

The STM Writing Curriculum

National Curriculum aims & purpose:	Curriculum Design and Intent	
<p>We aim to enable our children to:</p> <ul style="list-style-type: none"> • Enjoy quality experiences that will enhance their knowledge, skills and understanding • Be enthusiastic and critical readers of stories, poetry and drama as well as non-fiction • Become lifelong learners as readers and writers through Talk for Writing. • Explore global issues through writing (for example, persuasive writing and spoken language) • Write with confidence, fluency and understanding, orchestrating a range of independent strategies to self-monitor and correct • Write a range of text types (fiction and non-fiction) and in a range of • genres and be able to write in a variety of styles and form appropriate to the situation • Increase their ability to use planning and drafting to improve their work • Use a variety of mediums to express their written ideas, e.g. ICT and drama. 	<p>Talk for Writing' starts with enjoying and sharing stories. Children learn to tell a story off by heart. They tell the story with expression and actions. Once a story is learnt, the children are encouraged to adapt it to make it their own, for example by changing the characters or the setting.</p> <p style="text-align: center;"><u>Imitation - Telling a story</u></p> <p>A text is introduced and read to the children; together the class learn to tell the story. To help the children remember the text a multi-sensory approach is used:</p> <ul style="list-style-type: none"> • A visual story map • Actions • A focus on lively, animated expression <p>As children learn the stories word for word, they develop the use of specific sentence structures, which they can then use in their own writing. The principle is that if a child can tell a story, they will be able to write a story.</p> <p style="text-align: center;"><u>Innovation – Changing a story</u></p> <p>In this stage the original text is adapted by the children. This could start with a simple change of character or for the older children it may involve telling the story from a different view point. Children will make changes to their story map and rehearse retelling their innovated story orally. Children then write out the innovated story in manageable sections. Pupils receive next step feedback at this stage in the form of green comments which indicate successes and pink comments which indicate areas to develop. There is an opportunity to respond to this marking, before writing the next section. It is a very supportive and structured approach, so children gain confidence and know what they need to do in order to get better.</p> <p style="text-align: center;"><u>Invention - Writing my own story</u></p> <p>The final stage is the invention stage where the children use all the skills, they have learnt over the last 3 weeks to write an independent piece. There is the freedom to draw upon their own ideas and experiences, or they can 'hug closely' to the shared text should they need to.</p>	
<p style="text-align: center;">Links to learning in EYFS:</p> <ul style="list-style-type: none"> • Makes up stories, play scenarios, and drawings in response to experiences, such as outings. • Sometimes gives meaning to their drawings and paintings • Ascribes meanings to signs, symbols and words that they see in different places, including those they make themselves • Includes mark making and early writing in their play • Imitates adults' writing by making continuous lines of shapes and symbols (early writing) from left to right • Attempts to write their own name, or other names and words, using combinations of lines, circles and curves, or letter-type shapes • Shows interest in letters on a keyboard, identifying the initial letter of their own name and other familiar words • Begins to make letter-type shapes to represent the initial sound of their name and other familiar words 	<p style="text-align: center;">STM Connections Curriculum</p> <ul style="list-style-type: none"> • Writing in long form can be expressed across the curriculum and can link to previous learning in Writing. • Writing algorithms in Computing • Creating adverts for school events • Writing letters to parents regarding events at school. 	<p style="text-align: center;">STM Plus Curriculum</p> <ul style="list-style-type: none"> • Long form writing can be expressed across the curriculum and can link to previous learning. • Contact with local/ national authors through Zoom or otherwise. • Taking part in letter writing/ story writing competitions. • Becoming part of a pen pal scheme with another school in another country.

