

# Entitlements for English

Entitlement documents provide the context within which the skills detailed in the Bailiwick Curriculum should be applied. The two documents therefore need to be read together. **In particular, schools should ensure their curriculum includes the cross phase elements of the [Bailiwick Curriculum Handbook](#).**

Schools may go beyond the requirements in this document and teach other content on top of this. Key Stage 2 content may be taught in Key Stage 1 and vice versa.

This document is mandatory for mainstream schools from September 2024, though schools can use part or all of this document before this if they wish. Special schools should adapt for the unique needs of their children, while aiming, where appropriate, to cover the same main headings.

Schools should carefully choose texts to exemplify a range of text types (including digital texts) and a diverse range of authors. Schools should carry out a regular audit of the texts they study across the curriculum to ensure that over time, a diverse range of examples is studied from around the world. In all key stages, the curriculum should extend beyond contemporary writing, including archaic texts (examples of which are provided below in the section on social, cultural and historical contexts.)

This entitlement document provides broad parameters within which individual schools need to develop their own more detailed curriculum.

While English is a subject in its own right, communicating clearly in spoken and written English is vital in all subjects. **Some aspects of this curriculum should therefore also be taught in subjects other than English.**

In the table below, black type refers to mandatory elements, grey italicised type refers to suggested examples that are not mandatory and are suggested examples only.

<b>By the <u>end</u> of Key Stage 1</b>	<b>By the <u>end</u> of lower Key Stage 2</b>	<b>By the <u>end</u> of upper Key Stage 2</b>	<b>By the <u>end</u> of Key Stage 3</b>
<p>Progression in application of English has more to do with the increasing complexity of texts than with progression in terms of skills. Progression occurs as the child is able to <i>apply</i> skills across a range of different texts, with different vocabulary, sentence structure and genre. This depth, only acquired over time through exposure to a range of high quality literature, is more indicative of genuine progress than rapidly ascending through skill levels. This is because the strands in the application of language areas are cumulative rather than hierarchical.</p> <p>Where the verb 'know' is used below, this should be interpreted as knowing <i>how to</i> use and apply the knowledge (procedural knowledge) and not just knowing as a statement of fact (declarative knowledge). Both are important: one feeds into the other.</p>			

Knowledge in English involves recall and also includes encounter, entering into a relationship with that knowledge. In the same way that in French there are two verbs for 'to know': savoir - to know a fact and connaitre - to know a person, there is a relational aspect to knowing in English that goes beyond knowing as declarative knowledge. Declarative knowledge is necessary but not sufficient.

This document does not describe to teachers what kind of speaking, reading and writing activities children should be doing. It outlines the underlying knowledge that children will need to bring to their creative and transactional writing, to use when communicating through talk, and when reading. All of this knowledge needs to be applied in meaningful learning experiences, using the cross phase elements in the Bailiwick Curriculum Handbook to structure this. (See pages 45,47 and 49) and also referenced at the end of this document). In particular, the curriculum needs to foster a love of reading for enjoyment, information and learning.

**Speaking and listening.**

For pupils of all ages to use spoken language successfully, they need to make progress in interrelated aspects of language. The progression below includes the following elements of spoken language: physical (*vocal control and body language, such as making eye contact and speaking loudly and clearly*), linguistic (*knowledge of vocabulary and grammatical constructions, and use of rhetorical devices*), cognitive (*knowledge of content and ideas, and tailoring talk to a specific purpose, such as to persuade or inform*), social and emotional (*considering the needs of different listeners, responding appropriately and developing the confidence to share ideas*).

Schools must ensure that their curriculum includes the cross phase elements for speaking and listening on page 49 of the Bailiwick curriculum (and referenced at the end of this document)

**Speaking and listening**

- a. Know how to recount a story, anecdote or experience.
- b. Know that to make points clear to the listener, it is important to use details which are relevant, use appropriate vocabulary, enunciate clearly and speak audibly.
- c. Know how to use a performance voice to engage the listener.
- d. Know that in conversation, we need to take turns, make contributions which are relevant, listen to others, share opinions and respond respectfully to different views.

**Speaking and listening**

- a. Continue to apply the knowledge from Key Stage one in progressively more challenging contexts
- b. Know that standard English is used in the same way throughout the world and does not have differences depending on the area or the community in which it is spoken, unlike non-standard English which changes depending on where in the world it is spoken.
- c. Know that for formal speaking and writing, standard English is used as it is likely to be understood by everybody.
- d. Know that standard English should be used when delivering presentations.
- e. Know that standard English is different from accent.
- f. Know how to use a performance voice with appropriate phrasing, expression and stress (prosody) to emphasise intended meaning, across different genres (poetry, fiction and nonfiction)
- g. Know that in discussions, we need to take turns, make contributions which are relevant, listen to others, share opinions and respond respectfully to different views.
- h. Know that using appropriate tier 2 vocabulary enables us to share more complex ideas and convey information with precision.

