

LMS Writing Strategy

In order to fully access all areas of a broad and balanced curriculum, children need to be able to communicate their ideas fluently and accurately in written form. Building the skills necessary to become a competent and confident writer is therefore at the heart of the English curriculum at Leyland Methodists Schools.

Through a rich and diverse Writing Curriculum, the children are exposed to a wide range of different text types and become skilled in producing writing for a variety of different audiences. They learn how to create a myriad of different settings, characters and plotlines, as well as honing the technical skills necessary to produce formal non-fiction texts that include non-chronological reports, instructions and persuasive arguments.

To enable children to succeed on their journey to becoming a proficient writer, LMS have used the National Curriculum (2013), The Writing Framework 2025 and Strong Foundations (2024) to plan a progressive approach to writing.

The Teaching of Writing:

The national curriculum says that by the end of year 6: “pupils’ reading and writing should be sufficiently fluent and effortless for them to manage the general demands of the curriculum in year 7, across all subjects and not just in English. Writing fluency refers to how smoothly and quickly a pupil can write down their thoughts in words. Fluent writers show automaticity in writing words, allowing them to convey their intended meaning.”

In order to achieve this, the National Curriculum programmes of study for writing at key stages 1 and 2 consist of three components:

- Transcription
- Handwriting
- Composition

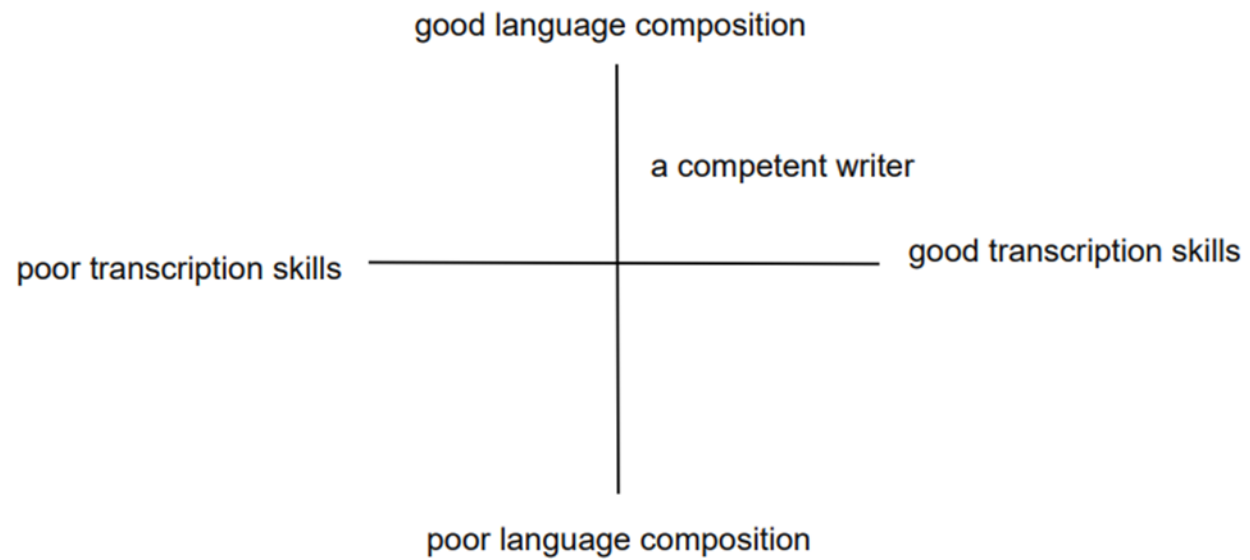
The Department for Education's Writing Framework (2025) emphasises that writing “places significant demands on pupils’ working memory” and therefore must be taught in a sequenced, structured way that supports pupils to manage these demands and make progress over time. It highlights that high-quality instruction in handwriting and spelling (transcription) should begin in the Reception year so that these skills become increasingly automatic and free up cognitive capacity for composition and higher-level writing tasks later on.

At Leyland Methodist Schools, we ensure that from the earliest stages, children are supported to develop transcriptional fluency in handwriting and spelling through rigorous daily practice of letter formation and the spelling of phonetically plausible words both through dictation and independent composition. In the Early Years and Key Stage 1, pupils are taught how to sit correctly with good posture, positioning themselves ‘tummy to table’ and their feet flat on the floor. They are instructed how to hold a pencil using an efficient grip that supports control and fluency. These physical foundations are taught, modelled and reinforced consistently to reduce cognitive load and enable children to focus on composition. Fine motor development, strength and coordination are developed through planned opportunities, ensuring pupils are physically ready to write with increasing stamina, accuracy and confidence. Difficulties with early writing behaviours or transcriptional skills are identified promptly through careful observation, allowing adaptations and targeted support to be put in place before barriers become embedded. Where needed, timely, focused interventions run alongside high-quality classroom teaching to ensure all pupils are supported to develop confidence and success as writers.

