# Curriculum and Assessment in English 3 to 19: A Better Plan

## An Alternative Curriculum for English 3 to 16

This is one of a group of six documents which together form the statement *Curriculum and Assessment in English 3 to 19: A Better Plan.* The others are: *Summary and Introduction; The Essentials of English; The Early Years Foundation Stage Statutory Framework; The National Curriculum for English from 2015; Assessment and Examinations in English 3 to 19.*

The statement sets out an alternative to current statutory requirements for the teaching and assessment of English 3 to 19. It represents the views of the National Association of Advisers in English, the National Association for the Teaching of English and the United Kingdom Literacy Association. It has been written by John Richmond, with contributions from Andrew Burn, Peter Dougill, Angela Goddard, Mike Raleigh and Peter Traves. The statement is produced with support from the organisations just named and from the Centre for Literacy in Primary Education.

The National Association of Advisers in English works to promote the highest standards of English teaching through the involvement of its members as advisers, inspectors, consultants, ITE lecturers and subject leaders in UK schools.

The National Association for the Teaching of English works to promote standards of excellence in the teaching of English from Early Years to University.

The United Kingdom Literacy Association aims to support and inform all those concerned with the development of language, literacy and communication.

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# Contents

# General principles

This document contains an alternative curriculum for English 3 to 16, addressing the shortcomings in the government's statutory framework for the Early Years Foundation Stage and the National Curriculum orders for English 5 to 16, while incorporating material from those documents which can be welcomed.

## Continuity

It will be seen that, as far as possible, the categories into which we have divided the alternative curriculum are aligned horizontally (that is, across the modes of language) and vertically (that is, from one age-group to another). Learning English and learning through English are essentially recursive processes, in which common fundamental abilities and experiences are repeated in ever more demanding contexts as children and young people move through the school system.

It will also be seen that our age categories are simpler than those which are statutory. We have not divided Key Stage 1 into two separate years, nor Key Stage 2 into two two-year periods, as the government's requirements do. While seeking to justify the sub-divisions which it has introduced within Key Stages 1 and 2 of the new National Curriculum, the government itself acknowledges the practical difficulties which these sub-divisions bring:

*The programmes of study for English are set out year-by-year for key stage 1 and two-yearly for key stage 2. The single year blocks at key stage 1 reflect the rapid pace of development in word reading during these two years. Schools are, however, only required to teach the relevant programme of study by the end of the key stage. Within each key stage, schools therefore have the flexibility to introduce content earlier or later than set out in the programme of study. In addition, schools can introduce key stage content during an earlier key stage if appropriate.* (Department for Education, 2014b: 17)

Teachers are always dealing with learners at varying stages of development, even when they are in the same year group, and it is teachers who are in a position to judge when best to introduce new knowledge, understanding and skill to individuals or to the class as a whole. This principle applies also to the secondary years; hence our decision to offer an alternative curriculum for Key Stages 3 and 4 combined. Development does not proceed at an even pace between age 3 and age 16. Key Stages are administratively useful but educationally arbitrary divisions.

## Malleable material

We offer the alternative curriculum as malleable material rather than a set of tablets of stone. To change the metaphor, there are likely to be ways of 'cutting up the cake' which are as good as or better than those we propose here. We offer this warning only: any attempt to cut up the cake which fails to spot that similar ingredients run all the way through it will lead only to incoherence.

In its wording, the alternative curriculum attempts descriptions of the kinds of classroom learning that effective teachers continually strive for. It will be noticed that the modal verb 'should' nowhere appears. Teachers are not helped by that kind of prodding. However, we would be insincere not to admit that, implicitly, these descriptions are desiderata, not plain statements of what is already happening everywhere.

We have said that not all of the requirements of the Early Years Foundation Stage statutory framework and the new National Curriculum for English are ill judged; some we actively welcome. With that partial welcome freely conceded, it may nonetheless be that schools not bound by the National Curriculum – academies and free schools – would prefer to base their English teaching on the proposals here rather than on the government's offering. We hope that even those schools which are bound by law to follow the new National Curriculum may find practical encouragement in the realisation that, in those areas where the government's requirements are inadequate or misguided, there is an alternative.

**Sources**

Most of what follows is our own devising. However, we acknowledge the following sources for wording in some sections of the alternative curriculum.

*Talk*

Our Early Years proposal for talk is simply a slight reworking of the government's existing statutory guidance (Department for Education, 2014d), which is perfectly acceptable. In the cases of early reading and writing, however, where the government's Early Years statutory guidance on reading and writing is inadequate, there are clear alternatives.

The former National Curriculum orders for speaking and listening for Key Stages 3 and 4, valid until July 2014 or July 2015, have much to commend them. The new Key Stage 4 orders, valid from September 2015, also require a balanced variety of uses of the spoken language. Our alternative curriculum for talk at Key Stages 3 and 4 is therefore not radically different from the best of what is offered in those documents. The material has been reorganised so that it follows the approximate pattern established at Key Stages 1 and 2.

*Writing*

The proposals for writing occasionally draw on forms of words which have been used at earlier stages of the preparation, introduction and continual revision of the National Curriculum for English, for example in the Cox Report (The Cox Committee, 1989). Some of the wording to do with spelling and handwriting at the Early Years Foundation Stage and at Key Stages 1 and 2 is taken from *Understanding Spelling* (O'Sullivan and Thomas, 2000).

*Drama*

The alternative curriculum for drama is indebted to three sources in particular for much of its wording: the objectives at 7, 11 and 16 in *Drama from 5 to 16* (Her Majesty's Inspectorate, 1989: 3-5); the level descriptions for drama in *Drama in Schools* (Arts Council England, 2003: 35-40), which have been turned 'inside out' to create curriculum rather than assessment guidelines; and the 'Arts Scope and Sequence' tables for drama in the new Australian curriculum (Australian Curriculum, Assessment and Reporting Authority, 2014).

The drama proposals could be regarded as a replacement for the collection of references to drama within the new National Curriculum for English, as an aide-memoire for the use of drama in subjects across the curriculum, as a framework for teaching in schools where drama is already a free-standing subject, or as the basis of a future curriculum for drama as a foundation subject of the National Curriculum.

**Age-spreads**

The alternative curriculum for talk, reading, writing, drama and media goes all the way from 3 to 16. The alternative curriculum for grammar and knowledge about language starts at age 5.

**Overlaps**

The sections of the alternative curriculum are not watertight categories. Readers will quickly spot that there are overlaps between them. Those for talk, reading and writing have sub-categories linking each with the other two modes, and with drama. There are references to media elsewhere than in its own section. There are aspects of talk, reading and writing which point towards grammar and knowledge about language. These overlaps are deliberate; they are necessary characteristics of the whole reality that is language learning, however necessary it may be to divide the whole in order better to comprehend it.

