

St Peter's



Church of England
Primary School

Excellent Writing at St Peter's Primary School



Intent

At St Peter's, we believe that developing a love for writing, and a life-long engagement with books and wider literature, is essential for each child to achieve excellence across all aspects of the curriculum. We know that children who read, and are read to by others, achieve significantly improved outcomes when compared with peers that do not read, or are not read to as widely.

That is why reading at St Peter's is intrinsically linked to writing and wider English skills, and is woven into the fabric of our full English curriculum. Our texts have been carefully selected to offer children an exposure to a broad and rich world of literature, drawing on cultures from around the world and supporting deep discussions that enable our children to grow into global citizens, whilst also becoming successful readers and writers.

By placing these books at the centre of our learning, teachers use these texts as the context for meeting the requirements of the national curriculum.



Authenticity

Whilst our texts and knowledge choice represent the core learning journey that children at St Peter's will take through literature, it is not a restrictive and exhaustive list. This forms the foundation and starting point of a deep journey through our curriculum of literature. Our expert practitioners bring each story to life with relevance whilst sparking interest and curiosity from children.

Links throughout our wider curriculum are firmly embedded within our coverage in order to enrich our pupils' subject knowledge, building on previous learning and further embedding this within their school journey. Because of this, our curriculum showcases these direct links to enable pupils to have the skills to interpret texts across different genres and contexts.



Diversity

At St Peter's, we encourage children to 'dream more than others think is practical' and to 'risk more than others think wise' and we believe that a deep understanding of the wider world around them is an essential aspect of this. Children from our demographic are taught about cultures from around the world; broadening their horizons from their locality, and our wider coverage is selected with this diversity in gender and culture deeply rooted at its heart.

Our texts are driven by critical theory in education - how our curriculum coverage at St Peter's can best offer opportunities to reflect on, and embed, an understanding of the different perspectives of all members of our society.



Knowledge Choice

Our learning journey through literature

Year	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Reception	Hooray for Fish - Lucy Cousins Legacy Text: So MUCH - Trishe Cooke (Literacy Shed)	Malala's Magic Pencil - Malala Yousafzai The Magic Paintbrush - Julia Donaldson (Literacy Shed)	First Big Book of Space - Catherine Hughes Meet the Planets - Caryl Hart Whatever Next! - Jill Murphy	Michael Recycle - Ellie Bethel Super Daisy - Kes Gray	Lost and Found - Oliver Jeffers Owl Babies - Martin Waddell	The Ugly Five - Julia Donaldson We're Going on a Lion Hunt - David Axtell Handa's Surprise - Eileen Browne Rhythm of Life - Michael Rosen
	Year 1	How Doth the Little Crocodile - Lewis Carroll The Odd Egg - Emily Gravett Cave Baby - Julia Donaldson & Emily Gravett	The 3 Little Pigs The Gingerbread Man The Nutcracker - Emma Helbrough 10 Things Found in a Wizard's Pocket - Ian McMillan	Billy and the Beast - Nadia Shireen Yeti and the Bird - Nadia Shireen Stanley's Stick - John Hegley & Neal Layton The Treasures - Clare Bevan	Dinosaurs and All That Rubbish - Michael Foreman Rotten and Rascal - Paul Geraghty Gigantosaurus - Jonny Duddle Dinosaur, dinosaur - poem	Jack and the Beanstalk David Hornsby Jim and the Beanstalk Raymond Briggs The Tiny Seed Eric Carle Oliver's Vegetables/ Fruit Salad Vivian French What is pink? Christina Rossetti
Year 2	The Owl and the Pussy Cat - Edward Lear Little Red Riding Hood Little Red - Lynn Roberts	The Snail and the Whale - Julia Donaldson The Snorgh and the Sailor - Will Buckingham The Emperor's Egg - Martin Jenkins	George's Marvellous Medicine - Roald Dahl The Magic Box - Kit Wright	Goldilocks - Emma Chichester Clark Goldilocks - Lauren Child	The Bear and the Piano - David Lichfield The Bear Under the Stairs - Helen Cooper Rosie Revere Engineer - Andrea Beaty	

Year 3

Sea Fever - John Masefield
The First Drawing - Mordicai Gerstein

The Pied Piper of Hamelin
Michael Morpurgo and Emma Chichester Clark

Into the Forest - Anthony Browne

Cinderella of the Nile - Beverley Naidoo
The Story of Tutankhamun - Patricia Cleveland-Peck

Escape from Pompeii - Christina Balit
Earth Shattering Events - Sophie Williams and Robin Jacobs

The Tin Forest - Helen Ward and Wayne Anderson
Legacy Text: How Does a Lighthouse Work?

Year 4

The Tyger - William Blake
Cinnamon - Neil Gaiman

Winter's Child - Angela McAllister and Grahame Baker Smith
Until I met Dudley - Roger McGough & Chris Riddell

Charlie and the Chocolate Factory - Roald Dahl
Legacy Text: It's a No-Money Day - Kate Milner

The Matchbox Diary - Paul Fleischman
Childhood Tracks – James Berry
It Was Long Ago – Eleanor Farjeon

Beowulf - Michael Morpurgo

Shackleton's Journey - William Grill
The Journey - Aaron Becker

Year 5

The Way Through The Woods - Rudyard Kipling
Leon and the Place Between - Angela McAllister

Legacy Text: Politics for Beginners - Louie Stowell
The Village That Vanished - Ann Grifalconi and Kadir Nelson

Hidden Figures - Margot Shetterly

The Lost Happy Endings - Carol Ann Duffy and Jane Ray

Street Child - Berlie Doherty
Oliver Twist - Charles Dickens (adapted by Geraldine McCaughrean)

The Tempest
William Shakespeare (re-told by Helen Street and Charley Cheung)
The Tempest: Shakespeare Stories for Children
Andrew Matthews

Year 6

A Midsummer Night's Dream: Shakespeare Stories for Children - Andrew Matthews
Macbeth: Shakespeare Stories for Children - Andrew Matthews

Friend or Foe? Michael Morpurgo
Legacy Text: Poppy Field - Michael Morpurgo and Michael Foreman
Poets of the First World War: Jessie Pope, John McCrae, Wilfred Owen, Siegfried Sassoon

Anne Frank - Josephine Poole and Angela Barrett
War Horse - Michael Morpurgo

Suffragette: The Battle for Equality - David Roberts and Lauren Laverne

The Highwayman - Alfred Noyes

Can We Save the Tiger? - Martin Jenkins and Vicky White



Knowledge Choice

The Early Years Foundation Stage, which sets standards for the learning and development of children from birth to five years old, is followed by Reception. The National Curriculum is followed in Key Stage One and Two.

Progression in children's knowledge and understanding is developed through small, incremental steps within year groups. As well as ensuring embedded, secure learning in their knowledge, children are given the opportunity to 'dig deeper' into the hinterland of wider, connected learning. Through the gradual exposure of relevant depth objectives, sometimes with the use of star challenges, children begin to understand how their learning is set into a broader context. As more challenging learning is very gradually developed, this gives children a trajectory to build on, with accelerated learning in subsequent year groups.



Texts at our core

Building on a wealth of resources from The Literacy Tree, high quality texts are at the core of our teaching for writing. We choose books which capture children's imagination, inspire them and create an interest and stimulus for writing. These texts come from a wide range of demographics and backgrounds in order to encourage children to engage with literature and culture outside of their setting. They are our starting point for a unit of writing, typically lasting for several weeks and up to one short term. They may be further supported by extracts and other similarly inspiring works in order to allow children to make essential connections in literature.

Beyond writing which is inspired by key texts, and developed from sequences in The Literacy Tree, non-fiction writing is

often developed from a wider context across the curriculum. However, there is no expectation for curriculum links that do not support quality final written outcomes. At all times, a removal of an unnecessary cognitive load is placed at the forefront of teachers' planning.

This allows children to focus on key English objectives without the overwhelming burden of content specific information. For example, children in Year 4 may learn about the Romans in history, but there is no expectation that writing in English sessions is linked to this historical subject area. Writing about 'how Roman roads are built' for the purpose of producing instructional writing could, if the content is not considered carefully, lead to children struggling for content

or information detailed enough to sufficiently make progress in their writing. Where connections are made, it is because there is a quality text that supports this effectively or sufficient removal of that cognitive load has been achieved (through detailed foundation subject teaching, for example).

As with developing rubrics, children are only asked to write about areas for which they have sufficient information to accurately meet the objectives **of the lesson**. As a result, non-fiction is widely taught and children master the skills of each genre over a period of time, progressively building up their understanding of the key features of each text type. Within a short term, children will produce a balance of fiction and non-fiction writing.

The Literary Curriculum is a complete, thematic approach to the teaching of primary English that places children's literature at its core. Children explore 110 literary texts and experience at least 80 unique significant authors as they move through the school. As a whole-school approach, it provides complete coverage of all National Curriculum expectations for writing composition, grammar, punctuation and vocabulary, as well as coverage of spelling, phonics and reading comprehension. All plans lead to purposeful application within a wide variety of written outcomes.

Vocabulary

As a Mrs Wordsmith school, vocabulary teaching is embedded so that it is firmly at the heart of our teaching and learning. Mrs Wordsmith begins at the mid-point of the year in Reception and is built upon throughout Key Stage One and Two. In some years, this is taught discretely as part of a sequence of lessons for the year, building and developing children's exposure to a rich and diverse range of subject-specific vocabulary that they can apply in the appropriate context within their writing and spoken language. In other year groups, Mrs Wordsmith is used within writing lessons to support an engagement with wider vocabulary choices and to encourage a depth of understanding, making connections and drawing on appropriate synonyms to develop their writing for a more precise, wider meaning.



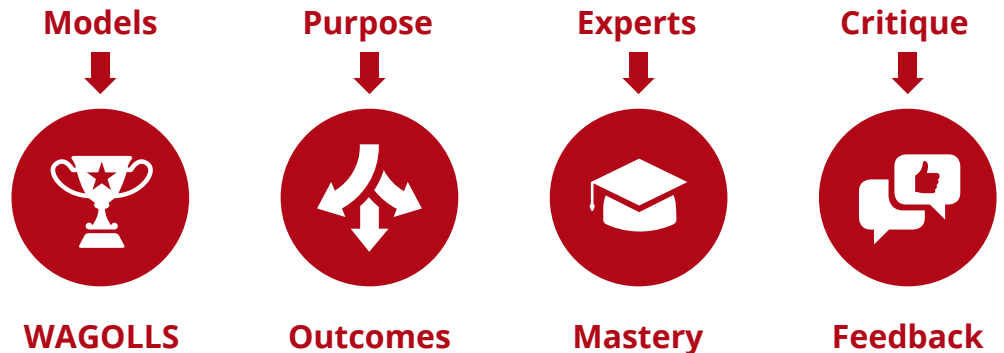


Mrs Wordsmith is data-driven, not random. It's hilariously illustrated, not boring. **We've used data science to identify the 10,000 most academically relevant words**, and Hollywood illustration to make them unforgettable. There are over one million words in the English language - too many to learn effectively. By identifying and structuring the words children will encounter most often in literature, we make vocabulary manageable. Part of our process is to pair words with those they commonly appear alongside. Research shows that studying words in pairs increases the speed and efficiency of learning.



Excellence as Standard

Our school pedagogy of **Excellence as Standard** encompasses our vision for learning for all of our pupils. We believe that each child can achieve excellence in any area and that all children can become experts with enough focus, practice and hard work. In writing, children are given daily opportunities to master their skills in a range of ways. Our core values from our pedagogy drive our approach to teaching writing.



Phonics

In Reception and Key Stage One, phonics is taught through the Letters and Sounds programme. This systematic progression of knowledge is rigorously delivered in discrete, daily sessions from the start of Reception. It is underpinned by a synthetic approach where blending and segmenting are taught as a reversible process.

In Reception, children immediately begin learning phase one, where they learn to tune into sounds by listening to, discriminating between, and talking about different sounds: environmental; instrumental; body percussion; rhythm and rhyme; and alliteration and voice sounds, which progresses to orally blending and segmenting sounds in words. Phase one continues to be taught alongside phase two.

The purpose of this phase is to teach at least 19 letters and move children from orally blending and segmenting to blending and segmenting with concrete letters. Children's phonic learning then progresses to phase three where children will be taught another 25 graphemes, most comprising of digraphs (two letters which make one sound) and some comprising of trigraphs (three letters which make one sound).

Once mastered, children in Reception enter phase four which comprises of a consolidation of children's grapheme knowledge with new exposure to words containing adjacent consonants and polysyllabic words. This phase is then continued to be mastered at the very start of Year One.