Writing Long Term Plan

		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
EYFS	Non-fiction/Fiction and poetry	Reactive text types, including: recounts, instructional/ procedural, explanation, narrative (mainly traditional tales) and poetry.					
					Poetry Day (Mon 21st March 22): Julia Donaldson		
Year 1	Non-Fiction	Recount	Non-chronological	Recount	Instructional/procedural	Recount	Non-chronological
	Narrative	Traditional tale*	Tale of Fear	Journey (moderation)	Traditional tale*	Meeting	Traditional tale*
	Poetry	Calligrams			Poetry Day (Mon 21st March 22): Dr Seuss	Acrostic	
Year 2	Non-Fiction	Non-chronological	Information text	Recount	Persuasion text	Non-chronological	Explanation text
	Narrative	Wishing	Traditional tale*	Journey (moderation)	Losing	Finding	Teacher Choice
	Poetry	Haiku			Poetry Day (Mon 21st March 22): Edward Lear	Riddles	
Year 3	Non-Fiction	Recount	Non-chronological	Instructional/procedural	Explanation text	Persuasion Text	Non-chronological
	Narrative	Conquering the Monster	Tale of Fear	Journey (moderation)	Meeting	Rags to Riches	Teacher Choice
	Poetry	Limericks			Poetry Day (Mon 21st March 22): Roald Dahl	Elegy (WW2)	
Year 4	Non-Fiction	Non-chronological	Information text	Recount	Persuasion text	Discussion	Explanation text
	Narrative	Wishing	Finding	Journey (moderation)	Character Flaw	Warning	Teacher Choice
	Poetry	Tanka			Poetry Day (Mon 21st March 22): Michael Rosen	Nonsense Poetry	
Year 5	Non-Fiction	Recount	Explanation text	Instructional/procedural	Non-chronological	Persuasion text	Discussion
	Narrative	Tale of Fear	Meeting	Journey (moderation)	Finding	Conquering the Monster	Teacher Choice
	Poetry	Villanelle			Poetry Day (Mon 21st March 22): Lewis Carroll	Kenning (Vikings)	
Year 6	Non-Fiction	Non-chronological	Information text	Recount	Persuasion text	Discussion	Explanation text
	Narrative	Warning	Character Flaw	Journey (moderation)	Losing	Rags to Riches	Teacher Choice
	Poetry	Narrative			Poetry Day (21st March 22): William Shakespeare	Iambic Pentameter	

*Traditional tales form an important part of cultural history and so would be a focus in Year 1.

Narrative – Definitions (Examples)

Wishing Tale: Generic Structure:

Opening: MC wants something badly

Build up: MC tries to get it

Problem: MC is prevented by some sort of difficulty

Resolution: MC overcomes the difficulty

Ending: MC gets what they want. (Was it worth it?)

Warning Tale: Generic Structure:

Opening: MC(s) are warned not to do something

Build up: MC(s) do what they have been warned against

Problem: Something goes wrong and the MC(s) are in trouble

Resolution: MC(s) are eventually rescued

Ending: MC(s) are told off/punished for not listening to the warning.

Conquering the Monster Tale: Generic Structure:

Opening: Introduce the MC(s) all is well

Build up: A monster appears and causes problems

Problem: The monster is difficult to defeat

Resolution: MC(s) defeat the monster

Ending: All is well again (MC(s) gets a reward)

Finding Tale: Generic Structure:

Opening: Introduce the MC

Build up: MC goes somewhere and finds something unusual/amazing/important

Problem: Something goes wrong and it is the fault of the object found

Resolution: MC has to put object back/throw it away/hide it/call for help/sort it out

Ending: All is well again and lessons have been learnt.

Journey Tale: Generic Structure:

Opening: MC goes on a journey

Build up: Something small goes wrong

Problem: Something worse happens

Something even worse happens

Resolution: The obstacles are overcome

Ending: MC gets there in the end

Losing Tale: Generic Structure:

Opening: MC has something precious

Build up: MC sets off with the precious item

Problem: MC loses the precious item and has to search for it/face the consequences

Resolution: The precious item is found

Ending: MC vows to keep the item safe/reflects on their feelings/learns a lesson

Rags to Riches Tale: Generic Structure:

Opening: Introduce the MC

Build up: MC is sad/lonely/treated badly

Problem: MC has to face difficulties because of their situation

Resolution: MC overcomes difficulties/Is helped to overcome the difficulties

Ending: MC achieves happiness /wealth/recognition

Tale of Fear: Generic Structure:

Opening: MC is afraid of something and is worried about it/gets teased about it

Build up: MC starts to do something

Problem: What MC fears actually happens

Resolution: MC overcomes the fear

Ending: MC has conquered the fear/reflects/looks to the future

Meeting Tale: Generic Structure:

Opening: Two MCs meet

Build up: MCs disagree and go their separate ways

Problem: Something happens to one MC

Resolution: The other MC saves/helps them

Ending: MCs make friends/agree

Character Flaw: Generic Structure:

Opening: Introduce MC and situation

Build up: Character flaw is revealed

Problem: The flaw leads the MC into trouble

Resolution: MC learns a lesson and changes their ways

Ending: All is well for the future because of the change

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Non-fiction – Definitions (Examples)

Non-Chronological Report (NCR)

Purpose: to describe the way things are.