As pupils progress through Key Stages 1 and 2, expectations for presentation, handwriting and writing stamina are progressively increased in line with the National Curriculum. Correct letter formation, orientation and joins are explicitly taught and practised until they become automatic, supporting fluency and allowing pupils to concentrate on the content and purpose of their writing. This systematic approach reflects Ofsted’s Strong Foundations guidance and the DfE Writing Framework, recognising that secure transcriptional skills and positive writing habits are essential for all pupils to succeed as confident, independent writers.

See below the simple view of writing outlined in the DfE Writing Framework July 2025:

Figure 1: An illustration of the simple view of writing

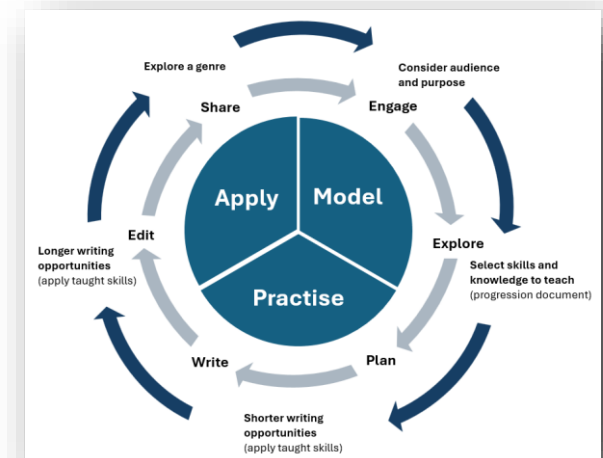
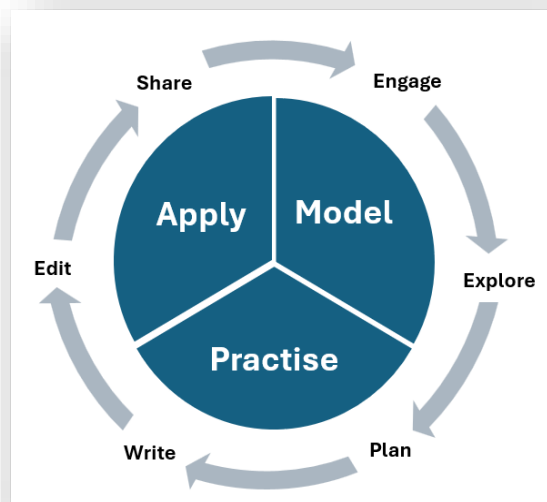
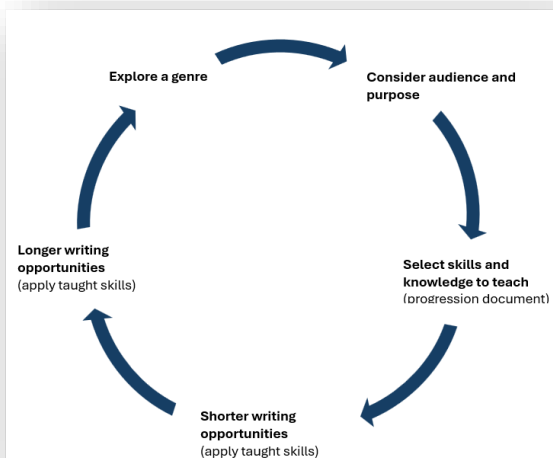


Planning for Progression in Writing:

All teachers should:

- Use this document to confirm the text and genre to be studied each half term.
- Use the year group progression documents to determine coverage of skills. Use the skeleton grid to map out a framework of coverage across each week – focusing on the key skills you want children to learn and apply.
- Highlight these off on your medium-term plans when the skill is securely embedded.
- Use the writing cycles (see below) to ensure that each phase of the writing process is covered.
- Be aware that the writing process is fluid and children will need ample opportunity within each unit to draft ideas, share, revise and edit.

