

Year 3 Writing Units



Writing Journey

Stage 1 Text Analysis



Text analysis is the process of closely reading and examining a text to understand how it is constructed and how meaning is created. This includes identifying key features such as vocabulary, sentence structure, organisation, and the writer's purpose, so that these can be applied in pupils' own writing.

Stage 2 Key Skills



Teaching key skills and sentence construction involves explicitly modelling and practising the core writing techniques pupils need. This helps pupils learn how to construct clear, effective sentences and apply these skills independently in their writing.

A responsive write is a short piece of writing where pupils apply the skills they have been. It allows teachers to assess how well pupils are using specific techniques before moving on.

Stage 3 Planning



The planning stage is where pupils organise and develop their ideas before writing. This may include generating ideas, selecting vocabulary, structuring their writing, and deciding how their piece will be organised. Effective planning helps pupils write more clearly, purposefully, and coherently.

Stage 4 Independent writing



Independent writing with live modelling is the stage where pupils write their own piece independently while the teacher models elements of the writing process in real time. The teacher may demonstrate how to structure sentences, make vocabulary choices, or edit work, providing support and guidance as pupils apply their skills. This helps pupils develop independence while still benefiting from expert guidance.

Stage 5 Editing & Refining



Editing and refining is the stage where pupils review and improve their writing by checking for accuracy, clarity, and effectiveness. This includes correcting spelling, punctuation, and grammar, as well as enhancing vocabulary, sentence structure, and overall organisation to improve the quality of the final piece.

Writing Journey – Sequence of Lessons

Stage 1 Text Analysis



The writing journey will begin with two to three lessons focused on text analysis.

“In key stage 2, investigating model texts... provides pupils with opportunities to read, analyse and emulate good writing.” Writing Framework 2025

Stage 2 Key Skills



In the key skills stage, you will teach two focused skills, after which pupils will complete a responsive write. You will then teach the remaining three key skills, followed by a second responsive write.

“Teaching should focus on enabling pupils to construct well-formed sentences before moving to more extended pieces of writing.” Writing Framework 2025

Stage 3 Planning



In the planning stage, ideas are gathered, refined, and shaped in preparation for writing, and can be recorded using a variety of approaches.

“Pupils need to be taught how to plan... so that they can manage the cognitive demands of writing.” Writing Framework 2025

Stage 4 Independent writing



In the composition stage, live modelling is used to teach high-quality writing, enabling pupils to complete their independent writes. This is carried out over several days to prioritise quality over quantity.

“Pupils should be supported to produce high-quality writing rather than simply writing more.” Writing Framework 2025

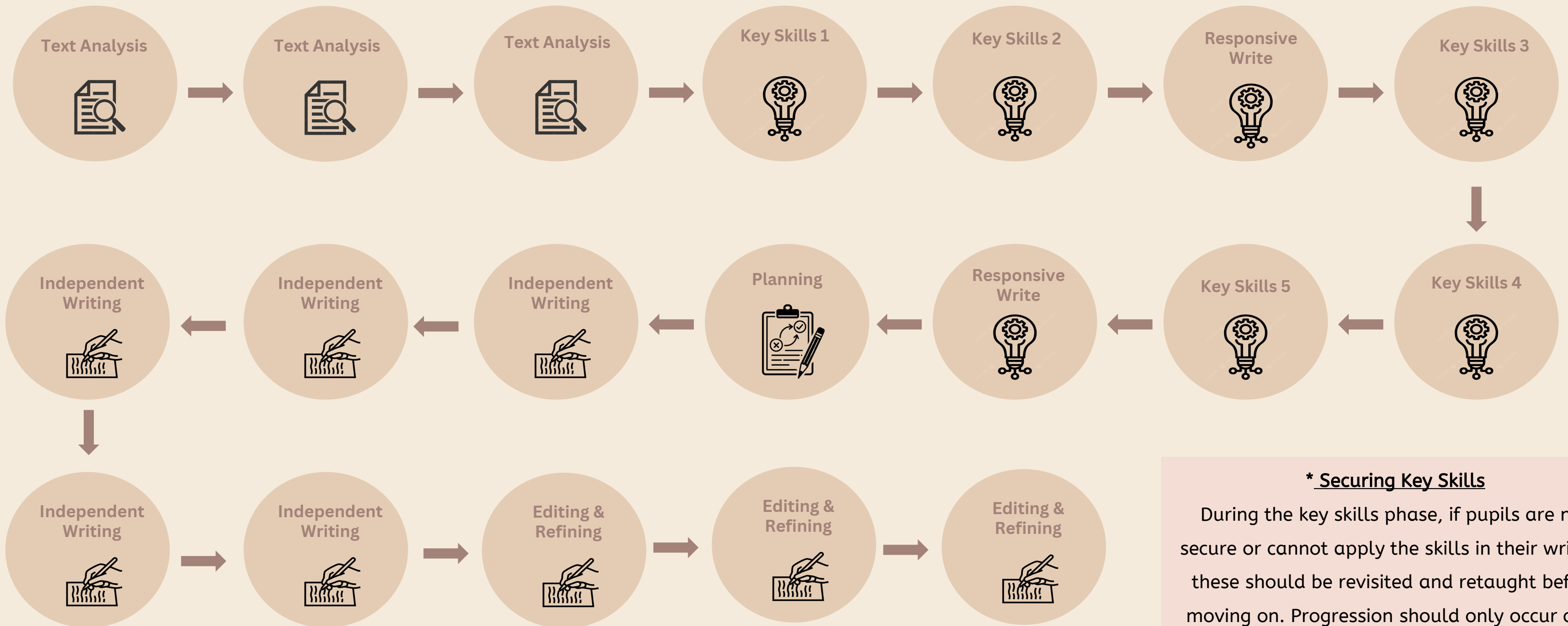
Stage 5 Editing & Refining



The final stage involves the explicit teaching of editing and refining. This is delivered through whole-class instruction, focusing on short sections of writing at a time. The teacher models the process before pupils apply it independently.

“Pupils should be taught how to revise and edit their writing, making improvements to both content and accuracy.” Writing Framework 2025

An example 4 week writing unit



* Securing Key Skills

During the key skills phase, if pupils are not secure or cannot apply the skills in their writing, these should be revisited and retaught before moving on. Progression should only occur once pupils can apply the skills with confidence.

Recap & Review

Recap and Review



Punctuation and Grammar: Add a subordinate clause to this sentence.

Sophie carefully climbed through the skylight _____

Spelling: Add the same prefix to each of these root words.

agree _____ approve _____

Handwriting:

Handwriting practice lines consisting of two sets of four horizontal lines each. Each set includes a top red line, two middle cyan lines, and a bottom red line, providing a guide for letter height and placement.

At the beginning of each lesson in Stages 1–3, a structured recap and review activity will be implemented. This serves as an opportunity for pupils to revisit and apply previously taught grammar and spelling concepts, reinforcing their understanding and supporting long-term retention. The focus of these activities should be carefully selected based on Assessment for Learning (AfL) information gathered from prior lessons and formal or informal assessments, ensuring that teaching is responsive to identified gaps or misconceptions.

In addition, each session will include a short handwriting application task. This will provide pupils with the opportunity to practise a previously taught letter formation or join, helping to reinforce correct technique and promote consistency. This element also establishes clear expectations for presentation and handwriting quality for the remainder of the lesson.

Pupils will initially complete the recap and review tasks independently, with minimal teacher input, in order to encourage recall and self-reliance. Following this, teachers will review the answers with the class, using this time to clarify misunderstandings, address misconceptions, and provide targeted feedback where necessary.

Stage 1

Text Analysis

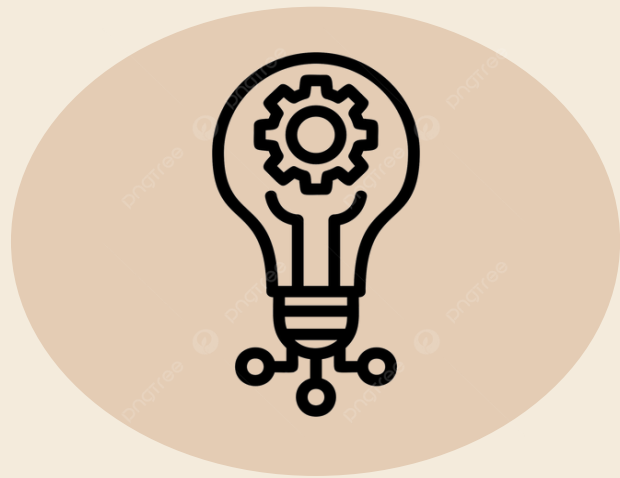


Text analysis is the process of closely reading and examining a text to understand how it is constructed and how meaning is created. This includes identifying key features such as vocabulary, sentence structure, organisation, and the writer's purpose, so that these can be applied in pupils' own writing.

The writing journey will begin with two to three lessons focused on text analysis.

Author's Intent - Why has the author written this? - What does the author want the reader to think, feel or do? - What message is being conveyed? - What viewpoint or perspective is presented? Example: Why does the author describe the forest as "swallowing the light" rather than simply saying it was dark?	Writer's Craft - Explore how writers deliberately construct their writing. - How has the opening been designed to hook the reader? - How does the writer build tension? - How is suspense maintained? - How does the ending satisfy or challenge the reader? Questions: What techniques make this section memorable? Which sentence has the greatest impact and why?	Layers of Meaning - Look beneath the literal meaning. - What might this symbol represent? - Is there a deeper message? - What themes are emerging? - What does this reveal about society, relationships or human nature? Example: A storm may represent danger, change, conflict or emotional turmoil.	Narrative Perspective - Analyse how the choice of narrator influences the text. - Why has the author chosen first person? - What information is hidden from the reader? - Can we trust the narrator? - How would the story change from another viewpoint?	Tone Analysis Examine the attitude conveyed through language. Possible tones: - Humorous - Ominous - Hopeful - Critical - Melancholic - Tense Questions: How does the author establish this tone? Which words contribute most to it?
Sentence-Level Analysis Go beyond identifying sentence types. Consider: - Why is this sentence short? - Why has the author used a fragment? - How does punctuation affect pace? - How do sentence lengths vary for effect? Example: A single-word sentence: <i>Run.</i> creates urgency and panic.	Structural Analysis Look at how the text is organised. - Why has this information been revealed now? - What effect does the paragraph break create? - Why does the author switch focus? - How does the structure guide the reader's emotions?	Language Patterns Look for recurring choices. - Repeated words or phrases - Motifs - Semantic fields - Contrasts Example: Repeated references to light and darkness may suggest a struggle between hope and fear.	Character Construction Analyse how writers build characters. - What methods are used? (speech, actions, thoughts, others' reactions) - How do our opinions change? - What is the author's purpose in creating this character?	The "Zoom In, Zoom Out" Approach A powerful KS2 strategy. Zoom In Analyse one word, phrase or sentence in detail. Zoom Out Link it to the whole text, theme or author's purpose. Example: Zoom In: Why "lurched" instead of "walked"? Zoom Out: How does this contribute to the character's vulnerability throughout the story?
Comparative Analysis Compare sections within the same text. - How has the setting changed? - How has the character developed? - How has the mood shifted? This develops sophisticated thinking without needing multiple texts.	Reader Response Analysis Focus on the reader's experience. - How is the reader positioned? - What emotions are we expected to feel? - How does the author manipulate our sympathies? Example: Why do we feel sorry for the villain at this point?	Text Detective Framework A useful progression for deeper analysis: - What do I notice? - Why might the author have done this? - What effect does it create? - How does it link to the wider text? - What does it reveal about the author's message? This moves pupils from simple feature spotting to genuine literary analysis.	Analytical Lenses Have pupils revisit the same extract through different lenses: - Language Lens – word choices. - Structure Lens – organisation and sequencing. - Character Lens – what is revealed? - Theme Lens – bigger ideas. - Reader Lens – emotional impact. - Writer Lens – craft and purpose.	