Examples

- Letter
- Non-fiction book
- Information leaflet
- Catalogue
- Magazine article

Structure

- Opening contains a general classification
- A description of their chosen subject
- Paragraphs about different aspects of the subject
- Conclusion

Language Features

- Present tense
- Technical vocabulary relevant to the subject
- Descriptive and factual language
- General language
- Third person

Recounts

Purpose: to retell events, telling what happened, a sequence of events.

Examples

- Personal story
- Diary
- Experiment
- Retelling events
- A biography or autobiography
- Newspaper article

Structure

- A 'scene setting' opening
- Recount of events as they occurred
- In chronological order
- A closing statement summing up the main points

Language Features

- Past tense
- First or Third person
- Use conjunctions
- Focus on specific people or events, not general topics

Explanations

Purpose: to explain how something works or why something occurs.

Examples

- What causes a tsunami?
- What causes the seasons?
- How does the Moon affect the tides?

Structure

- General statement to introduce the topic
- In chronological order
- Organised around a series of events

Language Features

- Present tense
- Third person
- Use temporal and causal conjunctions
- Include diagrams to add information
- Formal voice

Persuasion

Purpose: to argue the case for a particular point of view, to persuade others.

Examples

- Adverts
- Answers to questions
- Leaflets
- Brochures
- Posters

Structure

- Often begin with a question
- Clear presentation of the point being argued
- Arguments
- Summary of the arguments followed by a restatement of the opening argument

Language Features

- Present tense
- Use temporal conjunctions
- Exaggeration and Flattery
- Catchy names and slogans

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Instructions and Procedural

Purpose: to instruct how something should be done through a series of sequenced steps.

Examples

- Step-by-step guides
- Recipes
- How to ...
- Activity Instructions
- Science investigations

Structure

- Statement of what is to be achieved/ needs to be done
- Materials/equipment/items needed

- Sequenced steps
- In chronological order
- Diagram or illustration

Language Features

- Present tense
- Imperative and formal tone
- Second person
- Detailed factual information

Discussion and Balanced Argument

Purpose: to present arguments and information from differing viewpoints.

Examples

- Should school children wear a uniform?
- Should dogs be kept on a lead in public places?

Structure

- Usually starts with a question

- Opening statement introducing the issue

- Arguments for/against
- Conclusion

Language Features

- Present tense
- Conjunctions
- Third person
- Impersonal voice
- Formal tone
- Technical vocabulary

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Poetry - Definitions

Year 1

Calligrams

Calligrams bridge the gap between literary and visual art forms. They encourage students to weave together their understanding of the written word with their artistic side. Work on producing calligrams can often easily be linked to learning objectives in art and design based subjects. Students are often very inspired by this form of poetry and can surprise with their astonishing creativity. Calligrams also make for great content for a display board which students can take pride in.

Acrostic

Like haikus, you're likely to encounter acrostic poems at school! But that doesn't mean they're boring – in fact, far from it! This type of poetry spells out a name, word, phrase or message with the first letter of each line of the poem. It can rhyme or not, and typically the word spelt out, lays down the theme of the poem. Why not try it with the silliest word you can think of – it can be really fun!

Year 2

Haiku

The haiku (or hokku) is an ancient form of Japanese poetry that has become very popular all over the world. Renowned for its small size, haikus consist of just three lines (tercet); the first and third lines have five syllables, whereas the second has seven. Haikus don't have to rhyme and are usually written to evoke a particular mood or instance. So, you can have a lot of fun with them! You may have written or will find yourself writing your own haiku at some point in school, or you can get creative and try it at home, too.

Riddles

The poem describes a noun (usually an object), but does not name it, i.e. it may describe a tiger as striped and furry.

The last line usually directly addresses the reader and uses a question, e.g. 'What is it?' or 'Can you guess what I could be?'

The mood of the poem is light-hearted.

Year 3

Limerick

Limericks are funny (and sometimes rude!) poems which were made popular by Edward Lear in the 19th century. They have a set rhyme scheme of AABBA, with lines one, two and five all being longer in length than lines three and four. The last line is often the punchline. Their sound is very distinctive, it's likely you've heard or read one before!

Elegy

An elegy doesn't have rules like some of the other forms of poetry but it does have a set subject: death – eek! They are usually written about a loved one who has passed away, but can also be written about a group of people, too. Although they can sound sad, elegies often end on a hopeful note, hooray!

