

HECKINGTON ST. ANDREW'S C OF E PRIMARY SCHOOL



WRITING CURRICULUM AND PROGRESSION DOCUMENTS

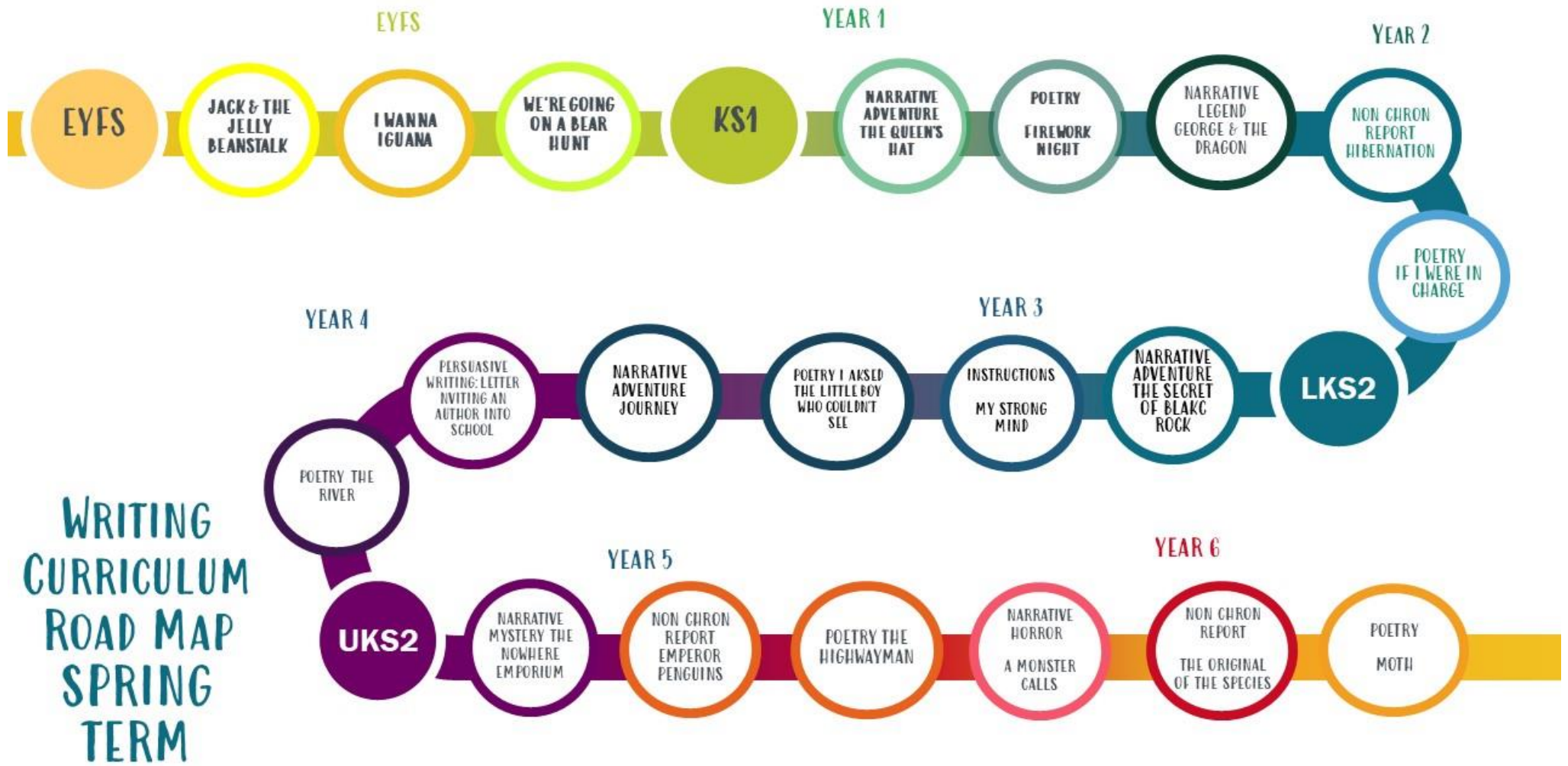


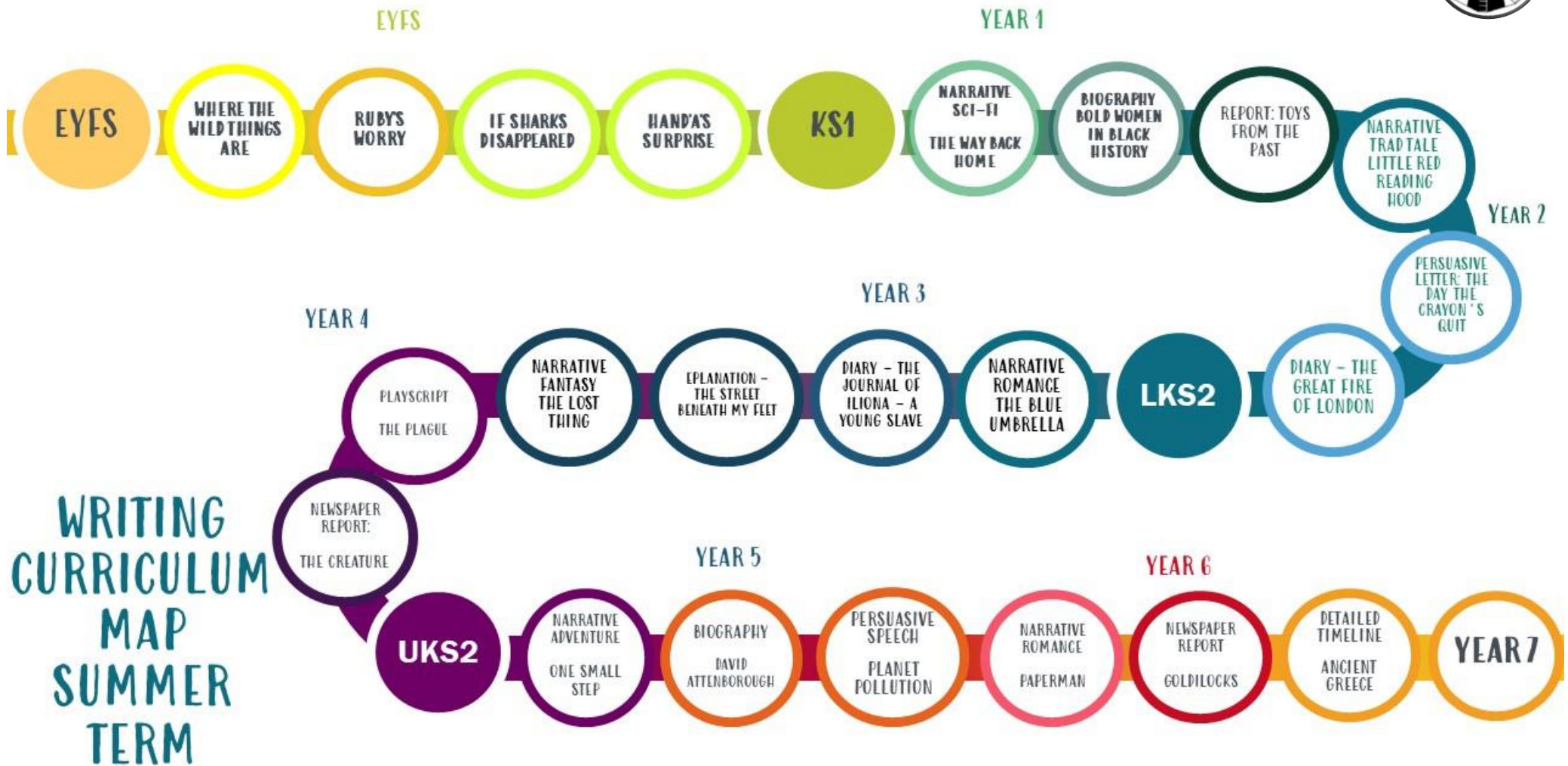
Intent

Through studying our Writing Curriculum, underpinned by the **National Curriculum** for Writing within the English Curriculum, our pupils can communicate confidently and articulately through their writing. They develop passion and enthusiasm for **creating** and producing high quality text that informs, inspires, and enthuses their intended audience. They recognise the different **skills** and techniques that underpin writing across genres, making use of the grammatical and language techniques particular to each. They recognise how grammar underpins our language and are able to use grammar **creatively** to achieve their intended effect. By being confident writers, pupils are able to express themselves clearly.

Implementation

Writing is a core part of our curriculum and is taught intentionally every day throughout the school. It is based on Jane Considine's 'The Write Stuff' and is intrinsically linked to high quality texts and films, which enables children to read as a writer and write as a reader. Handwriting is taught explicitly, and reinforced daily, until the fluency standard is achieved. Teachers plan using our progression documents to ensure appropriately paced development of grammatical knowledge, and development in an appropriate breadth of genres. Writing lessons focus on accuracy of spelling and grammar, alongside the development of the use of language necessary to write within the specific genre being taught. Knowledge and understanding learnt through the writing curriculum are rehearsed and reinforced when writing across the curriculum ensuring clear, precise communication of learning.