The Writing Cycle(s) - *Non-linear process - pupils move between phases*



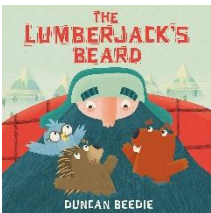
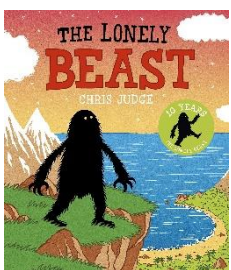
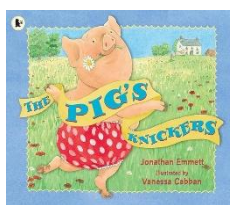
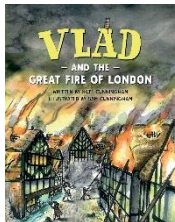
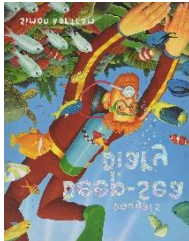
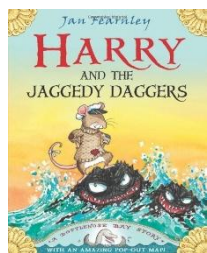
The structure of writing lessons: (What does it look like in the classroom)

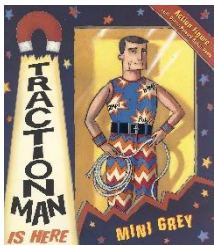
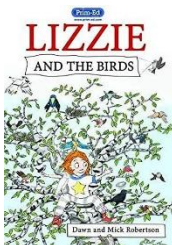
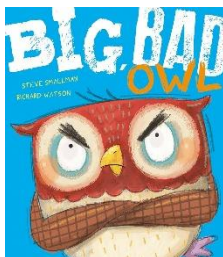
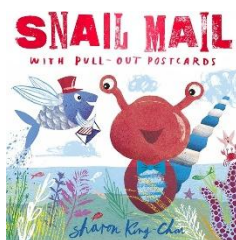
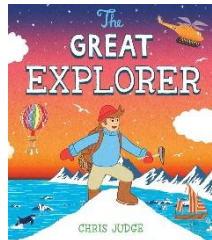
In Action	
ENGAGE 	Hook lesson: • Book as a hook/stimulus • Inference and prediction based around the front cover. Use question stems to initiate discussions. • Inference and prediction based around illustration from within the book. Use question stems to initiate discussions and provide annotation opportunities. It needs to be exciting and bring the book/poem/animation to life. It has to 'hook' the children in. <i>Alternative idea is set up the classroom, linked to a key theme or scene from within the text and use real life objects. Use these as clues to the text for inference.</i> <i>E.g., 'Great Expectations' by Charles Dickens - set up Miss Havisham's wedding table e.g., dusty unopened presents, discoloured icing on a cake, fake cobwebs draped over table, a wedding ring.</i>
EXPLORE 	• Use planning to Identify stimulus for writing for a theme or genre focus and the key skills to be taught which align to this. • Read part of the text with a grammar focus involved (aligning to theme / text type). This may be explicit in the text or taught through a theme within the section of the book. Grammar should be taught within the lesson (only occasionally as discrete lessons to secure the skill). (Model, practise, apply) • Unpick pertinent vocabulary and share definition. • Where appropriate, incorporate speaking and listening standards. E.g., <i>hot seat, debate, discussion, recount, following instructions, research findings etc.</i> • Explore the features of the genre by drawing on examples (e.g., through discussion and text marking)
PLAN 	• Plan opportunities to plan & draft writing aligned to the text type (Model, practise, apply) • Teacher to use visualiser to model the process and the layout. • Explore vocabulary (main focus Tier 2) which can be included • Collaborative talk and oral rehearsal <i>Where frameworks are used for adaptation (including for challenge), ensure these are accessible for learners to use.</i> <i>Don't stick planning in books until work is completed so children can easily cross-reference this when writing. (You could use envelopes in books for plans)</i>

