

Lighthouse Schools Partnership

Primary Writing Progression



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LSP writing curriculum

At the Lighthouse Schools Partnership, we believe that writing is a vital tool for communication, creativity and critical thinking. Our writing curriculum is designed to ensure that all pupils become confident, fluent and purposeful writers who can express themselves clearly and effectively for a variety of audiences and purposes using a range of genres.

We aim for pupils to:

- *Develop strong transcriptional skills (spelling and handwriting) to support fluent composition.*
- *Acquire a rich vocabulary.*
- *Develop a secure understanding of grammar and sentence structure.*
- *Write with increasing independence, creativity and control.*
- *Understand the purpose and audience of their writing and adapt their style accordingly.*
- *Build stamina and resilience in writing through regular practice and reflection.*

Our curriculum is underpinned by the belief that writing is a craft that can be taught, practised, and refined. We ensure that pupils are exposed to high-quality models, given time to rehearse and plan, and supported to edit and improve their work.

Our writing curriculum is structured around a clear progression of skills from EYFS to Year 6, with each year group building on the knowledge and techniques taught previously. Writing is taught through a combination of discrete lessons and cross-curricular opportunities, with a strong emphasis on oral rehearsal, modelling, and purposeful outcomes.



Key features of our implementation include:

- **Explicit teaching of transcription and composition:** Pupils receive direct instruction in spelling, handwriting, grammar and sentence construction, alongside opportunities to apply these skills in extended writing.
- **Modelled, shared, and guided writing:** Teachers use the “I do, we do, you do” approach to scaffold learning and gradually release responsibility to pupils.
- **Progressive genre coverage:** Each year group is exposed to a range of fiction, non-fiction, and poetry genres, with increasing complexity and sophistication.
- **Purposeful outcomes:** Units of work are designed to culminate in a meaningful written product, such as a letter, report, story, or persuasive text, often linked to wider curriculum themes.
- **Assessment for learning:** Teachers use formative assessment strategies including retrieval, feedback and exit tickets, to inform next steps and ensure all pupils make progress.
- **Adaptation:** Writing sequences and tasks are carefully scaffolded to ensure accessibility for all learners, with adaptations made to support individual needs.

By the end of each key stage, pupils at LSP schools will:

- Write with confidence, fluency and purpose across a range of genres.
- Demonstrate secure knowledge of grammar, punctuation, and spelling appropriate to their age.
- Use writing as a tool to express ideas, explore thinking and communicate effectively.
- Reflect on and improve their writing through editing and redrafting.
- Take pride in their written work and understand its value in both academic and real-world contexts.

The impact of our writing curriculum is measured through:

- Regular formative and summative assessments.
- Moderation of writing across year groups, schools and trust.
- Pupil voice and engagement in writing tasks.
- Outcomes in national assessments at the end of EYFS and KS2
- Outcomes using our writing KPIs for all year groups.



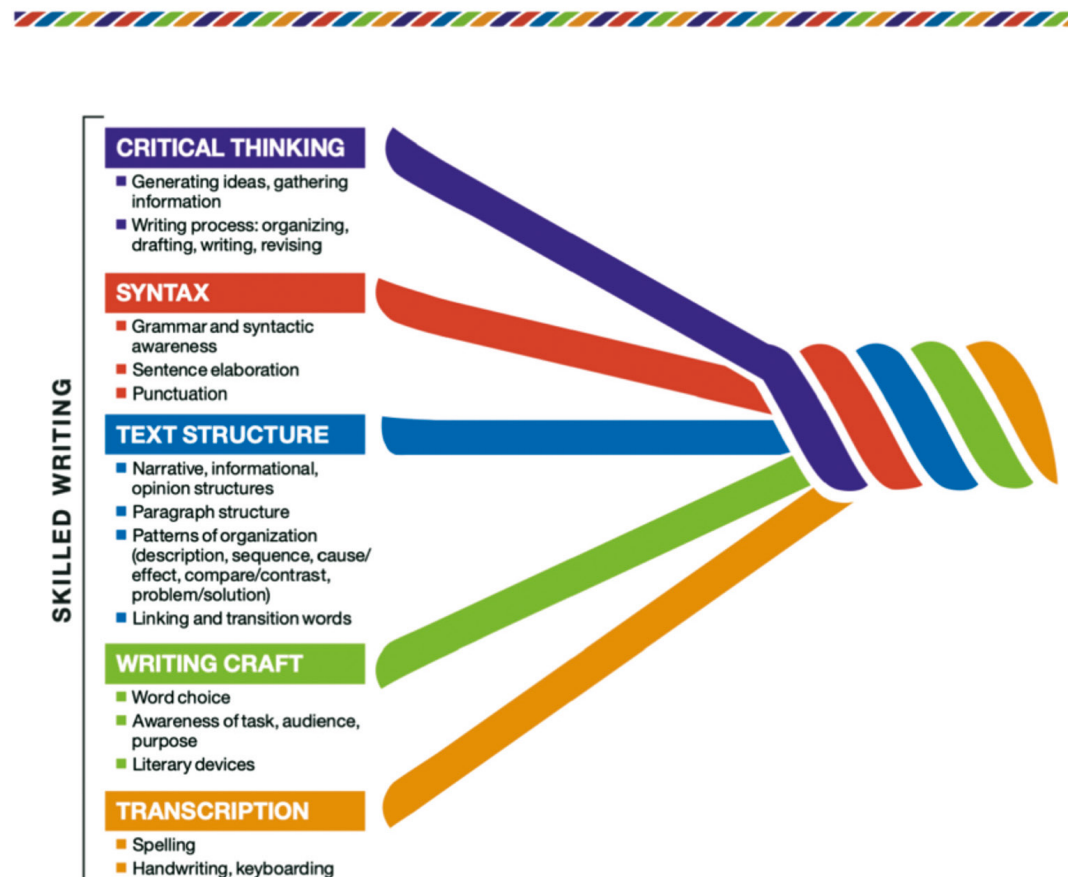


Writing over time

Writing is not just an option for young people – it is a necessity. Along with reading comprehension, writing skills is a predictor of academic success and the basic requirements for participation in life and the global economy. All students need to become proficient and flexible writers. (Graham and Perin 2007)

There are a multiplicity of skills involved in writing which makes it complex to both learn and to teach. Sedita identifies these in the Writing Rope which organises the multiple writing skills, strategies and techniques into five components that represent the elements of a comprehensive writing curriculum. Each strand will require discrete instruction to allow pupils to develop key skills with carefully planned opportunities to practice and apply them. As their expertise in skills develop they will be able to combine and use their writing skills fluently in order to become a skilled writer.

The Writing Rope



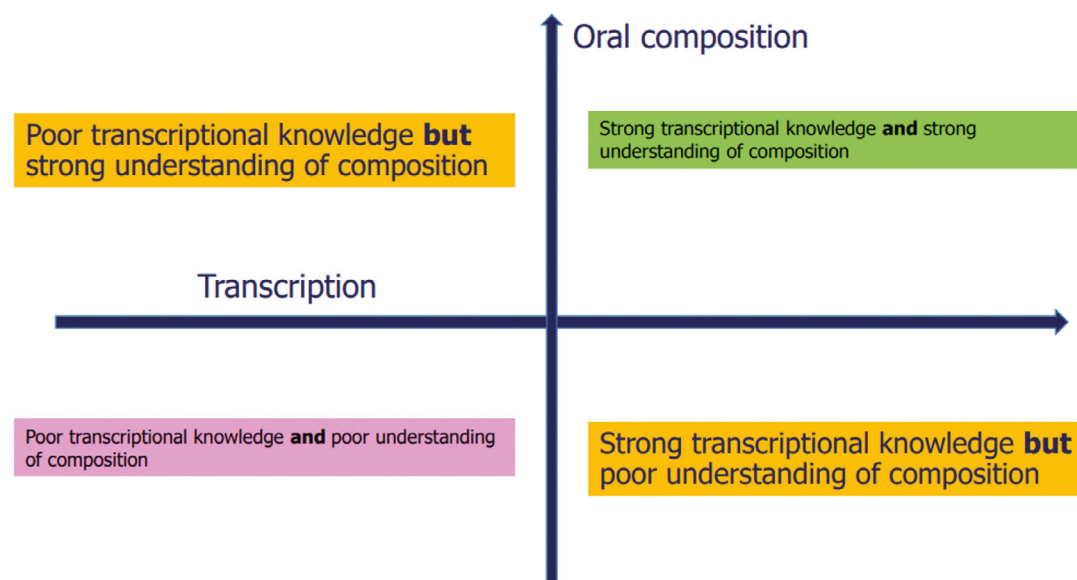
From *The Writing Rope™: The strands that are woven into skilled writing* [online article].
(<https://284ivp1abr6435y6t219n54e-wpengine.netdna-ssl.com/wp-content/uploads/2021/03/Article-The-Strands-That-Are-Woven-Into-Skilled-Writing.pdf>); adapted by permission. © 2019 by Joan Sedita, www.keystoliteracy.com. All rights reserved.
In *The Writing Rope: A Framework for Explicit Writing Instruction in All Subjects*, by Joan Sedita. (2023; Paul H. Brookes Publishing Co., Inc.)

A way of looking at writing

ng are transcription and composition: we want our pupils to be in the top right quadrant with strong transcription and composition skills. However, for your youngest, novice writers there is a danger in combining these skills too early. To develop proficiency in writing, pupils need accuracy and automaticity in transcription (spelling and handwriting) and composition skills which include knowledge of the topic they are writing about. Explicit teaching of foundational skills, including spelling and handwriting, sentence construction, control of grammar and use of vocabulary, allows all pupils to write effectively. OFSTED's review into English Telling the story tells us :

Most schools do not give pupils enough teaching and practice to gain high degrees of fluency in spelling and handwriting. Teachers rarely use dictation as a tool to help pupils practise spelling and handwriting. In many schools, pupils are expected to carry out extended writing tasks before they have the required knowledge and skills.

Transcription and dictation should match their phonics attainment in the way that decodable books do to support early reading. But we also want our new writers to develop their composition skills in order that they can use and manipulate language for different audiences and purposes – and these need to be beyond their phonics skills. So oral comprehension allows them to develop these skills (in the same way that reading stories aloud supports pupils to develop comprehension skills using books beyond their decoding attainment) so that, when they can apply their transcriptional skills they have the composition skills needed to create texts that entertain and inform.





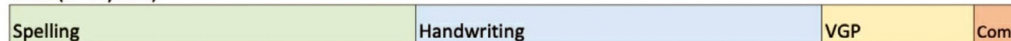
How the writing curriculum changes over time

To ensure that our English curriculum is organised to give pupils enough time to develop component writing skills we will need to adjust the time and focus of our curriculum to match the stage of writing for our pupils. Andrew Percival suggests the following emphasis during each key stage to allow for this. This structure of the curriculum allows for teachers to deliver instruction in key areas for each year group and shows that, as children master the skills of spelling and handwriting, we will then spend more time on composition. This reduces cognitive load for pupils and allows each skill to become embedded in their practice.

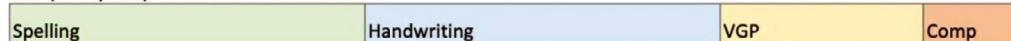
OFSTED found that schools are often too quick to move to asking children to write a range of genre before they have secured the skills required to do this successfully. This is particularly true for early writers in Reception and Key Stage 1:

In most schools visited, pupils at the earliest stages of learning to write are often asked to complete complex tasks, such as writing a character description, before they have the phonics knowledge to spell the words or the manual skills to form the letters easily and speedily. (OFSTED: *Telling the Story* 2024)

EYFS (3 - 5 years)



KS1 (5 - 7 years)



Lower KS2 (7 - 9 years)



Upper KS2 (9 - 11 years)



Our curriculum should therefore carefully expose pupils to different genres so that they are able to write for a range of different purposes and audiences but in a progression that supports the application of their writing skills in a positive and successful way.





2025 Writing Framework

The LSP writing curriculum, progression and pedagogy aligns with the content of the Writing Framework. Practice from our schools has contributed to the development of the framework. The main messages of the framework are:

Writing is complex

Writing places significant demands on pupils' working memory so it is vital to teach it in a sequenced way that helps to manage those demands.

Teach handwriting and spelling in reception

Teaching handwriting and spelling (transcription) from the reception year is crucial to ensure that these skills become automatic for children. This will free up their working memory for composition.

Sentence instruction is essential

All writing is made up of sentences. Knowledge of grammar helps pupils to control sentences and convey meaning, but it does not support their writing fluency when taught in isolation.

Spoken language is as important for writing as for reading

Pupils should compose orally while they are developing their transcription skills. This can still be valuable even when they can transcribe fluently.

Quality is more important than length

Pupils need to master the foundations of writing – handwriting, spelling and sentence construction. They should not be expected to write at length before they are ready.

The reception year is vital

The reception year builds the foundations that support pupils' writing throughout primary school and underpin their future success.

Identify pupils who need additional support

It is important to identify the pupils who need additional support with writing as early as possible, from reception onwards. Teachers can then adapt their teaching and make it accessible. This includes giving pupils more time and practice so that they can make good progress.

It will take time to tackle all the challenges in teaching writing

Schools should concentrate initially on teaching high-quality transcription and sentence instruction, while gradually developing broader writing skills.

Avoid focusing too heavily on test preparation

This can limit the development of skills and knowledge, stifling pupils' creativity and wider writing development.

Leaders must establish the culture and curriculum.

Leaders are responsible for:

- *establishing a positive writing culture*
- *developing a well-sequenced curriculum*
- *ensuring that all teachers are trained to teach writing*

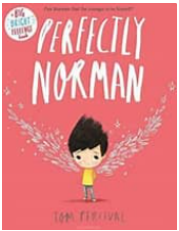
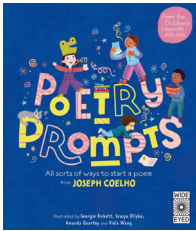
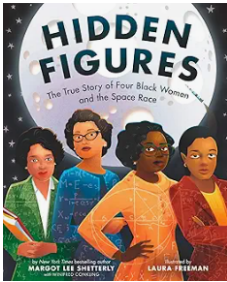
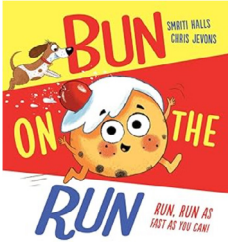
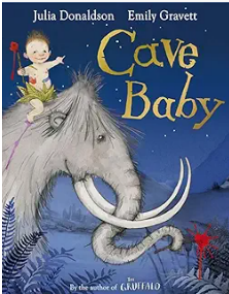
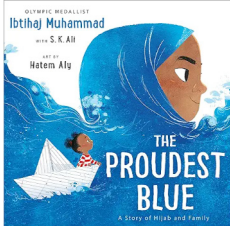
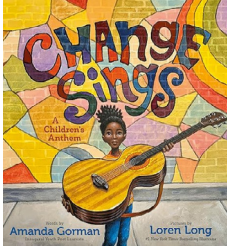
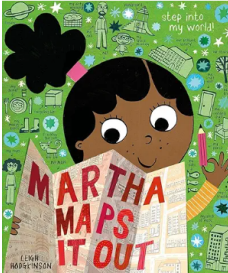
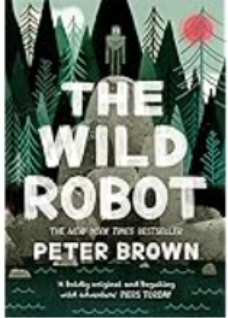
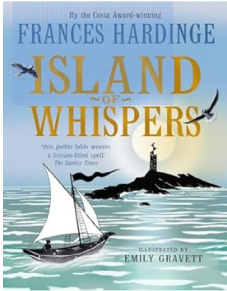




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LSP Writing Exemplification Units

	FS	1	2	3	4	5	6
Autumn 1:							
	Words	Narrative sentences	Narrative	Retell Narrative	Instructional writing	Information text	Persuasive text
Autumn 2:							
	Word/ Captions	Narrative sentences	Poetry	Formal report	Poetry	Narrative (Science Fiction)	Diary Entry
Spring 1:							
	Simple Sentences	Simple Retell	Recount	Narrative	Information Text	Narrative	Narrative with Flashback

	FS	1	2	3	4	5	6
Spring 2:							
	Simple sentences	Descriptive sentences	Poem	Diary Entry	Diary	Persuasive	Diary Entry
Summer 1:							
	Sentences	Narrative retelling	Description (first person)	Letter	Narrative	Diary	Formal Letter
Summer 2:							 
	Sentences	Information text (fact file)	Letter	Fantasy Narrative	Information text	Narrative	Narrative Persuasive



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How to use this document

The LSP writing progression brings together key documentation to support the planning and teaching of writing in our schools. These include:

- *Writing National Curriculum for each year group*
- *English Programme of Study expectations*
- *LSP KPIs for writing*
- *Writing Teacher Assessment Frameworks for KS1 and KS2*
- *Exemplification materials for year groups (STA exemplification for KS1 and 2 and LSP exemplification for other year groups)*
- *Unlocking Letters and Sounds (ULS) Phonics, Handwriting and Spelling progressions*
- *Glossary of key terms*

From these our English Leaders have created a termly progression to support planning. This ensures progression across and within objectives. It also shares genres and text types that each year group should be taught. The progression should be used to inform planning and support teachers to make decisions about the allocation of time for each strand within the writing curriculum.



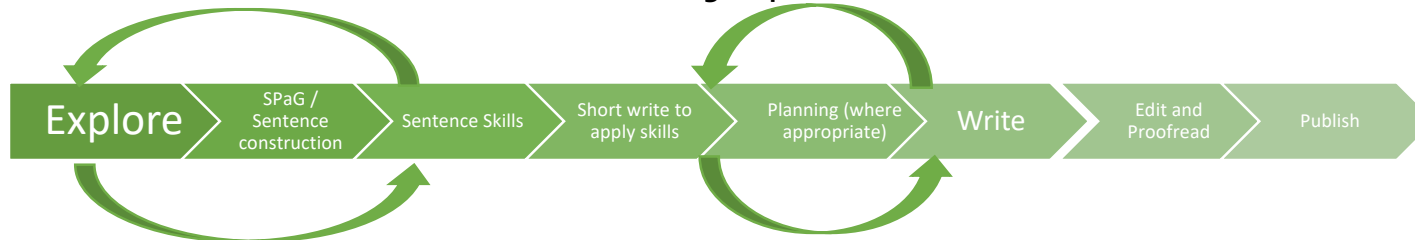
LSP Writing Sequence



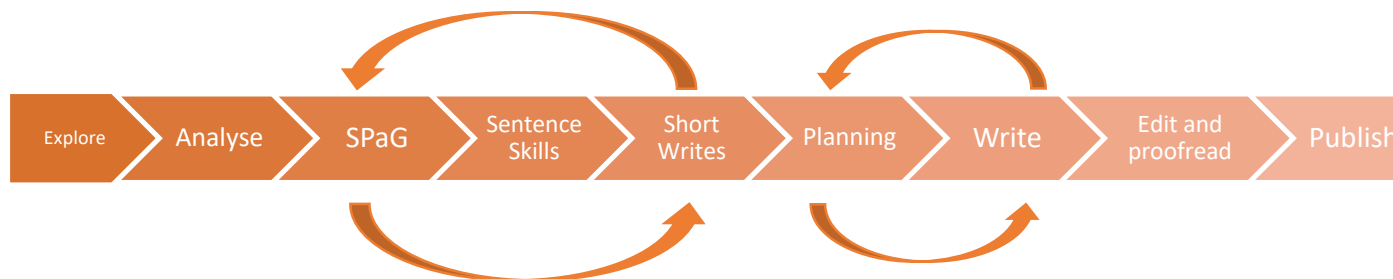
The Writing Sequence – Reception and Year 1



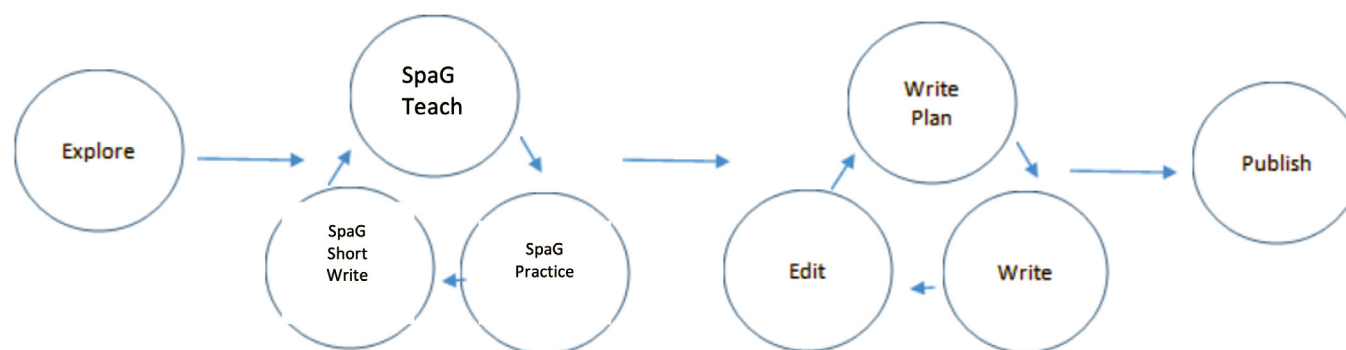
The Writing Sequence – Y2



The Writing Sequence – KS2



Our writing sequence will be delivered in a cycle where children will receive explicit instruction for each skills they are being taught with time to practise and apply both as a discrete skill as part of a more sustained write.



Within each stage of the writing sequence we will see some of the following techniques being used:

Writing Sequence		
Explore	Practice	Write
Reading quality texts Hooks: Books Videos Pictures Films Events Drama Text features Writing purpose WAGOLLS Trips and experiences Text extracts	Modelling Paired Shared Modelled Slow writing Short burst Guided writing Free writing Grammar practice Vocabulary development Spelling practice Oral rehearsal	Drafting Independent Paired Planning Proof reading and editing Publishing

Explore

Practice

Write

Explore	• Exploration of high quality text or other stimulus. • Use of drama to identify with the text and/or characters. • Use of videos or real life situations to engage and inspire.
Analyse	• Exploring the text and identifying the language features of focus genre.
SPaG	• Direct teaching of SPaG from National Curriculum and appropriate for chosen genre. • Retrieval of previously taught skills.
Sentence Skills	• Lessons broken up into small manageable chunks with high quality modelling of a SPaG focus or sentence construction. • Following an initiate (gathering ideas and vocabulary), model (teachers modelling a sentence of sentences) and enable phase (children to use the model to create their own high-quality sentences).
Short writes	• Opportunity to practice and apply skills taught through SPaG and sentence skills sessions.
Planning	• Linked to independent version of writing focus. • Planning could be shared, through a story map or flow charts.
Write	• Initial independent draft based on focus writing genre and objectives of the unit
Edit and proof	• Teacher taught review process which could include editing slips for re-write.
Publish	• Final publication of part or whole piece of writing

LSP Writing Sequence in FS and KS1



The Writing Sequence – Reception and Year 1



Explore is an essential part of the writing process. It allows our youngest pupils to become familiar with books, their structure, language and themes. They can immerse themselves in a book or text. We will also start to explore grammatical structures and features. We will not, in these year groups, be focusing on genres and text types so we will not yet focus on the characteristics of different genres.

Our LSP writing units show how we can explore books and writing in a variety of ways throughout the writing journey (examples from The Goat, The Stoat and the Boat FS Unit) :





Lesson Objective:	Retrieval/ Introduction	Direct Instruction (do)
To become familiar with our focus text	Introduction- Hook – Display the inside front cover on the board (it displays a boat, a moat and a castle) Let's use our detective skills to find out who this belongs to! What can you see? Who might the boat belong to? Where might the boat be going? Who might live in that castle?	 We do - White a list of things boat mast sail moat reed

In the first lesson children explore possible themes and characters in the book.

To become familiar with capital letters and full stops	Retrieval –  Finger space focus- Blend and read sentences from yesterday. Can you spot any finger spaces? Why do we use finger spaces? When do we use finger spaces? Gradually reveal the book and read the title to the children. What is a stoat? Share definition with children. Revisit prosody definition (from previous unit). I am going to read the story to you today using prosody. Read the story	Display a sentence from the book. What does this sentence have at the beginning? Capital letter. Establish that we must begin every sentence with a capital letter. What does this sentence have at the end? Full stops. Establish that we must end our sentences with a punctuation mark – often a full stop to show our idea is complete. We do (transcription): Write sentence on whiteboards making sure that they use a capital letter and full stop. The fort is on a moat. Tick or fix
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As the unit continues, there are further opportunities to explore through reading the book.

Continuous provision –

- Sorting picture cards using knowledge of rhyme– say the word. Which words sound similar? Children group them using sorting hoops
- Rhyming strings – children use rhyming wheels where the end of the word stays the same and only the initial letter changes to investigate rhyming words. E.g. bin, pin, win, tin, fin.
- Labelling the front cover.
- Draw your favourite part of the story.

There are multiple opportunities to explore and share their opinions in continuous provision



Further on in the unit we use retrieval to immerse pupils in the story.

We also start to explore word and sentence level grammar.

To orally
compose a
sentence

Retrieval-
Read the blurb to the class.

Display some pages from the story. Can the children recall what happens in the story?

Introduce – Draw children’s attention to the speech bubbles. Explain how they work – they come from the mouth of the character who is talking, and they tell us what the character is saying.

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High Quality Modelling

We know that , for our youngest writers, high quality modelling will be essential for them to master the key skills for their year groups. This starts immediately in every unit. We follow a structure of modeling that support the gradual release of skills for pupils moving from I do (teacher modelled), We do (joint or group modelled) to You do (independent).

It is essential that this is indicated in children’s books so that it is easy to see where children have been able to apply these skills independently. A simple indication in the margin using a code such as M for modelled, T for transcriptional write and I for independent writing makes it clear where children have had more support and where they have been able to work more independently.



Lesson Objective:	Retrieval/ Introduction	Direct Instruction (I do) / Practice (We do)	Application/ Practice (You do)	Rev Ass
To become familiar with our focus text	Introduction- Hook – Display the inside front cover on the board (It displays a boat, a moat and a castle) Let's use our detective skills to find out who this belongs to! What can you see? Who might the boat belong to? Where might the boat be going? Who might live in that castle?	 We do - Whiteboards on carpet writing a list of things we can see in the image. boat mast sail moat reed fort tower I do - Model writing a sentence using the words children have written on their boards (on flipchart). 'The fort is on a moat' and 'The sail is on a boat.' Model:	Over the course of the week complete the following activities: <u>Week 1</u> Small group write sessions at tables focusing on mastering finger spaces – • Transcriptional sentence writing about the cover – Practice - The teacher will say the caption. Children to repeat and count number of words on their fingers. Children to stretch out each word and put it on their boards before writing. Write - Children to write using the same stem	

In the first lesson, the teacher models writing a sentence using words that children have contributed. The focus will be on modelling letter formation, application of known phonics, finger spacing and capital letters and full stops.

To write a sentence	Revisit CEW 'the' Revisit capital letters and full stops.  Read the thought bubbles. What punctuation do you notice? Identify capital letters and full stops and re-establish their purpose.	Introduce success criteria for a sentence (capital letter, full stop, finger space). I do - 'The dog is on a log.' Then model checking against success criteria.  We do - 'The sheep is on a jeep.' Children to work with a learning partner to discuss whether they have met the success criteria.
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As the unit continues, each new objective is explicitly taught to pupils. Retrieval allows additional opportunities to revisit objectives and skills. Consistent high-quality modelling allows pupils to understand the task and what they need to do to be successful.

Throughout the sequence, we give our pupils repeated opportunities to write and apply the skills they have been taught. We know that pupils will need regular opportunities to write to practice their skills. They are given opportunities to write in small, adult led groups as well as independently. All writing is matched carefully to their phonics and is focused on securing sentence construction.

Lesson Objective:	Retrieval/ Introduction	Direct Instruction (I do) / Practice (We do)	Application/ Practice (You do)	Rev Ass
To become familiar with our focus text	Introduction- Hook – Display the inside front cover on the board (It displays a boat, a moat and a castle) Let's use our detective skills to find out who this belongs to! What can you see? Who might the boat belong to? Where might the boat be going? Who might live in that castle?	 We do - Whiteboards on carpet writing a list of things we can see in the image. boat mast sail moat reed fort tower I do - Model writing a sentence using the words children have written on their boards (on flipchart). 'The fort is on a moat' and 'The sail is on a boat.' Model: • orally rehearsing your sentence • counting the number of words in the sentence • using the CEW display for support • stretching out the words • leaving a finger space after each group of letters which make up a word 1) How many finger spaces have I used? 2) What do children notice about the 'I' at the beginning of the sentence? Tell children why you have used a capital letter. 3) Can they find the alphabet frieze in the classroom which displays all of these?	Over the course of the week complete the following activities: <u>Week 1</u> Small group write sessions at tables focusing on mastering finger spaces – • Transcriptional sentence writing about the cover – Practice - The teacher will say the caption. Children to repeat and count number of words on their fingers. Children to stretch out each word and put it on their phoneme fingers before writing. Write - Children to write using the same stem sentence. 'I can see a boat.' 'I can see a goat.' 'I can see a moat.' 'I can see a fort.' • New story idea transcriptional sentence – Practice - The teacher will say the sentence. Children to repeat and count number of words on their fingers. Children stretch out each word and put it on their phoneme fingers before writing. Write - Children write a sentence for each image showing a new story idea e.g. 'The fox is on a box. The sheep is on a jeep.' Teacher to support children to use capital letters and full stops and review their writing against the success criteria.	

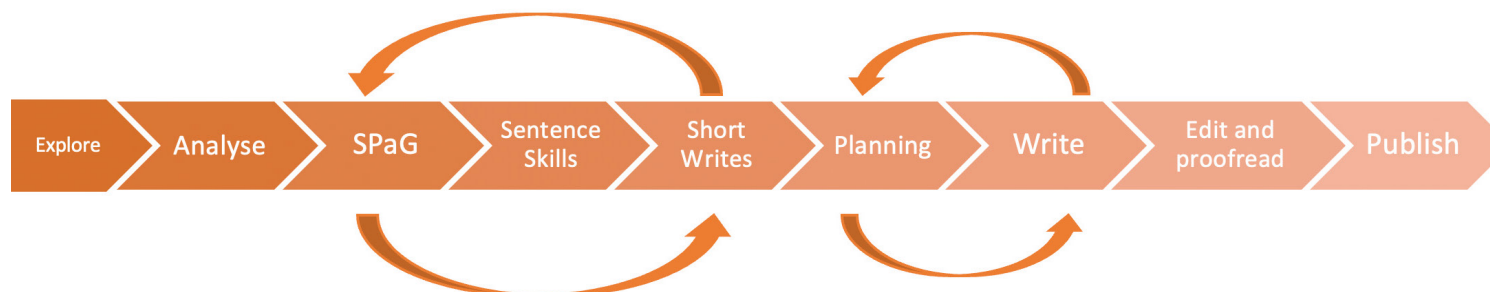
Transcription is the key tool we use with our early writers. It reduces cognitive load and allows us to support them to be successful and write sentences that precisely match their phonics attainment.

Continuous provision –

- Sorting picture cards using knowledge of rhyme – say the word. Which words sound similar? Children group them using sorting hoops
- Rhyming strings – children use rhyming wheels where the end of the word stays the same and only the initial letter changes to investigate rhyming words. E.g. bin, pin, win, tin, fin.
- Labelling the front cover.
- Draw your favourite part of the story

In continuous provision, there are opportunities to write but teachers are aware that these opportunities need to be carefully managed to ensure that key skills such as letter formation and pencil grip are practised and corrected.

LSP Writing Sequence in KS2



Explore

Explore is an essential part of the writing process. It allows teachers to 'set the scene' for the writing unit by introducing the new text and making links to wider themes and contexts as well as pupil's existing knowledge e.g. making links to stories or authors they already know. Our LSP writing units show how we can explore books and writing in a variety of ways throughout the writing journey (examples from The Last Zookeeper Y5 unit) :

This sequence begins with exploration of other texts that children may already know by the author Aaron Becker in order to make links to prior knowledge. It also explores the wider context of the book, sharing the work of conservationist Jane Goodall. In this lesson, pupils produce written responses but this may not always be the case in an 'explore' lesson.

Lesson Objective:	Retrieval/ Introduction	Direct Instruction	Application/ Practice	Review/ Assessment
Lesson 1: LO: To explore and engage with a new text.	 Do the children know any other Aaron Becker books? Watch the trailer – link in notes. Show the first page and quote: <i>'Only if we understand, can we care. Only if we care, will we help. Only if we help, shall we be saved.'</i> – Jane Goodall Facilitate discussion about what this mean.  What do you think this mean? Talk about Jane Goodall and watch YouTube clip link in notes.	Share new text with children. Stop and discuss as you are going through. Teacher info: <i>The Earth has flooded. The only signs of humankind are the waterlogged structures they left behind. Peeking out from the deluge are the remnants of a zoo, home to rare and endangered animals, survivors of long neglect. Tender-hearted NOA is a construction robot who's found new purpose as the caretaker of the zoo's beleaguered inhabitants. Bracing for the next storm, NOA builds an ark from the wreckage in search of new land, only to discover something even more profound. With boundless compassion and sweeping scenes of sea and sky punctuated by detailed wordless panels to pore over, Caldecott Honor-winning creator Aaron Becker delivers a timely and concrete message about the rewards of caring in even the most difficult of times that is sure to inspire the dreamers among us</i> Brief discussion on structure of the story. Highlight that it starts with a problem. I do: model one like, dislike, puzzle and connection. Ensure to use conjunctions to justify opinions / reasons and ? for questions. <i>I like the contrast between a futuristic main character and a setting which seems historical. I found the story difficult to understand as there weren't any words.</i>	Does this story remind you of anything? We do: using post its notes collect the class's likes, dislike, puzzles and connections ensuring children justify their opinions with conjunctions (5-10 minutes) You do: Independently children complete the book talk grid.	 Cold call for responses and examples.

Analyse

Through analysing texts or WAGOLLS ('what a good one looks like), children understand what a finished example looks like and helps them to understand what they are aiming for in their own work. For example, they may be working towards completing a whole narrative and using a high quality book as an example of this. It may be that the analyse step in the sequence involves discussing and unpicking a high quality, carefully planned WAGOLL written by the teacher which exemplifies the application of specific SPaG skills to be taught in the sequence. Pupils need to understand what they are working towards in their own writing.

Lesson 2 – LO: To sequence the events of a narrative	 What can you remember? What did you like dislike? What connections did we make? Re-read story and recap story mountain structure. Discuss usual structures of a story and whether this story fits.  Show the 7 plot types and ask the children which type they think this story is. Overcoming the monster Rags to riches Quest Voyage and return Comedy Tragedy Rebirth	This story could be quest but the Noa links makes it work best as a rebirth. <i>Teacher info - Much like spring, this plot is all about renewal, transformation, and new beginnings. The hero of a rebirth plot is often misguided, and changes for the better under the guidance of another, wiser character, or because they are inspired by love, family, or the greater good to become a better person. The rebirth plot is seen in The Lion King, The Grinch Who Stole Christmas, A Christmas Carol, Shawshank Redemption, Despicable Me, and The Secret Garden.</i> Unlike other stories, this story starts after what feels like a main event (problem) has already happened and the story is about overcoming further problems by working together for the greater good.  Retrieval when have you seen a story map before? Why are they useful? We do: Sequence images from the story – Teacher CFU then children stick on A3 in correct order. I do: Model retelling and creating a story map using the images and appropriate story telling language – adverbial and conjunctions (see example in resources and on slides) This should be modelled in real time!	You do: Children use the images and word bank to create their own story map on A3 – this will be a working document and does not need to be stuck into books. Children then retell the story to themselves and partners to increase familiarity.	
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The purpose of this lesson is to continue to explore the text and begin to analyse its structure. This will help to increase children's familiarity with the text. Teachers analyse the structure of the story with children in order to develop a story mountain. Children work to internalise the structure of the story through sequencing and orally retelling the story with the support of a story mountain.



SPaG

Discrete teaching of grammar skills is an important part of the build up towards a piece of writing. 'Do now' retrieval tasks to activate pupils' prior knowledge relating to the SPaG skill being taught will support their new learning as well as allowing the teacher to gauge pupils' current understanding. Teaching the skill in the context of the text or writing genre will support pupils when they come to apply this to short or long writes.