## Talk

### Early Years Foundation Stage

- Communication and language development involve giving children opportunities to experience a rich language environment; to develop their confidence and skills in expressing themselves; and to speak and listen in a range of situations.

- Children express themselves effectively, showing awareness of listeners' needs. They talk about events that have happened, are happening or are about to happen in the future. They develop their own narratives and explanations by connecting ideas or events.

- Children listen attentively in a range of situations. They listen to stories, accurately anticipating key events, and respond to what they hear with relevant comments, questions or actions. They give their attention to what others say and respond appropriately, while engaged in another activity.

- Children follow instructions involving several ideas or actions. They answer 'how' and 'why' questions about their experiences and in response to stories or events.

| Key Stage 1 | |
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| *Play* | • Pupils engage in collaborative, exploratory and imaginative play. |
| *Links with other modes* | • Pupils listen and respond orally and dramatically to stories, rhymes, poems, songs and information texts, printed and electronic, told, recited and read. They are helped to discuss their written work with other pupils and the teacher. They engage in drama, whether improvised on the basis of simple frameworks provided by the teacher, or using simple scripts. |
| *Discussion* | • Pupils discuss events in their own lives and in the life of the school, being encouraged to offer information and opinions in groups and to the class as a whole. The teacher takes every opportunity to show pupils how to extend initially simple or tentative utterances, for example by asking pupils to justify opinions they have offered. |
| *Good listening* | • Pupils learn how to pay proper attention to the speech of others, whether that of the teacher or of other pupils. They respond appropriately to instructions and suggestions. This attention begins to be demonstrated in the quality of their responses to the speech of others, whether in their own speech or in appropriate actions. |
| *Media* | • Pupils are given opportunities to respond orally to visual and electronic media. |
| *Instrumental language* | • Pupils are shown how to give and receive simple explanations, information and instructions, and how to ask and answer questions clearly. Within a structure provided by the teacher, they are shown how to plan learning activities requiring oral collaboration. |
| *Oral performance* | • Pupils tell stories and explore narratives, invented or based on models which they have read or heard.<br><br>• Pupils are helped to recite short poems which they have learned by heart.<br><br>• Pupils perform for others in the class, and sometimes – as in school assemblies – beyond the class. They learn the importance of being a responsive audience for others' performances. |
| *Groupings for talk* | • Pupils work in pairs, small groups and as a whole class. |

| Key Stage 2 | |
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| *Links with other modes* | • The stories, poems, songs and information texts which pupils read and hear make increasing demands on their powers of comprehension and oral response. Pupils are helped to recount orally the essential matter of texts they have read and heard, and comment on those elements of the texts which they found particularly effective.<br><br>• Pupils' use of drama and role-play, both improvised and scripted, involves longer and more complex planning and preparation.<br><br>• When discussing their written work with the teacher, and when reading written work to a group or to the class as a whole, pupils are encouraged to reflect orally on the decisions they made in producing the writing as they did. |
| *Discussion and argument* | • When expressing opinions or giving information in groups or to the class as a whole, pupils justify and support their statements.<br><br>• Pupils are introduced to the idea of argument: that the exchange of opinion and information will involve complexity and challenge. They are shown the difference between information and opinion in oral exchanges.<br><br>• The subject matter which the teacher introduces for discussion begins to range outside the lives of individuals, their families and the school, to take in topics in the wider world which are of concern to pupils.<br><br>• Drama and improvisation are used to provide opportunities for discussion and argument. |
| *Summary* | • Pupils learn how to summarise a group's collective opinion on a particular topic, and how to report that summary to the class as a whole. |
| *Good listening* | • The teacher places increasing stress on the importance of good listening, praising those pupils who show, by their response to the contributions of others, that they have paid proper and sometimes critical attention to those contributions. |
| *Media* | • The visual and electronic media with which pupils engage gradually become more sophisticated and information-heavy, making greater demands on pupils' powers of inference and memory, so that their oral responses to those media are accordingly fuller, more nuanced and more complex.<br><br>• Pupils begin actively to produce media of their own, using whatever range of electronic technology is available to the school. |
| *Instrumental language* | • Pupils have opportunities to give and receive increasingly complex oral instructions in the course of engaging in collaborative activities. The planning of group activities makes greater demands on pupils' ability to co-operate and to arrive at consensus. |
| *Oral performance* | • The opportunities for performed oral work become more demanding. As well as reciting poems individually, pupils engage in group performances of longer and more complex pieces which require planning, the assignment of parts and some dramatic sense. These pieces are likely to involve prose and playscripts as well as poetry.<br><br>• Pupils become more confident in performing for others in the class and for audiences beyond the class. They learn to be an appreciative audience for adult performers – for example, actors, poets, musicians and storytellers – working in or outside the school. |
| *Groupings for talk* | • Pupils work in pairs, small groups and as a whole class. |

| Key Stages 3 and 4 | |
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| *Links with other modes* | • Students in the secondary years read and hear literary prose, poetry, plays, essays, journalism and information texts which make increasing demands on their powers of inference, memory, comprehension and response. In their oral responses to these texts, these powers are exercised and tested using the full range of collaborative groupings available to the teacher, from pairs up to the class as a whole. |
| | • Students are encouraged to articulate orally, in increasingly subtle ways, to other students in groups or to the class as a whole, why they chose topics for writing or structured a piece of writing – of whatever genre – as they did. They are supportive enquirers in discussing the writing of others. |
| | • Drama and role-play, improvised or scripted, is in frequent use, both as activities in their own right and as supports to other elements of the English curriculum. |
| *Discussion, argument and debate* | • The exchange of opinion, information and argument, on social, environmental, moral and political topics affecting students in their lives in and beyond school, and moving into matters of local, national and international significance, is a staple of the oral work of the class. In the secondary years, formal debate is added to the repertoire of structures within which pupils engage in these exchanges. |
| *Summary* | • Students' skill in the oral summary of previous discussion or of complex information and ideas taken from educational resources of all kinds is practised and extended. |
| *Good listening* | • The good listening which has been encouraged at Key Stages 1 and 2 continues to be the focus of the teacher's attention and, as appropriate, praise. Good listeners give careful consideration to what other contributors have said, are willing to build on those contributions as appropriate, and – where a listener challenges another's contribution – are able to demonstrate, courteously but critically, why that contribution seems to the listener turned speaker to be incomplete, inadequately expressed or wrong. |
| *Media* | • The English classroom provides every opportunity, within the resources available, for students to make use of modern media. Students respond orally to literary and informational ideas and stimuli they receive via the whole contemporary range of digital and electronic sources and platforms. They have regular opportunities to create products, individually and collaboratively, using these media. |
| *Instrumental language* | • In collaborative tasks of increasing complexity and length, requiring patience and stamina, students' ability to give and receive instructions, to plan together, to discuss ways forward in the task, to come to consensus even where there was initial disagreement, is exercised and tested. |