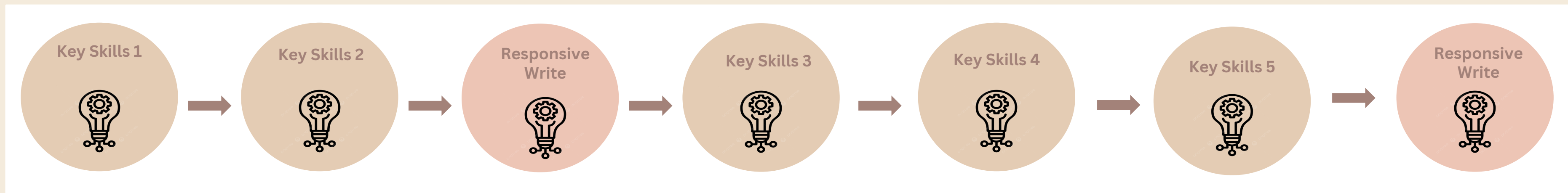
Stage 2 Key Skills



Teaching key skills and sentence construction involves explicitly modelling and practising the core writing techniques pupils need. This helps pupils learn how to construct clear, effective sentences and apply these skills independently in their writing.

A responsive write is a short piece of writing where pupils apply the skills they have been taught. It allows teachers to assess how well pupils are using specific techniques before moving on.

Two key skill lessons will be taught followed by a responsive write lesson. The final three key skills lessons will be taught followed by a final responsive write.



Stage 3

Planning



The planning stage is where pupils organise and develop their ideas before writing. This may include generating ideas, selecting vocabulary, structuring their writing, and deciding how their piece will be organised. Effective planning helps pupils write more clearly, purposefully, and coherently.

The number of planning sessions may vary between units and should be adapted to suit the complexity of the writing task and the needs of the class

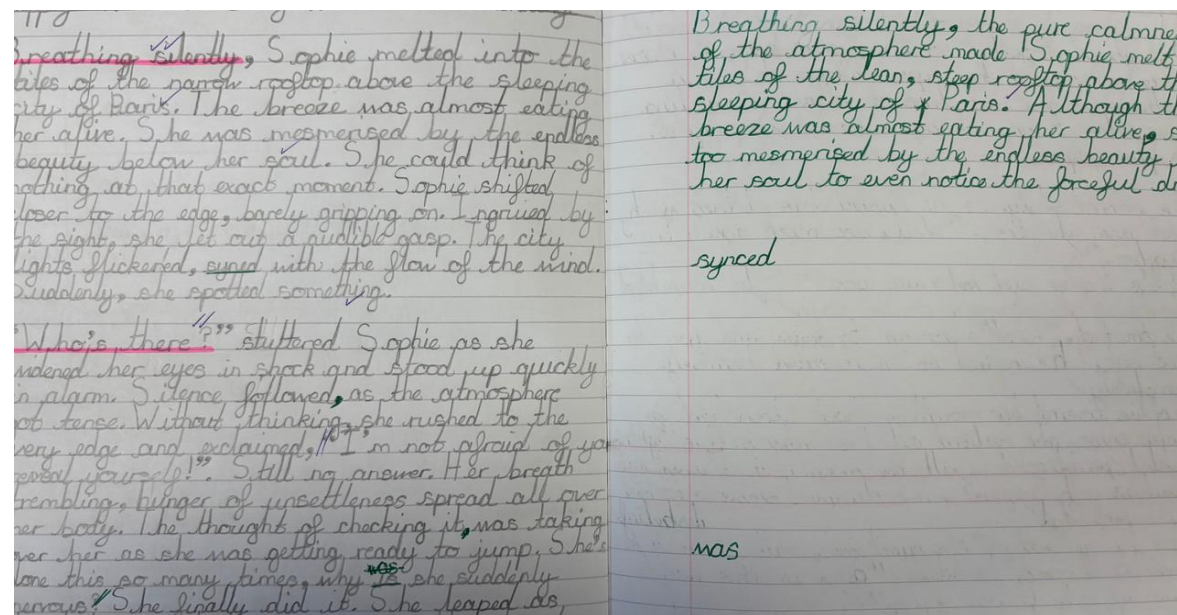
<u>Generating Ideas</u>	<u>Planning Structure</u>	<u>Oral Rehearsal Activities</u>	<u>Character Planning</u>	<u>Setting Planning</u>	<u>Sentence-Level Planning</u>	<u>Higher-Level Planning Activities</u>	<u>Planning Non-Fiction</u>
Mind Maps Central theme or writing stimulus in the middle. Branches for characters, settings, events, vocabulary and emotions. Vocabulary Harvest Collect ambitious vocabulary from model texts. Sort words into categories (appearance, movement, emotions, atmosphere). Picture Stimulus Exploration Use an image and discuss: - What can you see? - What happened before? - What might happen next? - How are characters feeling? Question Storming Generate questions about the writing topic: Who? What? Where? When? Why? How?	Story Mountain - Opening - Build-up - Problem - Resolution - Ending Boxing Up Break a model text into: - Introduction - Paragraph 1 - Paragraph 2 - Conclusion Paragraph Planner Plan: Main idea Evidence/details Key vocabulary Reader impact Flow Charts Children map events or arguments in sequence. Plot Points Give pupils six boxes and only allow one key event in each.	Tell Your Partner Children verbally rehearse a section before writing. Role Play Act out scenes to explore character motivations. Hot Seating Question a character before writing from their perspective. Conscience Alley Explore character decisions before writing. Storytelling Circles Groups orally tell the story before planning.	Character Profile Include: Appearance Personality Strengths Weaknesses Motivations Character Interviews Pupils answer questions in role. Relationship Maps Show links between characters. Emotion Journey Track emotions across the narrative.	Setting Blueprint Draw and label the setting using ambitious vocabulary. Sensory Mapping Plan: What can be seen? Heard? Smelled? Felt? Tasted? Atmosphere Scale Rate parts of the setting from calm to dangerous, exciting to gloomy.	Sentence Stacking Plan: Action sentence Description sentence Dialogue sentence Thought sentence Sentence Openers Bank Generate: Fronted adverbials Similes Questions Short sentences Magpie Wall Collect effective phrases from reading.	Reader Journey Planning Ask: What should the reader feel here? How will I create that feeling? Children map emotions through the text. Theme Planning Plan where themes appear. Example: Friendship Courage Belonging Author's Purpose Planning Children identify: What message am I trying to communicate? How will I achieve it? Tension Graph Plot tension throughout the story. This helps avoid flat narratives. Narrative Camera Planning Decide: What does the reader see first? What details are hidden? When will information be revealed?	Fact Sorting Sort information into paragraphs. Argument Continuum Place viewpoints on a scale before writing. Persuasive Points Ranking Rank strongest to weakest arguments.

Stage 4 Composition



Independent writing with live modelling is the stage where pupils write their own piece independently while the teacher models elements of the writing process in real time. The teacher may demonstrate how to structure sentences, make vocabulary choices, or edit work, providing support and guidance as pupils apply their skills. This helps pupils develop independence while still benefiting from expert guidance.

In the composition stage, live modelling is used to teach high-quality writing, enabling pupils to complete their independent writes. This is carried out over several days to prioritise quality over quantity.



This stage should always be completed across a double-page spread. The left-hand page will be used for the initial composition, while the right-hand page will provide space for pupils to edit, refine and improve their writing during the editing and redrafting process.

Stage 5

Editing & Refining

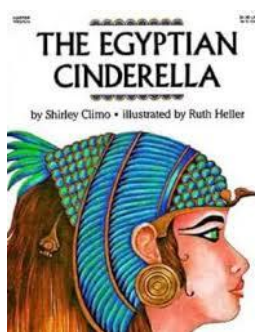
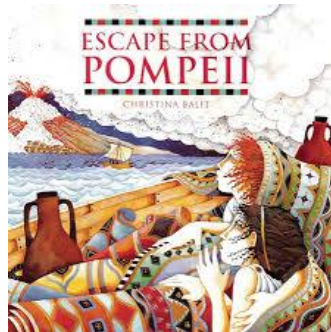
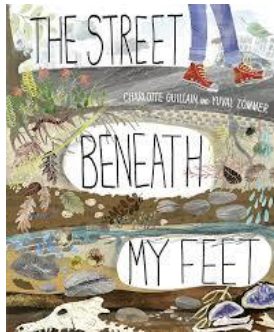
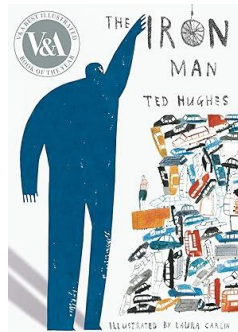
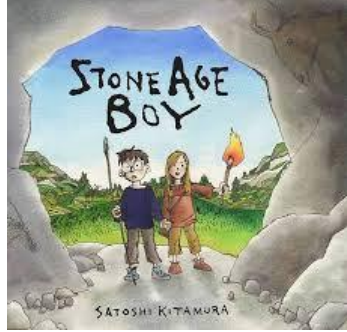
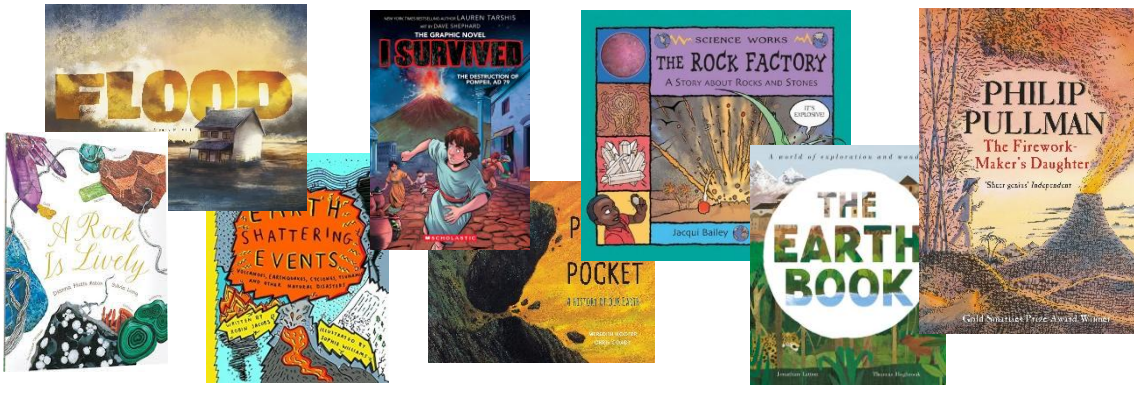
Editing and refining is the stage where pupils review and improve their writing by checking for accuracy, clarity, and effectiveness. This includes correcting spelling, punctuation, and grammar, as well as enhancing vocabulary, sentence structure, and overall organisation to improve the quality of the final piece

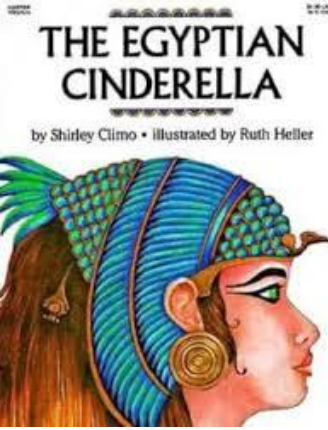


The final stage involves the explicit teaching of editing and refining. This is delivered through whole-class instruction, focusing on short sections of writing at a time. The teacher models the process before pupils apply it independently.

