

Year1

Autumn 1				Autumn 2			
<p>Fiction Stories with predictable phrasing X 2 weeks</p> <p>FEP Puffin Peter</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences.</p> <p>Outcome: Write Simple sentences about the story.</p>	<p>Non fiction Labels Lists and captions x 2 weeks</p> <p>FEP Stanley Stick</p> <p>SPAG Capital Letters and Full stops</p> <p>Outcome: Write captions and lists about/on penguins and other animals that live in cold environments. Label a picture.</p>	<p>Fiction Stories with predictable phrasing X 2 weeks</p> <p>FEP Gruffalo Crumble</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences.</p> <p>Outcome: Write simple sentences changing the story of Lost and found slightly to make their own.</p>	<p>Poetry x 1 week</p> <p>Rhyming Words</p>	<p>Fiction Take One book X 2 weeks</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences.</p> <p>Outcome: Retell the story understanding Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences.</p>	<p>Fiction Stories with predictable phrasing X 2 weeks</p> <p>Farmer duck DEP</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences.</p> <p>Outcome To write own version.</p>	<p>Non fiction Recount x 2 weeks</p> <p>The Jolly Christmas Postman DEP</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences. Use and to join sentences.</p> <p>Outcomes – write a simple recount of the Christmas story.</p>	<p>Poetry x 1 week</p> <p>Christmas vocab building poem.</p>
Spring 1				Spring 2			
<p>Fiction Contemporary fiction x 2 weeks</p> <p>Monkey Puzzle</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops</p>	<p>Non Fiction Report x 2 weeks</p> <p>Monkey Puzzle</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences.</p>	<p>Poetry x 1 week</p> <p>Outcome Kennings about an animal from the book Monkey puzzle.</p> <p>Show example of kennings</p>	<p>Take One book X 2 weeks</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences.</p>	<p>Fiction x 2 weeks</p> <p>The Last Noo Noo HFL DEP</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops</p>	<p>x 2 weeks</p> <p>One Silver Speck HFL DEP 1 week</p> <p>Lists, labels and captions Dep 1 week</p> <p>SPAG Separation of words with spaces.</p>	<p>Poetry x 1 week</p> <p>Poetry around sound.</p>	

<p>How words can combine to make sentences. Use and to join sentences. Use ?</p> <p>Outcome Recreate story changing slightly-character or setting but asking questions.</p>	<p>Use and to join sentences. Regular plural noun suffixes –s or –es (e.g. bird, birds; wish, wishes). Use ?</p> <p>Outcome Write a simple non chronological report with a series of sentences use and to join sentences. Eg report on: Do all birds fly?</p>		<p>Use and to join sentences. Use ?</p> <p>Outcome Recreate story changing slightly-character or setting</p>	<p>How words can combine to make sentences. Use and to join sentences. Suffixes that can be added to verbs (e.g. helping, helped, helper). Outcome Re tell story</p>	<p>Capital Letters and Full stops How words can combine to make sentences. Use and to join sentences. Outcome Write letter to character instructing little red riding hood what she shouldn't do.</p>		
Summer 1				Summer 2			
<p>x 2 weeks</p> <p>Bats (DEP) non-chron report</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences. Use and to join sentences.</p> <p>Outcome Re tell the story of Goldilocks and the three bears.</p>	<p>Non fiction Report x2 weeks</p> <p>Simple Life Cycles (DEP)</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences. Use and to join sentences.</p> <p>Outcome Write instructions to make porridge</p>	<p>Fiction Traditional tales x 2 weeks</p> <p>Three Billy Goats gruff</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences. Use and to join sentences. How the prefix un- changes the meaning of verbs and adjectives (negation, e.g. untie as in 'untie the boat').</p> <p>Outcome Character description of A big bad Wolf</p>	<p>Poetry X 1 week</p> <p>Poetry appreciation Recite familiar poems by heart.</p>	<p>Take One book X 2 weeks</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences. Use and to join sentences.</p> <p>Outcome Re tell the story or make it their own</p>	<p>Non fiction Explanation x 2 weeks</p> <p>Little Red and the very Hungry lion DEP</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences. Use and to join sentences. Use ? Introduce !</p> <p>Outcome What happens if you don't stick to the path- use Little Red Riding Hood.</p>	<p>Fiction Traditional tales x 2 weeks</p> <p>Little Red and the very Hungry Lion DEP</p> <p>SPAG Separation of words with spaces. Capital Letters and Full stops How words can combine to make sentences. Use and to join sentences. Use ?</p> <p>Outcome Make story their own by changing characters or settings.</p>	<p>Poetry X 1 week</p> <p>Vocab building of troll from Three Billy Goats gruff.</p>

