writing to inform- Autumn 2 and Summer 1 : Non chronological report Newspaper Interview Writing to persuade Spring 1 : Advertising campaign Persuasion Debate Explanatory text	Writing to entertain Autumn 1 and Summer 1 : Story / narrative Myth Writing to inform - Spring 1 and 2 : Reports (formal and non-chronological) Writing to persuade – Summer 2 : Persuasive letters Writing to discuss – Autumn 2 : Discussion	Writing to entertain Spring 1, Spring 2 and Summer 2 : Alternate endings Poetry Adventure story Playscript Character descriptions Writing to inform – Autumn 1 and Summer 2 : Diary entry Recalls Letter from a passenger Reports- non chronological Newspaper Writing to persuade - Autumn 2 : Persuasive writing to a character (Diary writing /Descriptive writing/ Write a letter to ... as a character) Writing to discuss_ Autumn 1 : Newspaper Headlines and captions	Know how to recognise and understand the genre conventions of horror writing Spring 1 Know how to recognise the features of adventure writing Summer 2 Know the conventions of a play script know how to use physical theatre, soundscapes and role-play to improvise a short horror drama piece Spring 1 Revise what they know about poetry from KS2 Know what makes a poem different to prose Know that poems can take particular forms Know some of the features of epic poetry Summer 1 Revise the structure of a formal letter from KS2 Know the visual features of print and media advertisements Spring 1/2 Students revise the features of a news article from Yr 6 and learn the features of a magazine article Spring 1/2 Students revise writing to instruct from Yr 2 to write recipes for a horror story Students learn the Spring 1 Features of a magazine article and revise writing to inform from KS2 Spring 1/2	Revise the conventions of horror. Know the conventions of gothic Know how writers use gothic conventions Know how to explain the effect of gothic techniques Spring 1 Revise conventions of a play script and Know how to identify some of the drama conventions in AMND Summer 2 Revise how to recognise features of poetic form from Yr7 and develop in more complex poetry Know how to mirror or adapt the features in a poem (that they have studied) to write their own poem Summer 1 Know how structure and form are connected to genre Introduce PAFF to identify how writing takes different forms for different audiences and purposes Spring 2 Know how to make effective notes for a review Spring 1 Know how to write a film review Spring 1 Revise argument from Yr6 and know how to structure more complex argument Know how to structure a piece of travel writing. Spring 2 Revise commenting from Yr6 ALL SOW Know the structure of a formal debate Spring 2 Know how to make relevant notes and useful annotations Know the conventions of a radio script Autumn 1 Know how to use notes to write an evaluation of a film Autumn 1 Know how to recognise some of the features of speeches Spring 2 Know the features of a spoken commentary and explain the importance of voice Spring 2 Know the features of an anecdote and where it may be used in writing Spring 2 Know how to collate and graph data Spring 1 Know how to write a summary All SOW know how to plan, structure, write and	Know the genre conventions for Science Fiction. Link to genre conventions year 7 and 8 Revise how structure is connected to genre and apply to dystopian fiction Autumn 1 Know the conventions of Shakespeare plays Know how to identify the features of a Shakespeare monologue and explain how they achieve their purpose Know the conventions of tragedy and a tragic hero Summer 2 Know how to use 321 to approach an interpretation of an unseen poem Summer 1 Know how to mirror or adapt the features in a poem (that they have studied) to write their own poem Summer 1 Know how to make relevant notes and useful annotations Know the conventions of a radio script Autumn 1 Know how to use notes to write an evaluation of a film Autumn 1 Know how to recognise some of the features of speeches Spring 2 Know the features of a spoken commentary and explain the importance of voice Spring 2 Know the features of an anecdote and where it may be used in writing Spring 2 Know how to collate and graph data Spring 1 Know how to write a summary All SOW know how to plan, structure, write and	Know and understand the genre characteristics of more sophisticated texts and be able to use them in their own writing Autumn 1 and 2, Spring 1 Know how to refer to the text as a whole and explain genre features Know how to reproduce the style of writing Spring 1,2 Know the more sophisticated techniques of poems of a range of forms Summer 1,2 Know how to respond to more sophisticated unseen poems using 321 Spring 2, Summer 2	Create revision resources, practice and mastery. Respond to texts from a wide range of genres Confidently organise their writing of a range of forms and genres for different audiences and purposes ALL SOW Understand and interpret set modern text Autumn 1 and 2 Continued revision of poems – anthology and unseen. Spring 1 Know how to write about and explain dramatic methods in Macbeth

										evaluate a research study Spring 2		
2. Character	Children explain their special qualities Autumn 1 Describing animals Spring 1 Descriptive sentences about characters Spring 2	New adventures for a character Autumn 2 Write in role as an alien Spring 1	Writing in character from Vlad Autumn 1 Describing a dragon Autumn 2 Retelling of a story from a character's perspective Summer 2	Writing in role Autumn 1 and Spring 1	Non chronological report including subheadings on different characters (and settings) Autumn 2 Interview Arthur Spring 2	Write a narrative from the perspective of the character – writing in role Autumn 1 Write a discussion about a dilemma one of the characters are faced with (letter) Autumn 2 A non-chronological report based on refugees Spring 2 Developing a character Summer 1 Writing a series of narratives from characters' perspectives Summer 2	Letters from a passenger – writing in role Autumn 1 and 2	Students learn how to identify the main methods by which writers create characters Autumn 1 Students apply their knowledge to create an exaggerated character Students know how to create a stereotypical hero Autumn 1 Know how to identify the features of a stereotypical villain and create one in their own writing Autumn 1 Build on character work through more challenging 19th century texts and link to writers' intentions Spring 2 Know how to use still images to interpret a character's motivation Autumn 1, 2, Spring 2 Know how to use thought-tracking to interpret a character's feelings and motivation Autumn 1 and 2 Know how writers create character in adventure writing Summer 2 Know how to track the development of a character through a novel Autumn 2	Know the features of a gothic villain Spring 1 Know how to evaluate the presentation of a character and link to context and the writer's intentions Autumn 2 Know how to track the development of a more complex character in a novel and link to the writer's intentions. Autumn 2	Know how to track the role of women - power Summer 1,2 Know how writers use drama conventions especially related to characterisation Summer 2 Know how to link the development of a character to the themes in a novel Know how to write a clear response to a character question Autumn 2	Know how to use a range of techniques to create their own, interesting and developed character Spring 1,2 Know how complex characters are presented in a 19th century text Autumn 2 Know how to structure a thoughtful response to a character question Autumn 2	Revision, practice and mastery Revise 19th Century novel Know how complex characters are presented in a modern text Autumn 1,2 Revise how Shakespeare uses different methods for characterisation in Macbeth Later half Autumn 2 / Spring 1/2 Revise how to structure a thoughtful response to a character question Autumn1 and 2, Spring 1, 2 Know how Shakespeare uses different methods for characterisation in Macbeth Spring 1, 2