EYFS National Curriculum Statutory Requirements	Units of Work	
	Spring Term	Summer Term
COMMUNICATION AND LANGUAGE		
Children listen attentively in a range of situations	Jack & the Jelly Beanstalk I wanna Iguana We're going on a bear hunt	Where the wild things are Ruby's Worrry If Sharks Disappeared Handa's Surprise
They listen to stories, accurately anticipating key events and respond to what they hear with relevant comments, questions or actions.		
They give their attention to what others say and respond appropriately while engaged in another activity.		
They answer "how" and "why" questions about their experiences in response to stories or events.		
Children express themselves effectively, showing awareness of listeners; needs.		
They use past, present and future forms accurately when talking about events.		
WRITING		
Children use their phonic knowledge to write in ways that match their spoken sounds.	Jack & the Jelly Beanstalk I wanna Iguana We're going on a bear hunt	Where the wild things are Ruby's Worrry If Sharks Disappeared Handa's Surprise
They also write some irregular common words.		
They write simple sentences which can be read by themselves.		
Some words are spelt correctly, and others are phonically plausible.		
BEING IMAGINATIVE		
They represent their own ideas, thoughts and feelings through design and technology, art, music, dance, role-play and stories.		

Year 1 National Curriculum Statutory Requirements	Units of Work	
	Spring Term	Summer Term
SPOKEN LANGUAGE		
Pupils should be taught to ask relevant questions to extend their understanding and knowledge.	The Queen's Hat Firework Night	The Way Back Home Bold Women in Black History Toys from the Past
Pupils should be taught to use relevant strategies to build their vocabulary.		
Pupils should be taught to articulate and justify answers, arguments and opinions.		
Pupils should be taught to give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings.		

Pupils should be taught to maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments.		
Pupils should be taught to use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.		
Pupils should be taught to speak audibly and fluently with an increasing command of Standard English.		
Pupils should be taught to participate in discussions, presentations, performances, role play, improvisations and debates.		The Way Back Home
Pupils should be taught to gain, maintain and monitor the interest of the listener(s).	The Queen's Hat Firework Night	The Way Back Home Bold Women in Black History
Pupils should be taught to consider and evaluate different viewpoints, attending to and building on the contributions of others.		The Way Back Home Bold Women in Black History Toys from the Past
Pupils should be taught to select and use appropriate registers for effective communication.		
WRITING COMPOSITION		
Pupils should be taught to write sentences by saying out loud what they are going to write about.		
Pupils should be taught to write sentences by composing a sentence orally before writing it.		
Pupils should be taught to write sentences by sequencing sentences to form short narratives.	The Queen's Hat	The Way Back Home Bold Women in Black History Toys from the Past
Pupils should be taught to write sentences by re-reading what they have written to check that it makes sense.		
Pupils should be taught to discuss what they have written with the teacher or other pupils.	The Queen's Hat Firework Night	
Pupils should be taught to read aloud their writing clearly enough to be heard by their peers and the teacher.		
WORD		
Regular plural noun suffixes –s or –es [for example, dog, dogs; wish, wishes], including the effects of these suffixes on the meaning of the noun.	The Queen's Hat Firework Night	
Suffixes that can be added to verbs where no change is needed in the spelling of root words (e.g. helping, helped, helper).		Bold Women in Black History Toys from the Past
How the prefix un- changes the meaning of verbs and adjectives [negation, for example, unkind, or undoing: untie the boat].	The Queen's Hat	Toys from the Past

SENTENCE		
How words can combine to make sentences.	The Queen's Hat	The Way Back Home Bold Women in Black History Toys from the Past
Joining words and joining clauses using 'and'.		
TEXT		
Sequencing sentences to form short narratives.	The Queen's Hat	The Way Back Home
PUNCTUATION		
Separation of words with spaces.	The Queen's Hat Firework Night	The Way Back Home Bold Women in Black History Toys from the Past
Introduction to capital letters, full stops, question marks and exclamation marks to demarcate sentences.	The Queen's Hat	
Capital letters for names and for the personal pronoun 'I'.		

Year 2 National Curriculum Statutory Requirements	Units of Work	
	Spring Term	Summer Term
SPOKEN LANGUAGE		
Pupils should be taught to ask relevant questions to extend their understanding and knowledge.	George & the Dragon Hibernation If I were in Charge	Little Red Reading Hood The Day the Crayons Quit The Great Fire of London
Pupils should be taught to use relevant strategies to build their vocabulary.	George & the Dragon Hibernation If I were in Charge	
Pupils should be taught to articulate and justify answers, arguments and opinions.	George & the Dragon	Little Red Reading Hood The Day the Crayons Quit
Pupils should be taught to give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings.	George & the Dragon Hibernation	Little Red Reading Hood The Day the Crayons Quit The Great Fire of London
Pupils should be taught to maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments.	George & the Dragon Hibernation	
Pupils should be taught to use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.	George & the Dragon Hibernation	
Pupils should be taught to speak audibly and fluently with an increasing command of Standard English.		

Pupils should be taught to participate in discussions, presentations, performances, role play, improvisations and debates.	George & the Dragon If I were in Charge	Little Red Reading Hood
Pupils should be taught to gain, maintain and monitor the interest of the listener(s).		
Pupils should be taught to consider and evaluate different viewpoints, attending to and building on the contributions of others.	George & the Dragon Hibernation	Little Red Reading Hood The Day the Crayons Quit The Great Fire of London
Pupils should be taught to select and use appropriate registers for effective communication.	George & the Dragon If I were in Charge	Little Red Reading Hood
WRITING COMPOSITION		
Pupils should be taught to develop positive attitudes towards and stamina for writing by writing narratives about personal experiences and those of others (real and fictional).	George & the Dragon	Little Red Reading Hood
Pupils should be taught to develop positive attitudes towards and stamina for writing by writing about real events.	Hibernation	The Day the Crayons Quit The Great Fire of London
Pupils should be taught to develop positive attitudes towards and stamina for writing by writing poetry.	If I were in Charge	
Pupils should be taught to develop positive attitudes towards and stamina for writing by writing for different purposes.	George & the Dragon Hibernation If I were in Charge	Little Red Reading Hood The Day the Crayons Quit The Great Fire of London
Pupils should be taught to consider what they are going to write before beginning by planning or saying out loud what they are going to write about.		
Pupils should be taught to consider what they are going to write before beginning by writing down ideas and/or key words, including new vocabulary.		
Pupils should be taught to consider what they are going to write before beginning by encapsulating what they want to say, sentence by sentence.	George & the Dragon Hibernation	
Pupils should be taught to make simple additions, revisions and corrections to their own writing by evaluating their writing with the teacher and other pupils.	George & the Dragon Hibernation If I were in Charge	
Pupils should be taught to make simple additions, revisions and corrections to their own writing by 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.		
Pupils should be taught to make simple additions, revisions and corrections to their own writing by proof-reading to check for errors in spelling, grammar and punctuation (for example, ends of sentences punctuated correctly).		
Pupils should be taught to read aloud what they have written with appropriate intonation to make the meaning clear.		

WORD		
Formation of nouns using suffixes such as – ness, –er and by compounding [for example, whiteboard, superman]	George & the Dragon	
Formation of adjectives using suffixes such as – ful, –less		The Day the Crayons Quit
Use of the suffixes –er, –est in adjectives and the use of –ly in Standard English to turn adjectives into adverbs	Hibernation	The Great Fire of London
SENTENCE		
Subordination (using when, if, that, because) and co-ordination (using or, and, but)	George & the Dragon Hibernation	The Day the Crayons Quit The Great Fire of London
Expanded noun phrases for description and specification [for example, the blue butterfly, plain flour, the man in the moon]	George & the Dragon	Little Red Reading Hood The Day the Crayons Quit
How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command	George & the Dragon Hibernation	The Great Fire of London
TEXT		
Correct choice and consistent use of present tense and past tense throughout writing Use of the progressive form of verbs in the present and past tense to mark actions in progress [for example, she is drumming, he was shouting]	George & the Dragon Hibernation	Little Red Reading Hood The Day the Crayons Quit The Great Fire of London
Correct choice and consistent use of present tense and past tense throughout writing Use of the progressive form of verbs in the present and past tense to mark actions in progress [for example, she is drumming, he was shouting]	George & the Dragon	The Great Fire of London
PUNCTUATION		
Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences	George & the Dragon Hibernation	Little Red Reading Hood The Day the Crayons Quit The Great Fire of London
Commas to separate items in a list	If I were in Charge	The Great Fire of London
Apostrophes to mark where letters are missing in spelling and to mark singular possession in nouns [for example, the girl's name]		Little Red Reading Hood The Great Fire of London

Year 3 National Curriculum Statutory Requirements	Units of Work	
	Spring Term	Summer Term
SPOKEN LANGUAGE		
Pupils should be taught to ask relevant questions to extend their understanding and knowledge.	The Secret of Black Rock My Strong Mind I asked the boy who couldn't see	The Blue Umbrella Iliona The Street Beneath my Feet
Pupils should be taught to use relevant strategies to build their vocabulary.		
Pupils should be taught to articulate and justify answers, arguments and opinions.	The Secret of Black Rock My Strong Mind	
Pupils should be taught to give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings.		
Pupils should be taught to maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments.		
Pupils should be taught to use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.	The Secret of Black Rock My Strong Mind I asked the boy who couldn't see	
Pupils should be taught to speak audibly and fluently with an increasing command of Standard English.		
Pupils should be taught to participate in discussions, presentations, performances, role play, improvisations and debates.		
Pupils should be taught to gain, maintain and monitor the interest of the listener(s).		
Pupils should be taught to consider and evaluate different viewpoints, attending to and building on the contributions of others.	The Secret of Black Rock My Strong Mind	
Pupils should be taught to select and use appropriate registers for effective communication.	The Secret of Black Rock My Strong Mind I asked the boy who couldn't see	
WRITING COMPOSITION		
Pupils should be taught to write sentences by saying out loud what they are going to write about.	The Secret of Black Rock My Strong Mind	The Umbrella Iliona The Street Beneath my Feet
Pupils should be taught to write sentences by composing a sentence orally before writing it.		
Pupils should be taught to write sentences by sequencing sentences to form short narratives.		The Blue Umbrella
Pupils should be taught to write sentences by re-reading what they have written to check that it makes sense.		The Blue Umbrella Iliona
Pupils should be taught to discuss what they have written with the teacher or other pupils.	The Secret of Black Rock	