Once phase four is mastered, Year One children progress on to phase five to broaden their knowledge of graphemes and phonemes for use when reading and spelling. Children learn new graphemes (phase five A), alternative pronunciations for graphemes they already know (phase five B) and alternative spellings for phonemes they already know (phase five C).

In Year Two, phase five is secured as children are introduced to phase six, in which they are taught spelling rules, the application of spelling in writing and they acquire word-specific knowledge, as specified in the National Curriculum.

Children's mastery of each phase is tracked frequently and accurately to ensure that children are secure in their understanding and application of each phase

before moving on. This is done using a Grapheme Phoneme Correspondence sheet with blending assessment and **a more detailed diagnostic assessment for the lowest 20% of children.** Swift intervention supports children who are at risk of falling behind through targeted teaching of sounds and specific Letters and Sounds interventions to learn the skills for blending.

Common exception words are taught at each phase by looking at word parts that are not phonetically decodable (the 'tricky parts') and through the explicit teaching of spelling rules. Every phonics lesson is planned using an explicit, consistent structure to enable children to easily access new learning within a familiar framework. Every lesson includes the opportunity to revisit and review, teach, practise

Spelling

and apply. A typical phonics lesson at St Peter's includes several key steps: revisiting and reviewing recognition and recall of previously taught graphemes and common exception words; teaching new common exception words; teaching new graphemes; practising reading and spelling common exception words; practising using the new graphemes for blending for reading and segmenting for spelling; and applying this knowledge to reading and writing sentences consisting of the newly taught common exception words and graphemes.

The progression through each phonics phase has been carefully mapped out to ensure that coverage and mastery takes place at each phase. See 'St Peter's Primary School Phonics Overview' Appendix 6 for further reference.

At St Peter's, the teaching of spelling is taught discretely, and embedded within the wider teaching of writing across the curriculum. Teachers use a range of resources to support a comprehensive coverage of objectives. The national curriculum expectations for year group's spellings, along with the supplementary appendix of key spellings for year group phase, is our key reference document. Across the school, these rules are taught within whole-class input. Children are then given the opportunity to practise these spelling rules in further sessions. These may also be included within wider English teaching such as phonics in EYFS and KS1 or as part of a rubric or other key focus area in KS2. Teachers may make reference to key supportive documents such as Collins Treasure House – Teacher's Guide, the national curriculum and Spelling track back ladders (Herts for Learning).

WAGOLLS

At St Peter's, we use WAGOLLS (What A Good One Looks Like) to model high-quality writing for children. These may be taken from a range of professional sources or drafted by teachers for learning-specific content. All WAGOLLS model high-quality vocabulary, punctuation and spelling. They are error-free and are used primarily to elicit conversation in children about the key features of a text. As this is a pre-prepared piece of work, the only mistakes modelled should be those that have been explicitly planned for. A part of this process may be presenting a WAGOLL with purposeful mistakes to support learning and opportunities to edit and improve the alongside the rubric.

Teachers may also use WAGOLLS to address key areas of learning within a unit, for example specific SPAG objectives, Mrs Wordsmith

or subject-specific vocabulary, key sentence structures or as an opportunity to address misconceptions that have previously arisen in the children's work.

Modelling high-quality examples of writing is fundamental to ensuring that we are demonstrating an example of best practice for writing; writing models will always reflect the language that is appropriate for the specific text type. Teachers will always model on flip chart paper, initially using pre-cursive handwriting, moving to cursive handwriting within Year 2. Teachers ensure that writing is of the highest quality so that they can set the standard of excellence.



Teaching for Excellence

The explicit teaching of writing at St Peter's happens in three distinct ways: modelled writing, shared writing and guided writing.

Modelled writing

- ▶ This is where the teacher shows the children how to do something in writing that is new or difficult and will help the children make progress. The teacher writes in front of the children, on a flip chart if possible, giving a running commentary of their thought process as a writer. The children are witnessing a 'writer' at work. This modelling must be focused on 'making the invisible, visible' and centred on key aspects that need teaching, avoiding going off on a tangent and clouding the objectives.
- ▶ In this context, the modelled writing is the WAGOLL and, whilst teachers may sometimes present children with a pre-prepared and typed WAGOLL, the children will experience the process that an 'expert' goes through to produce that. Without that process they are only ever seeing the tip of the iceberg and not seeing all of the thinking, composing and refining that goes on in the writer's head.

Shared writing

- ▶ This is an example of the class teacher and the children working as a collective. The children compose orally, on whiteboards, in writing toolkits or in jotters before presenting their contribution to the shared writing process. This can bridge the gap between dependence and independence for many children. That is not to say that it is completely separate from modelled writing. Teachers should always have a clear direction for the writing and should lead this process, modelling appropriate spelling, punctuation and grammar at all times. Teachers may have drafted a version beforehand and use this as a guide or reference. This process is important for all children, regardless of their level of current attainment, and gives the teacher control over the writing process. It is an opportunity for teachers to be able to give specific teacher feedback and to ensure that children are making good progress towards the learning intentions.

Guided writing

- ▶ Guided writing is a form of targeted small group teaching and is essential to ensure that all children are making progress from their starting points. It focuses on children who have similar needs – or next steps – based upon a teacher's assessment of their writing; gaps in their skill set; and observations of how they write. It facilitates the teaching and learning of individual children within the group and allows the teacher to give immediate, verbal feedback.
- ▶ Working in small groups enables the teacher to tailor learning to meet the needs of the children in that group. Within Key Stage One and Foundation Stage, and also for emerging writers in Key Stage Two, this may take the form of transcription. This is where the teacher dictates sentences which are tailored to support and practise

spelling, punctuation and grammar, or phonics skills and common exception words that have been taught up to that point in time. This means that the children are not having to focus on the composition of their writing, which would otherwise limit their cognitive capacity.

- ▶ The objectives might focus on something the children found difficult the day before, recurrent misconceptions, barriers to progress or gaps identified at summative assessment points.
- ▶ Guided writing accelerates progress by focusing on the child's next steps, giving them very explicit guidance and instruction. This may be in line with SPAG objectives identified on the rubric (KS2), success criteria (Foundation Stage and KS1), or responding to individual targets and needs.

As well as receiving quality first teaching on a daily basis, children are given opportunities to master specific skills during guided group work. Every child receives teacher-led, expert guided teaching. This may be in small groups, 1:1 or a targeted approach during wider input. This is a committed teaching input that happens every week in Reception, as children begin the early stages of their writing journey, and at least once every fortnight in Key Stage One and Two. To ensure high-quality examples, most usually (and where possible), guided group teaching will be considered in advance of the lesson. Because we understand that our practitioners are expert teachers, guided groups may be developed in a number of ways:

- ▶ Organised, pre-lesson, to build on developing needs as identified during previous sessions. This may be developed from feedback from support staff, to follow on from marking on the TAR, or in response to a specific area of focus (see Success Criteria for FS and KS1 and Rubric for KS2 for further guidance). Where this is possible, this might be planned during planning sessions and identified on a team planning map to ensure wide coverage of class and cohort (see appendix).
- ▶ In response to emerging needs within a lesson, analysed by close assessment during opportunities for AfL or self-selecting.
- ▶ 1:1 chances for final check-ins for verbal feedback that is tailored specifically to each child. This may be building on areas identified against the rubric or within the wider context of their writing.

All guided group work in KS1 and KS2, where extended or impactful, is recorded on the English TAR (Teacher Assessment Record). This document forms an overall summary page for guided teaching within each class and is used as a tracking tool to ensure full, fortnightly coverage, as well as for teachers as a useful guide to the emerging needs within their classrooms.



Reception

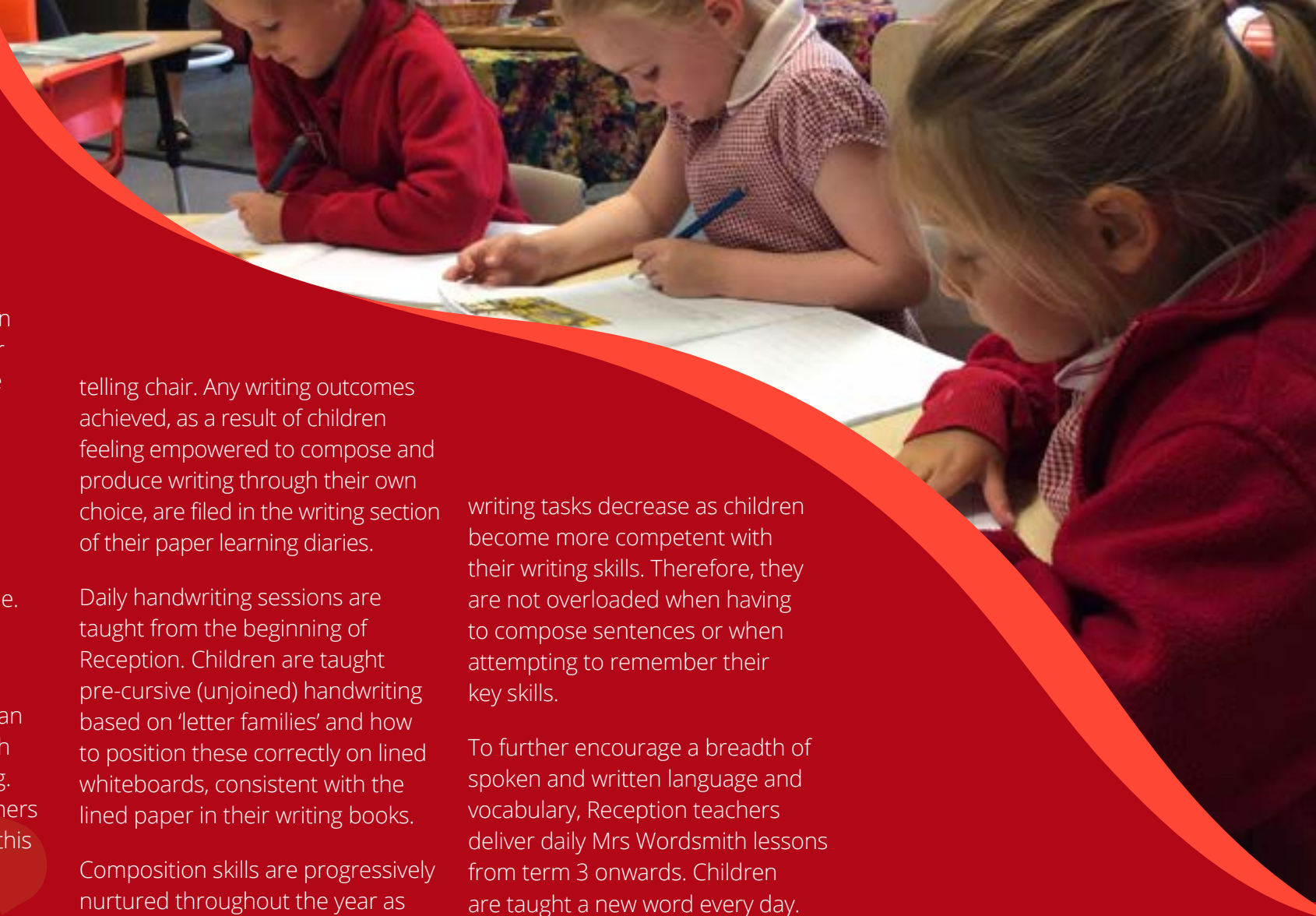
Early Years Foundation Stage

In the Early Years, children's teaching and learning is based on 17 early learning goal descriptors (appendix 7) that children should achieve at the end of Reception. Secure reading and writing outcomes are essential for children to meet many of the descriptors including listening and attention, understanding, speaking, moving and handling, reading and writing.

Children are taught using a 'phonics first' approach to reading and writing. They have daily progressive Letters and Sounds phonic lessons where they are active participants, using whiteboards and pens to transcribe independently whilst sat on the carpet. Children are given the task to practise their new skills through reading and writing and apply their skills at the end of the lesson by reading or writing a sentence. These phonic skills are then used as a basis for English planning in Reception.

Alongside phonics teaching, children also begin weekly guided writing groups with their class teacher. Children are set writing tasks consistent with their current phonics knowledge, providing expectations which are achievable for all, regardless of their starting points. Children are asked to hear and write the initial sounds for common pictures and begin with the first 6 sounds (s, a, t, p, i, n) as one of their earliest directed writing tasks. Once children know more sounds, their phonics knowledge continues to be woven into the writing lessons and writing opportunities extend to being text-based to enthuse and inspire our writers, whilst still being focused on outcomes consistent with the sounds that the children know.