3. Perspective / Voice	Students' voice – Autumn 1 Sentences inspired by visitors Autumn 2	Recount – Spring 1 Attempts third person – Autumn 2/ Spring 2 / Summer 2	Write a diary in role – Autumn 1 Non-chronological report – Spring 2 Retelling a story from character's viewpoint Write own story from character's viewpoint – Summer 2 Simple present tense - Spring 2 Use past continuous tense – Summer 2	Write a story from another character's perspective – Autumn 1 Diary entry Retelling – Spring 1 Recount – Summer 2 Third person – Autumn 2 First person – Spring 1/ Summer 2 Past tense – Spring 1 and 2 Present perfect form – Summer 2	Report – Autumn 2 First person – Autumn 2/ Spring 1 / Summer 2 Past tense – Autumn 2/ Summer 1 Third person- Summer 1 and 2 First person – Autumn 2/ Spring 1 / Summer 1 and 2 Present perfect tense – Summer 2	Past tense – Spring 1/ Summer 1 Present perfect Autumn 2 Past perfect tense – Spring 1	Letters Autumn 1 Writing from a personal viewpoint – argument Past tense and past perfect - Autumn 2 Recount – Spring 1 Formal voice - Spring 2 and Summer 2	Students revise narrative perspectives from KS2 and are introduced to tone They learn how to identify perspective and voice in a text and to use this in their own writing to create characters Autumn 1,2 Know how the narrator's voice shows viewpoint in 19th century texts Spring 2 Revise from Yr5 (autobiography) how to use first person narrative perspective and know how to adapt it to create a biased viewpoint in a magazine article Spring 1/2	Know how time and narrative perspective are used by the writer Autumn 2, Spring 1 Know how to identify an unreliable narrator Know how to use a graph to track an unreliable narrator Spring 1 Revise how to recognise the voice in a poem and apply to more complex poems Summer 2	Know how time and narrative perspective are used by the writer to manipulate the reader Autumn 1,2 Know that camera angles and framing create narrative perspective Autumn 1 Know how Narrative voice is created and used E.g. focalisation, stream of consciousness, free indirect speech Autumn 2 Know how soliloquy, aside and monologue are used to express viewpoint and to affect the viewpoint of	Know how to use a range of features to create clear viewpoint in their writing Autumn 1, Spring 1 and 2 Know how to adapt their writing to a range of viewpoints Autumn 1, 2, Spring 1, 2 Know how to recognise and explain humour and irony and use this in their own writing – Spring 1 Know how to understand viewpoint in the context of writing – Autumn 1 Spring 1,2	Revision, practice and mastery. Revise how to use a range of features to create clear viewpoint in their writing ALL SOW Revise poetry Spring 1 and 2

								Know how different narrative perspectives are used by the writer to create tension Spring 1 Students show that they know how to write in different narrative perspectives for effect Spring 1/ Summer 1 and 2 Know how writers can swap between multiple narrative perspectives Spring 1, 2, Summer 1 Know how to recognise the voice in a poem Spring 2		the audience Summer 2 Know how to recognise and explain the voice(s) and viewpoint in a poem Summer 1	Know how poets create different voices to convey ideas and feelings Summer 2	
4. Form and Structure	Ordering events – Autumn 1 Letter formation – Autumn 1 and 2 Finger spaces – Autumn 2 / Spring 1 and 2 / Summer 1 and 2	Signalling beginning or end of narrative – Autumn 2 / Summer 1 Ideas grouped together for similarity - Summer 2	Adverbials of time - Autumn 1 Co ordinating conjunctions – Autumn 1 and 2 / Summer 1 Subordinate conjunctions – Spring 1	Headings – Autumn 2 Catchy headlines – Spring 2 Paragraphs - Spring 1 / Summer 1 and 2 Time conjunctions – Spring 1/Summer 2 Fronted adverbials – Spring 1 Speech – Spring 1 and 2 Chronological order - Spring 2 Expanded noun phrases – Spring 2/ Summer 2 Subordinate conjunctions - Spring 2	Fronted adverbials with comma - Autumn 1 / Spring 1 / Summer 2 Headings and subheadings – Spring 2 and Summer 1 Noun phrases expanded by modification – Autumn 1 Organising paragraphs around a theme – Autumn 1 Paragraphs – Autumn 2 / Spring 1 Time conjunctions – Autumn 2 / Summer 1 Subordinate conjunctions – Summer 1 Stage directions – Spring 2	Structure of a narrative and story sequencing – Autumn 1 Expanded noun phrases – Autumn 1 Organisational features: subheadings, headings, captions, quotations – Spring 1 – and bullet points – Spring 2 Introductions and conclusions – Spring 2 Expanded noun phases and Fronted adverbials – Summer 1 Dialogue to advance the actions – Summer 1 Adverbials of time – Summer 2	Conjunctions / Adverbials / bullet points – Autumn 2	Students revise the structure of a basic linear plot from KS2 and make predictions in LTIE Spring 1 Know how to structure a magazine article Spring 1,2 Students revise commenting from Yr6 Students learn how to articulate a structured response in discussions ALL SOW Students learn how to structure a Head, Heart and Hands paragraph Students learn how to structure an extended response All SOW Students start to include a comment on context in their response Autumn 1, 2, Spring 1, 2, Summer 1 Know how structural features are used to build tension and create a tension graph Students use a tension graph to create tension in their own writing Spring 1 Students learn how to use a storyboard to explore the structure of a text/development of plot in a novel, Autumn 2 Know how to write a plan of action ALL SOW Develop HHH (know the difference between comment	Know how writers use different beginnings to hook the reader Autumn 1 Know how writers use different endings for effect Autumn 1 Know some of the different ways in which a narrative can be plotted other than linear Autumn 1 Know how to adapt the structure of a well-known story for different effects Autumn 1 Know how to track the development of a more complex plot Know that paragraphs have a job in the story and how to use them Autumn 2 Know how to recognise some internal structural features. E.g panning and zooming Autumn 1 Know how writer’s structure texts to create tension and relief, anti-climax etc and to make it exciting Autumn 1, 2 Know how to use still images and physical theatre to explore the use of tension in <i>The Woman in Black</i> and <i>The Red Room</i> Autumn 1 Know that poems can take particular forms	Revise plot from Yr 8. Know some more sophisticated ways in which a narrative can be plotted Autumn 1, 2 Know the effect of different internal structural features and be able to explain how they manipulate the reader/ create tension, relief Autumn 1, 2, Summer 2 Know how writers structure longer sections of text to make it exciting and create links – Autumn 2 Know how to evaluate the writer’s choice of structural features ALL SOW Know how to use connectives effectively Spring 2 – but in all SOW Know how to complete detailed annotation of the structural features of an extract – all SOW Know how to make useful notes and use them in planning - All year revisited Know how to write PEEL / WHW / HHH paragraphs as relevant to the tested skill ALL SOW Know how to plan and structure an extended response to a question	Know and understand complex plots and how they are structured Autumn 1,2, Spring 1, 2 Know the difference between plot and discourse. Be able to explain the writer’s choices in structuring the plot Autumn 1, 2, Spring 1,2 Know how to independently annotate an extract for more sophisticated structural devices and to make links All SOW Know how to independently produce an extended response All SOW Know how to embed references in their response ALL SOW Know how to structure a response to an unseen poem Summer 2 (and throughout the terms) Master writing WHW/PEE/HHH/PEI paragraphs as relevant to the tested skill ALL SOW Know how to time their responses (ALL SOW) Know how to structure a narrative task effectively for the time allowed Autumn 1 Know how to structure a descriptive task for	Revision, practice and mastery. Modern text Autumn 1 and 2 Revise 19th Century texts Autumn 2 / Spring 2 Revise language paper 1 and 2 Spring 1 and 2 paper 2 Spring 1 Spoken Endorsement writing and delivery Spring 1 (2) Revise how to structure a response to an unseen poem/Power and Conflict Summer 1

								and explanation) <u>Autumn 2, Spring 1, 2</u>	e.g. sonnets, free verse <u>Summer 1</u> Know how to identify syllables, rhythm and rhyme patterns <u>Summer 1</u>	on the women/tragedy/power in Shakespeare <u>Summer 2</u> Know how to summarise/paraphrase sections of the play/novel as evidence – <u>Autumn 2 / Summer 2</u> Know how to embed quotations <u>ALL SOW</u> Know how to structure a clear response to a character question <u>Autumn 2 / Summer 2</u> Know how to structure a clear response to a thematic question <u>Autumn 2 / Summer 1, 2</u> Know how to structure a speech – <u>Spring 2</u> Know the structure of a formal debate - <u>Spring 2</u>	the time allowed <u>Autumn 1</u> Know how to structure different kinds of non-fiction texts <u>Spring 1,2</u> <u>Mock Summer 1 – inclusive of Spoken endorsement mock</u> Know the structures and timing of the different exam papers <u>All SOW</u>	