**Speaking and listening**

- a. Continue to apply and extend the knowledge from Key Stage two in progressively more challenging contexts, **across all subjects.**
- b. Know that using appropriate tier 2 and 3 vocabulary enables us to share more complex ideas and convey information with precision.
- c. Know that when giving formal presentations, note cards can prompt and structure our talk.
- d. Know that in discussions, we can build on each others' ideas, evaluating conflicting evidence to

### Phonics and spelling

- a. Continue to revise and embed the phonics taught in the Foundation Stage in progressively more challenging contexts.
- b. Know that every sound in every word has been assigned a spelling of 1, 2, 3 or 4 letters (*e.g. e, ei, igh, eigh*).
- c. Know the links between sounds and spellings (phoneme: grapheme correspondences) for all 44 sounds in English, including complex vowel sounds.
- d. Know that the same spelling can represent different sounds (<e> can spell /e/ or /ee/).
- e. Know how to segment words into their constituent phonemes (to hear the word cat and be able to identify that

### Phonics and spelling

- a. Continue to revise, consolidate and secure knowledge of correct vowel sounds
- b. Know conventions of pluralisation, including -es endings, words ending in *y, f* and vowels. (*buses, churches, ponies, emergencies, halves, thieves, volcanoes, potatoes*).
- c. Know that many polysyllabic words can be broken down into a root word that carry the meaning and affixes at the beginning (prefix) or end of a word (suffix) that modify the meaning (in *unhelpful*, *help* is the root word, *un* is the prefix that means *not* and *ful* is the suffix that means *full of*. In *disagreeable*, *agree* is the root word, *dis* is the affix meaning *'the opposite of'* and *able* is the suffix meaning *'capable of.'*
- d. Know how and when to use the vowel suffixes -ing and -ed -er.
- e. Know and when to use the consonant suffixes, making choices between similar endings e.g. *-cian, -tion* and *-sion* (*politician, magician, nation, imagination, revolution, pollution, diversion, expression, extension, invasion, television*). NB: Schools should have a clear sequence of spelling progression. Guidance in creating this can be found in [English programmes of study: key stages 1 and 2 \(publishing.service.gov.uk\)](https://www.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/61222/English-programmes-of-study-key-stages-1-and-2.pdf) (though with no need to teach the specific word lists) or materials such as [Spelling | CUSP \(unity-curriculum.co.uk\)](https://www.unity-curriculum.co.uk/)
- f. Know how to use an apostrophe to show possession (*my*

arrive at a considered view point.

- e. Know how to use rhetorical devices when speaking to persuade (*e.g. rhetorical questions, use of tricolons, first person plural to imply buy-in.*)
- f. Know that explanations or instructions can be enhanced by careful sequencing and by the use of gesture and visual aids.

### Phonics and spelling

- a. Continue to revise, consolidate and secure knowledge taught in KS2 across an increasingly sophisticated range of tier 2 and 3 vocabulary
- b. Know how to use graphotactics to make choices of the most likely spelling from possible alternatives (graphotactics is making tactical decisions about which spelling to use based on knowledge of possible alternatives, and the relative likelihood of different forms).
- c. Build on the knowledge of apostrophes taught at KS2 by including: apostrophising plurals (*the ladies' coats, the boys' pencils*) and

the word is composed of 3 sounds /c/, /a/ and /t/).

- f. Know how to blend words (reading the spellings <c>, <a> and <t> and being able to blend them together to form the word cat, moving all through the word from left to right.
- g. Know how to manipulate phonemes within words to make different words through substituting (e.g. change bit to pit or pit to pot) deleting (spit to pit) or addition (it to pit).

#### Handwriting and keyboard skills

- a. Know how to hold and manoeuvre a writing tool for extended periods without tiring
- b. Know how to use an efficient writing posture (table reaches to below the elbow, sit with a straight back not leaning over the table, pull chair close to the table, keep feet flat on the floor, sit right back in the seat).
- c. Know how to maintain an optimal pencil hold for comfortable, fluent and legible writing.
- d. Know how to form each letter of the alphabet and numeral starting at the right place, with control over size and orientation (both lower and upper

*sister's coat, Mary's book*) and in contractions (cannot can't, is not, isn't, we are we're, I have I've).

- g. Know that *it's* is a contraction meaning it is. When something belongs to an object, this is written **without** an apostrophe (*its lifecycle, its tail*).
- h. Use developing knowledge of phonics to spell a range of tier 2 vocabulary in context.

#### Handwriting and keyboard skills

- a. Know how to write legibly, fluently and with stamina
- b. Use the keyboarding skills as outlined in the 'designs, including text' section of the [computing entitlement document](#)

words ending in s; and the exception of possessive pronouns (*yours, theirs*).

- d. Make effective use of spell checkers and grammar checkers, recognising where it might not be sufficient or appropriate.

#### Handwriting and keyboard skills

- a. Continue to consistently apply and develop the knowledge for key stage two, across writing in all subjects, whether writing by hand or using a keyboard.