Pupils should be taught to read aloud their writing clearly enough to be heard by their peers and the teacher.	My Strong Mind I asked the boy who couldn't see	The Street Beneath my Feet
WORD		
Formation of nouns using a range of prefixes [for example super-, anti-, auto-]	The Secret of Black Rock	The Blue Umbrella
Use of the forms a or an according to whether the next word begins with a consonant or a vowel [for example, a rock, an open box]		
Word families based on common words, showing how words are related in form and meaning [for example, solve, solution, solver, dissolve, insoluble]		
SENTENCE		
Expressing time, place and cause using conjunctions [for example, when, before, after, while, so, because]	The Secret of Black Rock	The Blue Umbrella Iliona The Street Beneath my Feet
Adverbs [for example, then, next, soon, therefore]	The Secret of Black Rock My Strong Mind	
Prepositions [for example, before, after, during, in, because of]		
TEXT		
Introduction to paragraphs as a way to group related material	The Secret of Black Rock	Iliona The Street Beneath my Feet
Headings and sub-headings to aid presentation	My Strong Mind	
Use of the present perfect form of verbs instead of the simple past [for example, He has gone out to play contrasted with He went out to play]		Iliona
PUNCTUATION		
Introduction to inverted commas to punctuate direct speech	The Secret of Black Rock	The Blue Umbrella The Street Beneath my Feet

Year 4 National Curriculum Statutory Requirements	Units of Work	
	Spring Term	Summer Term
SPOKEN LANGUAGE		
Pupils should be taught to ask relevant questions to extend their understanding and knowledge.	Journey Inviting an Author The River	The Lost Thing The Creature The Plague
Pupils should be taught to use relevant strategies to build their vocabulary.		
Pupils should be taught to articulate and justify answers, arguments and opinions.	Journey Inviting an Author	
Pupils should be taught to give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings.		

Pupils should be taught to maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments.		
Pupils should be taught to use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.		
Pupils should be taught to speak audibly and fluently with an increasing command of Standard English.		
Pupils should be taught to participate in discussions, presentations, performances, role play, improvisations and debates.	Journey Inviting an Author The River	The Lost Thing The Creature The Plague
Pupils should be taught to gain, maintain and monitor the interest of the listener(s).		
Pupils should be taught to consider and evaluate different viewpoints, attending to and building on the contributions of others.	Journey Inviting an Author	
Pupils should be taught to select and use appropriate registers for effective communication.	Journey Inviting an Author The River	
WRITING COMPOSITION		
Pupils should be taught to write sentences by saying out loud what they are going to write about.		
Pupils should be taught to write sentences by composing a sentence orally before writing it.	Journey Inviting an Author	The Lost Thing The Creature The Plague
Pupils should be taught to write sentences by sequencing sentences to form short narratives.	Journey The River	The Lost Thing
Pupils should be taught to write sentences by re-reading what they have written to check that it makes sense.		
Pupils should be taught to discuss what they have written with the teacher or other pupils.	Journey Inviting an Author The River	The Lost Thing The Creature The Plague
Pupils should be taught to read aloud their writing clearly enough to be heard by their peers and the teacher.		
WORD		
The grammatical difference between plural and possessive –s	The River	The Creature
Standard English forms for verb inflections instead of local spoken forms [for example, we were instead of we was, or I did instead of I done]		
SENTENCE		
Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. the teacher expanded to: the strict maths teacher with curly hair)	Journey	The Creature The Plague
Fronted adverbials [for example, Later that day, I heard the bad news.]		

TEXT		
Use of paragraphs to organise ideas around a theme		
Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition	Journey The River	
PUNCTUATION		
Use of inverted commas and other punctuation to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: The conductor shouted, "Sit down!"]	Journey Inviting an Author	The Creature
Apostrophes to mark plural possession [for example, the girl's name, the girls' names]	The River	
Use of commas after fronted adverbials	Journey Inviting an Author	

Year 5 National Curriculum Statutory Requirements	Units of Work	
	Spring Term	Summer Term
SPOKEN LANGUAGE		
Pupils should be taught to ask relevant questions to extend their understanding and knowledge.	The Nowhere Emporium Emperor Penguins The Highwayman	One Small Step David Attenborough Plastic Pollution
Pupils should be taught to use relevant strategies to build their vocabulary.		
Pupils should be taught to articulate and justify answers, arguments and opinions.	The Nowhere Emporium Emperor Penguins	
Pupils should be taught to give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings.		
Pupils should be taught to maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments.		
Pupils should be taught to use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.	The Nowhere Emporium Emperor Penguins The Highwayman	
Pupils should be taught to speak audibly and fluently with an increasing command of Standard English.		
Pupils should be taught to participate in discussions, presentations, performances, role play, improvisations and debates.		
Pupils should be taught to gain, maintain and monitor the interest of the listener(s).		
Pupils should be taught to consider and evaluate different viewpoints, attending to and building on the contributions of others.	The Nowhere Emporium Emperor Penguins	
Pupils should be taught to select and use appropriate registers for effective communication.	The Nowhere Emporium	

	Emperor Penguins The Highwayman	
WRITING COMPOSITION		
Pupils should be taught to plan their writing by identifying the audience for and purpose of their writing, selecting the appropriate form and using other similar writing as models for their own.	The Nowhere Emporium Emperor Penguins The Highwayman	One Small Step David Attenborough Plastic Pollution
Pupils should be taught to plan their writing by noting and developing initial ideas, drawing on reading and research where necessary.		
Pupils should be taught to plan their writing by in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed.	The Nowhere Emporium	One Small Step
Pupils should be taught to draft and write by selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning.	The Nowhere Emporium Emperor Penguins The Highwayman	One Small Step David Attenborough Plastic Pollution
Pupils should be taught to draft and write by in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action.	The Nowhere Emporium	One Small Step
Pupils should be taught to draft and write by precisising longer passages.	The Nowhere Emporium Emperor Penguins	One Small Step David Attenborough Plastic Pollution
Pupils should be taught to draft and write by using a wide range of devices to build cohesion within and across paragraphs.		
Pupils should be taught to draft and write by using further organisational and presentational devices to structure text and to guide the reader (for example, headings, bullet points, underlining)	Emperor Penguins	David Attenborough Plastic Pollution
Pupils should be taught to evaluate and edit by assessing the effectiveness of their own and others’ writing.	The Nowhere Emporium Emperor Penguins The Highwayman	One Small Step David Attenborough Plastic Pollution
Pupils should be taught to evaluate and edit by proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning.		
Pupils should be taught to evaluate and edit by ensuring the consistent and correct use of tense throughout a piece of writing.	The Nowhere Emporium Emperor Penguins	
Pupils should be taught to evaluate and edit by ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register.	The Nowhere Emporium Emperor Penguins The Highwayman	
Pupils should be taught to evaluate and edit by proof-read for spelling and punctuation errors.		

Pupils should be taught to evaluate and edit by perform their own compositions, using appropriate intonation, volume and movement so that meaning is clear.		
WORD		
Converting nouns or adjectives into verbs using suffixes [for example, –ate; –ise; –ify]	The Highwayman	One Small Step David Attenborough
Verb prefixes [for example, dis–, de–, mis–, over– and re–]	The Nowhere Emporium	David Attenborough Plastic Pollution
SENTENCE		
Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun	The Nowhere Emporium Emperor Penguins	One Small Step David Attenborough
Indicating degrees of possibility using adverbs [for example, perhaps, surely] or modal verbs [for example, might, should, will, must]		One Small Step David Attenborough Plastic Pollution
TEXT		
Devices to build cohesion within a paragraph [for example, then, after that, this, firstly]	Emperor Penguins	David Attenborough Plastic Pollution
Linking ideas across paragraphs using adverbials of time [for example, later], place [for example, nearby] and number [for example, secondly] or tense choices [for example, he had seen her before]	The Nowhere Emporium Emperor Penguins	
PUNCTUATION		
Brackets, dashes or commas to indicate parenthesis	The Nowhere Emporium Emperor Penguins The Highwayman	David Attenborough Plastic Pollution
Use of commas to clarify meaning or avoid ambiguity		One Small Step David Attenborough

Year 6 National Curriculum Statutory Requirements	Units of Work	
	Spring Term	Summer Term
SPOKEN LANGUAGE		
Pupils should be taught to ask relevant questions to extend their understanding and knowledge.	A Monster Calls The Origin of Species Moth	Paperman Goldilocks Ancient Greece
Pupils should be taught to use relevant strategies to build their vocabulary.		
Pupils should be taught to articulate and justify answers, arguments and opinions.	A Monster Calls The Origin of Species	
Pupils should be taught to give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings.		
Pupils should be taught to maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments.		
Pupils should be taught to use spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas.	A Monster Calls The Origin of Species Moth	
Pupils should be taught to speak audibly and fluently with an increasing command of Standard English.		
Pupils should be taught to participate in discussions, presentations, performances, role play, improvisations and debates.		
Pupils should be taught to gain, maintain and monitor the interest of the listener(s).		
Pupils should be taught to consider and evaluate different viewpoints, attending to and building on the contributions of others.	A Monster Calls The Origin of Species	
Pupils should be taught to select and use appropriate registers for effective communication.		
WRITING COMPOSITION		
Pupils should be taught to plan their writing by identifying the audience for and purpose of their writing, selecting the appropriate form	A Monster Calls The Origin of Species Moth	Paperman Goldilocks Ancient Greece
Pupils should be taught to plan their writing by noting and developing initial ideas, drawing on reading and research where necessary.		
Pupils should be taught to plan their writing by in writing narratives, considering how authors have developed characters and settings in what pupils have read, listened to or seen performed.	A Monster Calls	Paperman
Pupils should be taught to draft and write by selecting appropriate grammar and vocabulary, understanding how such choices can change and enhance meaning.	A Monster Calls The Origin of Species Moth	Paperman Goldilocks Ancient Greece
Pupils should be taught to draft and write by in narratives, describing settings, characters and atmosphere and integrating dialogue to convey character and advance the action.	A Monster Calls	Paperman