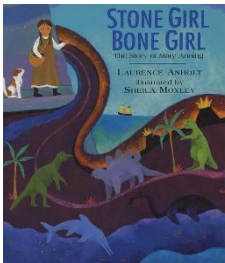
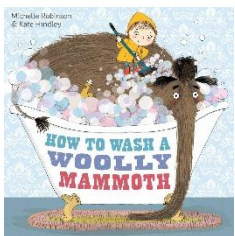
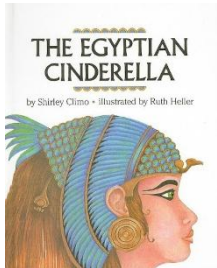
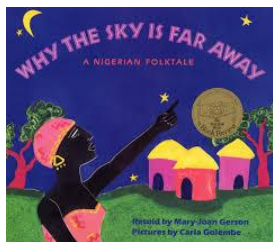
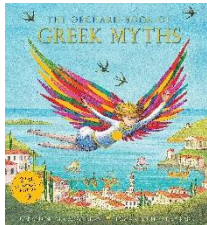
WRITE (DRAFT & REVISE) 	WRITE: Provide writing opportunity to apply taught skills, knowledge and vocabulary to demonstrate composition and transcriptional skills. • Use teacher modelling to share expectation of what to include (e.g., <i>success criteria</i> or <i>single point rubric</i>) and how planning supports writing process. Ideally, this is completed under a visualiser to model handwriting, writing process and correct layout. • Ensure independent writing opportunities. DRAFT: Children should begin to shape and organise their ideas into sentences and paragraphs. The focus is on getting thoughts down on paper, experimenting with language, and developing structure - not on perfection. Errors in spelling, grammar or punctuation are expected at this point; the priority is generating and refining content that can later be improved through revising and editing. (No oral rehearsal or collaborative talk at this point) REVISE: The stage of writing where pupils re-read and improve their work by making changes to vocabulary, sentence structure, and overall organisation to enhance clarity, effect, and impact on the reader. Unlike editing, which focuses on correcting errors, revising is about improving the quality of writing by refining ideas and choices, ensuring they are precise, purposeful, and effective for the intended audience. • Collaborative talk and oral rehearsal effectively supports the Revise process Note: Children should have clear opportunities for writing every week. This can be shorter writing opportunities to practice and apply SPaG skills in a context or longer writing opportunities to apply taught skills through a genre of writing.
EDIT 	• Edit with a sharp focus on correcting errors • Make explicit what to edit. (Model editing process). • Redraft parts as appropriate. (Model this process). <i>This can be a guided group focus.</i>
SHARE 	• ‘Sharing’ involves pupils presenting their work to peers or wider audiences, receiving feedback, reflecting on it, and using it to improve their writing, with teachers modelling effective sharing throughout the process. Sharing helps children see writing as purposeful, with real audiences beyond the teacher, and can take place throughout the writing cycle – research shows this is most powerful in the revising elements of writing e.g. plan and revise (collaborative talk and oral rehearsal)
Finish the text	• Complete the text within your English lesson with the children. • If you do not finish the text within your English lesson, ensure the text is completed as a story time book.

Leyland Methodist School Writing Curriculum Overview

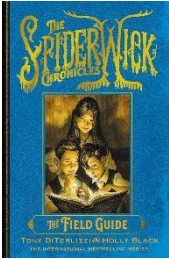
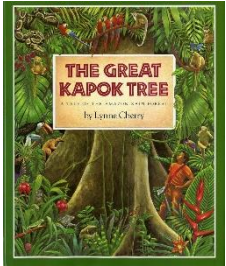
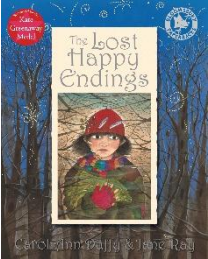
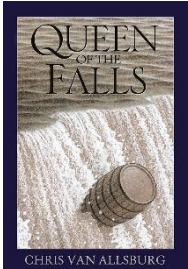
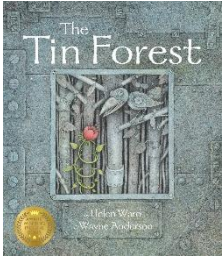
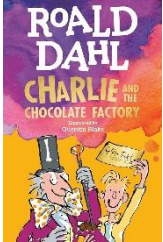


Year A						
KS1						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Core Text	 The Lumberjack's Beard - Beadle	 The Lonely Beast - Judge	 The Pig's Knickers - Emmet	 Vlad and the Great Fire of London - Cunnigham	 Dougal's Deep Sea Diary - Bartram	 Harry and the Jaggedy Daggers - Fearnley
Additional Stimulus	Great and the Giants Little Big Dream – Greta Thunberg	The Elves and the Shoemaker – Edson There's an Elf in my Book – Fletcher			The Sea Book - Milner	Look what I found at the seaside – Butterfield and Verona
Writing Focus	Setting description Instructions) Speech bubble of complaint Letter of thanks (to Greta Thunberg)	Poster Emotional Speech Story Innovation Instructions	Non chronological report Persuasive letter (to the pig) Story Imitation	Retelling (of Great Fire of London) Diary (Samuel Pepys) Report (Great Fire) Innovation	Diary Telephone Conversation Description (Atlanta) Non-chronological report	Setting and character description Retelling (part of the story) Speech bubble
Poetry	Please Mrs Butler - Ahlberg		The Owl and the Pussycat - Lear	Fire by Mark Correl		Poems about the seaside – chosen by Brian Moses