## Key Stages 3 and 4 *continued*

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| *Standard English* | • Students for whom English is an additional language, or who use a non-standard variety or varieties of English in their everyday speech, are shown the standard equivalents of the non-standard or first-language-influenced forms they use, so that they are enabled to use oral Standard English in the many contexts in which it is appropriate. This is often best done as part of the specific study of varieties of English. |
| *Oral performance* | • Oral performance, whether individually or in groups, is a regular feature of the secondary English classroom. Performance takes the form, for example, of prepared talks and improvised scenes, dramatic readings or recital of poetry from memory. Performed reading, for example of poems, scenes from plays or passages of prose, may involve the use of recording equipment such as tablet computers and digital cameras, so that performances can be played back and evaluated. |
| *Groupings for talk* | • Students work in pairs, small groups and as a whole class. |

## Reading

### Early Years Foundation Stage

- Children are introduced to picture books, which the teacher or other adult reads to and with them individually, in small groups or as a whole class. The picture books contain stories, poems, songs and rhymes, and simple information texts. The teacher makes particular use of picture books with repetitive language structures.

- Children are encouraged to pay attention to meaningful print in the immediate setting in which they are learning, and on visits beyond the setting.

- Children are encouraged to discuss, with the teacher and amongst themselves, the books and other meaningful print they encounter. The teacher encourages children to take over and join in with the reading of those parts of books and other print that they recognise.

- In the course of the reading they undertake with children, the teacher takes the opportunity to point out grapho-phonic regularities in pairs or larger groups of words. The word displays in the settings in which children are learning also feature some of these regularities.

- Children are shown the written forms of their names, and are helped to read them.

- Children learn the letters of the alphabet, and are introduced to some of the speech sounds the letters represent.

| Key Stage 1 | |
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| *The content of reading* | • Pupils are introduced to picture books, collections of poems, songs and rhymes, folk tales, myths, legends, historical and contemporary stories, and information texts.<br><br>• Pupils' own writing forms part of the resources which the teacher uses to promote reading.<br><br>• Especially in classrooms where there are pupils learning English as an additional language, books are available in the pupils' first language(s) and in bilingual editions.<br><br>• Pupils are surrounded by meaningful print in the classroom, in addition to that in books. This print is present in and on labels, captions, notices, sets of instructions, plans, maps, diagrams, and word and sentence displays. Pupils often listen to and watch audio and audio-visual resources which combine sound, picture and text.<br><br>• Pupils are introduced to texts as sources of reference. They are shown how to use dictionaries and encyclopaedias, printed and electronic, appropriate to their age-group. They are shown the purpose of contents lists and indexes in books. |
| *The clues to successful reading* | • As a result of frequent and pleasurable encounters with books, pupils build up a vocabulary of whole words that they recognise on sight.<br><br>• Pupils are helped to use all the clues or cues which readers need to make successful sense of print and other writing. These clues or cues are: semantic, syntactic, grapho-phonic, pictorial, textual and bibliographic.<br><br>• Pupils are helped to an understanding of the grapho-phonic regularities which exist in written English words. Letter-to-phoneme regularities and regularities in onsets and rimes are pointed out in the course of reading, and examples of such regularities are in evidence in classroom displays. It is made clear to pupils that such regularities are partial, not complete; there are many words, especially amongst those that pupils encounter most commonly, which do not observe such regularities.<br><br>• Building on their knowledge of the letters of the alphabet, pupils learn more of the diversity of speech sounds which letters, especially vowels, commonly make in the context of different words. |
| *Links with other modes* | • Pupils have opportunities to relate their reading to their spoken language. In addition to talking to the teacher and to each other about their reading, they recite, retell and dramatise texts they have read.<br><br>• In their own writing, pupils have opportunities to retell or adapt texts they have read. |
| *Groupings for reading* | • The teacher arranges for a variety of groupings for reading. He or she regularly shares books with the whole class, inviting pupils' participation in the reading and discussion of the text. The teacher also organises the class in small groups in which, regularly, the same text is being read and discussed by pupils, with the support of the adults working in the room.<br><br>• The teacher often listens to the reading of individual pupils.<br><br>• Pupils discover the pleasure of independent reading. |

| **Key Stage 2** | |
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| *The content of reading* | • Pupils have continual opportunities to read high-quality, pleasure-giving texts. These texts cover a wide range of genres: realistic contemporary and historical fiction, traditional stories such as fairy stories, myths and legends, plays, poetry, information texts and discursive writing.<br><br>• Pupils become confident in the use of reference sources such as encyclopaedias, dictionaries and thesauruses, printed and electronic.<br><br>• Pupils are shown how meaningful continuous text often combines with other modes, such as illustrations, diagrams, maps and captions, to communicate narratives, ideas and information, in both printed and electronic resources.<br><br>• In studying poetry, pupils are shown something of the range of forms, terms and techniques which poets and poems use.<br><br>• Pupils' own writing forms part of the resources for reading.<br><br>• Pupils encounter texts which extend their existing competence as readers, and have opportunities to read fast and easily texts well within their existing competence.<br><br>• Especially in classrooms where there are pupils learning English as an additional language, books are available in the pupils' first language(s) and in bilingual editions.<br><br>• Pupils listen to and view readings on DVD, radio, television and the internet. They watch filmed versions of books, and discuss the differences between the film and the book. |
| *The skills of successful reading* | • Those pupils who have not by Year 3 achieved fluency as decoders of text are offered more intensive help in learning to use all the clues or cues which readers need to make successful sense of print and other writing. These clues or cues are: semantic, syntactic, grapho-phonic, pictorial, textual and bibliographic.<br><br>• Pupils are shown some of the more advanced skills which successful readers employ in order to construct meaning from texts. These include:<br><br>– following the narrative of a piece of writing (whether imaginative or factual), inferring what is happening and speculating about what may come next<br><br>– interpreting ideas and themes in a text, and forming questions and comments during and after reading<br><br>– skimming, scanning and selecting in order to locate and record information<br><br>– comparing and combining information from different sources<br><br>– describing the features, fabric and fun of language in literary and other texts<br><br>– learning and making use of appropriate terminology in discussion of texts. |

## Key Stage 2 *continued*

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| *Links with other modes* | • Pupils have regular opportunities to discuss their reading with other pupils and with the teacher, articulating their responses to what they have read, and listening carefully to the responses of others. They respond to their reading in drama and role-play.<br><br>• Pupils' increasing familiarity with a range of kinds of text leads them to try out for themselves some of this range in their own writing. |
| *Groupings for reading* | • The teacher arranges for a variety of groupings for reading. He or she frequently reads aloud to the whole class, often inviting pupils' participation in the reading and discussion of a text. He or she also organises the class in small groups in which the same text is being read and discussed by pupils. There are also regular opportunities for individual, independent reading of books chosen by the pupil, with guidance from the teacher.<br><br>• Pupils recommend to other pupils books they have read, giving reasons for their choices.<br><br>• The teacher sometimes listens to the reading of individual pupils. |