Lesson 3 – LO: to practise using prepositional phrases	 How many prepositions can you write in 1 minute? Use this to create a word bank – ensure that these ones are included: From Through Beneath Across Above Beyond Under	Recap prepositions, using video on slide. I do: Using a picture from the text, model using the list of prepositions to build adverbials of place to improve a simple sentence. Remind children that the comma is used to separate the phrase from the main clause if it comes at the start of the sentence. Examples in notes but model in real time. Simple: <i>Noah watched the water rise.</i> Complex: <i>From the edge of the jetty, Noah watched the water rise.</i> <i>Beneath the shelter of the canopy, Noah watched the water rise.</i>	 We do: Ask children to restructure the sentence below moving the preposition to the front. <i>Noah watched the water rise, through the pouring rain.</i> Then give children a simple sentence and ask them to add an adverbial phrase to the beginning. <i>The lights shone.</i> e.g. Through the rain, the lights shone. Then give children a prepositional phrase and ask them to add a simple sentence. <i>Underneath him,</i> You do: Independent task in books. Using the list of prepositions and a new picture child compose complex sentences including prepositional phrases. e.g.	Use the we do/you do activity to gauge understanding and inform guided group.
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Children are given a 'do now' retrieval task to allow teachers to gauge their current understanding of the skill being taught.

The purpose of this lesson is to discretely practise a specific SPaG skill, which will be applied later in the teaching sequence. Ideally, this SPaG skill will be a feature of the WAGOLL written by the teacher so that children see this applied in context.

Sentence skills

Practising applying SPaG skills at sentence level provides opportunities for repeated practice. During this part of the sequence, it is important to carefully vary the way in which the skill is applied and ensure a gradual release of responsibility, working towards pupils applying the skill independently. This part of the sequence is key for picking up on misconceptions and correcting these. **Transcription** is still a very useful tool in KS2 and building in opportunities for dictated sentences during sentence level work is a great way to assess children's understanding of how to apply certain spelling, punctuation and grammar skills.

Lesson 4- LO: to practice complex sentences including relative clauses. <i>If the school is following the LSP progression document, relative clauses will have been covered in the autumn term. If not, potentially add another lesson here.</i>	 Retrieval – identify and correctly punctuate the relative clauses on slides. Challenge – write your own ambitious sentence about this picture including a relative clause	Remind children of the definition of a relative clause. I do - Using picture stimulus to model turning simple sentences into complex sentences by adding a relative clause. Discuss multiple option to increase complexity and what value is added by adding the extra information. Discuss positioning of relative clause – embedded / at the end and correct punctuation. – focus on modelling the pronoun that as who and which were covered in the Autumn term writing sequence. Simple sentence: The water lapped the rocks. Complex: <i>The water, that continued to rise, lapped the rocks.</i> Simple sentence: Noa held the cage. Complex: <i>Noa held the cage that was filled with animals</i>	 We do: Children add relative pronoun and clause to turn the simple sentence into complex. They can use who that or which. Discuss positioning of relative clause – after pandas or rock. Simple sentence: The pandas climbed on the rocks. The clouds drifted through the sky. CFU opportunity. You do:  Children create a complex sentence including a relative pronoun, using picture stimulus on WB. Is your sentence correctly punctuated? Independent task - Children create complex sentences including a relative pronoun (who, that or which), using a different picture stimulus.	Check appropriate pronoun and correct punctuation use. Use this information to select your guided group next lesson.
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After modelling, children practise applying the skill during the 'we do' phase. This provides an opportunity for the teacher to check for understanding. Children then move onto the independent task where they write their own sentences, which they will be able to refer back to during their short and long writes in the sequence.



Short writes

'Short burst' writes provide opportunities for children to practise and apply specific skills within the context of a shorter piece of writing. This allows skills to be embedded without overloading our children by asking them to write too long or complex a piece. A short write allows teachers to check for understanding and provides a scaffold for children as they build up towards writing a longer piece. Building in shorter writes also allows for children to practise their handwriting fluency to help children to build up their stamina and automaticity in writing. Furthermore, this makes longer writing tasks less daunting for children as they already have experience of applying skills within a similar context in the unit. Breaking down the process of writing in this way helps children to develop their understanding of the writing process and helps them to reflect on how to make their writing more effective.

Lesson 5: LO: To build cohesion in a setting description	 Remind yourself of the story so far. Can you add interesting prepositional phrases and relative clauses?  Retell your story including extra detail to your partners.	Explain that today we are going to focus on the voyage/storm part of the story.  In pairs, children complete zones of relevance activity for storm at sea vocabulary. Whole class CFU – relevance of vocabulary. I do: model using the relevant vocabulary, yesterday's preposition list and relative pronouns to describe the sea. Describe the thought process of focusing on the boat rather than the waves or the robot. It is easier to focus on the boat as you can talk about how it's moving and where it's going. <i>To begin describing where this is happening, I'm going to start with a prepositional phrase from my list... In the middle of the ocean, I wonder if I can choose a powerful adjective to describe the ocean... ferocious? How does that sound? In the middle of the ferocious ocean, What was happening? I want to focus in on the boat... a wooden ship was thrown around.</i>  We do: Children complete the given sentence with an embedded relative clause to add detail. Children check for accuracy of punctuation and re-read. <i>The relentless waves, e.g. that crashed over the side, threatened to drag the boat under.</i>	You do: independent task – short burst write. Children use the relevant vocab, preposition list and relative pronouns provided to describe the stormy scene. Children will have prompts on you do slide and modelled write to support writing.	Assess again SC – prepositional phrases to explain where Relative clauses to add extra detail
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Success steps have a very specific focus based on SPaG teaching from the unit.

Modelled writing is carefully prepared with a script to ensure clear application of taught SPaG skills. Metacognitive talk ensures teachers model the process an author goes through when writing.

In line with the model of gradual release, teachers provide children with a sentence stem to redraft and to allow checking for understanding.

Planning/ Drafting

Planning is an important part of the writing process as it supports children to become more independent in successfully composing their own writing. This part of the writing process allows children to set goals and supports them in generating their own ideas. As we know, writing is an extremely complex process. By creating a clear plan, we free up children's cognitive resources as they write so that they can focus on applying key skills, composing more complex sentence types and monitoring their writing for errors. They can refer back to their plan as part of monitoring their writing in order to check whether they have achieved their goals. The planning process may lead into explicit drafting practice or children may write and re-draft as part of the longer writing sessions. The use of mini whiteboards for this may be helpful as children can share their ideas with the teacher and easily change ideas.

A plan may take the form of a story mountain, graphic organizer, 'boxing up' plan or another format which helps children to organize their ideas in preparation for writing. The plan needs to be purposeful and useful and it is important to make explicit to children that they are creating this plan in order to help them with their writing later in the unit.

Lesson 8 LO: to plan and write a narrative.	I do: Model adding -ing verb starters to their story map- discuss changing some vocab from -ed to -ing (worked tirelessly – working tirelessly). Then add speech to parts 7 and 8 only. You do: Children annotate their own story maps.  Retell story to themselves and partner.
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During this sequence, children have been adding to their story mountain gradually. They are very familiar with its structure and detail. In this lesson, they add final annotations to support them to be successful in applying specific SPaG skills. Using this plan, children work in pairs to orally retell and rehearse their narrative so that they become increasingly confident.



Write

As part of the longer writing process, we would still expect to see teacher modelling as in EYFS/ KS1 in order to demonstrate how to apply key skills taught as part of the unit. However, this modelling does not to be extensive- a carefully planned sentence to begin a paragraph would be a helpful starting point for children. Building in the opportunity for shared or scaffolded 'we do' writing following this will help children to be successful while still having their writing monitored by their teacher. Once children have received some of this scaffolding, they may be ready to then write more at length independently. Splitting extended writing over more than one lesson helps children to reflect on the writing process and allows a more specific focus on application of skills in each lesson.

Lesson 9 LO: to plan and write a narrative	Re-read your writing so far – checking against previous SC	Introduce updated SC for final 4 paragraphs and remind children of previous learning.  Look back at your storm setting and your speech lessons. Retell paragraphs 5-8 to your talk partner ensuring to include -ing verb openers and speech. I do: model paragraph 5 ensuring to include -ing verb openers, relative clause and prepositional phrase.	You do: Using the teacher's model of paragraph 4 and the sections written in lesson 7, children independently write the rest of the story.	SC relative clauses Prepositional phrases and speech to convey action -ing verb openers
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Children have time at the beginning of the lesson to check through yesterday's writing and make corrections. Building in regular opportunities for proof reading and editing is less daunting than editing a whole piece of writing at once.

The extended piece of writing in this sequence is broken down over a few lessons, with a specific focus in each of these lessons. The cycle of modelling, shared writing and independent writing is repeated in each lesson.

Proofread and Edit

In Key Stage 2, proofreading involves checking for basic errors like spelling and punctuation, while editing involves making more significant changes to improve the overall quality and clarity of writing. Proofreading is a surface-level check for mistakes, while editing focuses on improving the substance and flow of the writing. Children need to process of proofreading and editing to be heavily modelled and they will need support with the process in their own work. Partner work can be a useful strategy as part of this process. Breaking the proofreading and editing process down into shorter, focused steps will help children to be more successful. Assessing writing (using success steps and marking for example) should inform the teacher about which children need smaller group support and focus.

Lesson 10 LO: to proofread my own work carefully	Proofread for speech punctuation in own writing. Swap with partner and find all speech included and check for CL, inverted commas and end punctuation using checklist on board to support. Teacher to work with identified group needing more scaffolded support.	Editing in this lesson will happen in stages with teacher support and explicit instruction. Firstly, children to check what has been achieved on S.C. and tell their partner what their next steps are. Teacher could call to ensure all children are prepared with next steps. Mini focus – relative clauses / prepositional phrases I do Share the pre-prepared example on whiteboard of sentence which does not contain a relative clauses Model oral rehearsal of how to add a relative clause and correct punctuation. We do Children find an example of a similar sentence in their own writing and share with their partner. Working together, can they improve an example of prepositional phrase or add a relative clause to a sentence to add more detail? Children to use word bank on whiteboard to support. Teacher to work with guided group identified as needing extra support with relative clauses. Children to swap books with partners.
To edit and improve my writing.	If needed you may want to refer back to previous lesson on direct punctuation.	

Children should be aware of what their next steps are and this should be made explicit to them through feedback.

Breaking the editing process down into separate stages makes it less overwhelming and helps children to focus on specific areas.

Once children have had teacher input and are able to edit independently, the teacher can focus on supporting key children.



LIGHTHOUSE
SCHOOLS PARTNERSHIP

Publish

Presenting the work so that others can read it. This may not be the outcome for all pieces of writing but when used appropriately it can provide a strong incentive for pupils to produce high quality writing and encourage them to carefully revise and edit. Example strategies: displaying work, presenting to other classes, and sending copies to parents and carers.



Nursery (age 3 – 4 years)

Development Matters: Physical Development

3 and 4 year-olds will be learning to:

Continue to develop their movement, balancing, riding (scooters, trikes and bikes) and ball skills.

Go up steps and stairs, or climb up apparatus, using alternate feet.

Skip, hop, stand on one leg and hold a pose for a game like musical statues.

Use large-muscle movements to wave flags and streamers, paint and make marks.

Start taking part in some group activities which they make up for themselves, or in teams.

Increasingly be able to use and remember sequences and patterns of movements which are related to music and rhythm.

Match their developing physical skills to tasks and activities in the setting. For example, they decide whether to crawl, walk or run across a plank, depending on its length and width.

Examples of how to support this:

Encourage children to transfer physical skills learnt in one context to another one. Suggestion: children might first learn to hammer in pegs to mark their Forest school boundary, using a mallet. Then, they are ready to learn how to use hammers and nails at the woodwork bench.

Encourage children to paint, chalk or make marks with water on large vertical surfaces. Suggestion: use walls as well as easels to stimulate large shoulder and arm movements. These experiences help children to 'cross the mid-line' of their bodies. When they draw a single line from left to right, say, they do not need to pass the paintbrush from one hand to another or have to move their whole body along.

Lead movement-play activities when appropriate. These will challenge and enhance children's physical skills and development - using both fixed and flexible resources, indoors and outside.

Model the vocabulary of movement - 'gallop', 'slither' - and encourage children to use it. Also model the vocabulary of instruction - 'follow', 'lead', 'copy' - and encourage children to use it.

Encourage children to become more confident, competent, creative and adaptive movers. Then, extend their learning by providing opportunities to play outdoors in larger areas, such as larger parks and spaces in the local area, or through Forest or Beach school.



3 and 4 year-olds will be learning to:

Choose the right resources to carry out their own plan. For example, choosing a spade to enlarge a small hole they dug with a trowel.

Collaborate with others to manage large items, such as moving a large plank safely, carrying large hollow blocks.

Use one-handed tools and equipment, for example, making snips in paper with scissors.

Use a comfortable grip with good control when holding pens and pencils.

Show a preference for a dominant hand.

Be increasingly independent as they get dressed and undressed, for example, putting coats on and doing up zips.

Examples of how to support this:

Explain why safety is an important factor in handling tools and moving equipment and materials. Have clear and sensible rules for everybody to follow.

You can begin by showing children how to use one-handed tools (scissors and hammers, for example) and then guide them with hand-over-hand help. Gradually reduce the help you are giving and allow the child to use the tool independently.

The tripod grip is a comfortable way to hold a pencil or pen. It gives the child good control. The pen is pinched between the ball of the thumb and the forefinger, supported by the middle finger with the other fingers tucked into the hand. You can help children to develop this grip with specially designed pens and pencils, or grippers. Encourage children to pick up small objects like individual gravel stones or tiny bits of chalk to draw with.

Encourage children by helping them, but leaving them to do the last steps, such as pulling up their zip after you have started it off. Gradually reduce your help until the child can do each step on their own.

Nursery (age 3 – 4 years)

Development Matters: Literacy

3 and 4 year-olds will be learning to:

Engage in extended conversations about stories, learning new vocabulary.

Use some of their print and letter knowledge in their early writing. For example: writing a pretend shopping list that starts at the top of the page; writing 'm' for mummy.

Write some or all of their name.

Write some letters accurately.

Examples of how to support this:

Choose books which reflect diversity.

Regular sharing of books and discussion of children's ideas and responses (dialogic reading) helps children to develop their early enjoyment and understanding of books. Simple picture books, including those with no text, can be powerful ways of learning new vocabulary (for example, naming what's in the picture). More complex stories will help children to learn a wider range of vocabulary. This type of vocabulary is not in everyday use but occurs frequently in books and other contexts. Examples include: 'caterpillar', 'enormous', 'forest', 'roar' and 'invitation'.

Motivate children to write by providing opportunities in a wide range of ways. Suggestions: clipboards outdoors, chalks for paving stones, boards and notepads in the home corner. Children enjoy having a range of pencils, crayons, chalks and pens to choose from. Apps on tablets enable children to mix marks, photos and video to express meanings and tell their own stories. Children are also motivated by simple home-made books, different coloured paper and paper decorated with fancy frames.

Help children to learn to form their letters accurately. First, they need a wide-ranging programme of physical skills development, inside and outdoors. Include large-muscle co-ordination: whole body, leg, arm and foot. This can be through climbing, swimming, messy play and parachute games, etc. Plan for small-muscle co-ordination: hands and fingers. This can be through using scissors, learning to sew, eating with cutlery, using small brushes for painting and pencils for drawing. Children also need to know the language of direction ('up', 'down', 'round', 'back', etc).



Nursery (age 3 – 4 years)

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Phonics: Sound discrimination Develop gross and fine motor skills – see EYFS skills progression					
• Meaning to mark making: draw themselves or familiar people • Gross motor activities focusing on upper body	• Mark making with different media • Name recognition • Gross motor activities focusing on upper body	• Meaning to mark making: draw their own story pictures • Orally retell known story • Listening games to hear the initial sounds in words	• Meaning to mark making: labelling pictures • Pencil grip and pressure	• Meaning to mark making: list writing • Tripod pencil grip • Initial letter of name	• Meaning to mark making: retelling known story • Correct formation of some letters • Name writing using name tracing card



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Teacher input	Listening and attention – follow story/text with engagement (see Welcome assessments) Good Listening skills Simple recall of story narrative	Text sharing with attention and listening focus. Distinguish between pictures and words, and support understanding that words carry meaning. Pointing out and discussing pictures, and pointing to words at appropriate points e.g. when sharing the title, when pointing to the place where they will begin reading. Vocabulary building – concepts of print (word, letter, page, holding the book) Basic vocab through the text, related to the story Recall of story narrative through Simple oral story telling (group)	Pictures in response to narrative/non-fiction (characters, favorite pages, non favorite things, settings, interesting things). Children to suggest what/how to draw pictures. Adult to write simple text from children's oral contributions to introduce concept of writing for purpose – to share story features or respond to the text Introduce Helicopter Stories into setting	Story mapping of narrative with Children to suggest what/how to draw pictures. Non-fiction facts taken from text – children's responses. Adult to write responses from children's oral contributions to introduce concept of writing to share our thoughts and ideas. Write letters, posters, invites	Pictures/Story mapping with labels/ letters/lists, with children encouraged to say initial sound of words adult wants to write, adult to model correct formation. Encourage children to blend when you segment a CVC/ CVVC/CVCC word you want to write. Encourage them to notice that the sounds you say are represented by the marks you make.	Pictures/Story mapping with labels/ letters/lists, with adult emphasising initial sound of words they want to write (only sounds children have been introduced to). children encouraged to say initial sound of words adult wants to write. Encourage children to blend when you segment a CVC/ CVVC/CVCC word you want to write.



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Skills developed through guided writing activities.	Guided group story telling During sensory mark making opportunities to use lines - vertical and horizontal Begin to understand that their marks carry meaning by talking about marks they have made. Tend to demonstrate preference for a particular hand. Grip – whole hand grasp, but encouraging pincer grip. Gross motor development: upper body strength; pulling themselves up	Guided group story telling – using character puppets Song for story retell During sensory mark making opportunities to use zigzag and bumps - wiggles When encouraged by an adult, children may show interest in looking at their name, make marks to represent their name, and/or begin to attempt to form the first letter of their name. Talk about marks they have made, explaining their meaning to others. Demonstrate that they understand their marks carry meaning by mark making for a purpose. Show awareness of the difference between pictures and words by imitating writing, which may take the form of directional scribble. Consistently demonstrate preference for a dominant hand.	During sensory mark making opportunities to use circles Oral Recall narrative or ideas from non-fiction texts to illustrate children's responses and ideas about the text - Mark making with intention. Writing activities should be done 'pen to paper' where appropriate, but where the child is not yet ready, they can respond to the prompt via sensory or large scale mark making. All children encouraged to make marks to represent their name, taking into account correct directionality. Where appropriate, children supported to correctly form the first letter of their name, and copy the letters thereafter as much as they are able. Show awareness of the difference between pictures and words by imitating writing, which may take the form of directional scribble and attempting to form letter shapes.	Children to use circles and lines to create closed shapes, to which they add details so that pictures become increasingly recognisable. All children to move towards small scale, 'pen to paper' mark making if possible. Be able to write at least the first letter of their name, which should be recognisable to others. Where appropriate, copy some or all of name from name card, with some recognisable letters. Pictures to become increasingly detailed and coherent, with children taking into account what they would like to represent. Apply some print and letter	Write some or all of their name, copied or from memory, with recognisable letters and some correct letter formation. Match some letters to phonemes in words they want to write with support, and use these to record. Use an increasingly sophisticated repertoire of small, controlled marks in their drawings – dashes, crosses, dots, diagonal lines. Use these cohesively to create recognisable and detailed drawings.	Write some or all of their name, increasingly from memory, with recognisable letters and some correct letter formation. Match some letters to phonemes in words they want to write, and use these to record Use an increasingly sophisticated repertoire of small, controlled marks in their drawings – dashes, crosses, dots, diagonal lines. Use these cohesively to create recognisable and detailed drawings.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Provision Ideas	Engage in large scale mark making opportunities (e.g. chalk, painting on large surfaces, mud painting etc) to gain understanding of the relationships between their movements and the marks they make, and to develop movements linked to mark making. Engage in sensory mark making experiences (e.g. mark making in sand, finger painting, shaving foam) Engage in a range of fine motor opportunities to develop strength, control and dexterity Big objects - duplo for example, large bead threading etc	Trace already drawn lines, either with mark making tools or with small loose parts, in order to develop control and directional movements. Engage in sensory mark making experiences with control and purpose, drawing circles and enclosed shapes. Be encouraged to combine shapes in order to create a cohesive picture, recognising that they can make marks for a purpose and those marks can sometimes be interpreted by others. In all mark making contexts, be able to point to and talk about the marks they have made, encouraged to recognise that their marks carry meaning. Plastic scissors in play dough Dough disco	Name cards permanently available in writing area, encourage children to refer to these to label their pictures – they may make marks to stand for their name, or copy one or more letters. Adults to model and provide opportunities for shared purposeful 'writing' e.g. discussing a shopping list with a child, and modelling recording the items they choose. Encourage children to draw or make marks to represent their ideas. Children encouraged to reflect on what they have seen, taking note of the general shape of objects and the finer details, and using these in their drawings. For example, they may respond to a photograph or illustration in a story, and attempt to draw what they see. Children to recognise name with picture during self-registration. Dough disco Hole punching	Children will respond to opportunities to engage in purposeful early writing, applying the skills outlined above. They may be encouraged to do so, and may benefit from engaging in such an activity alongside an adult. Children to recognise name without picture during self registration. Dough disco Tweezers Scissor skills	Children will be independently motivated to write some/all of their name. For example, an area could be created for children to display their Independent writing. Children encourage to write their name so others can recognise their work. Children will respond to opportunities to engage in purposeful early writing, applying the skills outlined above. Children may show interest in attempting to write the names of their friends. They should be given opportunities to do so, e.g. party invitations. Name writing in morning when children enter nursery. Grapheme mats and cards in writing area to enable children to see and attempt to form graphemes. Dough disco, Scissor skills Tweezers	Children will create their own opportunities to engage in purposeful early writing, linked to their interests or experiences. E.g. they may make plane tickets to go on an adventure with their friends. Children exposed to and given opportunities to explore different means of writing for purpose. E.g. post cards, instructions, signs. Adults should facilitate real life purposes e.g. can you make a stop sign for the painting area? Can you draw pictures and initial sounds to tell your friends what fruit we have on the snack table today? Grapheme mats and cards in writing area to enable children to see and attempt to form graphemes. Dough disco Scissor skills Tweezers



Reception: Early Learning Goals

Fine Motor Skills

Children at the expected level of development will:

- *Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases;*

Writing

Children at the expected level of development will:

- *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.*

Being Imaginative and Expressive

Children at the expected level of development will:

- *Invent, adapt and recount narratives and stories with peers and their teacher;*
- *Sing a range of well-known nursery rhymes and songs;*
- *Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music.*

By the end of Reception, children at the expected level of development will:

- *Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases*
- *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*
- *Invent, adapt and recount narratives and stories with peers and their teacher*
- *Sing a range of well-known nursery rhymes and songs*
- *Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music*

Types of genre:	Words, captions, labels, simple sentences, lists.					
Reception	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	Phase 2	Phase 3	Phase 3 Mastery	Phase 3 Mastery	Phase 4	Phase 4 Mastery
Transcription	- Write left to right and top to bottom Using phonics they have been taught: 'Hold' and write a word or label which has been orally composed and rehearsed as a group/class to fix in working memory usually with finger spaces, that can be read back by themselves	- With adult prompting, separate words with spaces, e.g. using a finger or lollipop stick as a spacer Using phonics they have been taught: 'Hold' and write a simple caption/phrase/sentence usually with finger spaces which has been composed and rehearsed as a group/class to fix in working memory using finger spaces, that can be read by themselves and others	- Beginning to separate words with spaces without prompting - With adult prompting, use full stops to demarcate simple sentences - With adult prompting, use capital letters at the start of sentences Using phonics they have been taught: 'Hold' and write a simple sentence usually with finger spaces which has been composed and rehearsed as a group/class to fix in working memory using finger spaces, that can be read by themselves and others - Begin to innovate when given some phonetically known word choices	- Usually separates words with spaces without prompting - Begin to use full stops to demarcate simple sentences without adult prompting - Begin to use capital letters at the start of sentences without adult prompting Using phonics they have been taught: - Orally compose and rehearse an innovated sentence with phonetically known word choices and hold it in memory before writing it, using finger spaces, that can be read by themselves and others e.g. The frog is in the water. The bin is full of rubbish.	- Separate words with spaces of a roughly consistent size Using phonics they have been taught: - Orally compose and rehearse an invented sentence and hold it in memory before writing it, using finger spaces, that can be read by themselves and others e.g. The frog is in the water. The bin is full of rubbish.	- Separate words with spaces of a roughly consistent size - Independently use full stops to demarcate simple sentences - Independently use capital letters at the start of sentences Using phonics they have been taught: - Orally compose, rehearse and write an invented piece consisting of 2-3 simple sentences on the same subject, that can be read by themselves and others (phonetically plausible attempts) e.g. I went to London. I went to the museum. I saw a dinosaur.
Composition	- Repeat sentences relating to a known text - Orally compose sentences relating to a known text - Begin to innovate sentences relating to a known text using given vocabulary		- Orally sequence ideas and events in narrative - Orally innovate sentences relating to a known text using independently chosen vocabulary - Orally create sentences given rich vocabulary or phrases that children are familiar with - Orally create sentences using 'story teller language' eg. Once upon a time		- As a class or group, sequence ideas and events in narrative, e.g. creating a story map and using it to orally rehearse ideas. - Independently orally create groups of sentences drawing on rich vocabulary and phrases known to pupils - Begin to orally join sentences using 'and'	



FS ARE Exemplification

In these units of work pupils have been exploring texts and writing sentences that allow them to apply the phonics they have been taught. Teachers have dictated sentences to the pupils before asking them to create their own sentences based on the structure given. Children are therefore able to independently compose, hold and write their sentences.

As a class or group, pupils sequenced ideas and events in the narratives. They orally rehearsed their ideas before writing. **(C)**

The pupil can separate words with spaces of a roughly consistent size. **(T)**

The pupil independently demarcates simple sentences with full stops. **(T)**



He put on
his coat.
He had his
coat on at
dinner.
He has his
coat on in
the bath.



Bernard left
the shop. The
bin is on the
run.
He can see the
tail of the dog.
Bernard ran off
quick.

The pupil can apply the phonics they have been taught to write simple sentences on the same subject. These can be read by themselves and others as they are phonically plausible. **(T)**

The pupil can independently use capital letters at the start of sentences. **(T)**

Spelling

Handwriting

VGP

Comp

Year 1 Statutory and Non Statutory Guidance

Spelling

Spell:

- words containing each of the 40+ phonemes already taught
- common exception words
- the days of the week

Name the letters of the alphabet:

- naming the letters of the alphabet in order
- using letter names to distinguish between alternative spellings of the same sound

Add prefixes and suffixes:

- using the spelling rule for adding –s or –es as the plural marker for nouns and the third person singular marker for verbs
- using the prefix un–
- using –ing, –ed, –er and –est where no change is needed in the spelling of root words (for example, helping, helped, helper, eating, quicker, quickest)

Apply simple spelling rules and guidance, as listed in English Appendix 1

Write from memory simple sentences dictated by the teacher that include words using the GPCs and common exception words taught so far.

Reading should be taught alongside spelling, so that pupils understand that they can read back words they have spelt. Pupils should be shown how to segment spoken words into individual phonemes and then how to represent the phonemes by the appropriate grapheme(s). It is important to recognise that phoneme-grapheme correspondences (which underpin spelling) are more variable than grapheme-phoneme correspondences (which underpin reading). For this reason, pupils need to do much more word-specific rehearsal for spelling than for reading. At this stage pupils will be spelling some words in a phonically plausible way, even if sometimes incorrectly. Misspellings of words that pupils have been taught to spell should be corrected; other misspelt words should be used to teach pupils about alternative ways of representing those sounds. Writing simple dictated sentences that include words taught so far gives pupils opportunities to apply and practise their spelling.

Handwriting

- sit correctly at a table, holding a pencil comfortably and correctly
- begin to form lower-case letters in the correct direction, starting and finishing in the right place
- form capital letters
- form digits 0-9
- understand which letters belong to which handwriting 'families' (i.e. letters that are formed in similar ways) and to practise these.

Handwriting requires frequent and discrete, direct teaching. Pupils should be able to form letters correctly and confidently. The size of the writing implement (pencil, pen) should not be too large for a young pupil's hand. Whatever is being used should allow the pupil to hold it easily and correctly so that bad habits are avoided. Left-handed pupils should receive specific teaching to meet their needs.

Composition

Write sentences by:

- 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

Read aloud their writing clearly enough to be heard by their peers and the teacher.

At the beginning of year 1, not all pupils will have the spelling and handwriting skills they need to write down everything that they can compose out loud. Pupils should understand, through demonstration, the skills and processes essential to writing: that is, thinking aloud as they collect ideas, drafting, and re-reading to check their meaning is clear



VGP

Develop their understanding of the concepts set out in English Appendix 2 by:

- leaving spaces between words
- joining words and joining clauses using *and*
- beginning to punctuate sentences using a capital letter and a full stop, question mark or exclamation mark
- using a capital letter for names of people, places, the days of the week, and the personal pronoun 'I'
- learning the grammar for year 1 in English Appendix 2

Use the grammatical terminology in English Appendix 2 in discussing their writing

Pupils should be taught to recognise sentence boundaries in spoken sentences and to use the vocabulary listed in English Appendix 2 ('Terminology for pupils') when their writing is discussed. Pupils should begin to use some of the distinctive features of Standard English in their writing. 'Standard English' is defined in the Glossary.

Year 1: Detail of content to be introduced (statutory requirement)

Word	Regular plural noun suffixes –s or –es (for example, <i>dog, dogs; wish, wishes</i>), including the effects of these suffixes on the meaning of the noun Suffixes that can be added to verbs where no change is needed in the spelling of root words (e.g. <i>helping, helped, helper</i>) How the prefix un– changes the meaning of verbs and adjectives (negation, for example, <i>unkind</i> , or <i>undoing: untie the boat</i>)
Sentence	How words can combine to make sentences Joining words and joining clauses using <i>and</i>
Text	Sequencing sentences to form short narratives
Punctuation	Separation of words with spaces Introduction to capital letters, full stops, question marks and exclamation marks to demarcate sentences Capital letters for names and for the personal pronoun I
Terminology for pupils	letter, capital letter word, singular, plural sentence punctuation, full stop, question mark, exclamation mark

Teaching the Year 1 English National Curriculum PoS

During Year 1, teachers should build on work from the Early Years Foundation Stage, making sure that pupils can sound and blend unfamiliar printed words quickly and accurately using the phonic knowledge and skills that they have already learnt. Teachers should also ensure that pupils continue to learn new grapheme-phoneme correspondences (GPCs) and revise and consolidate those learnt earlier. The understanding that the letter(s) on the page represent the sounds in spoken words should underpin pupils' reading and spelling of all words. This includes common words containing unusual GPCs. The term 'common exception words' is used throughout the programmes of study for such words.

Alongside this knowledge of GPCs, pupils need to develop the skill of blending the sounds into words for reading and establish the habit of applying this skill whenever they encounter new words. This will be supported by practice in reading books consistent with their developing phonic knowledge and skill and their knowledge of common exception words. At the same time they will need to hear, share and discuss a wide range of high- quality books to develop a love of reading and broaden their vocabulary.

Pupils should be helped to read words without overt sounding and blending after a few encounters. Those who are slow to develop this skill should have extra practice.

Pupils' writing during year 1 will generally develop at a slower pace than their reading. This is because they need to encode the sounds they hear in words (spelling skills), develop the physical skill needed for handwriting, and learn how to organise their ideas in writing.

Pupils entering year 1 who have not yet met the early learning goals for literacy should continue to follow their school's curriculum for the Early Years Foundation Stage to develop their word reading, spelling and language skills. However, these pupils should follow the year 1 programme of study in terms of the books they listen to and discuss, so that they develop their vocabulary and understanding of grammar, as well as their knowledge more generally across the curriculum. If they are still struggling to decode and spell, they need to be taught to do this urgently through a rigorous and systematic phonics programme so that they catch up rapidly.

Teachers should ensure that their teaching develops pupils' oral vocabulary as well as their ability to understand and use a variety of grammatical structures, giving particular support to pupils whose oral language skills are insufficiently developed.





LSP Year 1 KPIs

	Expected Standard	Depth
Composition	Compose a sentence orally before writing it.	Speak grammatically correct sentences.
	Sequence sentences to form short narratives.	Link sentences together to form a short narrative.
	Re-read what they have written to check it makes sense.	Make some simple corrections to their own writing.
	Read aloud their writing clearly enough to be heard by their peers and their teacher.	Read with expression.
Vocabulary, Grammar and Punctuation	Join words and clauses using 'and'.	Mostly controlled use of and to join independent clauses.
	Punctuate some sentences using a capital letter and full stop, question mark or exclamation mark.	Punctuate most sentences using a capital letter and full stop, question mark or exclamation mark.
	Some accurate use of a capital letter for names of places, the days of the week and the personal pronoun I.	Mostly accurate use of a capital letter for names of places, the days of the week and the personal pronoun I.
Transcription	Leave spaces between words.	
	Most lower case letters formed in the correct direction.	All lower case letters consistently formed in the correct direction.
	Spell words containing each of the 40+ phonemes already taught.	Correctly use alternative sounds taught so far.
	Spell most Y1 common exception words.	Spell all Y1 common exception words.
	Name letters of the alphabet in order.	Name letters starting from any point.
	Add suffixes using the spelling rule for s or es as the plural marker for nouns and verbs.	Apply suffixes for the spelling rule for s and es as plural markers for nouns and verbs within independently composed sentences.
	Write from memory simple sentences dictated by the teacher that include words using the GPCs and common exception words taught so far, spelling many words accurately.	Write from memory simple sentences dictated by the teacher that include words using the GPCs and common exception words taught so far, spelling most words accurately.
	Use -ing, -ed, -er and -est suffixes where no change is needed in the spelling of root words.	Apply use of suffixes where no change is needed in the spelling of root words in writing in independently composed sentences.

Year 1 Writing Progression

Range genre children will write by the end of the year:	- Fiction: narratives, traditional tales, stories with repetitive patterns. - Non-fiction: recounts based on own experience - Poetry: poems on a theme, traditional rhymes.						
	Key Learning	Autumn Term		Spring Term		Summer Term	
		Four (Revision plus Y1 NC requirements)	5a	5 a (Mastery plus Y1 NC requirements)	5b	5c	5c
Spelling	All validated SSPs will teach the requirements of the Year 1 National Curriculum for spelling.						
Handwriting	Follow the progression of your Handwriting Programme to ensure pupils have sufficient practice to master the Y1 handwriting objectives.						
Vocabulary, Grammar and Punctuation	- Say, and hold in memory whilst writing, simple sentences which make sense. - Write simple sentences that can be read by themselves and others.	Repeat a simple sentence modelled, e.g. spoken by an adult. Replicate in writing so that it can be read by themselves and others.		Say, and hold in memory whilst writing, sentences that can be read by themselves and others.		Say, and hold in memory whilst writing, sentences that can be read by themselves and others, including those with the joining word 'and'.	
	Separate words with spaces.	With adult prompting, separate words with spaces, e.g. using a finger or lollipop stick as a spacer.		Separate words with spaces of a roughly consistent size.		Separate words with spaces of a roughly consistent size.	
	Use punctuation to demarcate simple sentences (capital letters and full stops).	Use full stops to demarcate simple sentences.		Use capital letters and full stops to demarcate simple sentences.		Use capital letters and full stops to demarcate simple sentences in independent writing.	

Vocabulary, Grammar and Punctuation cont.	- Use capital letters for names of people, places and days of the week. - Use capital letter for the personal pronoun I.	- Recognise and write from memory capital letters. - Use capital letter for the personal pronoun I.	Use capital letters for names of people, places and days of the week.	Use capital letters for names of people, places, days of the week and the personal pronoun I, e.g. <i>editing and improving independent writing with support</i>.
	- Identify and use question marks and exclamation marks. - Use the joining word 'and' to link words and clauses.	- Identify and use question marks. - Use the joining word and to link words in sentences, e.g. Henry had a duck and a dog. Penguins can slip and slide.	- Identify and use exclamation marks. - Use the joining word and to link clauses, e.g. <i>They all pulled the turnip and it came out of the ground. Peel the banana and slice it into pieces.</i>	- Identify and use question marks and exclamation marks in independent writing. - Use the joining word and to link words and clauses in independent writing.
	Extend range of joining words to link words and clauses using but and or.		Use the joining word but to link words and clauses eg. <i>I have two sisters but no brothers. and clauses eg. Cinderella wanted to go to the ball but she didn't have a dress.</i>	Use the joining word or to link words and clauses eg. <i>I could sleep in the tent or the caravan. and clauses eg. The Little Robot could stay in the forest or he could ride on the train.</i>
	Key Learning	Term 1	Term 2	Term 3
Composition: Planning	- Orally plan and rehearse ideas. - Sequence ideas and events in narrative. - Use familiar plots for structuring the opening, middle and end of their stories.	Sequence ideas and events in narrative, e.g. creating a story map and using it to orally rehearse ideas.	Use familiar plots for structuring the opening, middle and end of their stories, e.g. <i>innovating on a known story and orally rehearse</i>.	- Orally plan and sequence ideas in narrative, e.g. with adult support, create a story using small world props or pictures and orally rehearse. - Orally rehearse ideas linked to non-fiction, e.g. pass a 'microphone' around the group, into which each child can speak their sentence.
	Sequence ideas and events in non-fiction.	Sequence events in non-fiction recounts, e.g. use pictures and props to create a simple timeline, adding sequencing vocabulary such as 'first', 'next', 'after that' and 'finally'. Use these to orally rehearse.	Sequence ideas and events in different non-fiction texts, e.g. <i>decide on information or events to put on each page in a simple non-fiction book</i>. Use these to orally rehearse before writing.	