Children are given independent writing books for terms 2-6 and they are given directed writing



tasks to complete. They are then supported to demonstrate their embedded learning without the need for explicit adult support. To support the achievement of the following week's writing expectations, children receive a whole-class input each Friday afternoon to 'pre-teach' the following week's writing outcome.

It is essential in the Early Years that children are provided with rich opportunities where they can develop their own ideas through self-initiated reading and writing. To nurture this, Reception teachers plan for 'continuous provision'; this consists of an inspiring reading area, writing area, and role-play area full of writing opportunities as well as optimising the use of the outdoor space named 'Discovery' and 'The Garden' where children have access to a range of reading and writing materials: chalk, paint, clipboards and the story

telling chair. Any writing outcomes achieved, as a result of children feeling empowered to compose and produce writing through their own choice, are filed in the writing section of their paper learning diaries.

Daily handwriting sessions are taught from the beginning of Reception. Children are taught pre-cursive (unjoined) handwriting based on 'letter families' and how to position these correctly on lined whiteboards, consistent with the lined paper in their writing books.

Composition skills are progressively nurtured throughout the year as children's spoken language skills develop. For example, from term 4 onwards, children are shown a photograph each morning for them to compose a sentence about. Guided writing opportunities increase and transcriptional

writing tasks decrease as children become more competent with their writing skills. Therefore, they are not overloaded when having to compose sentences or when attempting to remember their key skills.

To further encourage a breadth of spoken and written language and vocabulary, Reception teachers deliver daily Mrs Wordsmith lessons from term 3 onwards. Children are taught a new word every day. This importance of language and vocabulary is also nurtured during outdoor provision, where back and forth conversation (from adult to child, and child to child) is valued and encouraged during children's self-initiated learning.



Year 1 - 2

Key Stage One

In Key Stage 1, children are supported to further develop increased independence and stamina for writing. They begin to write during whole-class guided work and have regular opportunities to write in smaller guided groups or independently. They will experience a mix of short-burst writes and longer written tasks, where they will begin to write for extended periods of time, developing their writing over the course of more than one session.

As children move out of Foundation Stage, they will continue to use a 'phonics first' approach to writing and will begin to make different grapheme choices as new GPCs are taught throughout Year 1 and 2. As pupils move through Year 2, they will begin to apply new spelling rules within independent writing and will have a growing automaticity of spelling frequently occurring words.

Handwriting is taught in discrete sessions. In Year 1, children continue to be taught pre-cursive handwriting and are further taught to discriminate between ascenders, descenders and small letters. In Year 2, children are taught the cursive joins, with the expectation that the majority of children will be using joined writing when they move into Key Stage 2.

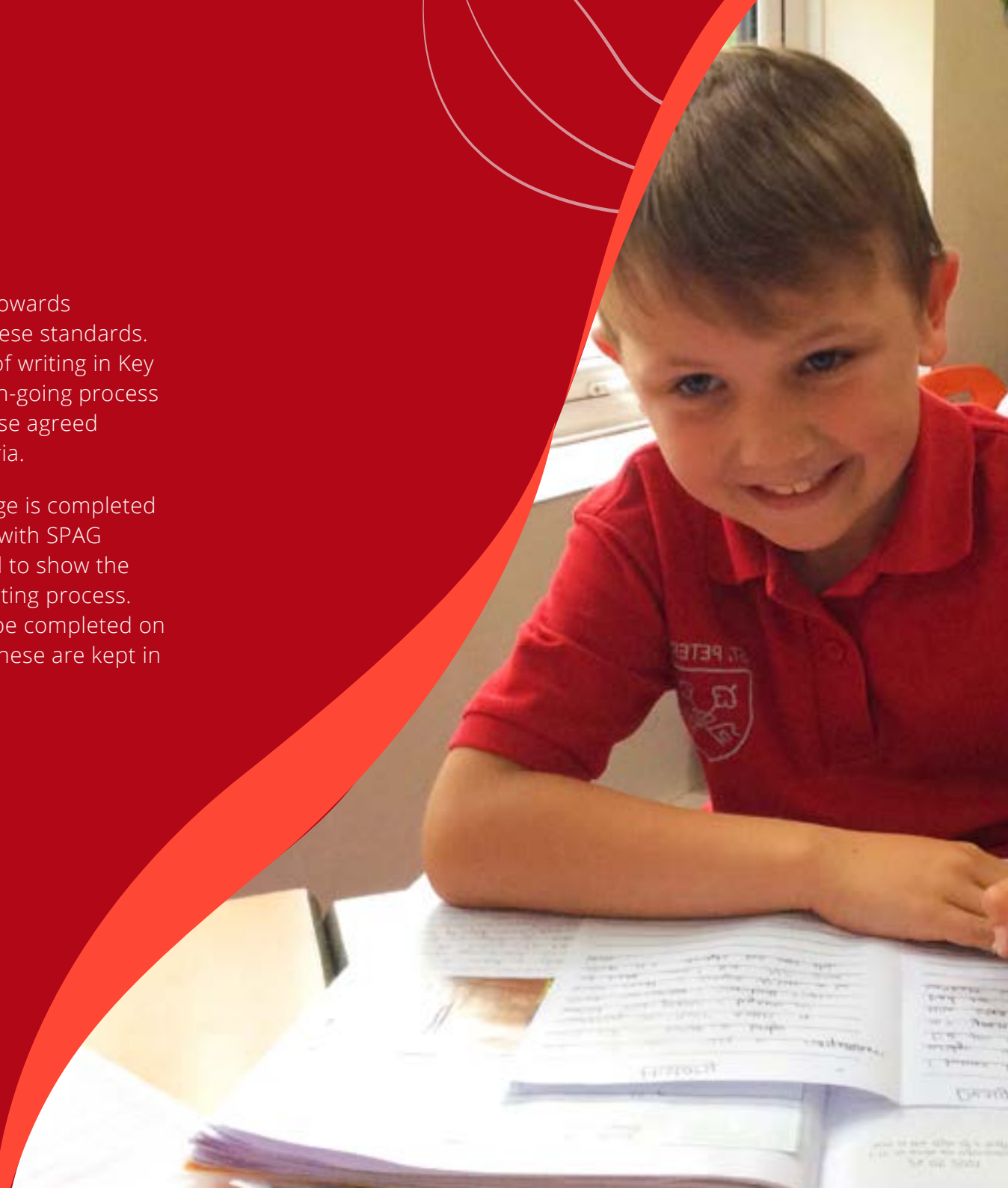
Throughout Key Stage 1, children will begin to develop their compositional skills, writing with developing accuracy and coherence and adapting their language and style for a range of contexts, purposes and audiences. By the end of Year 1, they will be able to sequence a short narrative. By Year 2, they will be able to write for different purposes, including using some features of different text types.

Embedded throughout each learning task is a strong emphasis on developing children's spoken language, with frequent opportunities for oral rehearsal before writing. The use of story maps (based on a 'Talk for Writing' approach) helps to embed story language through oral retelling.

Learning objectives are matched closely against the National Curriculum and children are given opportunities to demonstrate that they have met these standards independently. In Key Stage One, objectives for assessment are matched against the KPIs and the opportunities

for writing build towards demonstrating these standards. The assessment of writing in Key Stage one is an on-going process made against these agreed assessment criteria.

All writing coverage is completed in English books, with SPAG activities included to show the journey of the writing process. Some tasks may be completed on worksheets and these are kept in English folders.





Year 3 - 4

Lower Key Stage Two

In Year 3 and 4, children are supported to build on their rapidly developing writing skills through regular guided groups with opportunities for regular independent application of skills. Mistakes and misconceptions are identified when reviewing independent writing and during guided groups. These groups offer key opportunities for teachers to teach new skills and refine the application of existing knowledge. Misconceptions and errors around grammatical structures and spelling are taught both discretely and as needed through identified gaps in children's learning.

Objectives for assessment are matched against Key Performance Indicators (KPIs) and our writing opportunities allow children to demonstrate that they have met the standards independently.

In Year 3, children begin to transition from success criteria to our more progressive feedback model with rubrics. These are used to provide regular feedback to children throughout the year. Rubrics will demonstrate a progression of skills and children are able to use these as a tool to support their next steps in development both within and across pieces of work. To support children in Year 3 to use these effectively, rubrics are smaller and may only focus on one target at early parts of the year, or may condense areas of the key features of their writing to

make these visually accessible and purposeful for the younger children at the beginning of their Key Stage 2 journey.

Professional writing books are used for all pieces of extended writing in English and some extended cross-curricular writing. As editing and re-drafting is such a key area of our curriculum, some pieces of writing are developed over a number of days and sometimes weeks. Children continue to develop the skills of proofreading and editing during Year 3 and move towards re-drafting larger sections of writing to improve content in Year 4 onwards, ensuring this progression throughout Key Stage 2. Longer units of writing are often interlaced with opportunities for a 'short write' and these are evidenced across all units of

work. Children may not receive feedback on these pieces of writing but teachers may use them to reference writing skills that are being shown independently by the children and use them to support assessment of next steps in guided work.

Writing Toolkits are used for developing SPAG knowledge, practising application of sentence construction and some early drafting. Planning may be completed on white boards, in books or on worksheets or templates. Worksheets are kept in English folders.





Year 5 - 6

Upper Key Stage Two

In Years 5 and 6, children are encouraged to demonstrate their writing skills with increasing independence and are supported throughout this process by regular guided group work, enabling them to master key areas. As with Lower Key Stage Two, in Year 5, objectives for assessment are matched against Key Performance Indicators (KPIs) and our writing opportunities allow children to demonstrate that they have met the standards independently.

In Year 6, objectives for assessment are matched against the Key Stage Two Teacher Assessment Framework and our opportunities for writing build against these standards, giving children the opportunity to demonstrate that they have met the standards independently. We continue to use rubrics to support assessment until Term 4. Teachers may at this point have decided to reduce the use of these for key objectives in order to demonstrate a removal of scaffolding for assessment, or indeed remove them from writing altogether.

Rubrics are used to provide regular feedback to children throughout the year. They demonstrate a progression of skills and children are able to use these as a tool to support their next steps in development both within and across pieces of work.

Professional writing books are used for all pieces of extended writing in English and some extended cross-curricular writing. Longer units of writing are often interlaced with opportunities for a 'short write' and these are evidenced across all units of work.

Writing Toolkits are used for developing SPAG knowledge, practising application of sentence construction and some early drafting. Planning may be completed on white boards, in books or on worksheets or writing scaffolds. Worksheets are kept in English folders.





Feedback and Formative Assessment

Foundation Stage

Success criteria in Foundation Stage are introduced in term 3 once children have learnt how to use finger spaces and to read back through their writing. This progresses over the year to include new writing skills (full stops and capital letters) which become the expected standard for writing at the end of Reception. The success criteria is pictorially represented to allow children to easily access and comprehend what is expected of them.

Me ✓				
Success Criteria	Finger spaces	Full stops	Capital letters	Read it again
Teacher				

Children use this success criteria to critique their writing on completion of the guided writing or transcriptional writing task. The children are prompted by the teacher to re-read their work and tick the success criteria and 'dot' any objectives they have not consistently achieved in the writing task. Once the child has done this, the teacher also ticks against the success criteria, usually alongside the child to enable them to provide individual verbal feedback.

Key Stage One

As in Foundation Stage, the success criteria in Year 1 is pictorially based allowing all children to easily access and understand each element.

Separating a short narrative

Me ✓						
Success Criteria	Finger spaces	Full stops	Capital letters	Punctuation	Q	-ed and
Teacher						

In Year 2, the success criteria moves to written statements to support children with the transition towards the written rubric, which is used throughout Key Stage 2. Some 'star challenges' begin to be included in readiness for the 'challenge' element of the Key Stage 2 rubrics.

Teacher	Success Criteria - Narratives	Me
	Letters formed correctly	
	Phonics and spelling	
	Common exception words	
	. ? !	
	Capital letters - names	
	Contractions	
	Past Tense	
	Story language ★	

Children build on the use of success criteria throughout Year 1 and 2, with the Foundation Stage success criteria becoming a standard expectation from the start of Year 1. As specific SPAG skills are learned in the build up to a piece of writing, they are added to the success

criteria for the final writing outcome. The additions to the success criteria are always streamlined to the learning objective, ensuring a clear assessment focus in order to avoid cognitive overload.

Success criteria are developed carefully against National Curriculum objectives, KPIs or KS1 Assessment Framework objectives. It is built up progressively within year groups with fewer criteria at the beginning of the year, increasing to more as some criteria become more firmly embedded. There is always a combination of embedded and new learning included, with a manageable number of objectives that are achievable for the piece of writing. Consideration is also given to the progress across year groups so that the level of challenge and development is clear across Foundation Stage and Key Stage 1.