<p>case)</p> <ul style="list-style-type: none"> <li>e. Know how to ground letters appropriately (sitting on the line), with ascenders and descenders appropriately sized in relation to other letters</li> <li>f. Know how to use spacing within and between words that reflects the size of the letters.</li> <li>g. Use the keyboarding skills as outlined in the 'designs, including text' section of the <a href="#">computing entitlement document</a></li> </ul>			
<p><b>Selection and Retrieval (SR):</b></p> <ul style="list-style-type: none"> <li>a. Know that using evidence found in books can help us answer questions about events and characters.</li> </ul>	<p><b>Selection and Retrieval (SR):</b></p> <ul style="list-style-type: none"> <li>a. Continue to revise, consolidate and secure knowledge taught in KS1 in progressively more challenging texts.</li> <li>b. Know that non-fiction books contain information that can help us answer questions</li> <li>c. Know that subheadings and headings can help us to scan a text to more quickly locate information so we don't have to read the whole text.</li> <li>d. Know that dictionaries tell us the meaning and spellings of words.</li> <li>e. Know that dictionaries can be digital or analogue and how to use both</li> </ul>	<p><b>Selection and Retrieval (SR):</b></p> <ul style="list-style-type: none"> <li>a. Know that quotations can be used to support opinions and predictions.</li> <li>b. Know that 'scanning' is when you look over a text quickly when you need answers to specific questions. You don't need to read every word, just look for the information you want using headings, sub-headings, bullet points or key words to guide you.</li> <li>c. Know that when choosing a book to read for pleasure, you can look over a text quickly to get the general idea of it. You don't need to read every word. This is called skimming.</li> </ul>	<p><b>Selection and Retrieval (SR):</b></p> <ul style="list-style-type: none"> <li>a. Know that opinions and predictions may be strengthened if drawn from more than one piece of information.</li> <li>b. Know that skimming is when you look over a text quickly to get the general idea of it. You don't need to read every word - just pick out key words and sentences.</li> <li>c. Know that note taking is a useful technique for summarising, organising and remembering key information.</li> <li>d. Know that note taking can take a variety of forms depending on the purpose of the notes (<i>e.g. bullet pointed lists,</i></li> </ul>

	<ul style="list-style-type: none"> <li>f. Know that when searching an analogue dictionary, words are arranged in alphabetical order.</li> <li>g. Know that in digital or multimodal texts, the reader or viewer has the choice and responsibility to navigate to the correct page, for example by using hyperlinks or by making choices about whether or not to watch an animation.</li> <li>h. See also the 'retrieving information' section of the <a href="#">computing entitlement document</a></li> </ul>	<ul style="list-style-type: none"> <li>d. Know that information in digital texts can be found quickly using the search function (<i>e.g. control F</i>).</li> <li>e. See also the 'retrieving information' section of the <a href="#">computing entitlement document</a></li> </ul>	<p><i>mind-maps, Cornell Notes</i>).</p> <ul style="list-style-type: none"> <li>e. See also the 'retrieving information' section of the <a href="#">computing entitlement document</a></li> </ul>
<p><b>Inference, Interpretation and Analysis (IIA):</b></p> <ul style="list-style-type: none"> <li>a. Know that in stories, paying attention to what characters have said or done can help us make accurate predictions. (In KS1, this will more often be in the context of being read to.)</li> </ul>	<p><b>Inference, Interpretation and Analysis (IIA):</b></p> <ul style="list-style-type: none"> <li>a. Know that when we are reading, we should listen in our head to check that what we are reading makes sense. If it does not make sense to us, we should go back and reread the sentence or paragraph again. It may help to 'turn the picture on in your head.' If this does not work, we may need to find out the meaning of a word or phrase.</li> <li>b. Know that when we encounter pronouns in a text, we need to think about who they refer to based on what we understand about the</li> </ul>	<p><b>Inference, Interpretation and Analysis (IIA):</b></p> <ul style="list-style-type: none"> <li>a. Continue to monitor understanding of what we read and take appropriate action when what we are reading does not make sense, when reading texts that are progressively more challenging in terms of sentence structure, vocabulary (particularly tier 2 and 3), length and theme. If this does not work, we may need to find out the meaning of a word or phrase.</li> <li>b. Know that authors deliberately leave out information when they write for two different reasons: because they</li> </ul>	<p><b>Inference, Interpretation and Analysis (IIA):</b></p> <ul style="list-style-type: none"> <li>a. Continue to monitor understanding of what we read and take appropriate action when what we are reading does not make sense, when reading texts that are progressively more challenging in terms of sentence structure, vocabulary (particularly tier 2 and 3), length and theme.</li> <li>b. Know that interpretations of character and events can be supported with direct textual evidence.</li> <li>c. Know that people may differ in how they interpret texts and</li> </ul>