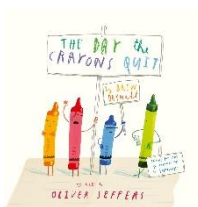
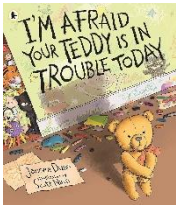
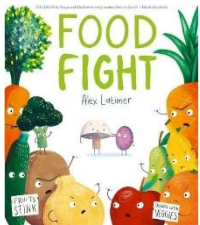
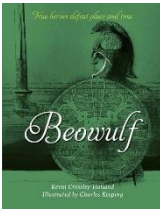
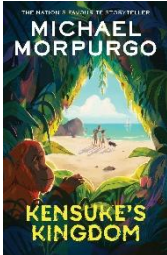
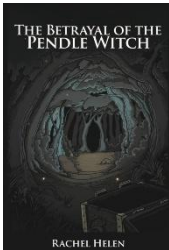
Year B						
KS1						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Core Text	 Little Red - Woolvin	 Traction Man - Grey	 Lizzie and the Birds - Robertson	 Big Bad Owl - Smallman	 Snail Mail – King Chai	 The Great Explorer - Judge
Additional Stimulus		Paper Dolls - Donaldson The history of Toys – Cox Canon	Little People – Amelia Earhart	Leaf Man - Ehler	The Koala Who Could - Bright	Little People – Ernest Shackleton
Writing Focus	Retell the story Setting description Instructions (for getting to Grandma's cottage)	Speech bubbles / thought bubbles Character description Letter (ask parents and grandparents about their toys) Information page (toys)	Character description Very poetry Recount (newspaper) Speech bubble Letter of apology Biography	Character Description (Leaf Man) Setting description Instructions (for making a happy hat) Speech bubble (angry owl) Non-chronological report (about owls)	Post-card (new place to fly to) Narrative Instructions (How to use a diggeridoo)	List (of what to pack) Diary (entry of each part of the journey) Persuasion (not to be eaten) Innovation Biography
Poetry	Little Red Riding Hood and the Wolf - Dahl	Poems to Perform – Julia Donaldson	Poems about weather – Pat Hutchins – Wind / Verb Volcanoes	The Owl and the Pussycat - Lear	Oh, the places you'll go – Seuss	

Year 3						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Core Text	 Stone Girl, Bone Girl - Anholt	 How to wash a woolly Mammoth – Robinson and Hindley	 The Egyptian Cinderella - Climo	 Why Is The Sky Far Away - Gerson	 The Orchard Book of Greek Myths - McCaughrean	 The Iron Man - Hughes
Additional Stimulus	Fossil Girl - Brighton	DK Findout Stone Age – Dorling Kindersley The friendly mammoth – Terreros-Martin	You Wouldn't Want To Be An Egyptian Mummy - Stewart		Theseus and the Minotaur Mandilarus Pirotta and Ford / Midas video - Edgar	The Iron Giant (Film) The Iron Woman - Hughes
Writing Focus	Diary (Mary Anning) Setting Description (Lyme Regis Cliffs) Captions (Writing concise, informative labels for a classroom fossil display)	Character description (the friendly mammoth) Narrative adventure (Mansi travelling through a dangerous place) Instructions (How to wash a woolly mammoth) Non-chronological report (mammoths)	Character description Mystery (alternate ending for what might happen if Rhodopis travels to Memphis to meet the Pharaoh) Dialogue Explanation (Mummification) Diary (Howard Carter)	Innovation (write own folk tale explaining natural phenomenon, eg Why The Sea Is Salty?) Speech (written from the sky's perspective explaining its decision to leave) Persuasive Letter (letter to the villagers persuading them to	Compare versions Setting Description (mythical quest) Character Description Non-Chronological Report (Greek Life) Discussion (is it better to be an Ancient Greek or Egyptian?)	Setting Description (Mystery: Iron Man standing on cliff edge) Innovation (Action: Iron Man's resurfacing from the earth) Diary (Hogarth's first meeting) Instructions (put Iron Man back together)