Children use success criteria to critique their writing. This can either be done individually, with learning partners or as part of a guided group. Children re-read their work and tick the criteria on completion of a piece of writing, leaving blank any criteria that has not yet been achieved. There is also a space for teachers to tick, in order to assess the children's accuracy of re-reading and checking and to inform next steps. These assessments are used both by the teacher, to spot common misconceptions, which can be addressed as a whole class or in targeted guided group work, and by the child to eventually edit and make corrections.

At the beginning of Year 1, the expectation is for children to develop the skills of checking their own writing and noticing their 'marvellous mistakes'. As children

become more proficient at re-reading and checking their own writing, they are gradually taught to edit their own work by making changes using a 'purple polishing pencil'. By the end of Key Stage One, the expectation is that all children have had opportunities to develop checking and editing skills and children working at greater depth will be proficient in making simple additions, revisions and proof-reading corrections independently in their own writing.

Key Stage Two

Rubrics are our most valuable resource for allowing children to independently make progress against key objectives. They have been developed so that we have a common language across Key Stage 2: Getting started, On the way, Expert, and Challenge.





Text Type:	Non-Chronological Report			
Context:	Rainforest			
Text Structure:	<ul style="list-style-type: none"> Information organised into sections Use of sub-headings Factual information taken from research notes 			
Language Features:	<ul style="list-style-type: none"> Technical vocabulary linked to the subject Consistent use of present tense 			
	Getting started 	On the way 	Expert 	Challenge 

Because we believe that every child can be an expert in any area, within our rubrics 'Expert' represents the expected point that all children should be able to achieve within a unit.





Along the top of each rubric, the key features of the writing genre are outlined. This is consistent throughout the year and allows children the time to master and develop their skills and understanding of the key features of each text type. Where children do not include these key features, teachers

may identify this to the pupil by highlighting that strand in green and offering editing time, or a guided group focus, to address this.





Strands across our rubrics are progressive and are not an assessment system for 'content hunting'. These are carefully drafted with achievable objectives that do not cue children up for areas that they have not been taught and, therefore, cannot achieve. They are developed carefully against National Curriculum objectives, KPIs or KS2 Assessment Framework objectives. They are progressive within year groups but teachers also consider progress across year groups so that the level of challenge and development is clear across the Key Stage.

	Getting started 	On the way 	Expert 	Challenge 
Sentence Structure	a range of clause structures	a range of clause structures using a variety of conjunctions	a range of correctly punctuated clause structures using a variety of conjunctions	a range of correctly punctuated clause structures using a variety of conjunctions, including use of embedded clauses

Key misconceptions are considered within the rubric in order to offer children the opportunity to independently make progress against objectives after a teacher has given feedback. Where a child has achieved an objective, a teacher or teaching assistant will highlight that objective in pink and may also identify this within the body of writing by underlining using a pink marking pen. If a child has not met an objective, a teacher may highlight the full objective, or section, in green in order to direct children to a specific point of improvement. Teachers may also number this within the rubric and the child's writing, in order to support children to connect their work to the rubric and enable them to independently edit or re-draft. Rubrics will contain at least one challenge target, but this is not essential for each strand.

	Getting started 	On the way 	Expert 	Challenge 
Sentence Structure	a range of clause structures	a range of clause structures using a variety of conjunctions	a range of correctly punctuated clause structures using a variety of conjunctions	a range of correctly punctuated clause structures using a variety of conjunctions, including use of embedded clauses


Importantly, teachers are never the first person to see a child's writing. At St Peter's, we encourage children to use learning partners to support them as a 'peer expert' giving feedback that is kind, specific and helpful. Children are taught to edit and re-draft both independently and with support from their learning partners or teachers. All editing in Key Stage 2 is easily identified: children use blue pen or pencil for their main writing and black pen for editing.

Text Type:	Non-Chronological Report			
Context:	Rainforest			
Text Structure:	<ul style="list-style-type: none"> Information organised into sections Use of sub-headings Factual information taken from research notes 			
Language Features:	<ul style="list-style-type: none"> Technical vocabulary linked to the subject Consistent use of present tense 			
	Getting started 	On the way 	Expert 	Challenge 
Sentence Structure	a range of clause structures	a range of clause structures using a variety of conjunctions	a range of correctly punctuated clause structures using a variety of conjunctions	a range of correctly punctuated clause structures using a variety of conjunctions, including use of embedded clauses
Cohesive Devices	cohesive devices used to link paragraphs	cohesive devices used to link paragraphs and sentences	a range of cohesive devices used to link paragraphs and sentences	
Vocabulary	use of technical vocabulary or Mrs Wordsmith	use of technical vocabulary and Mrs Wordsmith	technical vocabulary and Mrs Wordsmith vocabulary used in the	



Teacher Assessment Record (TAR)

TARs are used as an overview of the week's English objectives. This week-to-a-page document ensures that teachers are able to see full coverage for their class and can monitor impactful delivery of guided group work for every child. Where SPAG objectives are discretely taught they may be guided separately each day and recorded appropriately. SPAG objectives that build into the main components of a writing lesson, or wider body of writing for the week, might be noted in a SPAG learning objective for that week. This document is intended as a supportive tool and should not be considered as a restrictive framework.


St Peter's
Church of England
Primary School

Teacher Assessment Framework (TAR)

Class:	Week Beginning:	ENGLISH (E) GUIDED READING (GR)
SPAG LO:		
Reading LO:		
English Focus:		
Monday		
Guided Groups:		SPAG:
Tuesday		
Guided Groups:		SPAG:
Wednesday		
Guided Groups:		SPAG:
Thursday		
Guided Groups:		SPAG:
Friday		
Guided Groups:		SPAG:

Quality First Teaching

At St Peter's, we know that quality first teaching is the key to excellent outcomes for all, but we also believe that this is only the beginning of the writing journey. This, combined with our clear school pedagogy, are the foundations of excellent learning in our school. Where post-teaching is impactful in swiftly addressing areas that children have not yet mastered in maths, we understand that writing is a more steadily improving skill and cannot always be mastered within a single lesson. Because of this, our strive towards achieving excellent guided teaching, and quality first teaching, means that we can ensure that all children are enabled to make excellent progress and that we truly achieve Excellence as Standard.

Teacher Assessment Record (TAR)										
Class: <u>Maple</u>	Week Beginning: <u>06/05/19</u>	ENGLISH (E) GUIDED READING (GR)								
SPAG LO: <u>Revision → subjunctive / verb forms / word classes.</u>										
Reading LO: <u>to apply my inference skills to a range of 3 mark questions</u>										
English Focus: <u>Tuesday Narrative</u>										
Monday										
Guided Groups:		SPAG:								
<u>Bank Holiday</u>										
Tuesday										
Guided Groups:		SPAG:								
<u>GR</u>	<table border="0"> <tr> <td style="text-align: center;">E</td> <td style="text-align: center;">(E)</td> <td style="text-align: center;">(NS)</td> </tr> <tr> <td></td> <td>Anana Jaamir J Ashlin Chloe Lenny Viola</td> <td>Harry Jamal Toby Ruby Clara</td> </tr> </table>	E	(E)	(NS)		Anana Jaamir J Ashlin Chloe Lenny Viola	Harry Jamal Toby Ruby Clara	whole class revision - subjunctive		
E	(E)	(NS)								
	Anana Jaamir J Ashlin Chloe Lenny Viola	Harry Jamal Toby Ruby Clara								
Wednesday TT ABSENT										
Guided Groups:		SPAG:								
<u>GR</u>	<table border="0"> <tr> <td style="text-align: center;">E</td> <td rowspan="2" style="font-size: 2em;">}</td> <td rowspan="2">+ half class punctuation check - in</td> </tr> <tr> <td>Isabella Roxie</td> </tr> <tr> <td></td> <td>Isabella Aaron Jaamir B</td> <td></td> </tr> </table>	E	}	+ half class punctuation check - in	Isabella Roxie		Isabella Aaron Jaamir B		whole class revision - verb forms <u>recap perfect tenses.</u> <u>(have, has, had + ed for past)</u>	
E	}	+ half class punctuation check - in								
Isabella Roxie										
	Isabella Aaron Jaamir B									
Thursday										
Guided Groups:		SPAG:								
<u>GR</u>	<table border="0"> <tr> <td style="text-align: center;">(NS)</td> <td style="text-align: center;">E</td> <td style="text-align: center;">(E)</td> <td style="text-align: center;">(NS)</td> </tr> <tr> <td>Toby Isabella Aaron Jaamir B Kieran</td> <td>Soren Sam Samuel</td> <td>Toby Sam Rishi Fin Nabhaad Marius</td> <td>Jaamir B Clara Dannah Noah Ruby</td> </tr> </table>	(NS)	E	(E)	(NS)	Toby Isabella Aaron Jaamir B Kieran	Soren Sam Samuel	Toby Sam Rishi Fin Nabhaad Marius	Jaamir B Clara Dannah Noah Ruby	whole class revision - word classes.
(NS)	E	(E)	(NS)							
Toby Isabella Aaron Jaamir B Kieran	Soren Sam Samuel	Toby Sam Rishi Fin Nabhaad Marius	Jaamir B Clara Dannah Noah Ruby							



WAGOLL for Standards

What A Good One
Looks Like



Reception

Week beginning 10th June 2019

Transcription

Ms	✓	✓	✓	✓
Success Criteria	✓	✓	✓	✓
Teacher	✓	✓	✓	✓



It was a hot morning in
the was raining in the during
sun. There were lots of trees
to sleep under so he has a
little nap. When the sun
went down he said I am going
to bed. The light was
some butterflies. The light
was red in the
sun. The water the birds

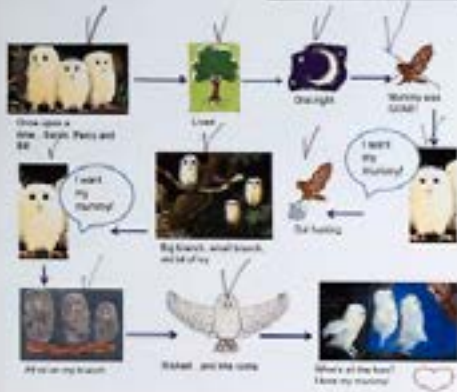


Reception

Week Beginning 20 May 2019

I can retell the story of Owl Babies

My				
Friend				
Teacher	✓	•	✓	✓



GO

Once upon a time there were three baby owls called Serer, Persee and Billie. They lived in a tree. One night they were up and there a mummy was going. I want my mummy said Billie. I think she has

gone out hunting. A big branch for Serer, a small branch for Persee and a little bit of twig. I want my mummy said Billie. I think we should all sit on a branch. Said Serer. They closed their eyes and when there and she came soft and silent she swooped through the trees. What's all the fuss about then? I love my mummy said Billie.



Year 1

W/B 20.5.19 Innovating the story of Oliver's Vegetables

Me ✓	✓	✓	✓	✓	✓	✓	✓
Success Criteria	ABC Capital letters to begin sentences and for names	Finger spaces between each word	! ? . ! or ? to end a sentence	 In chronological order	 Use 'and' to join some words and sentences	suffixes ed ✓ ing ✓ er est	adjectives Adjectives to form an expanded noun phrase re-read Re-read to check it makes sense
Teacher	✓	✓	✓	✓	✓	✓	✓

Oliver's Fruit

The best thing about Grandpa's house was his wonderful garden. I grow all my own fruit Grandpa said proudly. But I don't like fruit I only like cherry pie. If you want cherry pie you must find some bright red cherries. Is it a bargain? On Monday Oliver found some red juicy strawberries. Strawberry jam for a Monday lunch Grandpa said. On Tuesday Oliver looked for a long time and he found a ripe yellow banana. Oliver had banana milkshake for supper. That was very very good Oliver said.



Year 2

Friday 17th January

Florence Nightingale

Do you know a famous nurse called Florence Nightingale? This lady changed the way hospitals were run and the way patients were treated. You must find out more about this incredible woman!

Childhood

Florence was born in Italy^{in 1820} and her parents named her after the town she was born in. As she grew up, Florence decided to become a nurse. One day Florence was strolling in the woods when she spotted a dying dog. She was determined to rescue it so she looked after it with all her heart. When Florence was older she looked after her sick grandmother and her grandmother luckily survived it.

2001-20

Crimes

When the Crimean War broke out, Florence Nightingale was sent to be chief nurse to help sick and dying soldiers at Scutari

Hospital, Turkey. When she got there, Florence was appalled at the state of the hospital. There were rats everywhere and maggots in food. There were also men dying on the floor and dirty everything. And with that, Florence wrote a letter to the Prime Minister to get the things they needed like: clean blankets, medicines and more beds.