	<p>text.</p> <p>c. Know that what a character is feeling can help us understand possible motivations for their actions.</p> <p>d. Know that we should back up our opinions and predictions using information from the text.</p> <p>e. Know that authors often create drama by contrasting sound with silence, movement with stillness or light with dark. (<i>e.g. the opening scene of The Iron Man</i>).</p>	<p>assume the reader already knows something and putting in too much obvious information would be boring; in order to make the story more interesting by keeping the reader guessing.</p> <p>c. Know that inference is making sense of a text by thinking about what the author has left out and either assumes we already know or wants us to make a prediction based on what we have already read and what we know about the world.</p> <p>d. Know that sometimes the answer to a question we have is obvious in a text but that at other times, we might have to read in more than one place or think about what we know about the world to understand.</p> <p>e. Know that sometimes authors let the reader know things that the characters don't know.</p> <p>f. Continue to recognise that authors often create drama by contrasting sound with silence, movement with stillness or light with dark in progressively more challenging contexts.</p> <p>g. Know that authors may give us hints about what may happen next by:</p>	<p>learners have the right to make their own interpretation that may differ from their peers or their teacher.</p> <p>d. Know that explanation of moods, feelings and attitudes of characters should be made using evidence from across the text.</p> <p>e. Know that the views of the writer may be different to those expressed by others in the text.</p> <p>f. Know that authors make deliberate word choices to add complexity or precision to their meaning making.</p> <p>g. Know that clear understanding of a text should be supported by regular examples and analytical comments.</p> <p>h. Know that authors are sometimes deliberately ambiguous in order to provoke the readers' reaction.</p> <p>i. Know that texts sometimes can have multiple interpretations.</p> <p>j. Know that authors make specific word choices to carry nuanced meanings.</p> <p>k. Know how the writer's language choices can enhance meaning (<i>e.g. repetition, emotive vocabulary, varied</i></p>
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		<ul style="list-style-type: none"> <li>• Making a character do or say something which contrasts or contradicts with what the reader expects them to do (<i>for example, Harry Potter walking to his death at the hands of Voldemort rather than fighting</i>).</li> <li>• Repeating a word, phrase, object or situation over (<i>for example, the repeated reference to the ‘no-good-dirty-rotten-pig-stealing-great-great-grandfather’ in Holes; ‘thank you God, Jesus, the Pope and Adolf Hitler’ in Once</i>).</li> <li>• Telling stories in a non-linear sequence (<i>for example Voices in the Park, Podkin One Ear, Cosmic, The Light Jar, the Butterfly Lion</i>)</li> </ul>	<p><i>sentence structure, line length</i>).</p> <ol style="list-style-type: none"> <li>Know that in playscripts, writers use dramatic devices to create specific effects (<i>e.g. lighting changes, entrances and exits, stage directions, dramatic irony</i>).</li> <li>Know how to trace the ways in which a writer structures a text to prepare a reader for the ending and how to comment on the effectiveness of the ending.</li> <li>Know that when writing analytically, arguments can be made more convincing through using a series of well structured points to convey clarity of thought (<i>e.g. using a thesis statement, using topic sentences, structures such as ‘what, how, why’</i>).</li> </ol>
<p><b>Structure and organisation (text level) (SO):</b></p> <ol style="list-style-type: none"> <li>Continue to revise and embed the concepts of print taught in the Foundation Stage (<i>e.g. there is a difference between letters and words; words are separated by spaces</i>).</li> <li>Know that pictures and diagrams can be</li> </ol>	<p><b>Structure and organisation (text level) (SO):</b></p> <ol style="list-style-type: none"> <li>Know that writing is often divided into paragraphs when there is a change of character, viewpoint, time or place.</li> <li>Know that in non-fiction, writing can also be divided into sections.</li> <li>Know that in longer fiction writing, writing</li> </ol>	<p><b>Structure and organisation (text level) (SO):</b></p> <ol style="list-style-type: none"> <li>Continue to revise and embed the understanding of paragraphs taught in LKS2.</li> <li>Know that in narrative writing, cohesion across paragraphs can be achieved by using adverbial phrases. (<i>e.g. The next day; Within the</i></li> </ol>	<p><b>Structure and organisation (text level) (SO):</b></p> <ol style="list-style-type: none"> <li>Continue to revise and embed the structural and organisational features taught in Key Stage 2 in progressively more challenging contexts, including in other subjects as appropriate.</li> <li>Know that in analytical</li> </ol>