Handwriting

Sit correctly at a table, holding a pencil comfortably and correctly

Begin to form lower-case letters in the correct direction, starting and finishing in the right place

Form capital letters and digits 0-9

Understand which letters belong to which handwriting 'families' (i.e. letters that are formed in similar ways) and to practise these.

Year2

Autumn 1				Autumn 2			
<p>Fiction Narrative x 2 weeks</p> <p>Frog and The Stranger HFL FEP</p> <p>SPAG Capital letters Full Stops Conjunctions and</p> <p>Outcome Adapt a familiar story</p>	<p>Non fiction Explanations x 2 weeks</p> <p>Sacredly Squirrel HFL FEP</p> <p>SPAG Capital letters Full Stops Commas in a list</p> <p>Outcome To write a set of instructions</p>	<p>Fiction Narrative x 2 weeks</p> <p>Augustus and his smile HFL FEP</p> <p>SPAG Capital letters Full Stops Subordinating using 'when', 'if', 'that' or 'because'</p> <p>Expanded noun phrases for description</p> <p>Outcome Retell a known story</p>	<p>Poetry x 1 week</p> <p>Vocab building List poems</p>	<p>Take One Book x 2 weeks</p> <p>SPAG Capital letters Full Stops Subordinating using 'when', 'if', 'that' or 'because'</p> <p>Expanded noun phrases for description</p>	<p>Non fiction Recount x 2 weeks</p> <p>How to catch a Star HFL DEP</p> <p>SPAG Capital letters Full Stops Subordinating using 'when', 'if', 'that' or 'because'</p> <p>Expanded noun phrases for description</p> <p>Outcome</p>	<p>Fiction Traditional Tales x 2 weeks</p> <p>How to catch a Star HFL DEP</p> <p>SPAG Capital letters Full Stops Subordinating using 'when', 'if', 'that' or 'because'</p> <p>Expanded noun phrases for description</p> <p>Outcome</p>	<p>Poetry x2 week</p> <p>Calligrams</p> <p>Write own calligrams (based on single words)</p> <p>Link to Christmas</p>
Spring 1				Spring 2			
<p>Fiction Stories with recurring language x 2 weeks</p> <p>Man on the Moon</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't).</p>	<p>Non fiction Report x 2</p> <p>Sharks HFL DEP</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't). Subordination (using 'when', 'if', 'that' or</p>	<p>Poetry x 2</p> <p>Blue Balloon HFL DEP</p> <p>Calligrams Shape poem</p>	<p>Take One Book x 2 weeks</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't). Subordination (using 'when', 'if', 'that' or</p>	<p>Fiction Stories with recurring language x 2 weeks</p> <p>Last Stop on Market Street HFL DEP</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted</p>	<p>Non fiction Report x 2</p> <p>One day on the Blue Planet in the Savannah</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't).</p>	<p>Poetry x 1 week</p> <p>Vocab building</p>	