<u>Editing for Meaning and Impact</u>	<u>Editing for Structure and Organisation</u>	<u>Editing for Language Choices</u>	<u>Editing for Grammar and Punctuation</u>	<u>Suggested Classroom Activities</u>
• Re-read writing to check it achieves its intended purpose. • Consider the effect on the reader. • Identify sections that could be expanded or improved. • Remove unnecessary repetition. • Improve word choices to create greater impact. • Add detail, description or evidence where needed. • Strengthen openings and endings.	• Check that ideas are organised logically. • Reorder sentences or paragraphs for greater cohesion. • Improve transitions between ideas. • Ensure paragraphing supports meaning and purpose. • Review the effectiveness of the overall structure.	• Replace less ambitious vocabulary with more precise choices. • Improve verbs, adjectives and adverbs. • Add figurative language where appropriate. • Vary sentence openings and sentence lengths. • Consider how language choices influence the reader.	• Correct grammatical errors. • Check punctuation for accuracy and effect. • Review sentence construction. • Ensure consistent tense and person.	• Read Aloud – pupils read their work aloud to identify awkward phrasing or missing words. • Partner Review – peers provide feedback against success criteria. • Author's Chair – pupils share extracts and receive constructive feedback. • Improve One Paragraph – focus on making significant improvements to a selected section. • Sentence Surgery – rewrite sentences to improve precision and impact. • Vocabulary Upgrade – replace common words with more effective alternatives. • Reader Response – pupils identify where they felt engaged, confused or wanted more detail. • Editing Stations – pupils rotate through different editing focuses (vocabulary, punctuation, cohesion, impact).

Year 3 Writing Curriculum Overview

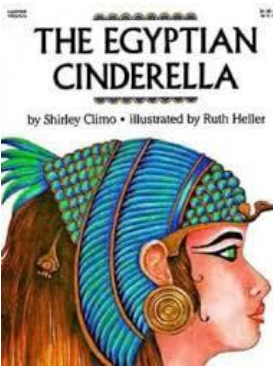
	Egyptians				Tremors			The Stone/Iron Age			
	Autumn 1 (8 weeks)		Autumn 2 (7 weeks)		Spring 1 (7 weeks)		Spring 2 (5 weeks)	Summer 1 (7 weeks)		Summer 2 (6 weeks)	
Focus Text											
Link Texts											
Number of weeks	4 weeks	4 Weeks	3 weeks	4 weeks	3 weeks	4 weeks	5 weeks	3 weeks	4 weeks	3 weeks	3 weeks
Purpose	Writing To Entertain	Writing to Inform	Writing to Persuade	Writing to Entertain	Writing to Entertain	Writing to Discuss	Writing to Inform	Writing to Entertain	Writing To Persuade	Writing to Entertain	Writing to Discuss
Writing opportunities and Outcomes	Character Profile	Historical Recount	Travel brochure	Stories in Imaginary Worlds	Rhymed Descriptive Poem (Slowly by James Reeves)	TV News Report Script	Guide/ Handbook	Free Verse Poem	Character plea	Adventure and mystery story	Comparison of two characters

Year 3 Writing Skills Progression Overview – Autumn Term				
Autumn 1				
Writing Unit 1 – Fiction				
 Writing Outcome: To write an engaging and entertaining character profile of Rhodopis from The Egyptian Cinderella. The profile will describe her appearance, personality and behaviour using imaginative language and a lively tone to capture the reader’s interest. Audience: My teacher and other children in Year 3 Writing Purpose: Entertain Unit Length: 4 weeks What is a character profile? A character profile is a detailed description of a character that helps a writer understand who they are and how they behave in a story. A character profile usually includes: • The character’s name and role in the story • Physical appearance (e.g. height, clothing, features) • Personality traits (e.g. brave, kind, selfish) • Background information (e.g. family, past experiences) • Thoughts, feelings, and motivations • How the character behaves and interacts with others • Strengths and weaknesses		<i>Character Profile: Rhodopis</i> <i>Rhodopis is the kindest servant in the house. She has the curliest hair of all the girls and the palest skin compared to the others. She wears old, ripped, dusty clothes, but her face looks calm and gentle.</i> <i>As a person, Rhodopis is kind, thoughtful and caring. She is the most helpful servant and always tries her best to please others. She is patient and friendly, even when people are unkind to her. Her gentle nature makes her different from the rest of the servants.</i> <i>In the early morning, Rhodopis scrubs the floors carefully. By the quiet river, she washes clothes and sings softly to herself. With great care, she looks after the animals and treats them kindly. She works quietly and patiently, never arguing or complaining.</i> <i>Rhodopis was taken far away from her home, and she worked as a servant in a rich house. She often felt lonely and missed her family. Why is such a kind girl treated so badly? Even so, she never gives up hope!</i>		
Grammar: Word	Grammar: Sentence	Grammar: Text	Grammar: Punctuation	Alan Peat Sentence
Skill to teach: Identify and write superlative adjectives (p70) Why: This skill is suitable because it helps pupils describe Rhodopis in a powerful and precise way in her character profile. Using superlative adjectives allows the writer to: • Show extremes - describing her as the kindest, bravest or most determined character. • Highlights= importance - emphasising her role in the story. • Strengthen description - making traits stand out clearly. • Create impact - helping the reader understand why she is special. Example: • Rhodopis was the kindest servant in the house. • She had the curliest hair of all the girls. • Her skin was the palest compared to the others.	Skill to teach: Identify and write adverbial phrases of time, place and manner that begin simple sentences (p75) Why: This skill is suitable for a character profile because it helps the writer describe the character clearly and in detail. This allows the writer to: • Show where and when the character is seen or acts • Explain how the character behaves or does things • Help the reader visualise the character in different situations • Add extra detail without long sentences, which is ideal for younger writers • Make descriptions more interesting and varied Example: • In the morning, Rhodopis cleaned the floors. • By the river, she washed clothes and sang softly.	Skill to teach: Reinforce from Year 2 - Correct choice and consistent use of past and present tense throughout writing Why: This skill is suitable for a character profile because it helps the writing stay clear, logical, and easy to understand. This allows the writer to: • Avoid confusing the reader by jumping between times • Clearly show whether events have already happened or are generally true about the character • Describe the character consistently • Make the profile sound more fluent and polished • Help the reader follow the information smoothly Example: • Rhodopis was taken far from her home. • She worked as a servant in a rich house.	Skill to teach: Reinforce from Year 2 - Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences Why: This skill should be reinforced because it is a core writing skill that needs to be secure before pupils can focus on more advanced writing. Reinforcing these skills helps because: • Not all children will have fully mastered it in Year 2, so revisiting it supports everyone • Secure punctuation improves clarity, making their writing easier to read and understand • Year 3 writing becomes longer and more complex, so clear sentence demarcation is essential Example: • Why does Rhodopis feel lonely? • She never gives up hope!	Skill to teach: A list sentence (p43) Why: This skill is suitable because list sentences help children add more detail and make descriptions richer, without needing complex sentence structures. It allows pupils to: • Describe a character clearly and vividly by grouping adjectives together • Show multiple traits or features in one simple sentence • Expand sentences beyond one adjective, which is a key Y3 progression • Keep sentences simple but effective, which suits Year 3 writers Example: • She wore old, ripped, dusty clothes. • She was kind, gentle and caring
<u>Guidance</u> Where a page number is provided under word, sentence, text, punctuation, it refers directly to the Ark Sentence Mastery document. Where a page number is provided under Alan Peat Sentence Type this refers directly to Alan Peat’s Writing Exciting Sentences or Alan Peat’s Second Book of Exciting Sentences. These documents provides additional guidance, examples, and explanations relating to the specific key skill to be taught.				

Year 3 Writing Skills Progression Overview – Autumn Term

Autumn 1

Writing Unit 1 – Fiction



Writing Outcome: To write an engaging and entertaining character profile of Rhodopis from The Egyptian Cinderella. The profile will describe her appearance, personality and behaviour using imaginative language and a lively tone to capture the reader’s interest.

This document provides guidance on how to extend, deepen and challenge pupils who are working at greater depth, ensuring they continue to develop their understanding, apply skills with increasing independence, and demonstrate a high level of control, precision and sophistication in their writing.

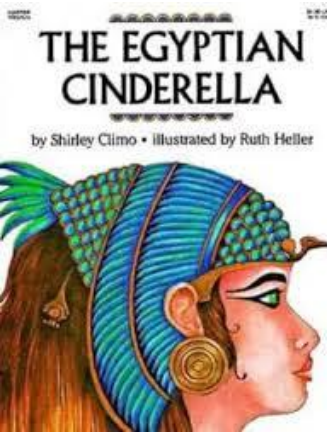
Writing Framework 2025 ‘Pupils write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing.’

Entertaining ‘advertisement’ style profile Encourages pupils to present Rhodopis as if promoting her (e.g. “Why you should meet Rhodopis!”) Could include: • A catchy headline or slogan about Rhodopis • Direct address to the reader, such as “Meet Rhodopis” or “Looking for kindness and courage?” • Positive, persuasive descriptions of her appearance, personality and behaviour • A playful list of her best qualities • Rhetorical questions and exclamations to build excitement • A strong closing line that leaves the reader impressed by her character Shows GD because: Demonstrates creative application of purpose Uses persuasive and descriptive techniques together Maintains a lively, engaging tone	Character profile with multiple viewpoints Encourages pupils to present Rhodopis through the eyes of different characters Could include: • A section showing how Rhodopis sees herself • Comments or opinions from other characters, such as servants, her master or the prince • Different descriptions of the same trait to show contrast • Sentence stems such as “To some, she seems...” or “Others might say...” • A final summary drawing together the different impressions • Careful shifts in tone or wording to show each voice clearly Shows GD because: Demonstrates ability to shift perspective and voice Shows deeper understanding of character through contrast	Interview-style character profile Encourages pupils to present Rhodopis through a question-and-answer format Could include: • A title and short introduction explaining who is being interviewed • Questions about Rhodopis’ appearance, daily life, feelings and behaviour • Answers written in role as Rhodopis, showing her personality • A mixture of straightforward and imaginative questions • Follow-up questions that reveal deeper thoughts or motives • A closing statement that sums up what the reader has learnt about her Shows GD because: Demonstrates control of structure and voice Uses questions to reveal personality, thoughts and behaviour Maintains an engaging and lively tone throughout	‘Public vs private’ character profile Encourages pupils to contrast how Rhodopis is seen with who she really is Could include: • An opening explaining that Rhodopis may seem one way on the outside and another within • A section on how others view her • A contrasting section on her true feelings, hopes or strengths • Vocabulary that highlights contrast, such as “yet”, “however” and “although” • Examples from the story that prove both sides of her character • A conclusion showing why this makes her interesting and memorable Shows GD because: Demonstrates layered character understanding Uses contrast to create interest and depth
Comparison-based character profile Encourages pupils to compare Rhodopis with other characters in the story Could include: • Comparisons between Rhodopis and other characters in the story • Sentences showing how she is similar to or different from them • Comparative language such as “more kind”, “less selfish” or “unlike the others” • A section focused on appearance, another on personality, and another on behaviour • Examples that show why these comparisons matter • A final judgement about what makes Rhodopis stand out Shows GD because: Demonstrates use of comparative language effectively Shows deeper insight into character traits through comparison	Formal ‘fact file’ style character profile Encourages pupils to present information in a structured, organised way with a lively twist Could include: • Clear subheadings such as Appearance, Personality, Behaviour and Key Moments • Short introductory sentence explaining who Rhodopis is • Bullet points or neatly organised paragraphs • Precise adjectives and expanded noun phrases • Short factual-style statements mixed with lively description • A final summary box or concluding paragraph explaining why she is important in the story Shows GD because: Demonstrates control of structure and layout for effect Balances formal features with engaging language	Question-led character profile Encourages pupils to engage the reader through rhetorical questions Could include: • Rhetorical questions as subheadings or opening lines for each section • Questions such as “What makes Rhodopis special?” or “How does she behave when life is unfair?” • Detailed answers that explore appearance, personality and actions • Questions that help move the writing from one idea to the next • A lively tone that makes the reader feel involved • A closing question that leaves the reader thinking about her character Shows GD because: Demonstrates awareness of audience engagement Uses questioning to guide the reader’s thinking	Voice of another character profile Encourages pupils to write about Rhodopis from another character’s perspective Could include: • Writing from the viewpoint of the prince, a servant, or another character in the story • Descriptions shaped by that character’s feelings or opinions • Biased language that reflects admiration, jealousy or misunderstanding • Comments on Rhodopis’ appearance, actions and behaviour from that perspective • Hints about the relationship between the narrator and Rhodopis • A closing reflection showing what that character truly thinks of her Shows GD because: Demonstrates ability to adapt voice and viewpoint Shows deeper understanding through interpretation Uses language to reflect bias or opinion

Year 3 Writing Skills Progression Overview – Autumn Term

Autumn 1

Writing Unit 2 – Non-Fiction



Writing Outcome: To write a historical recount based on events from The Egyptian Cinderella. The recount will retell events in order, use simple historical details about Ancient Egypt, and explain what happened using clear sentences.