Pupils should be taught to draft and write by precisising longer passages.	A Monster Calls The Origin of Species	Paperman Goldilocks Ancient Greece
Pupils should be taught to draft and write by using a wide range of devices to build cohesion within and across paragraphs.		
Pupils should be taught to draft and write by using further organisational and presentational devices to structure text and to guide the reader (for example, headings, bullet points, underlining)	The Origin of Species	Goldilocks Ancient Greece
Pupils should be taught to evaluate and edit by assessing the effectiveness of their own and others’ writing.	A Monster Calls The Origin of Species Moth	Paperman Goldilocks Ancient Greece
Pupils should be taught to evaluate and edit by proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning.		
Pupils should be taught to evaluate and edit by ensuring the consistent and correct use of tense throughout a piece of writing.	A Monster Calls The Origin of Species	
Pupils should be taught to evaluate and edit by ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register.	A Monster Calls The Origin of Species Moth	
Pupils should be taught to evaluate and edit by proof-read for spelling and punctuation errors.		
Pupils should be taught to evaluate and edit by perform their own compositions, using appropriate intonation, volume and movement so that meaning is clear.		
WORD		
The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing [for example, find out – discover; ask for – request; go in – enter]	The Origin of Species	Goldilocks Ancient Greece
How words are related by meaning as synonyms and antonyms [for example, big, large, little].	A Monster Calls Moth	Paperman
SENTENCE		
Use of the passive to affect the presentation of information in a sentence [for example, I broke the window in the greenhouse versus The window in the greenhouse was broken (by me)].		Paperman Ancient Greece
The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: He’s your friend, isn’t he?, or the use of subjunctive forms such as If I were or Were they to come in some very formal writing and speech]	A Monster Calls The Origin of Species	Paperman Goldilocks Ancient Greece
TEXT		
Linking ideas across paragraphs using a wider range of cohesive devices: repetition of a word or phrase, grammatical connections [for example, the use of adverbials such as on the other hand, in contrast, or as a consequence], and ellipsis	A Monster Calls The Origin of Species	Goldilocks Ancient Greece
Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]	The Origin of Species	

PUNCTUATION			
Use of the semi-colon, colon and dash to mark the boundary between independent clauses [for example, It's raining; I'm fed up]	A Monster Calls The Origin of Species	Paperman Goldilocks Ancient Greece	
Use of the colon to introduce a list and use of semi-colons within lists	The Origin of Species	Goldilocks Ancient Greece	
Punctuation of bullet points to list information			
How hyphens can be used to avoid ambiguity [for example, man eating shark versus man-eating shark, or recover versus re-cover]	A Monster Calls		

Golden Threads for Writing

Relationships	Respect	Responsibility	Resilience	Reverence
<ul style="list-style-type: none"> We are helpful We work as a team We are kind and caring We are good communicators 	<ul style="list-style-type: none"> We are active listeners We show good manners We care for our environment We show consideration for others 	<ul style="list-style-type: none"> We own our actions We are self-motivated We are good role models We are in control of our learning 	<ul style="list-style-type: none"> We keep going We believe in ourselves We have a go We persevere 	<ul style="list-style-type: none"> We show empathy We are reflective We experience awe and wonder We practice stillness



Long Term Plan by Year Group

EYFS	
Spring Term	Summer Term
<p>Narrative: Jack and the Jelly Beanstalk: Traditional Tale with a Twist (next taught in summer term Year 2)</p> <p>Non-fiction: I wanna Iguana: Persuasive letter (next taught in summer term Year 2)</p> <p>Narrative: We're going on a bear hunt: Adventure (next taught in spring term Year 1)</p>	<p>Narrative: Where the Wild Things Are: Story</p> <p>Narrative: Ruby's Worry: Story</p> <p>Non-fiction: If Sharks Disappeared: Report (next taught summer term Year 1)</p> <p>Narrative: Handa's Surprise: Story</p>
Year 1	
Spring Term	Summer Term
<p>Narrative: The Queen's Hat: Adventure (last taught spring term EYFS; next taught spring term Year 3)</p> <p>Poetry: Firework Night: List poem</p>	<p>Narrative: The Way Back Home: Science Fiction</p> <p>Non-fiction: Bold Women in Black History: Biography (next taught in summer term Year 5)</p> <p>Non-fiction: Toys from the Past: Report (last taught summer term EYFS)</p>
Year 2	
Spring Term	Summer Term
<p>Narrative: George and the Dragon: Legend</p>	<p>Narrative: Little Red Reading Hood: Traditional Tale with a Twist (last taught in spring term EYFS)</p>

<p>Non-fiction: Hibernation: Non-chronological report (next taught spring term Year 5)</p> <p>Poetry: If I were in charge of the World: Free verse</p>	<p>Non-fiction: The Day the Crayon's Quit: Persuasive Letter (last taught spring term EYFS; next taught spring term Year 4)</p> <p>Non-fiction: The Great Fire of London: Diary (next taught summer term Year 3)</p>
Year 3	
Spring Term	Summer Term
<p>Narrative: The Secret of Black Rock: Adventure (last taught spring term Year 1; next taught spring term Year 4)</p> <p>Non-fiction: My Strong Mind: Instructions</p> <p>Poetry: I asked the Little boy who couldn't see: Poetry (next taught spring term Year 4)</p>	<p>Narrative: The Blue Umbrella: Romance (next taught summer term Year 6)</p> <p>Non-fiction: The Journal of Iliona – A Young Slave: Diary (last taught summer term Year 2)</p> <p>Non-fiction: The Street Beneath my Feet: Explanation</p>
Year 4	
Spring Term	Summer Term
<p>Narrative: Journey: Adventure (last taught summer term Year 3; next taught summer term Year 5)</p> <p>Non-fiction: Inviting an author into school: Persuasive Letter (last taught summer term Year 2)</p> <p>Poetry: The River: Poetry (last taught spring term Year 3).</p>	<p>Narrative: The Lost Thing: Fantasy</p> <p>Non-fiction: The Plague: Playscript</p> <p>Non-fiction: The Creature: Newspaper Report (next taught summer term Year 6)</p>

Year 5

Spring Term

Narrative: The Nowhere Emporium: Mystery

Non-fiction: Emperor Penguins: Non-chronological Report (last taught spring term Year 2; next taught spring term Year 6).

Poetry: The Highwayman: Narrative Poem (next taught spring term Year 6)

Summer Term

Narrative: One Small Step: Adventure (last taught spring term Year 4)

Non-fiction: David Attenborough: Biography (last taught summer term Year 1)

Non-fiction: Plastic Pollution: Persuasive speech

Year 6

Spring Term

Narrative: A Monster Calls: Horror

Non-fiction: The Origin of Species: non-chronological report (last taught spring term Year 5)

Poetry: The Moth: Narrative Poem (last taught spring term Year 5)

Summer Term

Narrative: Paperman: Romance (last taught summer term Year 3)

Non-fiction: Goldilocks: Newspaper report (last taught summer term Year 4)

Non-fiction: Detailed timeline on Ancient Greece: Timeline

PROGRESSION OF KNOWLEDGE AND PROCESS KNOWLEDGE (SKILLS)

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
PURPOSE AND IMPACT						
<p>With some support, I can write in an interesting, engaging or thoughtful way by:</p> <ul style="list-style-type: none"> Talking about the part of the story/event that is interesting. adding detail orally to a story or an event or an experienced event. arranging writing going from left to right, top to bottom. <p>With some support, I can produce texts which are appropriate to reader and purpose by:</p> <ul style="list-style-type: none"> Attempting writing for different purposes e.g. label, list. Inventing my own compositions but writing might need mediation. 	<p>I can write whole texts that are interesting, engaging or thoughtful by:</p> <ul style="list-style-type: none"> forming short narratives/retelling short recounts. using relevant words that are about my topic/ story. <p>I can produce texts which are appropriate to the reader and purpose by:</p> <ul style="list-style-type: none"> knowing the purpose and the forms of some simple writing (labels, message, invitation). 	<p>I can write whole texts that are interesting, engaging or thoughtful by:</p> <ul style="list-style-type: none"> using ideas that are mostly suitable for a narrative. Knowing that sometimes the viewpoint is indicated by comments. Using ideas that are relevant for non-fiction e.g. informative points in a report, memories in a recount. <p>I can produce texts which are appropriate to reader and purpose by:</p> <ul style="list-style-type: none"> including the main features of a genre/text type. 	<p>I can write whole texts that are interesting, engaging or thoughtful by:</p> <ul style="list-style-type: none"> developing multiple ideas in a story enriching with descriptive detail. developing multiple ideas in non-fiction that are factual and precise. expressing a basic viewpoint, an opinion or promote an idea e.g. I believe... <p>I can produce texts which are appropriate to reader and purpose by:</p> <ul style="list-style-type: none"> maintaining the main features of a genre/text type. ensuring my content makes sense throughout the piece. 	<p>I can write whole texts that are interesting, engaging or thoughtful by:</p> <ul style="list-style-type: none"> developing my ideas in detail (e.g. stories: in-depth description, non-fiction: anecdotes, facts and reflections.) maintaining a point of view throughout the work. <p>I can produce texts which are appropriate to reader and purpose by:</p> <ul style="list-style-type: none"> including all the features of a genre/text type appropriately and consistently. creating narratives that create intrigue (e.g. suspense, cliff hangers) or non-fiction that is more complicated (e.g. contrasting ideas, opinions.) 	<p>I can write whole texts that are interesting, engaging or thoughtful by:</p> <ul style="list-style-type: none"> developing my ideas in narrative and in non-fiction. ensuring my point of view is clear and controlled with some elaboration. <p>I can produce texts which are appropriate to reader and purpose by:</p> <ul style="list-style-type: none"> executing a text type/genre by including all features or adapting when required. creating more complicated narratives e.g. parallel plot, flashback, parody and more controlled non-fictions e.g. using language choices supporting the purpose. 	<p>I can write whole texts that are interesting, engaging or thoughtful by:</p> <ul style="list-style-type: none"> manipulating the reader through the telling of a narrative e.g. Use of humour or controls the direction of nonfiction using a range of strategies e.g. persuasive devices. conveying a convincing viewpoint using the point of view of others to support or contrast writers own opinion. <p>I can produce texts which are appropriate to reader and purpose by:</p> <ul style="list-style-type: none"> choosing a style/ genre features to maintain and challenge the reader's interest e.g. elaborate detail in narrative