<p>Subordination (using ‘when’, ‘if’, ‘that’ or ‘because’) and coordination (using ‘or’, ‘and’ or ‘but’). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the present and past tense to mark actions in progress (e.g. she is drumming, he was shouting).</p> <p>Outcome Re tell story</p>	<p>‘because’) and coordination (using ‘or’, ‘and’ or ‘but’). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the present and past tense to mark actions in progress (e.g. she is drumming, he was shouting).</p> <p>Outcome Write a report on Sharks.</p>		<p>‘because’) and coordination (using ‘or’, ‘and’ or ‘but’). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the present and past tense to mark actions in progress (e.g. she is drumming, he was shouting).</p>	<p>forms in spelling (e.g. can’t). Subordination (using ‘when’, ‘if’, ‘that’ or ‘because’) and coordination (using ‘or’, ‘and’ or ‘but’). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the present and past tense to mark actions in progress (e.g. she is drumming, he was shouting).</p> <p>Outcome Story writing where an aspect of the story changes.</p>	<p>Subordination (using ‘when’, ‘if’, ‘that’ or ‘because’) and coordination (using ‘or’, ‘and’ or ‘but’). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the present and past tense to mark actions in progress (e.g. she is drumming, he was shouting).</p> <p>Outcome Write an information report on the savannah or an animal that lives on the savannah.</p>	
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Summer 1				Summer 2			
<p>Fiction</p> <p>Julian is a mermaid HFL DEP</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't). Subordination (using 'when', 'if', 'that' or 'because') and coordination (using 'or', 'and' or 'but'). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the present and past tense to mark actions</p>	<p>Non Fiction</p> <p>Robot and The Blue bird</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't). Subordination (using 'when', 'if', 'that' or 'because') and coordination (using 'or', 'and' or 'but'). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the present and past tense to mark actions</p>	<p>Fiction</p> <p>Robot and The Blue bird</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't). Subordination (using 'when', 'if', 'that' or 'because') and coordination (using 'or', 'and' or 'but'). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the present and past tense to mark actions</p>	<p>Poetry X1 week</p> <p>Vocab building</p> <p>Read write and perform a free verse poem.</p>	<p>Take One Book x2 weeks</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't). Subordination (using 'when', 'if', 'that' or 'because') and coordination (using 'or', 'and' or 'but'). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the present</p>	<p>Fiction Narratives x2 weeks</p> <p>Robot and The Blue bird</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't). Subordination (using 'when', 'if', 'that' or 'because') and coordination (using 'or', 'and' or 'but'). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense</p>	<p>Non fiction Explanations x2 weeks</p> <p>Monsters HFL DEP</p> <p>SPAG Capital letters, full stops, question marks and exclamation marks to demarcate sentences. Apostrophes to mark contracted forms in spelling (e.g. can't). Subordination (using 'when', 'if', 'that' or 'because') and coordination (using 'or', 'and' or 'but'). Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon). Sentences with different form: statement, question, exclamation, command. The consistent use of present tense versus past tense throughout texts. Use of the continuous form of verbs in the</p>	<p>Poetry x1 week</p> <p>Recite familiar poems by heart.</p>

<p>verbs in the present and past tense to mark actions in progress (e.g. she is drumming, he was shouting).</p> <p>Outcome Retell the story from the Wolfs perspective.</p>	<p>drumming, he was shouting).</p> <p>Outcome How to trap a troll/Ogre</p>	<p>in progress (e.g. she is drumming, he was shouting).</p> <p>Outcome Retell the story changing it slightly.</p>		<p>and past tense to mark actions in progress (e.g. she is drumming, he was shouting).</p> <p>Outcome</p>	<p>versus past tense throughout texts. Use of the continuous form of verbs in the present and past tense to mark actions in progress (e.g. she is drumming, he was shouting).</p> <p>Outcome Re tell story changing an element of the story</p>	<p>present and past tense to mark actions in progress (e.g. she is drumming, he was shouting).</p> <p>Outcome Explain how to catch a Monster</p>	
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Handwriting

Form lower-case letters of the correct size relative to one another

Start using some of the diagonal and horizontal strokes needed to join letters and understand which letters, when adjacent to one another, are best left unjoined

Write capital letters and digits of the correct size, orientation and relationship to one another and to lower case letters

Use spacing between words that reflects the size of the letters

Autumn 1				Autumn 2			
<p>FEP 1 Traditional Tales x 2 weeks</p> <p>Paperbag Princess HFL FEP</p> <p>SPAG Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome Rewrite the story from the dragons point of view.</p>	<p>FEP 2 x 2 weeks</p> <p>Dr Xargle Earth Hounds</p> <p>SPAG Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome Report text on aliens</p>	<p>FEP 3 x2 weeks</p> <p>Mini Rabbit Not Lost HFL FEP</p> <p>SPAG Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome Re tell the story</p>	<p>Poetry X2 weeks</p> <p>Vocabulary Building</p> <p>Read, write and perform a free verse poem.</p>	<p>Take One book X2 weeks</p> <p>SPAG Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p>	<p>Fiction Adventure Stories x 2 weeks</p> <p>Into The Forest</p> <p>SPAG Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>Non fiction Instructions- giving directions x2 weeks</p> <p>Into The Forest</p> <p>SPAG Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>Poetry X1 week</p> <p>Limericks</p> <p>Into The Forest</p> <p>Outcome - Limericks</p>
Spring 1				Spring 2			