Audience: Other pupils or classmates

Writing Purpose: Inform

Unit Length: 4 weeks

What is a historical recount?
A historical recount is a piece of writing that retells real events from the past in the order that they happened. It explains what occurred, who was involved and sometimes why the event was important.

A historical recount usually includes:

- Describes real events from history
- Is written in the past tense
- Follows events in chronological order (time order)
- Includes dates, times or historical details
- Uses factual and formal language

Grammar: Word	Grammar: Sentence	Grammar: Text	Grammar: Punctuation	Alan Peat Sentence
Skill to teach: Identify and write compound sentences with the co-ordinating conjunction ‘and’ (p76) Why: Compound sentences joined with the co-ordinating conjunction <i>and</i> help children retell events clearly and in order. Using this skill allows pupils to: • Link related actions or ideas in one sentence, which suits recount writing • Show the sequence of events without overcomplicating sentences • Add extra detail • Maintain a clear, factual tone, appropriate for a historical recount • Build on KS1 sentence skills while meeting Year 3 expectations Example: • Rhodopis lived near the River Nile and she spent her days working hard. • The servants laughed at Rhodopis and they treated her unkindly.	Skill to teach: Identify and write adverbial phrases of time, place and manner within simple sentences (p73) Why: Adverbial phrases of time, place, and manner help the writer explain events clearly and in order. This allows children to: • Show when events happened, which supports chronological order • Explain where events took place, helping the reader understand the setting • Describe how events happened, adding detail without making sentences too complex • Make recounts clearer and more informative, which is the purpose of recount writing • Support Year 3 writers, who are developing confidence with sentence structure Example: • Rhodopis washed clothes one hot day. • The eagle flew swiftly across the sky.	Skill to teach: Reinforce from Year 2 - Correct choice and consistent use of past and present tense throughout writing Why: This skill is suitable for a character profile because it helps the writing stay clear, logical, and easy to understand. This allows the writer to: • Avoid confusing the reader by jumping between times • Clearly show whether events have already happened or are generally true about the character • Describe the character consistently • Make the profile sound more fluent and polished • Help the reader follow the information smoothly Example: • The Pharaoh searched the land for many days. • The servants laughed at her during the afternoon.	Skill to teach: Reinforce from Year 2 - Apostrophes to mark where letters are missing in spelling. Why: Apostrophes help writing stay clear, accurate, and easy to understand, which is essential when retelling events. They allow pupils to: • Write more naturally and fluently, especially when describing thoughts or speech • Avoid confusion for the reader by making meaning clear • Improve accuracy and punctuation, which supports Year 3 writing expectations • Present events clearly and logically, matching the purpose of a recount Example: • Rhodopis didn’t complain about her hard work. • The servants weren’t kind to her. • She couldn’t go to the palace at first.	Skill to teach: Eds and ings sentences (p95) Why: -ed and -ing sentences help describe actions clearly and add detail, which is especially effective in recount and narrative-style writing. They allow pupils to: • Show actions happening at the same time, making events clearer • Add extra detail without writing lots of separate sentences • Make writing flow more smoothly, linking actions together • Create more interesting and vivid descriptions of events • Develop sentence variety, which is a key Year 3 writing skill Example: • Rhodopis walked to the river, carrying the basket, and washed the clothes. • The eagle swooped down, grabbing the slipper, and flew away.

The Egyptian Cinderella

Long ago in Ancient Egypt, a young girl named Rhodopis lived far from her homeland. She was taken away as a child and was made to work as a servant in a grand house. Her life was very different from the others and she often felt lonely.

Rhodopis worked tirelessly every single day by the River Nile. She cleaned the floors carefully and patiently, scrubbing the cold stone steps, and finished her chores without complaint. The other servants laughed cruelly during the afternoon and they treated her badly.

One scorching day, Rhodopis washed clothes by the river, singing a gentle song and rested her aching feet in the cool water. Suddenly, a powerful eagle swooped down, snatching a golden slipper, and soared high into the bright sky. The slipper flew across the land and landed inside the palace of the Pharaoh.

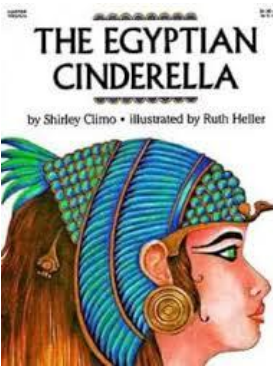
Later that day, the Pharaoh examined the slipper closely, turning it in his hands, and decided to search the land. His servants travelled far and wide and they asked every girl to try on the slipper. Rhodopis could not go at first because she was working hard.

At last, Rhodopis arrived at the palace in the evening. She stepped forward bravely, holding her breath, and tried on the slipper. It fit perfectly! The Pharaoh smiled with delight, and Rhodopis’ life changed forever.

Year 3 Writing Skills Progression Overview – Autumn Term

Autumn 1

Writing Unit 2 – Non-Fiction



Writing Outcome: To write a historical recount based on events from The Egyptian Cinderella. The recount will retell events in order, use simple historical details about Ancient Egypt, and explain what happened using clear sentences.

This document provides guidance on how to extend, deepen and challenge pupils who are working at greater depth, ensuring they continue to develop their understanding, apply skills with increasing independence, and demonstrate a high level of control, precision and sophistication in their writing.

Writing Framework 2025 ‘Pupils write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing.’

‘Message in a bottle’ recount Encourages pupils to retell events as if sending a message for someone to find Could include: • An opening explaining why the message is being written • A clear retelling of key events in order • Hints of urgency or importance • A closing asking the reader to remember or respond Shows GD because: Demonstrates creative adaptation of purpose Maintains chronological recount within an imaginative context	‘Found scroll’ recount (Ancient Egypt link) Encourages pupils to present writing as an ancient Egyptian record Could include: • An opening explaining the scroll’s discovery • Formal or slightly elevated language • References to Egyptian life (e.g. gods, Nile, palace) • A clear sequence of events recorded carefully Shows GD because: Demonstrates strong awareness of historical context Blends creativity with recount structure	Witness statement recount Encourages pupils to write as someone who saw the events happen Could include: • A clear introduction of the witness • Chronological retelling of events observed • Personal reactions or observations • A concluding statement summarising what was seen Shows GD because: Demonstrates control of viewpoint and voice Adds realism while maintaining clarity	‘Breaking news’ recount Encourages pupils to present events as urgent, important news Could include: • A bold opening (e.g. “Breaking news!”) • Clear retelling of events in order • Short, impactful sentences • Key details highlighted for the reader Shows GD because: Demonstrates awareness of audience and purpose Uses tone and structure to create impact
Letter recount to another character Encourages pupils to retell events in the form of a letter Could include: • A greeting and clear purpose for writing • Chronological recount of events • Personal tone and reflections • A closing statement or question Shows GD because: Demonstrates control of form and voice Maintains recount structure within a different format	‘Guide to what happened’ recount Encourages pupils to explain events as if guiding someone through them Could include: • Step-by-step explanation of events • Clear sequencing language • Helpful phrases (e.g. “First... then... next...”) • A concluding summary Shows GD because: Demonstrates clarity and organisation Adapts recount into an instructional-style format	Recount as a story told to others Encourages pupils to frame the recount as someone retelling events aloud Could include: • An opening such as “Let me tell you what happened...” • A lively, spoken-style tone • Chronological events with added expression • A strong ending to finish the story Shows GD because: Demonstrates control of informal tone and voice Maintains structure while engaging the reader	‘Secret diary of a servant’ recount Encourages pupils to write from a hidden or secret perspective Could include: • A sense of secrecy or honesty in the writing • Chronological recount of events • Thoughts that might not be shared publicly • A reflective or emotional ending Shows GD because: Demonstrates depth of viewpoint and interpretation Adds complexity to the recount

Year 3 Writing Skills Progression Overview – Autumn Term				
Autumn 2				
Writing Unit 1 – Non-Fiction				
 Writing Outcome: To write a travel brochure about Egypt. The brochure will describe places to visit, explain why Egypt is special, and use simple persuasive language to encourage people to go there. Audience: People who want to learn about a historical event Writing Purpose: Inform Unit Length: 3 weeks What is a travel brochure? A travel brochure is a piece of persuasive writing that describes a place in an exciting and appealing way to encourage people to visit. It gives useful information about the location while making it sound attractive and enjoyable. A travel brochure usually includes: • Eye-catching headings and subheadings • Descriptive language to create a vivid image • Persuasive phrases (e.g. “don’t miss out”) • Information about attractions, activities, and landmarks • Positive and enthusiastic tone • Use of present tense and second person (e.g. “you can explore...”)		<i>Discover Amazing Egypt!</i> <i>Have you ever dreamed of visiting a breathtaking country filled with golden deserts, ancient pyramids and sparkling blue rivers? Egypt is a truly magnificent place that has captured visitors’ hearts for centuries.</i> <i>The Great Pyramids</i> With a gasp of amazement, tourists step towards the pyramid’s towering peak. These enormous stone structures were built over 4,500 years ago, and they still stand proudly in the hot desert. Travellers have explored Egypt’s ancient wonders for centuries, and people have admired the pyramids’ incredible design for thousands of years. <i>Along the sandy horizon, ancient temples rise from the golden landscape, and curious visitors take photographs beside the Sphinx’s mysterious face. It is an unforgettable sight!</i> <i>The River Nile</i> The mighty River Nile flows through Egypt’s beautiful countryside. With a splash, families sail across the calm water. Along the Nile River, colourful boats glide gently past traditional villages and busy markets. <i>In the heart of Cairo, bustling streets overflow with bright fabrics and delicious food. Visitors have wandered through Cairo’s lively markets and have discovered the city’s rich culture.</i> <i>Why Is Egypt Special?</i> Egypt is famous for its rich history and remarkable landmarks. The pharaoh’s tomb was carefully decorated with detailed paintings that still shine today. The country’s fascinating past makes it a truly special destination. <i>With a sense of wonder, you explore Egypt’s magnificent temples and admire the desert’s peaceful beauty. Book your adventure today and experience this extraordinary country for yourself!</i>		
Grammar: Word	Grammar: Sentence	Grammar: Text	Grammar: Punctuation	Alan Peat Sentence
Skill to teach: Identify and write adverbs that modify adjectives (p71) Why: Adverbs that modify adjectives add intensity and emotion. They don’t just describe a place—they <i>sell</i> it. • <i>beautiful beach</i> → breathtakingly beautiful beach • <i>quiet village</i> → peacefully quiet village • <i>luxury hotel</i> → exceptionally luxurious hotel Those adverbs (<i>breathtakingly, peacefully, exceptionally</i>) strengthen the adjectives and help the reader picture the experience more clearly. Example: • Stay in our perfectly located beachfront hotel. • Enjoy the remarkably clear blue waters. • The town offers a peacefully quiet escape from the city.	Skill to teach:Identify and write a prepositional phrase that begins a compound sentence (p85) Why: This skill works because prepositional phrases help set the scene, and using one at the beginning of a compound sentence makes writing clearer, smoother, and more engaging. Why the skill works overall: • It improves sentence variety • It makes writing more descriptive and fluent • It helps ideas flow logically from one to the next It teaches writers how to add detail and context at the start of a sentence while clearly connecting two related ideas - making writing stronger and more interesting. Example: • Along the Nile River, ancient temples rise from the riverbanks, and traditional feluccas glide across the water. • In the heart of Cairo, bustling markets overflow with color, and historic mosques stand beside modern streets.	Skill to teach: Present perfect form of verbs in contrast to the simple past Why: This skill works really well for a travel brochure because brochures don’t just talk about <i>what happened once</i> - they highlight experiences and attractions that still matter now. The present perfect (<i>has visited, have explored, has discovered</i>) connects the past to the present. It shows that something has happened and is still true, relevant, or available today - which is perfect for promoting a destination. The simple past (<i>visited, explored, discovered</i>) is used for finished events in history. Travel brochures often include both: Example: • <i>Travelers have explored Egypt’s wonders for centuries</i> (present perfect – ongoing appeal) • <i>The pyramids were built over 4,500 years ago</i> (simple past – historical fact)	Skill to teach: Identify and write apostrophes for singular possession (p93) Why: Strengthens overall writing accuracy and supports clear communication. It helps pupils show relationships between people, places and objects precisely, which is essential in informative texts like a travel brochure.. Example: • Explore Egypt’s ancient pyramids and rich history. • Step inside the pharaoh’s magnificent tomb. • Discover Cairo’s bustling markets and colourful streets.	Skill to teach: With a(n) action, more action sentences (p124) Why: Can work very effectively in a travel brochure because it adds energy, movement and excitement. It allows the writer to: • Create a sense of adventure and atmosphere. • Show actions happening in exciting locations. • Make descriptions more dynamic and engaging. • Encourage the reader to picture themselves exploring. Example: • With a camera in hand, travellers wander through Cairo’s bustling markets. • With a sense of wonder, you explore Egypt’s magnificent pyramids.
Guidance Where a page number is provided under word, sentence, text, punctuation, it refers directly to the Ark Sentence Mastery document. Where a page number is provided under Alan Peat Sentence Type this refers directly to Alan Peat’s Writing Exciting Sentences or Alan Peat’s Second Book of Exciting Sentences. These documents provides additional guidance, examples, and explanations relating to the specific key skill to be taught.				