<p>explained by using labels and captions.</p> <ul style="list-style-type: none"> <li>c. Know that we can find out what a book is about by reading its blurb.</li> <li>d. Know that non-fiction texts often have special features to make it easier to locate information such as a contents page, index and a glossary.</li> <li>e. Know that in some forms of non-fiction, bullet points are used to separate items in a list.</li> </ul>	<p>can be divided into chapters.</p> <ul style="list-style-type: none"> <li>d. Know that subheadings and headings can help locate information in a text or confirm that a text does not have the answer to a particular question.</li> <li>e. Know that when writing to inform, authors may highlight key words by writing them in bold or by underlining them.</li> <li>f. Know that the way poems are laid out on a page is usually very different from other types of writing (<i>e.g. stanzas rather than paragraphs; line breaks rather than continuous sentences</i>).</li> <li>g. Know that digital texts may contain hyperlinks and that these can be used to jump to a section that tells us more about a particular thing.</li> <li>h. Know how to navigate to and from hyperlinks</li> <li>i. Know that digital texts may be interactive and include animations and/or hyperlinks.</li> <li>j. Know that a multimodal text uses a combination of two or more communication modes, for example, print, image and spoken text as in film or computer presentations.</li> </ul>	<p><i>forest; 3 miles up the river</i>).</p> <ul style="list-style-type: none"> <li>c. Know that sections in non-fiction may contain more than one paragraph.</li> <li>d. Know that when writing non-fiction, an introduction can be used to explain the reason and focus for writing.</li> <li>e. Know that when writing some forms of non-fiction, bullet points may be used to give lists of examples or points in an argument.</li> <li>f. Know that when writing non-fiction, a conclusion can be used to summarise the main ideas presented.</li> <li>g. Know that different forms of non-fiction can be presented using different layout features (<i>e.g. text boxes, bullet points, labelled diagrams</i>).</li> </ul>	<p>and transactional writing, topic sentences are used to signal to the reader the focus of the paragraph (<i>e.g. Monkeys are a type of primate; In stave 1, Scrooge is introduced as a miserly character; Mathematics introduces children to concept skills and thinking strategies.</i>) Topic sentences are followed by connected explanations.</p> <ul style="list-style-type: none"> <li>c. Know that when presenting an argument, the key idea can be presented using a thesis statement in the introduction and the rest of the writing should relate to this, culminating in a considered conclusion. (<i>e.g. The witches are to blame for Macbeth's downfall; The principal cause of WW2 was economic</i>).</li> <li>d. Know that cohesion across paragraphs can be created by starting paragraphs with discourse markers, including adverbials (<i>e.g. furthermore, however, although, on the other hand</i>).</li> <li>e. Know that in analytical and transactional writing, discourse markers and adverbials</li> </ul>
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			<p>can be used to develop cohesion within a paragraph by linking ideas.</p> <p>f. Know that the structure and organisation of fiction texts can fall into one of seven basic plot points. <a href="#">The Seven Basic Plots</a></p>
<p><b>Writer's Purpose (WP):</b></p> <p>a. Know that writers write for different purposes, including writing to inform and writing to entertain.</p> <p>b. Know that stories, descriptions and poetry are examples of texts written to entertain.</p> <p>c. Know that when writing to entertain, authors often add detail to description by using noun phrases (<i>very old grandmother, brave woodchopper</i>).</p> <p>d. Know that in stories, authors sometimes express surprise or shock by using exclamation sentences.</p> <p>e. Know that stories and certain non fiction texts (<i>e.g. instructions, diaries, some letters</i>) are sequenced in time so use adverbials such as first, then, next, after, later, the next day etc so that the reader knows when things are happening.</p>	<p><b>Writer's Purpose (WP):</b></p> <p>a. Know that as well as writing to inform and entertain, writers also write to persuade.</p> <p>b. Know that when writing, authors sometimes show how, when, where or why something happened by using an adverbial phrase (<i>e.g. without a sound, after a moment, carefully, meanwhile, without a thought</i>).</p> <p>c. Know that when writing to entertain, authors sometimes use reference chains to add interest and variety to their writing by referring to people and objects in different ways (<i>the three headed monster, the terrible vision, the golden sphere...</i>).</p> <p>d. Know that explanations, recounts, letters, biographies and newspaper articles are all different ways of writing to inform. (<i>While children should</i></p>	<p><b>Writer's Purpose (WP):</b></p> <p>a. Know that as well as writing to inform, entertain and persuade, writers also write to discuss.</p> <p>b. Know that authors use the passive voice to remain formal, be detached or disguise who is the performer of an action or to highlight the action itself.</p> <p>c. Know that essays and reports are two further examples of writing to inform.</p> <p>d. Know that a campaign is a further form of persuasive writing.</p> <p>e. Know that when writing to persuade, authors may use hyperbole to exaggerate.</p> <p>f. Know that when writing to persuade, authors may add emphasis by sometimes using short sentences.</p> <p>g. Know that when writing to persuade, authors might use the second person (<i>you</i>) to address</p>	<p><b>Writer's Purpose (WP):</b></p> <p>a. Know that as well as writing to inform, entertain, persuade and discuss, writers also write to advise, argue, provoke and/or reflect.</p> <p>b. Know that metaphorical language can be used to share complex ideas and intricate human emotions. This helps develop understanding of characters and provokes people to think differently.</p> <p>c. Know that when writing to advise, authors may use modal verbs to offer suggestions (<i>e.g. you should; you could</i>).</p> <p>d. Know that when writing to advise, authors may use imperative verbs to convey an authoritative tone (<i>e.g. Make sure you get a good night's sleep!</i>).</p> <p>e. Know that when writing to advise, authors often use similar techniques as when writing to persuade (see</p>

