Upper Nidderdale Primary Federation

English - Writing

Intent, Implementation and Impact updated October 2026

At Upper Nidderdale Primary Federation, we will all approach everything we do in the CHAMPS way, helping every child flourish into a caring, confident and resilient young person who has a **love of learning** and upholds our CHAMPS Values:

Community - Treat others as we would want to be treated ourselves
Hope – Giving confidence in what we can contribute and achieve together
Aspiration - Believe that we can be the best version of ourselves in all that we do
Mission – Living with purpose and commitment to making a positive difference
Perseverance – Not everything comes easily – keep trying to reach your goals and dreams
Shine – Let your light shine on yourself and others

As Rights Respecting schools, our intents are based around the following articles;

Article 23

You have the right to special education if you have a disability.

Article 28

All children have the right to a good quality education.

Article 29

All children have the right to an education that helps to develop their talents and abilities.

Intent

We recognise the importance of cultivating a culture where children take great pride in their writing can write clearly and accurately and adapt their language and style for a variety of purpose and audiences.

We want to inspire children to be confident in the arts of speaking and listening, so that they can engage fully in discussions and debates.

We believe that a thorough grasp of literacy skills is crucial for full access to the rest of the curriculum and that it gives children the tools to participate fully as a member of society.

We are determined for ALL learners to reach their full potential, and for our pupils to know more and remember more. We adapt our planning to address misconceptions, gaps in knowledge and forgotten knowledge.

Proficiency in writing is a key skill throughout school and life. Being able to express ideas clearly and write fluently creates opportunities. Gaining a good English GCSE opens doors to a much wider range of education and employment choices, but it is not only about English. Pupils who find it difficult to express their ideas in writing are likely to struggle across the curriculum.

Writing offers pupils opportunities to express attitudes, opinions, judgements and ideas. When we write, we have to consider the thoughts and ideas we are trying to convey and also reflect on how best to explain those ideas engagingly but clearly to a distant readership. A complex text may be cognitively taxing to read, but it will be less challenging than constructing it in the first place. Writing helps thinking and learning3. It helps pupils to consider information more deeply than when they are simply reading it; it enhances the learning of subject matter and helps cement that learning in long-term memory. More experienced writers, for example, may find that they can resolve their thinking more effectively by actually writing than by spending time thinking about what to write.

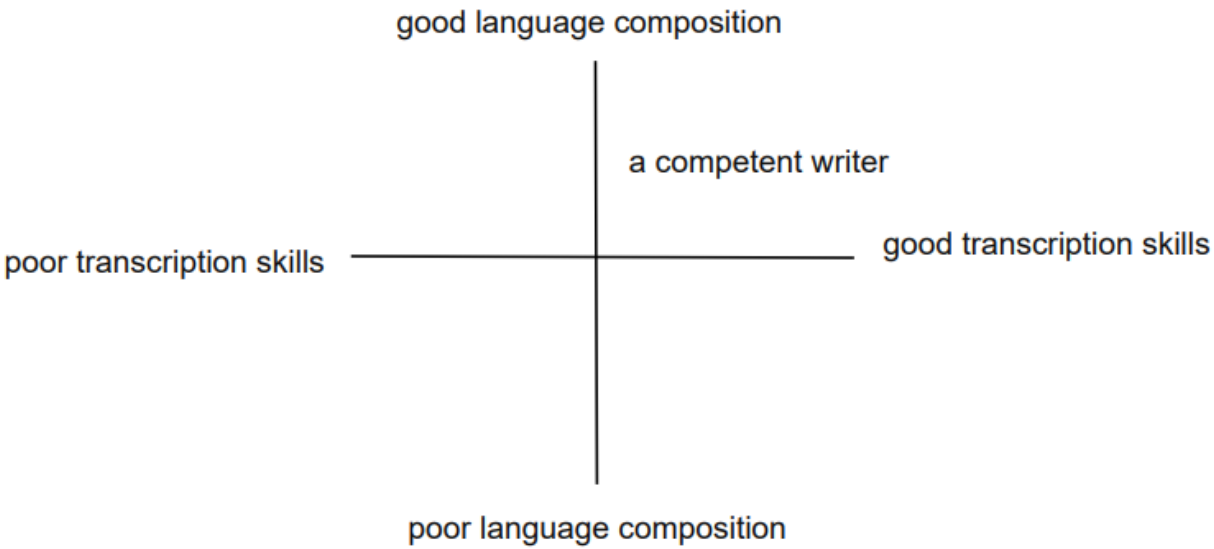
When writers abdicate composition to artificial intelligence (AI), none of these cognitive advantages applies. Writing also has a range of wider benefits. Communication is important in developing social relationships. Much of our communication is written, including emails and social media. Writing is therefore key to social experiences as it enables participation in social communication

The Simple View of Writing

The Simple View of Writing does not imply that writing is simple but, rather, that without developing the two aspects of composition and transcription, proficient writing is not possible. The authors of the Simple View of Reading were clear that reading comprehension is highly complex and enhanced by subject knowledge, but that developing comprehension was conditional on developing fast and accurate word reading. Berninger and others recognised that writing composition was at least as complex. Indeed, they revised their model into a Not So Simple View of Writing to highlight the importance of executive functions in the writing process: self-regulation, planning, problem solving and monitoring. In contrast to reading, writing has additional complexity in that writers also need to consider the context of, and purpose and audience for, their writing, and know about the topic they are writing about. The Education Endowment Foundation (EEF) discusses the implications of the Simple View of Writing in their Improving Literacy guidance report.

The Simple View of Writing

Figure 1: An illustration of the simple view of writing



Why Writing is Challenging

Beginner writers are required to think consciously about everything they are doing while writing, from holding the pen correctly to forming letters legibly, combining them accurately in words, before they can even think about using those words to express ideas effectively. In the same way that a pupil who is concentrating on decoding words in a book will struggle to comprehend much of the text, a pupil who is concentrating on their handwriting and spelling (transcription) will find it very challenging to put what they want to say on paper.

Composition is challenging in its own right: it has been suggested that planning, composing and rewriting a text is twice as mentally demanding as reading a complex text. An effective writer has to attend to numerous elements simultaneously21. This can present an overwhelming challenge for pupils' working memory, that is, their limited workspace for thinking, learning and remembering. This is particularly the case for novice writers. As they become more skilled with the individual components, they are more able to manage all of them but it can be overwhelming while they are learning. Writing should not be rushed: pupils should concentrate on the quality of their writing rather than producing large amounts of lower-quality text.

Managing Cognitive Load

Ofsted's 2022 research review in English noted:

"Pupils need sufficient capacity in their working memory to plan, compose and review effectively. This requires transcription skills to be secure… Once children are fluent in word reading, they are able to focus on comprehending what they read. Similarly, fluency in transcription frees up working memory to focus on composing writing."

Just as decoding is not reading, transcription is not writing: it is essential but not sufficient. Some pupils will have picked up a few writing conventions from their reading, but most will need to be taught how to compose and how to combine words accurately and with impact in their own narrative (fiction) and non-narrative (non-fiction) writing.

Writing is always challenging and the demands on working memory continue well beyond the point at which transcription becomes automatic. This is because, as a writer becomes more expert, expectations are raised, so the demands of what to say and how to say it increase; usually with expertise, task processing and execution speed up, but adult 'expert writers paradoxically spend more time on their text and operate more complex processes than novices.

Managing Cognitive Load

Sequenced teaching gives pupils the best chance of mastering the written language, and of understanding the writing process and models to support their writing. Such teaching gives them a framework as they learn to express their own narratives and arguments.

Pupils that are rushed to compose more than they can do confidently can feel overwhelmed and unsuccessful. Others may be turned off writing, if teaching is focused too heavily on learning lists of spellings and grammatical concepts, out of context and with little understanding of their potential for expressive impact.

English and Inclusion

At our school we teach English to all children, whatever their ability and individual needs. Through our teaching we provide learning opportunities that enable ALL pupils to make good progress. We strive to meet the needs of those pupils with special educational needs, those with disabilities, those who are more able and those with English as an additional language. We use high quality teaching in the first instance, and adapt our teaching so that he curriculum is accessible to all learners, no matter what their barriers to learning are.

Implementation

Our curriculum is ambitious and gives ALL learners the knowledge and cultural capital they need to succeed in life. We have taken a holistic approach to reading within school, placing it at the heart of everything that we do. This approach of equity reflects our determination to give ALL our pupils, particularly the most disadvantaged, the knowledge and experience to accumulate the cultural capital necessary to succeed in life in modern Britain and beyond.

Our curriculum is coherently planned and sequenced. We believe that it is the right of every child to have access to an exciting, engaging and innovative English curriculum which enables and empowers children's written and oral communication and creativity. A high quality English curriculum should develop children's love of reading. We aim to inspire an appreciation of our rich and varied literary heritage and a habit of reading widely and often.

The books and poetry that we will use in school are carefully chosen to give our pupils experience of rich and exciting vocabulary. We have carefully constructed a reading diet for our pupils that is ambitious and that will immerse them in a rich literary heritage, reflecting the best that has been thought and said.

We recognise the importance of cultivating a culture where children take great pride in their writing can write clearly and accurately and adapt their language and style for a variety of purpose and audiences.

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Writing Curriculum

Sequence of Learning

- **All staff will model writing using the federation script,**
- **Staff will write on lined paper.**
- **When marking, staff will use the agreed school script.**

The implementation of our writing curriculum is based on Philip Webb's Five Phases.

We have chosen to implement this pedagogical approach because it means that our pupils are immersed in high quality texts, which allows them to see how an expert used the grammar and punctuation rules that they are learning about. It also ensures that they are exposed to high quality vocabulary which they may choose to 'magpie' in their own writing. It also means that children see the whole text during a unit and not extracts or excerpts. This means that, over time, they will become more skilled at writing whole texts.

Following the long term GVP plan, teachers will deliver specific GVP lessons for two sessions each week. The other three lessons will follow the phases below.

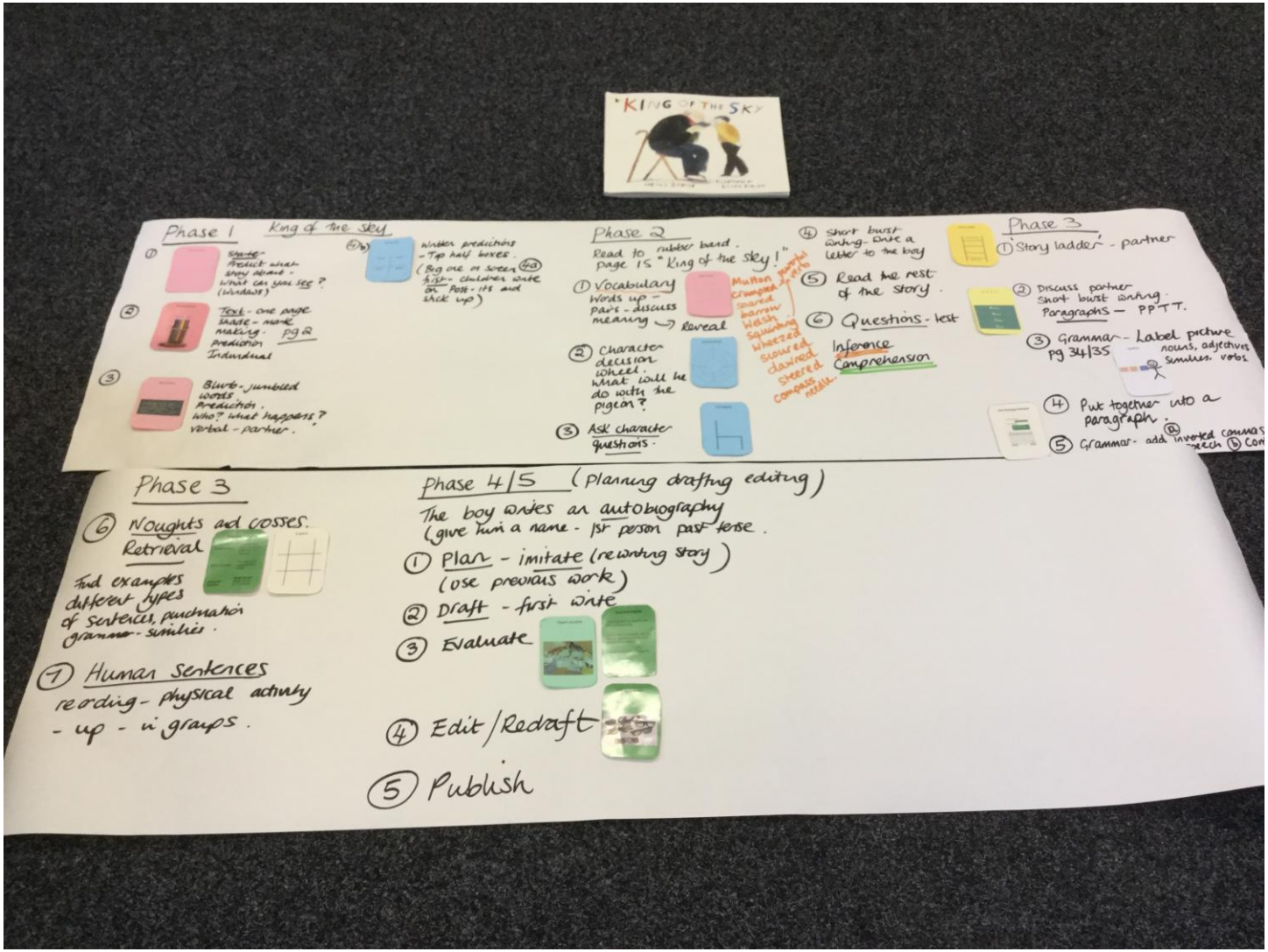
The first two phases allow discussion and analysis of a text. By improving the comprehension of a text, children will be able to see how the text was put together and why the writer chose the writing techniques that they did. This will help them to make decisions about their own writing. In these phases, children will read like writers. In Phase 2, children will begin to write short written responses to questions posed. These responses can be edited and polished and used in a longer piece of writing in phase 4. In this way, all children are supported to lessen the cognitive overload of writing. They are supported with a piece of writing that they build up and improve without the cognitive pressure of writing a whole piece. They may be supported to expand a simple sentence, write compound or complex sentences or work on sentence manipulation, such as moving an adverb in the sentence to the start and discussing the effect on the reader.

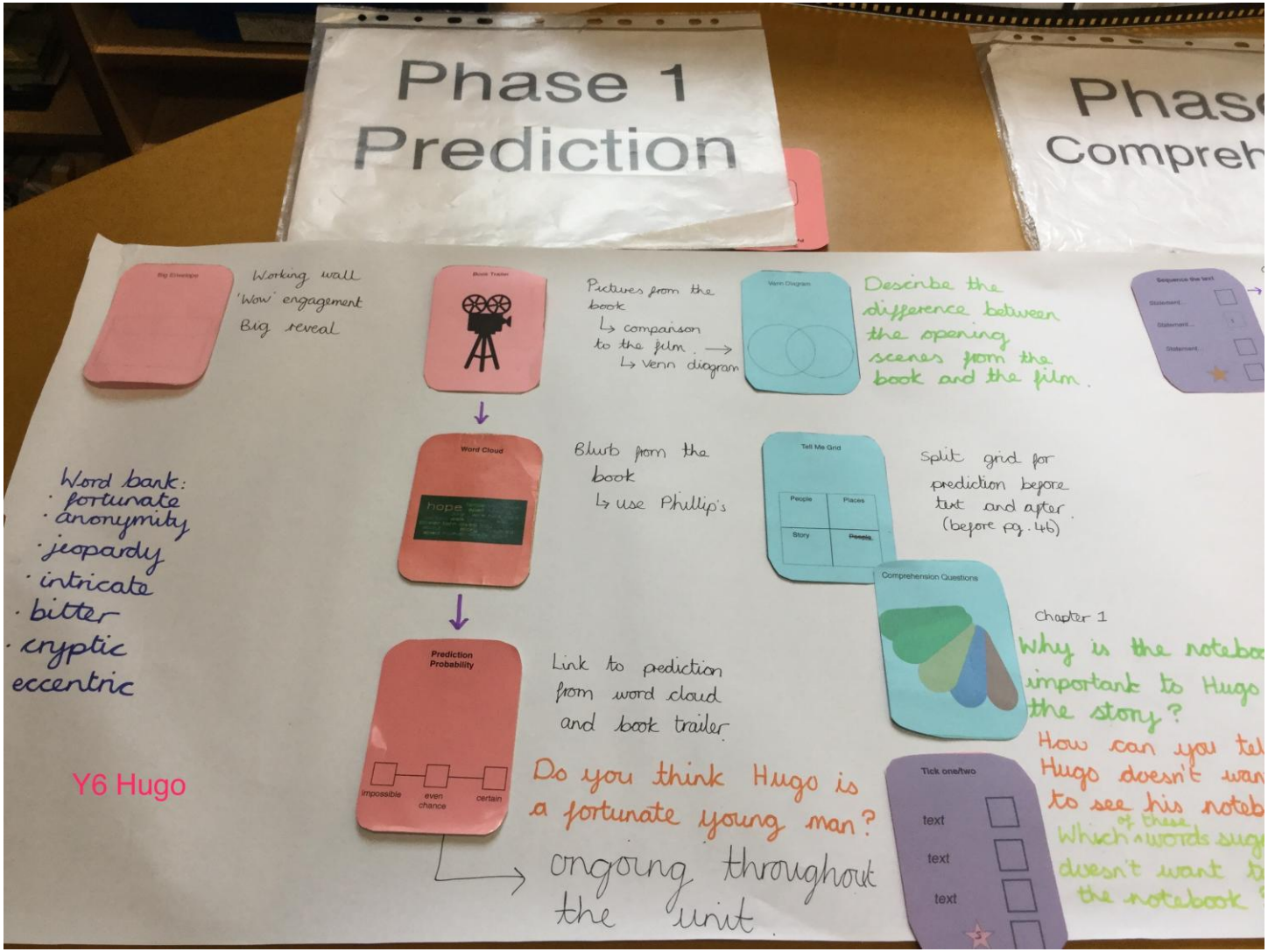
In Phase 3, children will be further exposed to some explicit Grammar, Vocabulary and Punctuation teaching to use in their own writing for this unit. Teachers will refer to the long term planning overviews for their year groups to ensure that a sequential and cumulative approach to teaching grammar and punctuation is maintained, with the opportunity for recall and consolidation of previously learnt knowledge.

In Phase 4, children will be planning, drafting and editing. They will already have a bank of writing from phase 2 (it could be a story opening, a character or setting description or a piece of dialogue). At this stage in the writing process, reference will be made back to the Sue Palmer skeleton frames and how they can be used in non-fiction writing to plan and draft a piece of writing. Editing can be done as the piece of writing is being completed for some children and after it has been completed for others. To balance out the first two phases, in this phase children will be writing like readers, thinking carefully about what they learnt in phase 1 and 2.

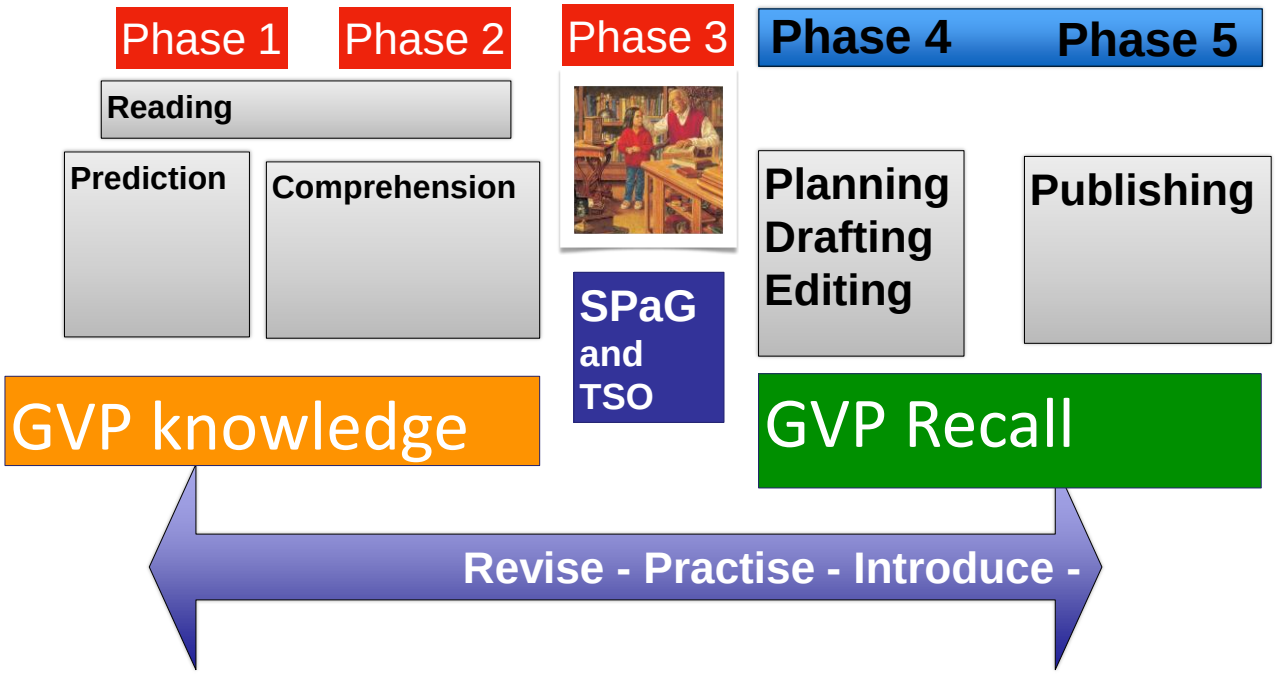
Phase 5 is a published final piece of writing, a culmination of the previous phases to be shared and celebrated.

Medium Term Planning using planning cards




Phase 1
Prediction
Phase
Compreh
Working wall
'Wow' engagement
Big reveal
Pictures from the book
↳ comparison to the film →
↳ Venn diagram
Describe the difference between the opening scenes from the book and the film.
Word bank:
· fortunate
· anonymity
· jeopardy
· intricate
· bitter
· cryptic
eccentric
Word Cloud
hope
Blurb from the book
↳ use Phillip's
Tell Me Grid
People
Places
Story
Split grid for prediction before text and after (before pg. 46)
Comprehension Questions
Chapter 1
Prediction Probability
impossible
even chance
certain
Link to prediction from word cloud and book trailer
Do you think Hugo is a fortunate young man?
ongoing throughout the unit.
Tick one/two
text
text
text
Y6 Hugo

Fiction Unit - From Prediction to Publishing



Non-Fiction Unit

Cross Curricular

Phase 2

Phase 1

Reading

How are these texts organised?
How are they written?
Comprehension

TSO
Spag

Phase 3

Phase 4

Writing

Shared Writing

Independent Writing
Publishing

Revise - Practise - Introduce - Practise - Apply

Writing in Reception

Writing in Reception

The early learning goal for Writing includes transcription. This is because mastering transcription prepares children to become writers. Learning to control a pencil to form letters, then words and then sentences means their minds are free to concentrate on the ideas they want to convey through transcription. Teachers should therefore introduce regular explicit handwriting instruction, in addition to phonics in early reception.

On joining reception, we recognise that some children may need teaching and practice in using and manoeuvring their thumb, wrist and shoulder muscles in the way they need for handwriting. Initially, handwriting lessons could include learning the movements needed to form letters, practising these movements at a range of sizes (for example, in the air or, for some children, with fingers on a surface that leaves a trace), learning how to hold and control a pencil and the correct position for writing. Teachers may also need ensure that pupils are secure in their understanding of key directional words such as up, down, round and back.

Writing in Reception

We recognise that children need plenty of opportunity to share and elaborate on their ideas. They should be encouraged and supported by adults who are effective at modelling high-quality language and questioning sensitively. This will support them to develop and use a wide range of vocabulary and language structures. This, in turn, will help them to become adept at using these structures in their own writing. The non-statutory early years curriculum guidance Development Matters33 provides further guidance on supporting children's developing understanding of language and on developing handwriting.

Reception

Children in Reception will follow an adapted approach to the Phase 5 planning. They will follow a 3 phase approach to writing and GVP.

Phase 1 will provide opportunities to reinforce previously taught GVP. This will also allow opportunities to make predictions, learn, use and apply new vocabulary and become emersed in making predictions about the story or text.

Phase 2 will focus on comprehension. It will provide a deeper understanding of the text and vocabulary and allow children to have the chance to 'slow down to speed things up' meaning children will become all consumed in a text that they are able to fully understand emotions, story structure, features and sentence structure.

Phase 3 will give the children the chance to write – through imitation and innovation. Children will sequence text types, create story maps and Focus on specific skills when writing about the story i.e. capital letters/full stops, initial sounds. Children will finish by completing a 'final piece' of writing.

Reception

Phase 1

Phase 2

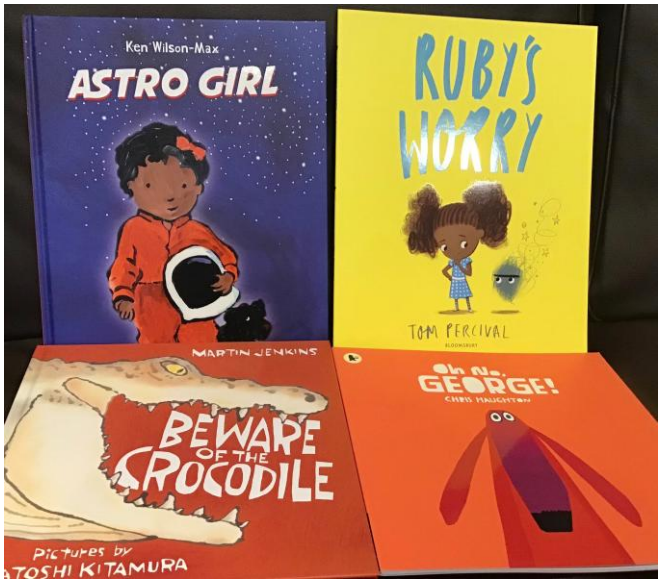
Phase 3

Prediction

Understanding

Writing

Phonics - letter formation - role play - small world - enhanced provision - loose parts - listening to stories, poems and rhymes - the concept of a sentence



Writing in Year One

Year One

Children in Year 1 will follow the same 5 phase approach to English. However, this will be slightly adapted to meet the needs of early writers and to ensure that there is an emphasis on planning opportunities for pupils to practice and apply their phonics skills in writing. In Year One, the emphasis is not on writing in a particular genre for a final outcome at the end of the unit. The focus is on orally rehearsing sentences and applying their growing phonic knowledge independently. This could include wanted posters, story maps, invitations to and from characters in the story etc.