				stop wasting food to stop sky from leaving)		
Poetry	Kenning Poems	Diamante Poems	Michael Rosen's A-Z: The best children's poetry from Agard to Zephaniah	School Poetry – Sick (Silverstein), The Dragon Who Ate The School (Toczek)		The Coming of Iron Man - Williams
Rationale	Year 3 begins with Stone Girl, Bone Girl by Laurence Anholt, which introduces pupils to the true story of Mary Anning through a fairy-tale-like narrative. Anholt has been chosen for his ability to make real historical figures accessible and engaging for children, blending factual content with rich storytelling. This text allows pupils to explore Anning's adventures and the remarkable places she visited, inspiring detailed setting descriptions and opportunities to write in role through diary entries. How to Wash a Woolly Mammoth by Michelle Robinson is then used as a creative and engaging introduction to instructional writing. Robinson's playful use of language and humour supports pupils in understanding the features of instructional texts. The Friendly Mammoth by Hollie Hughes has been selected for its vivid illustrations and imaginative portrayal of the prehistoric world, enabling pupils to develop rich setting descriptions and craft engaging adventure stories. In spring, children explore a unique retelling of a classic fairytale through The Egyptian Cinderella by Shirley Climo. This author has been chosen for her sensitive reimagining of traditional tales from different cultures, allowing pupils to encounter diverse perspectives while recognising familiar story structures. Pupils immerse themselves in the world of Rhodopis by creating detailed character descriptions and writing alternative endings to the story. Year 3 then study Why the Sky Is Far Away by Mary-Jo Osborne, a traditional Nigerian folk tale retold with striking artwork and powerful themes of gratitude and sustainability. Osborne's adaptation has been chosen to expose pupils to traditional tales from a range of cultures, leading to thoughtful and purposeful written outcomes such as persuasive letters and speeches. During the summer term, Year 3 are immersed in their topic of Ancient Greece through a range of Greek myths retold for children. Their rich, expressive language and timeless storytelling supports pupils in writing vivid setting and character descriptions as well as producing a non-chronological report on daily life in Ancient Greece. Pupils then draw upon their learning across the year to debate whether it would be better to live as an Ancient Egyptian or an Ancient Greek, developing their ability to present balanced arguments. The year concludes with the classic text The Iron Man by Ted Hughes, selected for its powerful language and complex themes. Hughes' writing challenges pupils to think deeply about kindness and acceptance, while providing rich opportunities for writing in role and drafting imaginative scenes describing the Iron Man's dramatic resurfacing from the earth.					

Year 4						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Core Text	 Spiderwick Chronicles – Black and DiTerlizzi	 The Great Kapok Tree - Cherry	 Lost Happy Endings - Duffy	 Queen on the Falls – Van Alsburg	 The Tin Forest - Ward	 Charlie and the Chocolate Factory - Dahl
Additional Stimulus	Spiderwick Chronicles - Film	The Grinch who stole Christmas – Seuss		River Stories - Knapman		
Writing Focus	Character/Creature description Setting Description (to create suspense) Instructions/How to Guide (care for a baby troll or trap a dragon/creature)	Setting description (for The Great Kapok Tree) Persuasive speech in role Letter of complaint (deforestation)	Narrative (new ending to the story after Jub discovers the golden pen) Setting Description (higgledy-piggledy forest) Diary (the day the witch stole her diary)	Setting Description (Images of Niagara Falls) Narrative (eyewitness describing the scene of the barrel over the falls) Report (specific British/local river)	Setting Descriptions (contrast: one of windswept wasteland and one of living forest) Diary Entry (the old man) Narrative (scene of what happens when the other creatures arrive at the forest)	Persuasive writing (chocolate advertisements) Newspaper (The Golden Ticket Found) Descriptive writing (The Chocolate Room) Retell (Scenes from different character perspectives)