<p>Fiction Traditional tales x2 weeks</p> <p>The Bear and The Piano HFL DEPS</p> <p>SPAG Introduction to speech marks (inverted commas) to punctuate direct speech. Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), adverbs (e.g. then, next, soon, so) or prepositions (e.g. before, after, during, in, because of). Introduction to paragraphs as a way to group related material. Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>Non fiction Explanations x2 weeks</p> <p>True Story of the Three Little Pigs HFL DEP</p> <p>SPAG Introduction to speech marks (inverted commas) to punctuate direct speech. Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), adverbs (e.g. then, next, soon, so) or prepositions (e.g. before, after, during, in, because of). Introduction to paragraphs as a way to group related material. Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>Poetry x2 weeks</p> <p>Haiku, Tanka and kennings</p> <p>Read and write haiku, tanka and kennings.</p>	<p>Take One book x2 weeks</p> <p>SPAG Introduction to speech marks (inverted commas) to punctuate direct speech. Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), adverbs (e.g. then, next, soon, so) or prepositions (e.g. before, after, during, in, because of). Introduction to paragraphs as a way to group related material. Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>Fiction Traditional tales x 3 weeks</p> <p>The Finger eater HFL DEP</p> <p>SPAG Introduction to speech marks (inverted commas) to punctuate direct speech. Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), adverbs (e.g. then, next, soon, so) or prepositions (e.g. before, after, during, in, because of). Introduction to paragraphs as a way to group related material. Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>Non fiction Reports x2 weeks</p> <p>Pirates HFL DEP</p> <p>SPAG Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>Poetry X1 week Vocab building</p>
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Retell the story				Retell the story from a characters perspective- alternative versions.			
Summer 1				Summer 2			
<p>Fiction Adventure story X 3weeks</p> <p>Stell and The Seagul HFL DEP</p> <p>SPAG Introduction to speech marks (inverted commas) to punctuate direct speech. Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), adverbs (e.g. then, next, soon, so) or prepositions (e.g. before, after, during, in, because of). Introduction to paragraphs as a way to group related material.</p>	<p>Non fiction Persuasion X 3 weeks Wars and Peas HFL DEP</p> <p>SPAG Introduction to speech marks (inverted commas) to punctuate direct speech. Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), adverbs (e.g. then, next, soon, so) or prepositions (e.g. before, after, during, in, because of). Introduction to paragraphs as a way to group related material. Use of determiners ‘a’ or ‘an’ according to whether the next word</p>		<p>Poetry X 1 week Vocab building</p> <p>Magic Box HFL DEP</p> <p>Read write and perform free verse poem.</p>	<p>Take One Book x 2 weeks</p> <p>SPAG Introduction to speech marks (inverted commas) to punctuate direct speech. Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), adverbs (e.g. then, next, soon, so) or prepositions (e.g. before, after, during, in, because of). Introduction to paragraphs as a way to group related material. Use of determiners ‘a’ or ‘an’ according to whether the next word begins with a</p>	<p>Fiction Fables</p> <p>Iron man/alternative Power of Read</p> <p>SPAG Introduction to speech marks (inverted commas) to punctuate direct speech. Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), adverbs (e.g. then, next, soon, so) or prepositions (e.g. before, after, during, in, because of). Introduction to paragraphs as a way to group related material.</p>	<p>Non Fiction Persuasion X2 weeks Iron man/alternative Power of Read</p> <p>SPAG Introduction to speech marks (inverted commas) to punctuate direct speech. Expressing time and cause using conjunctions (e.g. when, before, after, while, because, if, although), adverbs (e.g. then, next, soon, so) or prepositions (e.g. before, after, during, in, because of). Introduction to paragraphs as a way to group related material.</p>	<p>Poetry X2 weeks</p> <p>Research a particular poet. Personal responses to poetry Recite familiar poems by heart.</p>

<p>Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>			<p>consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	<p>Use of determiners 'a' or 'an' according to whether the next word begins with a consonant or a vowel (e.g. <u>a</u> rock, <u>an</u> open box).</p> <p>Outcome</p>	
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Handwriting

Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined

Increase the legibility, consistency and quality of their handwriting, e.g. by ensuring that the downstrokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch.