Year 3 Writing Skills Progression Overview – Autumn Term

Autumn 2

Writing Unit 1 – Non-Fiction



Writing Outcome: To write a travel brochure about Egypt. The brochure will describe places to visit, explain why Egypt is special, and use simple persuasive language to encourage people to go there.

This document provides guidance on how to extend, deepen and challenge pupils who are working at greater depth, ensuring they continue to develop their understanding, apply skills with increasing independence, and demonstrate a high level of control, precision and sophistication in their writing.

Writing Framework 2025 *‘Pupils write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing.’*

Luxury travel brochure style Encourages pupils to present Egypt as an exclusive, high-end destination Could include: • Sophisticated, persuasive vocabulary (e.g. “magnificent”, “breathtaking”) • Descriptions of comfort, beauty and unique experiences • Focus on special locations such as pyramids, Nile cruises or palaces • A strong, enticing opening and closing Shows GD because: Demonstrates precise vocabulary choices for effect Maintains a consistent persuasive tone throughout	Adventure-themed travel brochure Encourages pupils to present Egypt as exciting and full of exploration Could include: • Action-focused language (e.g. “explore”, “discover”, “journey”) • Descriptions of deserts, pyramids and the Nile • Rhetorical questions to engage the reader • Short, punchy sentences for excitement Shows GD because: Demonstrates control of tone to match purpose Uses language to create excitement and engagement	Time-travel themed brochure Encourages pupils to present Egypt as a journey back in time Could include: • References to Ancient Egypt (pharaohs, pyramids, temples) • Language suggesting stepping into history • Descriptions of ancient life and culture • A creative hook (e.g. “Step back in time...”) Shows GD because: Demonstrates awareness of historical context Uses imaginative language to enhance persuasion	‘Top attractions’ guide brochure Encourages pupils to organise writing around key places to visit Could include: • Clear sections or headings (e.g. “Must-see sights”) • Descriptions of famous landmarks (e.g. pyramids, Nile) • Bullet points or structured paragraphs • Persuasive phrases for each location Shows GD because: Demonstrates strong organisation and cohesion Selects and develops key information effectively
‘Hidden secrets of Egypt’ brochure Encourages pupils to present Egypt as full of mystery and undiscovered wonders Could include: • A hook such as “Discover Egypt’s hidden secrets...” • Descriptions of lesser-known places or imagined discoveries • Mysterious and intriguing language • Rhetorical questions to build curiosity Shows GD because: Demonstrates creative manipulation of tone Engages the reader through mystery and intrigue	Treasure hunt-style brochure Encourages pupils to guide the reader through Egypt like a journey or quest Could include: • A sequence of locations presented as “clues” or “stops” • Instructions like “First, travel to...” • Exciting verbs such as “hunt”, “search”, “discover” • A final “reward” destination Shows GD because: Demonstrates control of structure in a creative format Maintains persuasive purpose within a narrative-style journey	‘A day in Egypt’ itinerary brochure Encourages pupils to structure the brochure as a daily plan Could include: • Time-based sections (morning, afternoon, evening) • Descriptions of activities at each stage • Clear sequencing language • A balance of information and persuasion Shows GD because: Demonstrates strong organisation and cohesion Links structure clearly to purpose	‘Top 5 reasons to visit Egypt’ brochure Encourages pupils to structure writing around key persuasive points Could include: • Numbered sections (e.g. “1. Amazing history”) • Short, clear explanations for each reason • Persuasive language in each point • A concluding summary Shows GD because: Demonstrates clear organisation and selection of ideas Strengthens persuasive impact through structure

Year 3 Writing Skills Progression Overview – Autumn Term					
Autumn 2					
Writing Unit 2 – Fiction					
 Writing Outcome: To write a short imaginative story inspired by Marcy and the Riddle of the Sphinx. The story will describe an exciting setting, include a main character, and tell events in a clear order using descriptive language. Audience: Other children or classmates Writing Purpose: Entertain Unit Length: 4 weeks What is an imaginative story ? An imaginative story is a piece of creative writing that is made up by the author. It tells an invented story using characters, settings and events created from the writer’s imagination. An imaginative story usually includes: • Made-up characters (e.g. magical creatures, talking animals) • Unusual settings (e.g. space, underwater cities, fantasy lands) • Creative problems or adventures • Surprising or magical events • Descriptive language					
Grammar: Word	Grammar: Sentence	Grammar: Text	Grammar: Punctuation	Alan Peat Sentence	<i>Marcy and the Sphinx’s Secret</i> <i>In the shadow of the ancient Sphinx, golden sand shimmered beneath the blazing sun, and a warm wind curled around the towering statue. The desert’s endless horizon stretched far into the distance, and the pyramid’s pointed peak pierced the bright blue sky. It was silent. Too silent.</i> <i>Marcy wiped sweat from her brow, and she studied the faded map in her hand. She could follow the narrow pathway into the darkness, or she could stay outside in the safety of the light. “We didn’t come all this way to turn back,” whispered Marcy. With a shaky breath, she stepped forward.</i> <i>Inside the hidden tunnel, cold air brushed against her face, and tiny grains of sand crunched beneath her boots. A torch flickered on the wall, but strange shadows leapt across the stone. Suddenly, the ground began to rumble. Then it happened. The heavy door started to slide shut!</i> <i>Marcy spotted a small lever beside the entrance, or they would be trapped forever. “Pull it quickly!” shouted her brother. With all her strength, Marcy yanked the handle, and the stone door groaned to a halt. Silence.</i> <i>At the end of the passage, a golden chest rested in the chamber’s centre, and jewels sparkled beneath the dusty air. Marcy smiled with relief, and she carefully lifted the lid. The Sphinx’s riddle had been solved.</i>
Skill to teach: Identify and write compound sentences with the co-ordinating conjunction ‘or’ (p86) Why: This skill works well to build tension, choice and possibility within a story. In an imaginative narrative characters are likely to face decisions, dangers or uncertainties. Using ‘or’ allows the writer to: • Show a character’s dilemma • Present alternative actions or outcomes • Increase suspense by suggesting risk • Keep events flowing clearly while linking related ideas. Example: • Marcy could step into the dark tunnel, or she could climb the crumbling stone stairs. • She had to solve the riddle quickly, or the ancient door would slam shut.	Skill to teach: Identify and write a prepositional phrase within a compound sentence (p83) Why: it helps pupils add rich detail while also maintaining clear sentence structure. This skill helps to: • Create an exciting and atmospheric setting. • Show clear movement and action within the scene. • Link events together in a logical order. • Make writing more descriptive and engaging. Example: • In the shadow of the Sphinx, Marcy held her breath, and she listened for hidden footsteps. • Behind the ancient stone door, the treasure glittered, but a trap waited silently.	Skill to teach: Introduction to paragraphs as a way to group related material Why: It helps pupils organise their ideas clearly and logically within their story. Introducing paragraphs allows pupils to group related material together. Using paragraphs supports: • Clear sequencing of events. • Better organisation of ideas. • Improved readability for the audience. • A more mature, structured piece of writing.	Skill to teach: Convert spoken word into direct speech (statement) followed by a reporting clause (p94) Why: It helps pupils bring their story to life through realistic dialogue while maintaining clear sentence structure and punctuation. It helps pupils: • Develop character voice and personality. • Build tension and suspense. • Show reactions and emotions. • Break up longer sections of description with engaging dialogue. • Practise accurate use of inverted commas, commas and reporting clauses. Example: • “We must solve the riddle before sunset,” whispered Marcy. • “This map will lead us to the treasure,” said Omar. • “I can hear something moving in the shadows,” murmured Marcy.	Skill to teach: Short sentences (p53) Why: short sentences are powerful for building tension, drama and impact in an imaginative story. Short sentences help to: • Create suspense at key moments. • Show shock, fear or urgency. • Speed up the pace during action scenes. • Emphasise important events. Make the writing more dramatic and engaging. Example: • <i>The ground began to shake. Then it happened. The door slammed shut.</i> • <i>Footsteps echoed behind her. Too late.</i>	
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Year 3 Writing Skills Progression Overview – Autumn Term

Autumn 2

Writing Unit 2 – Fiction



Writing Outcome: To write a short imaginative story inspired by Marcy and the Riddle of the Sphinx. The story will describe an exciting setting, include a main character, and tell events in a clear order using descriptive language.

This document provides guidance on how to extend, deepen and challenge pupils who are working at greater depth, ensuring they continue to develop their understanding, apply skills with increasing independence, and demonstrate a high level of control, precision and sophistication in their writing.

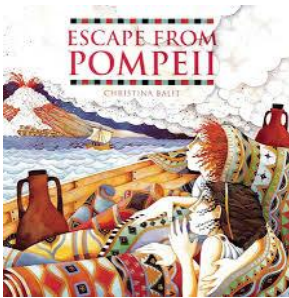
Writing Framework 2025 *‘Pupils write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing.’*

Mystery and puzzle-driven story Encourages pupils to centre the story around a riddle or mystery Could include: • A problem or riddle that needs solving • Clues revealed throughout the story • A clear sequence of events leading to a solution • A satisfying ending where the mystery is solved Shows GD because: Demonstrates control of plot structure Maintains tension and reader interest	Adventure quest story Encourages pupils to take the character on a journey or mission Could include: • A clear goal or challenge • Different stages or locations within the setting • Action verbs and exciting events • A clear beginning, build-up and ending Shows GD because: Demonstrates strong organisation of events Uses language to create excitement and pace	Time-limited ‘race against time’ story Encourages pupils to create urgency and tension Could include: • A clear time pressure (e.g. before sunset) • Short, impactful sentences • Fast-paced events • A clear resolution Shows GD because: Demonstrates control of pacing Maintains tension throughout	‘Test or challenge’ story (Sphinx trial) Encourages pupils to centre the story around a challenge set by the Sphinx Could include: • A riddle, test or task the character must complete • Rising tension as the challenge becomes harder • Clear stages of attempts or problem-solving • A final success or failure Shows GD because: Demonstrates strong control of plot development Builds tension through structured events
Dual-setting story Encourages pupils to move between two contrasting settings Could include: • Two clearly described locations (e.g. desert and temple) • Transitions between settings • Events influenced by each setting • Descriptive contrast between the two Shows GD because: Demonstrates control of structure and organisation Uses setting deliberately to shape the story	Obstacle-filled journey story Encourages pupils to include multiple challenges along the way Could include: • A series of obstacles (e.g. heat, traps, riddles) • Clear progression from one challenge to the next • Action-focused language • A final resolution Shows GD because: Demonstrates control of pacing and sequencing Maintains engagement through varied events	Mini-episode series story Encourages pupils to structure the story in short sections or episodes Could include: • Small sections showing different moments in the journey • Clear links between each episode • Different challenges or events in each part • A final conclusion tying everything together Shows GD because: Demonstrates strong organisational skills Maintains cohesion across multiple sections	‘Following clues’ investigation story Encourages pupils to structure the story around solving clues Could include: • A series of clues leading the character forward • Clear sequence of discoveries • Moments of thinking and problem-solving • A final solution Shows GD because: Demonstrates logical sequencing Maintains engagement through problem-solving

Year 3 Writing Skills Progression Overview – Spring Term

Spring 1

Writing Unit 1 – Fiction

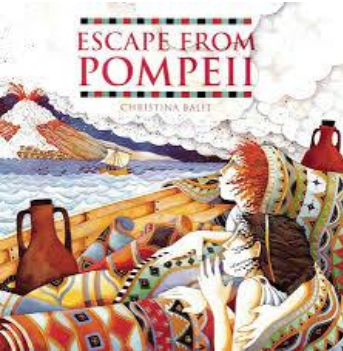


Writing Outcome: To write a short rhyming poem describing the eruption of Pompeii. The poem will use simple rhyme, descriptive words and clear images to help the reader imagine what the eruption was like.