## Key Stages 3 and 4

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| ***The content of reading*** | • Students continue to develop their appreciation and love of reading, and read increasingly challenging material. In addition to reading the kinds of high-quality and pleasure-giving texts specified at Key Stage 2, students are introduced to journalism, to extended essays and reviews on literary, critical and social topics, to written advocacy and propaganda, and to some technical and other demanding factual material. |
| | • Students' reading of imaginative literature includes some classics of the British, Irish and world-wide heritage of writing in English, including plays by Shakespeare and by major dramatists of subsequent centuries; examples of lyric and narrative poetry from the Elizabethan period to the present day; and some prose fiction (both novels and short stories) by major authors. The selection which teachers make aims for a balanced representation of different genres, historical periods and geographical, ethnic and cultural settings. |
| | • In their reading, students make use of on-line sources and platforms, such as websites, wikis and blogs, as well as print. |
| | • Students' own writing forms part of the class's resources for reading. |
| | • Especially in classrooms where there are students learning English as an additional language, books are available in the students' first language(s) and in bilingual editions. |
| ***Students as critical readers*** | • Students are shown how to develop mature critical faculties as readers. These include: <br><br> – identifying and interpreting themes, ideas and information in a text <br><br> – exploring structural aspects of a text, for example its form, setting, plot, characterisation, argument or powers of description <br><br> – analysing and evaluating a writer's decisions about vocabulary, style and grammar <br><br> – learning to discriminate between more and less effective examples of writing in a particular genre, and to articulate these critical judgements <br><br> – comparing surface meaning in a text with an implied sub-text <br><br> – placing written texts in their historical and social contexts, so as to understand why a writer has revealed, consciously or unconsciously, certain assumptions and attitudes. |
| | • In reading poetry, students are shown the characteristics and learn the names of a variety of forms and techniques. They are shown how poets frequently use figurative, metaphorical and non-realist language to achieve effects. |

| **Key Stages 3 and 4** *continued* | |
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| *Links with other modes* | • All the other modes of language are continually in play in interaction with reading. Reading sometimes leads to writing. Discussion, role-play and drama are frequently used to interrogate, analyse, respond to and extend reading. |
| *Groupings for reading* | • The teacher continues to read aloud to students, engaging them in discussion of texts as the reading progresses. There are also frequent opportunities for pair and small-group discussion of texts. Students are encouraged to read widely and independently, and to keep a journal in which they record the details of their reading and their responses to texts. |

## Writing

### Early Years Foundation Stage

- Children are encouraged to draw pictures, and to accompany the pictures with 'writing' explaining what the pictures represent. This 'writing' may be emergent writing, in that the marks do not correspond at all to conventional letters and words, or a mixture of emergent writing and conventional letters and words.

- Children are encouraged to include writing, for example notices and signs, in their dramatic play. They are provided with materials enabling them to do so. Children write about the imaginative content of their play.

- Role-play offers starting-points for later writing.

- The teacher provides models of writing in the books shared with the children: story books; books of poems, rhymes and songs; the simplest information books. The writing the teacher asks children to do often emerges from this shared reading.

- The teacher models writing herself or himself by writing publicly for and with the children, asking them for contributions to the writing.

- The classroom is rich in meaningful print. The teacher continually draws children's attention to the print, reading it and explaining what it means.

- Children have some early handwriting practice. The teacher begins to teach handwriting by manual demonstrations of how letters are formed. Children practise the forming of letters by movement of their hands and arms, tracing the letters in the air before practising them on paper; by tracing letters in sand; by making letters from play dough; and using templates. The teacher scribes groups of words for children who are not confident enough to write at all, and shows them how to write underneath a group of words that he or she has written, or to trace over the words using tracing paper.

- Children are shown how to write their own names, and are introduced to the alphabet and to the names of the letters.

- When children make use of phonetic or idiosyncratic spellings, the teacher praises the boldness of their efforts, while sometimes also saying, 'This is how we see it written down.'

| Key Stage 1 | |
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| *The content of writing* | • Pupils continue to produce short texts, often descriptive captions for their drawings.<br><br>• The range of pupils' writing widens, to include: imaginative stories, accounts of real-life experiences, poems, letters, responses to artistic experiences, simple playscripts, diaries, writing in role as historical or mythical figures, reports of science experiments, recipes. All these kinds of writing may be produced using digital and electronic equipment as well as with pen and paper. |
| *The distribution of writing* | • Pupils are shown that most writing is to be read and enjoyed by a readership wider than the teacher, though the teacher is a vitally important reader. Writing is regularly read aloud to the class; it is displayed on the classroom walls; it is combined into books or booklets to form part of the class's library; it is read aloud at events beyond the classroom, such as school assemblies. Writing on computers, or writing transferred from paper to computer, is shared electronically with classes in other schools. |
| *Links with other modes* | • Pupils are introduced to a wide range of longer texts, which the teacher reads to the class as a whole, and which pupils read in groups and individually. Oral work such as story telling, the recounting by pupils of recent experiences, and improvised drama, is a starting-point for writing. On the basis of this range of reading and oral work, pupils are shown how to write longer texts themselves. |
| *The modelling of writing* | • Teachers engage in shared writing with pupils, using a flip chart or blank big books or the whiteboard. In the course of this shared writing, they teach about the content and structure of texts and about conventions of the writing system. |
| *Groupings for writing* | • As well as taking part in writing as a collective activity involving the teacher and the whole class, pupils write in pairs and small groups. They are encouraged to offer each other ideas, comment on each other's work, and help each other with conventions, for example spellings.<br><br>• There are also occasions when pupils write quietly and individually. |
| *The writing system* | ***Spelling***<br><br>• The classroom contains a wide range of resources for spelling, including alphabet cards and strips, alphabet books and early dictionaries, name cards showing pupils' names in upper and lower case, word banks relating to work currently being done in the class, displays of groups of words which exhibit spelling patterns, and displays of common, high-frequency words which need to be learnt individually.<br><br>• Through shared reading and writing, the teacher teaches the spellings of some of the many common words which do not conform to regular spelling patterns, and shows pupils that there are regular spelling patterns by which other words may be grouped.<br><br>• Although always willing to give spellings, the teacher encourages pupils to be independent in their efforts to spell conventionally: to 'have a go' first; to consult a word bank or dictionary, classroom-made or published; to ask a friend; to write out the word in different ways before looking it up. Pupils have personal spelling |