5. Sentence Structures / phrases and clauses	Simple sentences - Writing full simple sentences – short sequence <u>Summer 1 and 2</u>	Write a sentence beginning with a capital letter., have finger spaces and end punctuation. <u>Autumn 2, Spring 1 and 2</u> Ideas grouped in sentences and time sequence simple sentences <u>Summer 2</u> Simple conjunctions used to construct simple sentences - To use the joining word (conjunction) ‘and’ to link ideas and sentences. (compound) <u>Summer 1</u>	To use the present tense and the past tense mostly correctly and consistently. - <u>Autumn 1, 2,</u> To form sentences with different forms: statement, question, exclamation, command. <u>Spring 2</u> To use co-ordination (or/and/but). <u>Autumn ½ and Summer 1</u> To use some subordination (when/if/that/because). <u>Spring 1</u> To use expanded noun phrases to describe and	To try to maintain the correct tense (including the present perfect tense) throughout a piece of writing with accurate subject/verb agreement. <u>Spring 1 and 2, and Summer 2</u> To use subordinate clauses, extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, and although. <u>Summer 1</u> To use a range of conjunctions,	To always maintain an accurate tense throughout a piece of writing. Short sentences – <u>Spring 2</u> To always use Standard English verb inflections accurately, e.g. ‘we were’ rather than ‘we was’ and ‘I did’ rather than ‘I done’. <u>Autumn 1/ Spring 1</u> To use subordinate clauses, extending the range of sentences with more than one clause by using a wider range of	To use a range of adverbs and modal verbs to indicate degrees of possibility, e.g. surely, perhaps, should, might, etc. <u>Autumn 2, Summer 2</u> To ensure the consistent and correct use of tense throughout all pieces of writing. To use a wide range of linking words/phrases between sentences and paragraphs to build cohesion, including time – fronted adverbials (e.g. later), place adverbials (e.g. nearby) and number	To ensure the consistent and correct use of tense throughout all pieces of writing, including the correct subject and verb agreement when using singular and plural. To use the subjunctive form in formal writing. To use the perfect form of verbs to mark relationships of time and cause. Spring 1 To use question tags in informal writing. Passive / Active verbs – <u>Autumn 1, Spring 1</u>	Students revise sentence structures from KS2 and learn to identify sentence structures in texts and explain the effect <u>All year</u> Know how to use more sophisticated vocabulary and sentence structures Know how to start sentences in different ways - <u>Autumn 1, Spring 1 and 2</u> Know how to use a range of sentences correctly/for effect – <u>Autumn 1, Spring 1 and 2</u>	Revise sentence structures and introduce irregular sentences. <u>ALL SOW</u> Know how authors use more sophisticated sentence structures for effect – <u>Autumn 1, 2, Summer 1</u>	Know how to use the full range of sentence structures correctly and effectively – <u>ALL SOW</u> Know how writers use the full range of sentence structures for effect – <u>Autumn 1 / Summer 1 and 2</u>	Master the use of the full range of sentence structures correctly and effectively – <u>Most SOW</u> Master recognising and explaining Know how writers use the full range of sentence structures for effect <u>ALL SOW</u>	Revise all sentence structures, practice and mastery. - <u>All year</u>

			specify (e.g. the blue butterfly).<u>Autumn 2, Spring 2</u> Prepositional phrases <u>Summer 1</u>	adverbial phrases, adverbs and prepositions to show time, place and cause. <u>Autumn 1, Spring 1 and 2, Summer 1 and 2</u> To expand noun phrases with the addition of ambitious modifying adjectives and prepositional phrases - <u>Autumn 1</u> To consistently choose nouns or pronouns appropriately to aid cohesion and avoid repetition, e.g. he, she, they, it. <u>Autumn 2</u>	(e.g. secondly).<u>Summer 2</u> To use relative clauses beginning with a relative pronoun with confidence (who, which, where, when, whose, that and omitted relative pronouns), Autumn 1 / <u>Summer 1</u>							
6. Language including spoken	Rhyming words <u>Autumn 1</u> CVC words <u>Autumn 1/2/Spring 1</u> CVCC and CVVC words <u>Autumn 1 and Spring 1</u> Describe events in well thought out sentences using a range of connectives <u>Summer 1 and 2</u>	To discuss word meaning and link new meanings to those already known. <u>All year</u> Adverbials of time - <u>Spring 1</u> Pronoun and verb – <u>Autumn 2</u> Suffix – ‘s’, ‘es’, ‘ed’ - <u>Spring 1</u> Suffix – ‘est’, <u>Spring 2</u> ‘er’, ‘ing’ <u>Autumn 2 Spring 2/ Summer 2</u> Suffix – ‘er’, ‘est’ – <u>Summer 1</u> Time connectives – Once upon a time ... <u>Summer 2</u>	To discuss and clarify the meanings of words, linking new meanings to known vocabulary. To discuss their favourite words and phrases. Adverbials of time <u>Autumn 1</u> Co-ordinating conjunctions (or, and, but) <u>Autumn 1/ Summer 1</u> Subordinate conjunctions (when, if, that, because) – <u>Spring 2</u> Suffix – ‘-ness, ‘-full’, ‘-less’, ‘-ly”, <u>Spring 1</u> ‘ Expanded noun phrases / prepositional phrases adverbs adding ‘ly’ <u>Summer 1</u> -	To check that the text makes sense to them, discussing their understanding and explaining the meaning of words in context. To discuss authors’ choice of words and phrases for effect. Commands, conjunctions, adverbs – <u>Autumn 1</u> Prepositions – <u>Autumn 1 and Summer 2</u> Time conjunctions – <u>Spring 1/Summer 1 and 2</u> Fronted adverbials – <u>Spring 1</u> Adverbs and modal verbs for persuasion – <u>Summer 1</u>	Discuss vocabulary used to capture readers’ interest and imagination. Verbs and adverbs – <u>Autumn 1</u> Fronted adverbials <u>Autumn 1/ Spring 1/ Summer 2</u> Creative vocabulary – <u>Autumn 1</u> Power verbs – <u>Autumn 1</u> Adverbs and modal verbs / Emotive language / verbs- modal – could should and would – <u>Spring 1</u> Formal language – <u>Summer 1</u> Time conjunctions – <u>Autumn 2 / Summer 1</u> Subordinate conjunctions - <u>Summer 1</u>	To discuss vocabulary used by the author to create effect including figurative language. To evaluate the use of authors’ language and explain how it has created an impact on the reader. Expanded noun phrases - <u>Autumn 1 / Summer 1</u> Word Class Revision – <u>Autumn 1</u> Active and Passive Voice – Autumn 1 / Spring 2/ Summer 1 Pronouns for the doer of the action – <u>Autumn 1</u> Relative Clauses <u>Autumn 1 / Summer 1</u> Modal verbs -<u>Autumn 2/ Summer 2</u> Subordinating conjunctions – <u>Spring 1</u> Adverbials – fronted <u>Summer 1</u> / degrees of time <u>Summer 2</u> Adverbs to indicate degrees of possibility – <u>Summer 1</u> Alliteration / onomatopoeia – <u>Autumn 1</u> Personification, Simile, Metaphor – <u>Spring 2</u>	To analyse and evaluate the use of language, including figurative language and how it is used for effect, using technical terminology such as metaphor, simile, analogy, imagery, style and effect. Passive/active verbs <u>Autumn 1 / Spring 1 / Summer 1</u> Prepositions - <u>Autumn 2 / Spring 2 / Summer 1</u> Conjunctions / cohesive devices / adverbials – <u>Autumn 2 / Summer 1</u> Noun phrases – <u>Spring 2/ Summer 1</u> Subjunctive form – <u>Spring 1 / Summer 1</u>	Students revise word classes from KS2 and apply them to character Students revise figurative language from Yr 6 and develop the use of metaphors, similes and personification <u>Autumn 1 and 2, Spring 1, 2</u> Students continue to use Accelerated Reader from Yrs 5 and 6 to develop vocabulary and from class reading Students learn how to use a thesaurus to find synonyms and antonyms and to use them in their writing Students are introduced to the origins of the English language and why language changes <u>Autumn 1</u> Students revise from Yr 5/6 some basic persuasive techniques and apply them to chocolate advertisements Know how to use language to create a positive viewpoint <u>Spring 1,2</u> Students learn new, formal vocabulary from 19th century texts <u>Spring 1, Spring 2</u> Know how to use more formal and sophisticated vocabulary in their writing for nuances of meaning <u>Autumn 1, Spring 1</u> Students learn some specialised vocabulary associated with sailing and film <u>Summer 2</u>	Students continue to use Accelerated Reader from Yr 7 to develop vocabulary and from class reading Know how to recognise, bias, irony, tone and language features (introduce acronym FORESTAID) <u>Spring 2</u> Know how to use some of the features of FORESTAID to fit audience and purpose <u>Spring 2</u> Know how to support their argument through voice, pace, rhythm, body, face, gestures and movement <u>Summer 1</u> Know how author’s use more sophisticated language features for different effects <u>Autumn 1, 2 Spring 1/ Spring 2, Summer 1</u> Know how to use language to work in a group to solve problems <u>Summer 2 and LTIE</u> Use more sophisticated language in their own writing – <u>Autumn 1 and 2/ Spring 1 and 2, Summer 1</u> Know - revise how writers create a pathetic fallacy and learn to