Composition: Drafting and Writing	• Orally compose every sentence before writing.	• Orally compose every sentence before writing, including compound sentences using the joining word 'and'.	• Orally compose every sentence before writing, including compound sentences using the joining word 'but' e.g. <i>say the sentence three times to fix it in working memory.</i>	• Orally compose every sentence before writing, including compound sentences using the joining word 'or' e.g. <i>say the sentence three times to fix it in working memory.</i>
	• Re-read every sentence to check it makes sense.	• With adult support, re-read every sentence to check it makes sense.	• Independently re-read every sentence to check it makes sense.	• Independently re-read every sentence to check it makes sense, with a focus on those using joining words.
	• Compose and sequence their own sentences to write short narratives. • Compose and sequence their own sentences to write short non-fiction recounts	• Orally compose and sequence their own sentences. • Orally compose and sequence their own non-fiction sentences	• Orally compose and write sentences to form short narratives. • Orally compose and sequence their own sentences to write short non-fiction recounts	• Orally compose and sequence their own sentences, including some which use joining words, to write short narratives. • Orally compose and sequence their own sentences, including those with joining words, to write short non-fiction recounts
Composition: Evaluating and Editing	• Discuss their writing with adults and peers.	• Discuss their writing with adults, saying what they like about it, e.g. <i>my favourite word is...</i>	• Discuss their writing with adults and peers, e.g. using speaking frames such as 'The best word I have used is...'; 'My handwriting is good because...'; 'I am proud of my writing because...'	• Discuss their writing with adults and peers, giving an opinion, e.g. <i>I like my story because...</i>
Composition: Performing	• Read aloud their writing audibly to adults and peers	• Read their writing to an adult.	• Read their writing audibly to a small group.	• Read aloud their writing audibly to adults and peers, e.g. larger group or whole class.



Year 1 ARE Writing Exemplification

Pupil A has demonstrated that they are able to write from memory simple sentences dictated by the teacher. They spell many of the words in this piece accurately. (C)

The use of capital letters and full stops is mainly consistent throughout the piece. (GP)

Pupils described what they might see in a rock pool using the text 'One World' as inspiration.

In the build-up to this piece of writing, pupils discussed vocabulary and sentence structure. The pupil had four sentences dictated by the teacher after one modeled example. They then continued independently.

There are smooth shells and round pebbles.

In the rock pool I can see seaweed.

Under the water there are fish.

There are Big Rocks. There are Little Rocks.

There are starfish in the Rock pool.

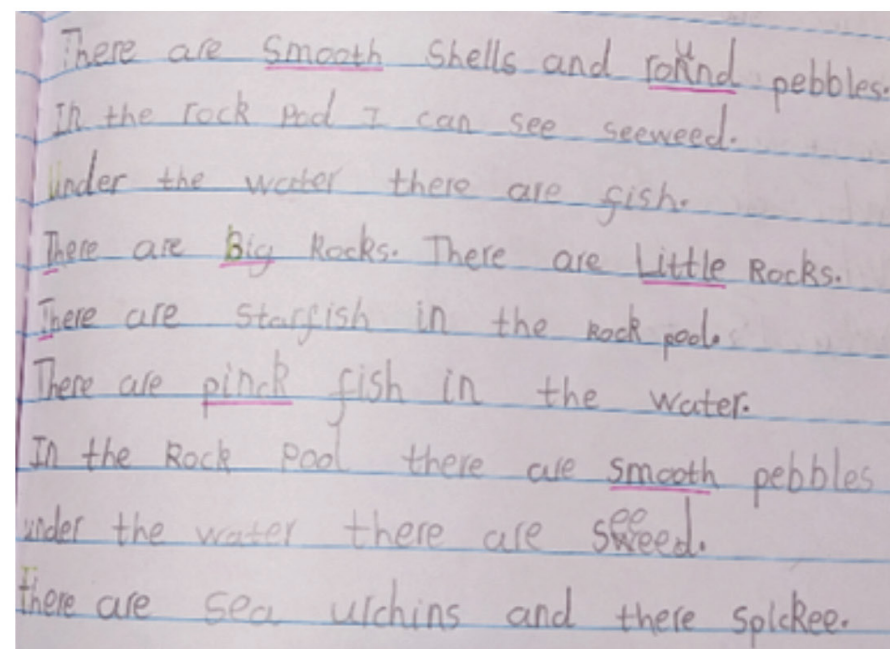
There are pink fish in the water.

In the Rock pool there are smooth pebbles under the water.

There are seeweed. There are sea urchins and there spikeee.

All lower case letters are formed in the correct direction. Spacing between words is secure and consistent. (GP)

Spelling is phonetically plausible. Year 1 common exception words included in the piece are spelt correctly (the, are, I, there). (T)





The pupil has been able to successfully write a coherent re-tell of a familiar story. They have orally composed their sentences before writing them down. Words are mainly phonetically plausible however, there are occasional errors where the pupil has not identified all the sounds in the word, or has mis-identified the sounds in words such as 'referd'.

(C)

Pupils were asked to write a re-tell of the story 'Oliver's Vegetables'. Pupil A had discussed the ideas as part of whole-class work before writing. The class were given the vocabulary: Grandpa, potatoes, spinach, rhubarb. The first sentence was modelled by the teacher.

I don't eat vegetables Oliver told Grandpa. I only eat chips. If you want chips said Grandpa you must find potatoes. is it a bargain? Or Monday Oliver wond around the garden But Oliver cudnt see enee potatoes just tho fing for a Monday Lench on Tuesday Oliver looked for a long time. Oliver found Spinach. They had spinach for Lench That was good On wednesday Oliver woc up erlee Oliver found rhubarb that nit they had rhubarb pie what was rere good.

The pupil correctly uses s' as a plural marker for a noun. (T)

Spelling is phonetically plausible. Year 1 common exception words included in the piece are spelt correctly (I, only, said, you, what, was, good).

(T)

There is accurate use of capital letters for names and for days of the week in the majority of the piece. (GP)

Some sentences have been punctuated with a capital letter and a full stop. However, this is inconsistent. (GP)

I don't eat vegetables Oliver told Grandpa. I only eat chips. if you want chips said grandpa you must find ^{potatoes} ~~chips~~ is it a bargain? On Monday Oliver wond around the garden But Oliver cudnt see enee potatoes just the fing for a Monday Lench on Tuesday Oliver looked for a long time. Oliver found Spinach. They had spinach for Lench that swas good. On wednesday Oliver woc up erlee Oliver found rhubarb that nit they had rhubarb pie what was rere good. On Thursday it rained when it finisht.



Year 1 GDS Exemplification

Children wrote descriptive sentences about the characters in the story Billy and the Beast. In previous lessons, they had collated a list of nouns and then moved on to writing sentences including these nouns.

Simple corrections are made to writing both during the writing process, showing self-monitoring skills, and in response to feedback. (C)

Alternative sounds are used accurately e.g. coat, ears, fur.

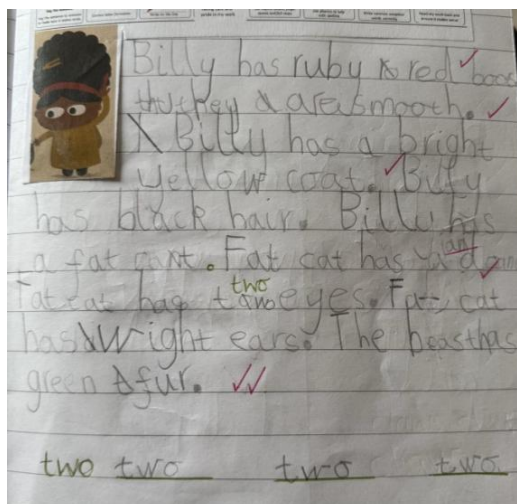
Billy has ruby red boots.

~~the~~ they are smooth.

Billy has a bright yellow coat.

Billy has black hair. Billy has a fat cant. Fat cat has a jam donut. Fat cat has ~~to~~ two eyes.

Fat cat has wight ears. The beast has green & fur.





This piece of narrative writing demonstrates the pupil's ability to make simple corrections to their own writing in both dictated and independently written sentences. Their sentences are grammatically correct and well structured. (C)

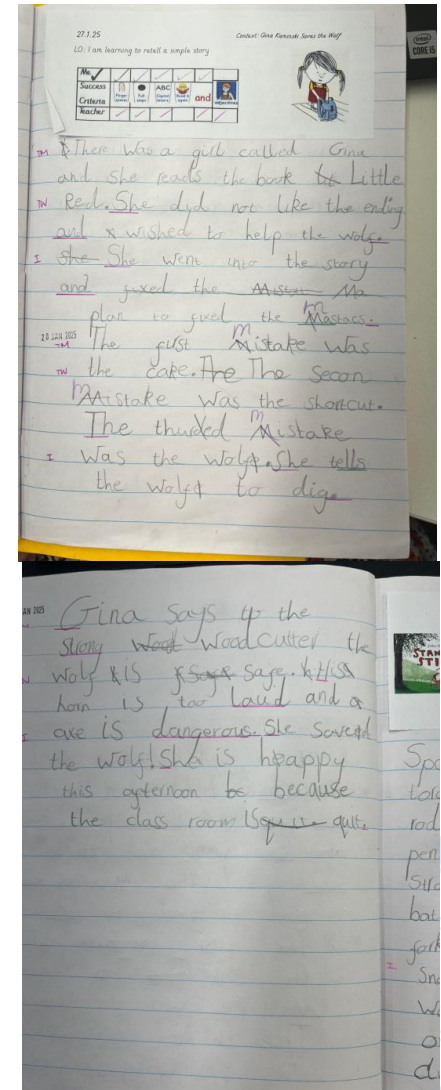
In the lessons leading up to this extended write, children generated expanded noun phrases, wrote sentences about the character's emotions and ordered key events from the story. The writing was completed over three lessons, with modelling and transcriptional built into each.

(M) There was a girl called Gina and she reads the book ~~#~~ Little Red.
(T) She did not like the ending and ~~n~~ wished to help the wolf. (I) ~~she~~
She went into the story and fixed the ~~mista~~ plan to fixed the
mastacs. (M) The first mistake was the cake. ~~The~~ (T) The second ~~M~~
mistake was the shortcut. (I) The thurd ~~M~~ mistake was the wolfe.
She tells the wolfe to dig. (M) Gina says to the strong woodcutter
the wolf is safe. (T) ~~h~~ His ~~s~~ horn is too loud and axe is dangerous.
(I) She saved the wolf! She is happy this afternoon because the class
room is quiet.

The pupil demonstrates knowledge of how to apply suffixes. These are correctly applied without altering the root word. (T)

The pupil demonstrates awareness of alternative spellings in words like dangerous, mistake, shortcut, safe. (T)

Spelling is accurate throughout the piece and year 1 spelling words are correct (the, was, she, to, I, his). All sentences are punctuated correctly with a capital letter and a full stop, with this being independently corrected if necessary during the writing process. The pupil also uses an exclamation mark correctly. Spaces between words are clear. (T)





In the build up to writing this set of instructions, children read the story *Leo and the Octopus* by Isabelle Marinov. They gathered information to write factual sentences about octopuses. In the next lesson, children rehearsed instructional sentences orally and wrote sentences including given imperative verbs. They applied all of this knowledge to create this longer set of instruction.

This set of instructions demonstrates the pupil's ability to make simple corrections to their own writing. Their sentences are grammatically correct and well structured and demonstrate more complex sentence structures with use of conjunctions. (C)

'And' is used correctly to join words and to extend ideas within sentences. The child shows understanding of more complex conjunctions where 'because' is used correctly to join clauses. (GP)

How to keep an octopus happy

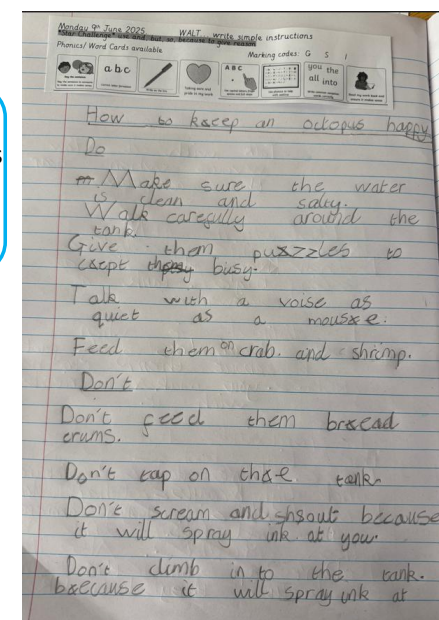
Do:

- Make sure the water is clean and salty.
- Walk carefully around the tank.
- Give them puzzles to keep them busy.
- Talk with a voice as quiet as a mouse.
- Feed them on crab and shrimp.

Don't:

- Don't feed them bread crumbs.
- Don't rap on the tank.
- Don't scream and shout because it will spray ink at you.
- Don't climb in to the tank because it will spray ink at you.

Words are spelt correctly using alternative graphemes e.g. "y" in busy and "ou" in mouse. (T)



Spelling is accurate throughout the piece and year 1 spelling words are correct (to, into, don't, the, a, you). All sentences are punctuated correctly with a capital letter and a full stop. The pupil also uses apostrophes for contraction correctly. Spaces between words are clear. (T)

Year 2 - KSI (5-7 Years)

Spelling	Handwriting	VGP	Comp
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Year 2 Statutory and Non Statutory Guidance

Spelling	Handwriting
Spell by: - segmenting spoken words into phonemes and representing these by graphemes, spelling many correctly - learning new ways of spelling phonemes for which one or more spellings are already known, and learn some words with each spelling, including a few common homophones - learning to spell common exception words - learning to spell more words with contracted forms - learning the possessive apostrophe (singular) (for example, the girl's book) - distinguishing between homophones and near-homophones Add suffixes to spell longer words, including –ment, –ness, –ful, –less, –ly Apply spelling rules and guidance, as listed in English Appendix 1 Write from memory simple sentences dictated by the teacher that include words using the GPCs, common exception words and punctuation taught so far In year 2, pupils move towards more word-specific knowledge of spelling, including homophones. The process of spelling should be emphasised: that is, that spelling involves segmenting spoken words into phonemes and then representing all the phonemes by graphemes in the right order. Pupils should do this both for single-syllable and multi-syllabic words. At this stage children's spelling should be phonically plausible, even if not always correct. Misspellings of words that pupils have been taught to spell should be corrected; other misspelt words can be used as an opportunity to teach pupils about alternative ways of representing those sounds. Pupils should be encouraged to apply their knowledge of suffixes from their word reading to their spelling. They should also draw from and apply their growing knowledge of word and spelling structure, as well as their knowledge of root words.	Form lower-case letters of the correct size relative to one another Start using some of the diagonal and horizontal strokes needed to join letters and understand which letters, when adjacent to one another, 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 letters Pupils should revise and practise correct letter formation frequently. They should be taught to write with a joined style as soon as they can form letters securely with the correct orientation.



Composition

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

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

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)

Read aloud what they have written with appropriate intonation to make the meaning clear

Reading and listening to whole books, not simply extracts, helps pupils to increase their vocabulary and grammatical knowledge, including their knowledge of the vocabulary and grammar of Standard English. These activities also help them to understand how different types of writing, including narratives, are structured. All these can be drawn on for their writing. Pupils should understand, through being shown these, the skills and processes essential to writing: that is, thinking aloud as they collect ideas, drafting, and re-reading to check their meaning is clear. Drama and role-play can contribute to the quality of pupils' writing by providing opportunities for pupils to develop and order their ideas through playing roles and improvising scenes in various settings. Pupils might draw on and use new vocabulary from their reading, their discussions about it (one-to-one and as a whole class) and from their wider experiences.

VGP

Develop their understanding of the concepts set out in English Appendix 2 by:

- learning how to use both familiar and new punctuation correctly (see English Appendix 2), including full stops, capital letters, exclamation marks, question marks, commas for lists and apostrophes for contracted forms and the possessive (singular)
- sentences with different forms: statement, question, exclamation, command
- expanded noun phrases to describe and specify (for example, the blue butterfly)
- the present and past tenses correctly and consistently including the progressive form
- subordination (using when, if, that, or because) and co-ordination (using or, and, or but)
- the grammar for year 2 in English Appendix 2
- some features of written Standard English
- use and understand the grammatical terminology in English Appendix 2 in discussing their writing.

The terms for discussing language should be embedded for pupils in the course of discussing their writing with them. Their attention should be drawn to the technical terms they need to learn

Year 2: Detail of content to be introduced (statutory requirement)

Word	Formation of nouns using suffixes such as <i>-ness</i>, <i>-er</i> and by compounding (for example, <i>whiteboard</i>, <i>superman</i>) Formation of adjectives using suffixes such as <i>-ful</i>, <i>-less</i> (A fuller list of suffixes can be found on page 46 in the year 2 spelling section in English Appendix 1) Use of the suffixes <i>-er</i>, <i>-est</i> in adjectives and the use of <i>-ly</i> in Standard English to turn adjectives into adverbs
Sentence	Subordination (using <i>when</i>, <i>if</i>, <i>that</i>, <i>because</i>) and co-ordination (using <i>or</i>, <i>and</i>, <i>but</i>) Expanded noun phrases for description and specification (for example, <i>the blue butterfly</i>, <i>plain flour</i>, <i>the man in the moon</i>) How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command
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, <i>she is drumming</i>, <i>he was shouting</i>)
Punctuation	Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences Commas to separate items in a list Apostrophes to mark where letters are missing in spelling and to mark singular possession in nouns (for example, <i>the girl's name</i>)
Terminology for pupils	noun, noun phrase statement, question, exclamation, command compound, suffix adjective, adverb, verb tense (past, present) apostrophe, comma





Teaching the Year 2 English National Curriculum PoS

By the beginning of Year 2, pupils should be able to read all common graphemes. They should be able to read unfamiliar words containing these graphemes, accurately and without undue hesitation, by sounding them out in books that are matched closely to each pupil's level of word reading knowledge. They should also be able to read many common words containing GPCs taught so far (for example, shout, hand, stop, or dream), without needing to blend the sounds out loud first. Pupils' reading of common exception words (for example, you, could, many, or people), should be secure. Pupils will increase their fluency by being able to read these words easily and automatically. Finally, pupils should be able to retell some familiar stories that have been read to and discussed with them or that they have acted out during year 1.

During year 2, teachers should continue to focus on establishing pupils' accurate and speedy word reading skills. They should also make sure that pupils listen to and discuss a wide range of stories, poems, plays and information books; this should include whole books. The sooner that pupils can read well and do so frequently, the sooner they will be able to increase their vocabulary, comprehension and their knowledge across the wider curriculum.

In writing, pupils at the beginning of year 2 should be able to compose individual sentences orally and then write them down. They should be able to spell correctly many of the words covered in year 1 (see English Appendix 1). They should also be able to make phonically plausible attempts to spell words they have not yet learnt. Finally, they should be able to form individual letters correctly, so establishing good handwriting habits from the beginning.

It is important to recognise that pupils begin to meet extra challenges in terms of spelling during year 2. Increasingly, they should learn that there is not always an obvious connection between the way a word is said and the way it is spelt. Variations include different ways of spelling the same sound, the use of so-called silent letters and groups of letters in some words and, sometimes, spelling that has become separated from the way that words are now pronounced, such as the 'le' ending in table. Pupils' motor skills also need to be sufficiently advanced for them to write down ideas that they may be able to compose orally. In addition, writing is intrinsically harder than reading: pupils are likely to be able to read and understand more complex writing (in terms of its vocabulary and structure) than they are capable of producing themselves.

For pupils who do not have the phonic knowledge and skills they need for year 2, teachers should use the year 1 programmes of study for word reading and spelling so that pupils' word reading skills catch up. However, teachers should use the year 2 programme of study for comprehension so that these pupils hear and talk about new books, poems, other writing, and vocabulary with the rest of the class.

Y2 KPIs

	Expected Standard	Depth
Composition	Write simple, coherent narratives about personal experiences and those of others (real or fictional)	Write effectively and coherently for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing Select, generate and effectively use adverbs in their writing.
	Write about real events, recording these simply and clearly	
	Make simple additions and proofread to check for errors in spelling, grammar and punctuation in their own writing	Make revisions and proof-reading corrections to their own writing
Vocabulary, Grammar and Punctuation	Demarcate most sentences in their writing with capital letters and full stops, and use question marks correctly when required	Use the punctuation taught at KS1 mostly correctly including: apostrophes for contraction, commas to separate items in a list
	Use present and past tense mostly correctly and consistently Use co-ordination (such as or/and/but) and some subordination (such as when/if/because) to join clauses	Begin to use progressive form of verbs for past and present tense Begin to independently select and use the most appropriate conjunction to join clauses
Transcription	Segment spoken words into phonemes and represent these by graphemes, spelling many of these words correctly and making phonically plausible attempts at others	Add suffixes to spell most words correctly in their writing – for example: –ment, –ness, –ful, –less, –ly*
	Spell many common exception words*	Spell most common exception words
Handwriting	Form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters	Use the diagonal and horizontal strokes needed to join some letters
	Use spacing between words that reflects the size of the letters	





Year 2 Writing Progression

Range of writing genre:	• Fiction: traditional tales, stories with familiar settings, stories based on models from reading. • Non-fiction:, recounts, letters, non-chronological reports • Poetry: classic poems, poems on a theme, poems with a structure.						
	Key Learning	Autumn Term		Spring Term		Summer Term	
		5a (spelling recap) 5b Mastery	5c Mastery				
Spelling	Follow the progression of your Spelling Programme to ensure pupils have sufficient practice to master the Y2 Spelling objectives.						
Handwriting	Follow the progression of your Handwriting Programme to ensure pupils have sufficient practice to master the Y2 handwriting objectives.						
Vocabulary, Grammar and Punctuation	• Say, write and punctuate simple and compound sentences using the joining words and, but, so and or (co-ordination).	• Say, write and punctuate simple and compound sentences using the joining words and, but, so (co-ordination). (Y1 consolidation)		• Say, write and punctuate simple and compound sentences using the joining words and, but, so, or (co-ordination). (Y1 consolidation)		• Within their own writing, edit and improve simple and compound sentences using the joining words and, but, so and or (co-ordination).	
	• Use sentences with different forms: statement, question, command, exclamation.	• Use sentences with different forms: statements and commands.		• Use sentences with different forms: questions and exclamations.		• Use and punctuate correctly sentences with different forms: statement, question, command, exclamation.	
	• Secure the use of full stops, capital letters, exclamation marks and question marks.	• Secure the use of full stops, capital letters, exclamation marks and question marks.		• With prompting, edit and improve own writing using full stops, capital letters. • Secure the use of full stops, capital letters, exclamation marks and question marks.		• With prompting, and sometimes independently, edit and improve own writing using full stops, capital letters, exclamation marks and question marks.	
	• Use commas to separate items in a list.			• Use commas to separate items in a list.			

Vocabulary, Grammar and Punctuation cont.	• Use apostrophes for contracted forms e.g. don't, can't, wouldn't, you're, I'll. • Use apostrophes for singular possession in nouns, e.g. the girl's name.		• Use apostrophes for contracted forms e.g. don't, can't, wouldn't, you're, I'll.	• Use apostrophes for singular possession in nouns, e.g. the girl's name.
	• Use subordination for time using when, before and after e.g. We went out to play when we had finished our writing. When we had finished our writing, we went out to play.	• Use subordination for time using when e.g. We went out to play when we had finished our writing. When we had finished our writing, we went out to play	• Use subordination for time using before and after e.g. We ate our picnic before we went to the park.	• Use subordination for time using when, before and after e.g. Mrs Grinling reached for the mustard pot after the plot with Hamish the cat failed. After the plot with Hamish the cat failed, Mrs Grinling reached for the mustard pot.
	• Use subordination for reason using because and if e.g. I put my coat on because it was raining. Because it was raining, I put on my coat.	• Use subordination for reason using because e.g. He wore his coat because it was raining. Because it was raining, he wore his coat.	• Use subordination for reason using if e.g. If a plant does not get enough water, it will die. If people eat too much sugar, it can cause tooth decay. If you want to stay healthy, get plenty of exercise.	• Use subordination for reason using because and if e.g. I would go on an exotic holiday if I won the lottery. If I won the lottery, I would go on an exotic holiday.
	• Use the subordinating conjunction that in a sentence, e.g. I hope that it doesn't rain on sports day.			• Use the subordinating conjunction that in oral sentences using starter prompts, e.g. I hope that ...; My teacher told me that...; He said that... • Use the subordinating conjunction that in sentences and use in narrative writing, e.g. Dougal said that he would love to stay. • Use the subordinating conjunction that in sentences and use these in non-fiction writing such as a recount or letter, e.g. I thought that Mr Jones was going to fall in the water! I hope that you write back soon.

Vocabulary, Grammar and Punctuation cont.	• Select, generate and effectively use verbs.	• Identify, understand and select verbs to complete sentences. • Generate, select, and effectively use verbs. • Independently, edit and improve own writing by strengthening the use of verbs.		
	• Use present and past tense correctly and consistently. • Explore the progressive form of verbs in the present tense (e.g. she is drumming) and past tense (e.g. he was shouting) to mark actions in progress.	• Identify and begin to use past tense accurately and consistently • Identify and begin to use present tense accurately and consistently	• Use the progressive form of verbs in the present tense, orally and in writing, to mark actions in progress, e.g. <i>She is watching television. I am reading my favourite book.</i> • Explore the progressive form of verbs in the past tense, orally and in writing, to mark actions in progress, e.g. <i>He was singing at the top of his voice. They were flying through space.</i>	• Explore the progressive form of verbs in the present tense (e.g. <i>she is drumming</i>) and past tense (e.g. <i>he was shouting</i>) to mark actions in progress
	• Select, generate and effectively use nouns.	• Identify, understand and select nouns to complete sentences. • Generate, select and effectively use nouns. • Independently, edit and improve own writing by strengthening the use of nouns.	• Use	• Use
	• Select, generate and effectively use adjectives		• Generate, select and effectively use adjectives. • Edit and improve own writing by strengthening the use of adjectives to create simple noun phrases, e.g. <i>the ferocious green dragon.</i>	• Identify, generate and effectively use noun phrases, e.g. <i>the blue butterfly with shimmering wings (for description), granulated sugar (for specification).</i>
	• Select, generate and effectively use adverbs.			• Identify, understand and select adverbs to complete sentences. • Independently, edit and improve own writing by strengthening the use of adverbs.

	Key Learning	Autumn Term	Spring Term	Summer Term
Composition: Planning	Plan and discuss what to write about e.g. story mapping, collecting new vocabulary, key words and ideas.	Discuss and plan what to write about e.g. <i>story mapping, innovating on a known story, generating and developing vocabulary and ideas.</i>	Discuss and plan what to write about e.g. <i>story mapping, innovating on a known story, extending vocabulary and ideas.</i>	Discuss and plan what to write about e.g. <i>story mapping, innovating on a known story, drawing on vocabulary and ideas from reading.</i>
Composition: Drafting and Writing	Orally rehearse each sentence prior to writing.	Orally rehearse each sentence prior to writing including simple and compound sentences using the joining words 'and' and 'but'.	Orally rehearse every sentence before writing, including compound sentences using the joining words 'and', 'but' and 'or' and those which have been extended.	Drawing on sentence structures from known texts, orally rehearse every sentence before writing, e.g. <i>This is a story about a rat. Not any old rat but a rat who travelled the highway!</i>
Composition: Evaluating and Editing	- Edit and improve own writing in relation to audience and purpose. - Evaluate their writing with adults and peers.	- Edit and improve own writing with specific guidance from the teacher, e.g. <i>Can you add the question marks to the sentences where they are needed?</i> - Evaluate their writing with adults, saying what they think is good about the writing and what might make it even better.	- Edit and improve own writing with some signposting from the teacher or using success criteria e.g. <i>I have put a star next to a sentence that I think can be improved. Can you improve it?</i> - Discuss and establish a response partner agreement. Use this to support the process of evaluating their writing with peers and adults.	- Edit and improve own writing in relation to audience and purpose. - Evaluate their writing with adults and peers. Reflect on how well it has met its purpose and the effect on the audience.
	- Proofread to check for errors in spelling, grammar and punctuation. - Proofread to check for correct form of verbs within sentences, e.g. correcting <i>he walking to the shop</i> to <i>he walked to the shop</i>.	Proofread to check for errors in taught spelling, grammar and punctuation.	Proofread to check for errors in spelling, grammar and punctuation, including the correct form of verbs, e.g. <i>spotting and changing he walking to the shop</i> to <i>he walked to the shop</i>.	Proofread to check for errors in spelling, grammar and punctuation, including the correct form of verbs, e.g. <i>spotting and changing he walking to the shop</i> to <i>he walked to the shop</i> or <i>he was walking to the shop</i>.
Composition: Performing	- Edit and improve own writing in relation to audience and purpose. - Evaluate their writing with adults and peers.	Read aloud their writing with intonation, taking note of punctuation to make the meaning clear, e.g. <i>pausing at full stops, question marks and exclamation marks.</i>	Read aloud their writing with intonation taking note of punctuation to make the meaning clear e.g. <i>pausing at commas which separate items in a list.</i>	Read aloud their writing with tone and intonation, taking note of punctuation to make the meaning clear e.g. <i>pausing at full stops, changing voice in response to an exclamation mark and question mark.</i>



Year 3 - Lower KS2 (7-9 years)

Spelling

Handwriting

VGP

Comp

Years 3 and 4 Statutory and Non Statutory Guidance

Spelling

- use further prefixes and suffixes and understand how to add them (English Appendix 1)
- spell further homophones
- spell words that are often misspelt (English Appendix 1)
- place the possessive apostrophe accurately in words with regular plurals (for example, girls', boys') and in words with irregular plurals (for example, children's)
- use the first two or three letters of a word to check its spelling in a dictionary
- write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far

Pupils should learn to spell new words correctly and have plenty of practice in spelling them. As in years 1 and 2, pupils should continue to be supported in understanding and applying the concepts of word structure (see English Appendix 2). Pupils need sufficient knowledge of spelling in order to use dictionaries efficiently.

Composition

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
- read aloud their own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear.

Pupils should continue to have opportunities to write for a range of real purposes and audiences as part of their work across the curriculum. These purposes and audiences should underpin the decisions about the form the writing should take, such as a narrative, an explanation or a description. Pupils should understand, through being shown these, the skills and processes that are essential for writing: that is, thinking aloud to explore and collect ideas, drafting, and re-reading to check their meaning is clear, including doing so as the writing develops. Pupils should be taught to monitor whether their own writing makes sense in the same way that they monitor their reading, checking at different levels.

Handwriting	VGP
- use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined - increase the legibility, consistency and quality of their handwriting (for example, by ensuring that the downstrokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch). Pupils should be using joined handwriting throughout their independent writing. Handwriting should continue to be taught, with the aim of increasing the fluency with which pupils are able to write down what they want to say. This, in turn, will support their composition and spelling.	Develop their understanding of the concepts set out in English Appendix 2 by: - extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although - using the present perfect form of verbs in contrast to the past tense - choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition - using conjunctions, adverbs and prepositions to express time and cause - using fronted adverbials - learning the grammar for years 3 and 4 in English Appendix 2 Indicate grammatical and other features by: - using commas after fronted adverbials - indicating possession by using the possessive apostrophe with plural nouns - using and punctuating direct speech Use and understand the grammatical terminology in English Appendix 2 accurately and appropriately when discussing their writing and reading. Grammar should be taught explicitly: pupils should be taught the terminology and concepts set out in English Appendix 2, and be able to apply them correctly to examples of real language, such as their own writing or books that they have read. At this stage, pupils should start to learn about some of the differences between Standard English and non-Standard English and begin to apply what they have learnt (for example, in writing dialogue for characters).

Year 3: Detail of content to be introduced (statutory requirement)

Word	Formation of nouns using a range of prefixes (for example <i>super-</i>, <i>anti-</i>, <i>auto-</i>) Use of the forms <i>a</i> or <i>an</i> according to whether the next word begins with a consonant or a vowel (for example, <i>a rock</i>, <i>an open box</i>) Word families based on common words, showing how words are related in form and meaning (for example, <i>solve</i>, <i>solution</i>, <i>solver</i>, <i>dissolve</i>, <i>insoluble</i>)
Sentence	Expressing time, place and cause using conjunctions (for example, <i>when</i>, <i>before</i>, <i>after</i>, <i>while</i>, <i>so</i>, <i>because</i>), adverbs (for example, <i>then</i>, <i>next</i>, <i>soon</i>, <i>therefore</i>), or prepositions (for example, <i>before</i>, <i>after</i>, <i>during</i>, <i>in</i>, <i>because of</i>)
Text	Introduction to paragraphs as a way to group related material Headings and sub-headings to aid presentation Use of the present perfect form of verbs instead of the simple past (for example, <i>He has gone out to play</i> contrasted with <i>He went out to play</i>)
Punctuation	Introduction to inverted commas to punctuate direct speech
Terminology for pupils	preposition, conjunction word family, prefix clause, subordinate clause direct speech consonant, consonant letter vowel, vowel letter inverted commas (or 'speech marks')

Teaching the Year 3 and 4 POS

By the beginning of Year 3, pupils should be able to read books written at an age appropriate interest level. They should be able to read them accurately and at a speed that is sufficient for them to focus on understanding what they read rather than on decoding individual words. They should be able to decode most new words outside their spoken vocabulary, making a good approximation to the word's pronunciation. As their decoding skills become increasingly secure, teaching should be directed more towards developing their vocabulary and the breadth and depth of their reading, making sure that they become independent, fluent and enthusiastic readers who read widely and frequently. They should be developing their understanding and enjoyment of stories, poetry, plays and non-fiction, and learning to read silently. They should also be developing their knowledge and skills in reading non-fiction about a wide range of subjects. They should be learning to justify their views about what they have read: with support at the start of year 3 and increasingly independently by the end of year 4.

Pupils should be able to write down their ideas with a reasonable degree of accuracy and with good sentence punctuation. Teachers should therefore be consolidating pupils' writing skills, their vocabulary, their grasp of sentence structure and their knowledge of linguistic terminology. Teaching them to develop as writers involves teaching them to enhance the effectiveness of what they write as well as increasing their competence. Teachers should make sure that pupils build on what they have learnt, particularly in terms of the range of their writing and the more varied grammar, vocabulary and narrative structures from which they can draw to express their ideas. Pupils should be beginning to understand how writing can be different from speech. Joined handwriting should be the norm; pupils should be able to use it fast enough to keep pace with what they want to say.

Pupils' spelling of common words should be correct, including common exception words and other words that they have learnt (see English Appendix 1). Pupils should spell words as accurately as possible using their phonic knowledge and other knowledge of spelling, such as morphology and etymology.

Most pupils will not need further direct teaching of word reading skills: they are able to decode unfamiliar words accurately, and need very few repeated experiences of this before the word is stored in such a way that they can read it without overt sound-blending. They should demonstrate understanding of figurative language, distinguish shades of meaning among related words and use age-appropriate, academic vocabulary.

As in key stage 1, however, pupils who are still struggling to decode need to be taught to do this urgently through a rigorous and systematic phonics programme so that they catch up rapidly with their peers. If they cannot decode independently and fluently, they will find it increasingly difficult to understand what they read and to write down what they want to say. As far as possible, however, these pupils should follow the year 3 and 4 programme of study in terms of listening to new books, hearing and learning new vocabulary and grammatical structures, and discussing these.