Year 4

Autumn 1			Autumn 2				
<p>FEP 1 X 2 weeks</p> <p>Arthur and the Golden Rope HFL FEP</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots). Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.) Appropriate choice of pronoun or noun within and across</p>	<p>FEP 2 X2 weeks</p> <p>The King who banned the dark HFL FEP</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots). Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.) Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials.</p>	<p>FEP 3 X2 weeks</p> <p>Biscuit Bear HFL FEP</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots). Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.) Appropriate choice of pronoun or noun within and across sentences to avoid</p>	<p>Poetry</p>	<p>Take One book</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots). Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.) Appropriate choice of pronoun or noun within and across sentences to avoid</p>	<p>FEP 4</p> <p>Charlie Small HFL DEP</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots). Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.) Appropriate choice of pronoun or noun</p>	<p>Non Fiction Report Writing</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots). Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.) Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials.</p>	<p>Poetry</p>

<p>sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i>)</p>	<p><i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i>)</p>	<p>ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i>)</p>	<p>ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i>)</p>	<p>within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i>)</p>	<p><i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i>)</p>
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Spring 1

Spring 2

<p>Fiction Narrative x 2 weeks</p> <p>Fly HFL DEP</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of</p>	<p>Non Fiction Persuasion x 3 weeks</p> <p>The Day I swapped My dad for Two HFL DEP</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections</p>	<p>Poetry</p>	<p>Take One Book x 2 weeks</p>	<p>Fiction Narrative x 2 weeks</p> <p>Fly Eagle Fly HFL DEP</p> <p>The grammatical difference between plural and possessive –s.</p>	<p>Non Fiction Report X 3 weeks</p> <p>Amazon River HFL DEP</p> <p>The grammatical difference between plural and possessive –s.</p>	<p>Poetry</p>
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<p>local spoken forms (e.g. 'we were' instead of 'we was', or 'I did' instead of 'I done').</p> <p>Use of speech marks (inverted commas) to punctuate direct speech.</p> <p>Apostrophes to mark singular and plural possession (e.g. the girl's name, the boys' boots).</p> <p>Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.)</p> <p>Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases</p>	<p>instead of local spoken forms (e.g. 'we were' instead of 'we was', or 'I did' instead of 'I done').</p> <p>Use of speech marks (inverted commas) to punctuate direct speech.</p> <p>Apostrophes to mark singular and plural possession (e.g. the girl's name, the boys' boots).</p> <p>Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.)</p> <p>Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i>)</p>			<p>Standard English forms for verb inflections instead of local spoken forms (e.g. 'we were' instead of 'we was', or 'I did' instead of 'I done').</p> <p>Use of speech marks (inverted commas) to punctuate direct speech.</p> <p>Apostrophes to mark singular and plural possession (e.g. the girl's name, the boys' boots).</p> <p>Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.)</p> <p>Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the</p>	<p>Standard English forms for verb inflections instead of local spoken forms (e.g. 'we were' instead of 'we was', or 'I did' instead of 'I done').</p> <p>Use of speech marks (inverted commas) to punctuate direct speech.</p> <p>Apostrophes to mark singular and plural possession (e.g. the girl's name, the boys' boots).</p> <p>Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.)</p> <p>Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying</p>	
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<p>(e.g. <i>the teacher</i> expanded to: <i>the <u>strict</u> maths teacher <u>with curly hair</u></i>)</p>				<p>addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the <u>strict</u> maths teacher <u>with curly hair</u></i>)</p>	<p>adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the <u>strict</u> maths teacher <u>with curly hair</u></i>)</p>		
<p>Summer 1</p>				<p>Summer 2</p>			
<p>Fiction Myths x4 weeks</p> <p>Roman Myths HFL DEP</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots).</p>	<p>Non Fiction Explanation x 3 week</p> <p>Until I met Dudley HFL DEP</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots). Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.)</p>		<p>Poetry</p>	<p>Take One Book X 2 weeks</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots). Use of commas after fronted adverbials</p>	<p>Fiction Narrative x2 weeks</p> <p>Leon and The Place Between HFL Planning</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession</p>	<p>Non Fiction Recount x 2 weeks</p> <p>Stone Girl- Bone Girl HFL DEP</p> <p>The grammatical difference between plural and possessive –s. Standard English forms for verb inflections instead of local spoken forms (e.g. ‘we were’ instead of ‘we was’, or ‘I did’ instead of ‘I done’). Use of speech marks (inverted commas) to punctuate direct speech. Apostrophes to mark singular and plural possession (e.g. the girl’s name, the boys’ boots).</p>	<p>Poetry X1 week</p>