Life After The War

The war ended in 1857, Florence Nightingale returned home as a heroine. Two years later the Nightingale training school was built. One day Florence got awarded the Red Cross Medal by Queen Victoria. Another day she caught a Crimean Fever and people thought she was going to die. But luckily she survived it. In 1905 Florence died.

Florence Nightingale biography

Teacher	Success Steps	Ma
✓	Introduction	✓
✓	Subtitles Childhood Crimes After the war	✓
✓	Write in the 3rd person (she, Florence)	✓
✓	Interesting details and expanded noun phrases	✓
✓	Conjunctions	✓



Year 3

Monday 10th February 2020
 "Don't go through the Forest" shouted Mum as I was leaving "Go the long way round" she added. That day, for the first time, I chose the quick way...

As I entered the ever eerie forest I could hear whispers deeper into the snaky forest. It was a very very dark and cold as I wandered through the forest. After a while as I above me there were enormous, green fern leaves. Hours later a twig snapped I froze. Who was it! What was it! As I walked on I held my breath. I was walking on a muddy, squelchy path with potholes and holes. My shoes chicks were slipping because the cold wind was hitting them. A minute later I looked up up I saw a gloomy, grey sky. I could feel little droplets of rain on my skin.

As I was looking at the forest I heard a noise behind me. "What's in that little basket?" the voice said. I turned around there was a queen right behind me! "What do you want?" I said nervishly. "I want that cake" the queen said sharply. Now I saw that she was a queen because I felt her crown and it was real gold. "And what's in that basket?" again she said again. "Oh it's just a cake for my Grandma she's poorly" I said. "Well can I have some?" said the queen rudely. "Are you kidding?" I said. "No!" "I want some" the queen so shouted and stomped away.

As I walked on I saw a huge, hairy giant! I looked up it was there in front of me, there a enormous... giant! I tried to get away but he put me back. "Fa-ji-go-que" I smell

Text Type:	Narrative			
Context:	Into the Forest			
Text Structure:	Organise writing into paragraphs			
Language Features:	<ul style="list-style-type: none"> consistent use of past tense consistent use of first person descriptive language used to describe characters, settings and feelings 			
	Getting started 	On the way 	Expert 	Challenge
Speech Punctuation	I have used inverted commas	I have used some inverted commas correctly around speech.	I have used all inverted commas correctly around all speech.	I have used additional speech punctuation (capital letters, punctuation inside inverted commas)
Vocabulary		noun phrases expanded using simple adjectives	a range of expanded noun phrases	noun phrases expanded after the noun
Prepositions		I have used prepositions	I have used a variety of prepositions	I have varied the position of prepositions



Year 4

Tuesday 6th October 2020

Long ago, Cinnamon was a black panther with a beautiful, white dress, who lived in a tiny, tiny, tiny house. Her hair was a magnificent, gorgeous, pink, and soft and a lot of people admired it. Cinnamon was not very driving the world not fast. Because she was not so fast, her eyes were the colour of pink and she was very beautiful. She was disappointed as she was not able to see the wonders of the imposing world.

Directly after the Rajah and Rani ?
Her imagination, her parents typical every day things to go writing person who she could get for Cinnamon to talk. A lot of the things are of different, brilliant quiet of pink of coloured energy to them, a piece of the Rani is pink and she was not so fast, a young, perfect woman and a cow in the park and that had many parkers around the corner. Cinnamon's parents know that not every people would come to help them.

Every month, young people are to try and talk specimens Cinnamon to talk perfectly, but they left in anger. For and you are to help the Rajah and Rani. Every one can. Cinnamon was born in a small house with many things to do but they left but their way was not working. All the people around their parents but they didn't know what Cinnamon.

A lot of people are to try and talk specimens Cinnamon to talk perfectly, but they left in anger. For and you are to help the Rajah and Rani. Every one can. Cinnamon was born in a small house with many things to do but they left but their way was not working. All the people around their parents but they didn't know what Cinnamon.

Eventually, the world people decided the secret tiger was staying.

Text Type:	Non-fiction information text			
Context:	Ginnamon			
Text:	- writing organised into paragraphs			
Structure:	- use of cohesive devices within and across paragraphs			
Language:	- consistent use of present tense			
Features:	- consistent use of third person			
	- descriptive language used to create characters, setting and plot			
	Getting started 	On the way 	Expert 	Challenge
Sentence structure:	orally rehearsed compound sentences transcribed accurately in writing	a range of compound sentences which are correctly punctuated.	a range of compound sentences which are correctly punctuated using appropriate conjunctions	
Cohesion:	use of fronted adverbials	use of appropriate fronted adverbials, sometimes punctuated with a comma	use of fronted adverbials, always punctuated with a comma	
Vocabulary:	noun phrases expanded using simple adjectives	noun phrases expanded using synonyms for simple adjectives	noun phrases expanded after the noun	a range of expanded noun phrases, some with use of SAs, verb forms, adjectives

① Cinnamon was not very driving the world not fast. Because she was not so fast, her eyes were the colour of pink and she was very beautiful. She was disappointed as she was not able to see the wonders of the imposing world.



Year 5

Thursday 8th October 2020

^{dreamy}

Finally, the crowd of fairground-goers settled in the party tent but nothing was calm for long. A radiant lantern flickered around the muddy inside. Hushed, faint whispers filled the palatial room, reaching every corner of it, and a phos-phos-phos... A baby still ~~weep~~ ^{wept} even though the nursing mother was hushing it. Above several impatient children, shimmering, gold tinsel (with glitter floating off) hung. The vibrant, ~~day~~ ^{grey} glass slipped under the restless onlooker's feet as sugary sweet vapors rustled like leaves. An ~~exquisite~~ ^{exquisite} woman scurried overcovering pillars through the ~~dark~~ ^{dark} dilapidated premises. After the mouth-watering hot dogs were devoured, every child in the audience began fidgeting. The stage covered in month-old dust children watched the stage covered in month-old dust whilst an outburst of tedious music shocked the unsuspecting crowds. The ~~action~~ ^{action} began to ~~rise~~ ^{rise} increasingly.

Several glimmering acrobats (wearing decadent ⁴clothes) sauntered out with casual ease. They began to juggle many vibrant skittles whilst popping in an intricate pattern. The speechless audience applauded enthusiastically. All the time, the jugglers twirled until they could no more. Suddenly ^{scattered} ~~all~~ of the darkness, men with fringed mustaches began throwing elaborate scintillas at targets (which appeared out of ~~range~~ ^{range}). When they left, a hazy, radiant spotlight shone upon a ~~small~~ ^{small} ~~band~~ ^{band} organ. The checkered, gold-tinted curtains rose again (revealing a glittering, quivering, clockwork carousel).

It began to play a breathlessly flawless tune as the contraption rotated. Countless ropes of machinery simultaneously spun to life and the dust (which was almost ~~in~~ ⁱⁿ ignored). All this time, the music had still played. Now it came to an especially stentorian note and diminished rapidly. A carousel monkey ~~hit~~ ^{hit} out its paw and let an exquisite ballarina ~~tinkle~~ ^{tinkle} her merry tune.

Text Type:	Narrative			
Context:	Leon and the Piece Between			
Text:	- writing organised into paragraphs			
Structure:	- use of cohesive devices within and across paragraphs			
Language:	- consistent use of past tense			
Features:	- consistent use of third person - descriptive language used to describe characters, setting and atmosphere			
	Getting started	On the way	Expert	Challenge
Sentence Structure:	use of a subordinating conjunctives	correct use of a subordinating conjunction to link a main clause and a subordinate clause	correctly punctuated use of a subordinating conjunction to link a main clause and a subordinate clause	
Vocabulary:	precise nouns used in phrases	precise noun phrases expanded using an adjective before the noun	precise noun phrases expanded after the noun	a range of precise, expanded noun phrases, some with use of Mrs. Wordsworth's vocabulary in the correct context
Punctuation:	Use of brackets	correct use of brackets to indicate parenthesis Leon stumbled towards the magician (inside the tent).	correct use of brackets to indicate parenthesis and give additional information about a character Jugglers (wearing red capes) stumbled around the tent.	

- 1 wept
- 2 Many hushed, faint whispers
- 3 began to cascade off.
- 4 immaculate



Year 6

Monday 21st September 2020

A Guide to Planet Earth

Hello, welcome to ~~the~~ Earth. Our world's population is rapidly growing, ~~there~~ are just about eight billion people in it on our planet. It is very important to value everyone here - no matter what they look like. ~~It is~~ This is our only world, and we have to protect it. Although there are lots of people here, you are a very important part of our planet and you can make a ~~huge~~ huge difference.

- ⑤ To make this impact, you have to ~~fully~~ focus on your health.
- ⑥ If you are feeling unwell, take lots of rest and visit a doctor.
- ⑦ Try to drink 2 litres of water so that you stay hydrated.
- ⑧ Talking about your worries helps your mental health. Also eating three meals a day, which are balanced and healthy, makes you stronger. Living in a warm, safe environment with a loving family is crucial to your mental health, which is how you feel inside.

Once you are healthy, you can start focusing on the world around you. Firstly, be forgiving; it will make other people feel happier. ~~When~~ When you are kind to others, it makes you feel good about yourself. Also, remember that everyone is equal, no matter what they look like. In order to live in a happy world, make sure you value everyone and their opinion. Say positive, happy things to your peers; they will appreciate it.

As well as looking after yourself and others, it is imperative that ~~we~~ you look after ~~the~~ the world too. To start with, think about the consequence of your actions that you have made.

	Getting started	On the way	Expert	Challenge
Context:	Here We Are			
Text Structure:	writing organised into three clear and cohesive paragraphs			
Language Features:	<ul style="list-style-type: none"> • descriptive language used to describe characters, settings or atmosphere • figurative language used to extend descriptions of settings • use of abstract nouns • consistent use of present tense 			
Sentence Structure:	correct use of a subordinating conjunction to link a main clause and a subordinate clause	correctly punctuated use of a subordinating conjunction to link a main clause and a subordinate clause	a range of correctly punctuated subordinate clauses using at least three different conjunctions	a range of correctly punctuated subordinate clauses used in a range of positions (fronted, following, embedded)
Sentence Structure:	I have used a relative pronoun	I have used a relative pronoun correctly in a relative clause.	I have used a range of correctly punctuated relative clauses	I have used a range of correctly punctuated relative clauses in different positions within my sentences.
Vocabulary:	I have used noun phrases	I have used a range of expanded noun phrases	I have used carefully chosen descriptive word choices in my expanded noun phrases	I have used Mrs Wordsmith vocabulary in my expanded noun phrases

- ⑤ To make this impact, you have to focus on your health. First of all, if you are feeling unwell, take lots of rest and visit a doctor. In addition, try to drink 2 litres of water so that you stay hydrated. Eating three meals a day, which are balanced and healthy, makes you stronger. Also, living in a warm, safe environment with a loving family is crucial to your mental health. Finally, making sure you have lots of exercise is vital for ~~your~~ your health and wellbeing.

- ⑥ Did you know that when
- ⑦ their opinion is
- ⑧ decisions decisions
- ⑨ our wonderful wonderful world



Welcome to our extraordinary planet, which is escalating to eight billion people. We have one world to share so we must look after everyone in it and value the animals and nature that is on this world too. Even though we are only one out of the billions of people on Earth, we are an important individual who could change the world forever.

To be a good influence on the world, you must look after yourself. If you eat wholesome food and exercise regularly, you are guaranteed to live a longer life on Earth. You must not take dangerous risks because they can cause serious injuries that could cause damage forever. Having a good night sleep is important if you want to feel refreshed in the morning. Looking after your mind, which is the most precious thing you own, is important for a strong mental health.

Looking after yourself is important but caring for others is crucial too. You can do this by, cooking them dinner, supporting them or just visiting them. Another way to have a good relationship with others is, treating people equally no matter their appearance, personality or religion. Supporting and caring for friends and family is vital for having fun with them later on in life. Respect and tolerance is key to be a good part of this beautiful and dazzling world.

If we want to live on this amazing planet, we must look after it as well. Our world is slowly getting so destroyed so we must fight back.

We can do this by not littering as the plastic goes into our incredible sea, which is a home to millions of dazzling animals. Instead of littering, you can recycle your plastic. We are not the only ones on this planet, there is many different animals that live here. Planting trees is great for the endangered animals that live here. You can make a big different difference to our world.