Specific requirements for pupils to discuss what they are learning and to develop their wider skills in spoken language form part of this programme of study. In years 3 and 4, pupils should become more familiar with and confident in using language in a greater variety of situations, for a variety of audiences and purposes, including through drama, formal presentations and debate.





Year 3 LSP KPIs

	Expected Standard	Depth
Composition	Organise paragraphs around a theme.	Writing shows cohesion within each paragraph.
	In non-fiction, use simple organisational devices (e.g. sub-headings).	In non-fiction writing, select appropriate organisational devices to show understanding of the audience and purpose they are writing for
	In narratives create settings, characters and plot.	Settings and character are described in increasing detail.
	Composes sentences, using a rich and varied vocabulary.	Vocabulary is carefully chosen to compose sentences that have impact on the reader
	Proof-reads for spelling errors identified by the teacher.	Independently proof-reads for spelling errors.
	Proof-reads for punctuation errors (CL . ? ! “ ” , in a list ‘ for contractions) when identified by the teacher.	Independently proof reads for punctuation errors (CL . ? ! “ ” , in a list ‘ for contractions).
Vocabulary, Grammar and Punctuation	Use conjunctions, adverbs and prepositions to express time and cause within a sentence (when, if that, because, so that, since during).	Begin to use a wider range of sentence types and structures to vary writing.
	Chooses an appropriate pronoun or noun within sentences.	Independently uses some pronouns within writing to avoid repetition and add interest
	Uses inverted commas to punctuate direct speech	Punctuates some direct speech accurately (e.g ? !).
	Use possessive apostrophe mostly accurately with singular nouns.	
	Using capital letters full stops question marks commas for lists and apostrophes for contraction mostly effectively.	Uses taught punctuation to add effect to writing
Handwriting	Use the diagonal and horizontal strokes needed to join letters in most of their writing and understand which letters when adjacent one another are best left unjoined.	
Transcription	Spell many of the words from the taught Y3/4 spelling list accurately.	Spell most of the words from the taught Y3/4 spelling list accurately.
	Apply knowledge of spelling rules and patterns taught in Year 3	

Year 3 Writing Progression

Range of Writing:	- Fiction: fables, folk tales, mystery, adventure, fantasy. - Non-fiction: diaries, non-chronological reports, explanations, recounts (biographies) - Poetry: classic poems, shape poems, calligrams, poems on a theme.			
	Key Learning	Autumn Term	Spring Term	Summer Term
Spelling	Follow the progression of your Spelling Programme to ensure pupils have sufficient practice to master the Y3 Spelling objectives.			
Handwriting	Follow the progression of your Handwriting Programme to ensure pupils have sufficient practice to master the Y3 handwriting objectives.			
Vocabulary, Grammar and Punctuation	- Identify clauses in sentences. - Explore and identify main (independent) and subordinate clauses in complex sentences.	- Identify clauses in sentences. - Explore and identify main (independent) and subordinate clauses in complex sentences.	Explore and identify main (independent) and subordinate clauses in complex sentences where the subordinate clause is used in different positions.	Explore and identify main (independent) and subordinate clauses in complex sentences where the subordinate clause is used in different positions and with a wider range of conjunctions
	- Explore, identify and create complex sentences using a range of conjunctions e.g. when, if because, although, while, since, until, before, after, so. - Use the comma to separate clauses in complex sentences where the subordinate clause appears first, e.g. Although it was raining, we decided not to take our coats.	Explore, identify and create complex sentences using subordinating conjunctions building on Y2 knowledge e.g. because, if, when, as	- Explore, identify and create complex sentences using a wider variety of conjunctions e.g. before, after, since With support, recognise where to use a comma to separate clauses in complex sentences where the subordinate clause appears first, e.g. <u>Before he started making films</u>, Walt Disney worked as an artist. <u>After the bird had sprinkled the crumbs</u>, a magnificent forest sprang up.	- Explore, identify and create complex sentences using a variety of conjunctions e.g. while, so that With support, begin to use the comma to separate clauses in complex sentences where the subordinate clause appears first, e.g. <u>Before he started making films</u>, Walt Disney worked as an artist. <u>After the bird had sprinkled the crumbs</u>, a magnificent forest sprang up.

Vocabulary, Grammar and Punctuation cont.	Identify, select, generate and effectively use prepositions for where e.g. above, below, beneath, within, outside, beyond.	Identify, understand and select prepositions to complete sentences e.g. <i>above, below, beneath, within, outside, beyond.</i>		
	Select, generate and effectively use adverbs e.g. suddenly, silently, soon, next, eventually.	Identify, understand and select adverbs to complete sentences e.g. <i>suddenly, silently, eventually, cautiously, timidly.</i>		
	Use inverted commas to punctuate direct speech (speech marks).		- Identify speech within a passage of text, e.g. <i>highlight the words spoken by a character and the inverted commas (speech marks).</i> - Use inverted commas (speech marks), to punctuate some direct speech e.g. use speech bubbles to show characters speaking; use this as a scaffold to write sentences including speech with reporting clauses	Use inverted commas to punctuate some direct speech accurately (speech marks) in independent writing.
	Use perfect form of verbs using have and has to indicate a completed action e.g. He has gone out to play (present perfect) instead of he went out to play (simple past).			- Identify, understand and select the perfect form of verbs to complete sentences e.g. <i>We have researched healthy foods (present perfect) instead of We researched healthy foods (simple past).</i> - Use perfect form of verbs using have and has to indicate a completed action - e.g. Barney said, <i>"I don't know where Stig has gone."</i> (present perfect) instead of Barney said, <i>"I don't know where Stig went."</i> (simple past).

Vocabulary, Grammar and Punctuation cont.	Identify, select and effectively use pronouns.	Identify, select and effectively use pronouns e.g. <i>third person in narratives (she, her, he, his, him, they, them, their, theirs, it, its).</i>	Identify, select and effectively use pronouns e.g. <i>second person in persuasion (you, your, yours) first person for diaries, and first person narratives and recounts (I, me, my, mine, we, us our, ours).</i>	Begin to identify, select and effectively use a wider range of pronouns to add interest and build cohesion e.g. The Pied Piper wore a large, bright hat. He was extremely mischievous. The marvellous man played his flute skilfully.
	Use the determiner a or an according to whether the next word begins with a consonant or vowel e.g. a rock, an open box.	Use the determiner <i>a</i> or <i>an</i> according to whether the next word begins with a consonant or vowel sound e.g. <i>a</i> rock, <i>an</i> open box.	Begin to edit own writing to ensure accurate use of determiner <i>a</i> or <i>an</i> according to whether the next word begins with a consonant or vowel sound e.g. <i>a</i> rock, <i>an</i> open box.	Begin to edit own writing to ensure accurate use of determiner <i>a</i> or <i>an</i> according to whether the next word begins with a consonant or vowel sound e.g. <i>a</i> rock, <i>an</i> open box.
	Use possessive apostrophe correctly	Correctly use possessive apostrophes with singular nouns.	Correctly use possessive apostrophes with singular nouns in independent writing	Correctly use possessive apostrophes with singular nouns and edit for this in own writing.

	Key Learning	Autumn Term	Spring Term	Summer Term
Composition: Planning	Identify and discuss the purpose, audience, structure, vocabulary and grammar of narrative, non-fiction and poetry.	Identify purpose and audience for writing, e.g. <i>to retell events from Walt Disney's life for our Year 2 audience.</i> Discuss the vocabulary, grammar and structural organisation needed, e.g. <i>chronological order, information organised in sections/paragraphs, past tense, adverbs to signal time.</i>	Identify purpose and audience for writing, e.g. <i>to entertain other Year 3 children with poems for a class anthology.</i> Discuss the vocabulary, grammar and structural organisation needed. E.g. <i>rhyming structure, syllables, stanzas</i>	Identify purpose and audience for writing, e.g. <i>to entertain children in Year 1 with our fantasy stories.</i> Discuss the vocabulary, grammar and structural organisation needed, e.g. <i>opening, build-up, problem, resolution, ending; adjectives and noun phrases to describe settings and characters; a range of simple and compound sentences; occasional use of complex sentences using conjunctions; some dialogue.</i>

Composition: Planning cont.	Discuss and record ideas for planning using a range of formats, e.g. chunking a plot, story maps, flow charts, boxing up.	Discuss and record ideas for planning e.g. <i>chunking a plot, story maps, timeline, boxing up</i>.	Discuss and record ideas for planning, e.g. <i>for poetry, generating and refining vocabulary, experimenting with word combinations, rhyme, rhythm, alliteration, syllable count etc.</i>	Discuss and record ideas for planning using a range of formats where applicable, e.g. <i>story mountain, chunking a plot and innovating, flow charts, boxing up a non-fiction text and innovating, spidergrams.</i>
Composition: Drafting and Writing	- Create and develop settings for narrative. - Create and develop characters for narrative. - Improvise, create and write dialogue (in order to support description of characters).	Create and develop characters for narrative, e.g. <i>using adjectives, noun phrases, powerful verbs, adding detail to describe appearance and behaviour.</i>	Create and develop settings for narrative, e.g. <i>precise nouns, adjectives, noun phrases, details relating to the five senses.</i>	With guidance from the teacher, improvise, create and write dialogue using inverted commas (speech marks), synonyms for 'said' and, where appropriate, adverbs e.g. "Get out of here!" shouted Bob angrily.
		Improve a passage prepared by the teacher (e.g. <i>one written using simple sentences only</i>) with a focus on different sentence structures.	During composition, use different sentence structures. Orally compose alternatives and select from these according to effect created (see VGP).	During and after composition, independently, edit and improve own writing by using different sentence structures (see VGP).
	- Group related material into paragraphs. - Use headings and sub headings to organise information.	Using facts provided by the teacher, group related material into paragraphs e.g. <i>sort facts on cards under headings provided.</i>	Group related material into paragraphs, e.g. <i>write facts about a well-known subject on individual sticky notes and group these under headings provided by the teacher.</i>	Group related material into paragraphs, identifying suitable headings, e.g. <i>write facts about a well-known subject on individual sticky notes, discuss how these might be grouped, agree on headings and sort accordingly.</i>
Composition: Evaluating and Editing	Proofread to check for errors in spelling, grammar and punctuation in own and others' writing.	Proofread to check for errors in taught spelling, grammar and punctuation in own and others' writing.	Proofread to check for errors in spelling, grammar and punctuation in own and others' writing.	Proofread to check for errors in spelling, grammar and punctuation in own and others' writing, e.g. <i>independently using a dictionary to check spellings.</i>

Composition: Evaluating and Editing cont.	• Discuss and propose changes with partners and in small groups. • Improve writing in the light of evaluation.	• Discuss own writing with the teacher and make some improvements.	• Discuss and propose changes with teacher and partners and improve writing.	• With a focus on audience and purpose, discuss and propose changes with partners and in small groups. Improve writing in the light of evaluation.
Composition: Performing	• Use appropriate intonation, tone and volume to present their writing to a group or class.	• Use appropriate intonation, tone and volume to present their writing to a group or class.	• Use appropriate intonation, tone and volume to present their writing to a group or class, e.g. <i>pausing at commas to mark clauses in complex sentences in their own story; changing their voice for different characters when reading dialogue.</i>	• Use appropriate intonation, tone and volume to present their writing to a group or class, e.g. <i>using adverbs to inform how something is said.</i>





Year 3 ARE Exemplification

This biography is written appropriately for its audience (informing the audience about Howard Carter's life). It demonstrates many features of non-fiction writing. Concise sentences are used as well as appropriate technical vocabulary.

Information is organised by theme into appropriate paragraphs.

The pupil writes with formality appropriate to this type of non-fiction writing and builds cohesion well at an age appropriate level using pronouns, conjunctions and adverbials. (C)

Correct use of fronted subordination to build cohesion. The fronted subordination is not always demarcated with a comma but this is not yet the expectation. (GP)

Children wrote a biography of Howard Carter based on the text 'The Story of Tutankhamun' by Patricia Cleveland-Peck. In the build up to this piece of writing, children made inferences about Carter's personality and practised some sentence-level work using conjunctions and possessive apostrophes about the book. They then completed a diary entry in role as Carter where they demonstrated their understanding of how to use adverbs, possessive apostrophes and expanded noun phrases.

Howard Carter was born on the 9th of May 1874 in London. He was very stubborn - as a child. He had 10 siblings and he had poor health. So because Carter had poor health he was taught by his aunts but his dad taught him to draw at a very young age. Then which made him come a very talented artist.

After Carter moved to Egypt at the age of 17, He enjoyed being a tracer, drawing and painting tombs. He became a chief inspector for excavations in the Vallys of the Kkings. Also Howard Carter worked with Davis who did not get on at all! But Carter got enough a job in Memphis. He was so happy and grumpy but at the same time. Carter also argued with a French tourist and resigned. He sadly sold his paintings and artifacts to make money.

Carter's When his life changed because he was a talented artist. He met a person called Lord Carnarvon who was into Egypt. So they went to find it together.

Finally they spotted it in front of my eyes. They saw King Tut's tomb. After 10 years of searching they found it. But then he and Lord Carnarvon found a sealed door. At first he thought it had been robbed by somebody!

Howard Carter Later Howard Carter discovered wonderful things. There was shiny golden chariots, thrones and weapons in the antechamber. After a while, there was gold shine everywhere, stone scarphole coffins in the burial chamber. Finally, last but not least, there was the mummy's death mask.

Spelling rules from previous years have been used correctly e.g. adding suffixes (changed, wanted) with occasional errors (seald).

Spelling is mostly accurate with a few errors in more unfamiliar words. (artised)

Throughout the biography, punctuation is broadly accurate, including capital letters for proper nouns. Possessive apostrophes are used correctly. Commas are not yet consistently used to demarcate fronted subordinate clauses but this pupil demonstrates a good understanding of how to manipulate clause structure. (T)

Use of pronouns to build cohesion. There is clarity around who this pronoun refers to. (GP)

Howard Carter was born on the 9th of May 1874 in London. He was very stubborn - as a child. He had 10 siblings and he had poor health. So because Carter had poor health he was taught by his aunts but his dad taught him to draw at a very young age. Then this which made him come a very talented artist.

After Carter moved to Egypt at the age of 17. He enjoyed being a tracer, drawing and painting tombs. He became a chief inspector for excavations in the Vallys of the Kkings. Also Howard Carter worked with Davis who did not get on at all! But Carter got enough a job in Memphis. He was so happy and grumpy but at the same time Carter also argued with a French tourist and resigned. He sadly sold his paintings and artifacts to make money.

Carter's When his life changed because he was a talented artist. He met a person called Lord Carnarvon who was into Egypt. So they

went to find it together. Finally they spotted it in front of my eyes. They saw King Tut's tomb. After 10 years of searching they found it. But then he and Lord Carnarvon found a sealed door. He waited until the 23rd of November 1922 to enter it. At first he thought it had been robbed by somebody!

Howard Carter Later Howard Carter discovered wonderful things. There was shiny golden chariots, thrones and weapons in the antechamber. After a while, there was gold shine everywhere, stone scarphole coffins in the burial chamber. Finally, last but not least, there was mummy's death mask.



This non-chronological report is written with appropriate formality, which is maintained throughout. The pupil uses technical, subject-specific vocabulary appropriately.

Verb tense is maintained throughout the piece.

Information is organised into themed paragraphs.

Cohesion is built throughout the piece using conjunctions and pronouns. (C)

The Ancient Egyptians is a history unit for Year 3. To summarise all of their learning, children were tasked with writing a non-chronological report. This meant they had information to organise into paragraphs with appropriate sub headings. Children were shown a WAGOLL non-chronological report to highlight the key features.

Food

Many pictures and carvings have shown us what they ate. Thanks to the annual flood Egyptians would have an area where they could harvest their food and make lots of different types of bread. Mostly poor people would have bread and onions. Depending on the class the rich would have meat, eggs, figs and grapes.

Houses

Ancient Egyptian houses were built of mudbricks which were made by dirty mud, water and papyrus together. They were left to dry and harden in the sun. They had small windows because it kept the houses ventilated. There was a massive difference between rich houses and poor houses the poor had small houses but the rich had a massive bit of land with beautiful, big pools and slaves.

Commas correctly used for a list. (GP)

Clothes

In Ancient Egypt linen was the most common textile. Men wore knee length kilts and women wore ankle length dresses. It helped Egyptians because it was comfortable in the boiling heat. White was useful because white reflects the sun to keep cool.

Entertainment

Egyptians had board games like we do but they were different in a way. One of the most famous Egyptian games was called senet. Many Egyptian pharaohs put board games in a tomb when they died so in the afterlife they didn't get bored.

Correct use of apostrophe for contraction. (GP)

Writing

The Ancient Egyptians invented one of the earliest known writing systems made. They used symbols called hieroglyphs which in Greek word means sacred carvings. This is because Egyptians thought it was written by the gods. Surprisingly some pharaohs could write but not many.

Correct use of apostrophe for possession. (GP)

Society

Egyptian society was structured like a pyramid and at the very top of the pyramid is the pharaoh, Egypt's supreme leader. Next were several classes and the lower down the more people and the lower the class.

Spelling rules from previous year groups are applied correctly e.g. adding suffixes (useful, beautiful, earliest, structured).

Words from the year 3/4 spelling list are mostly spelt correctly but sometimes inconsistently (different/ difference).

Throughout the report, punctuation is broadly accurate, including capital letters for proper nouns.

Commas are used accurately for lists and possessive apostrophes are used accurately. (T)



This 'short burst' piece of writing is written consistently in third person.

Sentences are accurately composed, with a variety of sentence types used.

The pupil develops the plot and uses speech throughout to develop the plot further.

The narrative is paragraphed accurately to show a change in time.

(C)

This piece of writing is based on 'The Scarab's Secret' by Nick Would. Children wrote a short setting description to practise using adverbs and expanded noun phrases before this piece of writing. This piece was an opportunity to revisit use of speech punctuation, which children had practised earlier in the year.

The Prince suddenly stopped, eyed each man in turn and asked "Are you sure we are going through the right passage." But the men replied "Of course I'm deffently sure it is the right way". While Pharaoh and his slaves were in the torchlight the hadsome Prince ~~soe~~ spotted me. He picked me up and said "We must meet again Kepri". Nervously, the soldiers were scared of what the great Pharaoh was going to say but all the Prince said was "Let us place the beetle at the ways. Whichever he chooses I will follow".

Correct use of conjunctions and adverbs to express time and cause within a sentence. Commas are not yet used for fronted subordination but this isn't yet an expectation.

(GP)

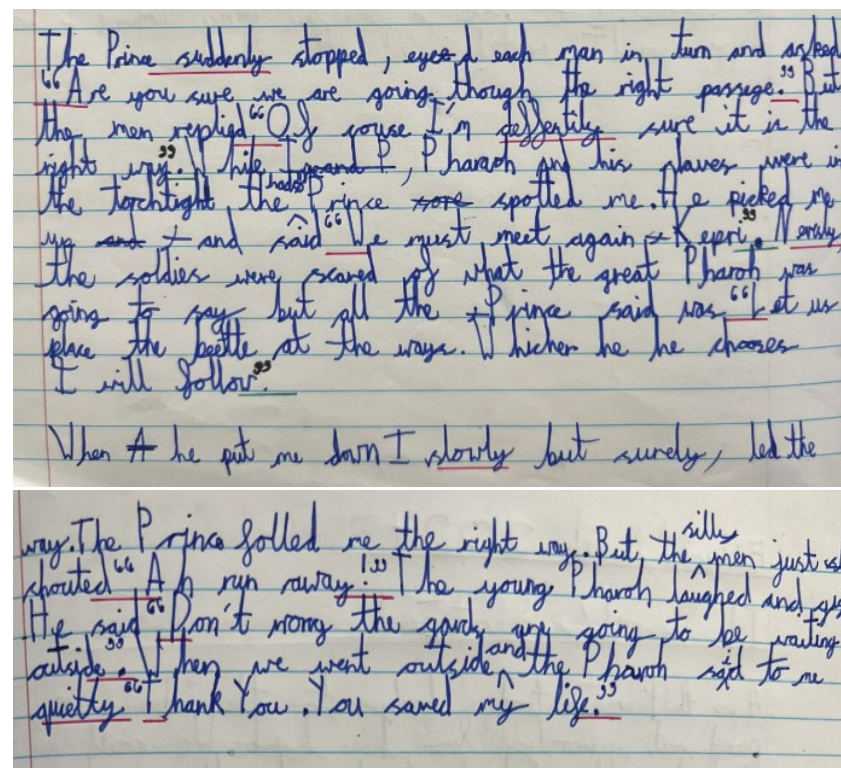
When he put me down I slowly but surely, led the way. The Prince folled me the right way. But the silly men just shouted "Ah run away!". The young Pharaoh laughed and giggled. He said "Don't worry the guards are going to be waiting outside." Then we went outside and the Pharaoh said to me quietly "Thank you. You saved my life."

The pupil correctly demarcates all speech with the correct use of inverted commas. All speech begins correctly with a capital letter, which is not yet an expectation. Some speech is correctly punctuated at the end but other examples show end punctuation being used incorrectly outside of the inverted commas. (GP)

Year 3/4 spelling rules are applied, The /n/ sound spelt ou (young).

The suffix -ous and the suffix -ly (nervously, slowly, surely).

Words from the year 3/4 spelling list are mostly spelt correctly (guard). Occasional errors are made and some of these errors are made with previously learnt rules such as adding -ed suffix (eyeed).





This 'short burst' piece of writing is written consistently in third person, in keeping with the story used as a stimulus. The pupil uses prepositional phrases to help the reader to visualise the setting.

This pupil uses senses to add interest and detail. Cohesion is built through the use of prepositional phrases and adverbs. Paragraphs are used to organise ideas around a theme.

Vocabulary is carefully selected to create effective expanded noun phrases.

Prepositions of place are used to build a picture of the character in the reader's head. (GP)

The Pied Piper had a large, bright, red hat on top of his head. He has a cherry red scarf with orange dots on his neck. The man's face was seirios underneath his hat. His vibrant clothes that had patterns on were around his body. The brave man had a long, lanky body that was under his vibrant clothes. The amasing man had a silver, sparkling flute shining in the sunlight near his arms. On his feet he had shiny, black shoes.

Correct use of comma for listing adjectives. (GP)

Use of pronouns to build cohesion and avoid repetition. (GP)

This 'short burst' piece of writing is written consistently in third person, in keeping with the story used as a stimulus. It 'sets the scene' for a narrative opening. The pupil uses prepositional phrases to help the reader to visualise the setting.

This pupil uses senses and varied vocabulary to add interest and detail.

Cohesion is built through the use of prepositional phrases and adverbs. Paragraphs are used to organise ideas around a theme.

Vocabulary is carefully selected to create effective expanded noun phrases.

(C)

Prepositions, adverbs and conjunctions are used to build cohesion. This pupil uses both subordinating and co-ordinating conjunctions to extend sentences. (GP)

The text *Escape from Pompeii* is used as a stimulus for writing. Children planned ideas for their setting description using senses and collected appropriate vocabulary to describe the setting from their vocabulary lessons. Teachers modelled improving a basic setting description by using adjectives and adverbs to describe and add detail.

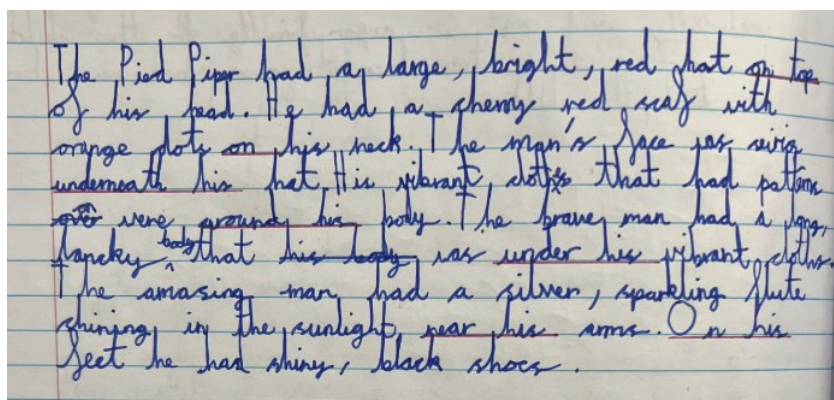
Escape from Pompeii setting description

In Pompeii there were old, bustling streets and imposing houses. In the distance a mountain called mount Vesuvius had great big rugged mountains near it. On the houses there were little cracks on the walls. There was a beautiful, shimmering hot sun in the sky. Slowly, the smell in the air floated towards my nose and it smelt like fresh new bread.

In the old harbour fishermen were busy working. The small of stagnant fish was on the nets as the fishermen caught them. They put them in pots with scratches and marks on. Waves crashing in the astonishing blue ocean were making noisy sounds. In the distance there were boats floating on the choppy see-sea.

In the middle of the town loud crowds and politicians were making their speeches and poets were saying poems. Powerful wind was blowing in my face.

Commas correctly to list adjectives. These are sometimes omitted e.g. great big rugged mountains or astonishing blue ocean. (GP)



Year 3/4 spelling rules are applied, including -ly added to an adjective to form an adverb (slowly). The -ing suffix is used correctly throughout (bustling, shimmering, crashing). Occasional errors are made with previously learnt phonemes in less familiar words (speeches). This pupil self-corrected a homophone error (see-sea). (T)



Year 3 GDS Exemplification

Children wrote a setting description based on the story *The Last Garden* by Rachel Ip. Children worked on generating specific, detailed noun phrases in the build up to this piece.

The paragraph flows well from one sense to another—sight, sound, smell, touch—creating a fully immersive experience.

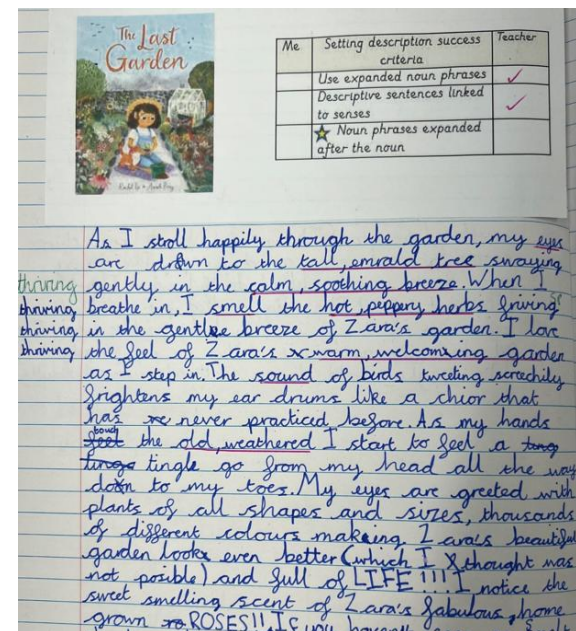
There's a consistent and confident narrative voice throughout, and each sentence logically develops the setting. The piece is written consistently in first person. (C)

Punctuation is used to add effect. (GP)

As I stroll happily through the garden, my eyes are drawn to the tall, emerald tree swaying gently in the calm, soothing breeze. When I breathe in, I smell the **hot, peppery herbs** flying in the gentle breeze of Zara's garden. I adore the feel of Zara's **warm, welcoming** garden as I step in. The sound of birds tweeting screechily frightens my ear drums **like a chior** that has never practiced before. As my hands **feel** touch the old, weathered I start to feel a **ting** tingle go from my head all the way down to my toes. My eyes are greeted with plants of all shapes and sizes, thousands of different colours making Zara's beautiful garden looks even better (which I thought was not possible) and full of **LIFE!!** I notice the **sweet smelling scent** of Zara's fabulous home grown **ROSES!!**

The setting is described in increasing detail with carefully selected adjectives. (C)

Spelling is mostly accurate throughout the piece. Word from the year 3/4 spelling list have been spelt correctly (breathe, different). Punctuation is accurate throughout the piece and the child uses brackets, which have not yet been explicitly taught. The child uses exclamation marks for emphasis, showing that they are choosing to use this piece of punctuation for impact and effect, though these don't fit with the formality. Punctuation is accurate throughout with the child using possessive apostrophes and commas to separate adjectives correctly. (T)





Children wrote a letter to a friend based on *The Last Garden* by Rachel Ip. In the build up to this longer piece of writing, children worked on creating expanded noun phrases and writing a setting description of the garden. They also completed sentence level work, creating complex sentences using subordination.

Dear Friends,

I have returned to our garden and I had to write to you straight away to tell you about it.

As I approached the rickety wooden door, my tummy lurched and my palms began to sweat. I felt anxious as I reached for the old copper key in my pocket. I was worried that my garden wouldn't be the same.

To my astonishment, I noticed the amazing colours and the sweet fragrance of nature we know so well.

I was greeted by all the flowers that had bloomed and the good smell while buzzing bees buzzed-flew around the garden.

I felt amazed because all the flowers were even bigger and have bloomed more. Sadly, the green house pane is broken but the flowers still grew.

We will need to fix the green house and the swing but everything else is okay.

We can still grow flowers and food but we need it fixed soon. Upon your return everything is still be growing in our garden.

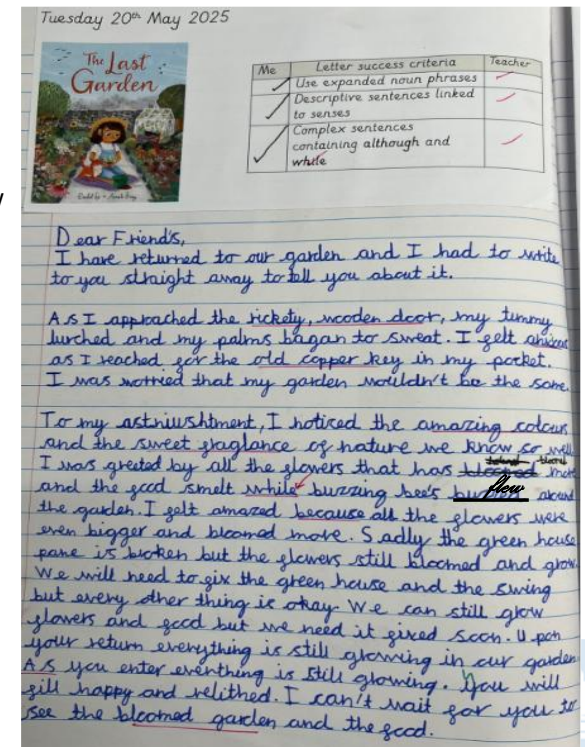
As you enter, everything is still glowing. You will feel happy and relished.

I can't wait for you to see the beautiful garden and the food.

Cohesion is built within and across paragraphs using a variety of conjunctions and adverbials. Fronted subordination and fronted adverbials are punctuated correctly using a comma. (C) (GP)

Spelling is mostly accurate throughout the piece. Words from the year 3/4 spelling list have been spelt correctly (write, straight). Punctuation is accurate throughout the piece and the child uses all speech punctuation correctly, including capital letters to begin the speech and end punctuation within the inverted commas. (T)

Adjectives are carefully selected to describe the setting and emotions are described in increasing detail. (C)



This piece is cohesively written and ideas are grouped within paragraphs. The letter flows in chronological order and ideas are well organised. The pupil skilfully switches between tenses and understands how to maintain control over this. The setting is described in detail. It maintains a warm, expressive tone throughout and shows a secure understanding of letter structure and purpose. (C)



This is a strong narrative retelling showing secure and sometimes advanced Year 3 writing. The writer confidently uses direct speech. Cohesive devices are used confidently, including prepositional phrases and subordinating conjunctions. Pronouns are also chosen to add impact, for example 'the yellow, shining orb'. (C)

Conjunctions and prepositional phrases are used to link events smoothly and build cohesion. Pronouns are used to avoid repetition and build cohesion too. (GP)

Children retold a section of the narrative **Marcy and the Riddle of the Sphinx** by Joe Todd-Stanton. In the lead up to this piece of writing, they had practised sentence level application of speech punctuation.

Although Marcy just met Ra, he still held Marcy's hand on the deck.

"Thank you for honesty as a reward I will help you find your father," whispered Ra. Ra pointed ahead to his sun boat and explained the boat will take them to the sphinx.

"The goddess of night sky will show us the way," said Ra.

"Thank you," squeaked Marcy.

At the end, Ra and Marcy climbed the ship and sailed to the sphinx.

"Here's my left eye, it will guide you through the dark shadows."

When they arrived at the foot of the sphinx, Ra whispered kindly,

"The light will guide you."

"I'm so lucky to have you as a friend," squeaked Marcy.

She climbed the rusty, dusty anchor. **As** Marcy reached the yellow, shining orb, she took a nervous breath, feeling scared.

Speech is consistently, accurately punctuated with capital letters and end punctuation within the inverted commas. A variety of reporting clauses are also chosen for effect. (GP)

Spelling is mostly accurate throughout the piece. Words from the year 3/4 spelling list have been spelt correctly (although, breath). Punctuation is accurate throughout the piece and the child uses all speech punctuation correctly, including capital letters to begin the speech and end punctuation within the inverted commas. (T)

Thursday 1st and Friday 2nd May

Key Questions: Can I retell a narrative including speech and prepositional phrases?

Narrative retelling		
Me		Teacher
✓	Use past tense verbs (red, +ind)	✓
✓	Inverted commas for speech and reporting clause "	✓
✓	Prepositional phrases (on the edge of, at the foot of, below the night sky)	✓
✓	Subordination using conjunctions when, although, while, since,	✓

Although Marcy just met Ra, he still held Marcy's hands on the deck. Thank you for honesty, as a reward I will help you find your father. Ra pointed ahead to his sun boat and explained the boat will take them to the sphinx. The goddess of night sky will show us the way," said Ra. Thank you," squeaked Marcy. At the end, Ra and Marcy climbed the ship and sailed to the sphinx. Here's my left eye, it will guide you through the dark shadows. When they arrived at the foot of the sphinx, Ra light will guide you." Ra whispered kindly. I'm so to have you as a friend," squeaked Marcy. She climbed the rusty, dusty anchor. As Marcy reached the yellow, shining she took a nervous breath feeling scared.



This biography is written cohesively and concisely. In comparison to the EXP example, the writing is more formal and controlled, taking into account audience and purpose. Ideas are organised well within paragraphs and paragraphs are well structured. This piece also demonstrates the child's skill in varying sentence structure and using different structures skilfully to allow ideas to flow. (C)

Children wrote a biography of Howard Carter based on the text 'The Story of Tutankhamun' by Patricia Cleveland-Peck. During the build up, children practised using conjunctions and possessive apostrophes. They also worked on organising information into appropriate themed paragraphs.

Growing Up

Howard Carter was born on the 9th May 1874 in London, England. He had 10 brothers and sisters. Because of his poor health, he didn't go to school. Howard Carter was a talented artist, taught by his dad and became a tracer.

Early Career

When he was 17, he traveled to Egypt. He loved living in Egypt. After a few years of drawing and painting temples, he wanted to become an archaeologist. He began working on an excavation. He worked with another archaeologist called Davis and the two didn't get on very well. Davis was sloppy but Howard Carter was very good.

The Discovery

Carter's life was changed when he met Lord Carnarvon. Carnarvon was really interested in Egypt and was affluent enough to pay for excavations. Carter was so sure he would find Tutankhamun's tomb but others said he was wrong. After 10 years of perseverance, they finally found the tomb! Carter waited for Lady Evelyn and Lord Carnarvon so that they could open it together.

Greatest finds

Carter was amazed by all the amazing artefacts! Carter found a golden throne inside the burial chamber. When the chamber was opened, Carter was very excited. Carter made sure that all finds were documented and photographed.

Howard Carter's work is still being celebrated today.

Spelling is accurate throughout the piece. Words from the year 3/4 spelling list have been spelt correctly (early, interested, enough). An error in 'opened' has been independently corrected. Punctuation is accurate throughout the piece. (T)

The writing is clearly, cohesively and logically structured. Each paragraph gives detail about one key topic and develops it with relevant details. Use of subordination and pronouns support the 'flow' of the writing, building cohesion and avoiding repetition. They have clear understanding of how to punctuate complex sentences correctly. (C)

Wednesday 26th & Thursday 27th March 2025

Howard Carter biography	
Teacher	Me
✓ Third person (he/she/they)	✓
✓ Past tense	✓
✓ Paragraphs/subheadings	✓
✓ Chronological order	✓
✓ Conjunctions (because, when, after)	✓



Growing up ✓
TM Howard Carter was born on the 9th May 1874 in London, England. He had 10 brothers and sisters. Because of his poor health, he didn't go to school. Howard Carter was a talented artist, taught by his dad and became a tracer.

Early Career ✓
When he was 17, he traveled to Egypt. He loved living in Egypt. After a few years of drawing and painting temples, he wanted to become an archaeologist. He began working on an excavation. He worked with another archaeologist called Davis and the two didn't get on very well. Davis was sloppy but Howard Carter was very good.