Phase 1 will provide opportunities to reinforce previously taught GVP. In Phase 1, children will be given opportunities to make predictions, learn, use and apply new vocabulary and become emersed in making predictions about the story or text.

Phase 2 will focus on comprehension. It will provide a deeper understanding of the text and vocabulary and allow children to have the chance to 'slow down to speed things up' meaning children will become all consumed in a text that they are able to fully understand emotions, story structure, features and sentence structure. Children will have opportunities to practice and apply their growing GVP knowledge in shorter pieces of writing that link to the chosen text.

Phase 3 will focus on the further develop of their GVP skills, with teacher modeling and lots of opportunities to orally rehearsing sentences that they want to write (**THINK IT, HEAR IT, SAY IT, LIKE IT, WRITE IT)**. In this Phase, they will be taught knowledge and skills that will develop their writing ability, such as joining two sentences together with ;and.

Phase 4 will give the children the chance to write – through imitation and innovation. Children will focus on specific skills when writing i.e. capital letters/full stops, joining sentences with and, Again, there will be planned opportunities to practice and apply their phonics skills in a longer piece of writing..

Writing in Year Two & Key Stage Two

Year Two onwards

From Year 2 onwards, children will follow the a 5 phase approach to English.

Phase 1 will provide opportunities to recap and retrieve previously taught GVP knowledge, as well as opportunities to practice and apply this in short contexts. In Phase 1, children will be given opportunities to make predictions, learn, use and apply new vocabulary and become emersed in making predictions about the story or text.

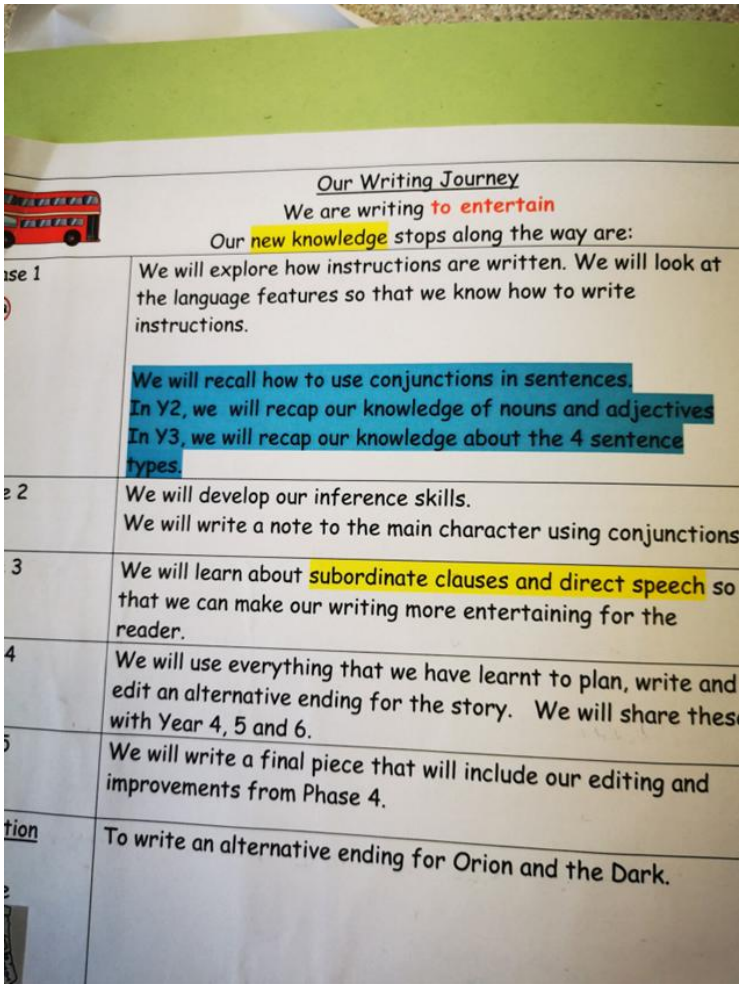
Phase 2 will focus on comprehension. It will provide a deeper understanding of the text and vocabulary and allow children to have the chance to 'slow down to speed things up' meaning children will become all consumed in a text that they are able to fully understand emotions, story structure, features and sentence structure, as well exposure to rich and varied vocabulary. Comprehension questions will be planned in reference to the content domains for reading in Key Stage One and Two.

Phase 3 will focus on the further development of their GVP knowledge, connecting prior essential knowledge with new knowledge. Whilst the focus is not an writing in a particular genre, there will be a focus on purpose and audience and on explicitly teaching the text structure and organist ion of a genre that fits the purpose (see long term planning).

Phase 4 will give the children the chance to write – through imitation and innovation. The teacher will explicitly model how to plan and then how to write from a plan. Children will plan, draft and edit in this phase.

Phase 5 - Children will finish by completing a 'final piece' of writing.

The Five Phases



Our Writing Journey

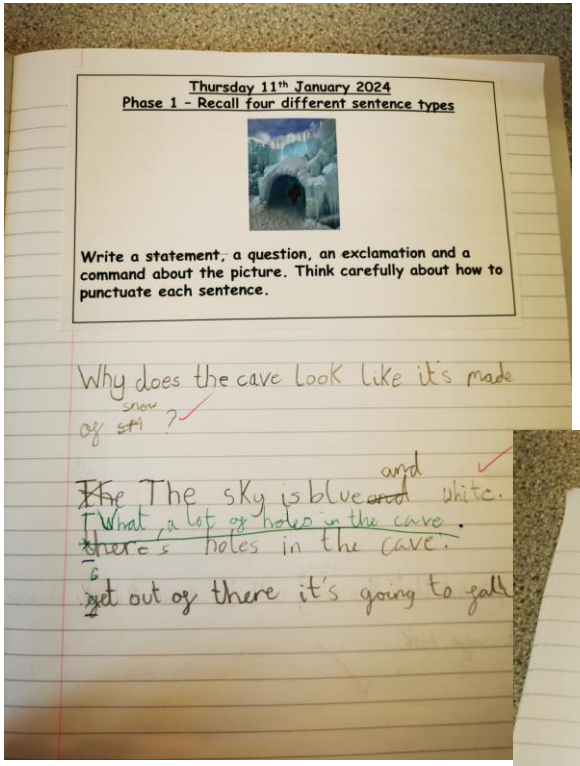
We are writing to entertain

Our new knowledge stops along the way are:

se 1	We will explore how instructions are written. We will look at the language features so that we know how to write instructions. We will recall how to use conjunctions in sentences. In Y2, we will recap our knowledge of nouns and adjectives In Y3, we will recap our knowledge about the 4 sentence types.
e 2	We will develop our inference skills. We will write a note to the main character using conjunctions
3	We will learn about subordinate clauses and direct speech so that we can make our writing more entertaining for the reader.
4	We will use everything that we have learnt to plan, write and edit an alternative ending for the story. We will share thes with Year 4, 5 and 6.
5	We will write a final piece that will include our editing and improvements from Phase 4.
tion	To write an alternative ending for Orion and the Dark.

In Phase One, we will share the Learning Journey with children. They will be able to see what they will be learning and why (Metacognition).

There will be an emphasis on what they will be recalling/recapping from their prior GVP knowledge and what new GVP knowledge they will be taught in this unit.

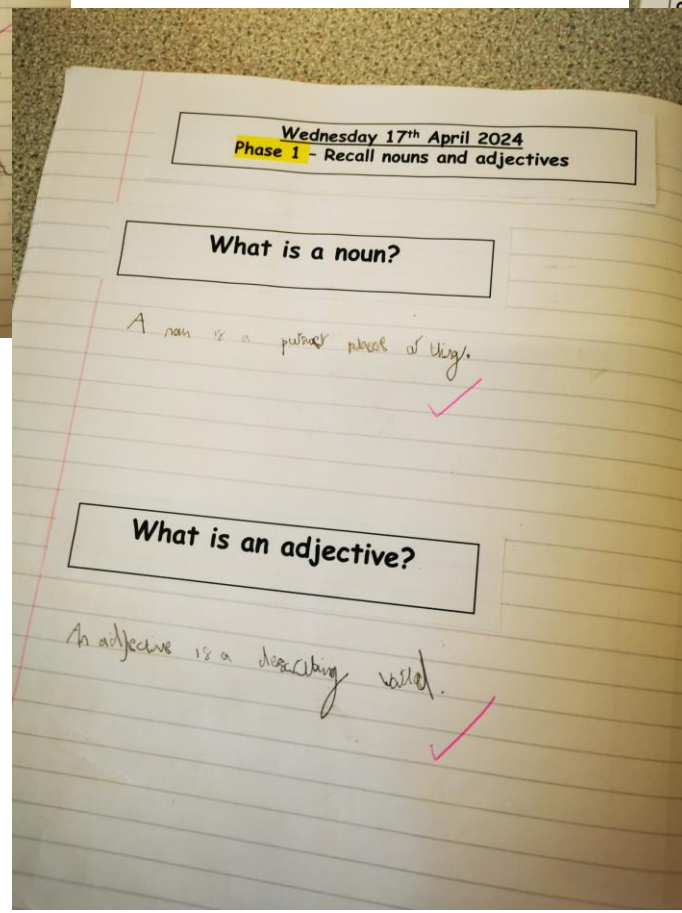


Thursday 11th January 2024
Phase 1 - Recall four different sentence types

Write a statement, a question, an exclamation and a command about the picture. Think carefully about how to punctuate each sentence.

Why does the cave look like it's made of snow?

The sky is blue and white.
What a lot of holes in the cave.
there's holes in the cave.
Get out of there it's going to fall



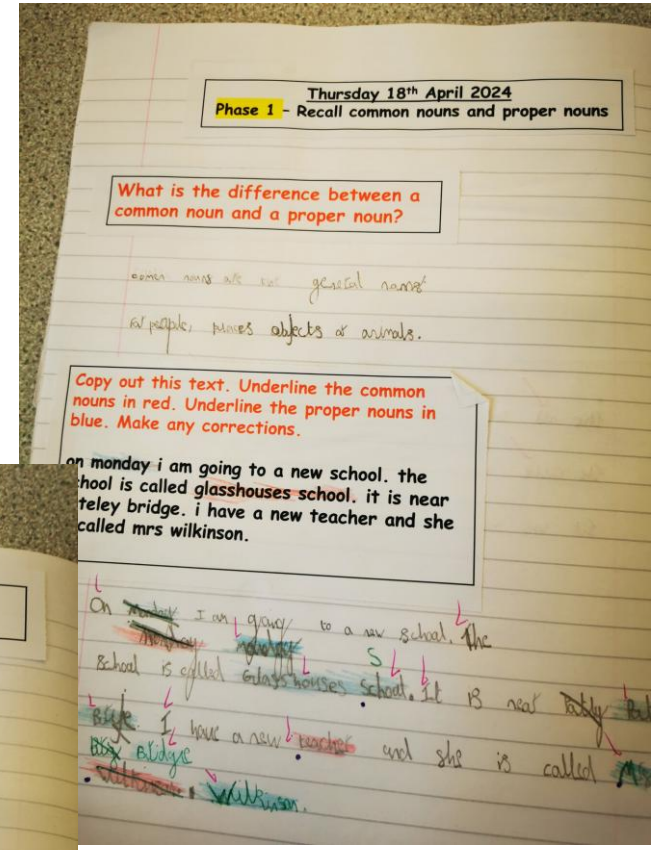
Wednesday 17th April 2024
Phase 1 - Recall nouns and adjectives

What is a noun?

A noun is a person place or thing.

What is an adjective?

An adjective is a describing world.



Thursday 18th April 2024
Phase 1 - Recall common nouns and proper nouns

What is the difference between a common noun and a proper noun?

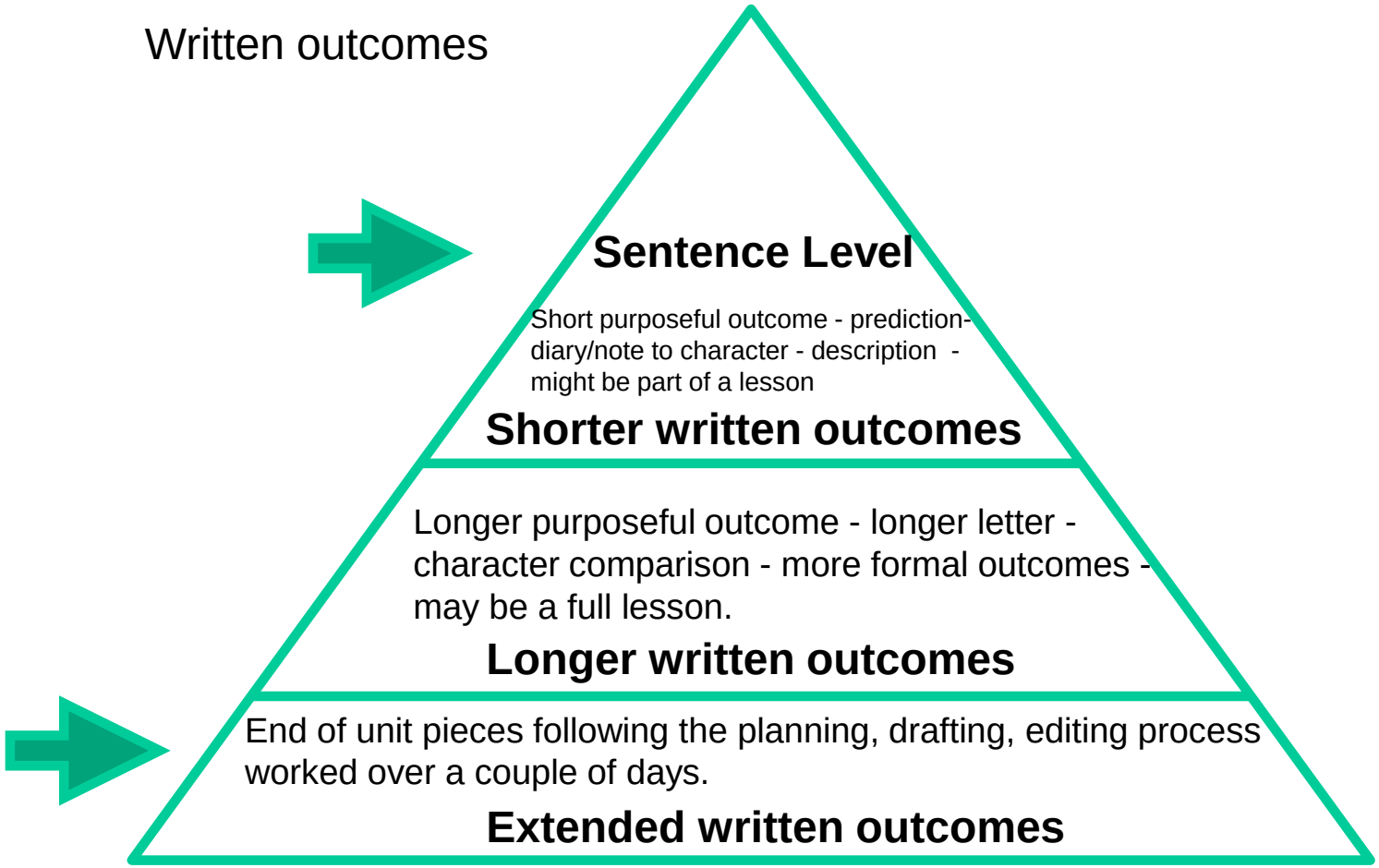
common nouns are the general names for people, places objects or animals.

Copy out this text. Underline the common nouns in red. Underline the proper nouns in blue. Make any corrections.

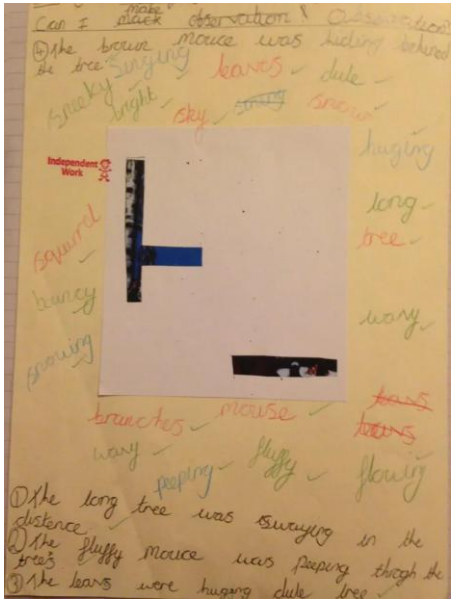
on monday i am going to a new school. the school is called glasshouses school. it is near teley bridge. i have a new teacher and she called mrs wilkinson.

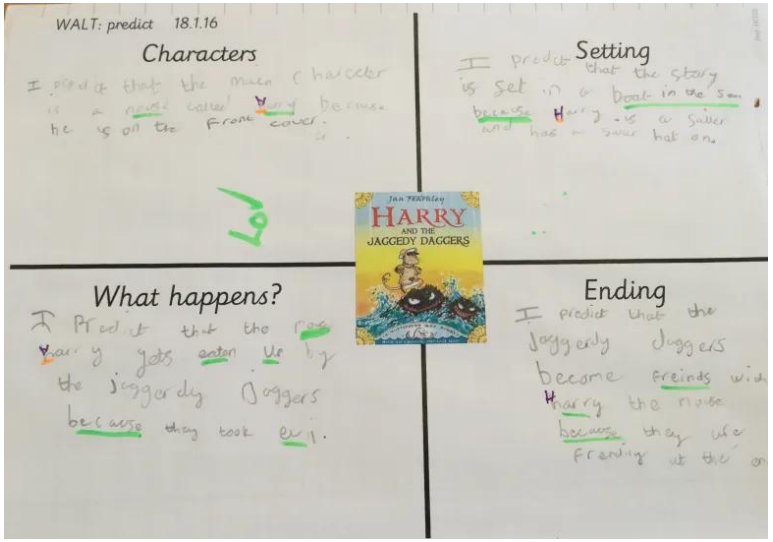
On I am going to a new school. The school is called Glasshouses School. It is near Bridge. I have a new teacher and she is called Wilkinson.

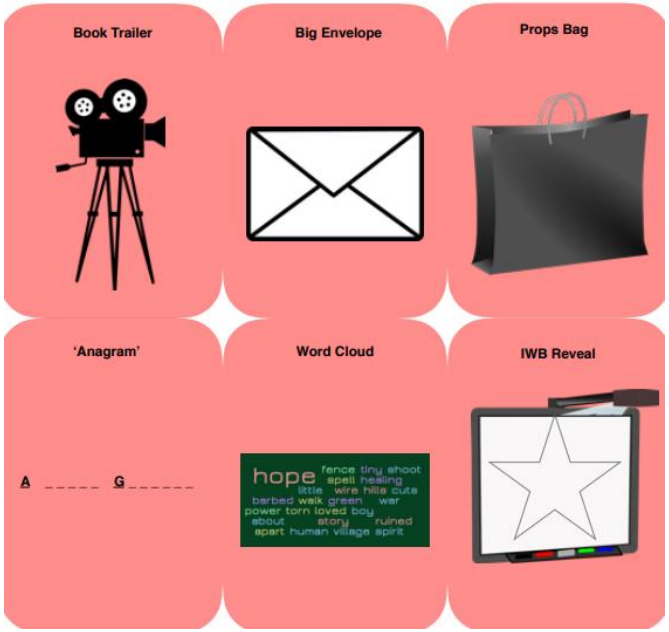
Written outcomes



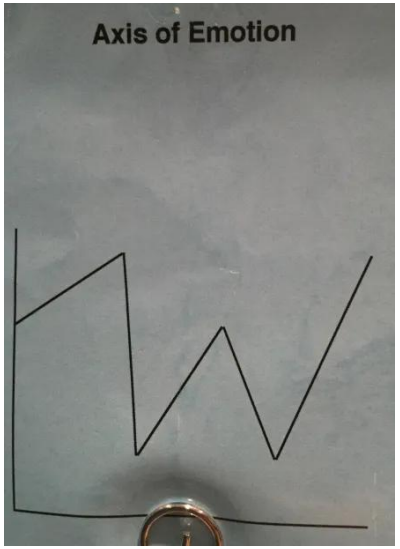
Phase 1 - Prediction

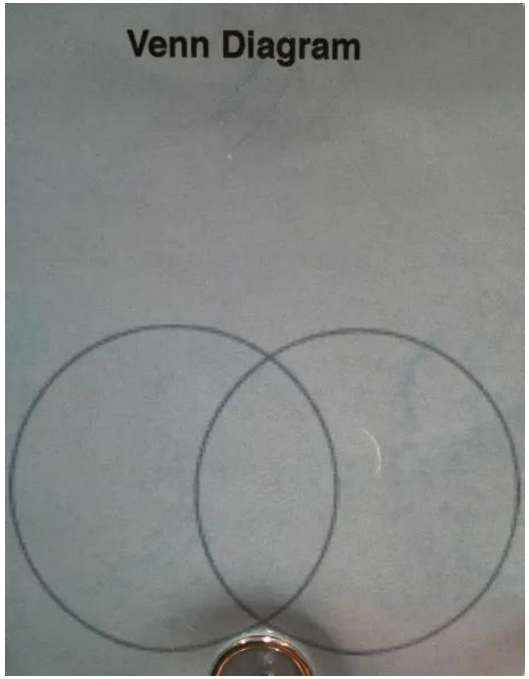


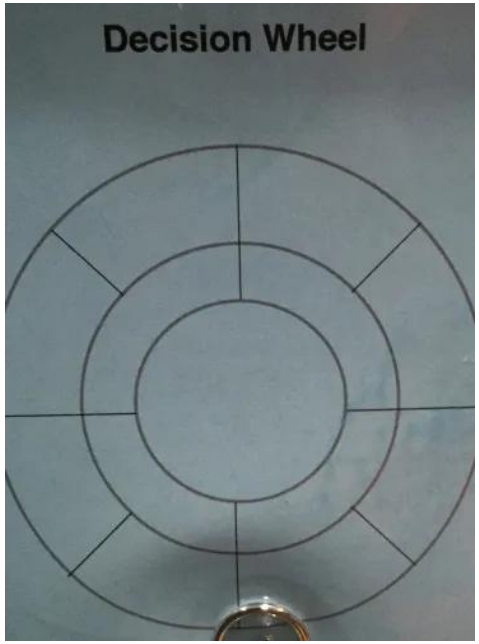




Phase 2 - Comprehension







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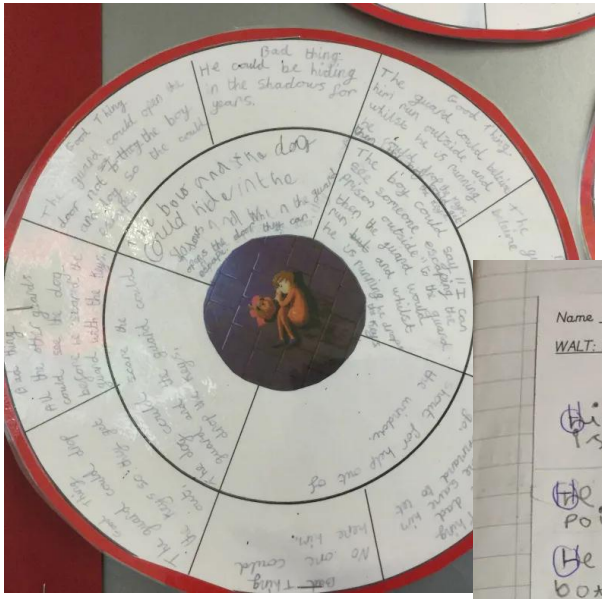
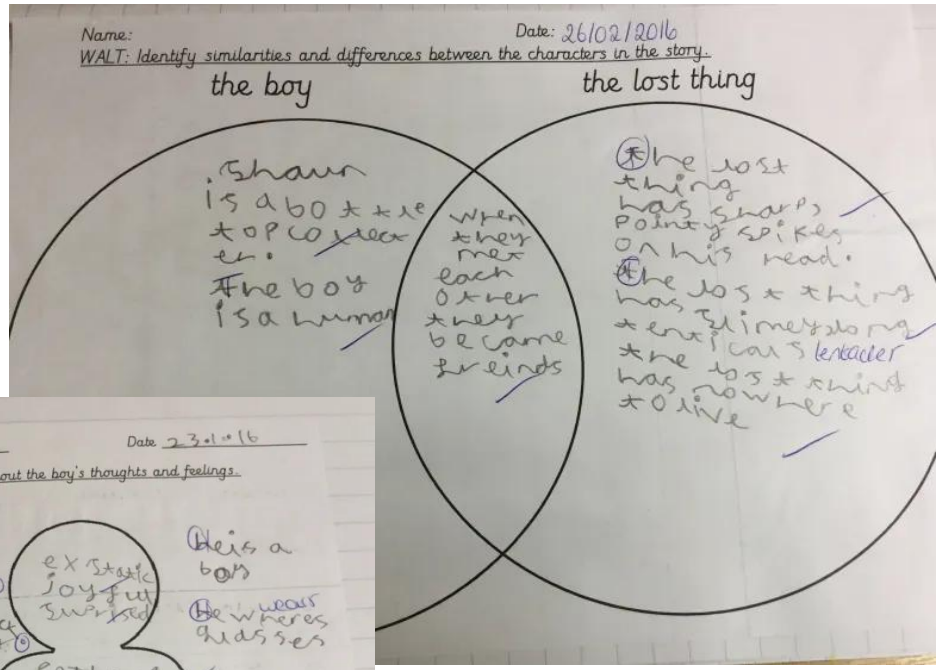
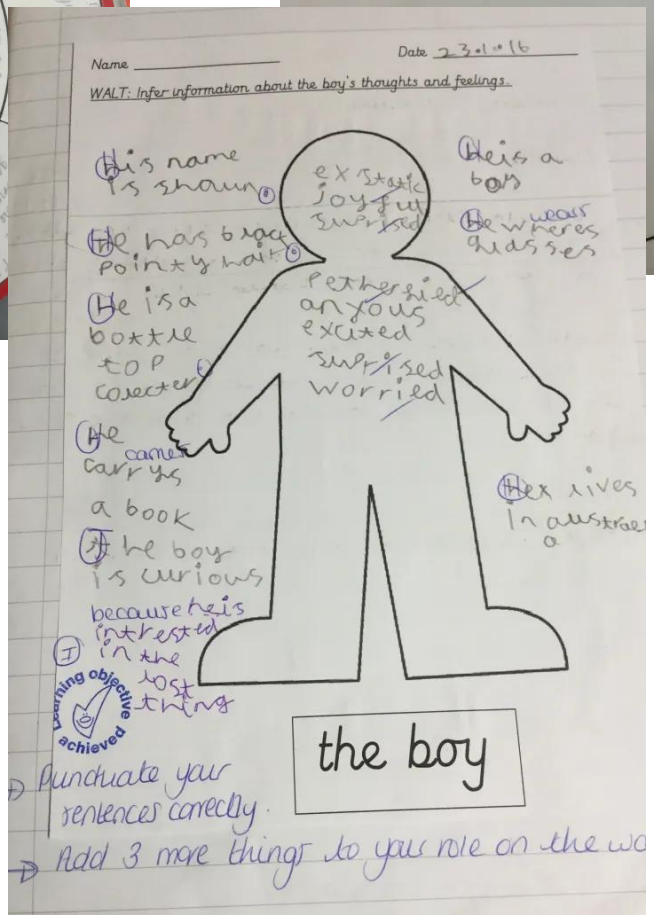
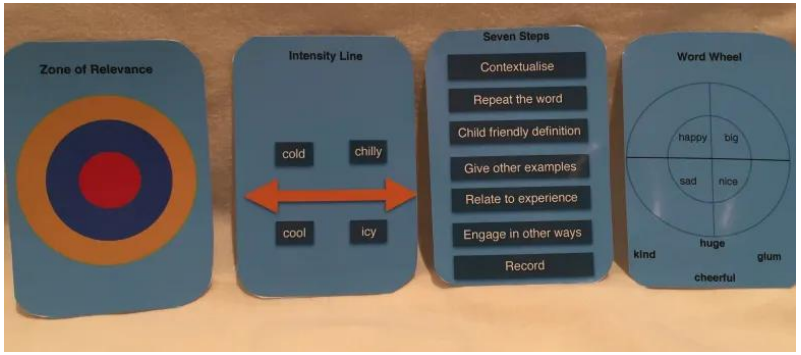