## Key Stage 1 *continued*

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| ***The writing system*** *continued* | journals. Once new correct spellings are in the spelling journal, pupils are shown how to practise them using the Look–Say–Cover–Write–Check routine.<br><br>• Once pupils begin to produce continuous texts, the teacher introduces them to simple proofreading habits. |
| | ***Punctuation***<br><br>• Through shared reading and writing, pupils are taught about conventions of punctuation appropriate for this age group, including the correct use of capital letters, full stops, commas, question marks, exclamation marks, apostrophes and speech marks.<br><br>• Examples of the correct punctuation of phrases and sentences are displayed around the classroom. |
| | ***Layout***<br><br>• Pupils are shown a variety of ways of laying out their writing, for example how to combine writing with illustration in engaging ways. They are introduced to the use of paragraphs and chapters in prose and verses in poetry.<br><br>• Teachers show pupils how to explore the more flexible possibilities of layout on computers. |
| ***Handwriting*** | • Work on pupils' handwriting, begun at the Early Years Foundation Stage, continues. (See the teaching methods suggested in the alternative curriculum for the Early Years Foundation Stage.)<br><br>• The teacher teaches letter formation either by grouping letters which are similarly formed, or according to the frequency of their usage, beginning with the most frequently used letters. He or she points out the value of the fluent handwriting of frequently used groups of letters in internalising common spelling patterns.<br><br>• While they are writing, pupils are able to see alphabet strips (lower and upper case) using correct letter formation.<br><br>• Familiar songs, rhymes, poems and phrases such as proverbs can be used for handwriting practice. |

| Key Stage 2 | |
|---|---|
| *The content of writing* | • The range of forms of writing to which pupils are introduced and which they attempt includes: chronological accounts, descriptions, discursive essays, poems, prose stories, playscripts, diaries, letters, writing for formal or public purposes such as a speech, sets of instructions, writing in response to direct experience and to stimuli such as stories, poetry, films on television, DVD or online.<br><br>• These forms of writing are employed to achieve a range of purposes, including: to recount, to re-present, to remember, to explain, to instruct, to advocate, to discuss, to narrate, to distil a thought or idea in concise terms, to respond to an aesthetic experience. |
| *The distribution of writing* | • The media by which forms of and purposes for writing are communicated include: handwritten scripts on paper, word-processing on screen, physical book-making, wall displays, poster campaigns, blogs, web publishing, emails, reading aloud, staged and filmed presentations.<br><br>• Pupils write for a variety of audiences, in addition to the teacher, in and beyond the classroom, including: other pupils in the class, pupils in other classes in the school and in neighbouring schools, other groups in the local community, groups around the UK and internationally reached through the internet. |
| *The composition of writing* | • Pupils have the opportunity to fashion and change their work, redrafting and polishing it until it brings satisfaction and pleasure both to the writer and to the reader. |
| *Links with other modes* | • Pupils have opportunities for the copious reading of high-quality texts – factual, instructional, persuasive and imaginative – which help them to develop competence and confidence in handling forms of and purposes for writing. They are shown how writers craft texts to achieve particular meanings and effects.<br><br>• Oral work often precedes writing. Sometimes writing emerges from improvised drama.<br><br>• Pupils' writing often combines with the other modes of language, for example in oral presentations which include performed, quoted or displayed writing, or in part-scripted, part-improvised drama. |
| *The modelling of writing* | • As at Key Stage 1, teachers engage in shared writing with pupils, in the course of which they teach about the content and structure of different kinds of text and about conventions of the writing system. |
| *Groupings for writing* | • As well as taking part in writing as a collective activity involving the teacher and the whole class, pupils write in pairs and small groups. They offer each other ideas, comment on each other's work, and help each other with conventions of the writing system. Digital media such as class blogs provide good opportunities for this kind of collaboration.<br><br>• There are also occasions when pupils write quietly and individually. |

| **Key Stage 2** *continued* | |
|---|---|
| *The writing system* | ***Spelling*** <br><br> • Teachers draw pupils' attention to common spelling patterns in English. Some of the many English spellings which have to be learnt as wholes are displayed on the classroom walls, appearing in the context of meaningful sentences. <br><br> • Pupils are shown the use of dictionaries, printed and electronic, appropriate for their age group, and of appropriate spelling apps on tablet computers and other digital equipment. <br><br> • Pupils are encouraged to be independent in their efforts to spell conventionally, although the teacher is always prepared to give spellings if pupils' independent strategies have failed. <br><br> • Pupils have personal spelling journals in which to note new correct spellings. They are shown how to practise them using the Look–Say–Cover–Write–Check routine. <br><br> • When pupils write on computers, they use the spellchecker (set to UK English spelling conventions), while being warned that spellcheckers are not infallible; they cannot detect homonyms or homophones. <br><br> • Pupils become familiar with the habit of proofreading the drafts of their texts. |
| | ***Punctuation*** <br><br> • Teaching of the most common features of punctuation (capital letters, full stops, commas, question marks, exclamation marks, apostrophes and speech marks) continues as at Key Stage 1, in the context of the study of meaningful sentences and texts, including texts produced by pupils. Other punctuation marks (semi-colons, colons, brackets) are introduced in the same way. |
| | ***Layout*** <br><br> • Pupils are shown how writing is laid out in handwritten and word-processed prose and in printed books, including the use of paragraphs, chapters and sections within chapters. They learn about the layout of different kinds of poetry, of playscript, and of writing used in conjunction with illustrations, as in comic books. <br><br> • Pupils are shown how print is laid out on the internet, and how writing using different font styles and sizes can combine with other modes, for example images, sounds and colour, to maximise its effect. Pupils try out the more flexible possibilities of layout which computers offer. |
| *Handwriting and typing* | • Employing the same approaches as are recommended for use at Key Stage 1, teachers help those pupils who have not developed a clear, relaxed and individual handwriting style by Year 3 to do so. <br><br> • From Year 3 onwards, pupils are taught to use a computer keyboard, with the aim that they are able to type at least as fast as they can handwrite. |
| *Standard English* | • When features of non-standard English or features deriving from the first language of an EAL learner are inadvertently used in pupils' Standard English writing, the teacher points out those features, and says what their standard equivalents are. Pupils may sometimes consciously use non-standard forms in their writing, for example in some poetry and in the dialogue of stories and plays. |