This document provides guidance on how to extend, deepen and challenge pupils who are working at greater depth, ensuring they continue to develop their understanding, apply skills with increasing independence, and demonstrate a high level of control, precision and sophistication in their writing.

Writing Framework 2025 *‘Pupils write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing.’*

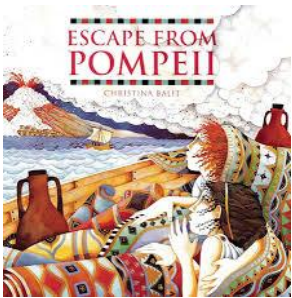
Rhyming narrative poem Encourages pupils to tell the story of the eruption through rhyme Could include: • A clear sequence of events (before, during, after eruption) • Simple rhyming pairs (e.g. sky/fire, smoke/choke) • Descriptive phrases showing what is happening • A strong ending to complete the story Shows GD because: Demonstrates control of structure within poetry Maintains rhyme while clearly sequencing events	Atmosphere-focused poem Encourages pupils to create a strong mood (fear, danger, chaos) Could include: • Descriptive words linked to darkness, heat and noise • Repetition to build tension (e.g. “The ash fell, fell, fell...”) • Short lines for impact • Clear imagery of the eruption Shows GD because: Demonstrates control of tone and mood Uses language deliberately to affect the reader	First-person (witness) poem Encourages pupils to write as someone experiencing the eruption Could include: • “I” voice describing what is seen and felt • Emotions such as fear or confusion • Sensory details (heat, sound, ash) • A clear sequence of moments Shows GD because: Demonstrates control of viewpoint Creates a more personal and engaging poem	Descriptive imagery poem Encourages pupils to focus on strong visual descriptions Could include: • Similes (e.g. “like a roaring dragon”) • Metaphors (e.g. “the sky was fire”) • Colour and shape imagery • Clear pictures of the eruption Shows GD because: Demonstrates imaginative and precise vocabulary Creates vivid images for the reader
‘Before and after’ contrast poem Encourages pupils to show change from calm to chaos Could include: • A peaceful opening (quiet town, normal life) • A sudden shift to eruption • Contrasting vocabulary (calm vs destruction) • A clear ending showing the aftermath Shows GD because: Demonstrates understanding of contrast Uses structure to show change	Sound-focused poem Encourages pupils to describe the eruption through sound Could include: • Onomatopoeia (e.g. “boom”, “crash”, “rumble”) • Repetition of sounds • Rhyming words linked to noise • Short, punchy lines Shows GD because: Demonstrates awareness of sound in poetry Enhances imagery through auditory detail	‘Volcano voice’ poem Encourages pupils to write from the perspective of the volcano Could include: • First-person voice as the volcano • Powerful, dramatic language • Descriptions of erupting, roaring, destroying • A clear sequence of actions Shows GD because: Demonstrates imaginative viewpoint Creates a strong and original voice	Emotion-led poem Encourages pupils to focus on feelings during the eruption Could include: • Vocabulary linked to fear, panic or shock • Reactions of people in Pompeii • Simple rhyming lines describing emotions • A clear emotional journey Shows GD because: Demonstrates deeper understanding of events Uses language to convey feeling effectively

Year 3 Writing Skills Progression Overview – Spring Term				
Spring 1				
Writing Unit 2 – Non Fiction				
 Writing Outcome: To write a TV news report about the eruption of Mount Vesuvius, describing what happened and including different viewpoints about the event. Audience: The public Writing Purpose: Discuss Unit Length: 4 weeks What is a news report script? A rhyming poem is a poem in which some of the words at the end of lines sound the same or have similar sounds. These repeated sounds create a pattern called a rhyme scheme. A TV news script usually includes: • A clear introduction (headline or opening statement) • Formal and factual language • Short, clear sentences for easy speaking • Information about recent events or important stories • Names, places, and key details • Quotes or statements from people involved • Cues for presenters or reporters (e.g. “over to...”) A logical order of information		<i>News Report Script: The Eruption of Mount Vesuvius</i> <i>Good evening. This is a live report from Pompeii, where Mount Vesuvius has erupted suddenly. While many describe the event as terrifying and destructive, others believe it could have been predicted.</i> <i>Earlier today, the volcano erupted without warning, and thick, dark smoke filled the sky. Ash covered the streets, and people ran through the city in panic. The ground shook violently, and hot lava flowed down the mountain. Many citizens say the eruption was sudden and unavoidable. One resident explained, “There was no time to escape. Everything happened so quickly.”</i> <i>However, not everyone agrees. Some experts believe there were signs before the eruption. Small tremors had been felt in the days before, and smoke had been seen rising from the volcano. Because of this, some people argue that more could have been done to warn the citizens.</i> <i>The impact has been severe. Buildings have collapsed, streets are buried in ash, and families have been separated. The city’s homes have been destroyed, and many people’s belongings have been left behind. While some survivors are receiving help, others are still searching for safety.</i> <i>So, was this disaster unavoidable, or could it have been prevented? What a devastating event! This eruption has left the people of Pompeii asking many difficult questions.</i>		
Grammar: Word	Grammar: Sentence	Grammar: Text	Grammar: Punctuation	Alan Peat Sentence
Skill to teach: Identify and write personal pronouns to replace nouns repeated as subjects in the second main clause of a compound sentence (p81) Why: This skill is suitable because it helps pupils make their news report script sound clear and professional when read aloud. It helps the writer to: • Avoid repetition - preventing awkward phrasing. • Improve flow - making compound sentences sound smooth. • Maintain formality - supporting third person reporting. • Ensure clarity - helping the listener follow who is being discussed. Example: Mount Vesuvius erupted early this morning, and it sent ash high into the sky. The volcano shook violently, and it frightened the people of Pompeii.	Skill to teach: Distinguish between simple and compound sentences (p79) Why: This skill is suitable because it helps pupils control pace and clarity in a news report script. Understanding the difference between simple and compound sentences allows the writer to: • Control pace - simple sentences can create impact and urgency. • Add detail - compound sentences expand information clearly. • Show contrast - using but highlights problems or changes. • Show cause and effect - using so explains consequences. • Maintain clarity - keeping information easy to follow when read aloud. Example: • Mount Vesuvius erupted this morning. • The ground shook violently, and people ran through the streets.	Skill to teach: Introduction to paragraphs as a way to group related material Why: This skill is suitable because it helps pupils organise their news report script clearly and logically. It allows the writer to: • Organise ideas - grouping similar information together. • Separate events - showing what happened first and what happened next. • Improve clarity - making the script easier to read aloud and understand. • Structure the report - introducing the event, explaining details and ending clearly. • Guide the listener - helping the audience follow the sequence of events. Example: • Paragraph 1 – Introduction (What happened) • Paragraph 2 – What people experienced • Paragraph 3 – The result	Skill to teach: Identify and write apostrophes for plural possession (p94) Why: This skill is suitable because it helps pupils show clearly who something belongs to in a news report script. Using apostrophes for plural possession allows the writer to: • Show ownership accurately - making it clear that something belongs to more than one person. • Improve precision - avoiding confusion between singular and plural possession. • Maintain formality - supporting correct grammatical conventions in report writing. • Add detail - giving specific information about people’s belongings or experiences. • Write professionally - ensuring the script sounds accurate and credible. Example: • The citizens’ homes were covered in ash. • The families’ belongings were left behind.	Skill to teach: What + ! sentences (p89) Why: This skill is suitable because it helps pupils express strong emotion and drama in a news report script. Using “What + adjective + noun + !” allows the writer to: • Create impact - showing shock or urgency during the eruption. • Express emotion - revealing fear, amazement or horror. • Add dramatic effect - making the report more engaging for listeners. • Vary sentence types - avoiding repetitive sentence openings. • Reflect eyewitness reactions - capturing how people felt in the moment. Example: • What a terrifying sight! • What a powerful explosion! • What a devastating eruption!
Guidance Where a page number is provided under word, sentence, text, punctuation, it refers directly to the Ark Sentence Mastery document. Where a page number is provided under Alan Peat Sentence Type this refers directly to Alan Peat’s Writing Exciting Sentences or Alan Peat’s Second Book of Exciting Sentences. These documents provides additional guidance, examples, and explanations relating to the specific key skill to be taught.				

Year 3 Writing Skills Progression Overview – Spring Term

Spring 1

Writing Unit 2 – Non Fiction



Writing Outcome: To write a TV news report about the eruption of Mount Vesuvius, describing what happened and including different viewpoints about the event.

This document provides guidance on how to extend, deepen and challenge pupils who are working at greater depth, ensuring they continue to develop their understanding, apply skills with increasing independence, and demonstrate a high level of control, precision and sophistication in their writing.

Writing Framework 2025 *‘Pupils write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing.’*

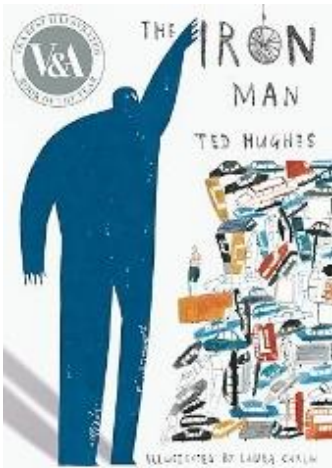
Studio anchor and field reporter report Encourages pupils to show two reporting voices Could include: • An introduction from a studio presenter • A switch to a field reporter at the scene • Descriptions of what is happening • A closing summary Shows GD because: Demonstrates control of structure and voice Maintains cohesion across different speakers	‘On the scene’ immersive report Encourages pupils to describe events as if they are there Could include: • First-hand style description (even in third person) • Sensory details (heat, ash, noise) • Immediate reactions • A clear sequence of events Shows GD because: Demonstrates vivid descriptive language Creates a realistic and engaging report	‘Live update’ rolling news report Encourages pupils to present the event as unfolding in real time Could include: • Phrases such as “We are receiving reports...” or “Just in...” • Updates showing how the situation is changing • Short, urgent sentences • A developing sequence of events Shows GD because: Demonstrates control of tense and timing Creates immediacy and engagement for the audience	Expert analysis news report Encourages pupils to include an “expert voice” explaining events Could include: • A reporter introducing the event • A short explanation from an “expert” (e.g. historian or scientist) • Simple explanations of why the eruption happened • A clear link back to the main report Shows GD because: Demonstrates ability to blend explanation with recount Adds depth and credibility
‘Voices from Pompeii’ report Encourages pupils to include a range of viewpoints from different people Could include: • Short quotes from different characters (e.g. child, shopkeeper, soldier) • Different reactions (fear, confusion, bravery) • Clear links between viewpoints • A summary bringing voices together Shows GD because: Demonstrates ability to manage multiple perspectives Creates a more layered and realistic report	‘Reporter in danger’ immersive report Encourages pupils to place the reporter within the event Could include: • Descriptions of the reporter experiencing ash, heat and noise • Urgent, descriptive language • Short sentences to show tension • A clear recount of events Shows GD because: Demonstrates vivid descriptive language Creates strong engagement and realism	‘Good news vs bad news’ angle report Encourages pupils to present different sides of the situation Could include: • Negative impacts of the eruption • Any positive or hopeful elements (e.g. survival, rescue) • Contrast using “however” or “but” • A balanced conclusion Shows GD because: Demonstrates ability to present balanced viewpoints Adds depth beyond simple reporting	‘What happens next?’ future-focused report Encourages pupils to look ahead after the event Could include: • A recount of what has already happened • Predictions about what might happen next • Questions or speculation • A concluding statement Shows GD because: Demonstrates ability to extend beyond recount Engages the audience with forward thinking