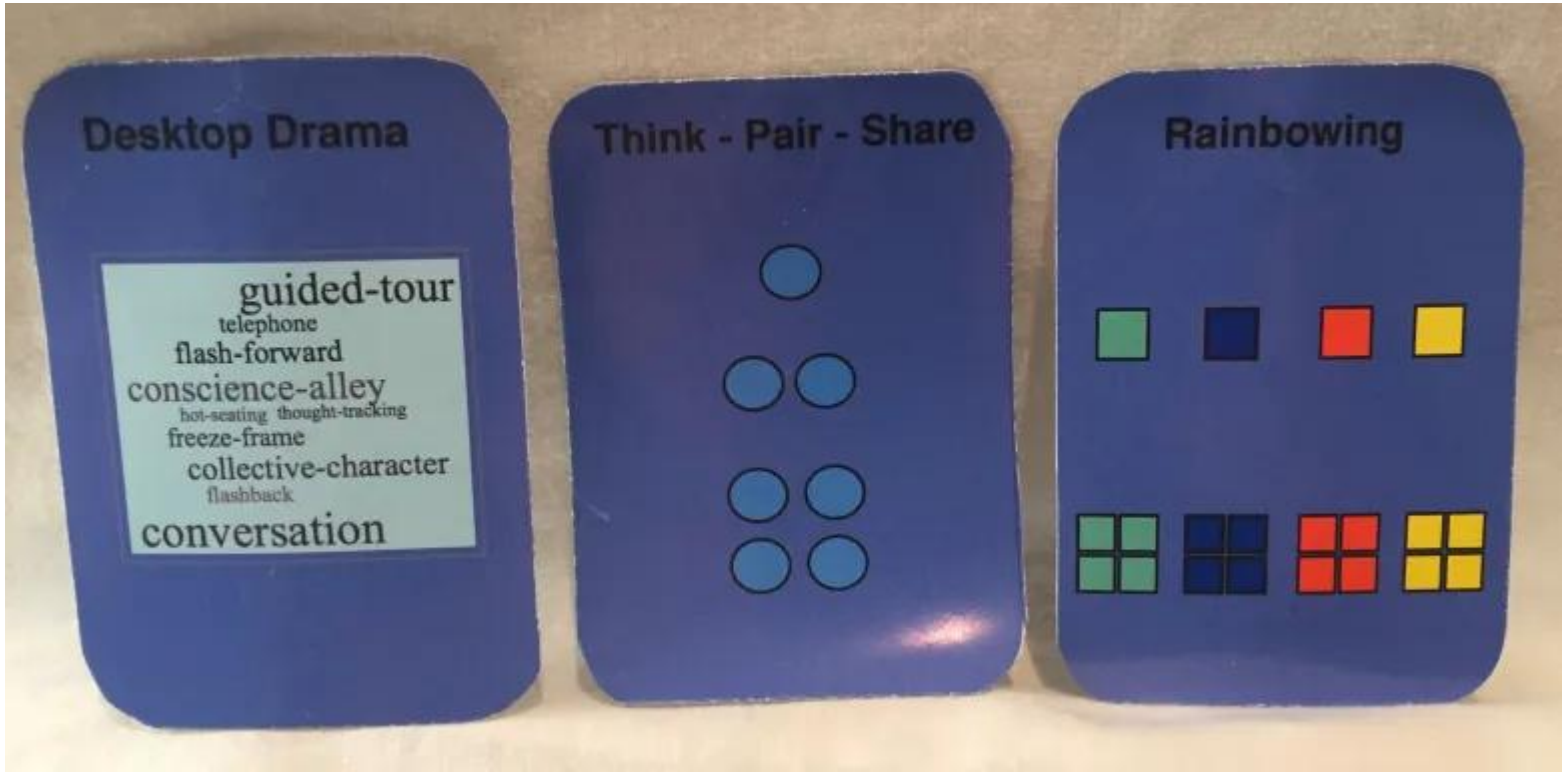




Phase 2 - Vocabulary



Phase 2 – Speaking and Listening – ***Giving the children an opportunity to practice and apply what they have been learning about orally, rehearsing what they will be writing about.***

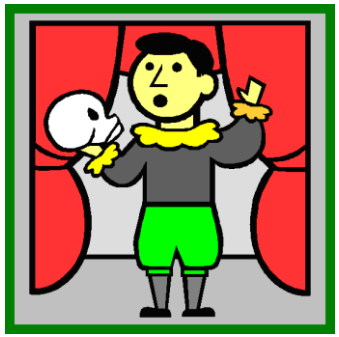


Spoken Language Opportunities

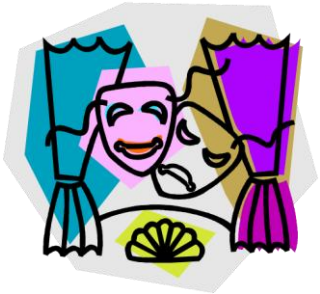
Drama Techniques

Freeze Framing 	•Freeze frames are still images used to illustrate a specific incident or event. •Individual children or groups are asked to represent the characters at a significant moment. •Freeze frames can be improvised or planned briefly. •Positioning and body shape have to be considered carefully in order to represent ideas and emotions. •Freeze frames can be brought to life through 'Thought Tracking.'
Thought Tracking 	•This is a good technique for creating and then examining the private thoughts of characters at particularly tense moments of a narrative. •It focuses on the characters in a freeze frame, and it involves the rest of the class contributing ideas as if they were speaking the thoughts of one of the characters. •The class makes a circle around the character and says their thoughts one at a time, or individual children can stand next to the frozen character and speak their thoughts aloud.

Drama Techniques

Role Play 	Work together in a small group, each child in the group is allocated a role (relating to the particular issue). •As discussion progresses, each pupil represents the point of view of the role they represent.
Hot Seating 	'Hot seating focuses closely on a character and looks at their motivation. •Hot seating involves the class in asking questions of someone in role as a character, either fictional or real, who sits in the hot seat. •This strategy works best if both the role player and the questioners are familiar with the character and the narrative or the situation.

Drama Techniques

Forum Theatre 	Forum theatre allows an incident or event from different points of view, making it a very useful strategy for examining alternative ideas. •A small group acts out a scene while the rest of the class watch them. •The class work as directors of the group in role, e.g. asking them to act or speak in a particular way, questioning the characters in role.
Conscience Alley 	Conscience alley is a means of exploring a character's mind at a moment of crisis and of investigating the decision they are facing. •The class create two lines facing each other. One child in role, as a particular character, walks down the 'alley' between the lines. •Children voice the character's thought, both for and against a decision. •The child in role listens to his/her conscience before making a decision.

Drama Techniques

Meetings

- The teacher in role, perhaps as an official, can call a meeting for the whole class to attend.

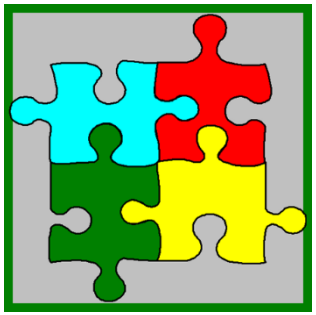
- Meetings enable information to be shared with the whole group so that a group decision can be made about the situation they face.

- Meetings encourage children to adopt a collective role e.g. Romans, villagers on opposite sides about a road being build etc. This collective role can help less confident children.

- Meetings used at the start of a drama can be an efficient way of creating roles or focusing on a problem.

- This is a really cross-curricular drama approach.

Group Interaction

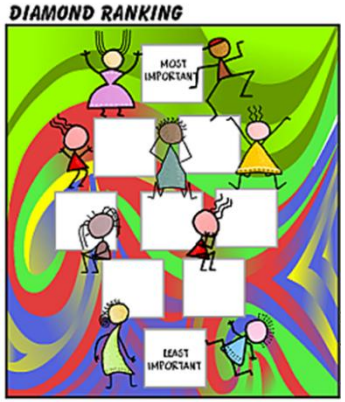
Jigsawing 	•Organise the children into home groups, preferably, of equal numbers. Give each home group a related topic to research, such as an animal. •Number each child in each home group. •Give each of the children with the same number to one area for investigation, such as eating habits, appearance or habitat They will become the 'expert group.' •After undertaking the investigation, the children all go back to their home group. • The children take it in turns to feedback their findings to each other.
Presentations 	•Following on from the jigsawing work, the group work together to prepare and present their findings. •The group could work together to decide on the best way to present their findings.

Group Interaction

Snowballing 	•Talk in pairs, either to develop initial ideas or to share ideas about a topic. •Pair with another group of two and pool ideas in the new group of four. •Fours can double up to eights and pool ideas.
Envoying 	•After being given a topic or question to discuss, the group can send one member as an envoy to share ideas or information with another group. •Once the information is gathered, the 'envoy' returns to the original group to share their findings. •Envoys move all around the groups in turn explaining/sharing ideas gathered from the groups they have visited.

Group Interaction

Diamond Ranking

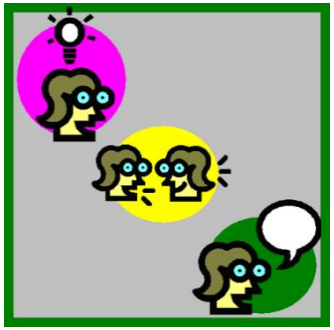
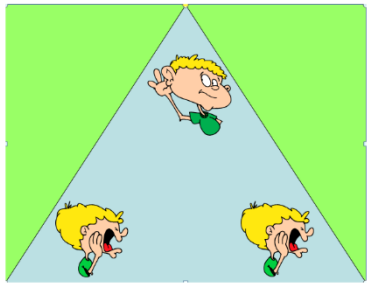


- A group is given a set of 9 cards with statements on them such as, different qualities needed to be a good friend, etc.

- The group needs to agree, through discussion, which of the statements are the most important.

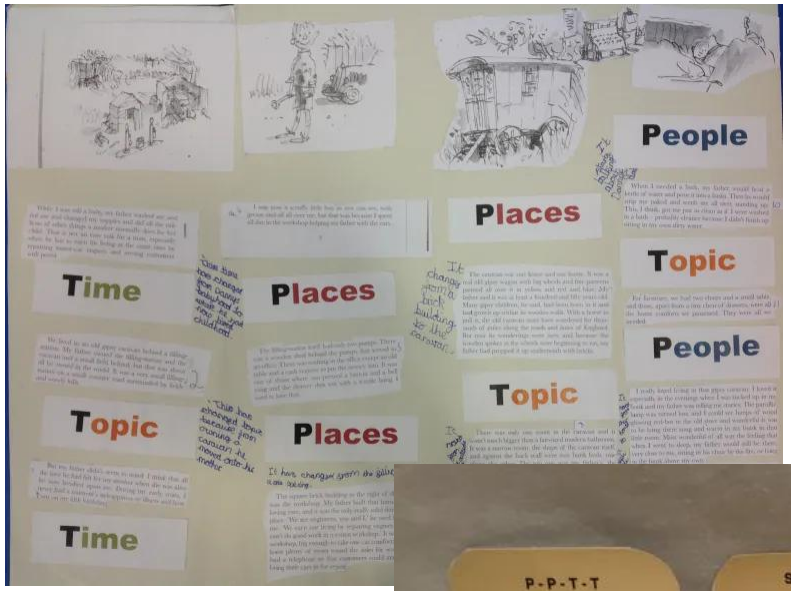
- They then continue to rank them in order of importance or relevance.

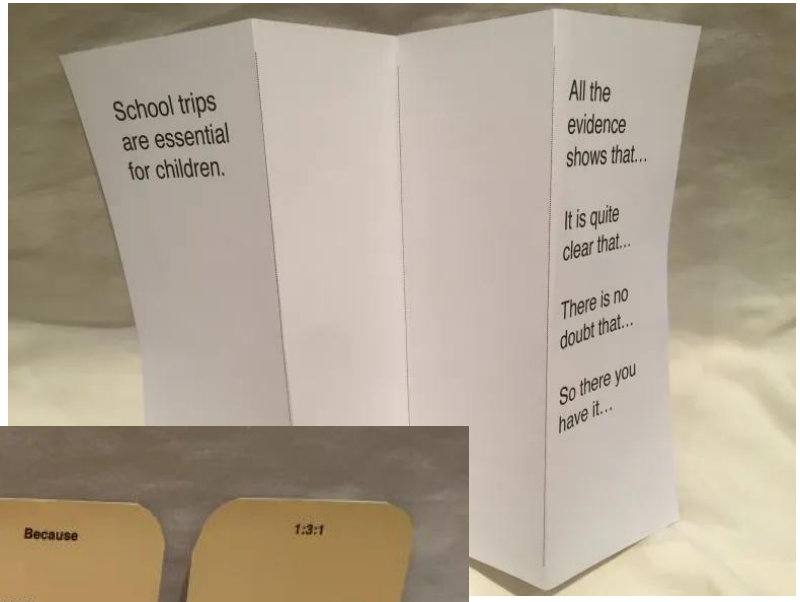
- When some are considered of equal importance, they can be ranked in a line.

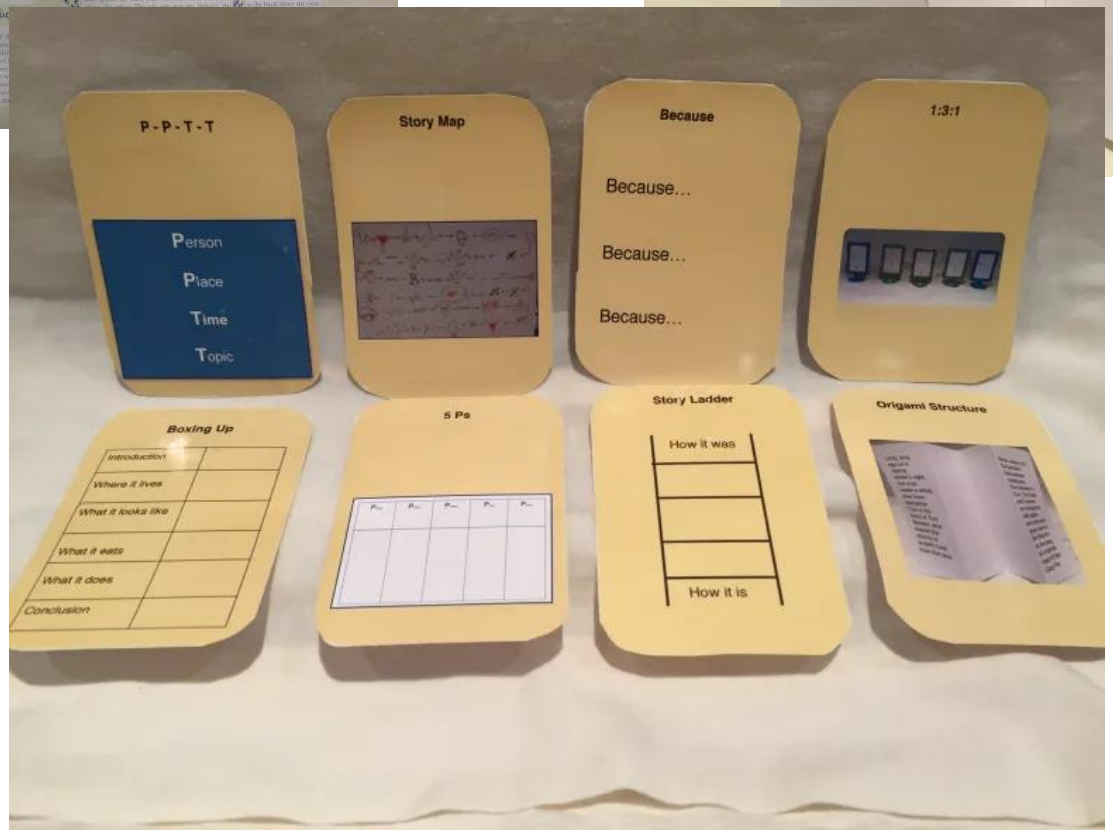
Speaking and Listening	
Think, Pair, Share 	•Think about an issue on your own. •Share ideas with a partner. •Share ideas with another group or the whole class
Listening Triad 	•Work together in groups of threes. •The two speakers discuss the topic or question set by the teacher. •The listener observes the discussion, gives feedback to the speakers and/or gives feedback to the class.

Speaking and Listening	
Talk Partners 	•Children work in pairs for an allocated time, talking to each other at specific points in a teaching sequence. •The focus of the talk needs to be made clear e.g. generating ideas, reflecting on learning, etc.
Telephone Conversations 	•To emphasis the need to use language rather than gesture or facial expression, •Children sit back to back with telephones, to have a conversation. •The content of the conversation may vary, but the children must listen carefully to what is being said because they cannot see the person who is speaking.

Phase 3 – Text Structure and Organisation





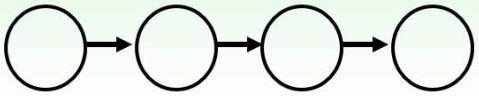


Phase 3 – Text Structure and Organisation - It is important that Children understand the purpose of their writing, rather than just The text type that they are writing in.

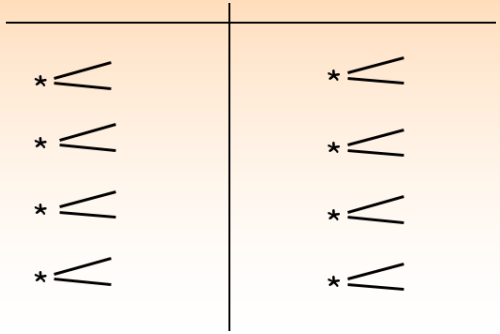
Instruction text

tells how to do or make something

in time order
(sequential/chronological)



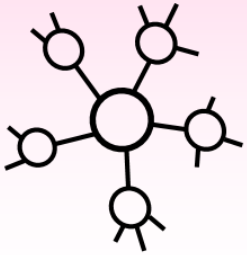
Discussion text



report text

* describes what things are like (or were like)

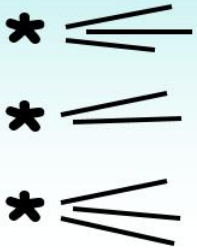
* not in time order



Persuasion text

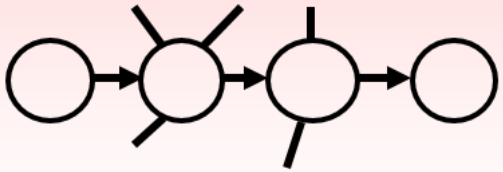
- makes a case for a particular point of view

- one or more points, perhaps with elaboration



explanation text

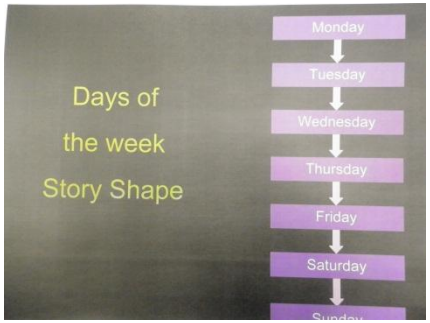
* explains how or why something happens
* cause and effect
* often in time order

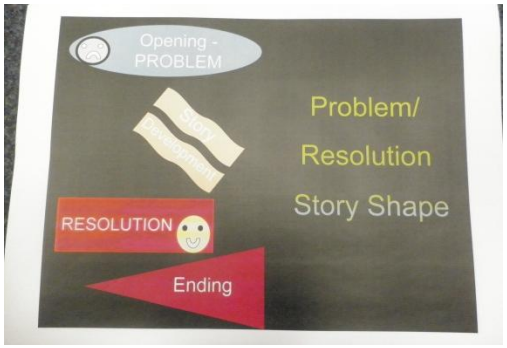


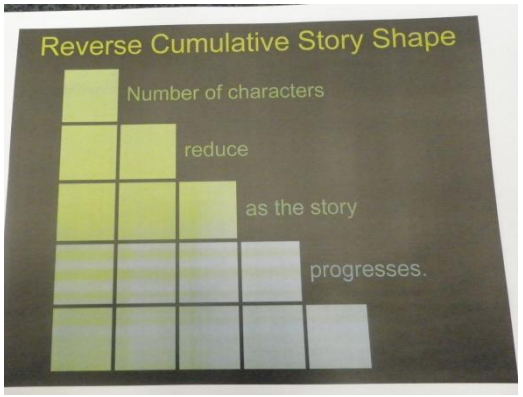
(sequential)

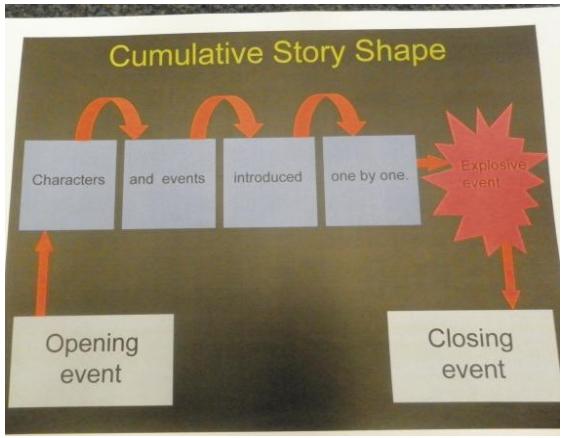
Non-Fiction Text Shapes – Supporting all learners

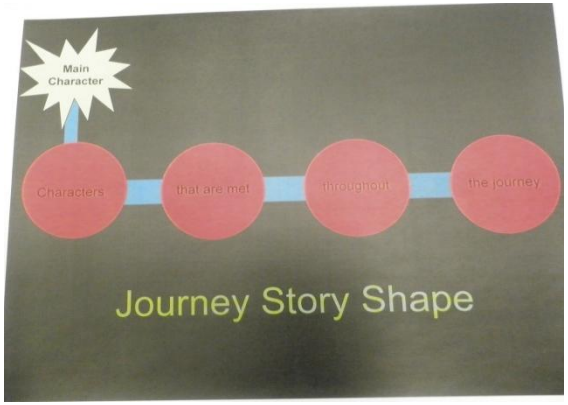
Fiction Story Shapes









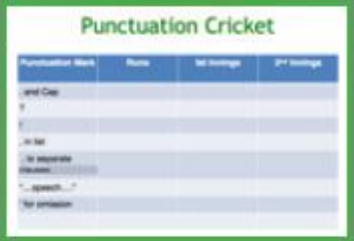


Phase 4 – Planning, drafting and editing

Editing Glasses

Expert Lanyards

Punctuation Cricket



Example Checklist

Conjunctions	The boy ran down the street **and** went into the park.
Noun phrases	The tree had a **rough brown trunk**.
Adverbial openers	**When he got there**, he ran to the swings.

Loyalty Card

Sentences	Spelling

Success Criteria

I have joined my sentences with conjunctions.

I have used full stops, capital letters, question marks and exclamation marks.

I have written in paragraphs.

WAGOLL

If a text is to exemplify the quality to which pupils are to aspire, a text written by a proficient writer might be used. It could be written by a teacher but could also be selected from a bank of exemplar texts created by the school or available elsewhere.

Such texts:

- are written above the pupils' instructional level
- are written at a level that is achievable by some pupils but that will motivate and support all pupils
- contain all the language features and structures that would be included if a pupil were to achieve all the objectives.

All types of model texts can support pupils' writing, and a variety may be used over a sequence of lessons, depending on the objectives

Writing Phases

- Imitation - familiarisation
- Innovation – adapting a well known tale
- Invention – creating your own story

After building up a ‘narrative storehouse,’ through the earlier phases, pupils can write in an ‘adapted way.’ Pupils who find generating ideas more difficult may choose to imitate what they have read in their own writing. Children who are further along in the writing journey may innovate on what they have read and other children will be ready to invent their own fiction writing.

Modelled Writing – I do

This is sometimes called 'demonstration writing.' Where the teacher shows the children how writers work e.g. thinking aloud, stopping and starting, 'having a go', making mistakes, changing things, reading and re-reading, editing and checking for full stops and capital letters. Modelled writing is the 'Blue Peter' approach. It should be used for new things or for difficult things.