explain the effect <u>Spring 1</u> Learn how to annotate a poem for a range of language features <u>Summer 1</u>	Know how to complete detailed annotation of the language features of an extract <u>ALL SOW</u> Know the specific techniques associated with rhythm in a Shakespeare play – <u>Summer 2</u> Know how to use the correct drama terminology – <u>Summer 2</u> Know how to use still images and physical theatre to explore the metaphors and imagery in <i>Romeo and Juliet</i> <u>Summer 2</u> Know the features of multi-modal language <u>Autumn 1 / Spring 2, Summer 1</u> Know the issues and arguments related to standard spoken and written English <u>Spring 2</u> Know how to support their speaking through voice, pace, rhythm, body, face, gestures and movement <u>Spring 2 / Summer 1 and 2</u> Know how to use modals to include alternative interpretations <u>Spring 2</u> Know how to recognise, bias, irony, tone and language features (FORESTAID) in 19th Century texts <u>Spring 1 / Spring 2</u> Know how to use correct technical terms <u>All SOW</u>	Know how to independently annotate an extract for language techniques <u>All SOW</u> Know how and why sophisticated language techniques and symbolism are used for effect <u>ALL SOW</u> Know how to write about the language in an extract <u>All SOW</u> Know how to express themselves clearly and succinctly using more sophisticated, formal vocabulary <u>All SOW</u> Know how to evaluate the writer’s choice of vocabulary <u>ALL SOW</u> Know how to use vocabulary to influence readers and for effect <u>ALL SOW</u> Know how to use sophisticated poetry terminology <u>Summer1 and 2</u>	Revision, practice and mastery. Know how to research, plan and deliver a speech for the spoken language component (NEA) <u>Spring 1</u> Revision language Papers 1 and 2 <u>Spring 1 and 2 Mock language paper 2 Spring 1</u> Confidently use correct and sophisticated poetry terminology- Lead up to <u>Summer 1</u> Master annotating an unseen poem -Lead up to <u>Summer 1</u> Know how to use sophisticated language techniques to describe a scene <u>Autumn 1 and 2, Spring 1 and 2</u>

								Revise from Yr 6 how writers use language to create atmosphere through description Spring 1 Students learn what a pathetic fallacy is and how to identify one in horror texts Spring 1 Know how to use appropriate language features for autobiography Autumn 1, Spring 1 Learn how poets use language to create images Summer 1		Know how to express themselves clearly in spoken language – Spring 2 Know how to use proxemics and voice to explore status and relationships in the duologues Summer 2 Know how to evaluate the writer’s choice of vocabulary grammatical and structural features ALL SOW Independently be able to apply connotations to language features in poetry Summer 1		
7. Including Visual Language	Video recording of children – Autumn 1		Catchy headlines Spring 1	Descriptive language Advertising Spring 1 Headings and subheadings Spring 2	Similes / metaphors – Autumn 1 Organisational features of a text – headings, subheadings, bullet points - Spring 2	Alliteration and onomatopoeia – Autumn 2 Personification, simile and metaphor – Spring 1	Headlines / captions – Autumn 1	Introduce the ways in which visual features are used in advertisements – Spring 1,2 Know how to use images, font, colour and layout to create advertisements and packaging Spring 1, 2	Know how film makers use basic camera angles Spring 1	Know that camera angles create narrative perspective Autumn 1 Know how gestures, posture and facial expression and other non-verbal features create meaning Spring 2, Summer 1, 2 Knowing how visual images enhance written text for propaganda / protest purposes Autumn 1, Summer 2	How text is shown in the media – 19 novel Autumn 1 and 2, Spring 1 and 2 Know how to recognise the effective use of non-verbal features in a speech and be able to use them in their own speech end Spring 1 and 2for Spoken language endorsement	Know how to recognise the effective use of non-verbal features in a speech and be able to use them in their own speech mock Spring 1 for Spoken language endorsement
8. Inference	Know that print carries meaning Autumn 2 onwards	To begin to make simple inferences. Autumn 2, Spring 1 and 2, Summer 1 and 2 To predict what might happen on the basis of what has been read so far. ALL SOW	To make inferences on the basis of what is being said and done. ALL SOW To predict what might happen on the basis of what has been read so far in a text. ALL SOW	To ask and answer questions appropriately, including some simple inference questions based on characters’ feelings, thoughts and motives. Draw inferences ALL SOW Ask questions to improve understanding ALL SOW To justify predictions using evidence from the text – retrieve and record information ALL SOW	To draw inferences ALL SOW To justify predictions from details stated and implied. ALL SOW Discuss words and phrases that capture imagination ALL SOW Ask questions to improve understanding ALL SOW	To draw inferences from characters’ feelings, thoughts and motives that justifies their actions, supporting their views with evidence from the text. ALL SOW To make predictions based on details stated and implied, justifying them in detail with evidence from the text. ALL SOW Discuss words and phrases that capture imagination ALL SOW Ask questions to improve understanding ALL SOW	To consider different accounts of the same event and to discuss viewpoints (both of authors and of fictional characters). To draw inferences from characters’ feelings, thoughts and motives that justifies their actions - justifying views with evidence from the text. ALL SOW To discuss how characters change and develop through texts by drawing inferences based on indirect clues. To predict what might happen from details stated or implied ALL SOW	Showing and Telling revised from KS2 inference Autumn 1 Students learn how to use Head, Heart and Hands to infer meaning All SOW Know how to use still images to interpret a character’s motivation Autumn 1,2 / Spring 1, Summer 1 Know how to use thought-tracking to interpret a character’s feelings and motivation Autumn 1, 2 Know how to use role-play and acting to explore Treasure Island play text Summer 2	Students learn how to select both explicit and implicit information Autumn 1 and 2 / Spring 1 and 2 / Summer 1 Know how to skim and scan a text and make notes – ALL SOW Know how to select relevant information ALL SOW Know how to interpret and perform poetry through voice, pace, rhythm, body, face, gestures and movement Summer 2	Know how to show a relevant critical approach – ALL SOW Know how to offer alternative interpretations ALL SOW Know how directors interpret plays in different ways Summer 2	Be able to identify the difference between literal and inferential interpretation and explain it based on evidence All SOW Master how to skim and scan a text All SOW Know how to select relevant information and summarise it ALL SOW Know how to show a relevant, conceptualised critical and evaluative approach All SOW Know when and how to offer alternative interpretations All SOW	Revision, practice and mastery. Improving speed and accuracy Throughout the final terms English language mock Autumn 2 / Spring 1 Modern text Autumn 1 and 2 19th Century and Shakespeare mock (classroom) Spring 1 Language full mock end of Autumn 2
9. Context	Marvellous Me Autumn 1 Our Heroes Autumn 2 Wildlife Watchers Spring 1 Amazing Animals Spring 2	The Great Outdoors Autumn 1 Toys Autumn 2 Space Spring 1 My World Spring 2 Castles Summer 1 The UK Summer 2	Great Fire of London Autumn 1 and 2 Explorers Spring 1 and 2 Seaside Summer 1 Heroes and Villains Summer 2	Stone Age to Iron Age Autumn 1 and 2 The Ancient Egyptians Spring 1 and 2 Rainforests Summer 1 and 2	Contrasting Countries Autumn 1 Inventors Autumn 2 Our Changing World Spring 1 and 2	Tourism Autumn 1 Mountains and Volcanoes Autumn 2 World War 1 Spring 1 Eastern Europe Spring 2 Ancient Greece Summer 1	Titanic and the Americas Autumn 1 Mayan Civilization and the Americas Autumn 2 Crime and Punishment Spring 1 and 2	Students learn about the context of Medieval and Victorian texts Autumn 1, Spring 2 Know about the author Charles Dickens. Introducing context as informing the message of A	Know some of the context of production of gothic texts Eg time period, authors Spring 1 Know that the life and times of a poet may influence its content and meaning Summer 1	Know some of the context of production <i>Romeo and Juliet</i> how it affects meaning Summer 2 Know the significance of the role of women / race and power/lessness Summer 1, 2	Know and understand how the context of production influences content and style and how the context of reception influences meaning Autumn 1,2 Summer 1,2 Know how to add contextual detail to	Create revision resources, practice and mastery. ALL Year Know and understand how the context of production in a modern text influences content and style and how the context of reception