						<p>or succinctness in police report.</p> <ul style="list-style-type: none"> • adapting well known genres to create different effects e.g. fairy tales with a twist exploring new viewpoint.
STRUCTURE AND SHAPE						
<p>With some support, I can organise and present my writing by:</p> <ul style="list-style-type: none"> • including character names in narrative and basic topic words in non-fiction. • Writing phrases about areas of interest. • grouping main ideas together through repeated nouns/pronouns. 	<p>I can organise and present whole texts effectively that sequence and structure information by:</p> <ul style="list-style-type: none"> • including familiar storytelling language e.g. Once upon a time, One day, The end. • ordering some events using number/time sequence indicators e.g. Then I had lunch. <p>I can construct a cohesive piece with logical links/ breaks by:</p> <ul style="list-style-type: none"> • repeating key words to show meaning. 	<p>I can organise and present whole texts effectively that sequence and structure information by:</p> <ul style="list-style-type: none"> • including enough information and description to interest the reader. • ordering writing using line breaks to show new ideas in narrative or use numbers in non-fiction. <p>I can construct a cohesive piece with logical links/ breaks by:</p> <ul style="list-style-type: none"> • grouping main ideas together. 	<p>I can organise and present whole texts effectively that sequence and structure information by:</p> <ul style="list-style-type: none"> • using strategies to create flow e.g. pronouns, cohesive phrases, references back to previous point. • beginning to understand what a paragraph is and show ideas grouped together. <p>I can construct a cohesive piece with logical links/ breaks by:</p> <ul style="list-style-type: none"> • using headings and sub-headings to group ideas. • signalling openings in narrative and non-fiction e.g. Early one morning..., Whales are the largest sea creatures... 	<p>I can organise and present whole texts effectively that sequence and structure information by:</p> <ul style="list-style-type: none"> • structuring and organising my writing with a clear beginning, middle and end. • writing sentences that are developed on from previous sentences to form a group of connected/related ideas. • starting a new paragraph to organise ideas around a theme. <p>I can construct a cohesive piece with logical links/ breaks by:</p> <ul style="list-style-type: none"> • using appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition. 	<p>I can organise and present whole texts effectively that sequence and structure information by:</p> <ul style="list-style-type: none"> • structuring and organising my writing with pace in narrative and supporting evidence in non-fiction. • starting new paragraphs to show changes in time, place, event or person. <p>I can construct a cohesive piece with logical links/ breaks by:</p> <ul style="list-style-type: none"> • using devices to build cohesion within paragraphs e.g. then, after, that, this, firstly. • linking ideas across paragraphs using a range of devices e.g. phrases that back 	<p>I can organise and present whole texts effectively that sequence and structure information by:</p> <ul style="list-style-type: none"> • navigating a reader through a text in a logical, chronological way or subvert this e.g. flash forward, opposing viewpoint. • using a range of layout devices e.g. headings, sub-headings, columns, bullets, tables etc. <p>I can construct a cohesive piece with logical links/ breaks by:</p> <ul style="list-style-type: none"> • linking ideas across paragraphs using a wider range of cohesive devices e.g. repetition of word or phrase, use of ellipsis as cliff-

			<ul style="list-style-type: none"> • signalling closing in narrative and non-fiction e.g. Eventually..., Ultimately... 	<ul style="list-style-type: none"> • signalling openings in narrative and non-fiction with content to capture reader's interest. • signalling closings in narrative that is dramatic or link back to opening and in non-fiction is strong/draw conclusions. 	reference previous points.	hanger at end of section. <ul style="list-style-type: none"> • applying paragraphs across a whole text to support the 'ease of engagement' for the reader.
--	--	--	---	---	----------------------------	---

SENTENCE STRUCTURE

With some support, I can vary sentences for clarity, purpose and effect by: <ul style="list-style-type: none"> • using pictures to yield more meaning to words. • writing simple words and phrases. 	I can vary sentences for clarity, purpose and effect by: <ul style="list-style-type: none"> • writing in simple phrases and clauses. • starting sentences with the pronoun, 'I'. • starting sentences with a name. • starting sentences in a different way, e.g. Naughty Goldilocks ate the porridge. 	I can vary sentences for clarity, purpose and effect by: <p>Use sentences with different forms: statement, question, exclamation and command.</p> <p>Ask questions to the reader.</p> <p>Write sentences with adventurous adjectives.</p> <p>Write long sentences.</p> <p>Write short sentences.</p> <p>Start sentences in different ways from a name or personal pronoun, e.g. One bright morning....</p> <p>Include expanded noun phrases for description and specification e.g. The blue butterfly.</p>	I can vary sentences for clarity, purpose and effect by: <ul style="list-style-type: none"> • using one word in isolation to grab the reader's attention e.g. Stop! • adding detail into descriptions e.g. precise words, descriptive noun phrases. • using prepositions that position in place/environment e.g. in, on, behind, under. 	I can vary sentences for clarity, purpose and effect by: <ul style="list-style-type: none"> • asking rhetorical questions to heighten reader engagement e.g. Can we honestly believe...? • using more complicated noun phrases (expanded by modifying adjectives, nouns and preposition phrases) e.g. The strict geography teacher with slick, black hair. 	I can vary sentences for clarity, purpose and effect by: <ul style="list-style-type: none"> • creating different emphasis in sentences through word order and noun phrases. • mixing short and long sentences to change, accelerate or show pace for reader. 	I can vary sentences for clarity, purpose and effect by: <ul style="list-style-type: none"> • writing informally or formally appropriate to genre/ text type. • varying the types of sentences within a piece across simple, compound and complex constructions.
--	--	---	---	---	---	---

TENSE						
	<ul style="list-style-type: none">I can sometimes use the correct tense and maintain it.	<ul style="list-style-type: none">I can use the correct verb forms e.g. present; she is drumming, past; he was shouting.I can apply the correct tense across a piece of writing including progressive form to mark actions in progress e.g. they were jumping	<ul style="list-style-type: none">I can use the present perfect form of verbs, instead of simple past e.g. 'He has gone out to play' contrasted with 'He went out to play'.	<ul style="list-style-type: none">I can use standard English verb inflections e.g. 'we were...' , 'I did...' (instead of local spoken forms such as 'we was...' , 'I done...').	<ul style="list-style-type: none">I can deploy tense choices that support cohesion by making links e.g. he had seen her before.I can use modal verbs to show something is certain, probable or possible (or not) e.g. might, should, will, must.	<ul style="list-style-type: none">I can use the subjunctive form of the verb to emphasise formality, urgency or importance e.g. The teacher insists that her pupils be on time.
						PASSIVE VOICE
						<ul style="list-style-type: none">I can use the passive voice to affect the presentation of information in a sentence e.g. The window in the greenhouse was broken.
CONJUNCTIONS / COMPLEX SENTENCES						
<ul style="list-style-type: none">I can add in joining words like 'and' when reading back writing.	<ul style="list-style-type: none">I can use 'and' to join two words together.I can use 'and' to join two clauses together.	<ul style="list-style-type: none">I can write compound sentences that include co-ordination e.g. or, and, but.I can write complex sentences that include subordination e.g. when, if, that, because.	<ul style="list-style-type: none">I can experiment with a widening range of conjunctions e.g. while, so, although.	<ul style="list-style-type: none">I can use a widening range of conjunctions e.g. while, so, although.I can use more complicated conjunctions that set up contrast or relationships e.g. despite, nevertheless, consequently.	<ul style="list-style-type: none">I can use relative clauses within complex sentences beginning with who, which, where, when, whose, that. e.g. Maisie, who was extremely tired, finished the raceI can use verbs ending in 'ed' or 'ing' to start clauses to build complex sentences e.g. Mortified by what he saw, Harry fled the scene.	<ul style="list-style-type: none">I can use a range of complex construction strategies to build subordinating clauses with verb starts ending in 'ing', 'ed' or adverbs 'ly' followed by verbs, relative clauses and subordinating conjunction starts.