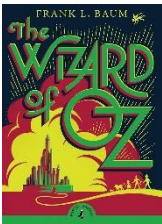
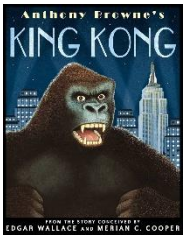
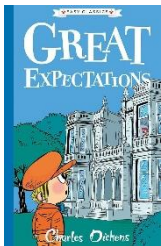
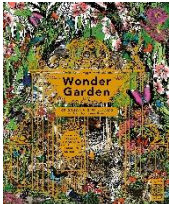
Poetry	There was an old man with a beard – Lea	The Sound Collector - McGough	Pandora's Box (Shape Poem)	The River – Bloom	Daffodils – Wordsworth	Revolting Rhymes – Dahl
Rationale	Year 4 begin the year with The Spiderwick Chronicles by Tony DiTerlizzi and Holly Black, a fantasy text that introduces pupils to an imagined world rich in magical creatures and settings. Through this text, children create detailed creature descriptions, immersive setting descriptions and build on instructional writing skills, with a guide on how to care for a troll. They then explore The Great Kapok Tree by Lynne Cherry, chosen for its powerful environmental message and evocative rainforest imagery. Cherry's writing encourages pupils to engage critically with issues of sustainability and responsibility. The text provides a strong stimulus for extended descriptive writing on the rainforest, as formal letters of complaint addressing deforestation. In spring, year 4 study The Lost Happy Endings by Carol Ann Duffy, selected for her rich and poetic language. Children write an alternative ending, produce atmospheric forest setting descriptions and write diary entries that show their understanding of fictional characters. Later in the term, pupils explore Queen of the Falls by Chris Van Allsburg, a narrative text based on the true story of Annie Edson Taylor. Van Allsburg has been chosen for his ability to blend factual detail with dramatic tension. Pupils write detailed descriptions of Niagara Falls and create a first-hand narrative from the perspective of an eyewitness to the barrel's descent In the summer term, children study The Tin Forest by Helen Ward, a book chosen for its symbolic imagery and themes of resilience, hope and environmental change. The contrasting settings of a windswept wasteland and a flourishing forest support more advanced descriptive writing. Diary entries written from the perspective of the old man encourage children to explore characters in depth; whilst narrative writing describing the arrival of other creatures in the forest supports children in developing skills of cohesion and dialogue. The year concludes with Charlie and the Chocolate Factory by Roald Dahl, selected for its imaginative settings and memorable characters. Dahl's writing provides rich opportunities for developing stamina and control in writing. Children create persuasive chocolate adverts, write newspaper reports announcing the discovery of the Golden Ticket and produce detailed descriptive writing of the Chocolate Room. Retelling key scenes from different character perspectives further develops pupils' understanding of narrative viewpoint and voice.					

Year 5						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Core Text	 The Day the Crayons Quit – Jeffers	 I'm Afraid Your Teddy Is In Trouble Today - Dunn	 Food Fight - Latimer	 Beowulf – Holland	 Kensuke's Kingdom –Morpurgo	 The Betrayal of the Pendle Witch - Helen
Additional Stimulus	Little Freak / Alma (film clips)	Toy Story (film)		Beowulf – Morpurgo		
Writing Focus	Letter writing (formal and Informal letters of complaint) Diary (detailing the struggles of a specific crayon) Narrative (parallel story where different classroom or household objects 'quit')	Character description Adventure narrative (rewrite a scene from alternate perspective) Newspaper (journalistic account of the Great Teddy Houseparty)	Narrative description (suspense: kitchen battle scene) Dialogue (between two characters) Persuasive speech Personification poetry	Character Description (Beowulf or Grendel) Narrative (Retelling the battle with Grendel) Non-chronological report (mythical creature)	Non-Chronological Report (Volcanoes and Earthquakes) Adventure Narrative (the storm from Kensuke's perspective) Diary (as Michael when he first discovers the island)	Setting description (Pendle) Suspense Narrative (include setting description) Recount (first person account as Agnes or Maragret from when they realised a betrayal had occurred)
Poetry	If – Rudyard Kipling	Rosa Parks - Dean	Snow & Snow – Hughes Fight of the Year - McGough	Beowulf - Kennings	What is Pink? - Rossetti	The Highwayman - Noyes
Rationale	Year 5 begin the year with The Day the Crayons Quit by Drew Daywalt, a highly engaging text chosen for its clever use of voice, humour and perspective. Children write both formal and informal letters of complaint, demonstrating increasing control over tone and structure. They also write diary entries detailing the struggles of a chosen crayon, developing empathy and first-person					

voice, before crafting parallel narratives in which different classroom or household objects ‘quit’, encouraging creativity while maintaining narrative coherence. Pupils then explore *I’m Afraid Your Teddy Is in Trouble Today* by Jozef van der Berg, selected for its playful subversion of familiar childhood experiences and its strong narrative potential. The text supports detailed character descriptions of toys, encouraging pupils to infer personality from actions and events. Pupils rewrite key scenes from alternative perspectives and produce a newspaper report recounting the Great Teddy House Party, applying journalistic conventions such as headlines, reported speech and formal tone.