	Once Upon a Time <u>Summer 1</u> Let's Go on an Adventure <u>Summer 2</u>				Anglo Saxons and Vikings <u>Summer 1 and 2</u>	Self-directed History <u>Summer 2</u>	Our World <u>Summer 1 and 2</u>	Christmas Carol <u>Autumn 1, Spring 2</u> Know how the author's life and times inform a text – <u>Spring 2</u> Know how to link the relationship between text and context <u>Autumn 1, 2, Spring 2 / Summer 1</u> Know that the life and times of a poet may influence its content and meaning <u>Summer 1</u> Looking at different cultures / diversity <u>Autumn 2, Spring 2/ Summer 1 (but integrated in all SOW)</u>	Know when and how to explain the relationship between text and context <u>Autumn 2, Spring 1, 2, Summer 1, 2</u> Different cultures / diversity <u>Summer 1/ (but integrated through all SOW)</u>	Know how the life and times of a poet may influence its content and meaning <u>Summer 1</u> Know how to explain the relationship between text, viewpoint and context in a range of texts <u>Autumn 1/ Spring 1 Summer 1, 2</u> Different cultures / diversity / LGBTQ <u>Autumn 1/ Spring 2 / Summer 1 (but integrated through all SOW)</u>	explain features of a text (19th Century and poetry anthology) and how they convey meaning and link with the writer's intentions <u>Autumn 1, 2 Summer 1, 2</u> Know how to add contextual detail to explain features of a modern text and how they convey meaning and link with the writer's intentions <u>Autumn 1 and 2</u> Know how to add contextual detail to explain features of a text (Shakespeare and Modern novel) and how this conveys meaning and links with the writer's intentions <u>Autumn 1, 2 Spring 1, 2</u>	influences meaning <u>Autumn 1 and 2</u>
10. Compare and Contrast	Demonstrate understanding when talking to others about what they have read – <u>Summer 1</u> Listen to and talk about non-fiction texts using new vocabulary <u>Summer 1 and 2.</u> Describe the main events of simple stories they have read <u>Summer 2</u>	To listen to and discuss a wide range of fiction, non-fiction and poetry at a level beyond that at which they can read independently. To link what they have read or have read to them to their own experiences. <u>ALL SOW</u> To retell familiar stories in increasing detail. To ask and answer questions about texts <u>ALL SOW</u> To join in with discussions about a text, taking turns and listening to what others say. <u>ALL SOW</u> To discuss the significance of titles and events. <u>ALL SOW</u>	To participate in discussion about books, poems and other works that are read to them (at a level beyond at which they can read independently) and those that they can read for themselves, explaining their understanding and expressing their views. To link what they have read or have read to them to their own experiences. To make links between the text they are reading and other texts they have read (in texts that they can read independently) <u>ALL SOW</u> To become increasingly familiar with and to retell a wide range of stories, fairy stories and traditional tales. <u>ALL SOW</u> To recognise simple recurring literary language in stories and poetry. To ask and answer questions about a text. <u>ALL SOW</u>	To recognise, listen to and discuss a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks. To use appropriate terminology when discussing texts (plot, character, setting). To discuss the sequence of events in books and how items of information are related. To recall and summarise main ideas <u>ALL SOW</u> Identify recurring themes and elements of difference stories <u>Spring 1 and 2</u>	To discuss and compare texts from a wide variety of genres and writers. To read for a range of purposes. To identify themes and conventions in a wide range of books. To refer to authorial style, overall themes - Identify recurring themes and elements of difference stories <u>Spring 1 and 2</u> Ask questions to improve understanding <u>ALL SOW</u>	To read a wide range of genres, identifying the characteristics of text types (such as the use of the first person in writing diaries and autobiographies) and differences between text types. To participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously. To identify main ideas drawn from more than one paragraph and to summarise these. To recommend texts to peers based on personal choice. <u>ALL SOW</u> Ask questions to improve understanding <u>ALL SOW</u>	To read for pleasure, discussing, comparing, and evaluating in depth across a wide range of genres, including myths, legends, traditional stories, modern fiction, fiction from our literary heritage and books from other cultures and traditions. To recognise more complex themes in what they read. To explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary. To listen to guidance and feedback on the quality of their explanations and contributions to discussions and to make improvements when participating in discussions. To draw out key information and to summarise the main ideas in a text. To distinguish independently between statements of fact and opinion, providing reasoned	The skills of comparison are developed from KS2 and applied. <u>ALL SOW</u> Comparative/contrastng connectives revised <u>ALL SOW</u> Know how to compare the content of texts. <u>All SOW</u>	Know how to write a response that compares the structure of two texts <u>Autumn 1 / Summer 1, 2</u> Know how to compare the content ideas, features of poems <u>Summer 2</u> Know how to write an extended response comparing two poems <u>Summer 1</u> Know how to plan a comparative answer using appropriate connectives <u>Autumn 2, Spring 2 / Summer 1</u>	Know how to identify relevant similarities and differences – <u>ALL SOW</u> Know how to complete a compare/contrast grid – <u>Spring 2/ Summer 1, 2</u> Know how to compare the content ideas, features of poems <u>Summer 1</u> Know how to plan a comparative answer using appropriate connectives <u>Autumn 2, Spring 1, 2</u> Know how to write a comparative response <u>All SOW</u>	Know how to compare/contrast the methods, ideas and viewpoints in the poems <u>Summer 1 and 2</u> Know how to compare the methods, ideas and viewpoints in texts from different time periods and explain <u>Autumn 1, 2, Spring 1, 2</u> Compare change in characters in 19 Century texts <u>Autumn 2</u> Know how to write a comparative response <u>All SOW</u>	Create revision resources, practice and mastery. Continued revision of poetry Compare change in characters in Modern text <u>Autumn 1 and 2</u> and in Macbeth <u>Spring 1 and 2</u> Know how to compare the methods, ideas and viewpoints in texts from different time periods and explain English language paper 2 <u>Autumn 2</u>

							justifications for their views. To compare characters, settings and themes within a text and across more than one text. Ask questions to improve understanding <u>ALL SOW</u>					
11. Writer’s intentions	Know that print carries meaning <u>Autumn 2 onwards</u> To engage in story times, re-telling and understanding simple stories. <u>Autumn 1 onwards</u> To describe events in detail, using a range of connectives. <u>Autumn 2 onwards.</u>	To say out loud what they are going to write about. To compose a sentence orally before writing it. To sequence sentences to form short narratives. To discuss what they have written with the teacher or other pupils. To discuss favourite words and phrases <u>ALL SOW</u> To reread their writing to check that it makes sense and to independently begin to make changes. To read their writing aloud clearly enough to be heard by their peers and the teacher. To use adjectives to describe.	To write narratives about personal experiences and those of others (real and fictional). To write about real events. To write simple poetry. To plan what they are going to write about, including writing down ideas and/or key words and new vocabulary To encapsulate what they want to say, sentence by sentence. To make simple additions, revisions and corrections to their own writing by evaluating their writing with the teacher and other pupils. To reread to check that their writing makes sense and that the correct tense is used throughout. To proofread to check for errors in spelling, grammar and punctuation (e.g. to check that the ends of sentences are punctuated correctly). Discuss favourite words and phrases. <u>ALL SOW</u>	To begin to use ideas from their own reading and modelled examples to plan their writing. To proofread their own and others’ work to check for errors (with increasing accuracy) and to make improvements. To begin to organise their writing into paragraphs around a theme. <u>Spring 1 and 2</u> To compose and rehearse sentences orally (including dialogue). To explain and discuss understanding of reading <u>Summer 1 and 2</u>	To compose and rehearse sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures. To consistently organise their writing into paragraphs around a theme to add cohesion and to aid the reader. To proofread consistently and amend their own and others’ writing, correcting errors in grammar, punctuation and spelling and adding nouns/ pronouns for cohesion. To proofread work to précis longer passages by removing unnecessary repetition or irrelevant details. To consistently link ideas across paragraphs. To proofread their work to assess the effectiveness of their own and others’ writing and to make necessary corrections and improvements.	