<p>f. Know that in stories and when writing to inform, authors often make the story flow better by linking two main ideas together using coordinating conjunctions such as for, and, but, or, yet and so.</p>	<p><i>encounter, discuss and analyse all these genres through reading, they do not need to write in all of these different genres)</i></p> <p>e. Know that advertising, letters, speeches and posters can all be examples of writing to persuade. <i>(While children should encounter, discuss and analyse all these genres through reading, they do not need to write in all of these different genres)</i></p> <p>f. Know that when writing to persuade, authors sometimes use imperative verbs to convey urgency <i>(Buy it today! Take action now).</i></p> <p>g. Know that when writing to persuade, authors sometimes use rhetorical questions.</p> <p>h. Know that rhetorical questions are questions authors write to make a point, rather than to get an answer.</p> <p>i. Know that when writing to persuade, authors may use facts and statistics to convince the reader.</p> <p>j. Know that when writing poetry, poets may use rhythm, rhyme and/ or repetition to make the poem more engaging when listened to or read.</p>	<p>the reader directly.</p> <p>h. Know that balanced argument, reviews and newspaper articles can all be forms of writing to discuss.</p> <p>i. Know that writing to discuss usually has a formal tone.</p> <p>j. Know that when writing to discuss, authors sometimes use modal verbs to convey degrees of probability <i>(it could be argued, some might say.)</i></p> <p>k. Know that most writing is written using the third person <i>(he, she, it, they)</i> but authors might choose to use the first person to emphasise a character's point of view.</p> <p>l. Know that dialogue can be split within a sentence to show a character's thoughts, feelings or reaction. <i>(“Whenever I go to Cobo,” exclaimed my brother, “I have to go for a swim.”)</i></p> <p>m. Know that authors usually use direct speech if the focus is on the character and their feelings or motives and reported speech if their emphasis is on moving the plot along.</p> <p>n. Know that in some nonfiction texts, authors make choices between directly quoting someone and using reported speech.</p>	<p>persuasion strand in KS2).</p> <p>f. know that when writing to persuade or influence, authors might use a range of techniques including those already studied in ks2 but including others such as anecdote, quoting statistics, use of expert opinion or allusion (this list is not exhaustive).</p>
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**Use of language (word and sentence level) (UoL):**

*In the list that follows, know is used to mean that learners need to know how to recognise and apply the following. It does NOT mean learners should be able to recall exact definitions. We learn better through seeing lots of examples than through learning definitions. However, having a shared language that describes what we are seeing within particular examples is useful - this is what these definitions provide.*

*Some of this content is important precursor knowledge for learning modern foreign languages.*

- a. Know that a sentence has to have a person or thing who does something and should make sense.
- b. A fragment is a string of words that is not yet a complete sentence so does not yet make sense as a complete written thought (*went to the park; the lady brought; the big, brown cat*).
- c. Know that sentences start with capital letters and end with a full stop, question mark or exclamation mark.
- d. Know that there are four different types of sentences: statements

**Use of language (word and sentence level) (UoL):**

*In the list that follows, know is used to mean that learners need to know how to recognise and apply the following. It does NOT mean learners should be able to recall exact definitions. We learn better through seeing lots of examples than through learning definitions. However, having a shared language that describes what we are seeing within particular examples is useful - this is what these definitions provide.*

*Some of this content is important precursor knowledge for learning modern foreign languages.*

- a. Know that a verb is a word used to describe doing something (*e.g. was jumping, is climbing*) being or feeling something (*e.g. likes, fears*) or something happening (*became, transformed*).
- b. Know that sometimes verbs involve two words (*have been, is going, was singing, am writing*.)
- c. Know that pronouns are used to describe either individuals or groups of people, rather than

**Use of language (word and sentence level) (UoL):**

*In the list that follows, know is used to mean that learners need to know how to recognise and apply the following. It does NOT mean learners should be able to recall exact definitions. We learn better through seeing lots of examples than through learning definitions. However, having a shared language that describes what we are seeing within particular examples is useful - this is what these definitions provide.*

*Some of this content is important precursor knowledge for learning modern foreign languages.*

- a. Know that nouns can name things we can see or touch (*concrete nouns: table, oxygen, sky*) and things such as ideas and emotions that you can't see or touch (*abstract nouns: grief, democracy, ambition*).
- b. Know that when pronouns describe one person, they are singular (*I, you, he, she, it*) and when they describe more than one person they are plural (*we, you, they*)
- c. Know that verbs have a basic form called the infinitive. (*walk, be, jump*) Infinitives are

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- a. Continue to revise and apply the grammatical terminology taught in Key Stage 2 in progressively more challenging contexts, including in other subjects. **In particular, schools should ensure that learners have secure grasp of simple, compound and complex sentence structures, prior to working on other aspects.**
- b. Know that a semicolon can be in an extended list when using too many commas would cause confusion (*'When*