| Key Stages 3 and 4 | |
|---|---|
| *The content of writing* | • Students continue to write across the full range of forms of writing listed at Key Stage 2. Their developing competence and maturity are evident in writing at greater length, with increasingly conscious control over the structure and organisation of different types of text. Students write to: report, narrate, persuade, argue, describe, instruct, explain; recollect, organise thought, reconstruct information from outside sources, summarise, hypothesise; express themselves in aesthetic and imaginative ways. |
| *The distribution of writing* | • The teacher continues to be a vitally important audience for students' writing.<br><br>• Students continue to use the full range of means of distribution, physical and electronic, listed at Key Stage 2, giving them opportunities to write for a variety of local and distant audiences beyond the teacher. They publish electronically, off-line or on-line, for example by having a class intranet or internet site where they can display their work, and where fellow students and the teacher can respond. |
| *The composition of writing* | • Students sketch, plan, draft, redraft, polish and proofread their writing, on paper or on a computer or using a combination of both, so that they achieve satisfaction in reading and presenting the finished article. The teacher however makes it clear that not every writer needs always to sketch and plan, and not every piece of writing needs to go through multiple stages of reworking. |
| *Writing in multi-modal contexts* | • Language activities which combine speaking, listening, reading, drama and the use of digital technologies for writing occur frequently. Students come to understand that writing can be a preparation for other modes of language, or an outcome from the use of other modes of language, or a contributing element to productions and presentations in which more than one mode, both of language and of other forms of communication, are engaged. |
| *Groupings for writing* | • There is a balance between writing done individually by students and writing which contributes to a collaboration. Collaborative writing usually involves small groups of students working in a format which naturally calls for multiple contributions. Sometimes collaboration involves the whole class, as in the production of an anthology of imaginative writing.<br><br>• In the course of working collaboratively, students are shown how to be effective and supportive critics, editors and proofreaders of each other's work. |
| *The writing system* | **Spelling**<br><br>• As necessary, the strategies for improving spelling listed at Key Stage 2 are maintained. Students routinely make use of dictionaries, printed and electronic, and spelling apps to check spellings, and use the spellchecker (set to UK English) on computers, while being aware of its limitations. |

## Key Stages 3 and 4 *continued*

### *Punctuation*

- As well as continuing to discuss the use of basic features of English punctuation as listed at Key Stage 2, teachers introduce students to other conventions such as:

  – the use of quotation marks for citations, to reify words, or to acknowledge informality or unusual usage

  – the use of dashes for parenthesis

  – the use of the hyphen in compounds ('an in-form player', 'a black-and-white photograph').

- Discussion of the use of basic punctuation marks such as the comma leads students to understand explicitly what their functions are. Students' study of the use of punctuation marks in writing enables them to realise that sometimes a particular usage is a matter of style rather than correctness, and that the use of punctuation marks has changed over time.

### *Layout*

- Students are introduced to conventions of layout in writing such as the indentation of quotations and the use of indented lists on separate lines to make reading easier.

- Students build on their understanding of the possibilities of layout as listed at Key Stage 2 to explore more fully how handwritten, printed and on-screen writing can be combined with illustration (pictures, diagrams, maps) and with other modes (sound, colour, design elements such as font size and style) to communicate most effectively with the reader.

| | |
|---|---|
| *Handwriting, typing and word-processing* | • The few students who for various reasons have not achieved a clear, relaxed and individual handwriting style by the beginning of Key Stage 3 are helped with letter formation by copying handwritten texts whose content is appropriate for their age and level of maturity.<br><br>• If students have not by the beginning of Key Stage 3 achieved the fluency in their use of a computer keyboard which enables them to type at least as quickly as they can handwrite, they are shown how to do so, using one of the online teaching packages available.<br><br>• Students are shown how to use the facilities of word-processing and web-publishing programs, including the shifting of text, use of italic and bold styles, underlining, choice of fonts, incorporation of illustrations, use of boxes and shading to help the reader. |
| *Standard English* | • As at Key Stage 2, when features of non-standard English or features deriving from the first language of an EAL learner are inadvertently used in students' Standard English writing, the teacher points out those features, and says what their standard equivalents are. Students sometimes consciously use non-standard forms in their writing, for example in some poetry and in the dialogue of stories and plays. |

# Grammar and knowledge about language

## Key Stage 1 – grammar

- In the course of their reading of texts presented by the teacher, pupils are shown examples of *nouns, verbs, adjectives, adverbs, pronouns* and *connectives*, and are introduced to these terms. Pupils are asked to identify examples of these *classes* of word in their own and in others' writing. The classroom has displays of such examples.

- Pupils are introduced to the idea of a *sentence* (a group of words which expresses a complete, finished thought or idea). They are shown how a sentence can be constructed (during which they are shown the purpose of simple connectives) and how sentences, placed one after the other, can build towards an effective continuous text.

## Key Stage 2 – grammar

- Pupils are introduced to different kinds of noun (*common, proper, collective, abstract*); to the idea that verbs can express states and feelings as well as actions; to the diversity of kinds of adjective, adverb and pronoun. They are introduced to the word classes *article*, *preposition*, *exclamation*.

- Pupils are introduced to the idea of the *subject* of a sentence. Complete sentences (except some commands and exclamations) must have a subject and a verb. Some sentences also have an *object*. The object can be *direct* or *indirect*.

- Pupils are introduced to the idea of *phrase* (a group of words which either does not contain a verb or does not contain a subject) and to the idea of *clause* (a group of words containing a verb, which can also be a sentence but does not have to be).

- Pupils are introduced to the idea of *noun, verb, adjectival* and *adverbial phrases*.

- The idea of clause is linked to the introduction of three kinds of sentence: *simple, compound* and *complex*. Teaching about complex sentences leads to the introduction of the idea of the *subordinate clause*.

- Pupils learn about another distinction in sentences: that between *statement, question, command* and *exclamation*.

- Pupils are shown examples of deliberately *incomplete sentences*: sentences with no verb, which may contain no more than one word, which writers have used to achieve special effects.

- Pupils are shown the difference between *simple present, simple future* and *simple past tenses* in verbs.

## Key Stage 2 – knowledge about language

- Pupils are shown that many words operate in word *families*. Often, individual words within families are distinguished by *prefixes* and/or *suffixes*. At the heart of a family of words is a *root word*.

- Pupils are introduced to simple *etymology*, so that they have some understanding of the historical and linguistic origins of some common words.

- Pupils are shown examples of *synonyms* and *antonyms*, and introduced to these terms.

- Pupils are shown examples of texts from different periods, so that they have some understanding of how writers' use of vocabulary has changed over time.

- Pupils are taught about some aspects of variety in contemporary English, for example the use of different accents, dialects and word usages in Britain, Ireland and across the English-speaking world.

- Pupils are introduced to the beginnings of *text grammar*: that is, they are shown how sentences, paragraphs and longer chunks of text relate to each other in different ways, depending on the kind of writing being studied.

## Key Stages 3 and 4 – grammar

- Students are shown that many words operate in more than one word class.

- Students are introduced to the distinction within grammar between *syntax* and *morphology*.

- Students are shown examples of the *active* and the *passive voice* in sentences.

- Students are shown examples of *mood* in sentences: *indicative, interrogative, imperative, conditional*. They are shown examples of the small number of cases where English still uses the *subjunctive*.

- Students are introduced to the idea of the *complement* in sentences.