Appendices

Appendix 1: Writing genre year group implementation (1-6) 2020 edition

Appendix 2: Teacher rubrics for English standards

Appendix 3: Key Performance Indicators (KPIs)

Appendix 4: Blank English TAR

Appendix 5: Phonic assessment for lowest 20%

Appendix 6: Phonics Overview

Appendix 7: 17 Early Learning Goal Descriptors (English relevance)

Appendix 8: English planning guidance



Appendix 1 Writing genre year group implementation (1-6) 2020 edition

Year 6

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p>A Midsummer Night's Dream: Shakespeare Stories for Children - Andrew Matthews</p> <p>Macbeth: Shakespeare Stories for Children - Andrew Matthews</p> <p>Fieldwork (Mill on the Brue centre study)</p>	<p>Friend or Foe - Michael Morpurgo</p> <p>The Piano (Literacy Shed)</p> <p>Animalsinwar.org</p>	<p>Beyond the Lines (Literacy Shed)</p> <p>War Horse - Michael Morpurgo</p> <p>Anne Frank Anne Frank - Josephine Poole and Angela Barrett</p>	<p>Suffragette: The Battle for Equality - David Roberts and Lauren Laverne</p>	<p>Rang Tan (Greenpeace)</p> <p>Tuesday – David Weisner</p> <p>Reach Geography – Globalisation</p>	<p>The Highwayman - Alfred Noyes</p> <p>Can We Save the Tiger? - Martin Jenkins and Vicky White</p>
<ul style="list-style-type: none"> • Stetting description • Narrative • Fieldwork Essay 	<ul style="list-style-type: none"> • Narrative recount • Diary entry in role as an evacuee • Letter home in role as an evacuee • Non-chronological report • Balanced Argument • RE assessment – Is Jesus the Messiah? [Balanced argument] 	<ul style="list-style-type: none"> • Third person narrative • Storm narrative (figurative language) • Letter in role • VE newspaper report • Diary entry 	<ul style="list-style-type: none"> • Diary entry: Christabel Pankhurst • Speech: Match girls • Obituary: Emily Davison • Persuasive argument: women's voting right • Biography: suffragette (Millicent Fawcett, Emmeline Pankhurst, Emily Davison) • Population essay <p>RE assessment – Salvation</p>	<ul style="list-style-type: none"> • Setting description • Persuasive letter • Non-chronological report • Narrative • Globalisation essay • Third person narrative 	<ul style="list-style-type: none"> • Formal letter of complaint in role • Descriptive narrative • Newspaper report



Appendix 1 Writing genre year group implementation (1-6) 2020 edition

Year 5

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p>The Way Through The Woods by Rudyard Kipling</p> <p>Leon and the Place Between by Angela McAllister</p> <p>Parliament Trip</p>	<p>Legacy Text: Politics for Beginners by Louie Stowell</p> <p>The Village That Vanished by Ann Grifalconi and Kadir Nelson</p>	<p>Hidden Figures by Margot Shetterly</p>	<p>The Lost Happy Endings by Carol Ann Duffy and Jane Ray</p> <p>Space research (science unit)</p>	<p>Street Child by Berlie Doherty</p> <p>Oliver Twist by Charles Dickens (adapted by Geraldine McCaughrean)</p> <p>RE: Islam</p> <p>Mosque Trip</p>	<p>The Tempest by William Shakespeare (re-told by Helen Street and Charley Cheung)</p> <p>The Tempest: Shakespeare Stories for Children by Andrew Matthews</p> <p>RE: Islam</p>
<ul style="list-style-type: none">• Setting description (Excellence)• Setting description (Leon)• Abdul Kazam character description• Diary entry (Leon)	<ul style="list-style-type: none">• Debate (Should children be allowed to vote?/Voting age be lowered)• Balanced argument• Persuasive letter (to the slavers)• Narrative/recount• Retell/innovate/retell – pics as prompts	<ul style="list-style-type: none">• Short write diary entries:<ol style="list-style-type: none">1. D applies2. D has her first day• Job advert• Letter of application• Diary entries (1. MJ offered job, 2. has first day)	<ul style="list-style-type: none">• Poem• Character description• Newspaper report• Apollo 11 newspaper report (teach)	<ul style="list-style-type: none">• Victoria biography• Descriptive narrative/setting description• Diary entry• Escape narrative	<ul style="list-style-type: none">• Explanation text – Islam – Hajj• Character description• Diary entry• Message in a bottle• Play script



Appendix 1 Writing genre year group implementation (1-6) 2020 edition

Year 4

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p>The Tyger - William Blake (poem) Cinnamon - Neil Gaiman</p>	<p>Winter's Child - Angela McAllister and Grahame Baker Smith Until I met Dudley - Roger McGough & Chris Riddell</p>	<p>Charlie and the Chocolate Factory - Roald Dahl Legacy Text: It's a No-Money Day - Kate Milner</p>	<p>The Matchbox Diary - Paul Fleischman Childhood Tracks - James Berry & It Was Long Ago - Eleanor Farjeon (poems)</p>	<p>Beowulf - Michael Morpurgo</p>	<p>Shackleton's Journey - William Grill The Journey - Aaron Becker</p>
<p>Setting description (Excellence project) Narrative (re-telling) Non-chron report (tiger)</p>	<p>Setting description Narrative (sequel to story: Spring's Daughter) Explanation (digestive system linked to science)</p>	<p>Character description Narrative (innovation based upon text) Persuasive advert Diary entries (contrasting mum and daughter)</p>	<p>Descriptive narrative (storm scene) First person narrative Poetry (memories)</p>	<p>Narrative (journey and battle) Debate/ persuasive speech</p>	<p>Letters in role Report Fantasy narrative</p>



Appendix 1 Writing genre year group implementation (1-6) 2020 edition

Year 3

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p>Sea Fever - John Masefield The First Drawing - Mordicai Gerstein</p>	<p>The Pied Piper of Hamelin Michael Morpurgo and Emma Chichester Clark</p>	<p>Into the Forest - Anthony Browne</p>	<p>Cinderella of the Nile - Beverley Naidoo The Story of Tutankhamun - Patricia Cleveland-Peck</p>	<p>Escape from Pompeii - Christina Balit Earth Shattering Events - Sophie Williams and Robin Jacobs</p>	<p>The Tin Forest - Helen Ward and Wayne Anderson Legacy Text: How Does a Lighthouse Work?</p>
<p>Setting description (calm sea) Setting description (rough sea) Non-chronological report - Stone Age</p>	<p>Setting description Character description Narrative retelling Letter writing from missing child to home</p>	<p>Oral retelling and story mapping (Tony Whatmuff-lesson study) Setting description Character description Narrative innovation</p>	<p>Diary entry Character description (Rhodopis) Narrative innovation (story opening) Instructions on mummification Explanation writing mummification Diary entry tomb discovery Howard Carter biography</p>	<p>Diary entry (x2 as short writes) Setting description (x2 as short writes- Pompeii before eruption and Pompeii as Vesuvius erupts) 1 week setting description of calm Pompeii followed by diary. 1 week setting description of eruption followed by diary. Non-chronological report - volcanoes</p>	<p>Holiday brochure (link back to non-chronological report from T5) Persuasive letter to people who live near forest Persuasive letter linked to Turn the Tide- plastic in the oceans etc Information text - RNLI</p>



Appendix 1 Writing genre year group implementation (1-6) 2020 edition

Year 2

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p>The Owl and the Pussy Cat - Edward Lear</p> <p>Little Red Riding Hood</p> <p>Little Red - Lynn Roberts</p>	<p>The Snail and the Whale - Julia Donaldson</p> <p>The Snorgh and the Sailor - Will Buckingham</p> <p>The Emperor's Egg - Martin Jenkins</p>	<p>George's Marvellous Medicine - Roald Dahl</p> <p>The Magic Box - Kit Wright</p>	<p>Goldilocks - Emma Chichester Clark</p> <p>Goldilocks - Lauren Child</p>	<p>The Bear and the Piano - David Lichfield</p> <p>The Bear Under the Stairs - Helen Cooper (Reading comprehension)</p> <p>Rosie Revere Engineer - Andrea Beaty (history link with Brunel)</p>	<p>Mama Panya's Pancakes - Mary and Rich Chamberlin</p> <p>Legacy Text: Amazing Africa! -Atinuke and Mouni Feddag</p>
<ul style="list-style-type: none">• Poetry (What am I?)• Narrative (retelling)• Narrative (innovation) <p>Short burst opportunities (Little Red Riding Hood/ Little Red):</p> <ul style="list-style-type: none">• Setting description (forest)• WANTED poster (wolf)• Character description	<ul style="list-style-type: none">• Character description (Snail)• Letter (postcard)• Character description (Snorgh)• Narrative (action scene)• Instructions• Non-chronological report• Recount of trip• Narrative (Christmas story)	<ul style="list-style-type: none">• Instructions (How to make a marvellous medicine)• Book review• Recount (Wow day)• Poetry• Persuasive letter (Florence Nightingale to the Prime Minister)	<ul style="list-style-type: none">• Narrative (retelling)• Narrative (innovation)• Narrative (Easter story)	<ul style="list-style-type: none">• Diary entry• Poetry• Newspaper article• Recount of trip	<ul style="list-style-type: none">• Diary entry• Non-chronological report on Mabambani (Legacy writing)• Letter (to Little Angels School in Mabambani)



Appendix 1 Writing genre year group implementation (1-6) 2020 edition

Year 1

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p>How Doth the Little Crocodile -Lewis Carroll</p> <p>The Odd Egg -Emily Gravett</p> <p>Cave Baby -Julia Donaldson & Emily Gravett</p>	<p>The 3 Little Pigs</p> <p>The Gingerbread Man</p> <p>The Nutcracker -Emma Helbrough</p> <p>10 Things Found in a Wizard's Pocket - Ian McMillan</p>	<p>Billy and the Beast -Nadia Shireen</p> <p>Yeti and the Bird -Nadia Shireen</p> <p>Stanley's Stick -John Hegley & Neal Layton</p> <p>The Treasures - Clare Bevan (RE/Legacy Learning)</p>	<p>Dinosaurs and All That Rubbish -Michael Foreman</p> <p>Rotten and Rascal -Paul Geraghty</p> <p>Gigantosaurus -Jonny Duddle</p> <p>Dinosaur, dinosaur</p>	<p>Jack and the Beanstalk -David Hornsby</p> <p>Jim and the Beanstalk -Raymond Briggs</p> <p>The Tiny Seed -Eric Carle</p> <p>Oliver's Vegetables/Fruit Salad - Vivian French</p> <p>What is pink? - Christina Rossetti</p>	<p>Billy's Bucket - Kes Gray and Garry Parsons</p> <p>Legacy Text:</p> <p>One World - Michael Foreman</p> <p>Listen - Brenda Williams</p>
<ul style="list-style-type: none"> • Non-chronological report – Crocodile fact file • Character description – bird and egg • Setting description – Cave Baby's cave 	<ul style="list-style-type: none"> • Narrative (retelling) • Narrative (innovation) • Recount – Fairy Tale Wow Day • Instructions – making sweets • Setting descriptions – Clara's house & The Land of Sweets • Poem – Clara's pocket • Recount – Great Fire of London (history) 	<ul style="list-style-type: none"> • Wanted poster – the terrible beast • Instructions – terrible soup • Narrative (retelling) • Postcard • Character description • Narrative (innovation) • Descriptive writing – My 'Fantastick!' • Poem innovation – The Treasures 	<ul style="list-style-type: none"> • Non-chronological report – dinosaur fact file • Diary entry – Mary Anning (history) • Persuasive writing – who should have the fish? • Letter to Rotten and Rascal • Narrative (retelling) – Dinosaurs and all that Rubbish • Recount – Museum trip • Poem innovation - Dinosaur, dinosaur 	<ul style="list-style-type: none"> • Narrative (retelling) • Narrative (innovation) • Chronological report – The Tiny Seed • Narrative (retelling) • Diary Entry – Oliver's fruit 	<ul style="list-style-type: none"> • Letter to Billy • Descriptive writing – In my bucket... • Narrative (innovation) • Setting description – rock pool - One World • Persuasive writing – We Only Have One World • Non-chronological report – sea creature fact file (science) • Poem innovation - Listen