<p>that end with a full stop, commands that end with either a full stop or an exclamation mark, exclamations that end with an exclamation mark and questions that end with a question mark.</p> <p>e. Know that the words we use have different names depending on the job they do.</p> <p>f. Know that words that name things, such as an object, a place, or a person, are called nouns.</p> <p>g. Know that nouns are often described as naming words.</p> <p>h. Know that proper nouns name a specific object, person or place. They require a capital letter, because they give us the actual name of something or someone. <i>(examples include: London, September, Wednesday, Joshua, Sarah).</i></p> <p>i. Know that the endings of nouns change depending on whether they are talking about one thing (singular) or more than one thing (plural).</p> <p>j. Know that the most usual way of showing that a noun is plural is by</p>	<p>using their name or names.</p> <p>d. Know that pronouns are words like it, she, he, you, we, they, us and them.</p> <p>e. Know that pronouns can replace nouns in writing to make it less repetitive.</p> <p>f. Know that an adverb describes how a verb is carried out.</p> <p>g. Know that adverbial phrases tell the reader how, when, where or why something happens.</p> <p>h. Know that a metaphor describes something by saying it is something else. It's not actually true but it gives the reader a clearer idea of what it is like.</p> <p>i. Know that a simile describes something by comparing it to something else, using <i>like</i> or <i>as</i>.</p> <p>j. Know that similes can be useful ways to describe something without using a long list of adjectives.</p> <p>k. Know that alliteration is when words start with the same letter and, more importantly, the same sound.</p> <p>l. Know that alliteration can be used to create a mood or for emphasis.</p>	<p>often used after <i>to</i>; and after modal verbs (<i>I want to walk, I will be quiet</i>).</p> <p>d. Know that verb endings change according to who is performing the verb (<i>for example, I jump, he jumps; I do, she does</i>).</p> <p>e. Know that in order to help us talk about how verb endings change, we use the following terms:</p> <p><i>I</i> 1st person singular  <i>you</i> 2nd person singular  <i>he</i> 3rd person singular  <i>she</i> 3rd person singular  <i>we</i> 1st person plural  <i>you</i> 2nd person plural  <i>they</i> 3rd person plural</p> <p>f. Know that some words operate within different word classes without any change of sound or spelling - <i>boot</i> can be a noun or a verb (<i>to boot the ball, to tap your feet, the beginning of a story</i>)</p> <p>g. Know that sentences contain one or more clauses. (<i>A clause is a simple sentence containing a subject and a verb as a minimum</i>).</p> <p>h. Know that sentences can be simple, compound or complex.</p> <p>i. Know that complex sentences contain a main and subordinate clause. (<i>Main clauses have to make sense by themselves. Subordinate clauses only make</i></p>	<p><i>I pack for school, I make sure I have my calculator, compasses and ruler for maths and science lessons; drawing pencils, with coloured pastels, for art; shin pads, goalie gloves and boots for football; and my bus money.</i>)</p> <p>c. Know that a semicolon can be used to link two main clauses when the clauses are more closely related than using a full stop (one way to check if a semicolon is used correctly is to see if it can be replaced by a conjunction) (<i>e.g. I ordered a hamburger for lunch; life's too short for counting calories. It was the best of times; it was the worst of times</i>).</p> <p>d. Know that a colon can be used to introduce a list or additional information (<i>e.g. I need several items from the shop: bread, milk, apples and cheese. A dolphin is not a fish: it is a warm-blooded mammal</i>).</p> <p>e. Know that a colon can be used between main clauses when the second clause expands on the first clause (<i>e.g. I love watching films: comedies are my favourite</i>).</p>
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<p>adding an 's' at the end.</p> <p>k. Know that words that describe nouns are called adjectives. They tell us more about a noun.</p> <p>l. Know that words that describe actions, for example doing something, are called verbs.</p> <p>m. Know that the past tense is used for things that have already happened, the present tense for things happening right now and the future tense for things that have not yet happened.</p> <p>n. Know that the most common way to show the something happened in the past is to end the word with -ed</p> <p>o. Know that verb endings tell the reader if something is happening right now, in the past or in the future.</p> <p>p. Know that some very common verbs do not have ed at the end (<i>was, went, said, had, ran</i>).</p>	<p>m. Know that personification is describing objects as if they are people.</p> <p>n. Know that onomatopoeia is a word which sounds like what it means. (<i>e.g. crash, thud, buzz</i>).</p> <p>o. Know that direct speech is punctuated using speech marks, begins with a capital letter and ends with some form of punctuation (<i>full stop, comma, exclamation mark or question mark</i>).</p>	<p><i>sense when linked to the main clause by a subordinating conjunction. Examples of subordinating conjunction are: because, when, however, although</i>).</p> <p>j. Know that writers sometimes add detail or context by using subordinate clauses (<i>Although Theseus was scared...</i>)</p> <p>k. Know that subordinate clauses can be placed before or after the main clause or can be embedded within the main clause (<i>The cat, which belonged to my neighbour, ate my goldfish</i>).</p> <p>l. Know that sometimes dialogue is split with a dialogue tag in the middle.</p> <p>m. Know that when writing dialogue (speech conversation), a new line should be used for a new speaker.</p> <p>n. Know that the words that describe who is speaking are called dialogue tags (<i>she says, they said</i>).</p>	<p>f. Recognise, use and analyse a range of literary devices (<i>e.g. personification, metaphor, alliteration, assonance</i>) and persuasive devices (<i>e.g. rhetorical questions, imperatives, direct address</i>).</p> <p>g. Know that words can transform from one word class to another for example from verb to noun (<i>invade to invasion</i>) and from noun to adjective and vice versa (<i>patriarchy to patriarchal</i>). When a verb or adjective changes into a noun this is called nominalisation.</p> <p>h. Know that fragments can be used by authors for effect and are often used in speech</p>
<p><b>Social, Cultural and Historical Contexts (SCHC):</b></p> <p>a. Know that in older texts, the way sentences are structured and the vocabulary used may be a</p>			<p><b>Social, Cultural and Historical Contexts (SCHC):</b></p> <p>a. Know that there are</p>