To plan their writing by identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own. To identify how language, structure and presentation contribute to meaning of words in a context <u>Spring 1 and 2</u> To consider, when planning narratives, how authors have developed characters and settings in what pupils have read, listened to or seen performed. To proofread work to précis longer passages by removing unnecessary repetition or irrelevant details. To consistently link ideas across paragraphs. To proofread their work to assess the effectiveness of their own and others’ writing and to make necessary corrections and improvements.	To note down and develop initial ideas, drawing on reading and research where necessary. To use further organisational and presentational devices to structure text and to guide the reader (e.g. headings, bullet points, underlining). To use a wide range of devices to build cohesion within and across paragraphs. To habitually proofread for spelling and punctuation errors. To propose changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning. To recognise how words are related by meaning as synonyms and antonyms and to use this knowledge to make improvements to their writing.	Introduce USP and Target Audience to be used in explanations <u>Spring 1/2</u> Students learn that there is an implicit message in texts and link to Charles Dickens/Victorian context <u>Autumn 1, Spring 2</u> Students begin to understand themes and writer’s message <u>Autumn 2, Spring 1 and 2 / Summer 1</u>	Know how to identify audience and purpose <u>ALL SOW</u> Know how to link audience and purpose to explanations about language and structure <u>Autumn 1, 2 / Spring 1, Summer 1, 2</u> Know how to track a theme through a novel <u>Autumn 2</u> Know how to link characterisation, plot, structure and language with theme and the writer’s intentions in an essay <u>Autumn 2</u> Know how to link characters, ideas and language to the theme of power in Shakespeare <u>Summer 2</u> Know how to use drama conventions to explore status and power <u>Summer 2 (although Drama will be a constant feature of each SOW)</u>	Know how to adapt the structure, style and language of writing for different purposes (<u>ALL SOW</u>) Know how to select relevant information and summarise it <u>Autumn 1/ Summer 1/ Summer 2</u> Know how to link audience and purpose to explanations about language and structure <u>ALL SOW</u> Know how directors interpret the play in different ways and how this is conveyed <u>Summer 2</u> Know that 19 th Century writing takes different forms for different audiences and purposes and that the intentions of writers were different to modern writers <u>Spring 1</u> Know that poems can be used for protest and propaganda <u>Summer 1</u> Know how to link characters, ideas and language to the theme of power and powerlessness <u>Summer 1, 2</u>	Know and understand themes in set literature texts and how they relate to the writer’s intentions Know how to structure a clear response to a thematic question <u>Autumn 1,2 Summer 1,2</u> Know how to link comparisons to the writer’s intentions <u>Spring 1,2</u> Know how to link the writer’s intentions to detailed contextual information Autumn <u>1,2 Summer 1,2</u> Revise knowledge that 19 th Century writing takes different forms for different audiences and purposes and that the intentions of writers were different to modern writers and apply to a range of extracts <u>ALL SOW</u> Know how to link characters, ideas and language in poems to the theme of power and conflict in the AQA anthology and a range of language texts <u>Summer 1 and 2</u>	Create revision resources, practice and mastery. Know and understand themes in a modern text and how they relate to the writer’s intentions <u>Autumn 1 and 2</u> Know how to link comparisons to the writer’s intentions <u>Paper 2 mock Autumn 2.</u> Know how to link the writer’s intentions to detailed contextual information Literature classroom mock <u>Autumn / Spring 2</u> Know how to link characters, ideas and language in poems to the theme of power and conflict in the AQA anthology and a range of language texts <u>Autumn 1 and 2, Spring 1 and 2</u>
12. Phonics and Spelling	Hearing initial sounds in words <u>Autumn 1</u> Phase 1 early listening skills <u>Autumn 1</u> Phase 2 – <u>Autumn 1 and 2 and Summer 1</u> Phase 3 – <u>Autumn 2 / Spring 2 / Summer 1</u> Phase 4 - <u>Spring 1, 2 and Summer 1</u> Applying phonics knowledge to write CVC, CVCCC and CVVC words – <u>Autumn 1 and 2, Spring 1 and 2/ Summer 1 and 2.</u>	To apply phonic knowledge and skills as the route to decode words and spell words Autumn 1 / Suffix – ‘s’, ‘es’, ‘ed’ - <u>Spring 1</u> Suffix – ‘est’, <u>Spring 2</u> ‘er’, ‘ing’ <u>Autumn 2 Spring 2/ Summer 2</u> Suffix – ‘er’, ‘est’ – <u>Summer 1</u> Read, Write, Inc Phonics Programme with fully decodable texts.	Longer spellings - Suffix – ‘-ness’, ‘-full’, ‘-less’, ‘-ly’, <u>Spring 1</u> ‘ Adverbs adding ‘ly’ <u>Summer 1</u> Form simple past tense by adding ‘ed’ <u>Autumn 1</u> To continue to apply phonic knowledge and skills as the route to decode words until automatic decoding has become embedded and reading is fluent. <u>Spring 1</u>	To use their phonic knowledge to decode quickly and accurately (may still need support to read longer unknown words). To apply their growing knowledge of root words and prefixes, including in-, im-, il-, ir-, dis-, mis-, un-, re-, sub-, inter-, super-, anti- and auto- to begin to read aloud To apply their growing knowledge of root	Proofreading for spelling errors – <u>Spring 2</u> To read most words fluently and attempt to decode any unfamiliar words with increasing speed and skill. (All Year) To apply their knowledge of root words, prefixes and suffixes/word endings to read aloud fluently.	To read most words fluently and attempt to decode any unfamiliar words with increasing speed and skill, recognising their meaning through contextual cues. To apply their growing knowledge of root words, prefixes and suffixes/word endings, including -sion, -tion, -cial, -tial, -ant/-ance/-ancy, -ent/-ence/-ency, -able/-ably and -	To read fluently with full knowledge of all Y5/Y6 exception words, root words, prefixes, suffixes/word endings* and to decode any unfamiliar words with increasing speed and skill, recognising their meaning through contextual cues Read, Write, Inc Phonics Programme with fully decodable texts.	Spelling rules (phonics) are revised from KS2 within lessons and through starters <u>ALL SOW</u> Students use phonics to spell new words Students learn to spell some 19th Century vocabulary <u>Spring 2, Summer 1.</u>	Revise spelling rules from Yr 7 through starters <u>ALL SOW</u> Spell technical terms correctly <u>ALL SOW</u> Spell more sophisticated vocabulary correctly <u>ALL SOW</u>	Revision, of spelling rules and common spelling errors, practice and mastery. <u>ALL SOW</u>	Revision, practice and mastery – Mainly <u>Spring 1,2 but throughout the terms.</u>	

	Read and spell some common exception words. <u>Spring 1 onwards.</u> Read, Write, Inc Phonics Programme with fully decodable texts.		To begin to spell common exception words correctly <u>Spring 1</u> To read accurately by blending the sounds in words that contain the graphemes taught so far, especially recognising alternative sounds for graphemes. To accurately read most words of two or more syllables. To read most words containing common suffixes.* Read, Write, Inc Phonics Programme with fully decodable texts.	words and suffixes/word endings, including -ation, -ly, -ous, -ture, -sure, -sion, -tion, -ssion and -cian, to begin to read aloud. Read, Write, Inc Phonics Programme with fully decodable texts.	Read, Write, Inc Phonics Programme with fully decodable texts.	ible/ibly, to read aloud fluently. Read, Write, Inc Phonics Programme with fully decodable texts.						