The Discovery ✓
TM Carter's life was changed when he met Lord Carnarvon. Carnarvon was really interested in Egypt and was affluent enough to pay for excavations. Carter was so sure he would find Tutankhamun's tomb but others said he was wrong. After 10 years of perseverance, they finally found the tomb! Carter waited for Lady Evelyn and Lord Carnarvon so that they could open it together.

Greatest finds ✓
Carter was amazed by all the amazing artefacts! Carter found a golden throne inside the burial chamber. When the chamber was opened, Carter was very excited. Carter made sure that all finds were documented and photographed. Howard Carter's work is still being celebrated today.

Did you know? Howard Carter was 63 when he died.



Year 4 National Curriculum

Spelling	Composition
• use further prefixes and suffixes and understand how to add them (English Appendix 1) • spell further homophones • spell words that are often misspelt (English Appendix 1) • place the possessive apostrophe accurately in words with regular plurals (for example, girls', boys') and in words with irregular plurals (for example, children's) • use the first two or three letters of a word to check its spelling in a dictionary • write from memory simple sentences, dictated by the teacher, that include words and punctuation taught so far Pupils should learn to spell new words correctly and have plenty of practice in spelling them. As in years 1 and 2, pupils should continue to be supported in understanding and applying the concepts of word structure (see English Appendix 2). Pupils need sufficient knowledge of spelling in order to use dictionaries efficiently.	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 • read aloud their own writing, to a group or the whole class, using appropriate intonation and controlling the tone and volume so that the meaning is clear. Pupils should continue to have opportunities to write for a range of real purposes and audiences as part of their work across the curriculum. These purposes and audiences should underpin the decisions about the form the writing should take, such as a narrative, an explanation or a description. Pupils should understand, through being shown these, the skills and processes that are essential for writing: that is, thinking aloud to explore and collect ideas, drafting, and re-reading to check their meaning is clear, including doing so as the writing develops. Pupils should be taught to monitor whether their own writing makes sense in the same way that they monitor their reading, checking at different levels.

Handwriting	VGP
- use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined - increase the legibility, consistency and quality of their handwriting (for example, by ensuring that the downstrokes of letters are parallel and equidistant; that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch). Pupils should be using joined handwriting throughout their independent writing. Handwriting should continue to be taught, with the aim of increasing the fluency with which pupils are able to write down what they want to say. This, in turn, will support their composition and spelling.	Develop their understanding of the concepts set out in English Appendix 2 by: - extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although - using the present perfect form of verbs in contrast to the past tense - choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition - using conjunctions, adverbs and prepositions to express time and cause - using fronted adverbials § learning the grammar for years 3 and 4 in English Appendix 2 Indicate grammatical and other features by: - using commas after fronted adverbials - indicating possession by using the possessive apostrophe with plural nouns - using and punctuating direct speech Use and understand the grammatical terminology in English Appendix 2 accurately and appropriately when discussing their writing and reading. Grammar should be taught explicitly: pupils should be taught the terminology and concepts set out in English Appendix 2, and be able to apply them correctly to examples of real language, such as their own writing or books that they have read. At this stage, pupils should start to learn about some of the differences between Standard English and non-Standard English and begin to apply what they have learnt (for example, in writing dialogue for characters).

Year 3: Detail of content to be introduced (statutory requirement)

Word	The grammatical difference between plural and possessive –s Standard English forms for verb inflections instead of local spoken forms (for example, <i>we were</i> instead of <i>we was</i> , or <i>I did</i> instead of <i>I done</i>))
Sentence	Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i>) Fronted adverbials (for example, <i>Later that day, I heard the bad news.</i>)
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
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: <i>The conductor shouted, "Sit down!"</i>) Apostrophes to mark plural possession (for example, <i>the girl's name, the girls' names</i>) Use of commas after fronted adverbials
Terminology for pupils	determiner pronoun, possessive pronoun adverbial



Teaching the Year 3 and 4 POS

By the beginning of year 3, pupils should be able to read books written at an age appropriate interest level. They should be able to read them accurately and at a speed that is sufficient for them to focus on understanding what they read rather than on decoding individual words. They should be able to decode most new words outside their spoken vocabulary, making a good approximation to the word's pronunciation. As their decoding skills become increasingly secure, teaching should be directed more towards developing their vocabulary and the breadth and depth of their reading, making sure that they become independent, fluent and enthusiastic readers who read widely and frequently. They should be developing their understanding and enjoyment of stories, poetry, plays and non-fiction, and learning to read silently. They should also be developing their knowledge and skills in reading non-fiction about a wide range of subjects. They should be learning to justify their views about what they have read: with support at the start of year 3 and increasingly independently by the end of year 4.

Pupils should be able to write down their ideas with a reasonable degree of accuracy and with good sentence punctuation. Teachers should therefore be consolidating pupils' writing skills, their vocabulary, their grasp of sentence structure and their knowledge of linguistic terminology. Teaching them to develop as writers involves teaching them to enhance the effectiveness of what they write as well as increasing their competence. Teachers should make sure that pupils build on what they have learnt, particularly in terms of the range of their writing and the more varied grammar, vocabulary and narrative structures from which they can draw to express their ideas. Pupils should be beginning to understand how writing can be different from speech. Joined handwriting should be the norm; pupils should be able to use it fast enough to keep pace with what they want to say.

Pupils' spelling of common words should be correct, including common exception words and other words that they have learnt (see English Appendix 1). Pupils should spell words as accurately as possible using their phonic knowledge and other knowledge of spelling, such as morphology and etymology.

Most pupils will not need further direct teaching of word reading skills: they are able to decode unfamiliar words accurately, and need very few repeated experiences of this before the word is stored in such a way that they can read it without overt sound-blending. They should demonstrate understanding of figurative language, distinguish shades of meaning among related words and use age-appropriate, academic vocabulary.

As in key stage 1, however, pupils who are still struggling to decode need to be taught to do this urgently through a rigorous and systematic phonics programme so that they catch up rapidly with their peers. If they cannot decode independently and fluently, they will find it increasingly difficult to understand what they read and to write down what they want to say. As far as possible, however, these pupils should follow the year 3 and 4 programme of study in terms of listening to new books, hearing and learning new vocabulary and grammatical structures, and discussing these.

Specific requirements for pupils to discuss what they are learning and to develop their wider skills in spoken language form part of this programme of study. In years 3 and 4, pupils should become more familiar with and confident in using language in a greater variety of situations, for a variety of audiences and purposes, including through drama, formal presentations and debate.

Year 4 LSP KPIs

	Expected Standard	Depth
Composition	Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases.	Use precise and effective noun phrases with awareness of impact on the reader.
	Uses rich and varied vocabulary including use of figurative language.	Uses language and vocabulary choices with control to create impact and viewpoint.
	Composing sentences using a range of sentences structures: simple, compound, complex.	Sentence structures are chosen for effect.
	Extend the range of sentences with more than one clause by using a wider range of subordinating conjunctions.	Varies the position of the subordinate clause for effect and variety with accurate punctuation.
	Paragraphs organised around a theme, in most writing.	Use fronted adverbials to develop cohesion between paragraphs.
	Independently proof-reads for punctuation errors (CL . ? ! " , in a list ' for contractions, punctuation for direct speech).	To edit and change vocabulary and punctuation for effect and variety.
	Independently proof-reads for spelling errors.	
Vocabulary, Grammar and Punctuation	Punctuate direct speech accurately (including punctuation within and surrounding inverted commas).	Uses a variety of reporting clauses in different positions to add detail and interest.
	In narrative, used direct speech to convey character.	In narrative can combine speech and actions to convey character.
	Use fronted adverbials to show where, when and how with comma mostly accurate	Use carefully selected fronted adverbials to show where, when and how with accuracy
	Uses possessive apostrophe mostly accurately with plural nouns	
	Chooses an appropriate pronoun or noun within or across sentences to aid cohesion and avoid repetition.	Chooses an appropriate pronoun or noun within or across sentences to aid cohesion and avoid repetition to have impact on the reader
Handwriting	Most handwriting is legible and joined	Handwriting is legible and joined



Year 4 Writing Progression

Range of Writing:	• Fiction: fairy tales, folk tales, fantasy, myths, stories with issues and dilemmas, play scripts. • Non-fiction: information texts, explanations • Poetry: classic poems, kennings, haiku, cinquain, poems on a theme.			
	Key Learning	Autumn Term	Spring Term	Summer Term
Spelling	Follow the progression of your Spelling Programme to ensure pupils have sufficient practice to master the Y4 Spelling objectives.			
Handwriting	Follow the progression of your Handwriting Programme to ensure pupils have sufficient practice to master the Y4 handwriting objectives.			
Vocabulary, Grammar and Punctuation	• Create complex sentences with adverb starters e.g. Silently trudging through the snow, Sam made his way up the mountain.	• Create and use sentences with an adverb starter e.g. <i>Cautiously, Lila approached the fire fiend. Use a comma after an adverb starter.</i>	• Create complex sentences with adverb starters e.g. <i>Silently trudging through the snow, Sam made his way up the mountain. Use a comma to separate the clauses.</i>	• Create and use complex sentences with adverb starters in own writing, e.g. <i>Patiently waiting by the harbour, the people gazed at the horizon. Use a comma to separate the clauses.</i>
	• Create sentences with fronted adverbials for when e.g. As the clock struck twelve, the soldiers sprang into action. • Create sentences with fronted adverbials for where e.g. In the distance, a lone wolf howled. Use commas after fronted adverbials.	• Create sentences with fronted adverbials for when e.g. <i>As the clock struck twelve, the soldiers sprang into action. Use a comma after the fronted adverbial.</i>	• Create sentences with fronted adverbials for where e.g. <i>In the distance, a lone wolf howled. Use a comma after the fronted adverbial.</i>	• Create sentences with fronted adverbials for when and where e.g. <i>Moments later, Brer Rabbit appeared. Above the cliffs, the seagulls soared. Use commas after fronted adverbials.</i>

Vocabulary, Grammar and Punctuation cont.	• Create complex sentences with more than one clause by using a wider range of conjunctions, • Use commas to mark clauses in complex sentences.	• Identify and create complex sentences using a range of conjunctions e.g. <i>when, if because, although, while, since, until, before,</i> • Use the comma mostly accurately to separate clauses in complex sentences where the subordinate clause appears first, e.g. <i>While she was reading her book, it began to rain.</i>	• Identify and create complex sentences using a range of conjunctions, varying the position of the subordinate clause e.g. <i>when, if because, although, while, since, until, before, after, so that</i> • Use the comma accurately to separate clauses in complex sentences where the subordinate clause appears first, e.g. <i>While she was reading her book, it began to rain.</i>	• Identify and create complex sentences using a range of conjunctions e.g. <i>when, if because, although, while, since, until, before</i> • Vary the position of subordinate clauses for variety in writing, punctuating these correctly, and edit own writing for this.
	• Use inverted commas and other punctuation to indicate direct speech e.g. The tour guide announced, “Be back here at four o’ clock.”	• Use inverted commas and other punctuation to indicate direct speech e.g. <i>The tour guide announced, “Be back here at four o’ clock.”</i> • Choose more precise speech verbs for their reporting clause, using verbs such as <i>whispered, snarled, yelled</i> to convey more about character	• Use inverted commas and other punctuation to indicate direct speech e.g. <i>The tour guide announced, “Be back here at four o’ clock.”</i> • Use inverted commas and other punctuation to indicate direct speech. Start a new paragraph for a new speaker.	• Use inverted commas and other punctuation to indicate direct speech e.g. <i>The tour guide announced, “Be back here at four o’ clock.”</i> • Use inverted commas and other punctuation to indicate direct speech. Start a new paragraph for a new speaker. • Begin to vary the position of the reporting clause
	• Identify, select and effectively use pronouns.	• Identify, select and effectively use pronouns to for clarity and cohesion e.g. <i>third person in narratives (she, her, he, his, him, they, them, their, theirs, it, its).</i>	• Identify, select and effectively use pronouns to avoid repetition and build cohesion e.g. <i>(James, the boy, the child, the young boy)</i>	• Identify, select and effectively use pronouns for impact, to avoid repetition and to build cohesion e.g. <i>(the witch, the wicked woman, the evil creature, the monstrous witch, she, her)</i>
	• Use nouns for precision, e.g. burglar rather than man, bungalow rather than house. • Explore, identify, collect and use noun phrases e.g. the crumbly cookie with tasty marshmallow pieces.	• Use nouns for precision, e.g. <i>burglar rather than man, bungalow rather than house.</i>	• Explore, identify, collect and use a variety of noun phrases e.g. <i>the pale-faced boy with hair like straw.</i>	• Explore, identify, collect and use a variety of noun phrases and edit own writing to ensure a variety of noun phrases

Vocabulary, Grammar and Punctuation cont.	Explore, identify and use Standard English verb inflections for writing e.g. We were instead of we was. I was instead of I were, I did instead of I done. She saw it instead of she seen it.	Explore, identify and use Standard English verb inflections in writing e.g. <i>We were instead of we was. I was instead of I were, I did instead of I done. She saw it instead of she seen it.</i>		
	Use possessive apostrophe correctly	Continue to consolidate accurate use of possessive apostrophes	Continue to consolidate accurate use of possessive apostrophes	Correctly use possessive apostrophes with plural nouns.

	Key Learning	Term 1	Term 2	Term 3
Composition: Planning	- Read and analyse narrative, non-fiction and poetry in order to plan their own versions. - Identify and discuss the purpose, audience, structure, vocabulary and grammar of narrative, non-fiction and poetry.	Identify and discuss the purpose and audience of the writing. Discuss the structure, vocabulary and grammar needed, e.g. <i>logically sequenced steps and technical vocabulary.</i>	Identify and discuss the purpose and audience of the writing. Discuss the structure, vocabulary and grammar needed, e.g. <i>logically sequenced steps and technical vocabulary.</i>	Identify and discuss the purpose and audience of the writing. Discuss the structure, vocabulary and grammar needed, e.g. <i>logically sequenced steps and technical vocabulary.</i>
Composition: Drafting and Writing	Develop settings and characterisation using vocabulary to create emphasis, humour, atmosphere, suspense	Develop settings using vocabulary to create emphasis, humour, atmosphere, or suspense.	Develop characterisation using action, dialogue and description.	Plan and write an opening paragraph which combines setting and character/s.
	Use different sentence structures (simple, compound and complex)	Improve a passage prepared by the teacher (e.g. <i>one written using simple and compound sentences only</i>) with a focus on different sentence structures.	During composition, use different sentence structures. Orally compose alternatives and select from these according to effect created (see VGP).	During and after composition, independently, edit and improve own writing by using different sentence structures (see VGP).
	Use paragraphs to organise writing in fiction and nonfiction texts.	With support from the teacher, group similar ideas around a theme when planning writing in order to paragraph longer pieces	Begin to independently identify when to begin a new paragraph when planning and composing a longer piece of writing	Mostly accurately identify when to begin a new paragraph in a longer piece of writing, using a plan or model to support

Composition: Drafting and Writing cont.	• Link ideas across paragraphs using fronted adverbials for when and where e.g. <i>Several hours later...</i>, <i>Back at home...</i>	• Link ideas across paragraphs using fronted adverbials for when and where e.g. <i>Several hours later...</i>, <i>Back at home...</i>	• Use paragraphs to organise writing in fiction, beginning a new paragraph to reflect a change of speaker, location and time. Link ideas across paragraphs using fronted adverbials for where e.g. <i>Back at the bakery...</i>	• Use paragraphs to organise writing in fiction, linking ideas across paragraphs using fronted adverbials for when and where e.g. <i>Several hours later...</i>, <i>Back at home...</i>
Composition: Evaluating and Editing	• Proofread to check for errors in spelling, grammar and punctuation.	• Proofread to check for errors in spelling, grammar and punctuation in others' writing (e.g spotting errors in a sentence or longer passage with guidance from a teacher) and begin to do this in own writing.	• Proofread to check for errors in spelling, grammar and punctuation in own and others' writing.	• Proofread to check for errors in spelling, grammar and punctuation in own and others' writing, e.g. Standard English verb inflections such as correct use of 'was' and 'were'.
	• Discuss and propose changes to own and others' writing with partners/ small groups. • Improve writing in light of evaluation.	• Discuss own writing with the teacher or a partner and make some improvements the light of evaluation.	• Discuss and propose changes to own and others' writing with partners/small groups, e.g. more appropriate determiner. Improve writing in light of evaluation.	• With a focus on audience and purpose, discuss and propose changes with partners and in small groups. Improve writing in the light of evaluation.
Performing	• Use appropriate intonation, tone and volume to present their writing to a range of audiences	• Use appropriate intonation, tone and volume to present their writing to a group or class, e.g. <i>pausing at commas which follow adverbs.</i>	• Use appropriate intonation, tone and volume to present their writing to a range of audiences, e.g. <i>pausing at commas following fronted adverbials; using different voices when reading dialogue.</i>	• Use appropriate intonation, tone and volume to present their writing to a range of audiences. Use the voice to respond to the use of Standard and non-Standard English in their own writing, e.g. "<i>Howdy Brer Bear,</i>" he called cheerfully. "<i>How're you this fine mornin'?</i>"





Year 4 ARE Exemplification

This diary entry is written effectively using appropriate formality and the pupil writes effectively in role, thinking about a character's emotions.

Past tense is maintained consistently throughout the piece.

Cohesion is mostly built effectively using a variety of sentence types, with a variety of fronted adverbials and fronted subordination used.

The pupil has organised ideas within paragraphs appropriately, demonstrating a shift in time.

(C)

Fronted adverbials are used to build cohesion and are punctuated accurately. GP

The pupil uses rich, varied vocabulary including figurative language.

Noun phrases are expanded by the addition of modifying adjectives, nouns and preposition phrases

(C)

Children wrote a diary entry in role based on the text Matchbox Diary by Paul Fleischman. In the build up to this piece of writing, they planned vocabulary and figurative language carefully to help them to describe. They also practised drafting a variety of sentences types including adverbials and conjunctions.

Dear Diary,

A few weeks ago, we boarded the huge ship that towed over me. As I first stepped onto the ship, a very tall man pushed past me with several grand ladies walking gracefully behind. After a few minutes, I made my way into the lower deck. All the bed were as dirty as a muddy pig and I could hear people being sea-sick as the ship began to move. I felt a pang of sadness that my family had paid all their money for this disgraceful place.

The next morning, I heard the waves roar like a lion. As I went outside, I saw men praying. I felt scared that was never a good sign. A couple of hours later, the wind howled like a wolf and the waves danced like a ballerina. The wind whipped our faces, we had to stay inside. All night the boat rocked side to side and I couldn't get to sleep. In the morning, I heard a rich lady scream I went onto the deck to see the biggest wave ever glaring down at us. Before I could move, the waves slapped me and I ran inside. After 3 days of stormy weather we could finally see New York in the distance. "Finally!" we all sighed.

Year 3/4 spelling rules are applied.

The suffix -ly is added to an adjective to form an adverb (gracefully, finally)

Spelling rules from previous years are correctly applied .

The suffixes -ment, -ness, -ful , -less and -ly e.g. sadness (T)

This non-chronological report is written effectively using appropriate formality. Technical vocabulary is used skilfully (passenger ship, operational, hull) and paragraphs are organised accurately around a theme.

Cohesion is successfully built through the use of subordination, fronted adverbials, pronouns and prepositional phrases. Past tense is used consistently throughout, with the exception of a couple of sentences in the middle of piece (e.g. On board, they are on the middle deck.)

(C)

This is a non-chronological report about the Titanic. Children had previously read The Matchbox Diary and used this as a stimulus for their writing before learning more about the Titanic. Children planned the information they would include in each section.

The Titanic

When it set out on its maiden voyage in 1912, the Titanic was the largest and most luxurious passenger ship of its time. Although it was known as the unsinkable ship, it unfortunately never reached its destination.

A long Construction

The Titanic was designed by The White Star Line Company and was built in Harland and Wolff docks (Belfast). It took \$7.5 million to complete the ship. Did you know it was built along it's sister ship? While building the titanic, there were 8 deaths and 20 horses were needed to transport the anchor. They made four funnels but only 3 were operational (The fourth was only for looks). Surprisingly, it was the largest ship ever built! Did you know it took 3000 men to build the Titanic in 2 years and two months?

The Titanic Experience

The first class passengers could afford private cabins, sitting rooms, sports, exetra, exetra. People could get nice food, entertainment and would get the nicest things. The second class passengers could afford nice things but not as nice as the first class. On board, they are on the middle deck. Beneath the surface, rats and viruses live with the third deck, they bearyl have anything to do. It was a terrible time. Although, it was the nicest third class ship ever.

Fronted adverbials are used to build cohesion and are punctuated accurately. Prepositional phrases are used to vary sentence openers. (GP)

The pupil uses an extended range of sentences with more than one clause by using a wider range of subordinating conjunctions. (C)

In this second paragraph, there is accurate use of a range of punctuation. Question marks are used accurately for rhetorical questions and there is appropriate use of exclamation marks and brackets. There is an error where the pupil punctuates possessive 'its' with an apostrophe but this is mostly used correctly throughout the piece. (GP)



The Crash

In the following days, 6 ice warnings came through but were all ignored because the Captain was sending passenger messages. Suddenly, the board shook. The crew went down the hull and they saw a huge hole with sea water pouring in. It had hit an iceberg! It was 11.30p, and lots of people were in bed so they took the 1st class woman and children first. As it was sinking, the vessel snapped in two! It took 2 hours and 40 minutes to sink and in that time people risked their lives to save other people. Sadly, most bodies are still unfound.

Use of pronouns
to build
cohesion. (GP)

Fronted
adverbials are
used to build
cohesion and
are punctuated
accurately. (GP)

Year 3/4 spelling rules are applied accurately.

-ly suffix added to adjectives to create adverbs (unfortunately, surprisingly)

-tion suffix used correctly (construction, destruction)

Words with the /k/ sound spelt ch (Greek in origin) (anchor)

Words from the Y3/4 spelling list are spelt correctly e.g. minutes, although

There are occasional errors, for example with the homophone error where barely is used instead of barely. The proper noun Titanic is capitalised consistently with one exception. This child uses possessive 'its' mostly accurately, with one error. The child mostly uses possessive 'its' correctly. (T)

The Titanic

When it set out on its maiden voyage in 1912, the Titanic was the largest and most luxurious passenger ship of its ship time. Although it was known as the unsinkable ship, it unfortunately never reached its destination.

A long Construction

The Titanic was designed by The White Star Line Company and was built in Harland and Wolff docks (Belfast). It took \$75 million to complete the ship. Did you know it was built along its sister ship? While building the Titanic there were 8 deaths and 20 horses were needed to transport the anchor. They made four funnels but only 3 were operational (the fourth was only for looks). Surprisingly, it was the largest ship ever built! Did you know it took 3000 men to build the Titanic in 2 years and two months!

The first class passengers could afford private cabins, sitting rooms, sports, extra, extra. People could get nice food, entertainment and would get the nicest things. The second class passengers could afford nice things but not as nice as the first class. On board, they are on the middle deck. Beneath the surface, rats and viruses live with the third deck, they barely have anything to do. It was a terrible time. Although, it was the nicest third class ship ever.

The Crash

In the following days, 6 ice warnings came through but were all ignored because the Captain was sending passenger messages. Surprisingly, suddenly, the board shook. The crew went down to the hull and they saw a huge hole with sea water pouring in. It had hit an iceberg!

It was 11:30pm and lots of people were in bed so they took the 1st class woman and children first. As it was sinking, the vessel snapped in two! It took 2 hours and 40 minutes to sink and in that time people risked their lives to save other people. ①



A range of features are used to add interest and to create an effective narrative tone.

Descriptive vocabulary is carefully selected and the pupil is beginning to use elements of 'showing not telling' to convey characters' thoughts and feelings.

The pupil writes consistently in past tense and first person.

As well as accurately punctuating speech and using a new line for a new speaker, the pupil is started to develop the narrative and advance the action using dialogue.

(C)

Children wrote a narrative from the perspective of a child travelling on the Titanic. Children practised using different kinds of figurative language to describe the ship. They also revisited using accurate speech punctuation.

It was 10:00pm, and I was in a luxuriouse dinning room. My Mother agreed that I could stay up late so I could enjoy an orchestra. We sat at an imposing wooden table with 'food fit for royalty' Father said. After we'd danced like ballerinas, Mother said in a tired voice "Time to go to bed Milly darling."

"Okay, Mother," I replied politely. I gently got into my grand four-poster bed. As soon as my head touched the comftable pillow I drifted of into a deep slumber.

Suddenly, my bed jolted like a horse wakin waking me up and nearly throwing me out of my bed! I carefully tiptoed to the doore door, when I heard panicky voices outside.

"George we need to get out of here." That was Mother's voice.

"Darling it's only a little bump." That was Father's voice.

"The crew are worried," said Mother in an axiouse voice.

The next thing I new Mother had rushed into my room.

"Milly put on every dress and your favourite leopard pint print peti-coat, then follow me and do it quickly." She orderd shakily.

"Mother what's going on?" I asked ergently.

"There is something wrong with the ship and we have to get off imediately," she explained in a worried voice tone.

As I stepped onto the deck, the wind sila-slapped my face. People were screaming and crying like a lost child. Then mother said, "Darling, quick of here your fa Father's waiting for us." Father was standing near a large crane with a boat attacked to it. I felt the ship moving down underneath my feet. It felt was a volcano waiting to erupt. Mother helped me into the boat and they lowed me down. We were sardines in a pack pack. As we splashed into the water I noticed Father had to stay behind I wonderd why. We started to paddle away as if we were fish in a pond. Mother got pared up with another child who's parents were still on the boat. She had a baby brother and the boatsman explained they were now ours. People were screaming still, and then the most horrible thing happened, the vessel snapped in two as if it were a breadstick! Soon the rescue boat came and we were taken back to our home land.

Speech punctuation is used accurately and to convey character, including implying characters' emotions and moving the action on.

(GP)

A range of sentence types are used. In this paragraph, there are examples of compound and complex sentences.

(C)

Year 3/4 spelling rules are applied and the pupil proof reads independently for spelling errors, which can be seen where errors are crossed out.

The /n/ sound spelt ou (touched),

words with the /k/ sound spelt ch—Greek in origin) (orchestra)

There are some homophone errors through the piece e.g. knew/new and who's/whose. (T)

It was 10:00pm, and I was in a luxuriouse dinning room. My Mother agreed that I could stay up late so I could enjoy an orchestra. We sat at an imposing wooden table with 'food fit for royalty' Father said. After we'd danced like ballerinas, Mother said in a tired voice "Time to go to bed Milly darling."

"Okay, Mother," I replied politely. I gently got into my grand four-poster bed. As soon as my head touched the comftable pillow I drifted of into a deep slumber.

Suddenly, my bed jolted like a horse wakin waking me up and nearly throwing me out of my bed! I carefully tiptoed to the doore door, when I heard panicky voices outside.

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"Darling it's only a little bump." That was a Father's voice.

"The crew are worried," I said Mother in an axiouse voice.

The next thing I new Mother had rushed into my room.

"Milly put on every dress and your favourite leopard pint print peti-coat on, then follow me and do it quickly." She orderd shakily.

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wonderd why. We started to paddle away as if we were gish in a pond. Mother got pared up with another child who's parents were still on the boat. She had a baby brother and the boatsman explained they were now ours. People were screaming still, and then the most horrible thing happend, the vessel snapped in two as if it were a breadstick! Soon the rescue boat came and we were taken back to our home land.



Children used the picture book 'Journey' as a stimulus for their writing. They completed a series of 'short writes' where they imitated different parts of the story in the build up to writing their own innovated narrative.

The Magical Land

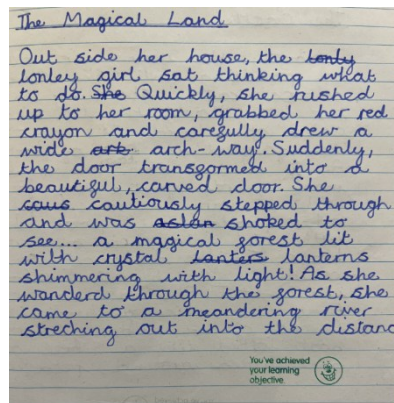
Outside her house, the lonely girl sat thinking what to do. Quickly, she rushed up to her room, grabbed her red crayon and carefully drew a wide arch-way. Suddenly, the door transformed into a beautiful, carved door. She cautiously stepped through and was shocked to see... a magical forest lit with lanterns shimmering with light! As she wandered through the forest, she came to see a meandering river stretching out into the distance.

This 'short burst' piece of writing allowed the pupil to practise applying skills which they would use in a longer narrative piece. The pupil builds cohesion using different sentence types. Fronted adverbials are used and punctuated accurately and vocabulary is chosen carefully.

(C)

Fronted adverbials are used to build cohesion and they are accurately punctuated.

(GP)



Rich and varied vocabulary is selected to create interesting expanded noun phrases. (C)

A range of narrative features are used and the pupil builds cohesion in a variety of ways.

Ideas are paragraphed and organised clearly and both sentences and paragraphs are linked using a variety of cohesive devices.

Use of appropriate pronouns avoids repetition and a variety of fronted adverbials and subordinating conjunctions are used to join ideas.

The pupil has independently proof-read and corrected some spelling errors as well as correcting use of first person to third to ensure consistency. (C)

Children innovated their own narrative based on the picture book 'Journey' by Aaron Becker. They had previously completed some writing based on the original story. They then chose which aspects of the story to change and planned their ideas.

Upstairs, a young girl- Milly- hopefully opened the door of her sisters room. Slowly, she peeked round to see if she was there. Sadly, nothing was there but her notepad. Milly ran upstairs with tears in her eyes and fell onto her bed crying. Out of the corner of her eyes, she had spotted a crayon, a bright blue crayon. Cautiously, she drew a round archway. Suddenly, a round handle appeared and she carefully opened the door...

A roar of sound washed over her. Icy mountains with high peaks loomed over her, snow hills with small bunnys surrounded her. In the distance, she could see a huge ice palace. She could see men in huge jackets with colossal nets roaming around the area. Quickly, something with purple spots zoomed past me. A snow leopard cub. Out of breath, the cub slowed down, and swoop the net collided with the cub. Seconds later, the cub was taken away into the trees. Instantly, I drew a blue boat and sailed down the river witch led to the castle.

When Milly arrived at the castle it was as beautiful as a model with a purple snowflake at the top. All of a sudden, she heard squealing noises in one of the cells. The snow leopard cub! She had to somehow get her out. Milly had an idea. She crept through the doors, towering doors and wrestled the guards, took one of their keys and opened the cell door. Carefully, she walked up to the petrified animal but before she could say anything she had been lifted onto her back. Her luxury, soft fur had calmed her down a bit. Like lightning, they bolted out of the castle.

The pupil uses rich, varied vocabulary including figurative language.

Noun phrases are expanded by the addition of modifying adjectives, nouns and prepositional phrases.

(C)

Fronted adverbials have been used to show where, when and how with correct use of a comma. (GP)

Year 3/4 spelling rules are applied and the pupil proof reads independently for spelling errors, which can be seen where errors are crossed out.

The suffix -ly is added to an adjective to form an adverb (quickly, suddenly)

Spelling rules from previous years are correctly applied.

Adding -ing, -ed, -er, -est and -y to words of one syllable ending in a single consonant letter after a single vowel letter (grabbed, stepped).

There are occasional errors (shoked, wanderd) but the pupil shows they have a good understanding of how to apply these spelling rules elsewhere in the piece. (T)

Year 3/4 spelling rules are applied.

The /a/ sound spelt ou (young)

Homophones and near-homophones (lightning, breath)

Words from the Y3/4 spelling list are spelt correctly e.g. breath guard

There are occasional errors (opened, bunnys, witch) but the pupil generally shows good application of previously taught spelling rules.

Some errors in spelling have been self-corrected (peeks, there, spotts). (T)



This narrative is cohesively written, using a variety of sentence structures. Sentence structures are chosen for effect, with some shorter sentences included for impact. Dialogue and action are combined to convey character. Vocabulary is carefully chosen to create impact when describing settings and characters. (C)

In the build up to this short narrative, pupils worked on developing dialogue to convey character and selecting descriptive vocabulary. When planning this narrative, they thought about where best to use the ideas they had generated.

As the spectacular longship with an elongated mast elegantly left the tranquil harbour, Beowulf's, steely, eccentric eyes, gazed dreamily out at the dark, glistening shallows of the dock. Behind him, the emotive thanes were busy at their menial jobs. Chiseled Beowulf was strapped in a surplus of warmth due to his homely, sheepskin beanie. "We shall prevail in our stupendous conquest to slay this fatal, frightful fiend!" exclaimed courageous Beowulf, drowning in confidence. He wore a comfortable cotton coat and a distinguished pair of leathery leather boots with a glistening, golden buckle around his waist.

Beowulf's perky perspective suddenly shifted. The roaring storm that had once been a flaky drizzle, was an extortionate thundering battle with nature. A treacherous, choppy ocean pounded the sturdy sides of the longship.

"Storm's pickin' up, better chop-chop," yelled a fearless warrior alerting those inside. "Couldn't tell!" replied the captain sarcastically.

Nearing the shimmering shore, Beowulf announced, "I shall blow the horn to alert the coastguard."

The contraption emitted an extreme ear-splitting shriek, startling and stunning the mind-boggled watchman patrolling the beach with bog, disconnecting it from the land of Hrothgar's marvellous mead hall.

The pupil uses subordination and fronted adverbials to build cohesion within and between paragraphs. (C)

Spelling is accurate throughout the piece. Words from the year 3/4 spelling list have been spelt correctly (extreme). A few mistakes have been made in spelling of more sophisticated vocabulary. Punctuation is accurate throughout the piece. (T)

The pupil has thought carefully about characters' dialogue to convey information about them. They have combined the speech with actions to add extra detail, helping to build a picture in the reader's mind of what the characters are like. (GP)

As the spectacular longship with an elongated mast elegantly left the tranquil harbour, Beowulf's, steely, eccentric eyes, gazed dreamily out at the dark, glistening shallows of the dock. Behind him, the emotive thanes were busy at their menial jobs. Chiseled Beowulf was strapped in a surplus of warmth due to his homely, sheepskin beanie. "We shall prevail in our stupendous conquest to slay this fatal, frightful fiend!" exclaimed courageous Beowulf, drowning in confidence. He wore a comfortable cotton coat and a distinguished pair of leathery leather boots with a glistening, golden buckle around his waist.

Beowulf's perky perspective suddenly shifted. The roaring storm that had once been a flaky drizzle, was an extortionate, thundering battle with nature. A treacherous, choppy ocean pounded the sturdy sides of the longship. "Storm's pickin' up, better chop-chop," yelled a fearless warrior alerting those inside. "Couldn't tell!" replied the captain sarcastically.

Nearing the shimmering shore, Beowulf announced, "I shall blow the horn to alert the coastguard." The contraption emitted an extreme ear-splitting shriek, startling and stunning the mind-boggled watchman patrolling the beach with bog, disconnecting it from the land of Hrothgar's marvellous mead hall.

Pupils wrote a short section of a narrative based on the text 'The Matchbox Diary'. They applied work they had completed in the build up on speech and varying reporting clauses.

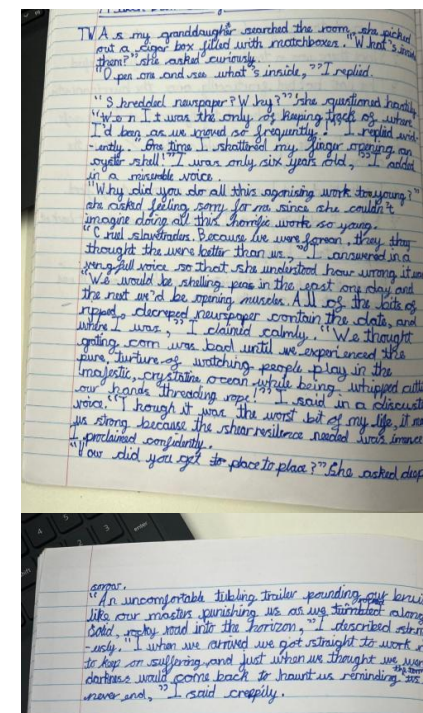
This short narrative provided the pupil with the opportunity to demonstrate use of dialogue in context. Through the conversation, the grandfather recounts his childhood. The pupil skilfully demonstrates all the necessary punctuation for speech and challenged themselves to vary reporting clauses to have impact on the reader. (C)

Vocabulary is carefully chosen to create impact. The pupil has selected vocabulary to convey the character's difficult experience to both the other character in the narrative and the audience. (C)

As my granddaughter searched the room, she picked out a cigar box filled with matchboxes. "What's inside them?" she asked curiously. "Open one and see what's inside," I replied. "Shredded newspaper? Why?" she questioned hastily. "Well - It was the only one keeping track of where I'd been as we moved so frequently!" I replied evidently. "One time I shattered my finger opening an oyster shell!" I was only six years old," I added in a miserable voice. "Why did you do all this agonising work too young?" she asked, feeling sorry for me since she couldn't imagine doing all this horrific work so young. "Cruel slave traders. Because we were forean, they thought the were better than us," I answered in a vengfull voice so that she understood how wrong it was. "We would be shelling peas in the east one day and the next we'd be opening muscles. All of the bits of ripped, decreped newspaper contain the date, and where I was," I claimed calmly. "We thought grating corn was bad until we experienced the pure torture of watching people play in the majestic, crystalline ocean while being whipped cutting, our hands shredding rope!" I said in a discusted voice. "Though it was the worst bit of my life, it made us strong because the shear resilience needed was immense!" I proclaimed confidently. "How did you get to place to place?" she asked deep in sorrow. "An uncomfortable tilting trailer pounding our bruises like our masters punishing us as we rocked along the rocky road into the horizon," I described mysteriously. "When we arrived we got straight to work ready to keep on suffering, and just when we thought we were done, darkness would come back to haunt us, reminding us its forever and it may never end," I said creppily.