<p>Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.)</p> <p>Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the <u>strict</u> maths teacher <u>with curly hair</u></i>)</p>	<p>Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the <u>strict</u> maths teacher <u>with curly hair</u></i>)</p>			<p>(e.g. Later that day, I heard the bad news.)</p> <p>Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the <u>strict</u> maths teacher <u>with curly hair</u></i>)</p>	<p>(e.g. the girl's name, the boys' boots).</p> <p>Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.)</p> <p>Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the <u>strict</u> maths teacher <u>with curly hair</u></i>)</p>	<p>Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.)</p> <p>Appropriate choice of pronoun or noun within and across sentences to avoid ambiguity and repetition.</p> <p>Fronted adverbials. <i>Later that day,</i> I heard the bad news.</p> <p>Use of paragraphs to organise ideas around a theme.</p> <p>Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the <u>strict</u> maths teacher <u>with curly hair</u></i>)</p>	
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Handwriting

Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined

Increase the legibility, consistency and quality of their handwriting, e.g. by ensuring that the downstrokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch.

Year 5						
Autumn 1				Autumn 2		
<p>FEP 1 x 2 weeks</p> <p>Wolves in the Wall HFL FEP</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, –ise, –ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>Relative clauses beginning with ‘who’,</p>	<p>FEP 2 x 2 weeks</p> <p>Monsterology HFL FEP</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, –ise, –ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>Relative clauses beginning with ‘who’,</p>	<p>FEP 3 x 2 weeks</p> <p>Cloud Tea Monkeys HFL FEP</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, –ise, –ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>Relative clauses beginning with ‘who’,</p>	<p>Poetry</p>	<p>Take One Book x 2 weeks</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, –ise, –ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>Relative clauses beginning with ‘who’,</p>	<p>Narrative x2 weeks</p> <p>The Promise HFL Planning</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, –ise, –ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity</p>	<p>Myths and Legends 2-3 weeks</p> <p>Odysseus</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, –ise, –ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>Relative clauses beginning with ‘who’,</p>

<p>'which', 'where', 'why' or 'whose'.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	<p>'which', 'where', 'why' or 'whose'.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	<p>'which', 'where', 'why' or 'whose'.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>		<p>'which', 'where', 'why' or 'whose'.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	<p>Relative clauses beginning with 'who', 'which', 'where', 'why' or 'whose'.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	<p>'which', 'where', 'why' or 'whose'.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	
Spring 1				Spring 2			
<p>Tales from Outer Sububia</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. -ate, -ise, -ify).</p>	<p>Converting nouns or adjectives into verbs using suffixes (e.g. -ate, -ise, -ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-).</p>				<p>Mystery and suspense narrative X4 weeks</p> <p>Water Tower and Boy in the tower. DEP</p> <p>Converting nouns or adjectives into verbs</p>	<p>Poetry Vocab building x1 week</p>	

<p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>Relative clauses beginning with 'who', 'which', 'where', 'why' or 'whose'.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	<p>Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>Relative clauses beginning with 'who', 'which', 'where', 'why' or 'whose'.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>			<p>using suffixes (e.g. -ate, -ise, -ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity</p> <p>Relative clauses beginning with 'who', 'which', 'where', 'why' or 'whose'.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and</p>		
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					number (e.g. secondly).		
Summer 1				Summer 2			
<p>Macbeth HFL DEP</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, -ise, -ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity Relative clauses beginning with ‘who’, ‘which’, ‘where’, ‘why’ or ‘whose’.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will,</p>	<p>Macbeth HFL DEP</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, -ise, -ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity Relative clauses beginning with ‘who’, ‘which’, ‘where’, ‘why’ or ‘whose’.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p>	<p>Macbeth HFL DEP</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, -ise, -ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity Relative clauses beginning with ‘who’, ‘which’, ‘where’, ‘why’ or ‘whose’.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or</p>	<p>Poetry 1 x week</p>	<p>Take One Book X2 weeks</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, -ise, -ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity Relative clauses beginning with ‘who’, ‘which’, ‘where’, ‘why’ or ‘whose’.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will,</p>	<p>Narrative Cosmic X 6 weeks</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, -ise, -ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity Relative clauses beginning with ‘who’, ‘which’, ‘where’, ‘why’ or ‘whose’.</p>	<p>Narrative Cosmic X 6 weeks</p> <p>Converting nouns or adjectives into verbs using suffixes (e.g. –ate, -ise, -ify).</p> <p>Verb prefixes (e.g. dis-, de-, mis-, over-, and re-). Brackets, dashes or commas to indicate parenthesis.</p> <p>Use of commas to clarify meaning or avoid ambiguity Relative clauses beginning with ‘who’, ‘which’, ‘where’, ‘why’ or ‘whose’.</p> <p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or</p>	