13. Punctuation and Grammar	Full stops - <u>Autumn 2, Spring 1 and 2, Summer 1 and 2</u> Capital letters <u>Spring 2, Summer 1 and 2</u> Finger spaces <u>All terms</u>	Write in a sentence beginning with a capital letter, fingers spaces and ending with a full stop <u>Autumn 1</u> or exclamation, question <u>Autumn 2, Spring 1 and 2, Summer 1 and 2</u> To use capital letters for names, places, the days of the week and the personal pronoun 'I' - <u>Spring 1</u> To use finger spaces. <u>ALL</u>	Write a statement beginning with a capital letter, fingers spaces and ending with a full stop <u>Autumn 1</u> Write in sentence beginning with a capital letter and ending with a full stop <u>Autumn 2</u> Write an exclamation sentence ending with an exclamation <u>Spring 1</u> Use commas to separate lists - <u>Summer 1</u> Apostrophes to mark singular possession and contractions. (omission) <u>Summer 2</u>	To use the full range of punctuation from previous year groups. Recap on basic punctuation – <u>Autumn 1</u> To punctuate direct speech accurately, including the use of inverted commas. Speech – <u>Spring 1 and 2</u> Inverted commas <u>Spring 2 / Summer 1</u>	To use all of the necessary punctuation in direct speech, including a comma after the reporting clause and all end punctuation within the inverted commas – <u>Summer 2</u> Fronted adverbials with a comma – <u>Autumn 1</u> To consistently use apostrophes for singular and plural possession – <u>Spring 2.</u> Proofread for spelling and punctuation errors – <u>Spring 2</u> Exclamation sentences with exclamation marks – <u>Spring 2</u> Quotations and using inverted commas and colons - <u>Summer 1</u>	To use brackets, dashes or commas to indicate parenthesis – to separate clauses <u>Autumn 2</u> Commas to clarify meaning or avoid ambiguity – <u>Spring 2 and Summer 2</u> Colon to introduce a list <u>Spring 1</u> Semi colons, colons and dashes – <u>Spring 2 and Summer 2</u> Bullet points Inverted commas for direct speech <u>Summer 1</u> Dialogue to advance the actions <u>Summer 1</u>	To use the full range of punctuation taught at key stage 2 correctly, including consistent and accurate use of semi-colons, dashes, colons, hyphens, and, when necessary, to use such punctuation precisely to enhance meaning and avoid ambiguity. Direct Speech <u>Autumn 1</u> Apostrophes <u>Autumn 1</u> Inserting missing punctuation <u>Spring 2</u>	Revised from KS2 through starter tasks and personal targets (ALL SOW) Know how authors use punctuation for effect <u>Autumn 1 and 2 / Spring 1, 2, Summer 1</u>	Know how writers use more sophisticated punctuation for effect <u>ALL SOW</u>	Know the correct and formal uses of punctuation (<u>ALL SOW</u>) Know how to use the full range of punctuation accurately and for effect (<u>ALL SOW</u>) Know how to recognise and explain the writer's choice of vocabulary grammatical and structural features <u>All SOW</u>	Complete SPAG worksheets to thoroughly revise spelling rules Confidently use the full range of punctuation accurately and for effect Know how to evaluate the writer's choice of vocabulary grammatical and structural features <u>Spring 1,2</u> Work through AQA Language book ALL YEAR	Revision, practice and mastery. (<u>ALL SOW</u>) Work through AQA Language book ALL YEAR
14. Terminology / Key vocabulary	Phonics - <u>All Year</u> Rhyming words – Autumn 1 Simple sentences - <u>Autumn 1/ Spring 1 and 2 / Summer 1 and 2</u> Finger spacing - <u>Autumn 1/ Spring 1 and 2 / Summer 1 and 2</u> Full stops – <u>Autumn 1/ Spring 1 and 2 / Summer 1 and 2</u> Capital letters - <u>Autumn 1/ Spring 1 and 2 / Summer 1 and 2</u>	To recognise and use the terms letter, capital letter, word, singular, plural, sentence, punctuation, full stop, question mark and exclamation mark and noun phrases Simple sentences / capitals, full stops - <u>Autumn 1</u> then exclamation / question mark / <u>Spring 1 and 2 / Summer 1 and 2</u> Suffix <u>Autumn 2/ Spring 1 and 2 / Summer 1 and 2</u> Phonics – Spring 1 personal pronouns/proper nouns <u>Adverbial (time)</u> <u>Co-ordinating conjunctions</u>	To recognise and use the terms noun, noun phrase, statement, question, exclamation, command, compound, suffix, adjective, adverb, verb, present tense, past tense, apostrophe and comma. Adverbials of time <u>Autumn 1</u> Co-ordinating conjunctions (or, and, but) <u>Autumn 1/ Summer 1</u> Subordinate conjunctions (when, if, that, because) – <u>Spring 2</u> Suffix – ‘-ness, ‘-full’, ‘-less’, ‘-ly’, <u>Spring 1</u> ‘	To recognise and use the terms preposition, conjunction, word family, prefix, clause, subordinate clause, direct speech, consonant, consonant letter, vowel, vowel letter and inverted commas (or speech marks). Commands, conjunctions, adverbs – <u>Autumn 1</u> Prepositions – Autumn <u>1 and Summer 2</u> Time conjunctions – <u>Spring 1/Summer 1 and 2</u> Fronted adverbials – <u>Spring 1</u>	To recognise and use the terms determiner, pronoun, possessive pronoun and adverbial. Verbs and adverbs – <u>Autumn 1</u> Fronted adverbials <u>Autumn 1/ Spring 1/ Summer 2</u> Creative vocabulary – <u>Autumn 1</u> Power verbs – <u>Autumn 1</u> Adverbs and modal verbs / Emotive language / verbs-modal – could should and would – <u>Spring 1</u>	To recognise and use the terms modal verb, relative pronoun, relative clause, parenthesis, bracket, dash, cohesion and ambiguity.. Expanded noun phrases - <u>Autumn 1 / Summer 1</u> Word Class Revision – <u>Autumn 1</u> Active and Passive Voice – Autumn 1 / Spring 2/ Summer 1 Pronouns for the doer of the action – <u>Autumn 1</u>	To recognise and use the terms modal verb, relative pronoun, relative