This is where pupils observe an 'expert' modelling what they will be asked to do later.

Model writing by 'thinking aloud' about;

- **What to write**
- **How to start**
- **How to choose and link relevant information**
- **How to present information and ideas**
- **How to write a new text form**
- **How to 'have a go' at a spelling or an idea**
- **How to use classroom resources e.g. word banks, wall displays, prompt cards etc.**

After modelling, always go over main teaching points to give children a clear reference point for their own writing. The teacher will always model the learning objective so that the children have a concrete example.

Shared Writing - We do

Shared writing is the joint construction of the text between teacher and children, either in the whole class session or in small group work. As the teacher acts as scribe, the children are freed to concentrate on the compositional aspects (rather than transcriptional) of the work and to contribute a wide range of ideas. During shared writing the focus of the teaching should be on specified learning objectives. This is to share with the children so it involves the children by drawing on their contributions for writing – words, sentences, ideas.

- Shared writing is the next step on from modelling – it is 'now we'll have a go together'.
- The teacher
- Scribes in front of the children;
- focuses children on thinking about what needs to be done next – check plan, re-read, use target, refer to model;
- helps children generate lots of ideas and then select the most powerful, orally rehearsing and rereading, making judgements;
- sifts contributions – challenges if contributions are weak;
- maintains pace so that there is a creative buzz;
- sets 'progress' challenges, e.g. 'now to show how he feels, let's try using a 'fronted adverbial starter';

Shared writing balances demonstration and children's contributions.

Independent Writing - We do

In independent writing, pupils write individually and independently after modelled and shared writing, practising what they have observed. The modelled and shared writing should allow pupils to gain confidence when writing independently.

Establishing the audience and purpose for writing

For successful writing, it is important to establish a clear purpose from the beginning. Pupils should be guided to articulate their ideas and consider their audience.

The national curriculum for key stage 2 requires pupils to write for a range of contexts, purposes, and audiences, but it doesn't specify the types of texts to be taught. The purpose and audience should guide the choice of writing form, whether it is a narrative, explanation or description.

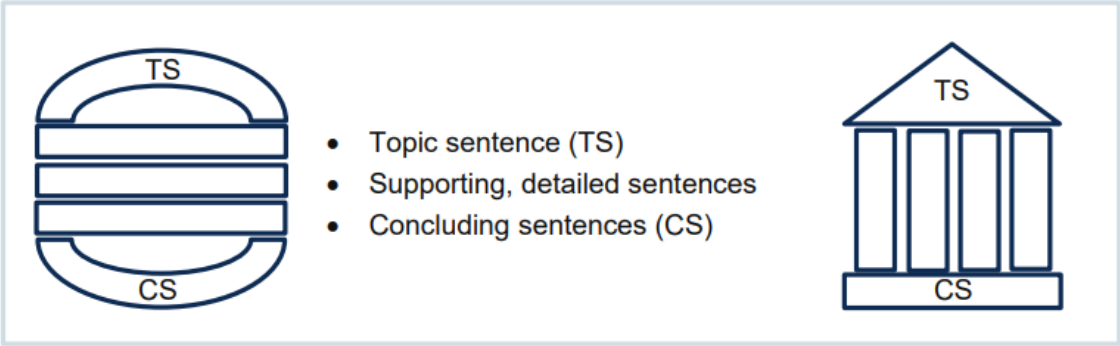
Since pupils are more familiar with narrative forms from their early listening and reading experiences, they have a stronger grasp of narrative texts compared to non-narrative ones. Therefore, they may need additional support to understand non-narrative texts.

Building Paragraphs

Once pupils have a good understanding of how to write a sentence, paragraphs can be composed with much greater ease. For instance, the act of sentence combining gives pupils a strong sense of how to cohere multiple sentences across extended paragraphs. Teachers should introduce paragraphs at lower key stage 2 as a way for pupils to group related material. A school-wide outline for paragraph structure and consistent teaching will help pupils understand how to construct paragraphs.

Joan Sedita suggests that the 'burger' or 'temple' models are visuals that can be used as a scaffold to help pupils to remember paragraph parts.

Figure 4: Illustrations of the burger and temple models



Building Paragraphs

Teachers can use colour coding to help pupils grow their knowledge of paragraph structure. This strategy uses different colours to highlight paragraphs parts. For example, teachers highlight or underline topic sentences in green, supporting sentences in yellow and concluding sentences in red.

Pupils should not be rushed to produce lengthy texts but encouraged (and given time) to draft well-honed paragraphs that convey single ideas, avoiding combining and confusing unrelated points.

Before writing a paragraph, planning using agreed paragraph structures should help to avoid repetition, ensure essential information is included, and support sequencing and coherence. Planning each paragraph also offers opportunities for the teacher to provide feedback before pupils start drafting. Paragraphs require planning before writing just as much as whole texts do.

To embed understanding of how paragraphs are constructed, teachers may also give pupils a model paragraph for the text type they are writing. With the teacher, pupils could read, analyse and deconstruct it before they plan their structure.

Coherence and Cohesion

Both cohesion and coherence are crucial for clear and effective writing, although they address different elements of a text. Cohesion relates to the links within and between sentences and paragraphs, employing grammatical devices to connect ideas. Coherence involves the logical arrangement and progression of ideas throughout the text, ensuring that the reader can understand the content.

The national curriculum requires year 2 pupils to use the present and past tenses correctly and consistently. This marks the beginning of their understanding of cohesion. In years 3 and 4, this foundation is expanded as pupils learn to choose nouns or pronouns appropriately for clarity and cohesion. However, it is only in upper key stage 2 that pupils start to learn how to use a wider range of devices to build cohesion within and across paragraphs to create a coherent text.

Coherence and Cohesion

Cohesive devices can be explicitly taught to support pupils in establishing cohesion.

- pronouns and determiners that refer the reader back to information previously mentioned, e.g., Jack climbed the beanstalk. He saw a giant and a pot of gold.
- conjunctions to link ideas across phrases, clauses and sentences, e.g., Jack sniffed the air, but he could smell nothing.
- adverbials that indicate to the reader when, where, how or why the action in the sentence is occurring or as a way of providing a transition between two ideas, e.g., With great difficulty, Jack climbed the beanstalk.
- connecting adverbials as a way of providing a transition between two ideas, e.g., Jack was climbing the beanstalk. Meanwhile, his mother was waiting at home.
- substitution – substituting a pronoun for a noun to avoid repetition, e.g., Jack really wanted the gold. He got it.
- ellipsis to eliminate elements with no loss of meaning as the meaning is implied and clear, e.g., Jack was going to run but [he] didn't [run].
- consistent use of verb tense – This is particularly important as inconsistent tenses

Cohesion Devices

Cohesive devices

Reference

Using pronouns and determiners can refer the reader back to information previously mentioned and enhance local connectedness.

Examples

- Jack climbed the beanstalk. He saw a giant and a pot of gold.
- Jack didn't want to see that giant again.

Conjunctions

These link ideas across phrases, clauses and sentences and also enhance local connectedness.

Examples

- **Jack sniffed the air, but he could smell nothing.**
- **Jack's mother told him to sell the cow because they needed money.**

Adverbials

These indicate to the reader when, where, how or why the action in the sentence is occurring and enhance local and topic connectedness. They are vital for creating mental models of a text for readers and are significant aids to coherence.

Examples

- Shortly after dawn, Jack climbed the beanstalk.
- On the outskirts of the village, Jack climbed the beanstalk.
- With great difficulty, Jack climbed the beanstalk.
- To reach the giant's castle, Jack climbed the beanstalk

Connecting adverbs

These provide a way of providing a transition between two ideas and enhance local connectedness across sentences and topic coherence across paragraphs.
Moreover, meanwhile, next, then, instead, finally, nonetheless.

Examples

- Jack was climbing the beanstalk. Meanwhile, his mother was waiting at home.
- Jack was nervous before he climbed the beanstalk. Nonetheless, he reached the top

Substitution

This uses a generic term to avoid repletion.

Examples

Jack really wanted the gold. He got it.

Learning Journeys & Non-Negotiables

Learning Objectives

We carefully considered the use of daily learning objectives, considering their impact on learning and why
we were using them daily.
We made the decision to share the 'bigger picture' of our learning objectives over as unit of writing with
Pupils at the start of a learning journey, sharing ands discussing **what** we would be learning and **why**. These learning objectives would then be referred to and built upon in a sequence, rather than broken down each day, without pupils seeing any **connections** in their learning. **This helps to develop metacognition – learning about their learning. The Learning journey would reflect the phases of the writing journey.**

A typical learning journey would look like this.

	Our Writing Journey We are writing to _____ Our new knowledge stops along the way are:
	To use imperative verbs to convey urgency.
	To use rhetorical questions to engage the reader.
	To use relative clauses to provide additional enticement. To use commas to mark the relative clauses.
Destination Writing Outcome 	To write a holiday brochure using our grammar and sentence knowledge to persuade the reader to visit.
Knowledge that we will recall Previous Knowledge.	• Expanded noun phrases to add more detail • Use of conjunctions. • Commas to mark relative clauses.

Non-Negotiables in Writing

Each year group has a set of agreed writing non-negotiables.

Each piece of writing will have a success criteria/checklist for marking attached for the appropriate year group ARE. Where a child is not working at there are, then teachers will choose the most appropriate marking strip to use.

Rec

Capital letter at the start of a sentence	Full stop at the end of a sentence	Finger spaces

Y1

Capital letter at the start of a sentence	Full stop at the end of a sentence	Finger spaces	Capital letters for the word I and names	Join sentences with and

Y2

Use capital letters, full stops and finger spaces A B C .	Use commas in a list , I like roses, violets, and tulips.	Punctuate different sentence types ! ?	Expanded noun phrases to add detail 	Join sentences with a variety of conjunctions 	Correct letter formation a b c

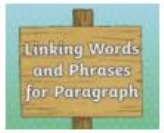
Y3

Use capital letters, full stops and finger spaces A B C .	Use inverted commas for direct speech “”	Use pronouns correctly for clarity 	Adverbial phrases to show time or place 	Use a wider variety of conjunctions 	Join handwriting correctly joined writing

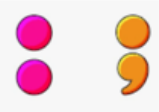
Y4

Use capital letters, full stops and finger spaces A B C .	Organise writing into paragraphs //	Use similes in fiction writing 	Use fronted adverbials to vary sentence starters 	Use a wide variety of conjunctions 	Join handwriting correctly joined writing

Y5

Use capital letters, full stops and finger spaces A B C .	Use brackets, dashes and commas to indicate parenthesis 	Link ideas between paragraphs 	Use modal verbs 	Choose and use vocabulary for effect 	Join handwriting correctly joined writing

Y6

Use capital letters, full stops and finger spaces A B C .	Use colons and semi-colons 	Adverbial phrases 	Use modal verbs 	Use subordinating conjunctions in different parts of a sentence Subordinating Conjunctions	Join handwriting correctly joined writing

Non-Negotiables in Writing

Each year group has a set of agreed writing non-negotiables. These will be used to assess pieces of writing at the end of a writing unit.

These are aspects of SPaG that will be developed throughout the year and will be used to ensure that all pupils are aware of what is the minimum expectation for each piece of writing in their year group.
These will be used **for teacher/self marking** so that pupils can set meaningful targets for themselves and others. Targets can be set for the next piece of writing. Also, pupils can be taught to **edit** (purple) and **improve/revise** (yellow) their writing.

Year One Writing - Non-negotiables

Punctuation
I can use capital letters at the start of a sentence.

Punctuation
I can use capital letters for names and the word I.

Punctuation
I can use a full stop at the end of a sentence.

Conjunctions
I can use and to join two clauses together.

Writer's Techniques
I can use story language

I can use topic words in factual writing.

Vocabulary
I can describe shape, colour, size and emotion.

Sentence structure
I can start sentences in different ways.

Tense
I can write in the correct tense all the way through my writing.

Spelling
I can have a go at writing unfamiliar words.

Year Six Writing - Non-negotiables

Punctuation
I can use semi-colon, colon and dash to show independent clauses.

Punctuation
I can use hyphens to avoid ambiguity.

Punctuation
I can use a colon to introduce a list and bullet points to list information.

Conjunctions
I can use subordinating conjunctions at the beginning and middle of sentences such as nevertheless and despite.

Writer's Techniques
I can use a range of layout devices e.g. tables, columns, tables etc.

Vocabulary
I can use precise vocabulary for desired effects.

Adverbial Phrases
I can use adverbs and adverbials phrases to qualify, intensify or emphasise.

Writer's Techniques
I can use passive voice.

Spelling
I can choose the correct shade of meaning word from a range of antonyms and synonyms.

Live/Reactive Marking in writing

Research into feedback has indicates that faster feedback is more valuable to students because learners find it easier to improve if their mistakes are corrected quickly (Education Endowment Foundation).

We believe that live marking promotes a rich dialogue which enables the teacher to talk to the children on an individual basis and find out how the learning is going. It allows the teacher to give immediate feedback on success and the opportunity to discuss further areas for improvement. The teacher can also pick up on any mis-conceptions and use this as a teaching point for the rest of the class. If there is a common issue that several children are struggling with the teacher could work with these children together instantly.

- Children grouped according to needs (clustering needs)
- A mini lesson within a lesson.
- Known as 'precision intervention.'

The teacher might:

- Work with children who are below the level of the majority of children in the class to reinforce key objectives covered in whole-class sessions, reinforcing phonic and spelling strategies.
- Work with children who are above the level of the majority of the class to challenge and extend their writing.
- Work with children who have completed some independent writing, responding to their work and guiding them to make improvements or corrections.
- Use the opportunity to extend and challenge more-able groups of children;

Self-assessment → Writing Non-negotiables.

Substantive Knowledge

In writing, substantive knowledge is the ability to effectively plan, draft, and construct writing for different purposes. When constructing writing, this involves knowledge of structural, grammatical and linguistic features as well as knowledge of handwriting and spellings. Through deliberate practice, this substantive knowledge becomes automatic and fluent leading to mastery and an alteration of the long term memory.

Disciplinary Knowledge

In writing, it is the ability to evaluate and edit text and apply substantive knowledge to effectively write for a range of purposes. It is not only demonstrating fluency when using different devices in writing, but it is the ability to 'write with the ear'; to hear what the reader would, and make choices based on effectiveness and coherence. In both reading and writing, it is the process of thinking critically and creatively using the automaticity of substantive knowledge.

We use high quality texts and encourage the children to read as writers and to write as readers.

Children will be exposed to high quality teaching, including modelling and shared writing to enable them to see how writing develops and to hear the decisions that writers make as they are working.

Three Week Writing Unit

*The lessons set out in this diagram are set as a guideline, teachers will use their professional judgement if an aspect takes more or less time.

	Session 1	Session 2	Session 3	Session 4
Week 1	Discrete teaching of GVP objective – LT plan	**Phase 1** - Engage the children in the text with an exciting introduction to the book, such as The Big Envelope. Encourage to children to back up their predictions with evidence. Encourage discussion, and use open questioning to develop predicting skills.	**Phase 2** – Comprehension - The purpose of these sessions is to fully immerse pupils in the text type, analysing the layout, the vocabulary used etc. It is an opportunity to further develop comprehension skills as well as developing the children's ability to read like writers, analysing why writers have made certain decisions and what writing tools they have chosen to use- what is the affect on the reader? Look at vocabulary choices, create a list of synonyms to use in independent writing to display on the working wall.	**Phase 2** – Comprehension - There are a variety of strategies to use in these sessions such as role on the wall, axis of emotion, decision wheels, Tell Me grid. In these sessions the children will get a deeper understanding of the purpose of the writing, build up vocabulary and have opportunities to write shorter pieces of writing (reducing the cognitive overload
Week 2	Discrete teaching of GVP objective – LT plan	**Phase 2** - Pupils will have the writing modelled for them and then be supported to develop their writing further. For example, they could be given a simple sentence that they need to add expanded noun phrases to, or they could be experimenting with fronted adverbials. These pieces of writing can be incorporated into their longer pieces of writing.	**Phase 3** - In these session, the children will have the opportunity to practice and apply the knowledge and vocabulary that they have gained in the previous sessions, in an oral manner. See Phase 3 guidance for ideas. These can be developed for fiction and non-fiction genres.	**Phase 3** - In this sessions pupils can learn more about the structure and organisation of the text type that they have been reading and analysing. In non-fiction, Sue Palmer skeleton books can be referred to and the link between certain text types and the grammar and punctuation that they have been learning can be made explicit. In these session, teachers can make reference to the work done in the comprehension section of the unit – reading like a writer. What would the ARE success criteria for this text type have in it? Share with the children.
Week 3	Discrete teaching of GVP objective – LT plan	**Phase 4 - Planning** – ensure that children are aware of why they are planning and how it supports their journey. Teachers to make explicit links between the shape of the text that they have been learning about an looking at in Phase 2 and Phase 3. Teacher to model how to complete the planning pro forma.	**Phase 4 - Drafting** – Teacher to model how to use the planning to inform writing. They will use the writer's toolkits to decide on the best tools to use for the desired effect on the reader. In this phase, they will write like readers, considering everything that the have learnt in the previous phases – punctuation and grammatical choices, choosing the best vocabulary to use and considering their sentence structure and use of cohesive devices. **Phase 4 - Editing** – It is better to edit as they go along (live marking and self editing) to ensure that errors are corrected and misconceptions are addressed before they are embedded. Writing make a large cognitive demand on children, and leaving the editing process until the end of a piece of writing can have a negative effect on their enjoyment of writing and their self-esteem. Ensure that children are aware that editing is about correcting errors and improving is about making different vocabulary choices or manipulating the order of a sentence for effect.	

Progression in Writing

Plan/Draft/Edit

Feedback

Writing Progression

	Planning	Drafting/Writing	Editing
EYFS		• Write recognisable letters, most of which are correctly formed; • Spell words by identifying sounds in them and representing the sounds with a letter or letters; • Write simple phrases and sentences that can be read by others.	
Year 1	• saying out loud what they are going to write about • composing a sentence orally before writing it .	• sequencing sentences to form short narratives • re-reading what they have written to check that it makes sense	• discuss what they have written with the teacher or other pupils
Year 2	**Consider what they are going to write before beginning by:** • planning or saying out loud what they are going to write about • writing down ideas and/or key words, including new vocabulary • encapsulating what they want to say, sentence by sentence	**Develop positive attitudes towards and stamina for writing by:** • writing narratives about personal experiences and those of others (real and fictional) • writing about real events • writing poetry • writing for different purposes	**Make simple additions, revisions and corrections to their own writing by:** • evaluating their writing with the teacher and other pupils • re-reading to check that their writing makes sense and that verbs to indicate time are used correctly and consistently, including verbs in the continuous form • proof-reading to check for errors in spelling, grammar and punctuation [for example, ends of sentences punctuated correctly]

Writing Progression

	Planning	Drafting/Writing	Editing
Year 3 and Year 4	**Plan their writing by:** • discussing writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar • discussing and recording ideas	**Draft and write by:** • composing and rehearsing sentences orally (including dialogue), progressively building a varied and rich vocabulary and an increasing range of sentence structures (English Appendix 2) • organising paragraphs around a theme • in narratives, creating settings, characters and plot • in non-narrative material, using simple organisational devices [for example, headings and sub-headings]	**Evaluate and edit by:** • assessing the effectiveness of their own and others' writing and suggesting improvements • proposing changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences • proof-read for spelling and punctuation errors
Year 5 and Year 6	**Plan their writing by:** • identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own • noting and developing initial ideas, drawing on reading and research where necessary • in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed	**Draft and write by:** • selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning • in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action • précising longer passages • using a wide range of devices to build cohesion within and across paragraphs • using further organisational and presentational devices to structure text and to guide the reader [for example, headings, bullet points, underlining]	**Evaluate and edit by:** • assessing the effectiveness of their own and others' writing • proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning • ensuring the consistent and correct use of tense throughout a piece of writing • ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register • proof-read for spelling and punctuation errors

Editing and Revising

We ensure that pupils are aware of the differences between editing and revising.

- ***Revising*** is 'making changes to the content of the writing in light of feedback and self-evaluation'.

- ***Editing*** is 'making changes to ensure the text is accurate and coherent.'

Editing

We ensure that pupils edit their work for errors and correct them. Pupils will edit their own work (alongside an adult if needed). Adults may alert pupils to some errors, for example, how many missing full stops.

Editing – I have checked for ….	
Missing capital letters at the beginning of sentences.	
Missing full stops	
Missing capital letters for proper nouns.	
Capital letters in places they aren't needed	
Misspelt words (with an adult if needed)	
Missing words	
Punctuation in the wrong place or missing	

Revising

Teachers will support pupils to revise/refine/improve work. They will draw on work covered in 'Daily Write' and sentence construction lessons.

First, pupils **add** to improve e.g. adding more evidence, facts, or compelling style feature.

Then, pupils will read and revise (alongside the teacher depending on age/stage) to **remove** any unnecessary language, or sloppy sentences.

Finally, pupils **refine** their sentences, such as adding in adjectives for effect, or reorganising a paragraph to make a clearer point.

Sentence Construction Guidelines

The importance of Sentence Construction

Sentence level teaching focusing on how to construct sentences is a vital part of our writing curriculum. It is the engine that propels pupils from writing the way that they speak to using the structures of written language.

We teach well-formed sentence needs step by step. We ensure that pupils know that a sentence consists of a subject (such as a noun or pronoun) and a verb (action, occurrence or state of being). We ensure that pupils know that a subject and a verb lie at the heart of any sentence. All other word classes add additional information. For pupils to master writing more complex sentences, we believe that it is important to spend time teaching them how to construct single-clause sentences with a subject and verb.

Oral Composition of Sentences

We believe that in the early stages of learning to write, sentence-level composition should be carried out orally. Visual prompts (such as images from a story book or photographs), along with sentence stems, can support pupils to organise their spoken language into structures that are suitable for written language. Teachers will model oral composition, demonstrating their thought processes when writing.

Oral Composition of Sentences

Even when pupils are able to transcribe, oral composition still has value, Composing orally before writing reduces cognitive demand when pupils transcribe the phrase or sentence because they have already formulated their ideas and made decisions about sentence structure and vocabulary. It also gives them the opportunity to test ideas before writing them down.

We will plan opportunities to orally compose a sentence at a time. The aim is for the process of formulating text before writing it down to move from oral composition to something pupils do in their heads.

Mastery of Sentences

We do not expect pupils to produce extended pieces of writing until they are ready. Instead, we will give pupils ample opportunities to practise their basic sentence construction skills.

Opportunities will be planned to support the mastery of sentences and encourage pupils to use sentence structures effectively and creatively. These include;

- ***Combining sentence fragments (words, phrases or clauses) to create complete sentences.***
- ***Combining sentences (combining two or more single-clause sentences to make one grammatically accurate sentence).***
- ***Remedying inaccurate sentence structure.***
- ***Extending single clause sentences using conjunctions and additional detail.***
- ***Using pictures and animations to reduce cognitive load.***
- ***Adding information using adverbials.***
- ***Using the passive voice.***
- ***Writing the four different sentence types (statements, questions, commands and exclamations).***

Examples of sentence structure activities

Using sentence fragments to create complete sentences

- ***Activity*** ***– Using sentence fragments to complete sentences.***
- ***Explanation*** ***– Pupils who are learning to form complete sentences benefit from understanding that there are two parts to a sentence –***

Subject – A word naming a person, place or thing
Verb – An action, occurrence or state of being.

This would be used to reinforce this point. It can be done with pupils who have not developed transcriptional skills.

Pupils are given fragments of sentences and are asked to join the naming part of the sentence (subject) with an appropriate action, occurrence or state of being (verb).

climbed the beanstalk	he	Jack
	saw a giant	

Using sentence fragments to create complete sentences

Fragments can be expanded further to use other elements of a sentence, such as adverbials, expanded noun phrases and subordinate clauses.

he	ran away	because he was scared
after	Jack	saw a giant
he	climbed	the tall, green beanstalk

Correcting incorrect sentence structure

- *Activity* - *Correcting incorrect sentence structure.*
- *Explanation* – *Asking pupils to identify correct and incorrect sentences develops a deeper understanding and awareness of:*

- *Sentence structure*
- *Correct punctuation*

Example:
The teacher can provide pupils with lines such as:
The tall, green beanstalk. **(no verb)**
Saw a terrifying giant at the top of the beanstalk. **(no subject)**
he saw a giant (no punctuation)

Pupils are then asked to complete the lines as sentences, including the correct punctuation.

Extending sentences using conjunctions

- *Activity* - ***Extending sentences using conjunctions.***
- *Explanation* – ***Activities that encourage pupils to extend single-clause sentences using conjunctions develop pupils' understanding and use of sentence structure.***

➢ A conjunction links two words, phrases or clauses together. There are two main types of conjunctions:

• co-ordinating conjunctions (e.g. and) link two words, phrases or clauses together as an equal pair

• subordinating conjunctions (e.g. when) introduce a subordinate clause

Example:

A teacher may encourage a pupil to complete the following sentence starters:

- Jack climbed the beanstalk because…
- Jack stole the gold so…
- Jack climbed the beanstalk but…
- Jack ran away when …

Sentence Combining

- *Activity* - *Sentence Combining*
- *Explanation* – *This activity encourages pupils to combine two or more single-clause sentences to make one or more grammatically correct sentences that contain all the relevant information and ideas.*

It promotes the use of word classes such as pronouns and promotes cohesion within and across sentences.

Example:
Jack climbed the beanstalk. Jack saw a giant. The giant was terrifying.

These three single-clause sentences might become:
Jack climbed the beanstalk and saw a terrifying giant.

Sentence combining can begin orally in reception using single-clause sentences and can be developed by adding further single-clause sentences joined by conjunctions.

Using Pictures

- *Activity* - *Using Pictures*
- *Explanation* – *Using simple pictures representing subjects and verbs can reduce the cognitive load when pupils are practising sentence structure.*

They can be used later to develop sentences into paragraphs.

Example:
A picture of a boy looking at and climbing a beanstalk can generate;

Jack saw a beanstalk. He decided to climb it.

This can be developed into;

After noticing the beanstalk, Jack decided to climb it.