Appendix 1 Writing genre year group implementation (1-6) 2020 edition

Reception

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p>Hooray for Fish - Lucy Cousins</p> <p>Legacy Text: So MUCH - Trishe Cooke (Literacy Shed)</p>	<p>Malala's Magic Pencil - Malala Yousafzai</p> <p>The Magic Paintbrush - Julia Donaldson (Literacy Shed)</p>	<p>First Big Book of Space - Catherine Hughes</p> <p>Meet the Planets - Caryl Hart</p> <p>Whatever Next! - Jill Murphy</p>	<p>Michael Recycle - Ellie Bethel</p> <p>Super Daisy - Kes Gray</p>	<p>Lost and Found - Oliver Jeffers</p> <p>Owl Babies - Martin Waddell</p>	<p>The Ugly Five - Julia Donaldson</p> <p>We're Going on a Lion Hunt - David Axtell</p> <p>Handa's Surprise - Eileen Browne</p> <p>Rhythm of Life - Michael Rosen</p>
<ul style="list-style-type: none">• Labels	<ul style="list-style-type: none">• Lists• Letters (Nativity)	<ul style="list-style-type: none">• Fact writing about planets• Lists• Speech• Rewrite narrative (transcription)• Wow day recount	<ul style="list-style-type: none">• Instructions (First, Then, Next, Finally...)• Recycling centre walk recount• Character description• Rewrite narrative	<ul style="list-style-type: none">• Instructions• Facts• Fact file• Setting description• Rewrite narrative	<ul style="list-style-type: none">• Speech• Animal description• Innovate and write narrative• Speech• Rewrite narrative



Appendix 2 Teacher rubrics for English standards

Foundation Stage Teacher Rubric for English Standards

Presentation	<ul style="list-style-type: none">• Short date written/stamped by an adult/ on label• ALL underlining using a ruler• Wide lined paper to be used	<ul style="list-style-type: none">• The child will hold a pencil correctly using a tripod grip• Correct letter formation taught using penpals letter families• Correct letter formation is a focus in all writing
Writing Stamina	<ul style="list-style-type: none">• All children have daily writing opportunities in phonics.• Each child will have 1 teacher directed opportunity to write each week which increases to 2 from January - one in a teacher-led group and the other independent• Guided work marked with GG or TA GG• Where support is given for an aspect of the work, mark with S	<ul style="list-style-type: none">• Underline in green where the children have been shown which grapheme to write• Transcriptional writing indicated with TW• An 'I' will be used to indicate where independent writing starts following a guided group input• Where no symbol is recorded, the work is independent
Feedback, written marking and editing	<ul style="list-style-type: none">• Feedback will be specific to the success criteria and/or learning objective• Success criteria feedback will be in pink and green, using school marking pens	<ul style="list-style-type: none">• Scribbling and other learning notes will be written in black teacher pens• During terms 5 to 6, sight word spelling errors, appropriate to phase, will be indicated in green marking pen
Success Criteria	<ul style="list-style-type: none">• Each child uses 'helping hand' prompt to support when writing• Each page of the child's writing book will display the 'Every Time Writing' pictorial success criteria	<ul style="list-style-type: none">• Specific targets for children may be indicated/highlighted/added on the success criteria
Learning Objectives	<ul style="list-style-type: none">• Only use if appropriate to task	<ul style="list-style-type: none">• When using Success Criteria instead of one specific LO, the success steps should be ticked



Appendix 2 Teacher rubrics for English standards

Key Stage 1 Teacher Rubric for English Standards

Presentation

- Date stamp/ short date/ long date as appropriate (to reflect child's ability and time of year)
- ALL underlining (including teacher marking) using a ruler
- Where a word/sentence needs to be crossed out during editing, a ruler must be used by the child
- Correct letter formation secured through Year 1 using penpals letter families
- When children are secure with letter formation, move on to joins using the 'Collins Cursive' scheme
- Wide lined paper to be used until the child has sufficiently advanced fine-motor skills and has mastered joined handwriting

Writing Stamina

- Throughout the week, children will have at least 2 different opportunities to apply skills in either short or extended writing tasks
- In Year 1 these writing tasks will often take place within English sessions
- In Year 2, there may be an extended writing opportunity in an English session and another piece of writing in a different area of the curriculum
- Guided work marked with GG or TA GG
- Where children are in a GG but are heavily supported, mark GG S
- Where children are in GG but work independently, mark GG I
- Where support is given for an aspect of the work, mark with S
- Transcriptional writing marked with TW
- An 'I' will be used to indicate where independent writing starts following a guided group input
- Where no symbol is recorded, the work is independent

Writing across the curriculum

- Children should apply skills learnt in SPAG sessions through independent writing across the curriculum
- Success criteria may be used as a prompt for their grammar, punctuation and spelling
- Text types should be taught in English lessons and learning may be applied in writing across the curriculum (This will increase as the child moves into Year 2)

Feedback, written marking and editing

- Assessment should be very specific to the learning objective and/or success criteria
- Objective met/ partially met/ not met stamps are used for SPAG tasks (unless success criteria has been used)
- Children who have not achieved objective are identified on TAR and receive support in a guided group
- Misconceptions are recorded on TAR
- Checking and editing work will be explicitly taught and opportunities to edit/respond to feedback will be built into lessons as appropriate to task
- All teacher marking is in pink and green using school marking pens.
- Children edit and mark in purple polishing pencil
- Mistakes are corrected for modelling purposes in green pen
- High quality aspects of work MAY be underlined in pink pen

Spelling

- Begin by underlining the word in green for common exception words and spelling rules that have been taught – children to move towards correcting these independently
- When children are more independent in their editing, move to using a green dot to the start of the line where the mistake has occurred
- Repeated misconceptions in spellings/spelling rules should be picked up and practised with individual children or common misconceptions retaught in spelling teaching sessions

Success Criteria

- Success Criteria may be used for pupil and teacher assessment of extended writing pieces
- Child specific targets may be highlighted on success criteria
- Success criteria may be limited or specific where children have SEND

Learning Objectives

- Every lesson must have a clear LO
- Work must be stamped to indicate assessment of the LO but if using Success Criteria, success steps should be ticked (if met) and no stamp is required



Appendix 2 Teacher rubrics for English standards

Key Stage 2

Teacher Rubric for English Standards

Presentation	<ul style="list-style-type: none">• Long date in English at the start of each new piece of work• Date will be written on the left hand side of the page (against the margin) and letter size will be consistent with the main writing• ALL underlining (including teacher marking) using a ruler• Where a word/sentence needs to be changed or edited by a pupil, it will be crossed through with a ruler	<ul style="list-style-type: none">• Edits or errors will be numbered and listed in numerical order on the editing page• Main writing in blue pen; editing in black• Handwriting (including editing) is legible, neat and cursive• Narrow lined paper (once the child has mastered joined writing)
Learning Objectives	<ul style="list-style-type: none">• Every lesson will have a clear learning objective – these will not be recorded in professional writing books	<ul style="list-style-type: none">• When using a rubric for extended writing, a clear learning objective should still be communicated to children
Writing Stamina	<ul style="list-style-type: none">• Most pieces should be at least one page long and may take longer than one session to complete. 'Short writes' completed in a single session may be shorter.	
Writing across the curriculum	<ul style="list-style-type: none">• Children should apply skills learnt in SPAG sessions through independent writing across the curriculum as well as in their English writing• Text types should be taught in English lessons and learning applied across the curriculum	<ul style="list-style-type: none">• The same standards for presentation are expected across the wider curriculum
Codes for marking	<ul style="list-style-type: none">• Guided work marked with GG or TAGG• An 'I' will be used to indicate where independent writing starts following a guided group input• Dictation or transcription work marked with TW• Where no symbol is recorded, the work is independent• No symbols/codes will be used by the teacher when marking	<ul style="list-style-type: none">• Where key spellings are identified, teachers may<ul style="list-style-type: none">- use a dot in the margin of a line to guide children towards independently finding spelling errors. This may be recorded on the TAR if it is the focus of the next editing session or guided group- give key spellings for children on the editing page as appropriate• Where a single, specific SPAG error is identified, teachers will underline in green and follow up with a guided group or whole class input as appropriate, recorded on the TAR
Pupil editing and teacher assessment (including feedback and written marking)	<ul style="list-style-type: none">• Assessment should be very specific to the learning objective or rubric• Children who have spelling, punctuation or grammar errors (not shown on the rubric) can be identified on TAR and must be the focus of a guided group where errors have been underlined in green	<ul style="list-style-type: none">• All teacher marking is in pink and green, using school marking pens• Editing against a rubric will be completed after teacher marking• All children will have a guided group session at least once a fortnight, which will be recorded on the TAR
Rubrics + pink/green	<ul style="list-style-type: none">• Rubrics will be used for extended writing pieces• Children will be given opportunities to self, or peer, assess their work before the teacher marks it	<ul style="list-style-type: none">• Rubrics may be adapted where children have SEND but will give opportunity for them to meet objectives taught within the class where possible• Rubrics will be stuck neatly on the editing page in line with the top line of the page



Appendix 3 Key Performance Indicators (KPIs)

Year 1 Writing

	Expected Standard	Depth
Composition	Compose a sentence orally before writing it.	Speak grammatically correct sentences.
	Sequence sentences to form short narratives.	Some use of expanded noun phrases.
	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 many sentences using a capital letter and full stop, question mark or exclamation mark.	Most sentences punctuated using a capital letter and a full stop.
	Mostly accurate use of a capital letter for names of people.	Mostly accurate use of a capital letter for names of places, the days of the week and the personal pronoun I.
	Some use of a capital letter for names of places, the days of the week and the personal pronoun I.	Some use of a capital letter for names of places, the days of the week and the personal pronoun I.
Hand Writing	Most lower case letters formed in the correct direction.	Letters correctly sized in relation to one another, starting and finishing in the right place.
Transcription	Spell words containing each of the 40+ phonemes already taught.	Correctly use alternative sounds taught so far.
	Spell most Y1 common exception words.	Spell some Y2 common exception words.
	Name letters of the alphabet in order.	Name letters of the alphabet in order.
	Add suffixes using the spelling rule for s or es as the plural marker for nouns.	Add suffixes using the spelling rule for s or es for the third person singular marker for verbs.
	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 and -ed where no change is needed in the spelling of root words.	Using -er and -est where no change is needed in the spelling of root words.



Appendix 3 Key Performance Indicators (KPIs)

Year 2 Teacher Assessment Framework

Working towards the expected standard	Working at the expected standard	Working at greater depth
<p>The pupils can, after discussion with the teacher:</p> <ul style="list-style-type: none">• write sentences that are sequenced to form a short narrative (real or fiction)• demarcate some sentences with capital letters and full stops• segment spoken words into phonemes and represent these by graphemes, spelling some words correctly and making phonically-plausible attempts at others• spell some common exception words• form lower-case letters in the correct direction, starting and finishing in the right place• form lower-case letters of the correct size relative to one another in some of their writing• use spacing between words	<p>The pupil can, after discussion with the teacher:</p> <ul style="list-style-type: none">• write simple, coherent narratives about personal experiences and those of others (real or fiction)• write about real events, recording these simply and clearly• demarcate most sentences in their writing with capital letters and full stops, and use question marks correctly when required• use present and past tense mostly correctly and consistently• use co-ordinating (e.g. or/and/but) and some subordination (e.g. when/if/that/because) to join clauses• segment spoken words into phonemes and represent these by graphemes, spelling many of these words correctly and making phonetically-plausible attempts at others• spell many common exception words• form 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	<p>The pupil can, after discussion with the teacher:</p> <ul style="list-style-type: none">• write effectively and coherently for different purposes, drawing on their reading to inform vocabulary and grammar of their writing• make simple additions, revisions and proof-reading corrections to their own writing• use the punctuation taught at key stage 1 mostly correctly• spell most common exception words• add suffixes to spell most words correctly in their writing (e.g. -ment, -ness, -full, -less, -ly)• use the diagonal and horizontal strokes needed to join some letters



Appendix 3 Key Performance Indicators (KPIs)

Year 3 Writing

	Expected Standard	Depth
Composition	In some writing, organise paragraphs around a theme.	Writing shows cohesion within each paragraph.
	In non-fiction, used headings and sub-headings to aid presentation.	Headings and sub headings are well selected and appropriate to context.
	In narratives creates settings, characters and plot.	Settings and character are described in increasing detail.
	Composes sentences , progressively building a rich and varied vocabulary.	Some use of figurative language and devices.
	Proof reads for spelling errors including non-negotiable and high frequency words when identified by the teacher.	Independently, proof reads for spelling errors including non-negotiable and high frequency words.
Vocabulary, Grammer and Punctuation	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)
	Use conjunctions, adverbs and prepositions to express time and cause within a sentence (when, if, that, because, so, that, since, during)	Vary the position of conjunctions, adverbs and propositions within a sentence.
	Chooses an appropriate pronoun or noun within sentences.	Can choose either a noun or pronoun to add impact to writing.
	Use possessive apostrophe mostly accurately with singular nouns.	Sometimes uses possessive apostrophe accurately with plural nouns
	Use the present perfect form of verbs instead of the simple past e.g. He has gone out to play in contrast to He went out to play. Some use of inverted commas to punctuate direct speech.	Uses both present perfect and simple past forms to add variety in writing. Punctuating some direct speech accurately e.g. ? !
Hand Writing	Using capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly effectively.	Uses taught punctuation to add effect to writing.
	Use the diagonal and horizontal strokes needed to join letters in most of their writing and understand which letters, when adjacent to one another, are best left unjoined.	Some handwriting is joined and legible.
Transcription	Spell many of the words from the Y3/4 spelling list accurately.	Spell most of the words from the Y3/4 spelling list accurately.
	Apply knowledge of spelling rules and patterns taught in Year 3	