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Year 4

Tanka

The tanka (which means “short poem”) is a Japanese form that is five lines. The first and third lines have five syllables (in the English version of the form) and the other lines have seven syllables each. The subject of the poem can be nature, as it generally is for haiku, but this isn’t required.

Nonsense

Some poems use made up words to describe things, or just to make a nice sound. Nonsense poems don't always make sense, they often use made up words, mixed up with real words.

Lewis Carroll, Edward Lear and Spike Milligan are good authors to focus on for nonsense poetry.

Year 5

Villanelle

The villanelle is another very old form of poetry that came from France and has lots of rules. It is made up of 19 lines; five stanzas of three lines (tercet) each and a final stanza of four lines (quatrain). As you can see from the rhyme scheme; ABA ABA ABA ABA ABA ABAA, this type of poem only has two rhyming sounds. Plus, there is a lot of repetition throughout the villanelle. Line one will be repeated in lines six, 12 and 18; and line three will be repeated in lines nine, 15 and 19. So although this takes out the extra work of having to write 19 individual lines, the real challenge is to make meaning out of those repeated lines!

kennings

kennings are derived from Old Norse verse. They are poetic compounds used in place of a single noun. The compound will relate to the characteristics of the original noun itself. For example, battle becomes spear-din. We can see examples of Kenning-type coinings frequently appearing in our everyday speech in words such as, bookworm, mind-reader, and motormouth.

Year 6

Narrative

As the name suggests, narrative poems essentially tell a story. As poems were easier to commit to memory, narrative poetry has its origins in oral traditions. This form employs literary devices, often regular metre, to tell a story frequently in the voice of a narrator and/or the characters in the tale.

Iambic Pentameter

Unlike other taught styles, Iambic Pentameter refers to the way in which individual lines are constructed. There are no particular rules about verse length.

It is a sequence of ten alternately unstressed and stressed syllables. Children should be encouraged to hear the effect of lines being constructed in this style.

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Learning Objectives

Year 1

Composition
To write sentences in order to create short narratives and non-fiction texts.
To use some features of different text types (although these may not be consistent).
To reread their writing to check that it makes sense and make suggested changes.
To use adjectives to describe
Working At the Expected Standard
To use simple sentence structures.
To use the conjunction 'and' to link ideas and sentences.
Has an awareness of capital letters for names, places, the days of the week and the personal pronoun 'I'.
Has an awareness of finger spaces.
Has an awareness of full stops to end sentences.
Has an awareness of question marks.
Has an awareness of exclamation marks.
To spell most words containing previously taught phonemes and GPCs accurately.
To spell most Y1 common exception words and days of the week accurately
To use -s and -es to form regular plurals correctly.
To use the prefix 'un'.
To add the suffixes -ing, -ed, -er and -est to root words (with no change to the root word).
To write lower case and capital letters in the correct direction, starting and finishing in the right place.

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Year 2

Composition
Writing for different purposes.
Planning or saying out loud what they are going to write about
Encapsulating what they want to say, sentence by sentence.
Evaluating their writing with the teacher and other pupils.
making simple additions, revisions and proof-reading corrections to their own writing
Working At the Expected Standard
Can write simple, coherent narratives about personal experiences and those of others (real or fiction)
Can write about real events , recording these simply and clearly.
Can demarcate most sentences with capital letters
Can demarcate most sentences with full stops
Can demarcate most sentences with question marks
Can use past and present tense mostly correctly and consistently.
Can use coordinating conjunctions (or, and, but)
Can use some subordinating conjunctions (when, if, that, because)
Can segment spoken words into phonemes and represent these by graphemes, spelling many of these words correctly and making phonically plausible attempts at others.
Can spell many common exception words.
Can form capital letters and digits of the correct size, orientation and relationships to one another and to lower-case letters.
Can use spacing between words that reflects the size of the letters.