In spring, pupils look at *Food Fight* by Alex Latimer, a fast-paced and humorous text chosen for its rich, lively language. Children build suspense and tension with a narrative description of a kitchen battle scene; and dialogue writing between characters supports the development of accurate punctuation and character voice. As pupils move into more challenging texts, they explore *Beowulf*, a classic epic retold for children. This text has been chosen to introduce pupils to traditional myths and legends and to expose them to heroic narrative structures and archetypal characters. Pupils write detailed character descriptions, retell the battle with Grendel through an extended narrative, and produce a non-chronological report on a mythical creature.

In the summer term, year 5 study *Kensuke’s Kingdom* by Michael Morpurgo, selected for its rich emotional depth, vivid settings and strong moral themes. Children retell the storm from Kensuke’s perspective, developing empathy and alternative viewpoint, and write a diary entry written in role as Michael upon first discovering the island, encouraging reflective and emotionally engaged writing. Cross-curricular links are strengthened through a non-chronological report on volcanoes and earthquakes, linked to the novel’s geographical context. The year concludes with *The Betrayal of the Pendle Witch*, chosen for its atmospheric storytelling and strong links to British history and local heritage. The Pendle setting supports evocative descriptive writing, while suspense narratives challenge pupils to integrate setting description to build tension. Pupils also write first-person recounts from the perspective of Agnes or Margaret at the moment they realise a betrayal has occurred.

Year 6						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Core Text	 The Wizard of Oz - Baum	 King Kong - Browne	 Cicada - Tan	 Great Expectations - Dickens	 Macbeth - Shakespeare	 The Wonder Garden - Broom
Additional Stimulus	The Wizard of Oz (film)		The Incredible World of Bugs – Melanie Hibbert		Macbeth #KillingIt - Carbone	Pandora – film
Writing Focus	Narrative (Dorothy arrives at the Wicked Witch's castle) Character Description (Dorothy) Obituary (formal writing, Wicked Witch)	Character Description (Kong as both monster and victim) Narrative (Retell scene from different viewpoint e.g. Ann when first encountering Kong or a bystander during Kong's escape from New York) Discussion (ethics of capturing king kong/ is he a hero or a villain)	Formal speech (tribunal) Narrative (new ending) Non-chronological report (cicada)		Performing scenes Setting Description (suspense: heath scene) Newspaper (mysterious death of Lady Macbeth)	Narrative (opening for a fantasy using descriptive language) Recount Contrasting descriptions (two of the five habitats in the book)

Poetry	Give – Armitage (Poet Lauriet)	The Christmas Truce - Duffy	Pretty Ugly –Shoaib Russian Doll – Rooney		The Highwayman - Noyes	Lion - Smith
Ratioanle	Year 6 begin the year with The Wizard of Oz by L. Frank Baum, a classic text chosen for its imaginative narrative and timeless characters. Baum’s detailed world-building and vivid characters provide an excellent model for exploring characterisation, narrative structure, and descriptive language. Children write a narrative detailing Dorothy’s arrival at the Wicked Witch’s castle, produce detailed character descriptions of Dorothy, and develop formal writing skills through composing an obituary for the Wicked Witch. Next, pupils study King Kong by Anthony Browne, a retelling selected for its ability to explore complex themes of morality, empathy, and perspective. Browne presents Kong both as a monstrous figure and a sympathetic victim, allowing pupils to write nuanced character descriptions. Pupils retell key scenes from alternative viewpoints, and engage in structured discussion writing, debating whether Kong should be considered a hero or a villain. In spring, children explore Cicada by Shaun Tan, chosen for its poetic and emotionally resonant narrative. Tan’s illustrations provide children with the perfect opportunity to develop their narrative skills and Cicada’s ending in their own words. Children then produce a non-chronological report about the cicada in the style of Melanie Hibbert’s Incredible World of Bugs. Later in the term, children delve into Great Expectations by Charles Dickens and Macbeth by William Shakespeare, selected for their literary richness and exploration of character, theme, and plot. Pupils perform key scenes, write suspenseful setting descriptions and produce newspaper reports on events such as Lady Macbeth’s mysterious death. Finally, pupils explore The Wonder Garden by Jenny Broom, chosen for its imaginative presentation of the natural world and diverse habitats. Children are given the opportunity to write openings for fantasy narratives using descriptive language, compose reflective recounts, and create contrasting descriptions of habitats in the book.					