Year 3 Writing Skills Progression Overview – Spring Term				
Spring 2				
Writing Unit 1 – Non-Fiction				
 Writing Outcome: To write an informative handbook explaining different types of rocks. The handbook will include clear facts, labelled sections and simple explanations to help the reader learn about rocks. Audience: Children learning about rocks in science. Writing Purpose: Inform Unit Length: 5 weeks What is an informative handbook? An informative handbook is a non-fiction text that gives clear, organised information and guidance about a specific topic.It is designed to teach, explain or guide the reader. An informative handbook usually includes: •A clear title and introduction to the topic •Factual and informative content •Organised sections with headings and subheadings •Explanations, definitions, and key facts •Diagrams, images, or examples to support understanding •Instructions, tips, or activities (sometimes)Formal and clear language •A logical structure to help the reader find information easily		<u>All About Rocks</u> <u>The Three Types of Rock</u> There are three main types of rock: igneous, sedimentary and metamorphic. Scientists study rocks, and they classify them into these three groups. <u>Igneous Rocks</u> Igneous rocks form underground, and they cool slowly over time. Lava erupted from volcanoes, cooled and hardened into solid rock. Sometimes it flows on the Earth’s surface, and it changes quickly there. <u>Sedimentary Rocks</u> Sedimentary rocks form over many years, and they build up in layers. Sand and mud settled and compacted together. The rocks’ layers often show fossils inside them, and scientists examine them carefully. <u>Metamorphic Rocks</u> Metamorphic rocks change under great heat and pressure, and they become harder. The minerals’ colours may change slowly, and they shine brightly. Heat and pressure altered and strengthened the rock deep underground.		
Grammar: Word	Grammar: Sentence	Grammar: Text	Grammar: Punctuation	Alan Peat Sentence
Skill to teach: Identify and write personal pronouns to replace nouns repeated as objects in the second main clause of a compound sentence (p82) Why: This skill is suitable because it helps pupils make their informative handbook on rocks clear and less repetitive. Replacing repeated nouns with personal pronouns in the second main clause of a compound sentence allows the writer to: • Avoid repetition - reducing overuse of words like rocks or minerals. • Improve flow - making compound sentences smoother. • Maintain clarity - helping the reader follow the information. • Support a formal tone - keeping the writing precise and informative. Example: • Scientists study rocks, and they classify them into three main types. • We collect minerals, and we test them for hardness.	Skill to teach: Identify and write adverbs and adverbial phrases of time, place and manner within compound sentences (p89) Why: This skill is suitable because it helps pupils add precise detail to their informative handbook on rocks. Using adverbs and adverbial phrases of time, place and manner within compound sentences allows the writer to: • Add clarity - explaining when, where or how something happens. • Add detail - making scientific information more specific. • Improve flow - extending ideas clearly using and, but or so. • Sound informative - supporting a factual, non-fiction tone. Example: • Sedimentary rocks are created over many years, and they build up in layers. • Geologists examine rocks carefully, and they record their findings neatly.	Skill to teach: Headings and sub-headings to aid presentation Why: This skill is suitable because it helps pupils organise their informative handbook on rocks clearly and logically. Using headings and sub-headings allows the writer to: • Organise information - grouping related facts together. • Improve presentation - making the handbook neat and structured. • Help the reader navigate - allowing information to be found quickly. • Separate topics - clearly showing different rock types or features. • Support non-fiction writing - matching the style of real information books.	Skill to teach: Identify and write apostrophes for plural possession (p94) Why: This skill is suitable because it helps pupils show clear ownership in their informative handbook on rocks. Using apostrophes for plural possession allows the writer to: • Show accurate ownership - explaining what belongs to more than one thing. • Improve precision - avoiding confusion between singular and plural forms. • Maintain formality - supporting correct non-fiction writing. • Add detail - clearly describing features of different rocks or scientists. Example: • The rocks’ layers show how they were formed. • The minerals’ colours can help identify them.	Skill to teach: (v)ed next (v)ed sentences (p140) Why: This skill is suitable because it helps pupils explain processes clearly and efficiently in their informative handbook on rocks. Using (V)ed next (V)ed sentences allows the writer to: • Show sequence - explaining what happened first and what happened next. • Improve flow - linking related actions smoothly. • Add clarity - describing scientific processes step by step. • Sound factual - supporting a clear, non-fiction tone. Example: • Lava cooled and hardened into igneous rock. • Layers of sediment settled and compacted over time.
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Year 3 Writing Skills Progression Overview – Summer Term

Summer 1

Writing Unit 1 – Fiction



Writing Outcome: To write a free verse poem inspired by The Iron Man. The poem will use imagery, powerful vocabulary and line breaks to describe the Iron Man and create mood, without using rhyme.

Audience: classmates in a performance

Writing Purpose: Entertain

Unit Length: 3 weeks

What is a free verse poem?

A free verse poem is a poem that does not follow a strict pattern of rhyme or rhythm.

A free verse poem usually includes:

- No fixed rhyme scheme
- No consistent rhythm or meter
- Lines of different lengths
- Descriptive and imaginative language
- Expression of thoughts, feelings, or ideas

The Iron Man

On the edge of the cliff,
the Iron Man stands silently,
and the wind circles his head.

As the sea crashes wildly below,
the Iron Man's shadow stretches across the rocks.

He is enormous,
yet he moves without a sound.

His metal body is cold,
yet his eyes burn bright in the darkness.

He has fallen from the cliff,
yet he has risen again.

In the deep night air,
his giant hand reaches forward,
and the earth trembles beneath it.

The farmer's tractor waits in the field.
The boy's voice calls into the dark.

He has walked across the hills,
and he has watched the silent town.

Still.
Tall.
Watching.

Grammar: Word

Skill to teach: Identify and write compound sentences with the co-ordinating conjunction 'yet' (p78)

Why: This skill is suitable because it helps pupils create contrast and mood in their free verse poem about *The Iron Man*. Using the co-ordinating conjunction yet allows the writer to:

- Show contrast - presenting opposing ideas (e.g. huge yet silent).
- Build tension - revealing unexpected qualities.
- Deepen description - adding complexity to the character.
- Strengthen mood - making the poem feel dramatic and thoughtful.

Example:

- His metal body was cold, yet his eyes burned brightly.
- The cliff was steep and dangerous, yet he climbed it easily.

Grammar: Sentence

Skill to teach: Identify and write a prepositional phrase that begins a compound sentence (p85)

Why: This skill is suitable because it helps pupils set the scene and create atmosphere in their free verse poem inspired by *The Iron Man*. Beginning a compound sentence with a prepositional phrase allows the writer to:

- Establish setting - showing where or when something happens.
- Create mood - building tension or mystery from the start of the line.
- Add imagery - painting a clear picture before the action begins.
- Control focus - guiding the reader's attention carefully.

Example:

- On the edge of the cliff, the Iron Man stood silently, and the wind howled around him.
- In the cold, dark night, his metal body gleamed, and his eyes glowed red.

Grammar: Text

Skill to teach: Present perfect form of verbs

Why: This skill is suitable because it helps pupils show that actions have happened over time or have an effect on the present in their free verse poem inspired by *The Iron Man*. Using the present perfect allows the writer to:

- Show ongoing impact - suggesting the Iron Man's actions still matter.
- Create mystery - hinting at events that have already happened.
- Build mood - making the poem feel reflective or dramatic.
- Deepen character - revealing what he has done or has become.

Example:

- The villagers have seen his glowing eyes in the darkness.
- He has wandered across the hills, and he has frightened the farmers.

Grammar: Punctuation

Skill to teach: Identify and write apostrophes for singular possession (p93)

Why: This skill is suitable because it helps pupils show clear ownership in their free verse poem inspired by *The Iron Man*. Using apostrophes for singular possession allows the writer to:

- Show ownership clearly - making it obvious what belongs to one character.
- Add precise detail - describing parts of the Iron Man or other characters.
- Strengthen imagery - focusing closely on specific features.
- Maintain accuracy - supporting correct grammar in descriptive writing.

Example:

- The Iron Man's eyes glowed in the dark.
- The farmer's tractor trembled on the hill.
- The boy's voice echoed across the field.

Alan Peat Sentence

Skill to teach: As _ly sentences (p136)

Why: This skill is suitable because it helps pupils create movement and atmosphere in their free verse poem inspired by *The Iron Man*. Beginning a sentence with **As + adverb** allows the writer to:

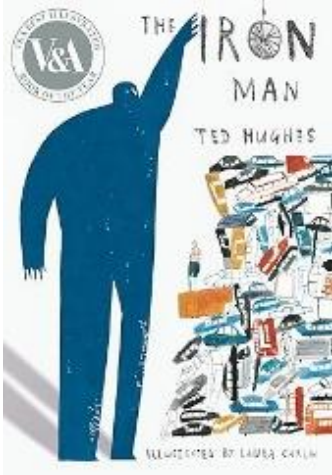
- Show action happening at the same time - building flow.
- Create mood - adding tension or drama.
- Strengthen imagery - describing how something moves or changes.
- Vary sentence openings - making the poem more engaging.

Example:

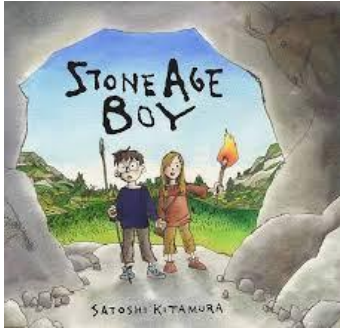
- As the wind howled fiercely, the Iron Man stood tall on the cliff.
- As the sea crashed wildly below, his metal body glinted in the moonlight.