clause, parenthesis, bracket, dash, cohesion and ambiguity.. Passive/active verbs <u>Autumn 1 / Spring 1 / Summer 1</u> Prepositions - <u>Autumn 2 / Spring 2 / Summer 1</u> Conjunctions / cohesive devices / adverbials – <u>Autumn 2 / Summer 1</u> Noun phrases – <u>Spring 2/ Summer 1</u> Subjunctive form – <u>Spring 1 / Summer 1</u>	Head, Hands, Heart (<u>ALL</u>) <u>Autumn 1</u> Characterisation Caricature Exaggeration Hyperbole/litotes Simile Metaphor Hook Narrator Narrative voice Narrative perspective <u>Autumn 2</u> Character tracking Narrative voice Narrative perspective Skimming/scanning Hook Language devices Structure Genre <u>Spring 1</u> Conventions Tension Suspense	Head, Hands and Heart <u>ALL SOW</u> <u>Autumn 1</u> Hook (Y7) Beginnings and endings Narrative perspective Structure (Y7) Internal structure Characterisation (Y7) Character tracking (Y7) Skim and scan (Y7) Tension Rising/falling action Suspense Climax Relief <u>Autumn 2</u> Characterisation (Y7) Character tracking (Y7) Narrative voice (Y7) Narrative perspective (Y7) Skimming/scanning (Y7) Hook (Y7)	Head, Hands and Heart (Y7/8) ALL – but focused on <u>Autumn 1 and 2 SOW</u> What, How, Why <u>ALL SOW</u> <u>Autumn 1</u> Characterisation (Y7/8) Dystopian Utopian Science Fiction Mise-en-scene Camera angles Shot types Diegetic sound Non-diegetic sound <u>Autumn 2</u> Characterisation (Y7/8) Setting (Y7/8) Context (Y7/8)	<u>Autumn 1</u> What, How, Why (Y9) PEI Characterisation (KS3) Language devices (KS3) Select and retrieve (KS3) Structure (KS3) Evaluate Sensory language (KS3) <u>Autumn 2</u> As well as specific key words for 19 Century What, How, Why (Y9) Characterisation (KS3) Context (KS3) Narrative voice (KS3) Language devices/methods (KS3) <i>Dependent on text taught</i> Poetic devices (KS3)	<u>Autumn 1</u> What, How, Why (Y9) Characterisation (KS3) Context (KS3) Narrative voice (KS3) Language devices/methods (KS3) <i>Dependent on text taught</i> Poetic devices (KS3) <u>Spring 1</u> What, How, Why (Y9) Characterization (KS3) Context (KS3)

		Third person – <u>Summer 2</u>	Expanded noun phrases / prepositional phrases adverbs adding 'ly' <u>Summer 1</u>	Adverbs and modal verbs for persuasion – <u>Summer 1</u>	Formal language – <u>Summer 1</u> Time conjunctions – <u>Autumn 2 / Summer 1</u> Subordinate conjunctions - <u>Summer 1</u>	Relative Clauses <u>Autumn 1 / Summer 1</u> Modal verbs - <u>Autumn 2/ Summer 2</u> Subordinating conjunctions – <u>Spring 1</u> Adverbials – fronted <u>Summer 1</u> / degrees of time <u>Summer 2</u> Adverbs to indicate degrees of possibility – <u>Summer 1</u> Alliteration / onomatopoeia – <u>Autumn 1</u> Personification, Simile, Metaphor – <u>Spring 2</u>		Rising action Falling action Climax/anti-climax Relief Setting Pathetic fallacy <u>Spring 2</u> Poverty Luxury Inequality Redemption 19 th Century Context Writer's intention Skimming/scanning <u>Summer 1</u> Form Structure Rhyme/rhythm Limerick Haiku Sonnet Stanza Quatrain Rhyming couplet Iambic pentameter Volta <u>Summer 2</u> Genre Conventions Tension Suspense Rising action Falling action Climax/anti-climax Relief Mise-en-scene Shot type	Language devices (Y7) Structure (Y7) Sophisticated vocabulary Themes <u>Spring 1</u> Characterisation (Y7) Adjectives (Y7) Metaphor (Y7) Simile (Y7) Personification Pathetic fallacy (Y7) Hyperbole (Y7) Symbolism Metonymy Oxymoron (Y7) Tension (Y8) Rising/falling action (Y8) Suspense (Y8) Climax (Y8) Relief (Y8) <u>Spring 2</u> FORESTAID Bias Irony Tone Audience Purpose Inform Explain Persuade Travel writing Dramatised language <u>Summer 1</u> Form (Y7) Sonnet (Y7) Free verse Stanza (Y7) Rhyme/rhythm (Y7) Alliteration (Y7) Onomatopoeia (Y7) Voice (Y7) Context <u>Summer 2</u> Characterisation (Y7/8) Narrative voice (Y7/8) Narrative perspective (Y7/8) Skimming/scanning (Y7/8) Structure (Y7/8) Fiction (Y7/8) Non-fiction (Y7/8) Empathetic writing Note taking Comedy	Narrative voice (Y/78) Omniscient narrator Cyclical structure Writer's intention (Y7/8) <u>Spring 1</u> Characterisation (Y7/8) Context (Y7/8) Viewpoint Perspective Industrial Revolution Morality Victorian gentleman Status of women Allusion Allegory <u>Spring 2</u> Purpose (Y8) Audience (Y8) Format (Y8) Formality (Y8) Standard English Accent Dialect Idiolect Colloquial FORESTAID (Y8) <u>Summer 1</u> <u>Context</u> 3-2-1 Form (Y7/8) Structure Stanza (Y7/8) Call and response refrain / chorus diaspora apartheid Rhythm / Rhyme (7 and 8) Symbolism <u>Summer 2</u> Characterisation (Y7/8) Context (Y7/8) Duologue Monologue Soliloquy Aside Tragedy Protagonist Dramatic irony Divine Right of Kings Natural Order Globe Theatre William Shakespeare Context (Y7/8)	<u>Spring 1</u> What, How, Why (Y9) Non-fiction (KS3) Summarise (KS3) Similarities (KS3) Differences (KS3) FORESTAID (KS3) PAFF (KS3) What, How, Why (Y9) Characterisation (KS3) (KS3) Select and retrieve (KS3) Structure (KS3) Evaluate Sensory language (KS3) What, How, Why (Y9) Non-fiction (KS3) Summarise (KS3) Similarities (KS3) Differences (KS3) FORESTAID (KS3) PAFF (KS3) <u>Summer 1 and 2</u> What, How, Why (Y9) Characterisation (KS3) Context (KS3) Narrative voice (KS3) Language devices/methods (KS3)	Duologue (KS3) Monologue (KS3) Soliloquy (KS3) Aside (KS3) Tragedy (KS3) Iambic pentameter (KS3) Trochaic tetrameter (KS3) Protagonist (KS3) Dramatic irony (KS3) Divine Right of Kings (KS3) Regicide (KS3) Natural Order (KS3) Globe Theatre (KS3) William Shakespeare (KS3) <u>Spring 2</u> What, How, Why (Y9) Characterisation (KS3) Context (KS3) Narrative voice (KS3) Language devices/methods (KS3)
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