Appendix 3 Key Performance Indicators (KPIs)

Year 4 Writing

	Expected Standard	Depth
Vocabulary, Grammar and Punctuation	Punctuate direct speech accurately (including punctuation within and surrounding inverted commas).	Uses a variety of reporting clauses 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.	Varies the adverbials e.g., with care instead of carefully with accurate use of punctuation.
	Use possessive apostrophe mostly accurately with plural nouns.	Always uses possessive apostrophe for both singular and plural pronouns correctly.
	Chooses an appropriate pronoun or noun within or across sentences to aid cohesion and avoid repetition.	Choose appropriate pronoun or noun to add impact to writing.
Composition	In narratives creates settings, characters and plot. Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases.	Maintaining the viewpoint of the character
	Uses rich and varied vocabulary including use of figurative language and devices.	Uses language and vocabulary choices with control to create impact and viewpoint.
	Composing sentences progressively increasing 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 conjunctions including e.g. when, if, because, although, which	Varies the position of the subordinate clause for effect and variety.
	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 punctuation for effect and variety.
Transcription	Independently, proof reads for spelling errors including non-negotiable and high frequency words.	Edit and changes vocabulary for effect and variety.
	Spells most of the words from the Year 3/ 4 spelling list accurately.	Spells some of the words from the Year 5/6 spelling list accurately.
Hand Writing	Apply knowledge of spelling rules and patterns taught in Year 4.	Beginning to apply Year 5 spelling rules.
	Most handwriting is legible and joined.	Producing legible joined handwriting



Appendix 3 Key Performance Indicators (KPIs)

Year 5 Writing

	Expected Standard	Depth
Composition	Sometimes selects vocabulary and grammatical structures that reflect the level of formality required.	Selecting vocabulary and grammatical structures that reflect the level of formality required mostly accurately.
	Use coordinating and subordinating conjunctions with increasing confidence e.g. as, while, despite, even though.	Varying the position of the subordinate clause in a sentence. Use of compound/complex sentences.
	Can use a dictionary and thesaurus to check spellings and word meanings.	Independently choose resources e.g. Dictionaries/ thesauruses to check spellings, word meanings in order to edit and improve work.
	Evaluate and edit their own and others' writing by proposing changes to vocabulary, grammar and punctuation to enhance effect and clarify meaning.	Extensively edits and re-writes their own writing in order to improve it.
	In narrative, creating atmosphere by describing characters and settings and integrating dialogue.	In narrative, creating atmosphere by describing characters and settings; making appropriate vocabulary choices; varying sentence lengths and integrating dialogue.
	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 such as: who, which, where, when, whose, that or an omitted relative pronoun.	Use of embedded clauses.
	Makes use of adverbs, prepositional phrases and noun phrases to add detail and clarity.	Selects adverbs, prepositional phrases and noun phrases to create effect in writing.
	Using different verb forms mostly appropriately, including some passive and modal verbs.	Can select verb forms for meaning and effect.
	Using inverted commas and commas for clarity.	Use of inverted commas and commas avoids any ambiguity in writing.
Hand Writing	Beginning to use punctuation for parenthesis mostly correctly and making some correct use of semi colons, dashes, colons and hyphens.	Often punctuation for parenthesis mostly correctly and making correct use of semi colons, dashes, colons and hyphens.
	Handwriting is legible and joined.	Maintaining legibility, fluency and speed in handwriting.
Transcription	Apply knowledge of spelling rules and patterns taught in Year 5 when spelling words, including words with silent letters and homophones, with a reasonable degree of accuracy.	Correctly spell agreed Year 5 high frequency / non-negotiable words.
	Spells many of the words from the Year 5/6 spelling list.	Spells most words from the Year 5/6 spelling list.



Appendix 3 Key Performance Indicators (KPIs)

Year 6 Teacher Assessment Framework

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 mostly 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 mostly 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. literary 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]



Teacher Assessment Framework (TAR)

Class:	Week Beginning:	ENGLISH (E) GUIDED READING (GR)
SPAG LO:		
Reading LO:		
English Focus:		
Monday		
Guided Groups:		SPAG:
Tuesday		
Guided Groups:		SPAG:
Wednesday		
Guided Groups:		SPAG:
Thursday		
Guided Groups:		SPAG:
Friday		
Guided Groups:		SPAG:



Appendix 5

Phonics assessment for lowest 20%

Letters and Sounds Assessment

Name of child:

Date of
assessment and
colour of
highlighting:

1	2	3	4	5	6
---	---	---	---	---	---

Phase 2 Set 1 Set 2 Set 3 Set 4 Set 5	s a t p i n m d g o c k c k e u r h b f, ff l, ll ss	the, to, I, no, go, into	sat tap sap pat pan pin sit tip pit got pod cat can kit run sick deck red den hit hiss huff bill fun but		
Phase 2 Tricky words					
Phase 3 Set 6 Set 7	j v w x y z zz qu ch sh th ng ai ee igh oa oo		jam van wet box yet zip fuzz quit chip shop thing rain sheep high boat book cool farm for hurt cow coin dear fair corner pure		
Phase 3 Tricky words		he she we me be was my you they bec all are			
Phase 4 (cvcc & ccvc)		bend mend hump bent damp spot spin trip glass track speck			
Phase 4 Tricky words		said, so have, like, some, come were, there, little, one do, when, out, what			
Phase 5 Tricky words	ay ou ie ea oy ir ue aw wh ph, ex, ge ou ey a-e e-e l-e o-e u-e		day out tie eat boy girl blue saw when photo new toe Paul make name these like home rule lane		
Phase 5 Tricky words	oh, their, people, Mr, Mrs, looked, called, asked water, where, who, again, thought, through, work, mouse, many, laughed, because, different, any, eyes, friends, once, please, could				
Phase 5 (Part 2) Alternative pronunciations of graphemes	i fin find a hot cold c cat cent g got giant u but put		ow cow blow ie tie field ea eat bread great er farmer her a hat what y yes by very ch chin school chef ou out shoulder could you		
Phase 6		Continue on to spelling scheme			



Appendix 6

Phonics Overview

Reception			Year 1			Year 2			
Term	Week	Phonics	Term	Week	Phonics	Term	Week	Phonics	Spelling
1	1,2	Phase 1	1	3-6	Phase 4 Mastery	1	3-8	Phase 5b Mastery (alternative pronunciations)	Follow National Curriculum for teaching of Year 2 spelling work.
	3-8	Teach Phase 2		7-8	Teach Phase 5a (new graphemes for reading)				
2	1,2	Teach Phase 2	2	1-4	Teach Phase 5a (new graphemes for reading)	2	1-6	Phase 5c Mastery (alternative spellings for phonemes)	
	3-7	Teach Phase 2		5,6	Phase 5a Mastery (new graphemes for reading)				
3	1-4	Teach Phase 3	3	1-6	Phase 5a Mastery (new graphemes for reading)	3	1-6	Continue to revise Phase 5 alongside learning new GPCs from the Year 2 National Curriculum spelling work consistent with Phase 6 Letters and Sounds.	
	5,6	Phase 3 Mastery							
4	1-6	Phase 3 Mastery	4	1-6	Teach Phase 5b (alternative pronunciations)	4	1-6		
5	1-6	Teach Phase 4	5	1-6	Phase 5b Mastery (alternative pronunciations)	5	1-6		
6	1-7	Phase 4 Mastery	6	1-4	Teach Phase 5c (alternative spellings for phonemes)	6	1-7		
				5-7	Phase 5c Mastery (alternative spellings for phonemes)				



Appendix 7 17 Early Learning Goal Descriptors (English relevance)

6.2 Specific areas of learning and their associated ELGs

Literacy

This involves encouraging children to read and write, both through listening to others reading, and being encouraged to begin to read and write themselves. Children must be given access to a wide range of reading materials such as books, poems, and other written materials to ignite their interest.

ELG 09 Reading:

- Children read and understand simple sentences
- They use phonic knowledge to decode regular words and read them aloud accurately
- They also read some common irregular words
- They demonstrate understanding when talking with others about what they have read

ELG 10 Writing:

- Children use their phonic knowledge to write words in ways which match their spoken sounds
- They also write some irregular common words
- They write simple sentences which can be read by themselves and others. Some words are spelt correctly and others are phonetically plausible



Appendix 8

English planning guidance

Aims

- Consistent planning within and across year groups
- Consistent delivery of each lesson so that every child is receiving the same quality learning opportunities
- Minimise cognitive overload for children during lessons
- Effective use of teacher time (in planning AND teaching)
- A shared understanding of 'quality content' in effective English lessons

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Planning process

- 1. Team planning map**
Effective use of teacher time
- 2. Written plan**
Consistent planning with clear objectives and progression
- 3. Resources**
PowerPoint/smartboard across classes to ensure coherence in lesson progression
WAGOLLs
Other resources

Non-Chronological Reports

P



Appendix 8

English planning guidance

TOOLKIT – What you may need to reference

- Literacy Tree book
- Literacy plans – use with caution – check they are in line with SPaG objectives
- Rubric for KS2,
- SPAG objectives for KS1 and FS
- Key Performance Indicators (KPIs)
- National Curriculum objectives

Things to consider/include

- Multi-authored from all in teaching team
- Outcome for each lesson
- Key teaching points
- How to build background knowledge
- SPAG objective
- Learning objective
- Whole class input
- Guided group(s) focus
- Models

Lesson content

- Clear, shared learning intentions
- Small incremental steps – unpick the learning
- Clearly sequenced steps that build gradually throughout a session and across a week/unit
- Pupil engagement – break up teacher talk – whiteboard work, partner talk
- Interaction – short chunks of listening interspersed with doing/talking
- Retrieval practice
- Minimise cognitive overload
- Background knowledge – build it up, drip it in along the way
- Stem sentences – verbalising – “my turn, your turn.”
- Hinge questions
- Conjecturing – “My friend says...”
- Pupil participation e.g. finger voting, lollipop sticks

WEEK 1

LO: Explain and discuss what you have read by summarising the main ideas

Monday 30th

Teach story → Macbeth: A Shakespeare Story

Read in sections

1 → p15 (witches)

2 → p25 (crow)

3 → p35 (murder)

4 → p44 (ghost)

5 → p49 (weather)

6 → end (air section) p58

focus →

Mrs W

withered } in book
startled }

End of day review:

Outline Shakespeare characters 2 pages (264-265)

LO: Integrate dialogue in order to advance the action

WEEK 2

Monday 7th

Dialogue to advance action

- comments on Brian about missing
- witches betrayed

GG1 → WTS from Weds SPAG

GG2 → next 20% borderline secure

LO: Select appropriate vocabulary, understanding how choices can affect meaning

Tuesday 1st

Retell story using story map

Teach battle scene → video (2 min)

Vocab for section 6 → create

word bank → Mrs W.
battle words.

SPAG - dialogue

GG1 → 20% readers (retelling)

GG2 → depth writers (vocab).

266-267

LO: Integrate dialogue in order to convey character

Tuesday 8th

Input → WAGOLs from Mon 7th

Remainder of section from story map

Dialogue to convey character

- arrogance of Macbeth
- conflict of Macduff

GG → 20% writers

LO: Develop initial ideas, drawing on what I have read

Wednesday 2nd

Shared plan → 3 sections

shared: setting the scene (dangers)

scaffold: story approach (Brian Wood)

independent: battle
high scaffold → speech punctuation
SPAG Key link in plan (speech)

GG → WTS from Tues SPAG
AFL check-ins (punctuation)

268-269

LO: Prepare changes to vocabulary, grammar and punctuation

Wednesday 9th

Edit using feedback from rubric

- model editing from children (Anwar/ Vinalina + reference to the rubric)
- one 10% focus

LO: Describe setting and atmosphere using carefully chosen vocabulary

Thursday 3rd

Familiar WAGOLL paragraph re-used from MND.

- Key features
- story map alongside
- adding in characters
- changes in vocab
- write section 2

GG → secure EXS writers (rubric focus - challenge).

270-271

LO: To write legibly, fluently and with increasing speed

Thursday 10th

Publish → focus on transcription strand of rubric

- model critique against rubric + model re-draft
- publish on paper with border

GG1 → handwriting - focus on expert column (letter size)

GG2 → as above (cursive)

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