<p>must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	<p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	<p>adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>		<p>must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	<p>Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	<p>adverbs (e.g. perhaps, surely).</p> <p>Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly).</p> <p>Linking ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).</p>	
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Handwriting

Write legibly, fluently and with increasing speed.

Write legibly, fluently and with increasing speed.

Year 6

Autumn 1				Autumn 2		
<p>FEP 1 x 2 Weeks</p> <p>WISP HFL FEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. 'said' versus 'reported', 'alleged' or 'claimed' in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. 'man eating shark' versus 'man-eating shark', or 'recover' versus 're-cover').</p>	<p>FEP 2 x 2 Weeks</p> <p>Planetarium HFL FEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. 'said' versus 'reported', 'alleged' or 'claimed' in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. 'man eating shark' versus 'man-eating shark', or 'recover' versus 're-cover'). Use of the passive voice to affect the presentation of information in a</p>	<p>FEP 3 x 2 Weeks</p> <p>Night of The Gargoyles HFL FEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. 'said' versus 'reported', 'alleged' or 'claimed' in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. 'man eating shark' versus 'man-eating shark', or 'recover' versus 're-cover').</p>	<p>Poetry</p>	<p>Take One Book x 2 weeks</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. 'said' versus 'reported', 'alleged' or 'claimed' in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. 'man eating shark' versus 'man-eating shark', or 'recover' versus 're-cover').</p>	<p>Cogheart HFL DEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. 'said' versus 'reported', 'alleged' or 'claimed' in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. 'man eating shark' versus 'man-eating shark', or 'recover' versus 're-cover'). Use of the passive voice to affect the presentation of</p>	<p>COgheart HFL DEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. 'said' versus 'reported', 'alleged' or 'claimed' in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. 'man eating shark' versus 'man-eating shark', or 'recover' versus 're-cover'). Use of the passive voice to affect the presentation of</p>

<p>Use of the passive voice to affect the presentation of information in a sentence (e.g. 'I broke the window in the greenhouse' versus 'The window in the greenhouse was broken').</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. 'the boy that jumped over the fence is over there' or 'the fact that it was raining meant the end of sports day').</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of</p>	<p>sentence (e.g. 'I broke the window in the greenhouse' versus 'The window in the greenhouse was broken').</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. 'the boy that jumped over the fence is over there' or 'the fact that it was raining meant the end of sports day').</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in</p>	<p>Use of the passive voice to affect the presentation of information in a sentence (e.g. 'I broke the window in the greenhouse' versus 'The window in the greenhouse was broken').</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. 'the boy that jumped over the fence is over there' or 'the fact that it was raining meant the end of sports day').</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of</p>		<p>Use of the passive voice to affect the presentation of information in a sentence (e.g. 'I broke the window in the greenhouse' versus 'The window in the greenhouse was broken').</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. 'the boy that jumped over the fence is over there' or 'the fact that it was raining meant the end of sports day').</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of</p>	<p>Use of the passive voice to affect the presentation of information in a sentence (e.g. 'I broke the window in the greenhouse' versus 'The window in the greenhouse was broken').</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. 'the boy that jumped over the fence is over there' or 'the fact that it was raining meant the end of sports day').</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p>	<p>information in a sentence (e.g. 'I broke the window in the greenhouse' versus 'The window in the greenhouse was broken').</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. 'the boy that jumped over the fence is over there' or 'the fact that it was raining meant the end of sports day').</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a</p>	
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<p>cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as ‘on the other hand’, ‘in contrast’ or ‘as a consequence), and elision. Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	<p>contrast’ or ‘as a consequence), and elision. Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	<p>cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as ‘on the other hand’, ‘in contrast’ or ‘as a consequence), and elision. Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>		<p>cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as ‘on the other hand’, ‘in contrast’ or ‘as a consequence), and elision. Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	<p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as ‘on the other hand’, ‘in contrast’ or ‘as a consequence), and elision. Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	<p>word or phrase), grammatical connections (e.g. the use of adverbials such as ‘on the other hand’, ‘in contrast’ or ‘as a consequence), and elision. Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	
Spring 1				Spring 2			
<p>Persuasion X4 weeks</p> <p>Children of the king HFL DEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or ‘claimed’</p>	<p>Persuasion X4 weeks</p> <p>Children of the king HFL DEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or ‘claimed’ in formal speech or writing).</p>	<p>Poetry</p> <p>Vocab building x2 weeks</p>	<p>Take One Book X 2 weeks</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or ‘claimed’ in formal speech or writing).</p>	<p>Non Fiction X 2 weeks</p> <p>Hermlin HFL DEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or ‘claimed’</p>	<p>Fiction X3-4 weeks</p> <p>Spiderwick – continue in to Summer HFL DEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or</p>		