<p>bit different from the kinds of way we speak and write today.</p> <p>b. Know that when and where a text was written can influence the author's choice of setting or the themes that are addressed</p> <p>Children should study an archaic text at least once every year, from Year One onwards (<i>for example Where the Wild Things are, Paddington, The Magic Faraway tree, The Lion the Witch and the Wardrobe, The Velveteen Rabbit, The Highway Man, Just William, A Christmas Carol.</i>)</p> <p>Children should study a range of texts over their time in school, including authors from around the world or set in global contexts (<i>for example The Proudest Blue, Hair Love, Journey to Jo'burg, The Garbage King, Other Side of Truth, Welcome to Nowhere, Kick.</i>)</p>		<p>prejudicial attitudes to variations in dialect and accent, use of non-standard English.</p> <p>b. Know that cultural and historical events often influence the ideas, attitudes and depiction of characters.</p> <p>c. Know that writers use text to comment on and influence the social conditions of their time based on personal experience.</p> <p>d. Know that writers consciously or unconsciously reflect on the attitudes of the society in which they live.</p> <p>e. Know that authors sometimes use their writing to convey a moral or political message (<i>e.g. Charles Dickens in A Christmas Carol, George Orwell in Animal Farm, Chimamanda Ngozi Adichi in Purple Hibiscus.</i>)</p>
<p><b>Literary Traditions and Genres (LTG):</b></p> <p>a. Know that stories are called fiction and describe imaginary characters and events whereas non-fiction contain information about things that are real.</p> <p>b. Know that the place</p>	<p><b>Literary Traditions and Genres (LTG):</b></p> <p>a. Know that different types of fiction use different types of language features and settings (<i>e.g. adventure stories use dialogue and action; myths, legends and fantasy stories use imaginary worlds and characters with supernatural powers; horror and mystery stories use suspense</i>). <i>While children should encounter a wide range of genres in their reading, they do not need to learn to write a wide variety of genres. Depth should be prioritised over breadth - it is better to write well within a few text types than to superficially cover so many genres in writing that children have limited</i></p>	<p><b>Literary Traditions and Genres (LTG):</b></p> <p>a. Continue to explore a range of narrative voices, including in poetry, building on what has been taught in KS2.</p> <p>b. Know that some of the oldest literacy genres have their own strict conventions and</p>



<p>where a story is taking place is called the setting.</p> <ul style="list-style-type: none"> <li>c. Know that an author is the person who writes a story, non-fiction text or poem.</li> <li>d. Know that a poet is someone who writes poems.</li> <li>e. Know that a poem can be written or spoken words.</li> <li>f. Know that sometimes rhyme is used in poems</li> <li>g. Know that poets often use rhythm in their poems.</li> <li>h. Know that stories have a beginning, middle and end.</li> <li>i. Know some familiar patterns of genre specific language (<i>e.g. using once upon a time within a traditional tale.</i>)</li> <li>j. Know that the narrator is the person telling the story.</li> <li>k. Know a range of familiar tales (<i>e.g. Red Riding Hood, Three Little Pigs, Goldilocks and the Three Bears, Three Billy Goats Gruff</i>).</li> </ul>	<p><i>opportunities to experience success</i></p> <ul style="list-style-type: none"> <li>b. Know that there are a range of different types of poems (<i>e.g. ballad poems, limericks, haikus.</i>)</li> <li>c. Know that stories are told by different narrators which creates different narrative perspectives (<i>e.g. unreliable narrator, such as Felix in Once; multiple narrators, such as Wonder; first-person narration; invisible, omniscient narrator, such as Varjak Paw; narrator addressing the reader directly, such as in A Series of Unfortunate Events</i>).</li> </ul>	<p>characteristics.</p> <ul style="list-style-type: none"> <li>c. Know that writers can exploit the conventions of popular traditional genres to express their own views.</li> <li>d. Know that new genres emerge when existing ones prove inadequate or to reflect societal change.</li> <li>e. Know that there are intentionally recurring character types and settings that appear in literacy texts.</li> </ul>
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[The national curriculum in England - Glossary \(publishing.service.gov.uk\)](https://www.publishing.service.gov.uk/glossary)

See next page for Bailiwick Curriculum cross phase elements



# English Reading

## Cross Phase Elements

- To develop a love of reading for enjoyment, information and learning.
- To apply reading skills to a range of real life contexts.
- To meet writers.
- To experience a range of fiction, non-fiction and poetry.\*
- To make and explain personal choices in reading.
- To develop reading stamina.
- To search for information using printed and digital material and to make choices about the appropriateness of the information.
- To have opportunities to read aloud and develop confidence in reading with fluency, intonation and expression.

# English Writing

## Cross Phase Elements

- To write for real-life situations and pleasure.
- To write for a range of purposes and audiences in an appropriate style and format in both fiction and non-fiction.
- To communicate ideas effectively in a sustained, fluent and consistent way.
- To experience performances and meet writers.
- To explore writing using different media and multimodal formats
- To develop stamina in writing.
- To develop a range of techniques for planning writing and be able to select the most appropriate for any given purpose.
- To provide a wide variety of opportunities for the development of a personal style.

# English Speaking and Listening

## Cross Phase Elements

- To understand and apply protocols and etiquette in a range of contexts.
- To experience performances and meet speakers.
- To have a range of opportunities to speak publicly.