The picture ensures that the pupils can concentrate on the sentence structure and not on generating the idea, but it also leaves room for some creativity.

Jack decided to climb the beanstalk that had magically appeared in the garden.

Adding information using adverbials

Activity ***- Adding information using adverbials***
Explanation – Asking pupils to extend a sentence using an adverbial develops understanding of;

- ***Sentence structure***
- ***Clauses and phrases***
- ***Punctuation***

Adverbial: A word or phrase that is used, like an adverb, to modify a verb or clause. Of course, adverbs can be used as adverbials, but many other types of words and phrases can be used this way, including preposition phrases and subordinate clauses. They can give extra information about time (when), place (where) and manner (how).

Example:
Pupils can practise adding adverbials to sentences by answering when, where and how the main action happened. For example,

Jack climbed the beanstalk.

Adding information using adverbials

Jack climbed the beanstalk.

Time, place or manner	Example sentence
When?	Shortly after dawn, Jack climbed the beanstalk. Jack climbed the beanstalk straight after breakfast.
Where?	At the outskirts of the village, Jack climbed the beanstalk Jack climbed the beanstalk in the next field.
How?	With great difficulty, Jack climbed the beanstalk. Jack, with a very deep breath, climbed the beanstalk.

Using the passive voice

Activity ***- Using the passive voice.***
Explanation – Asking pupils to change sentences using the passive voice shows them how to change the emphasis of a sentence. It develops their understanding and awareness of:

- ***Subject and object***
- ***Verb forms***
- ***Sentence structure***

Example:
Pupils identify the subject and object of a sentence and reverse their position.

The giant shut the heavy, wooden door.

becomes …..

The heavy, wooden door was shut by the giant.

Distinguishing between and practising the four types of sentence

***Activity* - Distinguishing between and practising the four different sentence types**

***Explanation* – The National Curriculum requires that, from Year 2, pupils learn how to use sentences with different forms: statement, question, exclamation and command.**

Statement: tells you something.

Question: asks something and usually requires an answer.

Exclamation: starts with 'What' or 'How'.

Command: starts with an imperative verb. It orders or commands someone to do something.

Example:

The teacher provides sentences and asks the pupils to identify the sentence type (statement, question, command, exclamation).

Sentence type	Example sentence
Statement	Jack climbed the beanstalk.
Question	Did Jack climb the beanstalk?
Command	Climb the beanstalk, Jack!
Exclamation	What an enormous beanstalk!

The Four Sentence Types

Pupils can be asked to write a statement, command, question or exclamation. Asking them to do this can support their understanding of sentence structure in a number of ways;

- ***Embeds understanding of the way in which the grammar of a sentence reflects the sentence type.***
- ***Develops and understanding of the punctuation required by sentences of different types.***

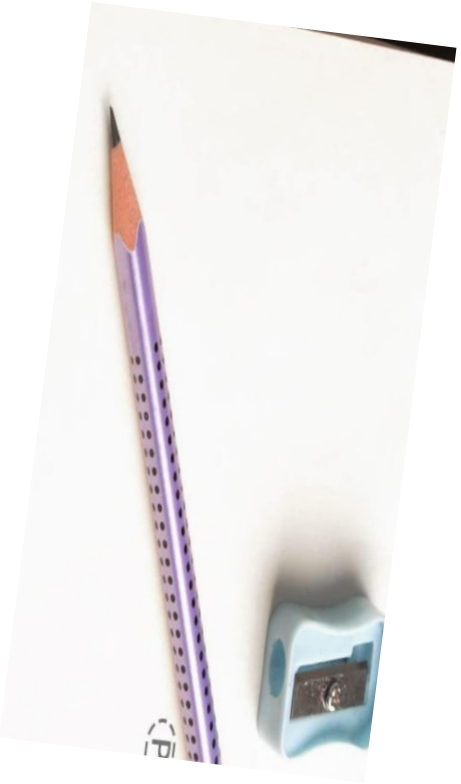
Handwriting Guidelines

Pens and pencils – Rationale for choices

Triangular barrel and non-slip moulded grip zones encourage correct pencil hold and relaxed hand posture with HB graphite lead suitable for everyday writing and drawing tasks.

These pencils are colour-coded ends (red for right-handed, yellow for left-handed) for easy identification

Pens and pencils – Rationale for choices



The pencils have been chosen because the three sided design naturally guides the fingers into a tripod grip. It helps with muscle memory and sets the foundation for proper handwriting techniques.
The tripod grip also allows for a more relaxed grip, reducing strain and discomfort during longer writing sessions.
These pencils provide a more stable grip for great precision and consistency in handwriting.

Pens and pencils – Rationale for choices

The pens that children write with have been carefully chosen and researched.

We use pens with a triangular grip that encourage the correct with posture and improve handwriting. They are suitable for left and right handed writers.

To promote high standard presentation, t he pens are pressure resistant and have rapid drying ink to prevent bleed thorough.

Pen Licenses are used to …

- **Promote pride in presentation** and encourage pupils to take care with their written work
- **Recognise readiness for using a pen** when a pupil consistently shows neat, legible handwriting
- **Support pupils to build stamina and fluency** in handwriting before moving from pencil to pen
- **Encourage accuracy and responsibility**, as pupils understand that a pen license is earned through sustained effort
- **Celebrate progress and achievement** in writing, giving pupils a clear goal to work towards
- **Maintain high expectations** for handwriting, spelling and layout across the curriculum
- **Develop independence and self-editing**, so pupils check their work carefully before presenting it
- **Create consistency** in how handwriting standards are taught and rewarded

- Teaching Staff will decide when a child is ready to be assessed for a pen license and will send the pupil (along with a selection of their books) to Miss Thornber, who will make the decision about whether or not to award a pen license. If a pen license is not awarded, the pupil will be given very specific targets to improve and a timescale to return for another evaluation.

- Adaptions/Inclusion – no children are discriminated against when considering awarding a pen license - see use of ergonomic pens

Pens and pencils – Rationale for choices – Adaptions

The pens support right-handed or left handed children in developing confident handwriting skills even though they may struggle with fine motor skills.

The pen is ergonomic and features a moulded, non-slip grip zone and a slightly arched shape to encourage correct finger placement and comfortable writing posture.

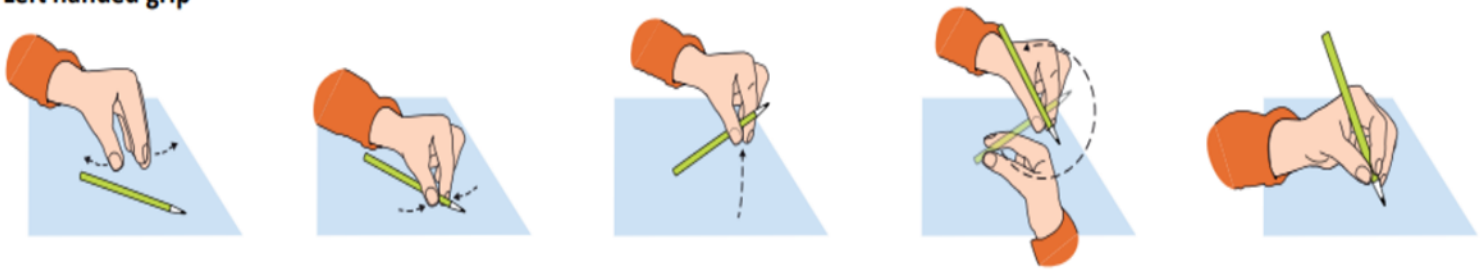
Tripod Pencil Grip

How to hold a pencil correctly for handwriting.

Right handed grip

1. *Point away the pencil,* **2.** *Pinch it near the tip,* **3.** *Lift it off the table,* **4.** *Spin it round...* **5.** *...and grip.*

Left handed grip



1. *Point away the pencil,* **2.** *Pinch it near the tip,* **3.** *Lift it off the table,* **4.** *Spin it round...* **5.** *...and grip.*

"The importance of handwriting in developing pupils' writing cannot be understated. Fluent handwriting is a significant predictor of positive writing outcomes, while a lack of fluency can constrain pupils by;

- **Hindering their composition – the cognitive demands of handwriting can divert attention away from other elements of writing, such as planning, composing and revising.**
- **Reducing motivation – handwriting difficulties can make writing more effortful and frustrating, which may affect pupils' motivation, especially if they lack support or alternative strategies to express their ideas.**
- **Preventing others understanding what they have written – poor handwriting devalues the content, with a detrimental impact: texts in poor handwriting are often assessed as being of lower quality.**

The Writing Framework – July 2025

At The Upper Nidderdale Primary Federation, we believe that handwriting should be taught precisely, in a clearly sequences progression, starting from Reception, to support their gradual acquisition of skills.

We believe that all teachers should expect consistently high standards, making sure that pupils practise handwriting regularly and consistently throughout school to develop and maintain fluency and legibility. We do not ask pupils to copy from a board or to practise without supervision because we believe that this can hinder their ability to build a strong mental model of the movement patterns that underpin letter formation. We believe that pupils may not pay attention to how letters and joins are formed and thus continue with the same poor formation. We believe that reaching must be consolidated at each step.

Reception

We believe that mastering transcription prepares children to become writers. Learning to control a pencil to form letters, then words and then sentences means their minds are free to concentrate on the ideas they want to convey through transcription. In Reception we introduce regular explicit handwriting instruction, in addition to phonics.

Teachers plan for regular teaching and practice so that correct letter formation becomes automatic, efficient and fluent over time. We recognise that on joining reception, some children may need teaching and practice in using and manoeuvring their thumb, wrist and shoulder muscles in the way they need for handwriting. Initially, handwriting lessons could include learning the movements needed to form letters, practising these movements at a range of sizes (for example, in the air or, for some children, with fingers on a surface that leaves a trace), learning how to hold and control a pencil and the correct position for writing. We also recognise that some children may need additional support to ensure they are secure in their understanding of key directional words such as, 'up', 'down', 'round' and 'back'.

Reception – continued

Teaching then progresses to specific handwriting lessons and practice. This might initially include systematic teaching of and practice in moving the pencil to master the horizontal, diagonal, vertical and circular strokes needed for writing. It then progresses to teaching letter formation, focusing on where to start each letter, the direction of formation, its shape, position and, later on, its spacing relative to other letters.

As a federation, we have made the decision not to teach letter families in the same order that we teach phonics. The grouping of letters and the sequence of teaching for phonics is based on reading needs, this does not mean that this is the most appropriate sequence for teaching handwriting.

Handwriting in Reception and year 1 – From The Reading Framework

Learning to form letters and spell words requires considerable effort and attention. While some pupils who have SEND may need reasonable adjustments, the vast majority of children should be taught how to sit with correct posture on a chair at a table, using a tripod grip to hold a pencil. Developing the right habits from the beginning allows children to write comfortably and legibly. Schools should consider the advantages to children of delaying the teaching of joined handwriting. Nearly all the headteachers in the schools Ofsted visited for its 'Bold beginnings' survey did not teach a cursive or pre-cursive script in Reception. They told inspectors that they believed: … it slowed down children's writing, at a point when they already found manual dexterity tricky and the muscles in their shoulders, arms and hands were still developing.

In Year One, pupils will be taught to;

- Sit correctly at a table, holding a pencil comfortably and correctly – nip, grip, flip
- Begin to form lower case letters in the correct direction, starting and finishing in the correct place.
- Form capital letters
- Form digits 0-9
- Understand which letters belong to the handwriting 'families' (i.e. letters that are formed in similar ways) and to practice these.

We believe that wide lined paper is essential at this stage. Mid-line guides can also help pupils to position letters. Pupils should be introduced to paper with narrower lines once they can write legibly and easily on wide-lined paper. All writing in foundation subjects will have lines if worksheets are used. Any writing on whiteboards will be lined.

In Year One, children will follow the teaching sequence from Teach Handwriting - Home - Teach Handwriting - Route 5, Choice 5

In Year Two, pupils will be taught to;

- Form lower case letters of the correct size relative to one another.
- Start using some of the diagonal and horizontal strikes needed to join letters and understand which letters, when adjacent to each other, are best left unjoined.
- Write capital letters and digits of the correct size, orientation and relationship to one another and to lower case letters.
- Use spacing between words that reflects the size of the letter, so that letter joins do not create extra, confusing shapes.

To join letters easily and legibly, pupils first need to form the shape of the letter correctly, starting and finishing each one at the correct point and ensuring that its size is properly related to other letters in the same family.

Joined handwriting should not be taught until pupils can form these unjoined letters correctly and consistently. Once they can join letters to write words, they should continue to practice handwriting discretely to develop automaticity.

In Year Two, children will follow the teaching sequence from Teach Handwriting - Home - Teach Handwriting - Cursive - Route D, Choice 3

In Key Stage Two;

- The National Curriculum focuses on increasing the legibility, consistency and quality of pupils' handwriting, with the aim of increasing the fluency and speed with which they are able to write down what they want to say.
- Once pupils are fluent writers, teachers should make their expectations clear about the nature of handwriting that is appropriate for a particular task, for example, quick notes or a final written piece.

Adaptions

Pupils that struggle to join or to form letters correctly will receive support, such as

- **Pencil grips:** These offer guidance for children who find it hard to hold a pencil correctly.
- **Sloped writing boards:** By improving wrist and hand positioning, sloped surfaces reduce fatigue and promote better letter formation.
- **Specialist paper:** Wide-lined paper provides structure, helping pupils keep writing clear and aligned.
- **Visual prompts:** Posters, letter formation charts, and desk reminders keep support visible and accessible.

At the Upper Nidderdale primary Federation, children do not join until the are ready. Individual support plans identify which letters will be practised and how these will be practised. Teachers will observe the correct formation independently (3 times) before considering the formation of that letter to have been mastered.

In Key Stage Two will learn:

- To write legibly, fluently and at an increased speed across a variety of genres and contexts;
- To develop the stamina to maintain handwriting quality over longer texts, using consistent joining strokes;
- To take ownership over their handwriting, through selecting and recommending appropriate writing styles and presentation methods for different formats;
- To improve note-taking skills; to apply their handwriting and presentation skills across all written communication using real-life examples, such as:

**using capital letters in application forms;*
**knowing when it is appropriate to use un-joined writing e.g. for diagrams;*
**using handwriting as a presentational tool.*

Supporting Children with the physical demands of writing

- Teachers should not underestimate the need to focus on the explicit teaching of both letter formation (controlling g the size, speed and direction) and the physical elements .

While teaching handwriting, teachers should encourage pupils to sit comfortably by:

- explaining why sitting comfortably helps them to write easily
- reminding pupils with pupil-friendly prompts: feet on the floor; bottom to the back of the chair; pencil in one hand and the other hand on the paper
- showing pupils what 'poor' sitting looks like: leaning forward, close to the paper; resting their head in their hand or on the table; dangling their non-writing arm or hand instead of using it to steady the paper
- checking whether a pupil might have a condition that might mediate against their sitting comfortably, for example, if poor eyesight is causing them to peer closely at their writing

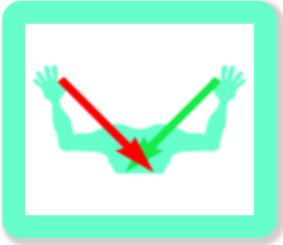
Supporting Children with the physical demands of writing

Pupils who have an uncomfortable pencil hold or lack the body strength to maintain a comfortable writing position will be distracted by the physical difficulties and unable to concentrate on the content of their writing. Poor postural control can cause difficulties such as pain or fatigue. These then show themselves in pupils' reluctance to write, poor presentation or legibility, slow writing and reduced output. Adaptive equipment is available for those that struggle with underlying stability, gross and fine motor skills.

As a federation, we have made the decision to start handwriting lessons with a warm up. We use exercises from Teach Handwriting to support fine and gross motor skills.

Shoulder stability and strength

When we talk about the shoulder, we are actually referring to the shoulder girdle a number of bones, ligaments, muscles and tendons that work together to support arm strength and give the full range of arm movements.



Crossing the mid-line

To make handwriting comfortable the writing arm has to be able to cross the vertical central line of the body (crossing the mid-line). It is a key skill that enables us to write comfortably with the paper positioned appropriately and to sit at a desk correctly.

Wrist strength and flexibility

Having the full, pain free, range of wrist movements and the strength to hold the correct, slightly extended, position for handwriting is important. In this position the tendons, which run over the wrist bones, can work the finger muscles more easily giving better finger control for handwriting.

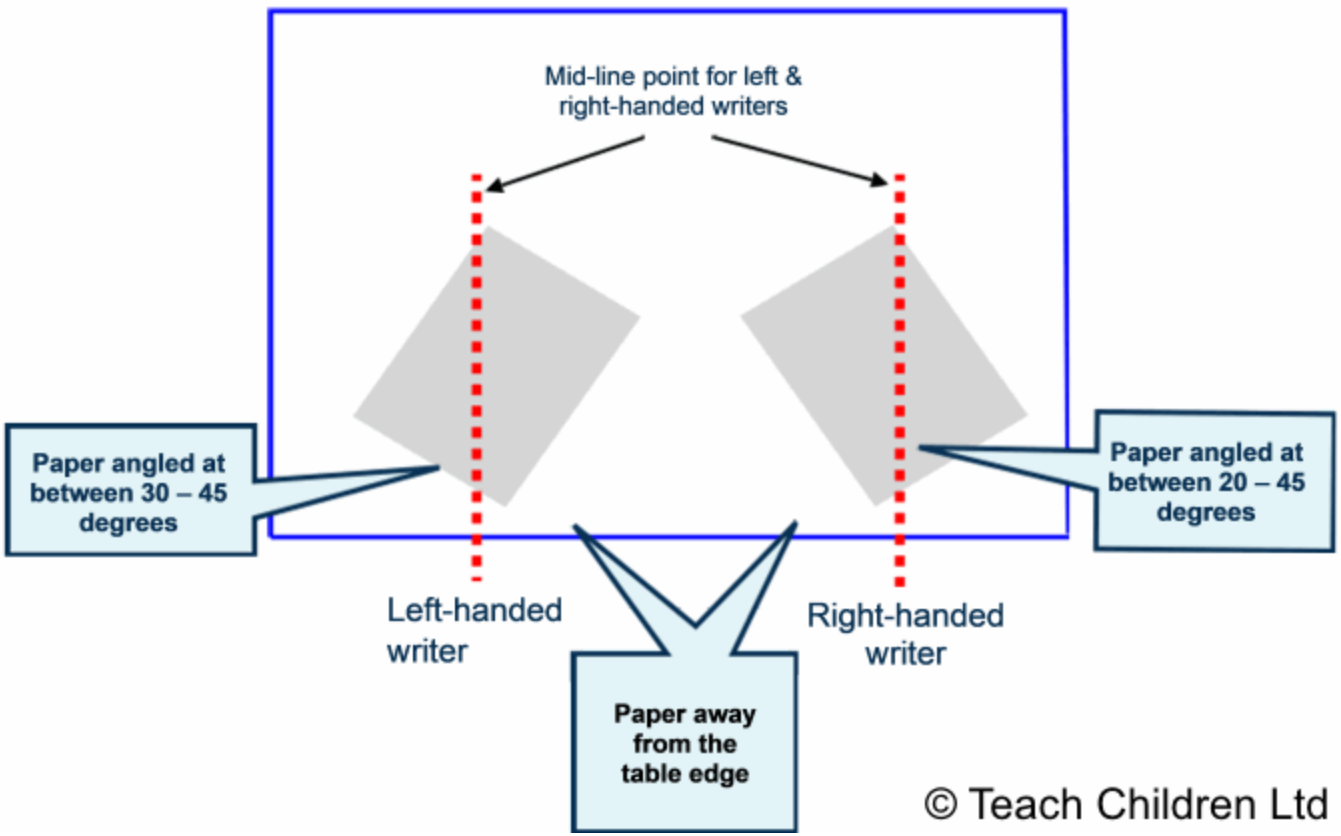
Thumb and finger strength and dexterity

Thumb and finger strength are important for the coordinated movements and strengths required to hold and maintain an efficient pencil grip as well as to move the pencil effectively for handwriting and drawing.

Whole hand strength and dexterity

Whole hand dexterity and strength is important for in-hand manipulation, grip and grip release skills as well as being able to judge the appropriate amount of pressure required to hold and release items safely, all required for handwriting.

Positioning of paper to support handwriting



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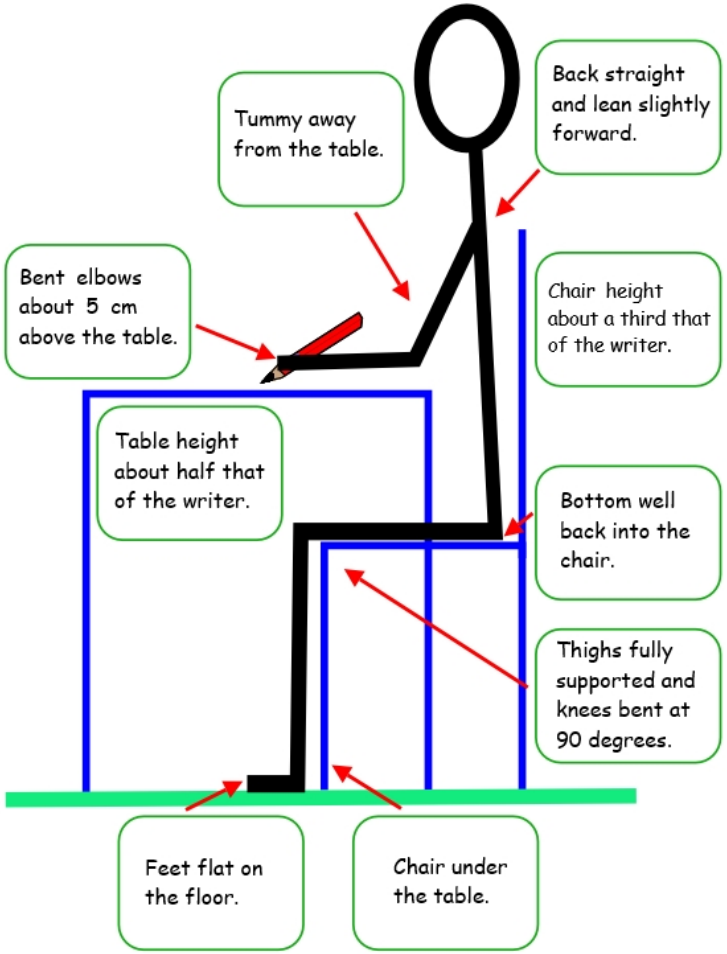
Best Sitting Position



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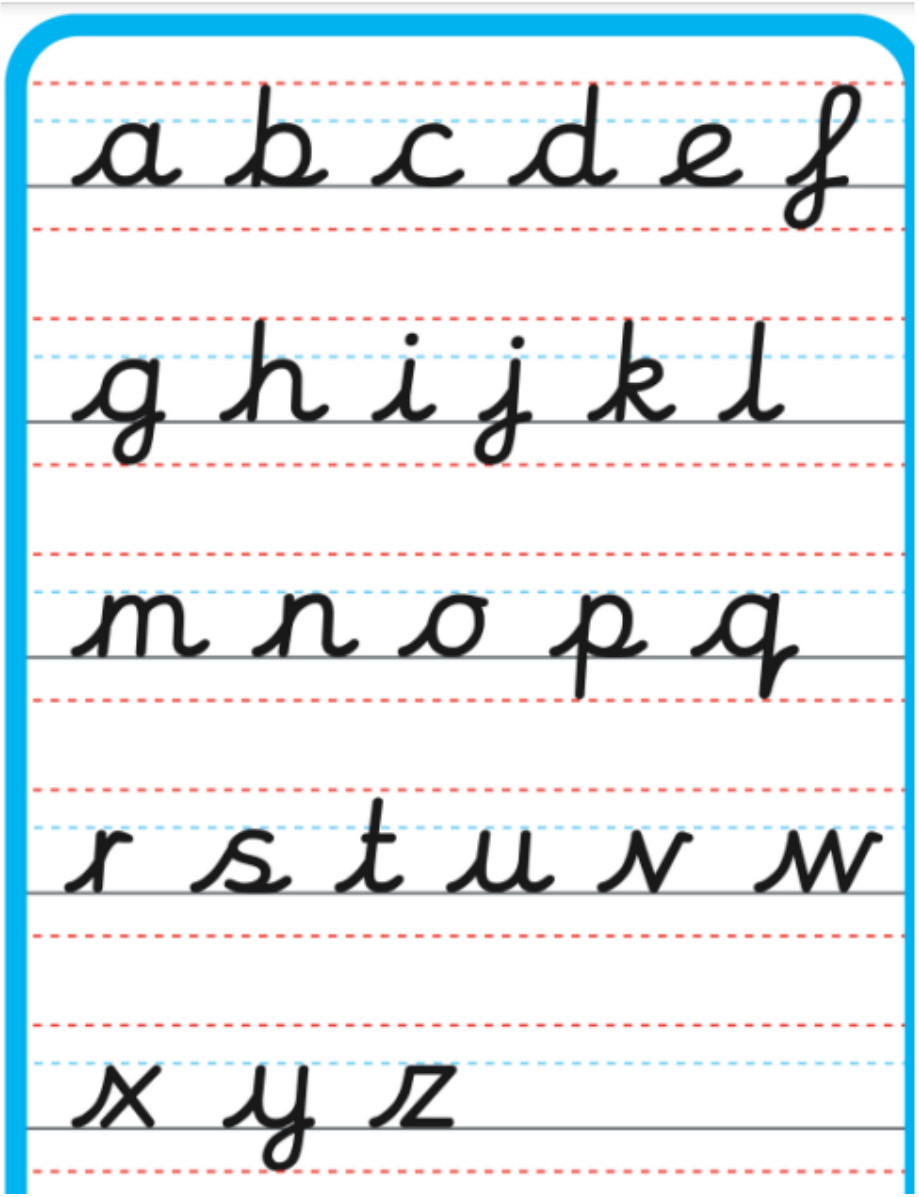
School Script



Tripod Grip – To be revisited at the start of every handwriting lesson

Right handed grip

1. *Point away the pencil,* **2.** *Pinch it near the tip,* **3.** *Lift it off the table,* **4.** *Spin it round...* **5.** *...and grip.*