WRITERLY TECHNIQUES

<p>With some support, I can deploy poetic style to engage the reader by:</p> <ul style="list-style-type: none"> • adding onomatopoeic sounds to pictures e.g. Wheeeeeeee! Crash! 	<p>I can deploy poetic style to engage the reader by:</p> <ul style="list-style-type: none"> • using onomatopoeic to grab the reader's attention e.g. Splash! • using alliteration to make the reading interesting e.g. The dark, deep cave. 	<p>I can deploy poetic style to engage the reader by:</p> <ul style="list-style-type: none"> • using rhyme for effect e.g. He was snoring and roaring. • using repetition in a basic way that follows story models e.g. run, run, as fast as you can. 	<p>I can deploy poetic style to engage the reader by:</p> <ul style="list-style-type: none"> • writing sentences that use repetition of key words for impact e.g. He ran and ran. He ran until his bones ached. • using the word 'like' to build a simile e.g. Her eyes were like deep pools. 	<p>I can deploy poetic style to engage the reader by:</p> <ul style="list-style-type: none"> • using the word 'as' to build a simile e.g. the train was as slow as a hearse. • using metaphor to create vivid images in the reader's mind. 	<p>I can deploy poetic style to engage the reader by:</p> <ul style="list-style-type: none"> • using pathetic fallacy to mirror and extend character's emotions e.g.(aspect of nature or weather reflects feeling.) • using pun to enhance the double meaning of language e.g. The cheetah, a predatory cheater of the jungle. 	<p>I can deploy poetic style to engage the reader by:</p> <ul style="list-style-type: none"> • Using personification to give human attributes to inanimate objects/things. • Using symbolism as a recurring idea to emphasise a themed motif e.g. ongoing referencing to water.
--	---	--	--	---	---	--

VOCABULARY

<p>With some support, I can select appropriate and effective vocabulary by:</p> <ul style="list-style-type: none"> • using some 'yellow' ambitious vocabulary appropriately (see yellow Writing Progress Plan). 	<p>I can select appropriate and effective vocabulary by:</p> <ul style="list-style-type: none"> • using simple speech - like words. • using some simple descriptive words (shape, colour, size, emotions). • using some 'blue' ambitious vocabulary (see blue Writing Progress Plan). 	<p>I can select appropriate and effective vocabulary by:</p> <ul style="list-style-type: none"> • choosing words appropriate to the writing. • Constructing sentences that include adjectives, adverbs and precise verbs. • using some 'purple' ambitious vocabulary (see purple Writing Progress Plan). 	<p>I can select appropriate and effective vocabulary by:</p> <ul style="list-style-type: none"> • choosing words because of the effect they will have on the reader. • Using some 'red' ambitious vocabulary (see red Writing Progress Plan). 	<p>I can select appropriate and effective vocabulary by:</p> <ul style="list-style-type: none"> • making language choices that are interesting and varied. • using some 'orange' ambitious vocabulary (see orange Writing Progress Plan). 	<p>I can select appropriate and effective vocabulary by:</p> <ul style="list-style-type: none"> • ensuring some vocabulary choices are for effect or emphasis e.g. technical terminology, vivid language. • Using some 'green' ambitious vocabulary (see green Writing Progress Plan). 	<p>I can select appropriate and effective vocabulary by:</p> <ul style="list-style-type: none"> • using varied and precise vocabulary to create particular stylistic effects. • using some 'pink' ambitious vocabulary (See Pink Writing Progress Plan)
---	---	--	--	--	---	--

ADVERBS/ADVERBIAL PHRASES

			<ul style="list-style-type: none"> • I can use adverbs/ adverbial phrases that position in time e.g. then 	<ul style="list-style-type: none"> • I can use 'where' adverbial phrases in fronted position in 	<ul style="list-style-type: none"> • I can indicate degree of possibility using 	<ul style="list-style-type: none"> • I can use more complicated adverbial phrases to link ideas e.g.
--	--	--	--	--	--	---

			<p>next, soon, later that day, as dawn broke.</p> <ul style="list-style-type: none"> I can use adverbs/adverbial phrases that build a relationship or 'cause' e.g. therefore, as a result. 	<p>sentences e.g. At the seaside, Janice fed the seagulls.</p> <ul style="list-style-type: none"> I can use 'how' 'ly' adverbs and '___ing' adverbial phrases in fronted position in sentences e.g. Rushing against the clock, Jack knew it would be difficult. 	<p>adverbs e.g. perhaps, surely.</p> <ul style="list-style-type: none"> I can use a range of adverbs to link ideas: adverbs of time e.g. later, adverbs of place e.g. nearby and number e.g. secondly. 	<p>on the other hand, in contrast, as a consequence.</p> <ul style="list-style-type: none"> I can use adverbs and adverbial phrases to qualify, intensify or emphasise e.g. 'The dog is so incredibly stupid', '... an exceptional result.'
--	--	--	---	--	---	--

PUNCTUATION

<p>With some support, I can write with technical accuracy of punctuation by:</p> <ul style="list-style-type: none"> Using full stops at random. Sometimes using a capital letter at the start of writing. 	<p>I can write with technical accuracy of punctuation by:</p> <ul style="list-style-type: none"> sometimes using capital letters, full stops, question marks and exclamation marks. using capital letters for names and for the personal pronoun 'I'. 	<p>I can write with technical accuracy of punctuation by:</p> <ul style="list-style-type: none"> always using full stops. using commas to separate items in a list. using capital letters more than 50% of the time. using apostrophes to mark missing letters in contracted forms e.g. I've, We'll. using exclamation marks and question marks. using the apostrophe to mark singular possession e.g. the girl's bag. 	<p>I can write with technical accuracy of punctuation by:</p> <ul style="list-style-type: none"> an emerging use of inverted commas to punctuate direct speech. an emerging use of other direct speech punctuation e.g. punctuation inside inverted commas. 	<p>I can write with technical accuracy of punctuation by:</p> <ul style="list-style-type: none"> the correct use of inverted commas and other punctuation to indicate direct speech (comma after reporting clause; end punctuation within commas.) e.g. The teacher screamed, "Be quiet!" using apostrophes to mark plural possession e.g. The boy's name, the boys' names. using comma after fronted adverbial. 	<p>I can write with technical accuracy of punctuation by:</p> <ul style="list-style-type: none"> using brackets, dashes or commas to indicate parenthesis. using commas to clarify meaning or avoid ambiguity e.g. 'Let's eat dad.' or 'Let's eat, dad.' 	<p>I can write with technical accuracy of punctuation by:</p> <ul style="list-style-type: none"> using semi-colon, colon and dash to mark the boundary between independent clauses e.g. It's snowing; I am delighted. using of the colon to introduce a list and use of semi-colons within lists. using bullet points to list information. using hyphens to avoid ambiguity e.g. recover or re-cover.
--	--	---	--	--	---	--

SPELLING AND WORD STRUCTURE

<p>With some support, I can apply spelling rules into writing by:</p> <ul style="list-style-type: none"> • using phonic knowledge to begin to write CVC words e.g. cat. • correctly choosing initial letters and some final letters correctly. • reading back work to give meaning to it. 	<p>I can apply spelling rules into writing by:</p> <ul style="list-style-type: none"> • having a 'go' and spell some unknown words phonetically. • showing evidence of using suffixes <u>ing</u>, <u>ed</u>, <u>est</u>. • using the spelling rule for plural adding <u>s</u>, <u>es</u>. • using prefix un<u> </u> e.g. unkind. 	<p>I can apply spelling rules into writing by:</p> <p>Use phonetically plausible strategies to spell unknown polysyllabic words.</p> <p>Use suffixes such as <u>ness</u>, <u>er</u>, to form nouns or by compounding e.g. sleepiness.</p> <p>Use adjectives ending in <u>ful</u>, <u>less</u>, <u>er</u>, <u>est</u> e.g. beautiful.</p> <p>Turn adjectives into adverbs through applying 'ly' e.g. slowly</p>	<p>I can apply spelling rules into writing by:</p> <p>Use a range of prefixes to extend repertoire of nouns e.g. super<u> </u>, anti<u> </u>, auto<u> </u>.</p> <p>Use 'a' or 'an' correctly according to next word beginning with consonant or vowel.</p> <p>Experiment with more complicated words built from a common word e.g. dissolve, solution.</p>	<p>I can apply spelling rules into writing by:</p> <p>Use knowledge of phonics, morphology and etymology to spell new and unfamiliar words.</p> <p>Distinguish between the spelling of common homophones.</p> <p>Show through ' -s' and punctuation the grammatical difference between plural and possessive.</p>	<p>I can apply spelling rules into writing by:</p> <p>Convert nouns or adjectives into verbs using suffixes e.g. <u>ate</u>, <u>ise</u>, <u>ify</u>.</p> <p>Apply prefixes to change intent of verbs e.g. dis<u> </u>, de<u> </u>, mis<u> </u>, over<u> </u>, re<u> </u>.</p>	<p>I can apply spelling rules into writing by:</p> <p>Use the appropriate words according to formality e.g. 'discover' or 'find out', 'ask for' or 'request' or 'go in' or 'enter'.</p> <p>Discover synonyms and antonyms for a word and choose the degree of meaning required for the sentence.</p>
---	---	---	---	--	--	---

HANDWRITING AND PRESENTATION

<ul style="list-style-type: none"> • I can form some recognisable letters. • I sometimes leave 'finger' spaces between groups of letters. 	<ul style="list-style-type: none"> • I can form capital letters. • I can form digits 0-9. • I am beginning to form lower-case letters in the correct direction, starting and finishing in the right place. 	<ul style="list-style-type: none"> • I can form lower case letters of the correct size in relation to other letters. • I am starting to use some of the diagonal and horizontal strokes to join letters. 	<ul style="list-style-type: none"> • I can use diagonal and horizontal strokes to join letters that are adjacent and know which are best left unjoined. • I can show increased legibility and quality to handwriting. 	<ul style="list-style-type: none"> • I can show consistency in style ensuring that the downstrokes of letters are parallel and equidistant. • I can avoid ascenders and descenders touching each other from one line to the next. 	<ul style="list-style-type: none"> • I can make quick choices whether or not to join specific letters. • I can use a style that encourages speed, legibility and fluency. 	<ul style="list-style-type: none"> • I can write speedily in a joined, legible style. • I can choose the right handwriting style according to purpose e.g. neat and joined for final version and unjoined for labelling a diagram or data.
---	---	--	---	---	---	--