Spelling is mostly accurate throughout the piece, with errors occurring in more sophisticated vocabulary e.g. decreped- decrepit and forean- foreign. Words from the year 3/4 spelling list have been spelt correctly (answer, question, though). Punctuation is accurate throughout the piece. (T)

A variety of reporting clauses are used to add detail and interest. The pupil is using this variety to engage their reader but, as they become a more sophisticated writer, the pupil will need to develop control over when it is appropriate to use more detail and when it is not necessary. (GP)





Year 5 Upper KS2 (9-11 years)

Spelling

Handwriting

VGP

Comp

Year 5 and 6 Statutory and Non Statutory Guidance

Spelling

- use further prefixes and suffixes and understand the guidance for adding them
- spell some words with 'silent' letters (for example, knight, psalm, solemn)
- continue to distinguish between homophones and other words which are often confused
- use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically, as listed in English Appendix 1
- use dictionaries to check the spelling and meaning of words
- use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary
- use a thesaurus.

As in earlier years, pupils should continue to be taught to understand and apply the concepts of word structure so that they can draw on their knowledge of morphology and etymology to spell correctly

Composition

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
- précis 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

Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.

Pupils should understand, through being shown, the skills and processes essential for writing: that is, thinking aloud to generate ideas, drafting, and re-reading to check that the meaning is clear

Handwriting	VGP
Write legibly, fluently and with increasing speed by: - choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters - choosing the writing implement that is best suited for a task 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. They 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.	Develop their understanding of the concepts set out in English Appendix 2 by: - recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms - using passive verbs to affect the presentation of information in a sentence - using the perfect form of verbs to mark relationships of time and cause - using expanded noun phrases to convey complicated information concisely - using modal verbs or adverbs to indicate degrees of possibility - using relative clauses beginning with <i>who</i>, <i>which</i>, <i>where</i>, <i>when</i>, <i>whose</i>, <i>that</i> or with an implied (i.e. omitted) relative pronoun - learning the grammar for years 5 and 6 in English Appendix 2 Indicate grammatical and other features by: - using commas to clarify meaning or avoid ambiguity in writing - using hyphens to avoid ambiguity - using brackets, dashes or commas to indicate parenthesis - using semi-colons, colons or dashes to mark boundaries between independent clauses - using a colon to introduce a list - punctuating bullet points consistently Use and understand the grammatical terminology in English Appendix 2 accurately and appropriately in discussing their writing and reading. Pupils should continue to add to their knowledge of linguistic terms, including those to describe grammar, so that they can discuss their writing and reading.

Year 5: Detail of content to be introduced (statutory requirement)

Word	Converting nouns or adjectives into verbs using suffixes (for example, <i>-ate</i>; <i>-ise</i>; <i>-ify</i>) Verb prefixes (for example, <i>dis-</i>, <i>de-</i>, <i>mis-</i>, <i>over-</i> and <i>re-</i>)
Sentence	Relative clauses beginning with <i>who</i>, <i>which</i>, <i>where</i>, <i>when</i>, <i>whose</i>, <i>that</i>, or an omitted relative pronoun Indicating degrees of possibility using adverbs (for example, <i>perhaps</i>, <i>surely</i>) or modal verbs (for example, <i>might</i>, <i>should</i>, <i>will</i>, <i>must</i>)
Text	Devices to build cohesion within a paragraph (for example, <i>then</i>, <i>after that</i>, <i>this</i>, <i>firstly</i>) Linking ideas across paragraphs using adverbials of time (for example, <i>later</i>), place (for example, <i>nearby</i>) and number (for example, <i>secondly</i>) or tense choices (for example, <i>he had seen her before</i>)
Punctuation	Brackets, dashes or commas to indicate parenthesis Use of commas to clarify meaning or avoid ambiguity
Terminology for pupils	modal verb, relative pronoun relative clause parenthesis, bracket, dash cohesion, ambiguity



Teaching the Year 5 and 6 PoS

By the beginning of year 5, pupils should be able to read aloud a wider range of poetry and books written at an age-appropriate interest level with accuracy and at a reasonable speaking pace. They should be able to read most words effortlessly and to work out how to pronounce unfamiliar written words with increasing automaticity. If the pronunciation sounds unfamiliar, they should ask for help in determining both the meaning of the word and how to pronounce it correctly.

They should be able to prepare readings, with appropriate intonation to show their understanding, and should be able to summarise and present a familiar story in their own words. They should be reading widely and frequently, outside as well as in school, for pleasure and information. They should be able to read silently, with good understanding, inferring the meanings of unfamiliar words, and then discuss what they have read.

Pupils should be able to write down their ideas quickly. Their grammar and punctuation should be broadly accurate. Pupils' spelling of most words taught so far should be accurate and they should be able to spell words that they have not yet been taught by using what they have learnt about how spelling works in English.

During years 5 and 6, teachers should continue to emphasise pupils' enjoyment and understanding of language, especially vocabulary, to support their reading and writing. Pupils' knowledge of language, gained from stories, plays, poetry, non-fiction and textbooks, will support their increasing fluency as readers, their facility as writers, and their comprehension. As in years 3 and 4, pupils should be taught to enhance the effectiveness of their writing as well as their competence.

It is essential that pupils whose decoding skills are poor are taught through a rigorous and systematic phonics programme so that they catch up rapidly with their peers in terms of their decoding and spelling. However, as far as possible, these pupils should follow the upper key stage 2 programme of study in terms of listening to books and other writing that they have not come across before, hearing and learning new vocabulary and grammatical structures, and having a chance to talk about all of these.

By the end of year 6, pupils' reading and writing should be sufficiently fluent and effortless for them to manage the general demands of the curriculum in year 7, across all subjects and not just in English, but there will continue to be a need for pupils to learn subject specific vocabulary. They should be able to reflect their understanding of the audience for and purpose of their writing by selecting appropriate vocabulary and grammar. Teachers should prepare pupils for secondary education by ensuring that they can consciously control sentence structure in their writing and understand why sentences are constructed as they are. Pupils should understand nuances in vocabulary choice and age-appropriate, academic vocabulary. This involves consolidation, practice and discussion of language.

Specific requirements for pupils to discuss what they are learning and to develop their wider skills in spoken language form part of this programme of study. In years 5 and 6, pupils' confidence, enjoyment and mastery of language should be extended through public speaking, performance and debate.

Year 5 LSP KPIs

	Expected Standard	Depth
Composition	Sometimes selects vocabulary and grammatical structures that reflect the level of formality required.	Mostly accurately selects vocabulary and grammatical structures that reflect the level of formality required.
	Write cohesively using a range of sentence structures.	Create cohesion within and across paragraphs using different cohesive devices e.g. conjunctions, adverbials and pronouns
	Can use a dictionary and thesaurus to check spellings and word meanings.	With precision, use a dictionary or thesaurus to improve writing.
	Evaluate and edit their own and others' writing by proposing changes to vocabulary, grammar, and punctuation to enhance effect and clarify meaning.	Begins to redraft sections of their own writing in order to improve it.
	In narrative, creating atmosphere by describing characters and settings with correctly punctuated dialogue which begins to advance the action.	In narrative create atmosphere and advance action by blending dialogue, action and description
	Making some use of adverbials, pronouns, conjunctions, and prepositions within and across sentences and paragraphs to show cohesion.	Can make informed choices of adverbials, pronouns, conjunctions, and prepositions to build cohesion in writing.
Vocabulary, Grammar and Punctuation	Relative clauses are used: who, which, where, when whose that or an omitted relative pronoun.	Relative clauses are used to add relevant information appropriate to the audience
	Makes use of adverbs prepositional phrases and noun phrases add detail clarity.	Makes carefully selected choices of adverbs, prepositional phrases and noun phrases to add
	Using different verb forms mostly appropriately including some passive modal verbs.	Can select verb forms for meaning and effect and emphasis
	Use parenthesis mostly correctly.	Begin to use a variety of punctuation for parenthesis
	Begin use wide range KS2 punctuation.	Begin to apply a wide range of KS2 punctuation within independent writing.
Handwriting	Handwriting is legible joined.	
Transcription	Apply knowledge of spelling rules and patterns taught Year 5 when spelling words including silent letters and homophones with a reasonable degree of accuracy.	
	Spells many words from Year 5/6 spelling list.	Spells most taught words from the Year 5/6 spelling list correctly



Year 5 Writing Progression

Range of Writing:	- Fiction: myths, legends, stories from other cultures, stories with historical settings, film and play script. - Non-fiction: newspapers, information texts, formal reports, persuasive texts, discussion texts. - Poetry: classic narrative poems, poems with figurative language, poems with a structure.			
	Key Learning	Autumn Term	Spring Term	Summer Term
Spelling	Follow the progression of your Spelling Programme to ensure pupils have sufficient practice to master the Y4 Spelling objectives.			
Handwriting	Follow the progression of your Handwriting Programme to ensure pupils have sufficient practice to master the Y5 handwriting objectives.			
Vocabulary, Grammar and Punctuation	- Create complex sentences by using relative clauses with relative pronouns who, which, where, whose, when, that e.g. Sam, who had remembered his wellies, was first to jump in the river. The thief broke into the house which stood on the top of the hill. - Create complex sentences where the relative pronoun is omitted e.g. Tina, standing at the bus stop, pondered the day ahead.	Create complex sentences by adding a relative clause using a relative pronoun: who, which, where, whose, when, that e.g. Prince Llewellyn had a baby son who was his pride and joy.	Using relative pronouns who, which, where, whose, when, that, create complex sentences by using relative clauses, both at the end of sentences and embedded within, e.g. The animals watched the man who had been chopping down the tree. The man, who had been chopping down the tree, stopped to rest.	Create complex sentences where the relative pronoun is omitted e.g. Tina, who was standing at the bus stop, pondered the day ahead. This is the house that Jack built.
	- Create and punctuate complex sentences using -ed opening clauses e.g. Exhausted from the race, Sam collapsed in a heap. - Create and punctuate complex sentences using -ing opening clauses, e.g. Grinning with anticipation, Paul launched himself from the diving board.	Create and punctuate complex sentences using -ed opening clauses e.g. Exhausted from the race, Sam collapsed in a heap.	Create and punctuate complex sentences using -ing opening clauses, e.g. Grinning with anticipation, Paul launched himself from the diving board.	

Vocabulary, Grammar and Punctuation cont.	• Demarcate sentences, including complex sentences, using commas in order to clarify meaning.	• Demarcate sentences using commas where fronted subordination is used to ensure clarity.	• Demarcate sentences using commas in order to clarify meaning, including those which have relative clauses.	• Demarcate sentences using commas in order to clarify meaning, for example, where the sentence could be interpreted in more than one way e.g. <i>The child found silver paper hats and some jewels</i> vs <i>The child found silver, paper, hats and some jewels.</i>
	• Identify and use commas to indicate parenthesis, e.g. The house, lonely and abandoned, teetered on the edge of the cliff.		• Identify and use commas to indicate parenthesis, e.g. <i>The lighthouse, which had been abandoned for years, towered above the town.</i>	
	• Identify and use brackets to indicate parenthesis, e.g. in formal writing: The Cheetah (<i>Acinonyx jubatus</i>) inhabits open grassland in Africa			• Identify and use dashes to indicate parenthesis, e.g. <i>in less formal writing: The cake was lovely – delicious in fact – so I had another slice.</i>



Vocabulary, Grammar and Punctuation cont.	• Use a colon to introduce a list • Punctuate bullet pointed lists consistently		• Create a bullet pointed list, which is consistently punctuated (N.B. If the first item begins with a capital letter, all items must follow this format. If a comma follows the first item, all items must be followed by a comma until a full stop for the final item. Only complete sentences being listed in require capitals and full stops.) • Choose whether to use a subheading or sentence to introduce bullet pointed list. E.g. • To make a Christingle, you will need to gather several items: • a red ribbon • a candle • an orange • cocktail sticks • some sweets <u>Components of a Christingle</u> • a red ribbon • a candle • an orange • cocktail sticks • some sweets	
	• Link ideas across paragraphs using adverbials for time, place and numbers e.g. <i>later, nearby, secondly.</i>	• Link ideas across paragraphs using adverbials for time, place and numbers e.g. <i>later, nearby, secondly.</i>		
	• Use devices to build cohesion within a paragraph	• Use pronouns and conjunctions to build cohesion within a paragraph	• Use further devices to build cohesion within a paragraph including adverbs and prepositions e.g. <i>firstly, then, presently, this, subsequently.</i>	• Use a wide range of devices to build cohesion within a paragraph and edit own writing for these

Vocabulary, Grammar and Punctuation cont.	Use expanded noun phrases to convey extra information concisely, e.g. carnivorous predators with surprisingly weak jaws and small teeth.	Explore, identify, collect and use noun phrases e.g. <i>Gelert stared in horror at the upturned crib with splatters of blood and scratch marks.</i>	Use expanded noun phrases to convey information concisely, e.g. <i>Ole Kirk Christiansen was a respected carpenter with his own company.</i>	
	Use different verb forms appropriately e.g. active, passive, modal, imperatives		Explore, identify and use modal verbs correctly to indicate degrees of possibility	- Begin to Explore, identify and use passive verbs correctly Identify the subject and object of a sentence, e.g. <i>David Beckham</i> (subject) <i>had always excelled at sports</i> (object). - Explore and investigate active and passive e.g. in narrative writing, <i>The thief had broken the window in the greenhouse.</i> versus <i>The window in the greenhouse had been broken.</i>

	Key Learning	Term 1	Term 2	Term 3
Composition: Planning	- Identify the audience and purpose. - Select the appropriate language and structures.	Identify the audience and purpose for a piece of writing and consider this carefully when selecting the language and structures to use, e.g. to persuade my classmates with my speech for a debate using emotive language, statistical information, rhetorical questions, and persuasive words.		
	- Use similar writing models. - Draw on reading and research. - Note and develop ideas.	Plan writing by drawing on a writing model, e.g. <i>chunking a known fiction text, or boxing up a non-fiction text, in preparation for innovation.</i> Develop and clarify ideas through talk, noting key events and vocabulary on a written plan.	Compare two similar texts and, with support, draw on these to create own plan. Develop and clarify ideas through talk, noting key events and vocabulary on the created plan.	Drawing on reading and research, create own plan for writing, e.g. <i>read, evaluate and analyse a selection of non-chronological reports before designing the structure and layout of their own plan.</i> Develop and clarify ideas through talk, noting key events and vocabulary on the created plan and phrases.
	Think how authors develop characters and settings	Examine how authors develop characters in books, e.g. <i>study a short section of text which introduces a character, discuss effect on the reader and make a toolkit of techniques used.</i>	In narrative, create atmosphere by describing characters and setting with correctly punctuated dialogue which advances action.	

Composition: Drafting and Writing	Blend action, dialogue and description within and across paragraphs.	- Show characterisation through the use of description and dialogue - Select appropriate structure, vocabulary and grammar to describe setting	- Show characterisation through the use of description and dialogue - Select appropriate structure, vocabulary and grammar to describe setting	Blend action, dialogue and description within and across paragraphs, e.g. <i>Following modelling, experiment with presenting a short scene from a film as a piece of written prose.</i>
	Use different sentence structures with increasing control (see VGP)	Improve a passage prepared by the teacher (e.g. <i>one written using an overused sentence opener or type</i>) with a focus on different sentence structures.	During composition, use different sentence structures. Orally compose alternatives and select from these according to effect created (see VGP).	During and after composition, independently, edit and improve own writing by using different sentence structures (see VGP).
Composition: Evaluating and Editing	- Assess the effectiveness of own and others' writing in relation to audience and purpose. Suggest changes to grammar, vocabulary and punctuation to enhance effects and clarify meaning. - Proofread for spelling and punctuation errors	- Proofread to ensure: - Consistent and correct use of tense throughout. - Consistent subject and verb agreement. - Spelling and punctuation errors are addressed.	Proofread and suggest changes to grammar, vocabulary and punctuation to enhance effects and clarify meaning.	Assess the effectiveness of own and others' writing in relation to audience and purpose, suggesting changes to grammar, vocabulary and punctuation to enhance effects and clarify meaning.
Performing	- Use appropriate intonation and volume. - Add movement. - Ensure meaning is clear.	Use appropriate intonation, tone and volume to present their writing to a group or class, ensuring meaning is clear e.g. <i>using an authoritative tone when delivering a persuasive speech.</i>	Use appropriate intonation, tone and volume to present their writing to a group or class, ensuring meaning is clear e.g. <i>using intonation in response to commas or dashes which indicate parenthesis.</i>	Use appropriate intonation, tone and volume to present their writing, adding gesture and movement where appropriate, e.g. <i>performing their own poem.</i>



Year 5 ARE Exemplification

This 'short burst' piece is written consistently in first person. This child writes appropriately for their audience, using appropriate informal language and features.
(C)

Children read the text 'Hidden Figures' by Margot Lee Shetterly. Children first wrote job application letters in role using formal language and relative clauses. They then wrote diary entries in role as Dorothy Vaughan, exploring the themes of discrimination and segregation shown in the text. The diary entry required children to demonstrate use of informal language and features such as contractions.

Dear Diary,

Today I started work at the Langley Laboratory, which was a great achievement. The boss at the NACA was kind but he didn't hesitate when he said that I have to be in the coloured office and not the normal office. As an African-American woman, everywhere I go I always feel judged even on the first day of my job. Today when I went into the lunch hall, which was my first time there, I looked over my ~~should~~ shoulder and saw everyone having more fun than me. Why do we have to be separated from white people? It's just so unfair. I know that this job was hard to get and I'm so grateful to have it. I don't want to show them my emotions but I am so angry at this situation. I hope soon that things will start being equal. I can only hope.

Dorothy

Spelling rules from Y3/4 are applied
Endings which sound like /ən/, spelt -tion, -sion, -ssion, -cian
(situation, emotions)
(T)

Relative clauses are used to add extra detail to sentences and these are correctly punctuated in different positions within sentences.
(GP)

Adverbs and conjunctions are used to build cohesion.
(C)

This piece maintains a more formal tone suited to a persuasive speech. Emotive language is carefully selected to influence the reader and shows that the child has kept audience and purpose in mind. Cohesion is built throughout the piece through the use of conjunctions, adverbials and pronouns.
(C)

This speech was written as part of a unit on 'The Village that Vanished' by Ann Grifalconi. Children completed a short burst piece of writing practising the modal verbs they have been learning about before this longer piece. They then developed ideas further with a focus on persuasive features, including emotive language and use of rhetorical questions.

My dear tribe members, we gather today to discuss a critical matter which will decide the survival of our tribe. Without a doubt, this is a terrible problem that none of us can solve. A villainous, evil, wicked enemy is about to take over our lives. They are going to destroy us all!

It is clear that we must act now since these savage slavers want to capture us. Yao-Yao citizens and our survivors to make us caged creatures. The monstrous slavers have already taken hundreds. The local tribe members have been murdered in a matter of months and we have heard blood-curdling screams. If this ever becomes more and more worse, we will have to act now at this second. These horrific, tough, brave men can turn us into caged creatures or even worse starving orphans. What will our future be without our families-families?

I propose a plan. I definitely believe definitely believe that we must disappear by the click of my fingers. I know a safe place since our loyal ancestor spirits, plan because my ancestors whispered it to me when I gently placed my foot into the foggy river. I know a safe place since our loyal ancestor spirits gave me a plan when I gently placed my foot into the foggy river. The time has come to go swiftly and soon where we might be safe. We now have to destroy our homes, stick by stick, stone by stone so that the slavers will never know we lived here. To protect our fragile children, we must act now. Each and every family must take part crossing the river.

My fellow Yao members, the time has come to take life changing action in order to protect our loved ones and to save our village. It is vital that we act now. These wicked, horrific slavers will not take our freedom. What would happen if you got captured by slavers?

Carefully selected, emotive adjectives create expanded noun phrases to add detail.
(GP)

Different verb forms, including modal verbs and present perfect tense, are used correctly.
(GP)

Spelling is mostly accurate throughout the piece with a couple of errors e.g. citezens. There are examples of corrections e.g. changing the singular family to families. Year 5/6 spelling rules are applied. Words containing the letter-string ough (tough) Words with 'silent' letters (doubt) Year 3/4 common exception words are spelt correctly e.g. believe (T)



This piece of writing followed a series of more informal diary entries. Children were taught how to write in a more formal tone with the purpose of informing their audience.

Children spent time practising how to accurately create lists and punctuate them with bullet points.

This child has maintained a formal tone throughout and they have kept their audience and purpose in mind throughout.

(C)

Relative clauses are used to add extra detail to sentences in different positions and with correct punctuation. (GP)

Based on the text 'Hidden Figures' by Margot Lee Shetterly, children wrote a job advert for the National Advisory Committee. In the build up to this piece of writing, they practised correctly punctuating bullet pointed lists. This piece was an opportunity for children to write formally for a specific audience and provided them with a clear purpose.

We are the NACA, which stands for the National Advisory Committee for Aeronautics that is a lot more than space. We are teachers, scientists, writers, engineers and many of other kinds of jobs to reach our goal in life. We make new and improved technology each day to innovate for the future. Our company employs confident people such as scientists, engineers and computers who work hard together with respect. If you like working hard and discovering new technology, NACA is the right company for you! We are changing the world by inventing new space craft to inspire more people. Everyday, we aim to change the world by beating other technology. We allow all kinds of different jobs to make a difference in the world to develop the most airplanes, which helped us win World War 2. We are passionate about inventing a range of new airplanes to make this all possible.

An engineer's role includes many useful duties:

- Working with other engineers
- Communicating with many other jobs, like teachers, scientists and more
- Planning group meetings to decide on upcoming builds or technology
 - Problem solving and fixing marvellous mistakes
 - Using useful math understanding to use in aeronautics
- Understanding theories to use them for a range of situations

We are looking for excellent candidates who have a range of key skills:

- Confident communicators who are brave to share brilliant presentations
 - Organised
 - Motivated and productive all hours
 - A fast thinker
- A team player who can work for different groups
- Understand new technology upcoming

Americanisms are used as the child is keeping in mind their audience. (C)

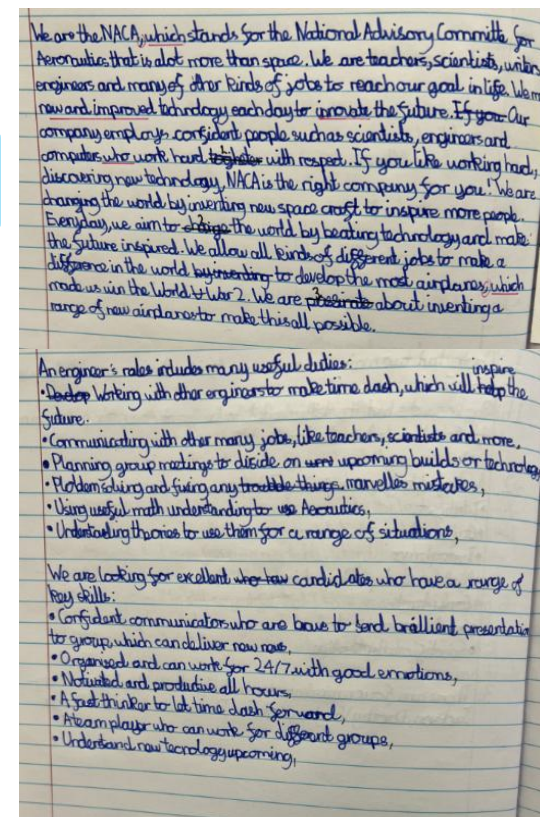
A range of KS2 punctuation is used accurately. (GP)

Year 5/6 spelling rules are correctly applied.

Words ending in -ant, -ance/-ancy, -ent, -ence/-ency (confident, difference)

Common exception words from Year 3/4 are spelt correctly e.g. different, people and through.

(T)





Children wrote a message in a bottle in role as Caliban based on Shakespeare's 'The Tempest'. They applied their knowledge of parenthesis and using a variety of punctuation for this.

This 'short burst' piece is written consistently in first person. This child writes appropriately for their audience, using appropriate informal language and features.

Conjunctions and pronouns are used to build cohesion throughout the piece.
(C)

YOU CAN'T IGNORE THIS LETTER!

I, Caliban, am writing to you in despair. My remote island in the centre of the Mediterranean has been robbed from me. A cunning-undeserving wizard (Prospero) has stole my role as king and taken me for his slave so that I cannot escape his wicked ways. I am all alone. I need your help to get me on the throne again so the island is ruled by its rightful king once more!

As I was saying, Prospero the shrewd sorcerer murdered my mother he did. I just so that he could rule. How selfish is that? The incident left me so inconsolable I wouldn't leave my cave for weeks. I used this time to my advantage though and created a plan that will change everything...

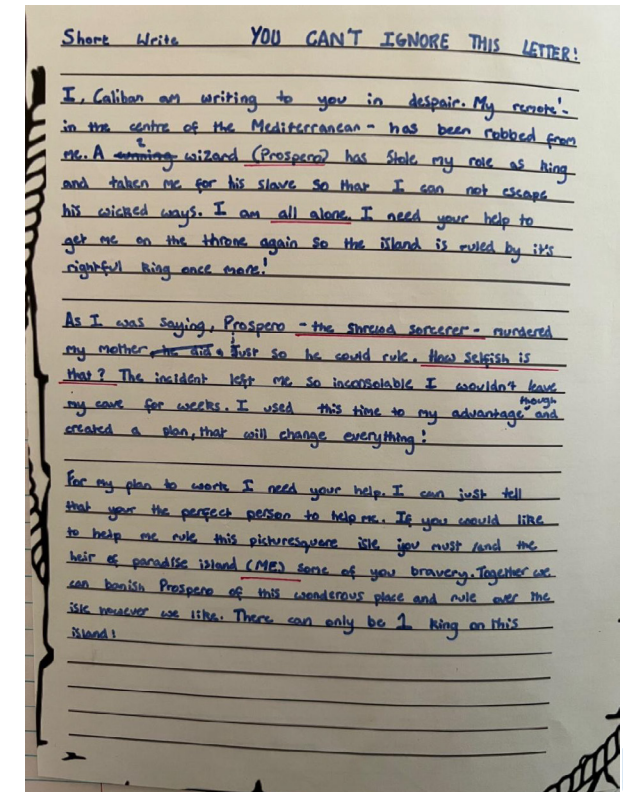
For my plan to work I need your help. I can just tell that you're the perfect person to help me. If you would like to help me rule this picturesque isle you must lend the heir of paradise island (ME!) some of your bravery. Together we can banish Prospero from this wondrous place and rule over this isle however we like. There can only be one king on this island!

Spelling rules from Y5/6 are correctly applied.
Words containing the letter-string ough (though)
Words ending in -able and -ible (inconsolable)

(T)

This child has used parenthesis correctly, demonstrating use of brackets, dashes and commas. (GP)

A range of KS2 punctuation is used accurately.
(GP)





LIGHTHOUSE
SCHOOLS PARTNERSHIP

Year 5 GDS Exemplification

The writing shows strong awareness of appropriate formality for a narrative adventure genre. The grammar is mostly formal with some natural informal speech that suits the characters.

The pupil shows strong control over vocabulary, crafting an engaging tone and perspective throughout

Descriptive choices like "building tirelessly," "scrambling aboard," "waves as big as rocks," "flying over the azure blue sea" paint vivid scenes and maintain reader interest. (C)

Verb forms are selected for meaning and effect. For example, strong, clear verbs build action and energy e.g. crafted, scrambling. A passive verb is also used appropriately. Past tense is consistently maintained and present or future tense are used accurately within dialogue. (GP)

In the build up to writing the narrative, pupils completed sentence level work on using a variety of cohesive devices to link ideas. Pupils also worked on advancing the action through dialogue, crafting sentences including -ing clauses.

After a disastrous flood, a thoughtful robot named Nav surveyed the devastation of the land. In a panic, he hurried to the city zoo to find the animals crying in the distance and sheltering on high ground. The pandas, that were famished, begged for bamboo. During the day, he tended to the animals and made sure they were fed, which was no mean feat on his own!

Once the animals were fed, Noa planned their escape. Thinking carefully, he began to design a blueprint. While the weather worsened, he knew his time was running out to save the animals. From the jetty, he launched his handmade boats to test out his design.

Eventually, he had no choice so he gathered up the animals. The water, that would not stop rising, sloshed against the rocks. As Noa was bending down, the unsafe animals quickly jumped up onto him. Carefully, he placed the animals onto higher ground.

Noa realised that he and the animals needed to leave now so he gathered lots of materials and started to cut, test and screw them together.

Cohesive devices are used throughout the piece. A variety of sentence structures are used to build cohesion within writing.

Complex and compound sentences are used skilfully and some shorter sentences are used for impact. Relative clauses are used to add extra detail and are punctuated correctly. (C)

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Noa realised that he and the animals needed to leave now so he gathered lots of materials and started to cut, test and screw them together.

① delicate delicate delicate delicate delicate
② As soon as she had climbed out, with ease, she quietly said, "Hello. Are you stranded?"
③ Then she sheepishly questioned Noa, "I've got space for us and the animals in this basket if you want some help?"



The writing shows strong awareness of appropriate formality for a narrative adventure genre. The grammar is mostly formal with some natural informal speech that suits the characters.

The pupil shows strong control over vocabulary, crafting an engaging tone and perspective throughout

Descriptive choices like "building tirelessly," "scrambling aboard," "waves as big as rocks," "flying over the azure blue sea" paint vivid scenes and maintain reader interest. (C)

Building tirelessly, he carefully crafted the hull from old scraps of wood. Day and night, the animals watched Noa work. Noa, working relentlessly, finally added the last touch.

When the vessel was complete, he organised the animals, sat in twos ready to board the ship. Scrambling aboard, they each gathered a space to sit comfortably, on the deck to settle down. Once all animals were accounted for, they set off on their maiden voyage.

During the journey, a sudden storm hit. Waves as big as rocks crashed into the side of the ship, and the wind tore the sails. All Noa and the animals could do was hold on. Finally, the storm stopped and the boat gently washed ashore.

Out of the distance, Noa spotted an outline of something floating through the air. It came closer and closer until out of nowhere a hot air balloon with a purple robot inside floated down to the soggy ground. "Hello," she said. "Are you stranded?" "Yes. Where do you come from?" asked Noa.

"A land far from here," she replied. "I've got space for you and the animals, if you want some help?" she sheepishly questioned Noa.

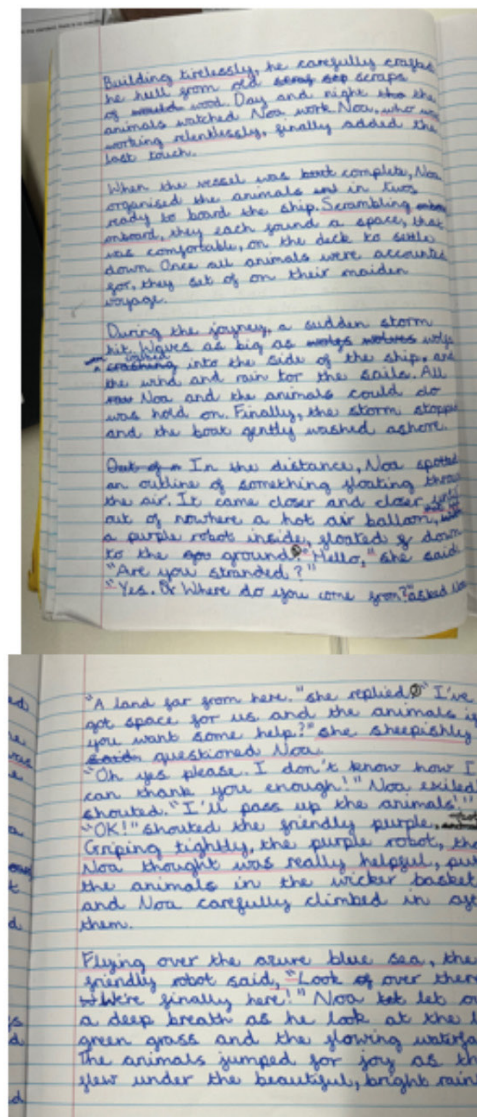
"Oh yes please! I don't know how I can thank you enough!" Noa excitedly shouted, "Come on the animals!"

"OK!" shouted the friendly purple robot. Gripping tightly, the purple robot that Noa thought was really helpful, put the animals in the wicker basket, and Noa carefully climbed in after them.

Flying over the azure blue sea, the friendly robot said, "Look over there, we're finally here!" Noa let out a deep breath as he looked at the lime green grass and the flowing waterfalls. The animals jumped for joy as they flew under the beautiful, bright rainbow.

Spelling is mostly accurate throughout the piece. Punctuation is accurate throughout the piece.

(T)





This piece of writing maintains a formal, informative tone throughout. Formal vocabulary is used effectively, for example *evidence, appearance, residents, witnesses*. The pupil shows strong control over vocabulary, crafting an engaging tone and perspective throughout

A variety of cohesive devices are used skilfully and help to maintain the formal tone. (C)

Precise verbs are carefully chosen for effect, keeping in mind the audience and purpose of the piece of writing. (GP)

Pupils wrote a formal report based on the story *The Whale* by Ethan and Vita Murrow. In the preceding lessons, pupils practiced using time adverbials to sequence key events and practiced writing a variety of complex sentences. They applied these skills both in sentence level work and in short burst writing.

Fifty years ago, an unsettling newspaper called *The Cape Chronicles* appeared with the headline:

"A Giant Whale or A Giant Hoax?"

This sudden appearance startled lots of locals who had never heard anything like it, because the only piece of evidence was a blurry photo taken by two children, who were curious about the violent waves.

On the 18th of August 2024, fifty years later, two young residents of Cape Island prepared to prove the so-called sighting correct. On the rough sea, their separate vessels lurched side to side, and their passengers lurched with them as the waves grew worse and worse.

When the storm was too strong, the boat—which was barely holding together in the wind—finally tipped over and plunged the couple into the pitch-black water.

Back on the shore of Cape Island, the young locals stared at their destroyed transport, which had been battered by the storm. The sand they were standing on merely represented their dignity, and with the wind whistling itself like their trouble would never end. But at that moment, amidst the drips of disappointment and tears, a noise could be heard:

Splash.

During the night, that sound happened several times until the boy, who had been soaked by the salty sea spray, finally looked into the distance.

The witness started running towards the watchtower, his partner following behind. When they had climbed up the wooden pole, through their binoculars, a whale's tail came out of the water and into view.

The couple shook hands to signal that they would join forces and ran back to the beach to try to repair their vessel. After quite a bit of fixing and scavenging, the children managed to repair their transport that they would use to have the second sighting.

Back on the waves and excited with their triumph, they snapped two clear photos and collected proof to prove the whale sighting true.

After the second whale sighting, the young locals were jubilant! The next newspaper read: "Giant Spotted!"

What the grandchildren of the past witnesses saw will be remembered...

Spelling is accurate throughout the piece and a wide range of punctuation is demonstrated. (T)

Throughout the piece, the pupil demonstrates skilful use of pronouns (including relative pronouns) to avoid repetition and link ideas. Adverbials and prepositional phrases are used to create interesting and varied sentence structures. Both co-ordinating and subordinating conjunctions are used well to extend sentences and add extra detail. The pupil is adept at manipulating clause structures and punctuates these accordingly. (C)

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After the second whale sighting, the young locals were jubilant! The next newspaper read: "Giant Spotted!"