Left handed grip

1. *Point away the pencil,* **2.** *Pinch it near the tip,* **3.** *Lift it off the table,* **4.** *Spin it round...* **5.** *...and grip.*

Handwriting Lesson Non-negotiables

Handwriting lesson

- ***Handwriting lessons will take place 3 times a week.***
- ***Daily teaching includes modelling and time to practise.***
- ***It may include application to spelling or dictated sentences***
- ***We use a cursive script with a lead in strokes***
- ***We ensure that pupils use sharp pencils/pens***
- ***The teacher will walk around the room correcting letter formation, letter size, correct pencil grip/posture, supporting and adapting in the moment.***

- ***In every lesson there will be a strong focus on letter formation, size, orientation, spacing and consistency – see The 'S' Factor***

- ***S Factor – shape, space, size, sitting (on the line), stringing (joining, speed, style, stability***

How teachers will model writing

Good handwriting modelling by a teacher involves several key instructional strategies to build automaticity and correct motor planning:

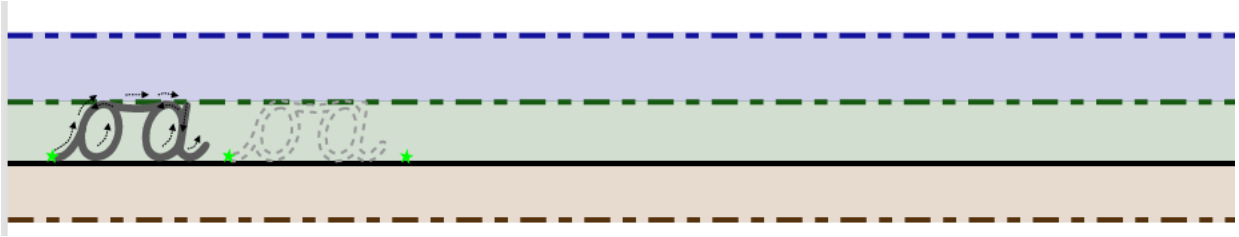
- ***The teacher will stand slightly to the side of the board. The teacher will use lined paper to model handwriting.***
- ***Pupils will need to see each formation/join – these can also be modelled using animations from Teach Handwriting.***
- ***The teacher will use explicit verbal-motor cues: The teacher will name the starting point and describe each stroke out loud (e.g. "The letter goes round, stops, then goes back again.").***
- ***Visual pacing: Showing where letters sit on the baseline and whether they extend above or below it.***
- ***Multisensory warm-ups: Pairing visual demonstrations with air writing (sky writing) or dry-erase practice before putting pencil to paper.***
- ***Error prevention: Moving around the room to check pencil grip, posture, and letter directionality as students try it themselves and correcteced this in the moment.***

Structure of Handwriting Lessons

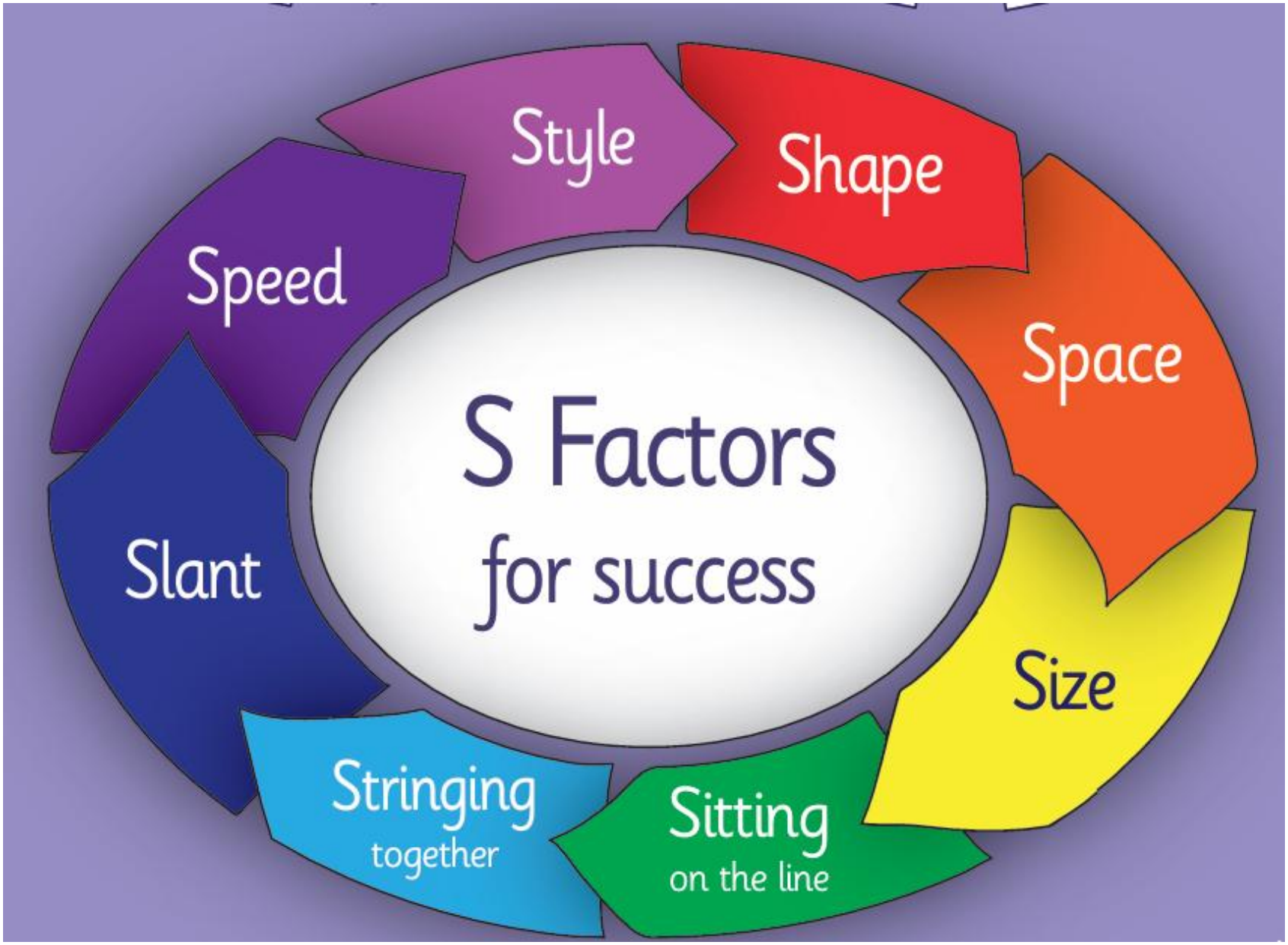
1. **Warm-up (2 mins)**
   Finger exercises, air-writing, shoulder rolls. Handwriting warm up exercises
2. **Teacher Modelling (3 mins)**
   Demonstrate formation and common mistakes.
3. **Guided Practice (5 mins)**
   Trace, copy and repeat.
4. **Independent Practice (4 mins)**
   Letters, words or sentences.
5. **Review** (1 min) - Celebrate good examples

Handwriting Lessons

- The first lesson will introduce the letter formation/letter joins for the week.
- Teachers will explicitly model the formation/join that is being taught, pointing out the size of letter – ascenders and descenders.
- Teachers will also teach/ pupils about correct pencil grip/posture before writing.
- Children will practise writing these on earth, grass and sky lines. These support children with sizing and orientation.
- Some children will need the support of the resource below later in the week, others will not but this will be the starting point.



- Children DO NOT just complete these. They practise forming the join, but they do not continue until the teacher has checked their formation.
- If they need support/adaptions with the formation, this support will be given.

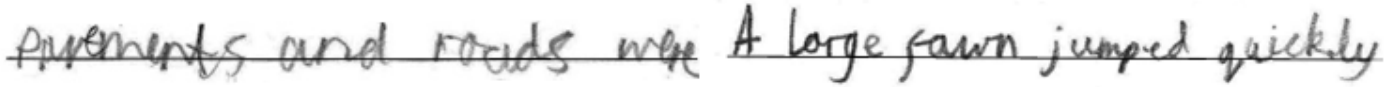

S Factors
for success
Style
Shape
Space
Size
Sitting
on the line
Stringing
together
Slant
Speed

In the moment adaptions – Assessment for Learning questions to consider

Sitting on the line

Q Do all the letters 'sit' on the writing line?

Notes
This is a good 'S' to start with as it is simple for students to understand and many can improve their performance fairly easily. Success can boost confidence and facilitate tackling perhaps more challenging questions.



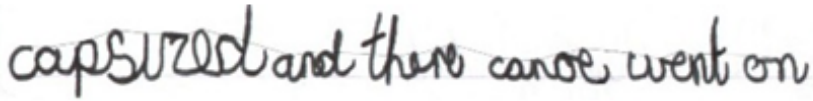
This boy improved his writing immediately when he concentrated on sitting the letters on the line.

Size

Q1 Are the letters written at the correct size and position?

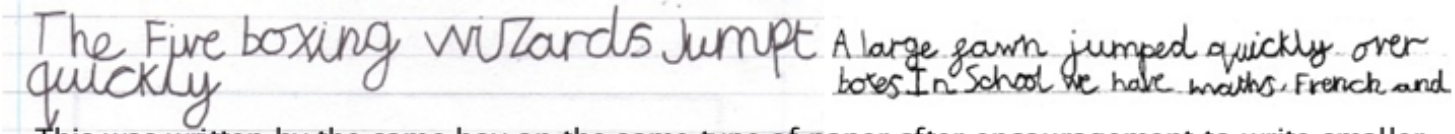
Notes (see the 'Size' section in Part 1)
Many children who understand the rules write particular letters too large or small; common faults being **k** and **s** written too large and letters at the end of a word written too small.

Test
Draw a line along the top of the small letters to show the evenness of size:



Q2 Is the writing a suitable size?

Notes
Some children write minutely small, some write too large for the space so the ascenders and descenders of the letters touch the writing above and below and become less legible. Most students, given encouragement and flexible resources, e.g. paper with different line spacing, can develop an acceptable size.

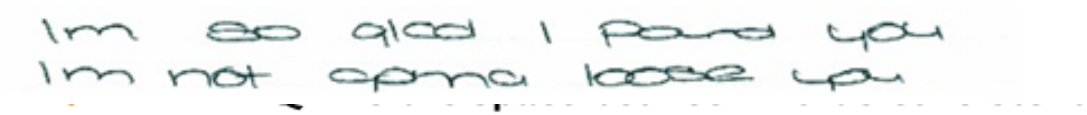


This was written by the same boy on the same type of paper after encouragement to write smaller.

Space

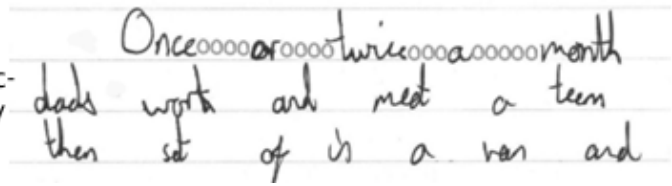
Q1 Are letters spaced evenly without bumping together?

Notes Letters that touch each other are difficult to read (see below). Irregularly spaced writing does not look good.



Notes
Too little or too much space between words can make reading more difficult.
A simple rule that works for any age and both left and right-handed writers is to leave enough space for 1 or 2 letter '**o**' s between words.

Test
Children can test the evenness and size of their spacing by using a contrasting colour to draw in as many **o**'s as will fit between words. (see right)



Shape

Q Are all the letters legible and formed correctly?

Notes
As writing matures some letters can lose their legibility e.g. **a, g, d, o** are not closed

Test
Students sometimes find it easier to spot illegible letters in someone else's writing - perhaps anonymously.

Action
Work out the ideal way to form the difficult letter, then practise it in strings - dddd - and then in words, before attempting to use the new forms in normal work.

Stringing together

Q Are most of the letters joined?

Notes

It is helpful for a student to become confident in writing in a simple joined style before making any adaptations. (see 'Stringing' and 'Style' in Part 1)

Action

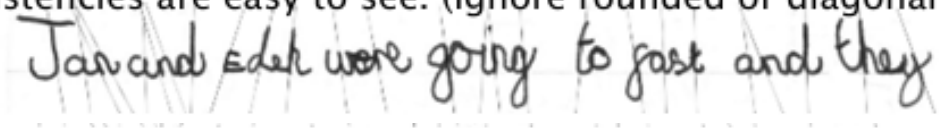
Writing patterns made from single letters or pairs of joined letters can be effective ways of practising.

Slant

Q Is the writing slanting/sloping in a consistent direction?

Test

Use a coloured pen to make all the down lines longer so inconsistencies are easy to see. (Ignore rounded or diagonal letters)



Action

Practise writing small words using letters **l,h,b,l,u,y**: hill, little etc. and concentrate on parallel down strokes.

Speed

Q Is the writing fast enough for the student's needs?

Notes

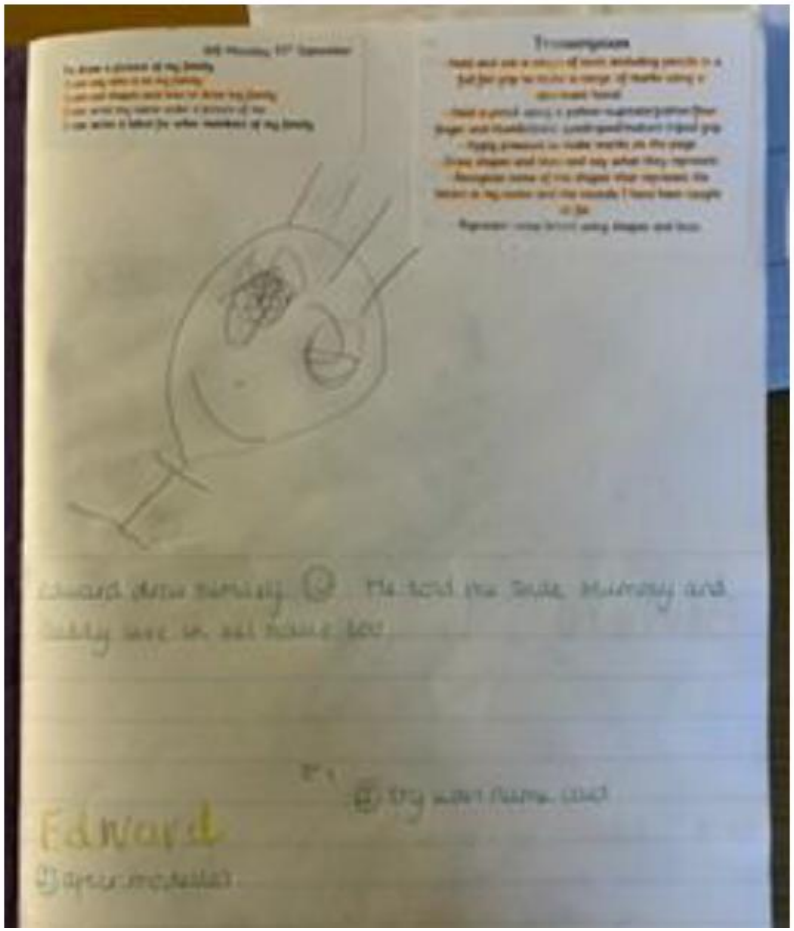
Trying to speed up poor writing can create real problems. It is therefore advisable to address the first six 'S' Factors and achieve as high as standard as possible before attempting to speed up the writing. (see 'Speed' in Part 1)

Test

Students can time themselves for 1 or 2 minutes or longer when writing words or phrases.

Action

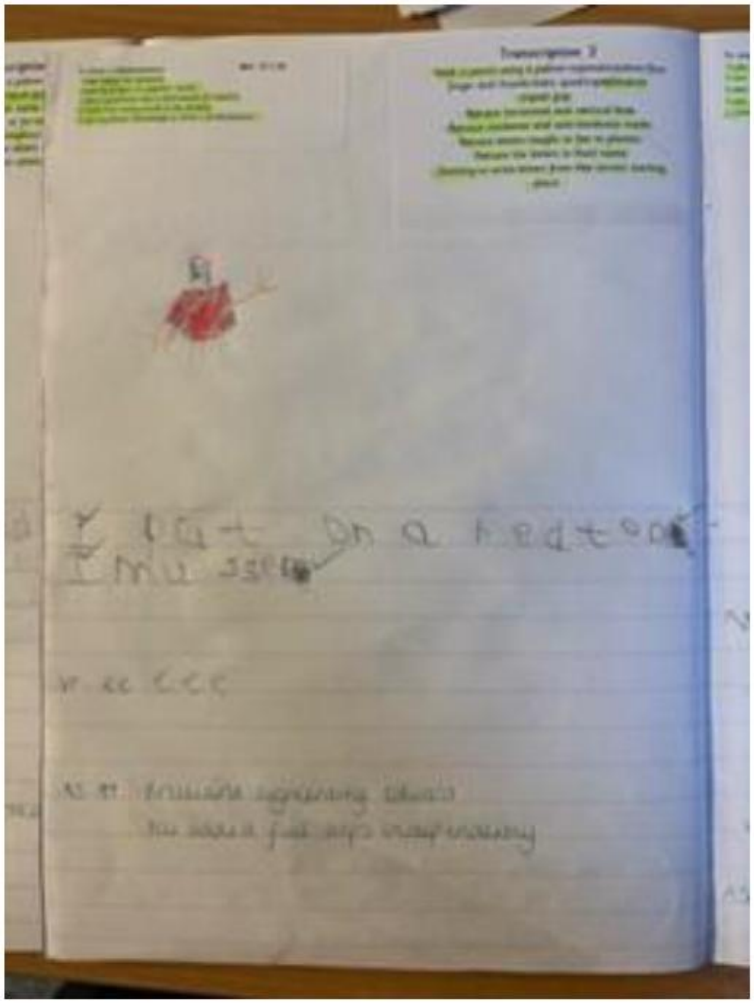
Increasing the speed of functional, legible writing requires regular practice. (See 'Speed' in Part 1)
Other ideas can be found in *Tips for Teaching*: *Speeding Up.*



Reception

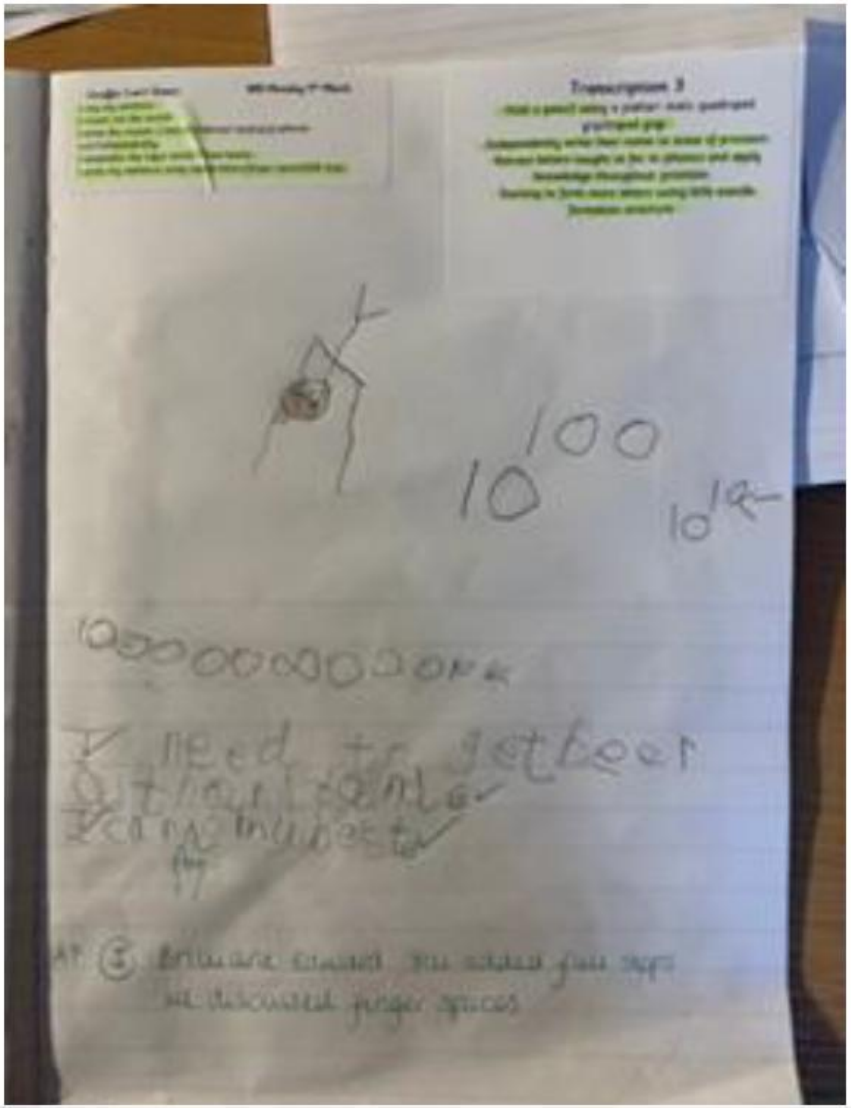
Transcription

- Hold and use a range of tools including pencils in a full fist grip to make a range of marks using a dominant hand.
- Hold a pencil using a palmer-supinate/palmer/four finger and thumb/static quadruped/mature tripod grip.
- Apply pressure to make marks on the page.
- Draw shapes and lines and say what they represent.
- Recognise some of the shapes that represent the letters in my name and the sounds I have been taught so far.
- Represent some letters using shapes and lines.



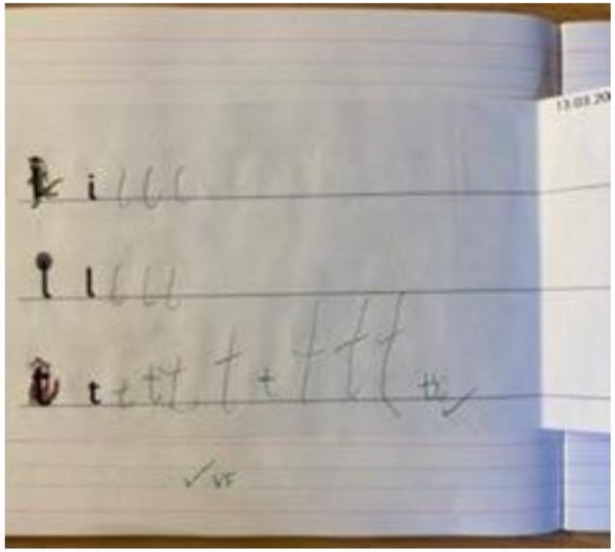
Transcription 2

- Hold a pencil using a palmer-supinate/palmer/four finger and thumb/static quadruped/mature tripod grip.
- Retrace horizontal and vertical lines.
- Retrace clockwise and anti-clockwise marks.
- Retrace letters taught so far in phonics.
- Retrace the letters in their name.
- Starting to write letters from the correct starting place.

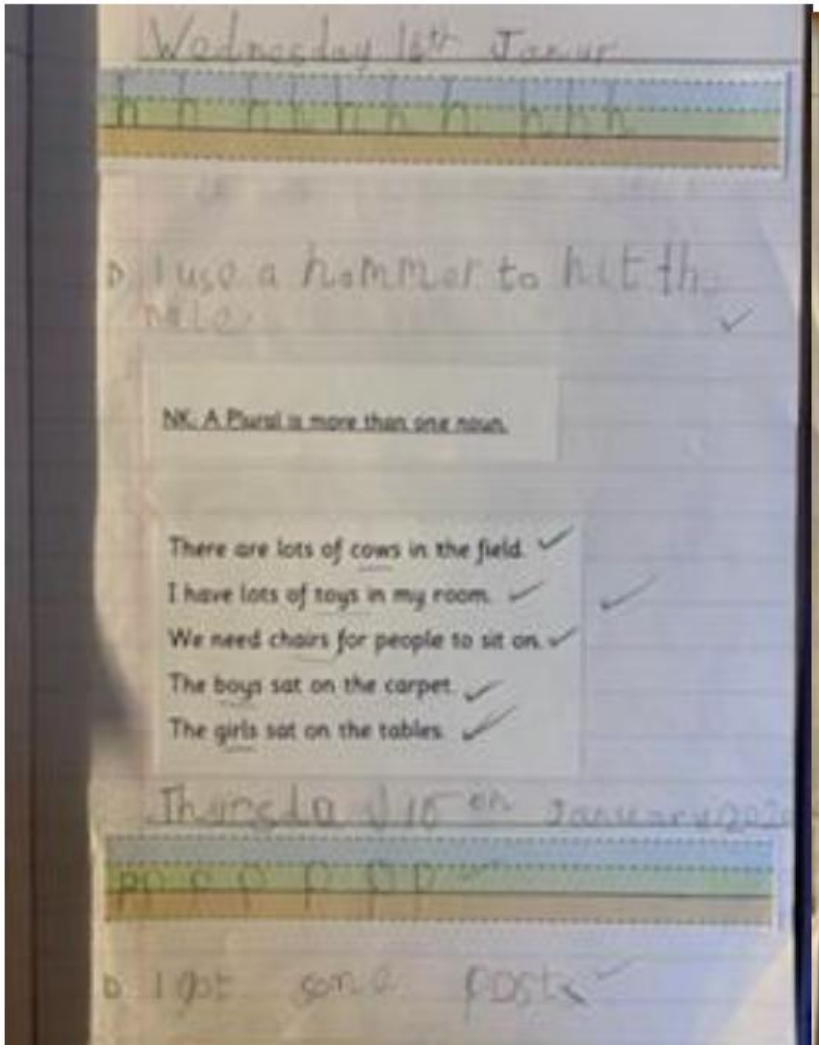


Transcription 3

- Hold a pencil using a palmer static quadruped grip/tripod grip.
- Independently write their name in areas of provision.
- Retrace letters taught so far in phonics and apply knowledge throughout provision.
- Starting to form more letters using little wandle formation structure.



Year 1



Wednesday 16th Janu

h h h h h h h h h h

I use a hammer to hit the nail.