Guidance

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Year 3 Writing Skills Progression Overview – Summer Term				
Summer 1				
Writing Unit 2 – Non-Fiction				
 Writing Outcome: To write will write a character plea arguing why the Iron Man should be helped or spared. The writing will be written from a character’s viewpoint, use persuasive language, and include clear reasons and evidence from the story to convince the reader. Audience: The farmers/townspeople Writing Purpose: Persuade Unit Length: 4 weeks What is a character plea? A character plea is a piece of writing where a character speaks or writes to beg, persuade or argue for something important. A character plea usually includes: • Written in the first person (e.g. “I”, “me”) • A clear problem or situation the character is facing • Emotional and persuasive language • Reasons or arguments to support their plea • Expression of thoughts and feelings • A direct appeal to the audience or another character • A strong closing statement asking for a response or action		<i>Please Spare the Iron Man</i> <i>At the edge of the cliff, the Iron Man stood silently, but he did not harm anyone. People were terrified at first, yet he had done nothing wrong. He looks enormous and frightening, but he is not cruel or wicked. We judged him too quickly, so we did not see the truth.</i> <i>Bravely, he faced the terrible space monster, and he protected the farmers, the children, the animals and the town. The creature was dangerous and powerful, yet the Iron Man did not run away. He fought with courage and determination, so we are safe because of him. Without hesitation, he stepped forward to defend us, and he risked his own life.</i> <i>In our moment of fear, we wanted to destroy him, but now we understand his bravery. We can choose anger, or we can choose gratitude. He saved our homes, our fields and our families, so he deserves our thanks and respect.</i> <i>Please spare the Iron Man, so he can live peacefully among us. Do not punish him for being different, but reward him for being brave.</i>		
Grammar: Word	Grammar: Sentence	Grammar: Text	Grammar: Punctuation	Alan Peat Sentence
Skill to teach: Identify and write compound sentences with the co-ordinating conjunction ‘so’ (p87) Why: This skill is suitable because it helps pupils clearly link reasons to their argument in a character plea. Using the co-ordinating conjunction so allows the writer to: • Show cause and effect - explaining what happened and why it matters. • Strengthen persuasion - linking evidence to a clear outcome. • Justify their viewpoint - giving logical reasons for helping or sparing the Iron Man. Example: • He did not attack the farmers, so he should not be punished. • The monster threatened everyone, so the Iron Man fought bravely. • The Iron Man protected us from the space creature, so we owe him our gratitude.	Skill to teach: Identify and write adverbs and adverbial phrases of time, place and manner to begin compound sentences (p90) Why: This skill is suitable because it helps pupils structure their character plea clearly and persuasively. Beginning compound sentences with adverbs or adverbial phrases allows the writer to: • Emphasise key moments - showing when or where events happened. • Strengthen persuasion - highlighting how actions were carried out. • Create clarity - guiding the reader through reasons logically. • Add drama - building emotion before giving the main argument. Example: • At the edge of the cliff, he fell apart, yet he rebuilt himself. • Without hesitation, he fought the creature, so we are safe today.	Skill to teach: Introduction to paragraphs as a way to group related material Why: This skill is suitable because it helps pupils organise their character plea clearly and logically. Using paragraphs to group related material allows the writer to: • Organise arguments - grouping similar reasons together. • Separate ideas - showing different points clearly. • Build persuasion - moving from problem to solution in a structured way. • Improve clarity - helping the reader follow the viewpoint easily. • Strengthen impact - ending with a powerful final plea. Example: • Paragraph 1 – The Problem • Paragraph 2 – The Evidence • Paragraph 3 – The Final Plea	Skill to teach: Using commas to separate lists Why: This skill is suitable because it helps pupils add clear detail and evidence in their character plea. Using commas to separate items in a list allows the writer to: • Add supporting evidence - listing reasons why the Iron Man should be spared. • Create emphasis - building a strong argument through multiple points. • Improve clarity - making ideas easy to read and understand. • Strengthen persuasion - showing the character has many positive qualities. Example: • He saved the farmers, the children, the animals and the town. • He showed courage, determination and strength when he faced the monster.	Skill to teach: BOYS sentence (p11) Why: This skill is suitable because it helps pupils strengthen their persuasive character plea with clear, connected ideas. Using BOYS conjunctions allows the writer to: • Show contrast - using but or yet to highlight change or misunderstanding. • Offer alternatives - using or to present choices. • Explain consequences - using so to show cause and effect. • Link reasons clearly - building a logical and convincing argument. Example: • He looked frightening, but he never harmed anyone. • We can destroy him, or we can choose to understand him. • He was broken and scattered, yet he rebuilt himself.
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Year 3 Writing Skills Progression Overview – Summer Term					
Summer 2					
Writing Unit 1 – Fiction					
 Writing Outcome: To write an adventure and mystery story set in the Stone Age. The story will include an exciting plot, a mysterious problem to solve, accurate Stone Age details, and descriptive language to engage the reader. Audience: other children Writing Purpose: Entertain Unit Length: 3 weeks What is an adventure story? An adventure story is a narrative about an exciting journey or quest, where characters face challenges, dangers or new experiences. An adventure story usually includes: •A brave or curious main character •A journey to a new or dangerous place •Problems or obstacles to overcome •Moments of tension and excitement •A clear beginning, middle and ending		<i>Lost in the Stone Age</i> <i>I slipped on the wet grass. I tumbled down the steep hill and landed with a thud. When I opened my eyes, everything looked different. The trees were taller and wilder, and the air felt cold on my face. I had to find help quickly, or I would be alone in the dark forest.</i> <i>A girl stepped out from behind a rock. She stared at me as if I were a mysterious creature.</i> <i>“Who are you?” she asked cautiously.</i> <i>I tried to speak, but no words came out. She beckoned for me to follow, so I ran after her through the trees.</i> <i>We reached a cave glowing with firelight. Hunters stood at the entrance holding spears. “Stay back!” one of them shouted. I froze as if my feet were stuck to the ground. The girl spoke quickly to them, so they lowered their weapons.</i> <i>Inside the cave, the tribe painted on the walls and cooked over the fire. I watched them carefully. I could stay here and learn their ways, or I could try to find my way home. Suddenly, I slipped again on the rocky floor. Everything spun.</i> <i>When I opened my eyes, I was back at the top of the hill. I was safe, so I smiled — but I would never forget my adventure in the Stone Age.</i>			
Grammar: Word	Grammar: Sentence	Grammar: Text	Grammar: Punctuation	Alan Peat Sentence	
Skill to teach: Identify and write compound sentences with the co-ordinating conjunction ‘or’ (p86) Why: This skill is suitable because it helps pupils create choice and tension in an adventure story. Using the co-ordinating conjunction or allows the writer to: • Show decisions - presenting two possible actions. • Build suspense - highlighting risk or danger. • Engage the reader - making them wonder what will happen next. • Move the story forward - showing important turning points. Example: • The Stone Age girl tugged my arm gently, or I would have wandered too far from the safety of the cave. • I had to stay close to the tribe, or the dark forest would swallow me whole.	Skill to teach: Identify and write a combination of simple and compound sentences (joined with the conjunctions ‘or’ and ‘so’) (p88) Why: This skill is suitable because it helps pupils control pace and tension in an adventure story inspired by <i>Stone Age Boy</i> . Using a mixture of simple and compound sentences (with or and so) allows the writer to: • Control pace - short simple sentences create drama. • Show choice - using or to highlight danger or decisions. • Show consequence - using so to explain what happens next. • Build tension - moving between quick action and detailed moments. • Keep the story flowing - linking events clearly. Example: • I had to find shelter quickly, or the freezing wind would catch me. • The hunters lit a fire, so the cave began to glow with warm, flickering light.	Skill to teach: Introduction to paragraphs as a way to group related material Why: This skill is suitable because it helps pupils organise their adventure story clearly and logically. Using paragraphs to group related material allows the writer to: • Organise events - separating the beginning, problem and resolution. • Show changes in setting - moving from forest to cave, for example. • Highlight action - giving dramatic moments their own space. • Improve clarity - helping the reader follow the journey easily. • Build tension - ending a paragraph at an exciting moment. Example: • Paragraph 1 – The Problem (Beginning) • Paragraph 2 – The Discovery (Middle) • Paragraph 3 – The Adventure (End)	Skill to teach: Convert spoken word into direct speech (question and exclamation) followed by a reporting clause (p95) Why: This skill is suitable because it helps pupils make their adventure story more vivid and engaging. Converting spoken words into direct speech with a reporting clause allows the writer to: • Add realism - making characters sound believable. • Show emotion - using questions and exclamations for tension. • Develop character - revealing thoughts and reactions. • Build excitement - bringing dramatic moments to life. • Vary sentence types - improving narrative flow. Example: • “What is that strange creature?” the Stone Age girl whispered. • “Run!” shouted one of the hunters.	Skill to teach: Action as if sentences (p132) Why: This skill is suitable because it helps pupils deepen description and build tension in their adventure story. Using as if sentences allows the writer to: • Show emotion - revealing fear, excitement or confusion. • Create vivid imagery - comparing actions to dramatic ideas. • Build atmosphere - making moments feel intense or mysterious. • Develop character - showing how someone reacts in danger. Example: • I clung to the tree branch as if it were the only thing keeping me alive. • The hunters moved silently as if the forest itself were watching them.	
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Year 3 Writing Skills Progression Overview – Summer Term				
Summer 2				
Writing Unit 2 – Non-fiction				
 Writing Outcome: To write a comparison of two characters from Stone Age Boy. The writing will describe how the characters are similar and different, using examples from the story and clear sentences to explain ideas. Audience: classmates in a performance Writing Purpose: Discuss Unit Length: 3 weeks What is a character comparison? A character comparison is a piece of writing that explains the similarities and differences between two characters. A character comparison usually includes: •Clear comparison words (both, however, similarly, whereas, in contrast) •Evidence from the text •Examples of actions or speech •Explanation of how and why they differ				
Grammar: Word	Grammar: Sentence	Grammar: Text	Grammar: Punctuation	Alan Peat Sentence
Skill to teach: Use of the forms a or an according to whether the next word begins with a consonant or a vowel Why: This skill is suitable because it helps pupils write clearly and accurately in their character comparison. Using a and an correctly allows the writer to: • Write grammatically correct sentences. • Maintain a clear, formal tone. • Describe characters precisely (e.g. <i>a brave hunter, an unusual boy</i>). • Ensure the writing sounds fluent when Example: • The boy is a curious child, but the Stone Age girl is a confident hunter. • He feels like an outsider at first, whereas she is a member of the tribe.	Skill to teach: Identify and write adverbs and adverbial phrases of time, place and manner to begin compound sentences (p90) Why: This skill is suitable because it helps pupils organise and emphasise ideas clearly in their character comparison. Beginning compound sentences with adverbs or adverbial phrases allows the writer to: • Highlight when or where events happen. • Show how characters behave differently. • Structure comparisons clearly. Strengthen explanation using linked ideas. Example: • At first, the boy feels frightened, but the Stone Age girl seems calm. • In the cave, the girl feels at home, and she moves confidently around the fire.	Skill to teach: Introduction to paragraphs as a way to group related material Why: This skill is suitable because it helps pupils organise their character comparison clearly and logically. Using paragraphs to group related material allows the writer to: • Separate similarities and differences clearly. • Organise ideas into clear sections. • Develop explanations in a structured way. • Help the reader follow the comparison easily. Example: • Paragraph 1 – Similarities • Paragraph 2 – Differences • Paragraph 3 – Conclusion	Skill to teach: Headings and sub-headings to aid presentation Why: This skill is suitable because it helps pupils organise their character comparison clearly and logically. Using headings and sub-headings allows the writer to: • Separate similarities and differences clearly. • Present ideas in organised sections. • Help the reader find information easily. • Improve the overall presentation of non-fiction writing.	Skill to teach: This is that sentences (p83) Why: This skill is suitable because it helps pupils deepen description in their character comparison. Using “This is That” sentences allows the writer to: • Create vivid imagery - describing characters in imaginative ways. • Highlight traits clearly - showing personality through metaphor. • Strengthen comparison - contrasting characters powerfully. • Make writing engaging - adding interest to explanation. Example: • The Stone Age girl is a steady flame in the dark cave. • The boy’s fear is a shadow that follows him at first. • The girl is a guide through an unknown world.
Guidance Where a page number is provided under word, sentence, text, punctuation, it refers directly to the Ark Sentence Mastery document. Where a page number is provided under Alan Peat Sentence Type this refers directly to Alan Peat’s Writing Exciting Sentences or Alan Peat’s Second Book of Exciting Sentences. These documents provides additional guidance, examples, and explanations relating to the specific key skill to be taught.				

Comparing the Boy and the Stone Age Girl

Similarities

Both characters are brave and curious. The boy is an adventurous child, and the girl is a confident hunter. In the cave, they work together, and they learn from each other. The girl is a steady flame in the darkness, and the boy slowly becomes a small spark of bravery.

Differences in Personality

At first, the boy feels frightened, but the girl remains calm. At the beginning of the story, he is unsure of his surroundings, and he needs help. The girl, however, is a guide through the unknown world. She understands how to survive, whereas he feels like a fish out of water.

Differences in Skills

Carefully, the girl paints on the cave wall, and she hunts with skill. The boy watches closely, and he learns new ways to live. He comes from a modern world, but she lives in an ancient time. Over time, he becomes braver, and he gains confidence.

Although they come from different worlds, both characters show kindness and courage. The boy grows stronger, and the girl shows patience as she teaches him.