- Students are introduced to the idea of *noun, verb, adjectival* and *adverbial clauses*.

- Students are shown and helped to name some of the different kinds of *phrases* and *clauses*: for example *relative clauses* as a sub-set of *subordinate clauses*, and *clauses* and *phrases of time, of place, of manner, of concession*.

- Students are shown the small number of *inflections* in English verbs, and introduced to the idea of *agreement* between subject and verb.

- Students are introduced to the distinction between *transitive* and *intransitive* verbs.

- Students are shown the purpose and use of *modal verbs*, and learn how to distinguish between *modal* and *lexical verbs*. They are shown how *modality* can be also expressed by *adjectives* and *adverbs*, and by *adjectival and adverbial phrases* and *clauses*.

- Students are helped to recognise and name the full range of *verb tenses*: *simple* and *continuous present*; *simple* and *continuous future*; *simple past* and *past perfect*; *future perfect*; *pluperfect*. In the context of the study of the *perfect tenses*, they are introduced to the function of *auxiliary verbs*.

- Students are shown how sentences can be analysed in three different ways: in terms of the *class* of each individual word in the sentence; in terms of the *dynamic* of the sentence (its *subject/object relations*; its use of *subordination*); and in terms of the way that a group of words, such as an *adjectival phrase*, can perform its grammatical function, even though – taking this example – it contains words of classes other than adjectives.

## Key Stages 3 and 4 – knowledge about language

- Students develop further their understanding of *text grammar*, becoming familiar with the terminology to describe a range of *genres* of writing and speech, and being helped to recognise *register* through observing some of the genres' typical characteristics. They are shown how *cohesive devices* hold a text together.

- Students are shown examples of *homophones* and *homonyms* or *homographs*, and are introduced to those terms.

- Students compare examples of different kinds of spoken language and written language.

- Students investigate the structure and presentation of *digital* and *multi-modal texts*.

- Students study the spread of 'Englishes' across the world: dialects and Creoles, differences between Standard English and non-standard forms, differences between the standard forms of different countries. They are shown examples of writing by established authors which makes use of non-standard forms, for example in dialogue.

- Students' continuing study of etymology includes more of the historical reasons for today's English spelling: the historical and linguistic origins of words, borrowings from other languages, the efforts of some groups to reform spelling, the decisions of printers and scribes, the accommodation of the writing system to newly invented words.

- From their reading of pre-20th-century texts, students are shown some of the major changes in English grammar, punctuation, vocabulary and word meanings over the centuries. They study some contemporary trends and fashions in language, and the use of deliberate deviance from standard forms for special effects.

- Students study some of the connections between language and power, whether in interpersonal or mass uses of language.

- Students study some aspects of early language acquisition.

# Drama

| Early Years Foundation Stage | |
|---|---|
| *Making* | • Children play inventively and with concentration, both alone and with others. They take on roles and engage in action in their play.<br><br>• Children use role-play areas provided by the teacher, and suggest ideas of their own for planning and creating role-play areas. |
| *Presenting* | • Children take part in simple dramatic presentations to the class, based on stories which the teacher has told or read, or on situations which the teacher has suggested.<br><br>• Children use voice, facial expression, gesture, movement and space in their presentations.<br><br>• Children use simple aids to performance, such as the dressing-up box. |
| *Responding* | • Children respond to the intervention of the teacher as a participant in role-play.<br><br>• Children respond to the simple dramatic presentations they watch, both as audience and as commentators on what they have seen. |

| Key Stage 1 | |
| --- | --- |
| *Making* | • Pupils engage in drama games introduced by the teacher. |
| | • Pupils move beyond play towards an awareness of the aesthetic nature of drama. |
| | • Pupils discover the disciplines and pleasures of working with other pupils in role-play, improvisation and the preparation of presentations. |
| | • Pupils begin to recognise the need to practise presentations to make them better. |
| | • Pupils have opportunities to play a character or put across a particular point of view in drama, through speech, gesture or action. |
| | • Pupils prepare and learn by heart a few lines in scripted performances. |
| | • Pupils are introduced to some of the techniques of improvised drama. |
| | • Pupils are introduced to some of the techniques of theatre. |
| *Presenting* | • Pupils participate in group and whole-class dramas. |
| | • Pupils are introduced to simple scripted dramas of one or more scenes. |
| | • Pupils learn to take turns in speaking parts, whether in improvised or scripted presentations. |
| | • Pupils use their voices and bodies to create characters and atmospheres, employing language appropriate to those characters and atmospheres. |
| *Responding* | • Pupils come to understand and take pleasure in the difference between 'real' and 'pretend'; in adult terms, they are helped to reflect on the symbolic nature of drama. |
| | • Pupils are able to explain the key differences between a play and a story in prose or poetry. |
| | • Pupils are able to comment on a presentation with the beginnings of critical judgement: what were the 'good' and 'not so good' things about the presentation? what would make it better? what was their favourite moment as spectators? |

## Key Stage 2

| | |
|---|---|
| *Making* | • Pupils become confident in the dramatic portrayal, individually or in groups, of characters and situations taken from literature, oral storytelling, factual sources or situations introduced by the teacher, derived from elements of any subject or area of the curriculum.<br><br>• Pupils become familiar with several of the techniques of process drama.<br><br>• Pupils learn how to take material from existing sources and express it in dramatic form.<br><br>• Pupils learn by heart longer parts in scripted dramas.<br><br>• Pupils learn how to structure longer and more complex dramatic sequences.<br><br>• With the help of models of written drama provided by the teacher, pupils begin to write play scripts, initially of single scenes, later moving on to multi-scene scripts.<br><br>• Pupils develop their skill as collaborators, negotiating the content of the drama, roles to be taken, responsibility for making or acquiring necessary equipment, in drama work done for its own sake or in preparation for a presentation. |
| *Presenting* | • Pupils show increasing control of and subtlety in portrayal of character, development of tension, use of humour, comedy, poignancy and surprise, in presentations, scripted, semi-scripted or wholly improvised.<br><br>• Pupils carry out dramatic intentions with clear but unforced control over movement and voice.<br><br>• Pupils explore the use of elements of theatre such as staging, dramatic structure, props, costumes, sound and lighting, to increase the impact of presentations.<br><br>• Pupils begin to use modern media and electronic technology to enhance and support their work in drama.<br><br>• Pupils have opportunities to perform presentations for audiences in addition to other members of the class (for example to other classes in the school, including classes of younger pupils, to school assemblies, and in performances to which parents and the wider community are invited). |
| *Responding* | • Pupils develop an understanding of generic repertoire in drama, for example by seeing and comparing: television and film dramas of various kinds, including animation; theatrical genres such as puppetry and mime, as well as conventionally staged presentations by human players using language and action; scripted, semi-scripted and wholly improvised dramas; realistic, mythic and fantasy dramas; comedy and tragedy.<br><br>• Pupils advance their understanding of some of the techniques of theatre and of drama on film and television.<br><br>• Pupils have the experience of being taken to theatrical productions outside school, and of watching and participating in theatrical events in school provided by outsiders.<br><br>• Pupils recognise strengths and weaknesses in their own and others' dramas through critical observation of and comment on the characters created, the issues involved and the processes employed. |