What the grandchildren of the past witnesses saw will be remembered...



This piece of writing maintains a formal, informative tone throughout. Subject-specific vocabulary is used effectively, for example *mammals*, *baleen plates*, *filter*. The pupil shows strong control over vocabulary, crafting an engaging tone and perspective throughout

The pupil makes informed choices of cohesive devices throughout the piece and ideas are carefully organised. (C)

Following their work on The Whale, pupils wrote a non-chronological report about blue whales. They looked at the features of non-chronological reports and practised using cohesive devices in short burst writes.

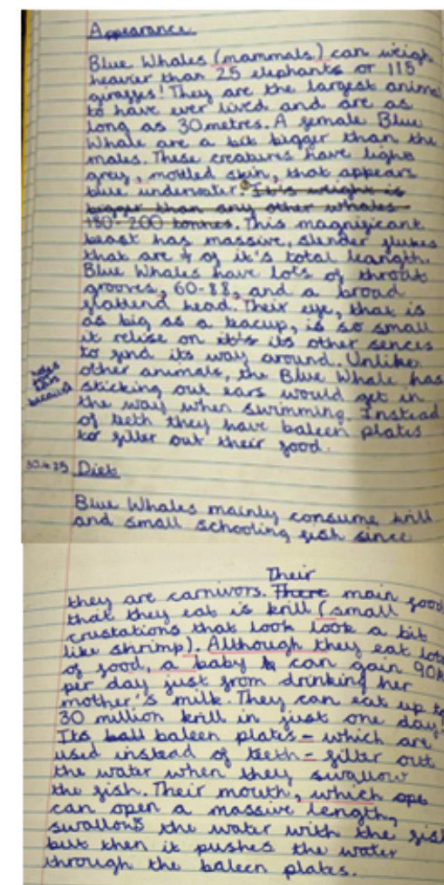
Appearance

Blue Whales (mammals) can weigh heavier than 25 elephants or 115 giraffes. They are the largest animals to have ever lived and are as long as 30 metres. A female Blue Whale are a bit bigger than the males. These creatures have light grey, mottled skin that appears blue underwater. Its weight is bigger than any other whales – up to 180-200 tons. This magnificent beast has massive slender flukes that are a third of its total length. Blue Whales have lots of throat grooves, 60-88, and a broad flattened head. Their eye, that is as big as a teacup, is so small it relies on its other senses to find its way around.. Unlike other animals, the Blue Whale has holes for ears because sticking out ears would get in the way when swimming. Instead of teeth they have baleen plates to filter out their food.

Diet

Blue Whales mainly consume krill and small schooling fish since they are carnivores. Their main food that they eat is krill (small crustations that look a bit like shrimp). Although they eat lots of food, a baby can gain 90kg per day just from drinking her mother's milk. They can eat up to 30 million krill in just one day! Its baleen plates which are used instead of teeth- filter out the water when they swallow their fish. Their mouth, which can open to a massive length, swallows the water with the fish but then it pushes the water out through the baleen plates.

Throughout the piece, the pupil demonstrates skilful use of a variety of adverbials, pronouns, conjunctions and preposition to build cohesion. Pronouns and conjunctions are used accurately in different positions to vary sentence structure, adding interest while helping the writing to flow. Relative pronouns are used well in order to add extra information with relative clauses. These clauses are also accurately punctuated. (C)



As well as making corrections while writing, the pupil has thought carefully about how to redraft sections of writing in order to improve it. (C)

- 1 Its weight is bigger than any other whales - 180-200 tonnes.
- 2 In order that they can breathe air they surface the water

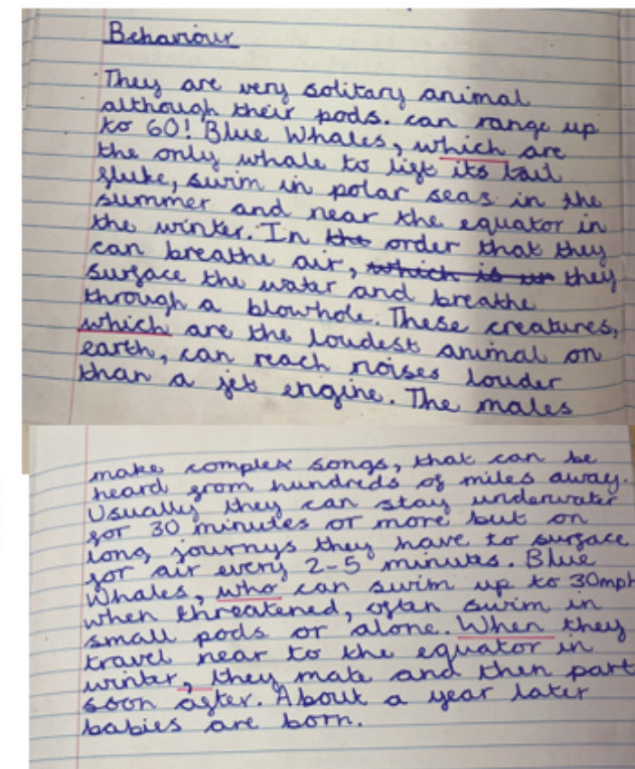


Verbs are well chosen for an informative tone and the pupil also uses an example of a passive verb form. (GP)

Behaviour

They are very solitary animals although their pods can range up to 60! Blue whales, which are the only animal to lift its tail fluke, swim in polar seas in the summer and near the equator in the winter. In order to breathe air, they surface the water and breathe through a blowhole. These creatures, which are the loudest animal on earth, can reach noises even louder than a jet engine! The males make complex songs that can be heard from hundreds of miles away! Usually they can stay underwater for 30 minutes or more but on long journeys they have to surface for air every 2-5 minutes. Blue Whales, who can swim up to 30mph when threatened, often swim in small pods or alone. When they travel near to the equator in winter, they mate and then part soon after. About a year later, babies are born.

Spelling is accurate throughout the piece and a wide range of punctuation is demonstrated. (T)



Year 6 Upper KS2 (9-11 years)

Spelling	Handwriting	VGP	Comp
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Year 5 and 6 Statutory and Non Statutory Guidance

Spelling	Composition
- use further prefixes and suffixes and understand the guidance for adding them - spell some words with 'silent' letters (for example, knight, psalm, solemn) - continue to distinguish between homophones and other words which are often confused - use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically, as listed in English Appendix 1 - use dictionaries to check the spelling and meaning of words - use the first three or four letters of a word to check spelling, meaning or both of these in a dictionary - use a thesaurus. As in earlier years, pupils should continue to be taught to understand and apply the concepts of word structure so that they can draw on their knowledge of morphology and etymology to spell correctly	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 - precising 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 Perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear. Pupils should understand, through being shown, the skills and processes essential for writing: that is, thinking aloud to generate ideas, drafting, and re-reading to check that the meaning is clear

Handwriting	VGP
Write legibly, fluently and with increasing speed by: - choosing which shape of a letter to use when given choices and deciding whether or not to join specific letters - choosing the writing implement that is best suited for a task 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. They 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.	Develop their understanding of the concepts set out in English Appendix 2 by: - recognising vocabulary and structures that are appropriate for formal speech and writing, including subjunctive forms - using passive verbs to affect the presentation of information in a sentence - using the perfect form of verbs to mark relationships of time and cause - using expanded noun phrases to convey complicated information concisely - using modal verbs or adverbs to indicate degrees of possibility - using relative clauses beginning with who, which, where, when, whose, that or with an implied (i.e. omitted) relative pronoun - learning the grammar for years 5 and 6 in English Appendix 2 Indicate grammatical and other features by: - using commas to clarify meaning or avoid ambiguity in writing - using hyphens to avoid ambiguity - using brackets, dashes or commas to indicate parenthesis - using semi-colons, colons or dashes to mark boundaries between independent clauses - using a colon to introduce a list - punctuating bullet points consistently Use and understand the grammatical terminology in English Appendix 2 accurately and appropriately in discussing their writing and reading. Pupils should continue to add to their knowledge of linguistic terms, including those to describe grammar, so that they can discuss their writing and reading.

Year 6: Detail of content to be introduced (statutory requirement)

Word	The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (for example, <i>find out</i> – <i>discover</i>; <i>ask for</i> – <i>request</i>; <i>go in</i> – <i>enter</i>) How words are related by meaning as synonyms and antonyms (for example, <i>big</i>, <i>large</i>, <i>little</i>).
Sentence	Use of the passive to affect the presentation of information in a sentence (for example, <i>I broke the window in the greenhouse</i> versus <i>The window in the greenhouse was broken (by me)</i>). The difference between structures typical of informal speech and structures appropriate for formal speech and writing (for example, the use of question tags: <i>He's your friend, isn't he?</i>, or the use of subjunctive forms such as <i>If I were</i> or <i>Were they to come</i> in some very formal writing and speech)
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 <i>on the other hand</i>, <i>in contrast</i>, or <i>as a consequence</i>), and ellipsis Layout devices (for example, headings, sub-headings, columns, bullets, or tables, to structure text)

Punctuation	Use of the semi-colon, colon and dash to mark the boundary between independent clauses (for example, <i>It's raining; I'm fed up</i>) Use of the colon to introduce a list and use of semi-colons within lists Punctuation of bullet points to list information How hyphens can be used to avoid ambiguity (for example, <i>man eating shark versus man-eating shark, or recover versus re-cover</i>)
Terminology for pupils	subject, object active, passive synonym, antonym ellipsis, hyphen, colon, semi-colon, bullet points

KS2 TAF

Working towards the expected standard

The pupil can:

- write for a range of purposes
- use paragraphs to organise ideas
- in narratives, describe settings and characters
- in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)
- use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly
- spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list
- write legibly

Working at the expected standard

The pupil can:

- write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)
- in narratives, describe settings, characters and atmosphere
- integrate dialogue in narratives to convey character and advance the action
- select vocabulary and grammatical structures that reflect what the writing requires, doing this most appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)
- use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs
- use verb tenses consistently and correctly throughout their writing
- use the range of punctuation taught at key stage 2 most correctly (e.g. inverted commas and other punctuation to indicate direct speech)
- spell correctly most words from the year 5 / year 6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary
- maintain legibility in joined handwriting when writing at speed



Working at greater depth

The pupil can:

- write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literacy language, characterisation, structure)
- distinguish between the language of speech and writing and choose the appropriate register
- exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this
- use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.

(There are no additional statements for spelling or handwriting)



Year 6 Writing Progression

Range of Writing:	- Fiction: science fiction, myths, legends, stories from other cultures, stories with historical settings, film and play script. - Non-fiction: persuasive texts, explanations, discussion texts, recounts, newspapers, blogs, biographies, information text hybrids. - Poetry: classic poetry, poems with imagery, free verse.			
	Key Learning	Autumn Term	Spring Term	Summer Term
Spelling	Follow the progression of your Spelling Programme to ensure pupils have sufficient practice to master the Y5/6 Spelling objectives.			
Handwriting	Follow the progression of your Handwriting Programme to ensure pupils have sufficient practice to master the Y6 handwriting objectives.			
Vocabulary, Grammar and Punctuation	Use devices to build cohesion between paragraphs e.g. adverbials such as: on the other hand, the opposing view, similarly, in contrast, although, additionally, another possibility, alternatively, as a consequence, in the meantime, meanwhile, in due course, until then.	Use devices to build cohesion between paragraphs in narrative e.g. <i>adverbials such as: in the meantime, meanwhile, in due course, until then, similarly, although, additionally, another possibility, alternatively, as a consequence</i>		
	- Identify and use semi-colons to mark the boundary between independent clauses e.g. It is raining; I am fed up. - Use semi-colons within lists	- Identify in texts, semi-colons which are used to mark the boundary between independent clauses e.g. <i>The heat beat down from a cloudless sky; even the gulls and kittiwakes seemed to be silenced by the sun.</i> - Begin to use semi-colons to mark the boundary between independent clauses e.g. <i>It is raining; I am fed up.</i>	- Identify and use semi-colons to mark the boundary between independent clauses e.g. <i>It is raining; I am fed up.</i> - Use semi-colons to separate items in a detailed list in which each item includes commas. e.g. <i>The Puja tray contains many important items: a small, brass bell; a delicate, metal spoon; and several sticks of fragrant, aromatic incense.</i>	

Vocabulary, Grammar and Punctuation cont.	- Use different verb forms appropriately e.g. active, passive, modal, imperatives - Explore and investigate active and passive e.g. I broke the window in the greenhouse versus the window in the greenhouse was broken.	- Identify and use different verb forms - Explore and investigate active and passive and how this affects formality and impact on the reader e.g. Comparing and using phrases such as <i>Some people argue that...</i> (active) and <i>It has been argued that...</i> (passive) for use in debate.	Use passive verbs to affect the presentation of information in a sentence	
	Explore, collect and use examples of the perfect form of verbs to mark relationships of time and cause e.g. I had eaten lunch when you came (past perfect); She has eaten lunch already or I have eaten lunch already (present perfect); I will have eaten lunch by then (future perfect).	Explore, collect and use examples of the past perfect form of verbs to mark relationships of time and cause e.g. He had spent his whole childhood by the sea (past perfect).	Explore, collect and use examples of the present perfect form of verbs to mark relationships of time and cause e.g. The culprit has left footprints across the lawn or I have searched the crime scene thoroughly (present perfect).	
	Explore how hyphens can be used to avoid ambiguity e.g. man eating shark versus man-eating shark.	Explore how hyphens can be used to avoid ambiguity e.g. Tracey is the best-known cyclist in the competition (Tracey is known better than every other competitor) versus Tracey is the best known cyclist in the competition (Tracey is the best of all the known competitors).		



Vocabulary, Grammar and Punctuation cont.	Explore, collect and use subjunctive forms for formal speech and writing e.g. <i>If I were able to come to your party, I would...; The school requires that all pupils be honest.</i>	Use subjunctive forms in formal speech and writing, focusing on <i>wish</i> and <i>if</i>-clauses e.g. <i>If I were to win the lottery, I would. ; I wish I were more tolerant.</i>	- Explore, collect and use subjunctive forms within formal speech and writing, focusing on requests e.g. <i>The school requires that all pupils be honest. His Majesty decrees that all his subjects be counted. His Majesty insists that the wedding planner remain in the palace.</i> - Edit and improve own formal writing and speech by using subjunctive forms e.g. <i>If I were to predict the future for these creatures...; The law requires that zoos be inspected annually.</i>	
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	Key Learning	Term 1	Term 2	Term 3
Composition: Planning	Identify audience and purpose. Choose appropriate text-form and type for all writing. Select the appropriate structure, vocabulary and grammar.	Identify the audience and purpose for a piece of writing and consider this carefully when selecting the text-form, type and language for writing, e.g. <i>To write a persuasive speech to present within a class debate which includes formal language, the passive voice, statistical information and persuasive devices.</i>		
	Draw on similar writing models, reading and research.	Plan writing by drawing on a writing model, e.g. chunking a known fiction text or boxing up a non-fiction text, in preparation for innovation. <i>Develop and clarify ideas through talk, noting key ideas and vocabulary on a written plan.</i>	Compare two similar texts and draw on these to create own plan for writing. Develop and clarify ideas through talk, noting key ideas and vocabulary on the plan.	Draw on similar writing models, reading and research to create own plan for writing, e.g. <i>watch, read and evaluate a range of persuasive speeches before designing the structure and layout of their own.</i>



Composition: Drafting and Writing	• Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact	• Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact.		
	• Select appropriate register for formal and informal purposes, e.g. a speech for a debate (formal), dialogue within narrative (formal or informal), text message to a friend (informal).	• Explore the effect of using more formal vocabulary and sentence structures by comparing statements prepared by the teacher e.g. <i>We will have cakes and drinks (informal); Refreshments will be provided (formal).</i> • Explore, collect and use vocabulary typical of formal and informal speech and writing e.g. <i>find out – discover, ask for – request, ask about – enquire, go in – enter, get hold of – acquire, leave – exit.</i>	• Select and discuss appropriate register for formal and informal purposes, e.g. <i>a speech for a debate (formal), dialogue within narrative (formal or informal), text message to a friend (informal).</i>	
	• Blend action, dialogue and description within sentences and paragraphs to convey character and advance the action e.g. <i>Tom stomped into the room, flung down his grubby, school bag and announced, through gritted teeth, "It's not fair!"</i>	• Blend action and dialogue within sentences and paragraphs to convey character and advance the action e.g. <i>She turned on them, fists flailing and chased them back up the stairs, her eyes burning with simulated fury. 'Just 'cos you don't believe in anything 'cept motorbikes and football and all that rubbish!'</i>		



Composition: Drafting and Writing	• Consciously control the use of different sentence structures for effect	• Revise the use of different sentence structures, e.g. <i>simple sentences for clarity or impact, compound sentences to link ideas, complex sentences with a range of openers. Improve sentences and short texts prepared by the teacher and discuss effects created.</i>	• Revise the different sentence structures, e.g. <i>simple sentences for clarity or impact, compound sentences to link ideas, complex sentences with a range of openers. Discuss effects created. Using own writing, experiment with different effects by changing sentence types and structures.</i> • When writing and editing, consciously control the use of different sentence structures for effect.	
	• Use a wide range of devices to build cohesion within and across paragraphs.	• Use synonyms and pronouns to build cohesion within and across paragraphs, e.g. <i>animals – creatures, beasts, species, wildlife, birds, mammals, they.</i> • Use devices to build cohesion within and across paragraphs in narrative writing, e.g. <i>adverbials such as meanwhile; several days earlier; years passed, many hundreds of years later; back in 1837.</i>	• Use a wide range of devices to build cohesion within and across paragraphs, e.g. <i>adverbials (by the end of October; A few weeks later); pronouns (Rob knocked on the door. An old woman opened it and stared down at the boy. He smiled back.); and synonyms (cheetahs – animals, magnificent creatures, endangered species, huge cats, fascinating creatures).</i>	
Writing, Evaluating, Editing and Performing	• Reflect upon the effectiveness of writing in relation to audience and purpose, suggesting and making changes to enhance effects and clarify meaning. • Proofread for grammatical, spelling and punctuation errors.	• Reflect upon the effectiveness of writing in relation to audience and purpose. • Proofread to ensure: • Consistent and correct use of tense throughout. • Consistent subject and verb agreement. • Spelling and punctuation errors are addressed.	• Reflect upon the effectiveness of writing in relation to audience and purpose. Proofread, suggest and makes changes to grammar, vocabulary and punctuation in order to enhance effects and clarify meaning.	



**Writing,
Evaluating,
Editing and
Performing
cont.**

- **Use appropriate and effective intonation and volume.**
- **Add gesture and movement to enhance**
- **Encourage and take account of audience engagement.**

- Use appropriate intonation, tone and volume to present their writing to a group or class, ensuring meaning is clear *e.g. adopting a formal tone when delivering a review.*

- Use appropriate and effective intonation, tone and volume to present their writing to a group or class, ensuring meaning is clear *e.g. using intonation in response to punctuation to mark clauses.*

- Use appropriate intonation, tone and volume to present their writing, adding gesture and movement where appropriate, *e.g. performing their own poem.*





LIGHTHOUSE
SCHOOLS PARTNERSHIP

Appendices





Appendix 1: Genre Progression

	Foundation Stage	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Fiction	- Words, - captions, - labels, - simple sentences, - lists.	- Simple narratives, - Traditional tales, - Stories with repetitive patterns.	- Traditional tales, - Stories with familiar settings, - Stories based on models from reading.	- Fables, - folk tales, - mystery, - adventure, - fantasy.	- Fairy tales, - Folk tales, - Fantasy, - Myths, - Stories with issues and dilemmas	- Myths, - Science fiction - Legends - Stories from other cultures, - Stories with historical settings - Film and play script.	- Science fiction - Myths, - Legends, - Stories from other cultures, - Stories with historical settings, - Film and play script.
Non Fiction		Recounts based on own experience	- Recounts, - Diaries - Letters, - Non-chronological reports	- Diaries, - Non-chronological reports - Recounts - Biographies - Letters - Formal report	- Diaries - Letters - Recounts - Biographies - Information texts - Explanations	- Diaries - Letters - Recounts - Biographies - Information texts - Formal reports - Persuasive text	- Diaries - Letters - Persuasive texts - Explanations - Discussion texts - Newspapers - Blogs - Biographies - Information text hybrids.
Poetry		- Poems on a theme, - Traditional rhymes.	- Classic poems, - Poems on a theme, - Poems with a structure e.g. acrostics	- Classic poems, - shape poems, - Calligrams - Poems on a theme.	- Classic poems, - kennings - Haiku - Cinquain, - Poems with figurative language,	- Classic narrative poems, - Poems with a structure.	- Classic poetry, - Poems with imagery, - Free verse.

Unlocking Letters and Sounds Progression

The progression used in **Unlocking Letters and Sounds** largely follows the progression contained in *Letters and Sounds 2007*, with some modifications based upon:

- a decade of experience of teaching using *Letters and Sounds* in schools
- feedback from schools who have been trialling the **Unlocking Letters and Sounds** programme
- refinements and clarifications of learning elements omitted from *Letters and Sounds*
- updated guidance, including requirements from the National Curriculum

The progression is structured broadly to follow Phases 2 to 5 of *Letters and Sounds*, but some phases are subdivided into smaller sections, offering structured opportunities for revision ('Mastery') and for spelling development. The phases are organised as follows:

- Phase 2
- Phase 3
- Phase 3 Mastery
- Phase 4
- Phase 4 Mastery
- Phase 4 Revision (including NC Y1 requirements)
- Phase 5a)
- Phase 5a) Mastery (including NC Y1 requirements)
- Phase 5b)
- Phase 5c)
- Phase 5a) Spellings recap and 5b) Mastery
- Phase 5c) Mastery

Year group	Week (Term)	Week (Phase)	Phase	GPCs taught	CEW taught
Preschool	-		One	Sound discrimination, phonological awareness, rhyme, oral blending and segmenting	
Reception Autumn Term 1	1	1	Two	s a t p	
Reception Autumn Term 1	2	2	Two	i n m d	
Reception Autumn Term 1	3	3	Two	g o c k	Read: the
Reception Autumn Term 1	4	4	Two	ck e u r	Read: to, into
Reception Autumn Term 1	5	5	Two	h b f ff	Read: no, I

Reception Autumn Term 1	6	6	Two	l ll ss Read words with -s ending	Read: go
Reception Autumn Term 2	1	1	Three	j v w x	Read: me
Reception Autumn Term 2	2	2	Three	y z zz qu	Read: we, be Write: the, into, go, to
Reception Autumn Term 2	3	3	Three	ch sh th (voiced and unvoiced) ng	Read: he, she
Reception Autumn Term 2	4	4	Three	ai ee igh oa	Read: was, you Write: I, no
Reception Autumn Term 2	5	5	Three	oo ar or ur	Read: they, all
Reception Autumn Term 2	6	6	Three	Read words containing -ing endings with no change to the root word Assess and review Phase 3 work Weeks 1 - 5	
Reception Spring Term 1	1	7	Three	ow oi ear air	Read: are, my
Reception Spring Term 1	2	8	Three	ure er Reading and spelling words containing digraphs and trigraphs	Read: her
Reception Spring Term 1	3	9	Three	Assess and review Phase 3 work	
Reception Spring Term 1	4	1	Three (Mastery)	Revisit GPCs and CEW: j v w x , me	Revisit: me
Reception Spring Term 1	5	2	Three (Mastery)	Revisit GPCs and CEW: y z zz qu , we, be	Revisit: we, be
Reception Spring Term 1	6	3	Three (Mastery)	Revisit GPCs and CEW: ch sh th ng , he, she	Revisit: he, she
Reception Spring Term 2	1	4	Three (Mastery)	Revisit GPCs and CEW: ai ee igh oa , was, you	Revisit: was, you

Reception Spring Term 2	2	5	Three (Mastery)	Revisit GPCs and CEW: oo ar or ur they, all	Revisit: they, all
Reception Spring Term 2	3	6	Three (Mastery)	Revisit GPCs and CEW: ow oi ear air , are, my	Revisit: are, my
Reception Spring Term 2	4	7	Three (Mastery)	Revisit GPCs and CEW: ure er , her	Revisit: her
Reception Spring Term 2	5	8	Three (Mastery)	Assess and review Phase 3 work	
Reception Spring Term 2	6	9	Three (Mastery)	Assess and review Phase 3 work	
Reception Summer Term 1	1	1	Four	CVCC and CCVC words: teach blending of words with adjacent consonants that contain graphemes taught in Phase 2	Read: said, have Write: he, she, we, me, be
Reception Summer Term 1	2	2	Four	CVCC and CCVC words: teach blending of words with adjacent consonants that contain graphemes taught in Phase 2	Read: like, so, do Write: was, you
Reception Summer Term 1	3	3	Four	CVCC and CCVC words: teach blending of words with adjacent consonants that contain graphemes taught in Phase 2	Read: some, come Write: they, all, are
Reception Summer Term 1	4	4	Four	CVCC and CCVC words: teach blending of words with adjacent consonants that contain graphemes taught in Phase 2	Read: were, there Write: my, her
Reception Summer Term 1	5	5	Four	CVCC and CCVC words: teach blending of words with adjacent consonants that contain graphemes taught in Phase 2 Read words containing -ed endings with no change to the root word	Read: little, one
Reception Summer Term 1	6	6	Four	CVCC and CCVC words: teach blending of words with adjacent consonants that contain graphemes taught in Phase 2 Read words containing -ing endings with no change to the root word	Read: when, out, what
Reception Summer Term 2	1	1	Four (Mastery)	CVCC words: teach blending of words with adjacent consonants that containing graphemes taught in Phase 3	Revisit: said, have
Reception Summer Term 2	2	2	Four (Mastery)	CCVC words: teach blending of words with adjacent consonants that containing graphemes taught in Phase 3	Revisit: like, so, do
Reception Summer Term 2	3	3	Four (Mastery)	Teach blending of polysyllabic CVCC and CCVC words	Revisit: some, come

Reception Summer Term 2	4	4	Four (Mastery)	Teach blending of CCVCC words	Revisit: were, there
Reception Summer Term 2	5	5	Four (Mastery)	Teach blending of CCVCC and polysyllabic CCVCC words	Revisit: little, one
Reception Summer Term 2	6	6	Four (Mastery)	Teach blending of CCCVCC words	Revisit: when, out, what
Year 1 Autumn Term 1	1	1	Four (Revision plus Y1 NC requirements)	Revise Phase 4. Teach adding -s and -es as a plural marker for nouns Teach adding -s and -es as a third person singular marker for verbs Revisit blending of words where -s and -es are added	
Year 1 Autumn Term 1	2	2	Four (Revision plus Y1 NC requirements)	Revise Phase 4. Teach adding the suffix -ing to verbs	
Year 1 Autumn Term 1	3	3	Four (Revision plus Y1 NC requirements)	Revise Phase 4. Teach adding the suffix -ed to verbs Teach adding the suffix -er to verbs to change them to a noun Revisit adding the suffixes -ed and -er to verbs	
Year 1 Autumn Term 1	4	4	Four (Revision plus Y1 NC requirements)	Revise Phase 4. Teach adding the suffix -er to adjectives Teach adding the suffix -est	
Year 1 Autumn Term 1	5	5	Four (Revision plus Y1 NC requirements)	Revise Phase 4. Teach adding the prefix un- to verbs Teach adding the prefix un- to adjectives	
Year 1 Autumn Term 1	6	6	Four (Revision plus Y1 NC requirements)	Revise Phase 4. Teach reading words with contractions	
Year 1 Autumn Term 2	1	1	Five a)	Teach new graphemes for reading: ay ou ie ea Teach the days of the week	Read: oh, their
Year 1 Autumn Term 2	2	2	Five a)	Teach new graphemes for reading: oy ir ue (as in glue) ue (as in cue)	Read: people Write: said, so

Year 1 Autumn Term 2	3	3	Five a)	Teach new graphemes for reading: aw wh ph ew (as in blew)	Read: Mr, Mrs Write: have
Year 1 Autumn Term 2	4	4	Five a)	Teach new graphemes for reading: ew (as in few) oe au ey Teach new phoneme /zh/	Read: looked, called Write: like
Year 1 Autumn Term 2	5	5	Five a)	Teach new graphemes for reading: a-e, e-e, i-e, o-e	Revisit (read): called Write: some, come
Year 1 Autumn Term 2	6	6	Five a)	Teach new graphemes for reading: u-e (as in flute) u-e (as in cube)	Read: asked Write: were, there
Year 1 Spring Term 1	1	1	Five a) (Mastery plus Y1 NC requirements)	Revise new graphemes for reading: ay ou ie ea Revise the days of the week Teach correct use of -nk (NC)	Revisit (read): oh, their
Year 1 Spring Term 1	2	2	Five a) (Mastery plus Y1 NC requirements)	Revise new graphemes for reading: oy ir ue (as in glue) ue (as in cue) Teach correct use of ph (NC)	Revisit (read): people Revisit (write): said, so
Year 1 Spring Term 1	3	3	Five a) (Mastery plus Y1 NC requirements)	Revise new graphemes for reading: aw wh ph ew (as in blew) Teach correct use of -wh (NC)	Revisit (read): Mr, Mrs Revisit (write): have
Year 1 Spring Term 1	4	4	Five a) (Mastery plus Y1 NC requirements)	Revise new graphemes for reading: ew (as in few) oe au ey Teach correct use of -tch (NC)	Revisit (read): looked, called Revisit (write): like
Year 1 Spring Term 1	5	5	Five a) (Mastery plus Y1 NC requirements)	Revise new graphemes for reading: a-e e-e i-e o-e Teach correct use of -ve (NC)	Revisit (read): called Revisit (write): some, come
Year 1 Spring Term 1	6	6	Five a) (Mastery plus Y1 NC requirements)	Revise new graphemes for reading: u-e (as in flute) u-e (as in cube) Revise all Phase 5a) Assess and review correct use of NC letters/suffixes	Revisit (read): asked Revisit (write): were, there
Year 1 Spring Term 2	1	1	Five b)	Teach alternative pronunciations of known graphemes for reading: a (as in acorn), a (as in fast), a (as in was), e (as in he) Teach reading the common exception words water, where, who, again	Read: water, where, who, again Write: little, one

Year 1 Spring Term 2	2	2	Five b)	Teach alternative pronunciations of known graphemes for reading: i (as in mind), o (as in no), u (as in unit), u (as in put) Teach reading the common exception words thought, through, mouse, work	Read: thought, through, mouse, work Write: do
Year 1 Spring Term 2	3	3	Five b)	Teach alternative pronunciations of known graphemes for reading: ow (as in snow), ie (as in chief), ea (as in head), er (as in her) Teach reading the common exception words many, laughed, because	Read: many, laughed, because Write: when, what
Year 1 Spring Term 2	4	4	Five b)	Teach alternative pronunciations of known graphemes for reading: ou (as in you), ou (as in could), ou (as in mould), y (as in by), y (as in gym) Teach reading the common exception words different, any, eyes	Read: different, any, eyes Write: out
Year 1 Spring Term 2	5	5	Five b)	Teach alternative pronunciations of known graphemes for reading: y (as in very), ch (as in school), ch (as in chef), c (as in cell), g (as in gent), ey (as in they) Teach reading the common exception words friends, once, please	Read: friends, once, please
Year 1 Spring Term 2	6	6	Five b)	Assess and review alternative pronunciations of known graphemes for reading Assess and review reading new common exception words and correct use of NC endings	
Year 1 Summer Term 1	1	1	Five c)	Teach alternative spellings of phonemes: /ch/ (as in picture), /ch/ (as in catch), /j/ (as in fudge), /m/ (as in lamb)	Write: oh
Year 1 Summer Term 1	2	2	Five c)	Teach alternative spellings of phonemes: /n/ (as in gnat), /n/ (as in knit), /r/ (as in wrap), /s/ (as in listen)	Write: their
Year 1 Summer Term 1	3	3	Five c)	Teach alternative spellings of phonemes: /s/ (as in house), /z/ (as in please), /u/ (as in some), /i/ (as in happy)	
Year 1 Summer Term 1	4	4	Five c)	Teach alternative spellings of phonemes: /i/ (as in donkey), /ear/ (as in here), /ear/ (as in beer), /er/ (as in father)	Write: people
Year 1 Summer Term 1	5	5	Five c)	Teach alternative spellings of phonemes: /ar/ (as in half), /air/ (as in there), /air/ (as in pear), /air/ (as in bare), /or/ (as in all)	Write: Mr, Mrs
Year 1 Summer Term 1	6	6	Five c)	Teach alternative spellings of phonemes: /or/ (as in four), /or/ (as in caught), /ur/ (as in learn), /ur/ (as in word)	Write: looked
Year 1 Summer Term 2	1	7	Five c)	Teach alternative spellings of phonemes: /oo/ (as in could), /oo/ (as in put), /ai/ (as in day), /ai/ (as in came), /ee/ (as in sea)	
Year 1 Summer Term 2	2	8	Five c)	Teach alternative spellings of phonemes: /ee/ (as in these), /ee/ (as in happy), /ee/ (as in chief), /ee/ (as in key)	Write: called, asked

Year 1 Summer Term 2	3	9	Five c)	Teach alternative spellings of phonemes: /igh/ (as in pie), /igh/ (as in by), /igh/ (as in like), /oa/ (as in low)	
Year 1 Summer Term 2	4	10	Five c)	Teach alternative spellings of phonemes: /oa/ (as in toe), /oa/ (as in bone), /yool/ (as in cue), /yool/ (as in tune)	
Year 1 Summer Term 2	5	11	Five c)	Teach alternative spellings of phonemes: /yool/ (as in stew), /ool/ (as in clue), /ool/ (as in June), /ool/ (as in blew)	
Year 1 Summer Term 2	6	12	Five c)	Teach alternative spellings of phonemes: /sh/ (as in special), /sh/ (as in station), /sh/ (as in sugar), /sh/ (as in chef)	
Year 2 Autumn Term 1	1	1	Five a) (Spellings recap)	Spellings: choosing from alternative graphemes with the same sound: oi/oy, ow/ou, ur/er/ir, or/aw/au, ai/ay/a-e Revise reading all common exception words	
Year 2 Autumn Term 1	2	2	Five a) (Spellings recap)	Spellings: choosing from alternative graphemes with the same sound: ee/ea/e-e/ey, igh/ie/i-e, oa/oe/o-e, oo/ew/ue/u-e (oo), ew/ue/u-e (you) Revise reading all common exception words	
Year 2 Autumn Term 1	3	1	Five b) (Mastery)	Revisit alternative pronunciations of known graphemes for reading: a (as in acorn), a (as in fast), a (as in was), e (as in he), i (as in mind) Revisit reading the common exception words water, where, who, again	
Year 2 Autumn Term 1	4	2	Five b) (Mastery)	Revisit alternative pronunciations of known graphemes for reading: o (as in no), u (as in unit), u (as in put), ow (as in snow), ie (as in chief) Revisit reading the common exception words thought, through, mouse, work	
Year 2 Autumn Term 1	5	3	Five b) (Mastery)	Revisit alternative pronunciations of known graphemes for reading: ea (as in head), ou (as in you), ou (as in could), ou (as in mould), y (as in by), y (as in gym), y (as in very), ch (as in school), ch (as in chef) Revisit reading the common exception words different, any, eyes	
Year 2 Autumn Term 1	6	4	Five b) (Mastery)	Revisit alternative pronunciations of known graphemes for reading: y (as in very), ch (as in school), ch (as in chef), c (as in cell), g (as in gent), ey (as in they) Revisit reading the common exception words friends, once, please Revisit reading all common exception words	
Year 2 Autumn Term 2	1	1	Five c) (Mastery)	Revisit alternative spellings of phonemes: /ch/ (as in picture), /ch/ (as in catch), /j/ (as in fudge), /m/ (as in lamb), /n/ (as in gnat), /n/ (as in knit), /r/ (as in wrap) Revisit reading all common exception words	

Year 2 Autumn Term 2	2	2	Five c (Mastery)	Revisit alternative spellings of phonemes: /s/ (as in listen), /s/ (as in house), /z/ (as in please), /u/ (as in some), /ee/ (as in happy), /i/ (as in donkey), /ear/ (as in here), /ear/ (as in beer) Revisit reading all common exception words	
Year 2 Autumn Term 2	3	3	Five c (Mastery)	Revisit alternative spellings of phonemes: /ar/ (as in father), /ar/ (as in half), /air/ (as in there), /air/ (as in pear), /air/ (as in bare), /or/ (as in all), /or/ (as in four), /or/ (as in caught), /ur/ (as in learn), /ur/ (as in word), /oo/ (as in could), /oo/ (as in put) Revisit reading all common exception words	
Year 2 Autumn Term 2	4	4	Five c (Mastery)	Revisit alternative spellings of phonemes: /ai/ (as in day), /ai/ (as in came), /ee/ (as in sea), /ee/ (as in these), /ee/ (as in happy), /ee/ (as in chief), /ee/ (as in key), /igh/ (as in pie), /igh/ (as in by), /igh/ (as in like), /oa/ (as in toe), /oa/ (as in bone), /yoo/ (as in cue), /yoo/ (as in tune), /yoo/ (as in stew) Revisit reading all common exception words	
Year 2 Autumn Term 2	5	5	Five c (Mastery)	Revisit alternative spellings of phonemes: /oo/ (as in clue), /oo/ (as in June), /oo/ (as in blew), /sh/ (as in special), /sh/ (as in station), /sh/ (as in sugar), /sh/ (as in chef) Revisit reading all common exception words	
Year 2 Autumn Term 2	6	6	Five c (Mastery)	Assessment and review of all alternative spellings of phonemes. Assessment and review of all common exception words	

- ★ At this point phonics teaching will continue as an intervention for those children who still require it. Year 2 children will move on to learning spelling as per National Curriculum requirements.
- ★ **Note:** Y1 NC coverage should also be taught within Year 1 English lessons.