<p>in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the fact that it was raining meant the end of sports day’).</p> <p>The difference between structures typical of informal speech and</p>	<p>Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the fact that it was raining meant the end of sports day’).</p> <p>The difference between structures typical of informal speech and</p>		<p>Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the fact that it was raining meant the end of sports day’).</p>	<p>in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the</p>	<p>‘claimed’ in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the fact that it was raining</p>	
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<p>raining meant the end of sports day').</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	<p>structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>		<p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	<p>fact that it was raining meant the end of sports day').</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns,</p>	<p>meant the end of sports day').</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	
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					bullets or tables to structure text.		
Summer 1				Summer 2			
<p>Discussion X 4 weeks</p> <p>In Search of Safety: Children and the Refugee Crisis in Europe – A Teaching Resource by UNICEF United Kingdom HFL DEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or ‘claimed’ in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a</p>	<p>Discussion X 4 weeks</p> <p>In Search of Safety: Children and the Refugee Crisis in Europe – A Teaching Resource by UNICEF United Kingdom HFL DEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or ‘claimed’ in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p>	<p>Poetry X2 weeks</p> <p>The Listeners HFL DEP</p>		<p>Take One Book X2 weeks</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or ‘claimed’ in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p>	<p>Opportunities for independent writing. X3 weeks</p> <p>Blackberry Blue HFL DEP</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or ‘claimed’ in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p>	<p>Opportunities for independent writing. X2 weeks</p> <p>Way Home</p> <p>The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. ‘said’ versus ‘reported’, ‘alleged’ or ‘claimed’ in formal speech or writing). Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p>	<p>Poetry 1x week</p>

<p>sentence than a comma.</p> <p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the fact that it was raining meant the end of sports day’).</p> <p>The difference between structures typical of informal</p>	<p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the fact that it was raining meant the end of sports day’).</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. ‘He’s your friend, isn’t he?’), or the use of the</p>			<p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the fact that it was raining meant the end of sports day’).</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. ‘He’s your friend, isn’t he?’), or the use</p>	<p>Punctuation of bullet points to list information.</p> <p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the fact that it was raining meant the end of sports day’).</p> <p>The difference between structures typical of informal speech and structures</p>	<p>How hyphens can be used to avoid ambiguity (e.g. ‘man eating shark’ versus ‘man-eating shark’, or ‘recover’ versus ‘re-cover’).</p> <p>Use of the passive voice to affect the presentation of information in a sentence (e.g. ‘I broke the window in the greenhouse’ versus ‘The window in the greenhouse was broken’).</p> <p>Expanded noun phrases to convey complicated information concisely (e.g. ‘the boy that jumped over the fence is over there’ or ‘the fact that it was raining meant the end of sports day’).</p> <p>The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. ‘He’s your friend, isn’t he?’), or the use of the</p>	
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<p>speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	<p>subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>			<p>of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	<p>appropriate for formal speech and writing (such as the use of question tags, e.g. 'He's your friend, isn't he?', or the use of the subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	<p>subjunctive in some very formal writing and speech).</p> <p>Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as 'on the other hand', 'in contrast' or 'as a consequence), and elision.</p> <p>Layout devices, such as headings, sub-headings, columns, bullets or tables to structure text.</p>	
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Handwriting

Write legibly, fluently and with increasing speed.