| Key Stages 3 and 4 | |
|---|---|
| *Making* | • Students continue to use drama as a mode of learning throughout the curriculum.<br><br>• Students try out a diversity of dramatic styles, including unorthodox approaches, in experimenting with improvisation and text.<br><br>• Students create and rehearse improvised and scripted dramas, for themselves and for others, which are entertaining, moving or surprising and which show increasing subtlety and complexity of structure and characterisation. In terms of content, this work may draw on the content of any subject or area of the curriculum to explore major issues of contemporary social, political or moral concern, or may be on lighter, comic or more personal and individual themes.<br><br>• Students give and accept suggestions and ideas during improvisations and rehearsals for presentations with tolerance and growing maturity.<br><br>• Students take on parts in scripted dramas which call for significant memorisation.<br><br>• Students experience the discipline and teamwork required to organise and rehearse a drama which must be performed to a deadline. |
| *Presenting* | • Students perform dramas in a variety of genres, making artistic choices and shaping design elements to intensify dramatic meaning for an audience.<br><br>• Students develop further skills in the use of voice, posture, movement and gesture which sustain and develop dramatic action and the presentation of character.<br><br>• Students work productively, imaginatively and thoughtfully as part of an ensemble, whether as performer, director, designer or stage manager.<br><br>• Students combine dramas with other art forms, including the visual arts, dance, music and poetry.<br><br>• Students integrate sound and silence, movement and stillness, light and darkness to make effective use of spaces where dramatic action takes place.<br><br>• Students make confident use of modern media and electronic technology to enhance and support their work in drama. |
| *Responding* | • Students understand and are able to define and give examples of some key concepts in drama, especially *fiction*, *symbol*, *character*, *role*, *situation* (or *setting*), *plot*, *dialogue*, *convention*, *genre*.<br><br>• Students develop a mature understanding of many of the techniques and styles of theatre and of drama on film, television and digital platforms.<br><br>• Students are introduced to some drama traditions other than the contemporary and other than the Western literary tradition.<br><br>• Students analyse scripted dramas in order to understand more deeply the dramatist's skill in construction of plot, development of character and building up of dramatic tension.<br><br>• Students have opportunities to see, discuss and evaluate alternative interpretations of character or situation.<br><br>• Students benefit from extensive and varied experience of drama staged and performed by professionals, in school and out.<br><br>• Students continue to advance their powers of critical evaluation of their own and others' dramatic work, whether in school, at theatres or through film, television and other electronic media. |

## Media

| Early Years Foundation Stage | |
| --- | --- |
| *Reading Media* | • Children view children's TV programmes and films together in class. They talk about these experiences, expressing their own likes and dislikes. |
| *Writing Media* | • Children role-play favourite characters from TV and film.<br><br>• Children re-present their favourite films, programmes and other media (for example, by making posters of them). |
| *Setting the media in their context* | • Children discuss friends' and family's media preferences.<br><br>• Children discuss rules about media use in the family and school; they invent their own rules. |

| Key Stage 1 | |
| --- | --- |
| *Reading media* | • Pupils collectively experience, enjoy and discuss different media, especially film, TV and games.<br><br>• Pupils explore early understandings of who makes the media.<br><br>• Pupils explore early understandings of how media texts are put together to make meaning.<br><br>• Pupils explore early understandings of media audiences, moving from themselves and their families to others. |
| *Writing media* | • Pupils make short print-media texts, including comics and magazines.<br><br>• Pupils make, act for and edit short films. |
| *Setting the media in their context* | • Pupils explore how texts are connected (for example, how the *Harry Potter* stories exist as books, films, games and merchandise).<br><br>• Pupils explore media histories (for example, how adverts from the 1950s are different from today's).<br><br>• Pupils explore media regulation further (for example, by being taught about and discussing the TV watershed). |

| Key Stage 2 | |
|---|---|
| *Reading media* | • Pupils collectively experience, enjoy and discuss a wider range of media: for example, TV and film (including full-length movies), some printed media, advertising and games.<br><br>• Pupils organise media texts in categories such as genre.<br><br>• Pupils compare their own media preferences with those of others.<br><br>• Pupils explore media institutions and audiences through practical research projects. |
| *Writing media* | • Pupils make more complex media texts, such as news broadcasts, longer edited films, simple video games, and websites/blogs. They re-present their own experiences of film, TV, print media, games and social media in these productions.<br><br>• Pupils make media texts to represent ideas, social groups and individuals.<br><br>• Pupils make media texts for identified audiences. |
| *Setting the media in their context* | • Pupils explore more complex links between texts, such as remakes and adaptations over time.<br><br>• Pupils explore links between texts and narratives in English, drama and media (for example, book, stage adaptation, film and video games of Pullman's *Northern Lights*).<br><br>• Pupils explore more detailed regulatory practices, such as age-labelling systems on films and games, and discuss who produces them. |

| Key Stages 3 and 4 | |
|---|---|
| *Reading media* | • Students continue collectively to experience, enjoy and discuss moving-image texts of many kinds (for example, cinema films, factual and dramatic TV programmes, YouTube clips, computer games), texts from the printed media, and texts which combine different modes (for example, websites carrying writing, images and sound).<br><br>• Students consider complex meanings such as ambiguity, through close analysis of media texts.<br><br>• Students research media institutions (broadcasters, news conglomerates, game companies) and their practices, motivations and functions.<br><br>• Students consider complex audience formations in relation to social class, gender and ethnicity; and how audiences are becoming producers in the digital age. |
| *Writing media* | • Students continue to make media texts in different forms, developing more complex skills for example in filming, visual design of printed media, editing, game design and online media design (such as navigation, hyperlinking, uses of widgets and plug-ins).<br><br>• Students continue to develop complex representations of themselves, of their peers, of other individuals and groups in society, and of ideas.<br><br>• Students simulate media institutions (for example, film and television production companies, museums and cinemas, newspapers, film agencies and institutes, regulators, broadcasters, game developers, social media start-ups, archives) in their own productions.<br><br>• Students develop further their understandings of media audiences: across social groups, over time, internationally, across and between different media. |
| *Setting the media in their context* | • Students continue to explore, through research, simulation and creative practice, the wider contexts of media culture: taste, pleasure and cultural value; the functions of the media in entertainment, high art, popular culture, politics and education; the relationship between the media arts and the digital sciences (for example, in computer-generated imaging in films, electronic design of newspapers and magazines, the programming of games). |

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