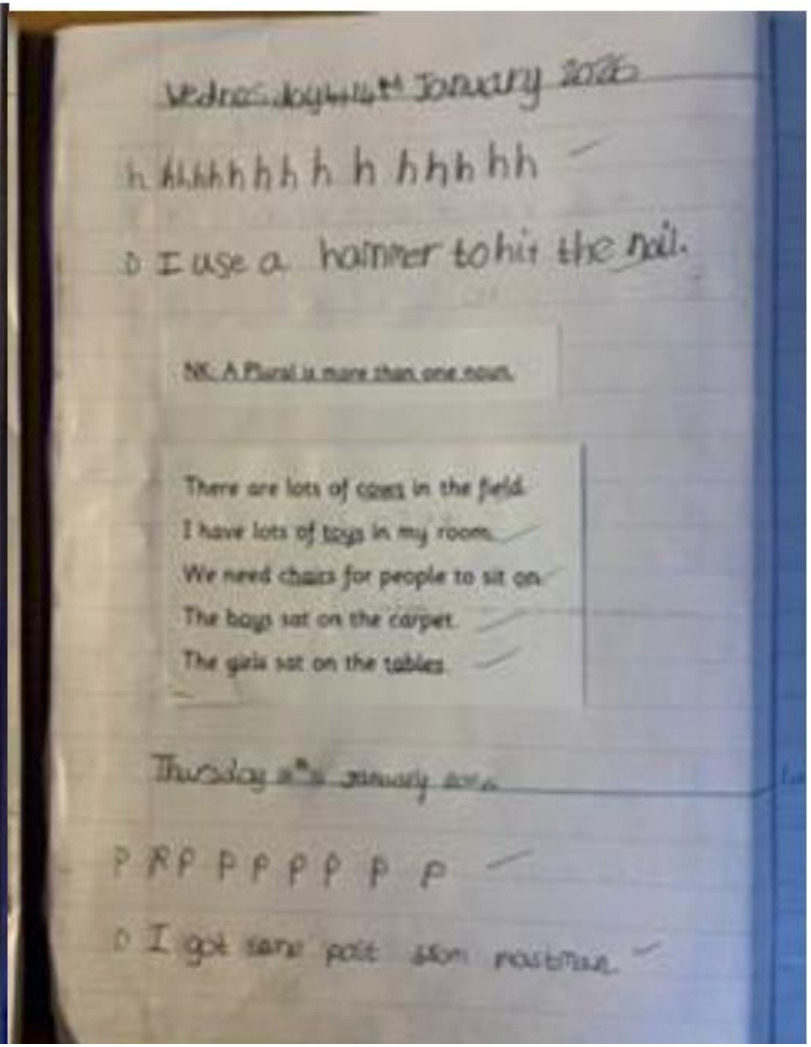
NK: A Plural is more than one noun.

There are lots of cows in the field.
I have lots of toys in my room.
We need chairs for people to sit on.
The boys sat on the carpet.
The girls sat on the tables.

Thursday 15th January

p p p p p p p p p p

I got some post



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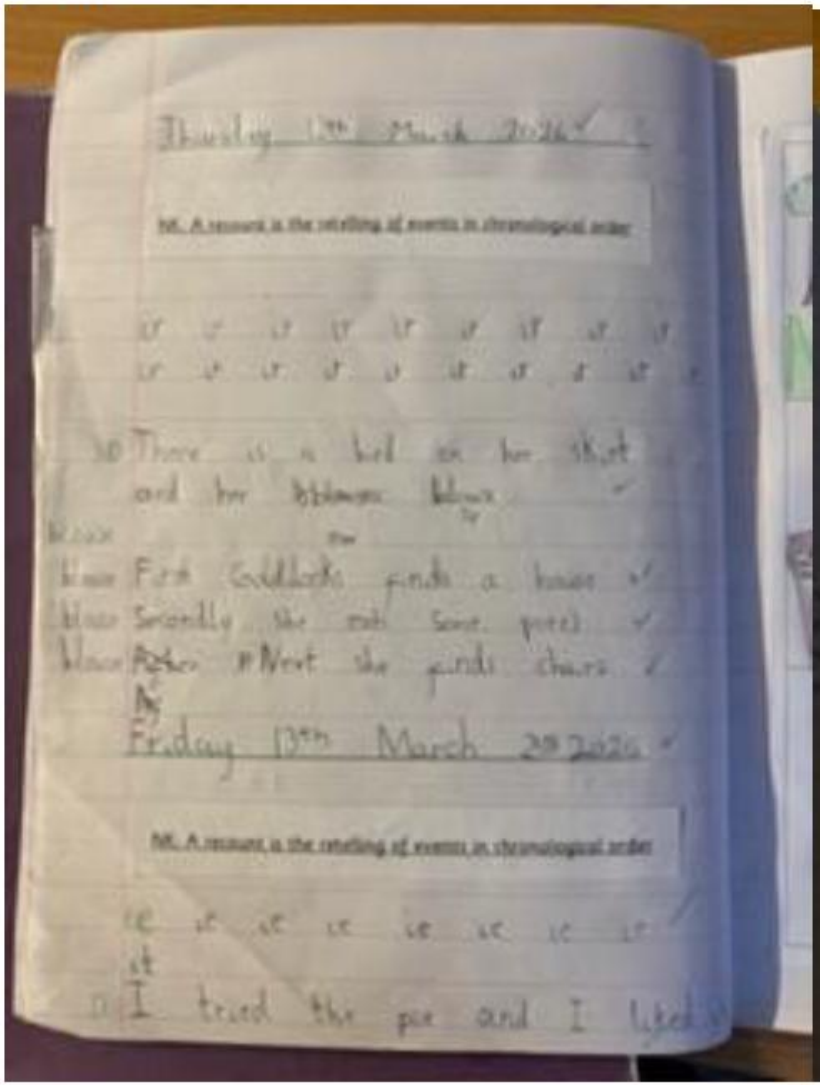
The boys sat on the carpet.
The girls sat on the tables.

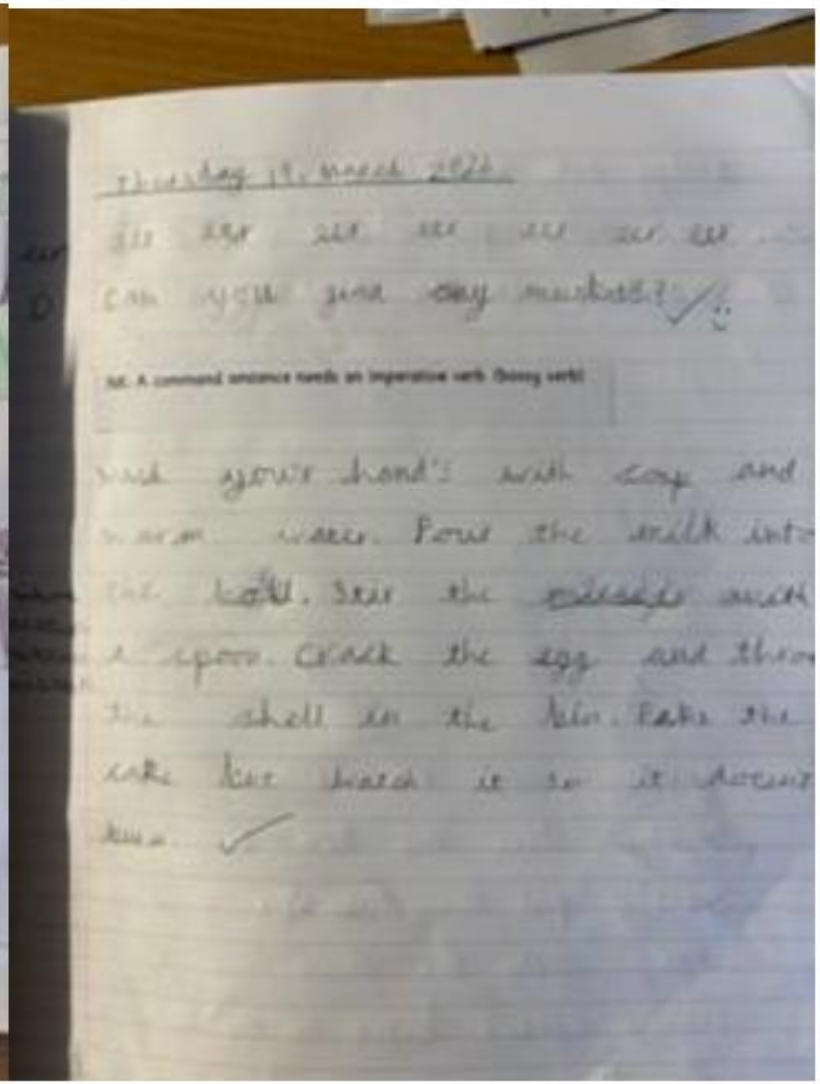
Thursday 15th January 2026

p p p p p p p p p p

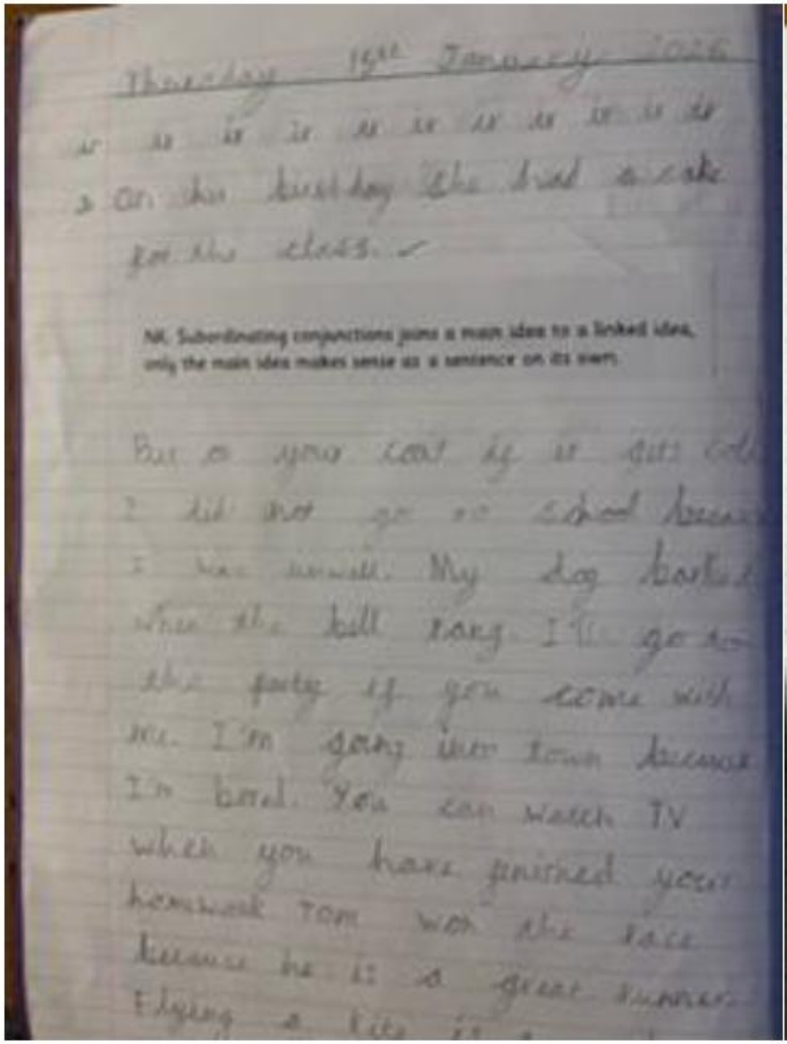
I got some post this morning.

Year 2

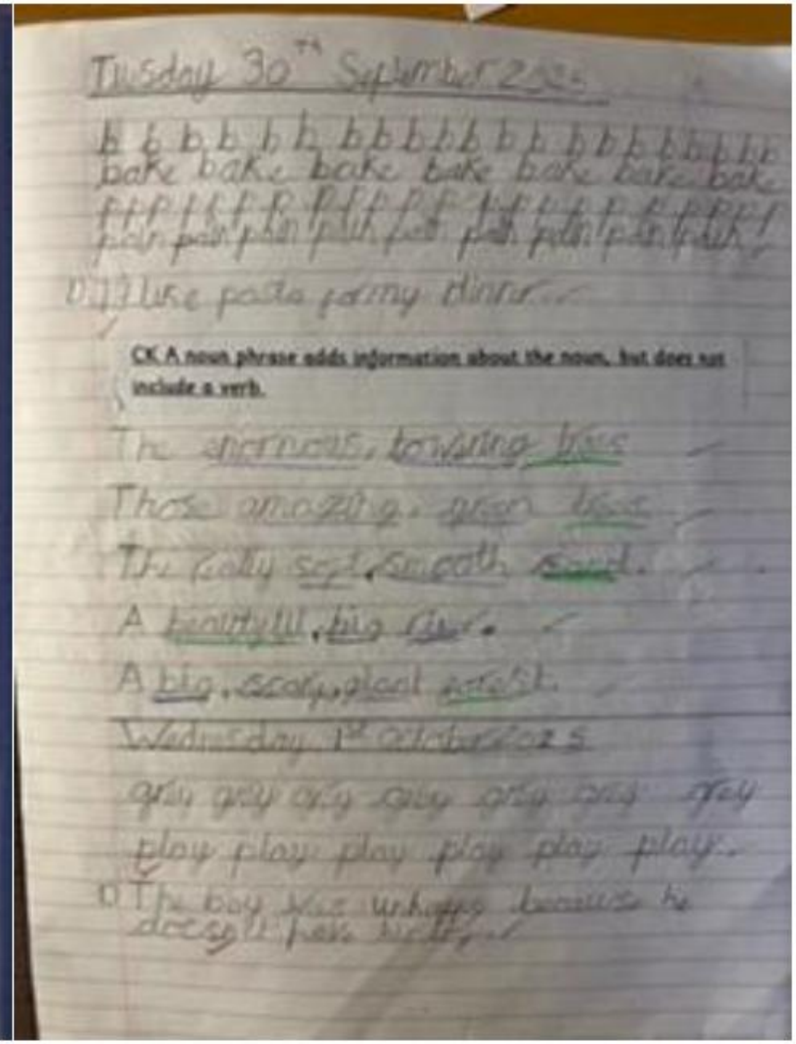

Thursday 13th March 2026
NK. A recount is the retelling of events in chronological order
There is a bed on her skirt and her blouse
First Goldlocks finds a house
Secondly she eats some porrel
Next she finds chairs
Friday 13th March 2026
NK. A recount is the retelling of events in chronological order
I tried the pie and I liked


Thursday 19 March 2026
Can you find any muskets?
NK. A command sentence needs an imperative verb (bossy verb)
Wash your hand's with soap and warm water. Pour the milk into the bowl. Stir the mixture with a spoon. Crack the egg and throw the shell in the bin. Take the cake but watch it so it doesn't burn.

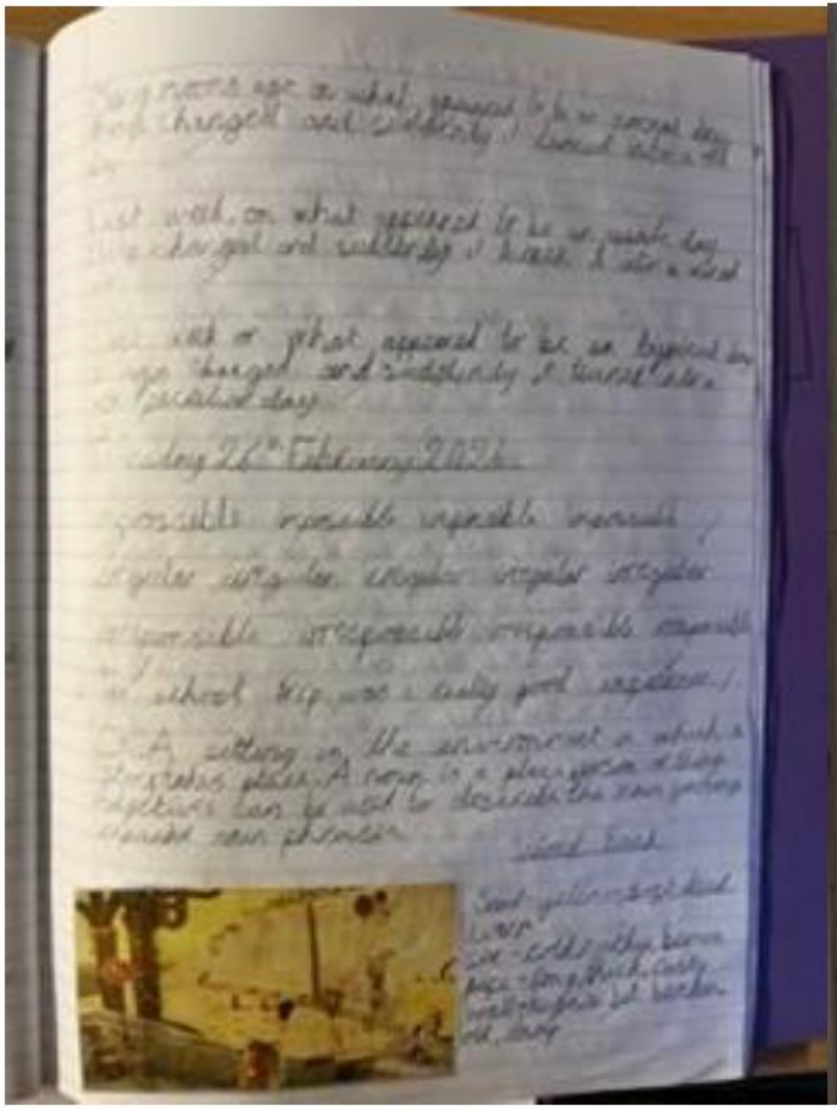
Year 3


NK Subordinating conjunctions joins a main idea to a linked idea, only the main idea makes sense as a sentence on its own.

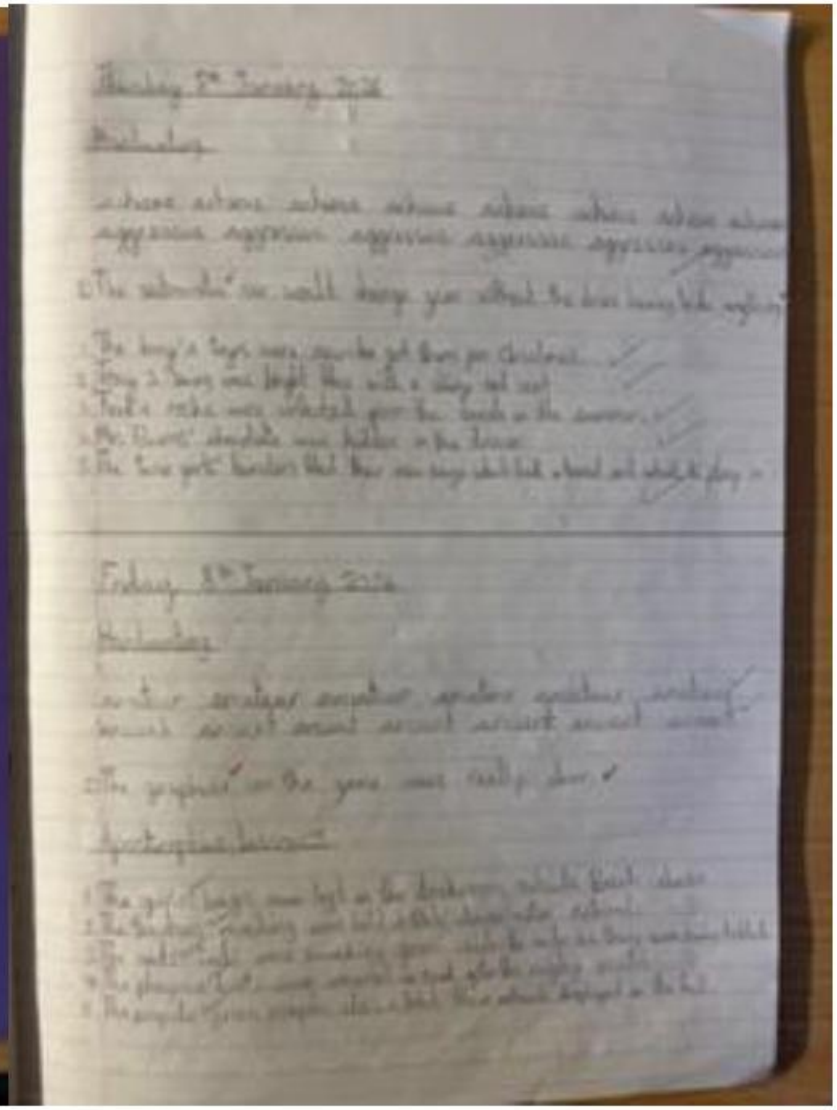
Year 4


CK A noun phrase adds information about the noun, but does not include a verb.

Year 5



Year 6



Handwriting Long Term Plans

Reception	
Term 1 Cohort Dependant	• Dots • Straight lines • Circles • Waves • Loops and bridges • Joined straight lines • Angled patterns • Spirals • Left to right orientation • Mix of patterns
Term 2 Term 3	• Introducing the round and back again family – **c,o,a,d,g,q,s** • Introducing the loop family – **e, f, k** • Introducing the up and down family – **n, m, l, h. b. p. r, t** • Introducing waves and zig-zag family – **i, j, u, y, v, w** • Introducing the 'tricky ones' – **x, z**

Year One	
Term 1 Term 2 Term 3	• Straight lines – i l t • Curves to start – c a d o g q e s • Tunnel – n m h b p u y • Diagonal line – v w x z • Hooks, loops and lines - f j r k

Year Two – Term 1 – 10 Week Plan

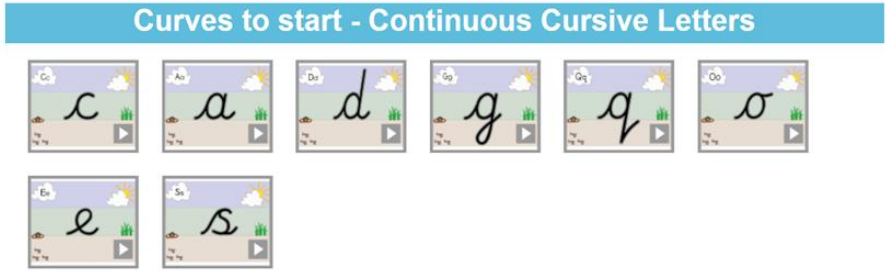
10-Week Cursive Handwriting Scheme of Work Year 2 and adaptions for KS2 Pupils

At the start of Year 2 **no children will write cursively** in their independent writing. Children will complete the 10-week plan – learning to correctly form all letters and beginning to learn some simple joins.

After 10 weeks, the teacher will decide who is ready for cursive (unjoined) letter writing in their independent writing and which children will continue to print (non-cursive) letters and repeat all or part of this 10-week programme as a handwriting intervention.
There will be no expectation for Year 2 pupils to attempt joined, cursive writing until Term 3 of Year 2. The teacher will use assessment to decide who will join and who won't. If children are not ready to join, there will be an intervention in place, focusing on specific difficulties.

This plan assumes **3 x 10-minute sessions per week** and focuses on correct letter formation first, then joins, fluency and presentation.

Year Two – 10 Week Plan



Week 1: Introducing Cursive and the round and back again family

Letters: c, a

Objectives

Sit correctly and hold a pencil comfortably

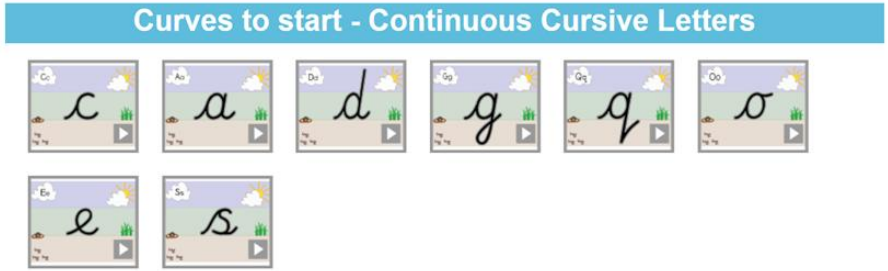
Form lead-in and exit strokes for c and a

Assessment

Correct starting point.

Consistent size.

Year Two – 10 Week Plan



Week 2: Round and back again family - continued

Letters: d, g, q

Objectives

- Apply anticlockwise movement consistently.
- Form ascenders on d.
- Form descenders on g

Activities

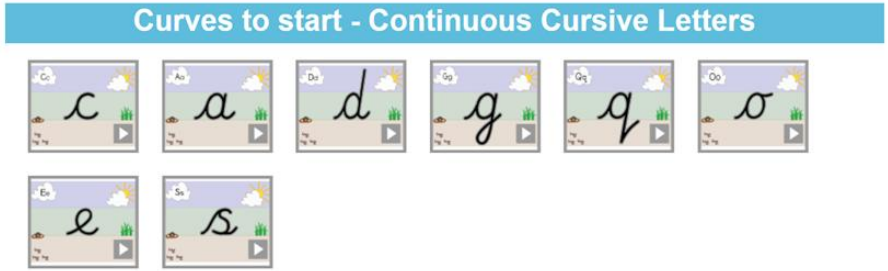
Write simple words – not joined but in cursive:

dog
good
ago

Assessment

Position of ascenders and descenders.

Year Two – 10 Week Plan



Week 3: Completing round and back again

Letters: o, e, s

Objectives

- Extend anticlockwise pattern.
- Develop smooth exit strokes.

Activities

Writing Words: not joined but in cursive:

gas

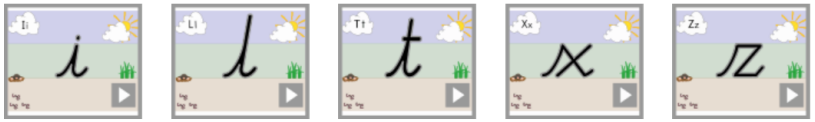
sea

Assessment

Smooth flow between letters.

Year Two – 10 Week Plan

Straight line - Continuous Cursive Letters



Week 4: Straight Line - Continuous Cursive letters

Letters: i, l, t

Objectives

- Form tall ascenders.
- Place dots and crosses accurately.

Activities - Writing Words: not joined but in cursive:

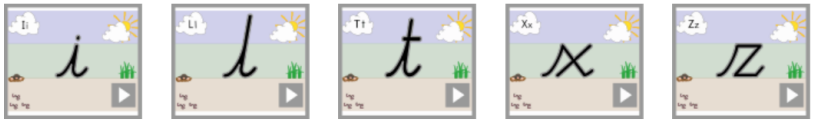
It, lit, till

Assessment

- Consistent letter height.