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Year 3

Composition
To begin to use ideas from own reading and modelled examples to plan their writing.
To demonstrate an increasing understanding of purpose and audience.
To begin to use the structure of a wider range of text types (including the use of simple layout devices in non-fiction).
To proof-read theirs and others' work to check for errors with increasing accuracy, and make improvements.
To make deliberate ambitious word choices to add detail.
To begin to create settings, characters and plot in narratives.
To start to organise their writing into paragraphs around a theme.
Working At the Expected Standard
To maintain the correct tense (including present perfect tense) throughout a piece of writing.
To use the full range of punctuation from previous year groups.
To use inverted commas in direct speech.
To use subordinate clauses.
To begin to use conjunctions to show cause.
To begin to use adverbs to show time.
To begin to use prepositions to show place.
To use 'a' or 'an' correctly most of the time.
To spell many words with prefixes correctly, e.g. ir-, auto-, in-, dis-, super-, anti-, etc.
To spell many words with suffixes correctly, e.g. -ly, -ous, -tion, etc.
To begin to spell homophones correctly, e.g. which and witch.
To spell some of the Year 3 and 4 statutory spelling words correctly.
To use a joined handwriting style with increasing accuracy.

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Year 4

Composition
To write a range of narratives and non-fiction pieces using a consistent and appropriate structure (including genre-specific layout devices).
To write narratives with a clear beginning, middle and end with a coherent plot.
To proofread confidently and amend their own and others' writing, e.g. adding in nouns/pronouns to avoid repetition, recognising where verbs and subjects do not agree or lapses in tense.
To create more detailed settings, characters and plot in narratives to engage the reader.
To consistently organise their writing into paragraphs around a theme.
Working At the Expected Standard
To maintain an accurate tense throughout a piece of writing.
To use Standard English verb inflections accurately, e.g. 'we were' rather than 'we was', 'I did' rather than 'I done'.
To use the full range of punctuation from previous year groups.
To use all the necessary punctuation in direct speech mostly accurately.
To use apostrophes for singular and plural possession with increasing confidence.
To expand noun phrases regularly with the addition of modifying adjectives and prepositional phrases, e.g. the strict teacher with curly hair.
To use fronted adverbials, usually demarcated with commas.
To spell all words with prefixes correctly, e.g. ir-, auto-, in-, dis-, super-, anti-.
To spell all words with suffixes correctly, e.g. usually, poisonous, adoration.
To spell homophones correctly, e.g. which and witch.
To spell all of the Year 3 and 4 statutory spelling words correctly.
To consistently use a neat, joined handwriting style.

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Year 5

Composition
To write for a range of purposes and audiences, confidently selecting structure and organisation of a text depending on audience and purpose.
To describe settings, characters and atmosphere to consciously engage the reader.
To use dialogue to convey a character and advance the action with increasing confidence.
To select and use organisational and presentational devices that are relevant to the text type, e.g. headings, bullet points, underlining, etc.
To begin to proof-read work to précis longer passages by removing unnecessary repetition or irrelevant details.
To create paragraphs that are usually suitably linked.
To proofread their work and assess the effectiveness of their own and others' writing and make necessary corrections and improvements.
Working At the Expected Standard
To use the full range of punctuation from previous year groups.
To use a wider range of linking words/phrases between sentences and paragraphs to build cohesion including time adverbials, e.g. later; place adverbials, e.g. nearby; and number, e.g. secondly.
To use relative clauses beginning with a relative pronoun (who, which, where, when, whose, that), e.g. Professor Scribble, who was a famous inventor, had made a new discovery.
To use brackets, dashes or commas to begin to indicate parenthesis.
To use adverbs and modal verbs to indicate degrees of possibility, e.g. surely, perhaps, should, might, etc.
To spell many verb prefixes correctly, e.g. deactivate, overturn, misconduct, etc.
To convert nouns or adjectives into verbs using suffixes, e.g. -ate, -ify, -ise, etc.
To spell many complex homophones correctly, e.g. affect/effect, practice/practise, etc.
To spell many words correctly from the Y5/6 statutory spelling list.

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Year 6

Composition
Notes and developing initial ideas, drawing on reading and research where necessary.
Considers how authors have developed characters and settings in what pupils have read, listened to or seen performed in narratives.
Selects appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning.
Uses further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining].
Precises longer passages
Working at the Expected Standard
Writes effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)
in narratives, describes settings, characters and atmosphere
integrates dialogue in narratives to convey character and advance the action
Uses verb tenses consistently and correctly through the writing
Uses conjunctions to build cohesion within and across a paragraph
Uses adverbials of time and place to build cohesion within and across a paragraph
Uses pronouns to build cohesion within and across a paragraph
Uses synonyms to build cohesion within and across a paragraph
Selects contracted forms mostly appropriately
Selects Passive verbs mostly appropriately
Selects Modal verbs mostly appropriately
use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)
Spell correctly most words from the year 5/year 6 spelling lists
Maintain legibility in joined handwriting when writing at speed

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