PROGRESSION OF TERMINOLOGY BY YEAR GROUP

EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
Phoneme Grapheme Digraph Trigraph Word Sentence Capital Letter Full Stop	Letter Capital Letter Word Singular Plural Punctuation Full Stop Question mark Exclamation mark	Noun Noun Phrase Statement Question Exclamation Command Compound Suffix Adjective Adverb Verb Tense (past, present) Apostrophe Comma	Preposition Conjunction Word family Prefix Clause Subordinate clause Direct speech Consonant Consonant letter Vowel Vowel letter Adverb Inverted commas (or "speech marks")	Determiner Pronoun Possessive pronoun Adverbial	Modal verb Relative pronoun Relative clause Parenthesis Bracket Dash Cohesion Ambiguity	Subject Object Active Passive Synonym Antonym Ellipsis Hyphen Colon Semi-colon Bullet points

PROGRESSION OF AMBITIOUS AND EFFECTIVE VOCABULARY BY YEAR GROUP

EYFS

absolutely, accept, achieve, accurate, active, actually, admit, adorable, against, agree, alert, amazed, among, announce, appeal, arrange, attract, awful, basically, beyond, believe, celebrate, certain, champion, chance, cheerful, clumsy, confident, curse, daily, damage, dangerous, dawn, daze, decision, deep, definite, delight, depend, deserve, difficult, discover, dull, dusk, ease, echo, effort, enormous, enough, even, event, every, excellent, except, excited, fabulous, fantastic, flashing, follow, force, fresh, friendly, frightened, frown, gain, giggle, glisten, glitter, glow, glum, golden, greater, happening, heavy, helpful, hero, hidden, honest, hope, horrible, huge, hurry, icy, idea, increase, interest, journey, joyful, juicy, keep, large, laugh, listen, lost, lucky, messy, middle, might, mistake, moonbeam, mood, moonlight, moonlit, more, morning, near, plan, please, polite, positive, power, precious, prepare, press, pretend, problem, project, promise, protect, proud, puff, pull, push, puzzle, quick, quiet, race, reach, ready, relax, remember, remind, remove, repair, repeat, rest, retell, reward, rhyme, right, rise, roar, rocket, roll, rub, rude, rule, rash, same, scare, secret, send, shake, shape, share, shine, shiver, short, shout, show, sink, sleep, slide, slip, slow, smash, smell, smile, sniff, soft, sorry, sort, sound, sparkle, special, stand, stamp, star, step, stick, sunshine, superb, sure, surprise, swap, tale, talk, taste, team, tell, television, thank you, think, visit, wake, walk, want, wash, wave, when, where, why, wide, wiggle, wish, work, write, wrong, you, yes

YEAR 1

ability, absurd, accelerate, acknowledge, adaptable, admiration, advisable, agony, alarming, allowable, ambitious, amuse, another, anxiety, apparent, appreciation, attain, attempt, between, binding, blend, calculated, captivate, challenge, charm, cherish, clutch, concentration, conduct, connection, contribution, course, criticise, crucial, dastardly, dazzle, deadly, deceit, decisive, decline, decreasing, delay, demand, description, disaster, disrupt, distrustful, dwell, earliest, either, encourage, ensure, enthusiasm, entirely, equal, especially, eventful, exactly, exceptional, explore, factual, festivity, fierce, flutter, frustrated, further, future, gesture, gigantic, gleam, glean, glimmer, glint, glorious, grateful, gusty, handsome, haunted, helpless, hibernate, honestly, horrid, howl, impolite, impossible, incredible, ingredient, insist, instead, instruct, intend, invade, involve, joyous, keen, kindness, latest, lively, luckily, marvellous, material, memory, mention, merry, midday, misbehave, mist, mumble, munch, narrow, nearly, neighbour, notice, often, other piece, pinched, plenty, popular, position, practical, precise, predict, presentation, prevent, prey, private, prompt, proof, proper, properly, prove, punish, pure, quarrel, quality, quite react, record, recount, recycle, reduce, refuse, relation, release, reply, report, respect, restless, result, rethink, ripe, sadden, scoop, scruffy, scurry, sense, setting, shimmer, shone, shook, should, shore, simple, skate, skid, slight, slither, smooth, snap, sneak, soaked, soggy, somebody, something, somewhere, space, sparse, speak, speed, spill, spin, spread, squash, squeak, squeeze, squelch, stare, sting, storm, strength, stretch, succeed, successful, summer, sweet, swing, tatty, tear, tease, tough, track, trouble, unsure, untidy, upwards, useful, vanish, view, voice, wait, warm, waste, weak, wear, welcome, whatever, while, whoosh, wild, winter, wise, with, without, worse, worth, would, wriggle, yesterday, yearly, zero

YEAR 2

absorb, abundance, academic, accolade, acquire, additionally, affectionate, aggressive, amiable, anticipate, apologetic, aspiration, astonishing, attached, attribute, balance, banish, bedraggled, bland, broaden, bustling, campaign, cautious, cease, coincidence, collapse, commence, compliment, concerned, co-ordinate, courage, creativity, dabble, decent, decipher, define, deliberate, disbelieve, discourage, disorganised, disregard, dissatisfied, distracted, divide, dreadful, effective, efficient, enclosed, enchanting, encounter, engage, enhance, enquired, enticing, envious, equip, essential, exaggerate, exclusive, expectation, experience, extreme, fade, fate, ferocious, flustered, fragrant, frail, frequent, gabble, garbled, glance, glimpse, gloom, heartening, hesitate, hopeless, hurtle, hushed, husky, ideally, identical, importance, improvement, incident, include, individual, ineffective, inefficient, inkling, instant, irate, irritate, jaded, jeer, knowingly, lack, launch, least, lengthen, lightening, likely, link, location, loss, manage, memorable, menace, mimic, miniature, mistrust, misunderstand, murky, necessary, neither, nervous, newly, next, non-stop, nudge, obvious, organised, patience, peak, perhaps, pervade, pointless, ponder, possibility, prefer, presence, pressure, previous, priceless, probably, process, produce, promotion, provide, quake, quantity, quest, quiver, rabble, raise, range, real, recognise, reek, reflect, regular, reject, relationship, remark, request, resist, resolve, restore, reveal, revolting, risk, roam, ruffle, ruined, scarce, scatter, scented, scope, search, section, seem, service, shadow, shed, shriek, silence, skyward, sleet, sling, slink, sneer, snigger, soar, somehow, splendid, sprinkle, steam, stern, stiff, strange, stray, stream, strike, struggle, stubborn, style, suggest, sulk, sunlit, sunset, surface, survey, sweat, switch, taught, tingle, towards, trace, treasure, truth, understand, unselfish, unwrap, urgent, useless, usual, varied, variety, vast, vastly, vision, vile, violence, volcanic, wail, wary, whether, whisk, willing, witness, wobble, won't, workable, wordily, yield, zoom

YEAR 3

abandon, abide, abysmal, accentuate, adept, advanced, adverse, aggravate, aggrieved, agonised, aimless, allocate, ambiguity, ancient, animosity, astounding, ballistic, balderdash, befuddle, biased, blatant, burdened, cavort, characteristic, collaborate, communication, competence, consequence, co-operative, courage, craze, crumple, daunting, defiant, defy, delicacy, development, dignified, disappointment, disheartened, dismay, disperse, distasteful, distribute, draft, dramatise, drench, elaborate, empathise, endurance, engrossed, enliven, examine, excruciating, excluding, existing, expense, extensive, extravagant, facilitate, familiarity, fascinate, finalise, flimsy, flourish, fluke, forbidden, frizzy, frolic, furthermore, gather, general, gist, glaring, glaze, harmless, hassle, hearty, hectic, hideous, highly, hilarious, horizon, horrify, however, humorous, hysteria, ideally, improvise, inability, inclined, indecisive, initial, inspirational, intact, intimidated, intrigued, investigate, irresistible, jaunty, kindle, knowledgeable, landscape, lavish, livid, majority, mingle, moment, monstrous, mysterious, nifty, nightmare, offend, orderly, original, otherwise, overall, perfected, performance, pledge, plight, pollution, potential, predominantly, priority, privilege, prone, propose, public, purity, queasy, query, questionable, rage, rarely, rate, realistic, reassure, reckon, redecorate, refer, refreshing, regard, regret, rejoice, relief, remain, renew, represent, resentful, responsibility, restrict, retreat, reunite, review, revisit, ridiculous, rival, rural, satisfaction, scheme, select, self-respect, senseless, sensible, shamble, shift, significant, simmer, sketchy, skilful, slouch, smuggle, sociable, soothe, spare, splatter, squirm, stranded, streak, stress, stumble, succulent, suitable, surprise, support, supposed, surge, swarm, swoon, tackle, tangle, thrilled, thump, tinted, tiring, tour, unattractive, undertake, unfortunately, unless, unlimited, unsuitable, unsupported, unsuspecting, unusually, victim, vigilant, vivacity, vivid, waffle, waft, warped, well-informed, whittle, wrecked, wrestle