Year Two – 10 Week Plan

Straight line - Continuous Cursive Letters



Week 5: Straight line – Continuous Cursive Letters

Letters: x and z

Objectives

- Form descenders correctly.
- Maintain control of lead-in strokes.

Activities

Writing Words: not joined but in cursive:

zig

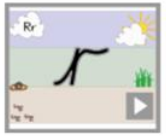
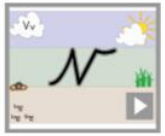
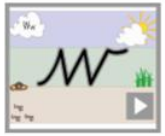
zag

Assessment

Accuracy and spacing.

Year Two – 10 Week Plan

Top exit - Continuous Cursive Letters

Week 6: Top exit - Continuous Cursive Letters

Letters: r, v, w

Objectives

Maintain equal spacing.

Activities

Writing Words: not joined but in cursive:

when

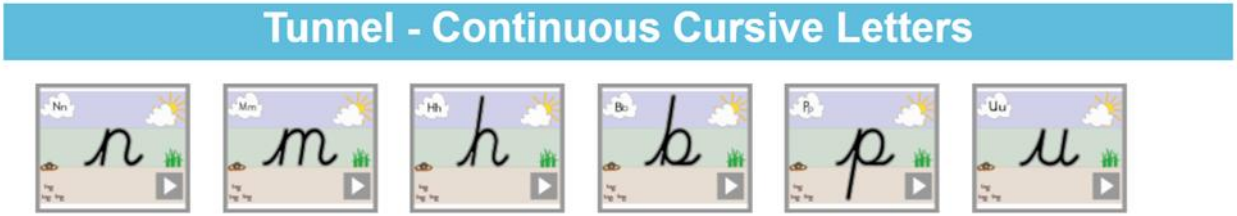
van

ran

Assessment

Even arches.

Year Two – 10 Week Plan



Week 7: Tunnel – Continuous Cursive letters

Letters: n, m, h

Objectives

- Form stems correctly.
- Use exit strokes to prepare for joining.

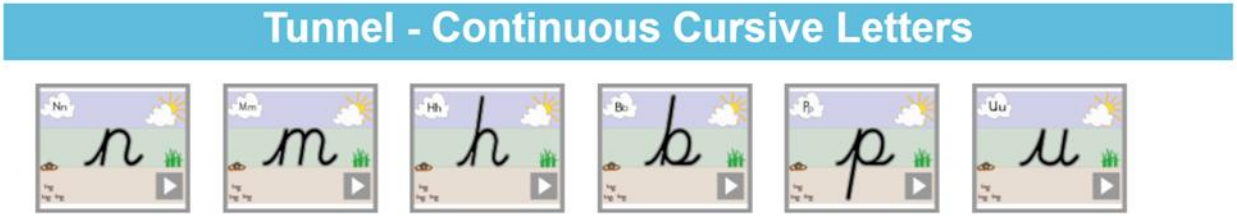
Activities - Writing Words: not joined but in cursive:

  - man, ham, hang

Assessment

- Correct orientation

Year Two – 10 Week Plan



Week 8: Tunnel – Continuous Cursive Letters
Letter: b, p, u

Objectives

- Secure all previous letter families.
- Improve speed while maintaining accuracy.

Activities - Writing Words: not joined but in cursive:

- pan, bang, pull

Assessment
Formation consistency.

Year Two – 10 Week Plan

Hooks, loops & lines - Continuous Cursive Letters

Week 9: Hooks, loops and lines
Letters: j. y.
Objectives

- Form diagonals accurately.
- Begin joining within simple words.

Activities - Writing Words: not joined but in cursive:

- joy, yummy

Assessment
Correct diagonal formation.

Year Two – 10 Week Plan

Hooks, loops & lines - Continuous Cursive Letters

Week 10: Hooks, loops and lines

Letters: f. k

Objectives

- Form diagonals accurately.
- Begin joining within simple words.

Activities - Writing Words: not joined but in cursive:

- fox, ink, sink

Assessment

Correct diagonal formation.

Year Two	
Term 2	• Practising diagonal join to ascender – **ch, th** • Practising diagonal join, no ascender – **ai, ay, ir, er** • Practising horizontal join to ascender – **wh, oh** • Practising horizontal join, no ascender – **ow, ou** • Introducing diagonal join to e– **ie, ue** • Introducing horizontal join to e – **oe, ve** • Introducing **ee** and **zz** • Practising diagonal join, no ascender - **ie**

Year Two	
Term 3	• Introducing diagonal join to anti-clockwise letters – **ea** • Practising diagonal join to anti-clockwise letters – **igh, dg, ng** • Introducing horizontal join to anti-clockwise letters – **oo, oa** • Practising horizontal join to anti-clockwise letters – **wa, wo** • Introducing mixed joins for three letters – **air, ear** • Practising mixed joins for three letters - **ing**

Year Three	
Term 1	• Building on diagonal join to ascenders – **ck, al, el, at, il, ill** • Building on diagonal join, no ascender – **ui, ey, aw, ur, an. ip** • Building on horizontal join to ascender – **ok, ot, ob, ol** • Building on horizontal join, no ascender – **oi, oy, on, op, ov** • Building on diagonal join to anti-clockwise letters – **ed, cc, eg, ic, ad, ug, dd, ag** • Building on horizontal joins to anti-clockwise letters – **oc, og, od, ve, vo** • Introducing joins to s – **as, es, is, os, ws, ns, ds, is, ts, ks** • Practising joining – **ed and ing**

Year Three	
Term 2	• Introducing joining s to an ascender – **sh, sl, st, sk** • Introducing joining from s, no ascender – **sw, si, se, sm, sn, sp, su** • Introducing joining from s to an anticlockwise letter – **sa, sc, sd, sg, so, sq** • Introducing joining from r to an ascender – **rb, rh, rk, rl, rt** • Introducing joining r, no ascender – **ri, ru, rh, rp** • Introducing joining r from an anti-clockwise letter – **ra, rd, rg, ro** • Introducing joining from r to e – **are, ere, ure, ore, ire**

Year Three	
Term 3	• Introducing joining to f – **if, ef, af, of** • Introducing joining f to an ascender – **fl, ft** • Introducing joining f, no ascender – **fe, fl, fu, fr, fy** • Introducing joining f to an anti-clockwise letter– **fo, fa** • Introducing – **ff** • Introducing – **ss** • Introducing – **qu**

Year Four	
Term 1	• Revising joins – **letter spacing** • Revising joins – **spacing between words** • Revising joins – **consistency of size** • Revising joins– **fluency** • Revising joins – **parallel ascenders** • Revising joins – **parallel ascenders and descenders** • Revising horizontal joins from r to an anti-clockwise letter – **rs**

Year Four	
Term 2	• Introducing diagonal join from p and b to ascender – **ph, pl, bl** • Introducing diagonal join from p and b, no ascender – **bu, bi, be, pu, pi, pe** • Introducing diagonal join from p and b to an anti-clockwise letter – **pa, po, ps, ba, bo, bs** • Revising parallel ascenders and descenders – **bb, pp** • Break letters – **x, z** • Spacing in common exception words • Revision of capital letters • Consistent size of letters • Relative size of capitals

Year Four	
Term 3	• Revising parallel ascenders • Revising parallel ascenders and break letters • Relative sizes of letters • Proportion of letters • Spacing between letters • Spacing between words • Writing at speed and with improved fluency • Consistency of size • Proportion

Year Five and Six	
Term 1	• Revision of previously taught joins where necessary • Practise writing fluently at an increased speed. *Pupils should continue to practise handwriting and be encouraged to increase the speed of it, so that problems with forming letters do not get in the way of their writing down what they want to say*
Term 2	
Term 3	• Joined practise of common exception words • Joined practise of words containing current spelling patterns • Improving handwriting: the importance of consistent sizing • Improving handwriting: the importance of proportion • Improving handwriting: the importance of spacing • Improving handwriting: the importance of consistent sizing of parallel ascenders and descenders • Handwriting for different purposes: annotations • Handwriting for different purpose: note-making *Pupils should be clear about what standard of handwriting is appropriate for a particular task, for example, quick notes or a final handwritten version.* *They should also be taught to use an unjoined style, for example, for labelling a diagram or data, writing an email address, or for algebra and capital letters, for example, for filling in a form.* • Choice of handwriting tools

Spelling Guidelines

Non-negotiables for Spelling

- We are using Pathways to Spelling as a basis for our spelling pedagogy.
- Spelling objectives are organised onto long term plans (Y2/Y3 and Y4/Y5/Y6) to ensure that the teaching of spelling is cumulative and sequential.
- Spelling has been negatively impacted by school closures and MUST be a daily priority in schools
- Spelling skills are taught not caught.
- We must explicitly teach spelling skills and knowledge using our agreed sequence of teaching for spelling. This sequence has been put together using established research about the most effective ways to teach spelling and MUST be adhered to
- The spelling of CEW words is very weak throughout school. This was a priority before lockdown and is an even bigger priority now.
- The spelling of CEW words must be taught – look at patterns, look at what makes this word tricky.

Spelling

Spelling, along with handwriting, is part of transcription. The goal is to make sure pupils can spell accurately, so that it becomes automatic.

Pupils who spell well are more confident about using advanced vocabulary than poorer spellers. This is because the latter feel they need to use words they can spell correctly. Further, spelling difficulties increase the cognitive load. Pupils who struggle with spelling write less, do so less fluently and produce lower-quality writing. Spelling can be challenging, in part because of the complex nature of the English alphabetic code, that is, the way in which sounds (phonemes) in English correspond to the letter or combination of letters (graphemes) that symbolise them.

Orthography

Once pupils start to read words 'at a glance', they build their knowledge of the legitimate spelling patterns in English (orthography), for example that 'ck' is never used at the start of words to represent the sound /k/. Such understanding of allowable sequences of letters helps pupils to develop their spelling knowledge and thus select the correct spelling. This is essential if they are to become good at spelling.

Morphology

Morphology relates to the parts of words that hold meaning (morphemes). The suffix '– ed', for example, often signals the past tense, even though it is pronounced differently in 'busted', 'snored' and 'kicked'. The word 'horrid' has a similar sound but is not spelled with '–ed' at the end because it is nothing to do with the past. So, some explicit teaching of morphology can support spelling. Morpheme matrices unpack words like 'reformed' into the prefix 're–', the root word 'form' and the suffix '–ed'; pupils draw on phonic and morphemic knowledge to spell each part. Understanding the three morphemes makes it more likely that the pupil will spell it correctly.

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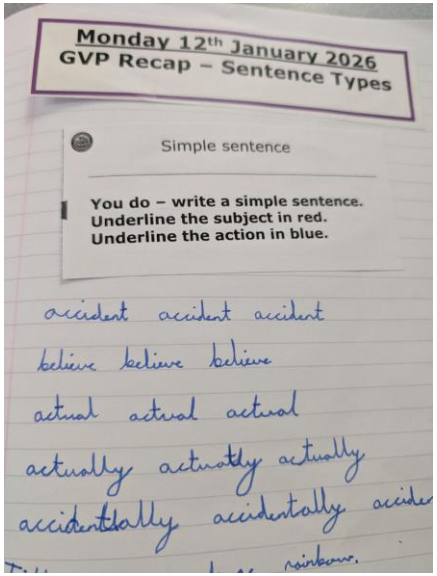
Etymology

Studying the origin of a word, especially when linked to morphology, promotes spelling. Etymology appears to be able to support vocabulary development and can be used to support spelling, along with morphology, but it may be less relevant to or useful for younger pupils than phonics, orthography and morphology because of the challenging historical, linguistic and cultural contexts.

Statutory CEW

- Children work at their ability level using our Karate spelling programme – see whole school overview.
- At the start of each term, children are tested on the grid that they are working on – scores are recorded (raw score and percentages – these are recorded)
- Each week, 5 spellings are chosen to practice in the back of spelling books.
- These 5 spellings are sent home to learn. These will be tested to ensure that learning is embedded.
- These 5 spellings are practiced at the start of English lessons everyday.
- At the end of each half term , spelling tests are repeated and new scores are recorded.
- Every half term, Rising Star Spelling Tests are completed and scores are recorded on Insight.



Karate	
White Belt	Phase 2, 3 and 4 words
Yellow Belt	Y1 words – Set 1
Orange Belt	Y1 words – Set 2
Blue Belt	Y2 – First 42 Common Exception Words
Brown Belt	Y2 – Next 22 Common Exception Words (+extra)
Black Belt	Challenge Words
Ninja	
Apprentice Ninja	Year 3 and 4 Common Exception Words
Junior Ninja	
Combat Ninja	
Warrior Ninja	
Kung Fu – Y3/4 Spelling Patterns	
Kung Fu Beginner	y making an i sound ou making an u sound ch making a k sound ch making a sh sound sc making a s sound
Kung Fu Fledgling	-ure -gue -que
Kung Fu Captain	- ous -sion
Kung Fu Warrior	-ssion -tion -ian
Kung Fu Expert	Prefixes
Samurai	
Beginner Samurai	Year 5 and 6 Common Exception Words
Fledgling Samurai	
Warrior Samurai	
Senior Samurai	
Shogun – Y5/6 Spelling Patterns	
Shogun Soldier	-ible -able -ably -ibly
Shogun Cavalry	-ough
Shogun Captain	-ant -ance/-ancy -ent -ence/-ency
Shogun Sensei	-ial -ious ei after the c -fer (stressed and unstressed)
Shogun Commander	Silent letters
Shogun General	Challenge

Statutory CEW

- Children will log words that they spell incorrectly in their writing in their spelling books to create a Personal Spelling Log.

- Words that are commonly spelt incorrectly in the class are to be displayed (large scale) in the classroom – children will know that there is zero tolerance to mis-spelling these words.

Daily Spelling Lessons

Pathways to Spell is an innovative and engaging programme to fascinate pupils about words. It is a research-based series of lessons following a Review, Explain, Practise, Apply and Reflect model. Through this programme, we aim to develop a school of spellers who use a series of strategies in lessons and in their independent writing. Unlike other spelling programmes, there is a cycle of review objectives covering the whole curriculum to ensure gaps in learning are constantly revisited.

The Pathways to Spell programme has been designed based on extensive research (Hewett, 2019 & Martin, 2014) into how children learn to become proficient spellers and on guidance from the Education Endowment Foundation (EEF, 2018) on promoting metacognition and self-regulation. They have found that most effective learners can self-regulate and organise their own approach to learning. They are aware of their strengths and weaknesses and have well-developed metacognitive strategies that help them to learn.

In order to facilitate effective learning, pupils will be taught to spell in a number of ways:

- **Developmental approach** – pupils moving from a focus on phonics and knowledge of GPCs through to patterns and the look of a word at a pace appropriate to their age

- **Generalisation approach** – if you know how to spell cat and bat you can have a go at hat and pat

- **Rote-visual memorisation** e.g. look/say/cover/write/check.

Phonemic knowledge – the understanding of sounds and grapheme-phoneme correspondences (GPCs) to represent words

Orthographic knowledge – the letters or groups of letters that are used to represent words including the look of a word, letter shapes and the order

Morphological knowledge – the meaning of the word or the meaning of each component in a word. A morpheme being the smallest unit of meaning in a word

Etymological awareness – the origins of words and their meanings e.g. knowledge that chef is a word which is French in origin helps you to learn to spell it with ch rather than sh

The following principles guide the Pathways to Spell approach to teaching spelling:

- We are determined that children become excited and fascinated by words through investigation of patterns and links between words
- Spoken language underpins all the lessons – talk, exploration, play, hypothesising and experimenting is the foundation of the programme
- Collaborative learning is valued and encouraged
- As children learn to spell in different ways, the programme ensures that pupils have the opportunity to learn through a repertoire of multi-sensory approaches
- Repetition of rules and patterns year on year is key to developing spelling knowledge in the long-term memory, with key elements reviewed each week
- Lessons include support and challenge for the range of learners in every class
- Developing a spelling environment in the classroom supports learners and raises the profile of spelling when pupils are writing
- Application of knowledge beyond the spelling lesson is a vital component that needs to be embedded.

Review		Pupils spend time revisiting a previously taught spelling objective. This will often link to the mastery focus to support pupils with underpinning knowledge required for the new pattern or rule.
Explain		Pupils explore and investigate new words and spellings. They will be given time to identify rules and patterns, hypothesise and explain their findings with their peers.
Practise		Time is given for pupils to practise using the new rule or patterns through a variety of multi-sensory activities in small groups, with partners or independently.
Apply		Pupils have the opportunity to apply the rules with greater independence within sentences. This will take the form of dictation several times each term.
Reflect		Time for pupils to think about their learning and how well they were able to apply their new knowledge. They will think about strategies that have helped them learn best to develop their metacognition.

Format of Spelling Lessons

- Explore – I do – Rules and exceptions
- Practise - We do – Look, cover, write, check and dictations
- Apply – You do – dictations and in own writing.

Marking Spelling - 2

The important thing is that pupils are supported and encouraged to take an active role in learning how to spell the word correctly (for example, by writing it correctly in their personal spelling log).

Teachers of younger children may use underwriting as a teaching tool (transcribing a child's writing using conventional spelling).

Assessing spelling can help to make sure that pupils are on track to spell new and previously taught words. Effective assessment requires more than just a simple spelling test, since pupils are likely to learn new spellings for the test but then not apply them in their writing. Low-stakes testing that prompts them to recall previously taught spellings is likely to provide a more accurate picture of progress as well as providing the retrieval practice that is essential for long-term recall.

Dictation in spelling

Ofsted's English subject report recommended using dictation as a way for pupils to practise transcription without overloading their working memory and to help them write more automatically. Similarly, the national curriculum says that dictated sentences enable pupils to 'apply and practise their spelling'.

Spelling Long Term Plans

Mixed age plan for 2/3 - KS2 spelling programme - 2 year rolling programme

Year A	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 2 Objectives	Adding ed, ing, er, and est to a root word ending in y with a consonant before it. (copies, copier) Adding –es to nouns and verbs ending in –y The /ɜː/ sound spelt or after w (word, work, worm)	Adding ed, ing, er, and est and y to a root word ending in e with a consonant before it. (hike, hiking, hiked, hiker) The /ɒ/ sound spelt a after w and qu (watch, wander quantity, squash) The /ʒ/ sound spelt s (television, treasure, usual)	The /ɔː/ sound spelt a before l and ll (all, ball, call) The igh sounds at the end of words cry, fly, try Adding es to nouns ending in y (tries, replies, cries) Review contractions	The /dʒ/ sound spelt as ge and dge at the end of words, and sometimes spelt as g elsewhere in words before e, i and y (badge, edge, age, gem, magic) The /ɔː/ sound spelt ar after w (war, warm, towards)	The /l/ or /əl/ sound spelt –al at the end of words – metal, petal, hospital Words ending –il – pencil, fossil, nostril The /iː/ sound spelt –ey (key, donkey, monkey) .	The /ʌ/ sound spelt o (other, mother, brother) <u>Homophones</u> one/won sun/son to/too/two be/bee blue/blew, night/knight
Year 3 Objectives	Adding suffixes beginning with vowel letters to words with more than one syllable (forgetting, beginning) Words with/ai/ sound spelt ei, eigh, ey – vein, weigh, eight, neighbour)	Prefix 'un' & 'dis' Prefix 'in', 'im' & 'il' Words with the /k/ sound spelt ch (Greek in origin) – scheme, chorus, machine, brochure	Prefix 're', 'pre' & 'de', 'sub' meaning under 'inter' meaning between or among.	Possessive apostrophe with plural words – (girls', babies', boys') Distinguish the forms its/it's	'le' words Explore spelling patterns for soft 'c' & soft 'g' e.g circle/giraffe	<u>Homophones and near-homophones</u> accept/except, affect/effect, ball/bawl, berry/bury, brake/break, fair/fare, grate/great, groan/grown, here/hear, heel/heal/he'll, knot/not, mail/male, main/mane

Year B	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 2 Objectives	Adding ing, ed, er, est and y to words of one syllable ending in a single consonant letter after a single consonant letter after a single vowel letter (patting, patted, humming, hummed)	Adding es to nouns ending in y (tries, replies, cries) Contractions – can't, didn't, hasn't, couldn't	The suffixes –ment, –ness, –ful, –less and –ly (enjoyment, careful, playful, hopeless, plainness, merriment, happiness, plentiful)	The possessive apostrophe (singular nouns) (Megan's, Ray's, the girl's, the man's)	Words ending in –tion (station, fiction, motion, section)	<u>Homophones</u> there/their/they're here/hear quite/quiet see/sea bare/bear
Year 3 Objectives	Compound words (Y3) The /ʌ/ sound spelt ou – young, touch, double, trouble	'super', meaning above 'auto', meaning self or own (Y3) Contractions (Y3)	The /ɪ/ sound spelt y elsewhere than at the end of words – myth, gym, Egypt, pyramid) Prefix 'mis', 'co', 'non', 'anti' & 'ex'	Suffix 'ful', 'ly' & 'less' Words ending with the /g/ sound spelt – gue and the /k/ sound spelt –que (French in origin) – league, antique, unique	Prefixes – anti, sub, super	<u>Homophones and near homophones</u> meat/meet, medal/meddle, missed/mist, peace/piece, plain/plane, rain/rein/reign, scene/seen, weather/whether, whose/who's

Mixed age plan for Y4, Y5 and Y6 - KS2 spelling programme - 2 year rolling programme

Year A	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 4 Objectives	The suffix –ation (information, adoration, sensation, preparation)	The suffix –ly (sadly, completely, finally, comically, happily, angrily, simply, gently, basically, usually)	Endings which sound like /ʒən/ –sion division, invasion, confusion, decision, collision, television)	Endings which sound like /ʃən/, spelt –tion, –sion, –ssion, –cian (invention, injection, action, expression, discussion, confession, expansion, tension, musician, electrician, magician, mathematician)	The suffix –ous glamorous, vigorous courageous, outrageous serious, obvious, curious hideous, spontaneous, courteous *Recap and consolidation of suffixes and prefixes from the Y3/4 curriculum.	<u>Homophones and near-homophones</u> accept/except, affect/effect, ball/bawl, berry/bury, brake/break, fair/fare, grate/great, groan/grown, here/hear, heel/heal/he'll, knot/not, mail/male, main/mane
Year 5/6 Objectives	Words ending in –able and –ible –able and –ibly (adorable/adorably, applicable/applicably, tolerable/tolerably, possible/possibly, horrible/horribly, sensible/sensibly)	Endings which sound like cious or tious (vicious, precious, conscious, delicious, fictitious)	Adding suffixes beginning with vowel letters to words ending in –fer referring, referred, referral, preferred, transferring, transferred, reference, referee, preference, transference	Words with the /iː/ sound spelt ei after c *The 'i before e except after c' rule applies to words where the sound spelt by ei is /iː/. Exceptions: protein, caffeine, seize (and either and neither if pronounced with an initial /iː/ sound).* deceive, conceive, receive, perceive, ceiling	Homophones and other words that are often confused *heard: past tense of the verb hear herd: a group of animals *led: past tense of the verb lead lead: present tense of that verb, or else the metal which is very heavy (as heavy as lead) *principal: adjective – most important (e.g. principal ballerina) noun – important person (e.g. principal of a college) principle: basic truth or belief	Homophones and other words that are often confused *advice/advise device/devise licence/license practice/practise prophecy/prophesy *farther: further father: a male parent *guessed: past tense of the verb guess guest: visitor *who's: contraction of who is or who has whose: belonging to someone (e.g. Whose jacket is that?)

Year B	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 4 Objectives	Words with endings sounding like /ʒə/ or /tʃə/ -sure and -ture (measure, treasures, pleasure, enclosure, picture, adventure)	The suffix -ous (poisonous, dangerous, mountainous, tremendous, courageous, outrageous, spontaneous, courteous)	Possessive apostrophe with plural words girls', boys', babies', children's, men's, mice's (Note: singular proper nouns ending in an s use the 's suffix e.g. Cyprus's population)	Endings which sound like /ʃən/, spelt -tion, -sion, -ssion, -cian invention, injection, action, hesitation, completion *expression, discussion, confession, permission, admission *expansion, extension, comprehension, tension *musician, electrician, magician, politician, mathematician	Recap and consolidation of suffixes and prefixes from the Y3/4 curriculum.	<u>Homophones and near homophones</u> meat/meet, medal/meddle, missed/mist, peace/piece, plain/plane, rain/rein/reign, scene/seen, weather/whether, whose/who's
Year 5/6 Objectives	Words ending in -ant, -ance, -ancy, -ent, -ence/ency observance, hesitancy, tolerance, substance, innocent, innocence, decency, obedient, obedience	Endings which sound like /ʃəl/ -cial and -tial Official, special, artificial, partial, confidential, essential	Use of the hyphen co-ordinate re-enter co-operate co-own Words with 'silent' letters *(i.e. letters whose presence cannot be predicted from the pronunciation of the word)* doubt, island, lamb, solemn, thistle, knight	Words containing the letter string ough *ought, bought, thought, nought, brought, fought *rough, tough, enough *cough *though, although, dough *through *thorough, borough *plough, bough	Homophones and other words that are often confused *morning: before noon mourning: grieving for someone who has died *past: noun or adjective referring to a previous time (e.g. In the past) or preposition or adverb showing place (e.g. he walked past me) passed: past tense of the verb 'pass' (e.g. I passed him in the road) *precede: go in front of or before proceed - go on	Homophones and other words that are often confused *profit: money that is made in selling things prophet: someone who foretells the future stationary: not moving stationery: paper, envelopes etc. *steal: take something that does not belong to you steel: metal *wary: cautious weary: tired

Impact

Writing

Externally

- Attainment in Writing is measured using statutory assessments at the end of Key Stage One and Two. These results are measured against the reading attainment of children nationally
- End of KS1 and KS2 SPAG tests,
- Children in EYFS will be observed throughout the year and given a final assessment by staff of emerging, expected or exceeding.

Internally

- Termly Rising Stars spelling and Grammar, Punctuation and Vocabulary tests.
- No More Marking writing moderation.
- Internal assessment of writing against year group expectations.

Spelling

Externally

- Attainment in Spelling is measured using statutory assessments at the end of Key Stage One and Two. These results are measured against the spelling attainment of children nationally.

Internally

- Half termly Rising Stars tests
- Fortnightly CEW spellings – looking at progress made – logged on EAZ Mag.