

PROGRESSION IN GRAMMAR

Punctuation

Reception	Year One	Year Two	Year Three	Year Four	Year Five	Year Six	Year Seven
Introduce:	Consolidate:	Consolidate:	Consolidate:	Consolidate:	Consolidate:	Consolidate:	Consolidate:
Finger Spaces Full Stops Capital Letters	Finger spaces Full stops Capital letters	Capital letter for names Capital letter for the personal pronouns Question marks Exclamation marks Speech bubble Bullet points	Commas to separate items in a list Comma after -ly opener e.g. Fortunately, Slowly, Speech bubbles /speech marks for direct speech Apostrophes to mark contracted forms in spelling e.g. don't, can't	Colon before a list e.g. What you need: Ellipses to keep the reader hanging on Commas after fronted adverbials (e.g. Later that day, I heard the bad news.)	Commas to mark clauses Full punctuation for direct speech: Each new speaker on a new line Comma between direct speech and reporting clause e.g. "It's late," gasped Cinderella! Apostrophes to mark singular and plural possession	Dashes Brackets Colons Use of commas to clarify meaning or avoid ambiguity	Semi-colon, colon and dash to indicate a stronger division of a sentence than a comma Hyphens used to avoid ambiguity (e.g. man eating shark versus man-eating shark, or recover versus re-cover)
	Introduce:	Introduce:	Introduce:	Introduce:	Introduce:	Introduce:	Introduce:
	Capital letter for names Capital letter for the personal pronouns Question marks Exclamation marks Speech bubble Bullet points	Commas to separate items in a list Comma after -ly opener e.g. Fortunately, Slowly, Speech bubbles /speech marks for direct speech Apostrophes to mark contracted forms in spelling e.g. don't, can't	Colon before a list e.g. What you need: Ellipses to keep the reader hanging on Commas after fronted adverbials (e.g. Later that day, I heard the bad news.)	Commas to mark clauses Full punctuation for direct speech: Each new speaker on a new line Comma between direct speech and reporting clause e.g. "It's late," gasped Cinderella! Commas after fronted adverbial Apostrophes to mark singular and plural possession	Dashes Brackets Colons Use of commas to clarify meaning or avoid ambiguity	Semi-colon, colon and dash to indicate a stronger division of a sentence than a comma Hyphens used to avoid ambiguity (e.g. man eating shark versus man-eating shark, or recover versus re-cover)	Punctuation for drama Use of dash to indicate uncertainty in direct speech

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Terminology

Reception	Year One	Year Two	Year Three	Year Four	Year Five	Year Six	Year Seven
Introduce:	Consolidate:	Consolidate:	Consolidate:	Consolidate:	Consolidate:	Consolidate:	Consolidate:
Capital letter Finger space Full stop Letter sound Letter name Sentence Word Connective Adjective	Capital letter Finger space Full stop Letter sound Letter name Sentence Word Connective Adjective	Adjective Alliteration Bullet points Capital letter Connective Exclamation mark Full stops Punctuation Question mark Sentence Simile - 'as'/'like' Singular/ plural Speech bubble Verb	'Speech marks' Adjective/noun relationship Alliteration Apostrophe (contractions and singular possession only) Bossy (imperative) verbs Bullet points Commas for sentence of 3 - description Connective Exclamation mark Paragraph Phrase Question mark Simile - 'as'/'like' Singular/plural Suffix Tense (past, present, future) Verb/adverb relationship	'Speech marks' Adjective/noun relationship Adverb Bossy (imperative) verbs Clause Colon for instructions Apostrophe (contractions only) Commas for description Conjunction Consonant/vowel Direct speech Imperative Inverted commas Metaphor Onomatopoeia Paragraph Phrase Personification Prefix/suffix Preposition Pronoun Rhetorical question Synonyms Tense (past, present, future) Verb/adverb relationship Word family	'Speech marks' Adjective Adverb Adverbial Apostrophe Commas for description Imperative verbs Clause Colon Conjunction Consonant/vowel Direct speech Imperative Inverted commas Onomatopoeia Possessive pronoun Prefix/suffix Preposition Pronoun Rhetorical question Semi-colon Subordinate clause Synonyms Tense Word family	Adjective Adverb Adverbial Ambiguity Apostrophe Bracket Dash Determiner Metaphor Modal verb Onomatopoeia Parenthesis Personification Pronoun Rhetorical question Semi-colon and colon Subordinate clause	Active and passive voice Adjective Adverb Adverbial Ambiguity Apostrophe Bracket Dash Ambiguity Apostrophe Bracket Cohesion Dash Determiner Hyphen Metaphor Modal verb Onomatopoeia Parenthesis Personification Pronoun Rhetorical question Semi-colon and colon Subject and object Subordinate clause