Appendix 3: ULS Handwriting Progression



Good handwriting is critical to children's writing progress. It is essential that handwriting is practised until it is fluent and effortless so that the children can put all their effort into thinking about *what* they are writing.

Handwriting is built into the Unlocking Letters and Sounds digital lessons but it is essential that handwriting is also taught discretely in a progressive sequence to support children to meet the National Curriculum requirements. We recommend regular 10-minute handwriting lessons timetabled across the week. Children need to practise handwriting under the guidance of a teacher so that they do not develop habits or embed misconceptions that are difficult to correct later.

Unlocking Handwriting Progression

Unlocking Handwriting is a whole school handwriting programme. The progression used in Unlocking Handwriting follows the National Curriculum progression, with some additional content included based upon a wealth of experience of teaching handwriting in schools, feedback from schools seeking a comprehensive, progressive handwriting programme and updated guidance (including requirements from the National Curriculum).

The progression is structured broadly in units which are broken down into multiple sessions, offering a clear focus for each discrete handwriting lesson. Similar to the structure of Unlocking Letters and Sounds, Unlocking Handwriting provides 'Mastery' units for children to embed and secure the knowledge they have previously learnt. The programme also provides frequent opportunities for children to revisit previous learning and embed this before further refining their handwriting skills.

The progression is organised as follows:

Year group	Unit	Number of lessons	Focus
Pre-school	1	ongoing	Developing Gross and Fine Motor Skills
	2	ongoing	Pre-Writing Skills
Reception	1	ongoing	Developing Gross and Fine Motor Skills Mastery
	2	ongoing	Establishing the Correct Pencil Grip and Writing Position
	3	6	Pre-Writing Skills Mastery
	4	14	Lowercase Letter Formation
	5	13	Forming Letter Families
	6	ongoing	Name Writing
	7	6	Number Formation
Year 1	1	ongoing	Establishing the Correct Pencil Grip and Writing Position Mastery
	2	ongoing	Name Writing mastery
	3	6	Number Formation Mastery
	4	14	Lowercase Letter Formation Mastery



	5	14	Uppercase Letter Formation
	6	12	Forming Letter Families Mastery
	7	12	Uppercase Letter Formation Mastery
	8	8	Form Lowercase Letters of the Correct Size Relative to One Another
Year 2	1	4	Revisit Number Formation
	2	6	Revisit Lowercase Letter Formation
	3	6	Revisit Uppercase Letter Formation
	4	14	Cursive Letter Formation
	5	16	Letter Joins
	6	16	Letter Joins Mastery
	7	3	Form Lowercase Letters of the Correct Size Relative to One Another Mastery
	8	5	Uppercase Letters and Numbers Correctly Sized in Relation to One Another
	9	3	Spacing Within and Between Words Which Reflects the Size of the Letters
Year 3	1	3	Revisit Number Formation
	2	6	Revisit Uppercase Letter Formation
	3	8	Cursive Letter Formation Mastery
	4	16	Revisit Letter Joins
	5	5	Revisit Forming Lowercase Letters of the Correct Size Relative to One Another Mastery (<i>including Y3&4 NC statutory spelling list</i>)
	6	ongoing	Uppercase Letters and Numbers Correctly Sized in Relation to One Another Mastery
	7	4	Spacing Within and Between Words Which Reflects the Size of the Letters Mastery (<i>including correctly formed Y3&4 NC punctuation requirements</i>)
	8	6	Spacing Lines of Writing Sufficiently so Ascenders and Descenders Do Not Touch
	9	ongoing	Increase the Legibility, Consistency and Quality of Handwriting
Year 4	1	3	Revisit Number Formation
	2	6	Revisit Uppercase Letter Formation
	3	ongoing	Revisit Uppercase Letters and Numbers Correctly Sized in Relation to One Another
	4	6	Revisit Cursive Letter Formation
	5	9	Revisit Letter Joins



	6	5	Revisit Forming Lowercase Letters of the Correct Size Relative to One Another (<i>including Y3&4 NC statutory spelling list</i>)
	7	4	Revisit Spacing Within and Between Words Which Reflects the Size of the Letters (<i>including correctly formed Y3&4 NC punctuation requirements</i>)
	8	6	Spacing Lines of Writing Sufficiently so Ascenders and Descenders Do Not Touch Mastery
	9	ongoing	Increase the Legibility, Consistency and Quality of Handwriting Mastery
Year 5	1	3	Revisit Number Formation
	2	ongoing	Revisit Uppercase Letters and Numbers Correctly Sized in Relation to One Another
	3	9	Revisit Cursive Letter Formation and Letter Joins
	4	5	Revisit Spacing Within and Between Words Which Reflects the Size of the Letters (<i>including correctly formed Y5&6 NC punctuation requirements</i>)
	5	ongoing	Revisit Increasing the Legibility, Consistency and Quality of Handwriting
	6	10	Increase the Speed and Fluency of Handwriting (<i>including Y5&6 NC statutory spelling list</i>)
	7	15	Using an Unjoined Style for a Particular Purpose
Year 6	1	3	Revisit Number Formation
	2	ongoing	Revisit Uppercase Letters and Numbers Correctly Sized in Relation to One Another
	3	9	Revisit Cursive Letter Formation and Letter Joins
	4	6	Revisit Spacing Within and Between Words and Across Lines of Writing so Ascenders and Descenders Do Not Touch (<i>including correctly formed Y5&6 NC punctuation requirements</i>)
	5	ongoing	Revisit Increasing the Legibility, Consistency and Quality of Handwriting
	6	10	Increase the Speed and Fluency of Handwriting Mastery (<i>including Y5&6 NC statutory spelling list</i>)
	7	4	Using an Unjoined Style for a Particular Purpose Mastery





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Appendix 3: ULS Spelling Progression - Year 3-6



Year 3 Progression

AUTUMN TERM 1				
Sequence	Week	Lesson	Revisit	
Year 3 Revisit (Y2 Objectives)	1	L1	words ending in -le / -el / -il / -al	
		L2		
		L3		
	2	L4	adding -es after y	
		L5		
		L6		
	3	L7	adding vowel suffixes after consonant + y / consonant + e	
		L8		
		L9		
	4	L10	adding vowel suffixes when the final consonant is doubled in one-syllable words	
		L11		
		L12		
	5	L13	apostrophes for contraction & singular possession	
		L14		
		L15		

AUTUMN TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 3 Sequence 1	1	L1	s spelt c	doubling consonant letters before suffixes
		L2	doubling consonants (one syllable words)	
		L3	apostrophes for contraction	
	2	L4	s spelt c	
		L5	doubling consonants (one syllable words)	
		L6	apostrophes for contraction	
Year 3 Sequence 2	3	L1	/dʒ/ spelt ge/g/j/dge	adding the -ly suffix
		L2	suffixes ment/ness/ful/less/ly	
		L3	doubling consonants before suffixes	
	4	L4	/dʒ/ spelt ge/g/j/dge	
		L5	suffixes ment/ness/ful/less/ly	
		L6	doubling consonants before suffixes	
	5	L7	/dʒ/ spelt ge/g/j/dge	
		L8	suffixes ment/ness/ful/less/ly	
		L9	doubling consonants before suffixes	



Year 3 Progression

SPRING TERM 1				
Sequence	Week	Lesson	Retrieval	Focus
Year 3 Sequence 3	1	L1	words beginning kn / gn	adding the -ous suffix
		L2	suffixes after consonant + e	
		L3	adding the -ly suffix	
	2	L4	words beginning kn / gn	
		L5	suffixes after consonant + e	
		L6	adding the -ly suffix	
Sequence	Week	Lesson	Mastery	
Year 3 Mastery 1	3	L1	Year 3 Sequence 1 doubling letters before suffixes	
		L2		
		L3		
Year 3 Mastery 2	4	L1	Year 3 Sequence 2 adding the -ly suffix	
		L2		
		L3		
Year 3 Mastery 3	5	L1	Year 3 Sequence 3 adding the -ous suffix	
		L2		
		L3		

SPRING TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 3 Sequence 4	1	L1	i spelt y at the end of words	words ending in -sion
		L2	suffixes after consonant + y	
		L3	adding the -ous suffix	
Year 4 Sequence 5	2	L1	i spelt y at the end of words	the short 'i' sound spelt 'y'
		L2	suffixes after consonant + y	
		L3	words ending in -sion	
Year 3 Sequence 6	3	L1	i spelt y at the end of words	long 'a' sound spelt ei/eigh/ey
		L2	suffixes after consonant + y	
		L3	words ending in -sion	
Year 3 Sequence 7	4	L1	/b/ spelt a after w and qu	homophones your/you're, of/off, their/there/they're, our/are, to/too/two, whose/who's
		L2	adding -es after y	
		L3	the short 'i' sound spelt 'y'	
	5	L4	/ɔ:/ spelt or after w	homophones led/lead, scene/seen, berry/bury, here/hear, male/mail, meat/meet, grate/great
		L5	adding -es after y	
		L6	the short 'i' sound spelt 'y'	



Year 3 Progression

SUMMER TERM 1				
Sequence	Week	Lesson	Retrieval	Focus
Year 3 Sequence 8	1	L1	words ending le/el/al/il	adding the suffixes -tion/-sion/-ssion/-cian
		L2	words ending -tion	
		L3	long 'a' sound spelt ei/eigh/ey	
	2	L4	words ending le/el/al/il	
		L5	words ending -tion	
		L6	long 'a' sound spelt ei/eigh/ey	
	3	L7	words ending le/el/al/il	
		L8	words ending -tion	
		L9	long 'a' sound spelt ei/eigh/ey	
Year 3 Sequence 9	4	L1	/i:/ spelt ey	words from the LKS2 statutory word list
		L2	apostrophes for singular possession	
		L3	-tion/-sion/-ssion/-cian	
	5	L4	/i:/ spelt ey	
		L5	apostrophes for singular possession	
		L6	-tion/-sion/-ssion/-cian	

SUMMER TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 3 Sequence 9	1	L7	/i:/ spelt ey	words from the LKS2 statutory word list
		L8	apostrophes for singular possession	
		L9	-tion/-sion/-ssion/-cian	
Sequence	Week	Lesson	Mastery	
Year 3 Mastery 4	2	L1	Year 3 Sequence 4	
		L2	words ending in -sion	
		L3		
Year 3 Mastery 5	3	L1	Year 3 Sequence 5	
		L2	the short 'i' sound spelt 'y'	
		L3		
Year 3 Mastery 6	4	L1	Year 3 Sequence 6	
		L2	long 'a' sound spelt ei/eigh/ey	
		L3		
Year 3 Mastery 7	5	L1	Year 3 Sequence 8	
		L2	adding the suffixes -tion/-sion/-ssion/-cian	
		L3		



Year 4 Progression

AUTUMN TERM 1				
Sequence	Week	Lesson	Revisit	
Year 4 Revisit (Y3 Objectives)	1	L1	doubling consonants before vowel suffixes (multi-syllable words)	
		L2		
		L3		
	2	L4	adding the -ly suffix	
		L5		
		L6	adding the -ous suffix	
	3	L7	adding the suffixes -tion/-sion/-ssion/-cian	
		L8		
		L9		
Sequence	Week	Lesson	Retrieval	Focus
Year 4 Sequence 1	4	L1	LKS2 statutory word list	prefixes un / dis / mis
		L2	i spelt y at the end of words	
		L3	the -ous suffix	
	5	L4	LKS2 statutory word list	prefixes in / im / il / ir
		L5	i spelt y at the end of words	
		L6	the -ous suffix	

AUTUMN TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 4 Sequence 2	1	L1	suffixes	homophones your/you're, of/off, their/there/they're, our/are, to/too/two, whose/who's
		L2	long a spelt ei/eigh/ey	
		L3	prefixes	
	2	L4	suffixes	homophones break/brake, plane/plain, peace/piece, rein/rain/reign
		L5	long a spelt ei/eigh/ey	
		L6	prefixes	
	3	L7	suffixes	homophones accept/except, affect/effect, whether/weather
		L8	long a spelt ei/eigh/ey	
		L9	prefixes	
Year 4 Sequence 3	4	L1	suffixes	words ending in -sure/-ture
		L2	words ending -sion	
		L3	homophones	
	5	L4	suffixes	
		L5	words ending -sion	
		L6	homophones	



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Unlocking Year 4 Progression

Letters & Sounds

SPRING TERM 1				
Sequence	Week	Lesson	Retrieval	Focus
Year 4 Sequence 4	1	L1	words ending le/el/al/il	words from the LKS2 statutory word list
		L2	contractions	
		L3	words ending in -sure/-ture	
	2	L4	words ending le/el/al/il	
		L5	contractions	
		L6	words ending in -sure/-ture	
	3	L7	words ending le/el/al/il	
		L8	contractions	
		L9	words ending in -sure/-ture	
Sequence	Week	Lesson	Mastery	
Year 4 Mastery 1	4	L1	Year 4 Sequence 1 prefixes (un/dis/mis/in/im/il/ir)	
		L2		
		L3		
Year 4 Mastery 2	5	L1	Year 4 Sequence 3 words ending -sure / -ture	
		L2		
		L3		

SPRING TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 4 Sequence 5	1	L1	the -ly suffix	the 'k' sound spelt 'ch'
		L2	singular possessive apostrophe	
		L3	LKS2 statutory word list	
Year 4 Sequence 6	2	L1	the -ly suffix	the 'sh' sound spelt 'ch'
		L2	singular possessive apostrophe	
		L3	LKS2 statutory word list	
Year 4 Sequence 7	3	L1	the -ly suffix	the 's' sound spelt 'sc'
		L2	singular possessive apostrophe	
		L3	the 'k' sound spelt 'ch'	
Year 4 Sequence 8	4	L1	the -ous suffix	prefixes re / sub / inter / super / anti / auto
		L2	suffixes after consonant + y	
		L3	the 'sh' sound spelt 'ch'	
	5	L4	the -ous suffix	
		L5	suffixes after consonant + y	
		L6	the 's' sound spelt 'sc'	

Unlocking Year 4 Progression

Letters & Sounds

SUMMER TERM 1				
Sequence	Week	Lesson	Retrieval	Focus
Year 4 Sequence 9	1	L1	doubling consonants	apostrophes for plural possession
		L2	suffixes after consonant + e	
		L3	prefixes	
	2	L4	doubling consonants	
		L5	suffixes after consonant + e	
		L6	prefixes	
Year 4 Sequence 10	3	L1	/i:/ spelt ey	the -ation suffix
		L2	adding -es after y	
		L3	plural apostrophes	
	4	L4	/i:/ spelt ey	
		L5	adding -es after y	
		L6	plural apostrophes	
Year 4 Sequence 11	5	L1	/i:/ spelt ey	the 'uh' sound spelt 'ou'
		L2	adding -es after y	
		L3	plural apostrophes	

SUMMER TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 4 Sequence 12	1	L1	the 'uh' sound spelt 'ou'	words ending in -gue and -que
		L2	short 'i' spelt 'y'	
		L3	long a spelt ei/eigh/ey	
Sequence	Week	Lesson	Mastery	
Year 4 Mastery 3	2	L1	Year 4 Sequences 5-7 alternative graphemes (k spelt ch / sh spelt ch / s spelt sc)	
		L2		
		L3		
Year 4 Mastery 4	3	L1	Year 4 Sequence 8 prefixes (re/sub/inter/super/anti/auto)	
		L2		
		L3		
Year 4 Mastery 5	4	L1	Year 4 Sequence 9 apostrophes for plural possession	
		L2		
		L3		
Year 4 Mastery 6	5	L1	Year 4 Sequence 10 the -ation suffix	
		L2		
		L3		

Unlocking Year 5 Progression

Letters & Sounds

AUTUMN TERM 1				
Sequence	Week	Lesson	Revisit	
Year 5 Revisit (Y4 Objectives)	1	L1	prefixes	
		L2		
		L3		
	2	L4	words ending in -sure and -ture	
		L5	the 'uh' sound spelt 'ou'	
		L6	the 'k' sound spelt 'ch' / the 'sh' sound spelt 'ch' / the 's' sound spelt 'sc'	
		L7	apostrophes for plural possession	
	3	L8	words ending in -gue and -que	
		L9		
Sequence	Week	Lesson	Retrieval	Focus
Year 5 Sequence 1	4	L1	LKS2 word list	words ending in -cious/-tious
		L2	singular apostrophes	
		L3	suffix after consonant + y	
	5	L4	LKS2 word list	
		L5	singular apostrophes	
		L6	suffix after consonant + y	

AUTUMN TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 5 Sequence 2	1	L1	-cious/-tious	words ending in -cial/-tial
		L2	plural apostrophes	
		L3	suffix after consonant + e	
	2	L4	-cious/-tious	
		L5	plural apostrophes	
		L6	suffix after consonant + e	
		L7	-cious/-tious	
	3	L8	plural apostrophes	
		L9	suffix after consonant + e	
Year 5 Sequence 3	4	L1	the -ation suffix	words ending -fer before vowel suffixes
		L2	long a spelt ei/eigh/ey	
		L3	contractions	
	5	L4	the -ation suffix	
		L5	long a spelt ei/eigh/ey	
		L6	contractions	

Unlocking Year 5 Progression

Letters & Sounds

SPRING TERM 1				
Sequence	Week	Lesson	Retrieval	Focus
Year 5 Sequence 4	1	L1	-cial/-tial	the 'ough' letter string
		L2	prefixes	
		L3	words ending le/el/al/il	
	2	L4	-cial/-tial	
		L5	prefixes	
		L6	words ending le/el/al/il	
Sequence	Week	Lesson	Mastery	
Year 5 Mastery 1	3	L1	Year 5 Sequence 1 words ending in -cious/-tious	
		L2		
		L3		
Year 5 Mastery 2	4	L1	Year 5 Sequence 2 words ending in -cial/-tial	
		L2		
		L3		
Year 5 Mastery 3	5	L1	Year 5 Sequence 3 words ending -fer before vowel suffixes	
		L2		
		L3		

SPRING TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 5 Sequence 5	1	L1	doubling consonants	silent letters
		L2	'k' spelt 'ch'	
		L3	prefixes	
	2	L4	doubling consonants	
		L5	'sh' spelt 'ch'	
		L6	prefixes	
		L7	doubling consonants	
	3	L8	's' spelt 'sc'	
		L9	prefixes	
Year 5 Sequence 6	4	L1	silent letters	the 'ei' grapheme after 'c'
		L2	plural apostrophes	
		L3	adding -es after y	
	5	L4	silent letters	
		L5	plural apostrophes	
		L6	adding -es after y	



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Unlocking Year 5 Progression

Letters & Sounds

SUMMER TERM 1				
Sequence	Week	Lesson	Retrieval	Focus
Year 5 Sequence 7	1	L1	'ough' letter string	homophones your/you're, of/off, their/there/they're, our/are, to/too/two, whose/who's
		L2	-sure/-ture	
		L3	-tion/-sion/-ssion/-cian	
	2	L4	'ough' letter string	homophones father/farther/further, heard/herd, steal/steel
		L5	-sure/-ture	
		L6	-tion/-sion/-ssion/-cian	
Year 5 Sequence 8	3	L7	'ough' letter string	homophones guessed/guest, passed/past, missed/mist
		L8	-sure/-ture	
		L9	-tion/-sion/-ssion/-cian	
	4	L1	'ei' after 'c'	words from the UKS2 statutory word list
		L2	'uh' spelt 'ou'	
		L3	the suffix -ly	
	5	L4	'ei' after 'c'	
		L5	'uh' spelt 'ou'	
		L6	the suffix -ly	

SUMMER TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 5 Sequence 8	1	L7	‘ei’ after ‘c’	words from the UKS2 statutory word list
		L8	‘uh’ spelt ‘ou’	
		L9	the suffix -ly	
	2	L10	‘ei’ after ‘c’	
		L11	‘uh’ spelt ‘ou’	
		L12	the suffix -ly	
Sequence	Week	Lesson	Mastery	
Year 5 Mastery 4	3	L1	Year 5 Sequence 4 ough letter string	
		L2		
		L3		
Year 5 Mastery 5	4	L1	Year 5 Sequence 5 silent letters	
		L2		
		L3		
Year 5 Mastery 6	5	L1	Year 5 Sequence 6 the ‘ei’ grapheme after ‘c’	
		L2		
		L3		

Unlocking Year 6 Progression

Letters & Sounds

AUTUMN TERM 1				
Sequence	Week	Lesson	Revisit	
Year 6 Revisit (Y5 objectives)	1	L1	words ending in -cious/-tious	
		L2	words ending in -cial/-tial	
		L3	adding suffixes after 'fer'	
	2	L4	words containing silent letters	
		L5	words containing the 'ough' letter string	
		L6	words with 'ei' after 'c'	
Sequence	Week	Lesson	Retrieval	Focus
Year 6 Sequence 1	3	L1	homophones	words ending in -ant/-ance/-ancy and -ent/-ence/-ency
		L2	possessive apostrophes	
		L3	doubling consonants	
	4	L4	homophones	
		L5	possessive apostrophes	
		L6	doubling consonants	
	5	L7	homophones	
		L8	possessive apostrophes	
		L9	doubling consonants	

AUTUMN TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 6 Sequence 2	1	L1	-ant/-ent	words ending in -ible/-ibly and -able/-ably
		L2	words ending gue/que	
		L3	-tion/-sion/-ssion/-cian	
	2	L4	-ance/-ence	
		L5	words ending gue/que	
		L6	-tion/-sion/-ssion/-cian	
	3	L7	-ancy/-ency	
		L8	words ending gue/que	
		L9	-tion/-sion/-ssion/-cian	
Year 6 Sequence 3	4	L1	'ei' after 'c'	hyphens (for prefixes and compound words)
		L2	-tious/-cious	
		L3	adding vowel suffixes	
	5	L4	'ei' after 'c'	
		L5	-tious/-cious	
		L6	adding vowel suffixes	

Unlocking Year 6 Progression

Letters & Sounds

SPRING TERM 1				
Sequence	Week	Lesson	Retrieval	Focus
Year 6 Sequence 4	1	L1	-able/-ible	homophones your/you're, of/off, their/there/they're, our/are, to/too/two, whose/who's
		L2	-tial/-cial	
		L3	words ending -fer	
	2	L4	-able/-ible	homophones nouns ending in -ce (advise) verbs ending in -se (advise)
		L5	-tial/-cial	
		L6	words ending -fer	
	3	L7	-able/-ible	homophones stationery/stationary, morning/mourning, profit/prophet
		L8	-tial/-cial	
		L9	words ending -fer	
Sequence	Week	Lesson	Mastery	
Year 6 Mastery 1	4	L1	words ending in -ant/-ent	
		L2		
		L3		
Year 6 Mastery 2	5	L1	words ending in -able/-ible	
		L2		
		L3		

SPRING TERM 2				
Sequence	Week	Lesson	Retrieval	Focus
Year 6 Sequence 5	1	L1	hyphens	words from the UKS2 statutory word list
		L2	ough letter string	
		L3	the -ous suffix	
	2	L4	hyphens	
		L5	ough letter string	
		L6	the -ous suffix	
	3	L7	hyphens	
		L8	ough letter string	
		L9	the -ous suffix	
Sequence	Week	Lesson	Mastery	
Year 6 Mastery 3	4	L1	hyphens for prefixes and compound words	
		L2		
		L3		
Year 6 Mastery 4	5	L1	homophones	
		L2		
		L3		

Unlocking Year 6 Progression

Letters & Sounds

SUMMER TERM 1				
Sequence	Week	Lesson	Revise	
Year 6 Revision	1	L1	silent letters	
		L2	k spelt ch / sh spelt ch / s spelt sc	
		L3	the 'ough' letter string	
		L4	prefixes	
		L5	suffixes	
	2	L6	ei after c	
		L7	words ending in -tious/-cious	
		L8	words ending in -tial/-cial	
		L9	words ending in -able/-ible	
		L10	words ending in -ant/-ent	
	3	L11	the -ous suffix	
		L12	the -ly suffix	
		L13	words ending in -tion/-sion/-ssion/-cian	
		L14	adding vowel suffixes	
		L15	doubling consonants	



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Appendix 4: Glossary of terms

Active Voice

A sentence in which the subject performs the action. *Example: The school arranged a visit.* (Passive equivalent: *A visit was arranged by the school.*)

Adjective

Describes or modifies a noun. (see **Noun Phrase** for extra information)

Typically appears:

- Before a noun (really good work)
- After be as a complement (The work was good)

Adverb

Modifies a verb, adjective, adverb, or a clause. *Examples: soon started snoring loudly, really exciting, very often, Fortunately, it didn't rain* Not adverbs: *up the stairs (preposition phrase), this evening (noun phrase), when the teacher got cross (clause)*

Adverbial

Any word or phrase used like an adverb to modify a verb or clause. *Examples: in five minutes, last night, until she had finished*

Apostrophe

Used for:

1. Omission- missing letters (I'm, won't)
2. Possession (Hannah's book, Justin's car)

Article

A type of determiner:

- *The* (definite article) Used before a noun to make it specific so that the reader knows exactly which noun is being referred to. *Example: The book is on the table.* **vs** *A book is on the table.* The definite article shows a specific book is being referred to.
- *A/An* (indefinite article) Example: The dog found a bone.

Clause

A phrase containing a verb. Sometimes clauses can be full sentences (independent or main clauses)

Types include:

- *Main*: Can stand alone
- *Subordinate*: Depends on a main clause

Cohesion

Logical flow in a text—how its parts fit together. *Example: A visit has been arranged... This is an overnight visit...*

There are numerous ways to build cohesion within writing- both within and between paragraphs. See cohesive devices for extra detail.

Cohesive Device

Words that link ideas within a text:

- Pronouns: *he, it*
- Conjunctions: *before*
- Adverbs: *meanwhile*
- Synonyms and word choice
- Consistent verb tense
- Ellipsis: "To school!" (*omitting I'm going*)

Conjunction

Links words or clauses.

- *Coordinating*: and, but, or, so, for, nor, yet. A coordinating conjunction is a word that joins two main clauses to form a compound sentence.
- *Subordinating*: because, when *Examples: James bought a bat and ball. Joe can't practise because he's injured.*

N.B. The national curriculum states: *A sentence may consist of a single clause or it may contain several clauses held together by subordination or co-ordination. Classifying sentences as 'simple', 'complex' or 'compound' can be confusing, because a 'simple' sentence may be complicated, and a 'complex' one may be straightforward.* It may therefore be useful to use the terminology 'single clause' and 'multi-clause' sentences alongside this terminology to support pupils' understanding.

Coordination

Joining two equal parts using a coordinating conjunction. *Examples: Susan and Amra talked and drank tea. Susan got a bus but Amra walked.*





Determiner

Placed before a noun to specify it. Types include:

- Articles: *the, a*
- Demonstratives: *this, those*
- Possessives: *my, your*
- Quantifiers: *some, every* Examples: *the team, Julia's parents, some boys*

Digraph

Two letters representing one sound. Examples: *ea* in *each* = /i:/, *sh* in *shed* = /ʃ/, *i-e* in *line* (split digraph)

Fronting / Fronted

Moving a word or phrase to the start of a sentence for emphasis. When writing fronted phrases, we often follow them with a comma. Examples: *Before we begin, make sure you've got a pencil.*

Grapheme

A letter or group of letters that represents one sound. Examples: *t* in *ten*, *ph* in *dolphin*

Grapheme–Phoneme Correspondence

The relationship between letters and sounds. Examples: *s* = /s/ in *see*, but /z/ in *ease*

Homonym

Words with the same spelling and pronunciation, but different meanings. Examples: *left* (direction vs. past of leave), *bark* (dog vs. tree)

Homophone

Words that sound the same but are spelled differently and mean different things. Examples: *hear/here, some/sum*

Main Clause (Independent clause)

A standalone clause that contains a subject and verb. A main clause is also called an independent clause because it makes a full sentence on its own. *Examples: It was raining. The endangered red squirrel darted up a tree.*

Modal Verb

Helps express likelihood, ability, permission, or obligation. *Examples: can, might, should, must.* Modal verbs do not take suffixes: “he musts” is incorrect.

Morphology

The internal structure of words—how root words and affixes combine. *Examples: dog + s = dogs; un + help + ful + ness = unhelpfulness; news + paper = newspaper (compound); boy → boyish*

Noun

A word that names a person, place, thing, or idea. Types include:

- *Common:* boy, day
- *Proper:* London, Wednesday
- *Countable:* book, idea
- *Non-countable:* money, imagination

Noun Phrase

A group of words that contains a noun, along with modifying words for that noun. **A simple noun phrase** is made up of a **determiner and a noun**. Examples: the dog, my house, some foxes (n.b. Some grammarians recognise one-word phrases, so that foxes are multiplying would contain the noun foxes acting as the head of the noun phrase foxes.)

Expanded noun phrases give more detail about the noun using modifiers. It is possible to expand a noun phrase by adding words appropriately before and/ or after the noun. It is possible to expand a noun phrase by adding adjectives, prepositional phrases, relative clauses or adverbs.

- The cottage (**determiner + noun**)
- The old cottage (**determiner + adjective + noun**)
- The old, beautiful cottage nearby (**determiner + adjectives + noun + adverb**)
- The old, beautiful cottage with a thatched roof (**determiner + adjectives + noun + prepositional phrase**)
- The old, beautiful cottage that had a thatched roof (**determiner + adjectives + noun + relative clause**)

N.B. There is no requirement for an expanded noun phrase to include a *specific number* of adjectives.





Object

Usually a noun or noun phrase directly receiving the action of the verb. *Example: The class built puppets. 'Puppets' is the object of the sentence.*

Objects become the subject of a passive verb in a passive sentence *Example: Puppets were built by the class.*

Passive Voice

A sentence where the subject is acted upon. *Example: A visit was arranged by the school. (Active version: The school arranged a visit.)*

Past Tense

Verb form expressing past events, imagined situations, or polite requests. *Examples: showed, went, had eaten* (Irregular example: go → went)

Most verbs take a suffix -ed, to form their past tense, but many commonly-used verbs are irregular

Perfect Tense

Describes a completed action with present or past relevance. Formed with have/has/had + past participle. *Examples: has eaten, had downloaded*

Phoneme

The smallest distinct unit of sound. **Examples: /t/ vs. /k/ in tap vs. cap; /kæt/ (cat)**

Phrase

A group of connected words that **don't include a subject- verb pairing**. This means that we do not usually use these on their own as they do not sound correct or make sense alone. Types:

- *Noun phrase- a group of words that act as a noun: her mother*
- *Preposition phrase- a group of words that act as a preposition: to her mother*
- *Adverbial phrase – a group of words that modify a verb or clause: with a smiling face*

A phrase **contrasts** with a clause. A clause **does** contain a subject and verb, and it can convey a complete idea. e.g. The evacuee stood apprehensively on the station platform.

Plural

Indicates more than one noun. **Examples: dogs, boxes, mice**

Possessive

Shows ownership.

- Apostrophe form: *Tariq's book*
- Possessive pronoun: *mine, his*

Prefix

A group of letters added to the beginning of a root word to alter meaning. *Examples: overtake, disappear*

Preposition

A preposition links a following noun, pronoun or noun phrase to some other word in the sentence. Prepositions often describe locations or directions, but can describe other things, such as relations of time. Words like *before* or *since* can act either as prepositions **or** as conjunctions.

Examples: Tom waved goodbye to Christy. She'll be back from Australia in two weeks. I haven't seen my dog since this morning.

Preposition Phrase

Preposition + noun/pronoun/noun phrase. *Examples: He was playing in the park. They tidied up after the party.*

A prepositional phrase is a group of words that begin with a preposition and explain the time or place that something happened. They can also explain the cause of an event.

Present Tense

Describes actions happening now or regularly; sometimes the future. **Examples: goes, can swim, are coming**

Progressive Tense

Shows continuous or ongoing action. Formed with *be* + present participle (*-ing*). *Examples: is singing, was making, had been practising*

Pronoun

Replaces a noun in a sentence. *Examples: she, him, it, this, mine Amanda waved to Michael → She waved to him.*

Punctuation

Symbols and spacing used to structure writing. Includes: . , ; : ? ! – () “ ” ‘ ’ ...plus capital letters, apostrophes, paragraph breaks, and more
Example: "I'm going out, Usha," Mum said. One key function of punctuation is to indicate sentence boundaries.





Relative Clause

A type of subordinate clause that modifies a noun, typically starting with relative pronouns *who*, *that*, *which*, *whose*. A relative clause modifies the noun within a sentence, adding more detail. The relative pronoun used refers back to the noun being described. Example: The girl, who had curly hair, jumped up and down. 'who' refers back to the girl.

A relative clause can also be used to add more detail to a whole clause. In this case, the relative pronoun refers back to the whole clause. Example: Tom broke the game, which annoyed Ali. [which refers back to the whole clause]

The relative pronoun 'that' is often omitted. The prize that I won was a book. (that refers back to prize) → The prize I won was a book. (the pronoun that is omitted)

The base form of a word that carries its core meaning. Examples: *play (played)*, *fair (unfair)*, *foot + ball = football*

Root Word

Morphology breaks words down into root words, which can stand alone, and suffixes or prefixes which can't. A root word forms the basis of a word family, for example the root word 'help' can be combined with prefixes and suffixes to form words such as *helpful*, *unhelpful*, *helper*, *helpless*.

Sentence

A grammatically complete group of words. Can be a:

- Statement: *You are my friend.*
- Question: *Are you my friend?*
- Command: *Be my friend!*
- Exclamation: *What a good friend you are!*

A sentence can be single or multi-clause.

Standard English

The formal variety of English used in education and official communication. Examples: *Standard – I wasn't doing anything. Non-standard – I done it 'cos they wouldn't do no more work.*

Subject

The subject of a verb is normally the **noun**, **noun phrase** or **pronoun** that names the 'do-er' or 'be-er' i.e. the person or thing performing the verb. *Examples: Rula's mother went out. Will the children study the animals? That is unclear.*



Subjunctive

A verb form used in formal or hypothetical situations. The subjunctive mood is a verb form used in more formal writing, usually to express doubt, possibility, necessity or action that has not yet occurred. It is used to convey a sense of unreality, uncertainty or subjective opinion. The subjunctive mood uses the **root form of verbs without any suffixes**, no matter if it is written in first, second or third person. *Examples: The school requires that all pupils be honest. If Zoë were the class president...*

Subordinate Clause

A clause which is subordinate to some other part of the same sentence is a subordinate clause. It is typically introduced by a subordinating conjunction that is part of the clause. It is dependent on a main clause. For example, 'She answered the phone when it rang'. 'When' is the subordinating conjunction and 'when it rang' depends upon the main clause 'She answered the phone' to make sense.

Word Class

Every word belongs to a group called a **word class**, which shows how it works in a sentence. These are the main word classes in English:

- **Noun** (name of a thing, person, or place – dog, city)
- **Verb** (action or state – run, is)
- **Adjective** (describes a noun – happy, blue)
- **Adverb** (describes how, when, or where something happens – quickly, now)
- **Preposition** (shows position or direction – in, on, under)
- **Determiner** (comes before a noun – the, some, many)
- **Pronoun** (takes the place of a noun – he, they, it)
- **Conjunction** (joins words or sentences – and, but, because)

Word Family

A word family is a group of words that are related in meaning and form. They usually share a root word and follow similar patterns.

Example:

- Teach → teacher, teaches, teaching





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Notes

Handwriting practice lines consisting of multiple horizontal dotted lines for writing.





Notes





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