© Jane Considine 2015

YEAR 4

abbreviate, abolish, accomplishment, account, adequate, advantageous, aghast, agile, alienate, alleviate, anticipated, apathetic, articulate, awe-inspiring, bamboozle, breakthrough, breathtaking, bumptious, calibre, capacity, charisma, competent, constructive, contagious, culminate, cumbersome, customise, deduce, dedication, delete, delegation, demonstration, depict, determination, diligent, disadvantage, disillusioned, disobedient, district, diverse, doubtless, drastic, elapse, elegant, eliminate, eloquent, emphasise, endeavour, enlightened, enrich, entertain, equate, equivalent, estimate, everlasting, excessive, expanse, exposed, extinguish, faithful, far-fetched, favourable, foliage, forlorn, formalise, fraction, frazzled, fret, fulfilment, generation, germinate, gorge, gradual, grapple, gusto, haphazard, harmonious, heave, highlight, hinged, hoist, horrendous, humid, identity, ignite, immediate, immense, impact, impulsive, inaccuracy, inappropriate, inconspicuous, indicate, indulge, inevitably, infectious, influence, insufficient, intensify, international, invigorating, irreplaceable, jeopardise, justified, liquefy, locate, loiter, menial, modest, moreover, necessity, negative, neglect, nevertheless, non-existent, nurture, objection, obliged, outburst, overgrown, parallel, particular, perceive, permanent, phase, plunge, poetic, poised, policy, prolonged, proportion, pulsate, purpose, pursue, quell, quibble, quirky, rambling, raring, realise, reasonable, reckless, recommend, recovered, refine, rehearse, reinforce, relapse, relevant, relish, reluctant, remodel, repellent, restrain, revenge, revive, rigid, riot, rowdy, rumpus, ruthless, sarcastic, scale, sensitive, severe, shameful, sift, sincere, sinister, slovenly, snippet, society, speciality, specific, spirit, sprawl, stark, stationary, strenuous, strictly, suffering, superior, supreme, sustained, system, tailored, tantalise, temperament, tension, texture, through, thunderous, tighten, trail, transfer, triumph, trudge, typically, unacceptable, unbearable, uncertain, undisputed, unheard, unmanageable, unwelcome, upfront, vacancy, vague, valuation, value, vent, version, vibrant, vigorous, villainous, virtually, vital, vulnerable, wade, warrant

© Jane Considine 2015

YEAR 5

abhorrent, abstain, acquaintance, acrid, adhere, aftermath, agitated, aloof, ambience, amenable, analytic, apprehension, arduous, astute, balk, biodegradable, boisterous, calamity, compromise, controversial, counteract, crystallise, cultivate, cynical, deficiency, degree, demean, devastation, dilapidated, disenchant, disintegrate, dispel, disrepute, distinguish, divergent, dominated, effervescent, electrifying, empowered, encapsulate, eradicate, escalate, essence, establish, eventuality, evolve, exacerbate, exasperate, exhaustive, flamboyant, fluctuate, focal, fortunately, foster, fragile, fragmented, frenzied, frivolity, fundamental, galvanise, glut, gracious, gravitate, grotesque, harass, harness, heighten, hindrance, hostility, hygienic, identification, idiotic, illegal, illuminate, inapt, incisive, infuriating, infusion, innovate, insignificant, instinctive, intangible, interject, intervene, invincible, irrational, isolated, kaleidoscope, lackadaisical, lapse, literally, luminous, manipulate, measurable, melodic, merge, metaphor, misinterpret, moderate, moral, mortified, naïve, negotiate, notorious, omit, outstanding, overemphasise, persuade, paraphrase, partial, persistent, picturesque, poignant, pompous, preconceived, premise, prevalent, prolific, prominence, prophecy, provoke, quaint, reactive, ream, reap, reassess, recede, recharge, recoil, reconsider, recurrence, redirect, reimburse, reiterate, rekindle, reliant, relive, reminiscent, renovate, reproduce, repugnant, repulsive, reservation, rousing, ruminate, salvage, scintillating, self-conscious, silhouette, simultaneously, skeletal, source, speculate, spite, spontaneous, stamina, standard, status, static, steer, stimulate, strive, structure, submerged, subtlety, sufficient, supersede, sympathy, tainted, tender, tolerate, torrent, torrential, tragedy, tranquil, transference, transparent, transpire, tumultuous, turbulent, ultimate, unidentified, uniformed, unintentional, unsatisfactory, vandalise, venom, venture, vested, viable, vindicate, virtue, virtuous, vulture, zeal

YEAR 6

accordance, accumulate, affiliate, affinity, allude, ambivalence, antagonising, authenticity, beguile, centralise, commitment, contaminate, contemptuous, contravene, contrive, correlate, correspond, cross-reference, cumulative, deficit, degenerate, demeanour, demystify, disparate, divisive, dubious, eccentric, egotistic, eligible, embellishment, enigma, envelop, epitomised, evade, exacerbate, exemplify, extrapolate, extricate, fallacy, fervently, flawed, foreseeable, fractious, frenetic, frontier, functional, gastronomic, gnarled, govern, grievance, hallucinate, harangue, hence, hoax, humanity, hyperactive, hypocrite, ignorance, illustrative, imaginable, impinge, impending, impertinent, implausible, implicate, implicit, inadvertently, incite, indefinitely, infer, infiltrate, ingenious, inherent, initiative, innate, integrated, internalised, intolerance, irony, irrelevance, judicious, liaison, liberated, limitation, ludicrous, luxurious, malevolent, manoeuvre, manifest, mediate, melancholy, methodical, misconstrue, mutual, obscure, overawed, overwhelmed, palpable, panoramic, paradoxical, pertinent, phenomenon, plethora, pontificate, precarious, precedence, prerequisite, pretentious, profound, quagmire, rebellious, recapture, reciprocal, rectify, recuperate, redistributive, regurgitate, relatively, repentant, repress, resume, resurgence, reticent, retrograde, retrospective, self-assured, sceptical, slanderous, sophisticated, spate, stagnate, stance, statistical, stigma, stilted, strategy, supercilious, superfluous, surmountable, symbolic, synchronise, tantamount, tempestuous, tendency, tentative, theory, thwarted, translate, transient, turgid, unhinged, uninhibited, unwieldy, utterly, valiant, validate, vindicate, virtue, virtuous, vulture, zeal

ASSESSMENT

Our writing assessment grids for each child allow us to track pupils' writing progress across each year group. The targets within the assessment framework outline the Expected Standard markers within each year group. They capture the National Curriculum requirements and add to them and it identifies the components of writing, broken down into writing techniques. At the end of each academic year, this enables teachers to assess outcomes in writing. Teachers will moderate their writing judgements regularly both in school and externally to ensure accuracy of judgements.

HOW DO WE KNOW THAT OUR CURRICULUM IS HAVING THE DESIRED IMPACT?

Teachers

- Become more knowledgeable.
- Have higher levels of confidence in delivering all areas of the curriculum.
- Can give senior leaders and subject leads feedback about what is working well.
- Are acutely aware of how children are coping with the taught content. The curriculum is the progression model, and is pitched to be appropriately challenging. Therefore, if teachers know that children are coping well and are able to demonstrate their understanding, then we know it is working and that children are making progress.
- Teach consistently well; applying sound pedagogical practices in all lessons.
- Plan coherent learning journeys based on the unit overviews.
- Seek support from subject leads when they are less confident.

Children

- Can talk with confidence about what they have learned, using correct terminology.
- Are enthused and interested in a wide range of curriculum areas.
- Can talk about the specific characteristics of subjects and the disciplines associated with them.
- Can show adults examples of their learning and describe the 'why' behind work they have produced.
- Demonstrate good learning behaviours in all lessons.
- Are able to explain how their learning within a subject builds on previous learning.
- Are able to make thoughtful links between subjects.
- Can all access, enjoy and make progress within the curriculum - regardless of their starting points, or any additional needs they may have.
- Are independent learners who can think creatively and critically

Children's Work

- Demonstrates that they take pride in what they produce. Children show the same effort as they would in Maths or English, for example.
- Captures their increasing understanding of key concepts within each subject.
- Illustrates their developing understanding of the disciplines of each subject, as well as the declarative knowledge content.
- Shows that a coherent teaching sequence has taken place within each unit of work.
- Demonstrates our curriculum's emphasis on subject-specific terminology.

5Rs

- Our children leave us as **respectful** citizens ready for the next stage of their life because they:
 - ✓ are active listeners
 - ✓ care for their environment
 - ✓ show consideration for others
 - ✓ show good manners
- Our children leave us as **responsible** citizens ready for the next stage of their life because they:
 - ✓ own their actions
 - ✓ are self-motivated
 - ✓ are good role models
 - ✓ are in control of their own learning
- Our children leave us as **resilient** citizens ready for the next stage of their life because they:
 - ✓ keep going
 - ✓ believe in themselves
 - ✓ have a go
 - ✓ persevere
- Our children leave us with good **relationships** because they:
 - ✓ are good communicators

- ✓ are helpful
- ✓ work as a team
- ✓ are kind and caring
- Our children leave us as **reverent** young people ready for the next stage of their life because they:
 - ✓ show empathy
 - ✓ are reflective
 - ✓ experience awe and wonder
 - ✓ practice stillness

Governors and Visitors

- Give us positive feedback about pupil engagement and behaviour in lessons.
- Comment on the high-quality work that they see.
- Report that leaders are clear about strengths and weaknesses and have clear plans to address areas for development.

Parents and carers

- Give us positive feedback about their children's attitudes to school.
- Share examples of when their children have been enthused by the curriculum (e.g. they have been talking about learning at home, or carrying out their own research because of their interest).

Leaders

- Develop subject leader expertise through coaching and CPD
- Are outward facing
- Source external expertise and support where needed
- Regularly monitor strengths and areas for development which feeds into school evaluation and improvement.