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	Introduce:	Introduce:	Introduce:	Introduce:	Introduce:	Introduce:	Introduce:
	Adjective Alliteration Bullet points Capital letter Connectives beyond and, so, but. Exclamation mark Full stops Punctuation Question mark Sentence Simile - 'as/' 'like' Singular/ plural Speech bubble Verb	'Speech marks' Adjective/noun relationship Alliteration Apostrophe (contractions and singular possession only) Bossy (imperative) verbs Bullet points Commas for sentence of 3 - description Connective Exclamation mark Paragraph Phrase Question mark Simile - 'as/' 'like' Singular/plural Suffix Tense (past, present, future) Verb/adverb relationship	Clause Collective noun Colon for instructions Common noun Conjunction Consonant/vowel Direct speech Homonym Imperative Inverted commas Metaphor Onomatopoeia Personification Prefix/suffix Preposition Pronoun Proper noun Rhetorical question Synonyms Word family	Abstract noun Adverbial Apostrophe – possession Possessive pronoun Pronoun Relative clause Relative pronoun Semi-colon for lists Subordinate clause	Bracket Cohesion Dash Determiner Modal verb Parenthesis Semi-colon and colon (aside from in lists and instructions)	Active and passive voice Ambiguity Hyphen Subject and object	Affective/effective Double entendre Dramatic irony Elision Enjambement Pathetic fallacy

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Sentence Construction

Reception	Year One	Year Two	Year Three	Year Four	Year Five	Year Six	Year Seven
Introduce simple and compound sentences	Introduce complex sentences. Also, statements, questions and exclamations	Introduce commands. Also, try dropping in clauses (Jo, <i>who is 6, has two dogs.</i>)	Encourage a wide range of sentence types, e.g. long complex sentences for description	Continue to encourage use of a range of sentence types for effect. Introduce main/subordinate clauses & rhetorical questions	Children should be confident in use of simple, expanded simple and compound sentences. Develop complex sentences.	Children should be confident in their use of simple, compound and complex sentences. Develop rhetorical questions.	Develop children's confidence with different sentence types by introducing one- word sentences and ellipsis(1)
Introduce simple connectives (<i>and, but, so</i>)	Introduce a wider range of simple connectives (<i>because, while, then, so that</i>)	Introduce a wider range of subordinating conjunctions (2)	Introduce adverbials (3) (these can be used as sentence starters)	Try a drop-in 'ing' clause: Amanda, running quickly downstairs, fell head over heels	Use drop-in 'ed' clauses and try re-shaping sentences to achieve different effects	Encourage the use of adverbials for precision and drop-in clauses for additional information	Encourage children to re- work sentences constantly to achieve their desired effects
Try to encourage children to start their sentences in different ways. (I, She, There, The)	More 'ly' openers (<i>unfortunately</i>) as well as positioning starters (<i>when, where</i>)	More complex 'ly' starters (<i>carefully, eventually</i>). Also, try swapping word order for effect.	Introduce 'ing' words as starters (<i>Sobbing, the girl ran home quickly</i>)	Introduce 'ed' starters (<i>Relieved, Steph smiled</i>) and try starting with a simile	Expand 'ed'/'ing' starters (<i>Laughing with glee, they set off/ Pleased with the result, we left</i>)	Encourage a wide variety of different sentence starters, especially in character description	Expect a wide variety of sentence starters to create different effects
Introduce simple sentences. Encourage the children to write them and check that they make sense by re-reading it.	Expect mainly simple sentences, so encourage simple noun phrases to embellish: <i>the big, black, smelly cat</i>	Encourage long and short sentences for effect, including, e.g. pattern of 3 and/or expanded noun phrases(4)	Introduce powerful speech verbs for dialogue, (<i>whispered, screamed, mumbled</i>)	Expand powerful speech dialogue using adverbs (<i>whispered nervously, mumbled shyly</i>)	Introduce stage directions in speech (<i>"Arrest this man", shouted the tall woman imperiously, pointing her stick at the thief</i>)	Introduce formal and informal speech features, e.g. tag questions(5)	Develop children's ability to use different levels of formality in fiction and non-fiction writing.
Use the talk for writing approach: get children to say a sentence, write it down and then read it aloud to check for sense.	Build on skills learned in reception, especially repetition and the say, write, read approach.	Continue the say, write, read approach. Build on Year One skills, particularly encouraging children to use 'drop in'	Introduce topic sentences at the beginning of non-fiction paragraphs. Continue to encourage 'drop-in' clauses with 'who,	Children should now be able to appropriately decide between use of a noun or a pronoun to avoid confusion or repetition.	Children should be encouraged to use modal verbs and adverbs to indicate levels of probability, e.g. might, must, should, probably,	Encourage children to use the passive tense as well as the active (6)/ Also encourage precision in writing by the use of expanded noun	Encourage children to focus on the effect they want to create. They should be consciously trying to write for their audience, purpose

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		clauses.	which'		perhaps.	phrases.	and format.
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¹The deliberate missing out of certain words in a sentence for effect, e.g. 'Coming out tonight?' as opposed to 'Are you coming out tonight?'

²Connectives which make the sentence complex instead of compound, e.g. while, when, if, until, so

³Phrases which give a sense of location, either geographically or temporally, e.g. *Yesterday, In the back of the drawer, Next to the rabbit cage, Once upon a time...*

⁴*Big red bus, silly old monkey, plenty of money*

⁵"We're going out tonight, **aren't we?**"

⁶Active: Sally threw the ball. Passive: The ball was thrown by Sally.

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Text Structure

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Introduce story map and/or story mountain planning method	Use the story map/mountain method, but try planning the opening in more details: character, setting, situation, 5 senses.	Children should be confident in story mapping. Try using a 'boxing up' grid.	Children should become more familiar with 'boxing up' as an alternative to story mapping.	Children should be encouraged to try to use 'boxing up' consistently by the end of the year.	Only weaker students should still be using a story mountain. The rest should be using 'boxing up', in order to plan in paragraphs with plenty of detail.	Children should be starting to create nice clear plans, set out in paragraphs, with consideration of content, punctuation, vocabulary and language features	Children should be confident in using grids to create detailed and purposeful plans.
Try retelling a simple familiar story as a whole class or in groups. Encourage the children to use their own words.	Try retelling a 5- part story in groups, to highlight the sections: Once upon a time...One day...Suddenly... Luckily... In the end...	Begin to introduce more complex vocabulary for 5- part stories; introduction, build-up, dilemma/climax, resolution, ending.	Children should be able to distinguish clearly between the resolution and the ending. There should be a separate paragraph for each.	Try introducing suspense writing to build up the dilemma. Explain different uses of paragraphs and expect their use.	Cohesion should be introduced at this stage and encouraged within and between sentences and paragraphs using varied connectives and conjunctions.	Use a variety of text layouts and vary levels of formality in order to demonstrate importance of presentational features in cohesion.	Encourage children to consider their purpose and format and make conscious choices as to how to affect their audience with presentational and language features .
Begin to assimilate the beginning, middle, end story structure	Begin to assimilate the introduction, middle factual section, conclusion non- fiction structure.	Children should be clear on the structure of non-fiction. They should begin to assimilate usual features of each section.	Children should be extending their writing by including additional details in each section and grouping ideas by content. They could begin to use subheadings for this.	Children should be able to create a 'hook' to answer 'who, what, where, why and how' in their first sentence. This will lead on to understanding of topic sentences. They should be able to choose an appropriate noun or pronoun across all sentences.	Ensure that children maintain their viewpoint consistently across paragraphs and begin to build a strong voice. Introduce the term 'discourse markers' as signposts through a text. Use rhetorical questioning as a cohesive device.	Encourage children to consider their audience and involve them fully using a range of rhetorical devices (personal pronouns, rhetorical questions etc.)	Introduce terminology such as elision, semantic cohesion, ellipsis and rhetoric in order to encourage children to think more critically about their own and each other's effect on the audience.

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For non-fiction, stick closely to the text and pick out the facts. Use them to write simple non-fiction texts.	Introduce the text map planning method for non-fiction or try planning using a washing line.	Beginning to plan in clearer sections will help children with using paragraphs. Try moving on to grid planning.	Children should be secure in their use of a variety of planning methods. Encourage them to plan in paragraphs	Children should be encouraged to use textual features in fiction and non-fiction writing, e.g. bullet points, dialogue, stage directions, sub-headings.	In fiction writing, encourage the children to start at any of the five sections, but insist on focused planning of linear structure.	Encourage more ambitious structures in fiction writing. Time slips, flashbacks, starting at different sections, flash forwards etc. Encourage them to plan on flashcards in order to be able to check their stories' structures work in a linear way prior to mixing up.	Challenge the children to use or leave out certain features. Encourage them to play with the structure of their stories. Get them to hide information in the text and challenge the rest of the class to uncover it. Make it engaging and interesting to use different structures.

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