

To help us think about the teaching of writing, we use the ‘**simple view of writing**’ model, taken from ‘Closing the Writing Gap’ by Alex Quigley (originally by Berlinger et al, 2002).

It helps to understand that the writing process has a number of elements which all compete for working memory. When we are asking children to write, we are asking them to simultaneously regulate their own learning (think about the goal for the task and how they are getting on while managing emotions and potential distractions); to come up with ideas, draw on their own context knowledge, decide on order and structure, remember success criteria etc all while spelling accurately and writing legibly.

Thinking about the writing process in this way can help us plan activities which reduce the cognitive load on children’s working memory by scaffolding and supporting some areas while asking children to work on others (e.g by giving a writing frame or by planning a story as a class so that children can focus on composition).

It can also help us to diagnose barriers to writing and create targeted next steps for individual learners or adapted whole-class planning. For example, a number of children struggling for ideas may need additional lesson focus time exploring the context of the proposed writing through stimulus activities. An individual pupil struggling with composition may need a selection of words and images to fill a gap in context knowledge and picture an unfamiliar setting.

We have also developed our practices and thinking about writing using the EEF guidance on improving literacy at KS1 and KS2. From this guidance and further reading, we have created 12 characteristics of writing lessons in our school – this is a working document and, in the spirit of writing, we will revise it as we continue to learn.

Recommendation 1	Develop pupils' speaking and listening skills and wider understanding of language	10	Recommendation 1	Develop pupils' language capabilities	12
Recommendation 2	Use a balanced and engaging approach to developing reading, teaching both decoding and comprehension skills	16	Recommendation 2	Support pupils to develop fluent reading capabilities	18
Recommendation 3	Effectively implement a systematic phonics programme	20	Recommendation 3	Teach reading comprehension strategies through modelling and supported practice	22
Recommendation 4	Teach pupils to use strategies for developing and monitoring their reading comprehension	24	Recommendation 4	Teach writing composition strategies through modelling and supported practice	28
Recommendation 5	Teach pupils to use strategies for planning and monitoring their writing	28	Recommendation 5	Develop pupils' transcription and sentence construction skills through extensive practice	32
Recommendation 6	Promote fluent written transcription skills by encouraging extensive and effective practice and explicitly teaching spelling	34	Recommendation 6	Target teaching and support by accurately assessing pupil needs	38
Recommendation 7	Use high quality information about pupils' current capabilities to select the best next steps for teaching	40	Recommendation 7	Use high quality structured interventions to help pupils who are struggling with their literacy	44
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Characteristics of writing lessons at ERA

- **Using a stimulus text.** The Easton Royal curriculum is built on high quality texts in order to constantly promote a culture of reading and language development. Our writing units are each based on a text which is used for context and creative ideas. One text might span as long as a half term and is used as the stimulus for several units/different forms of writing (e.g the text 'Varmints' may be used as the stimulus for a 2 week narrative unit on creating setting and then a further 3 week unit on persuasive texts. Children might use the first part of varmint to inspire their own rich descriptions and then the second part of the story as context to write a persuasive letter about looking after nature). The stimulus text is different from the model text. We select excellent texts from the centre of literacy in primary education (CLPE).
- **Using a mentor (model) text.** Mentor texts describe good examples of writing, which offer pupils ideas and exhibit the demands of the writing task. There needs to be careful teacher judgement about whether expert models by professional authors are preferable to more accessible examples from peers. We can apply the Goldilocks principle to mentor texts: they should not be too easy nor too hard – but just right. For example, it may mean the difference between reading an expert article from a historian on the causes of World War One or a past essay from a pupil. Of course, you can usefully deploy both to good effect.
- **Graphic representations of text structure.** Studies quoted by the EEF show that children benefit from explicit teaching about the structure of narrative and information texts. We use a consistent image of each text type (we use the images by Sue Palmer) and children revisit them repeatedly throughout their time at ERA. The image is also added to the working wall during the unit of study. **Images can be found on Sharepoint: curriculum>english>writing>text-type images**
- **Co-constructed success criteria.** Children will be guided to analyse the mentor text(s) and will use it to create success criteria for the working wall – 'what makes this effective?', 'why do these sentences not really work as a description?' 'What will our descriptive sentences need to be like?'. Success criteria will usually be based on age.
- **Shared writing/modelling.** Teachers use flip charts/visualisers to work with children to write an example. They model their thinking and acceptance and rejection of ideas out loud as well as their spelling, grammar and layout choices. Shared writing should be based around a similar stimulus but not the same one children have for their task. **Questions, comments and expectations will need to be carefully targeted during the shared write according to age. Please see list of modelling strategies in the appendix.**
- **Guided writing.** Teachers use formative assessment during and in between lessons to select individuals or small groups to work with on guided writing. The focus for these sessions (during the class independent writing) will be supporting children's progress on a targeted objective (e.g writing compound sentences).
- **Visualiser stops for co-analysis of developing ideas.** As children write independently, the teacher selects appropriate moments to share their ideas with the class and look together at what is going well and why. Children are encouraged to share, read and edit each other's work.
- **Use of stimulus/prewriting activities to inspire ideas.** We have a number of strategies to get children's creative ideas flowing before they are asked to write and to make writing lessons memorable and fun. **Please see list of stimulus strategies in the appendix.**
- **Explicit teaching of the planning stage.** We have progressive expectations of planning according to age. Planning will also differ according to text type. We use **graphic organisers** for planning and these images and formats as children move through the school to help them to remember how they work and allow children to gradually develop the sophistication of their plans. Teachers model and teach the planning stage so that children are ultimately capable of doing these things independently. **Please see our planning images document in the appendix. These templates can also be found on Sharepoint: curriculum>english>writing>planning models.**
- **Explicit teaching of structured editing, revising and redrafting.** Editing, revising and redrafting should happen in every writing unit and for every child, showing it is a positive and essential part of the writing process and that it is not linked to failure. Children are given a single focus (e.g paragraphs or powerful words) to look for and improve. This can be done through the use of editing stations. **Please see guidance on ERA editing stations in the appendix. There are also resources on Sharepoint: curriculum>english>writing>editing stations.** Paired editing strategies are used wherever possible – children stack their books in a pair and work with their partner on each book in turn. **[Children edit in purple.](#) EEF case study on editing, drafting and revising can be found in the appendix.**
- **Independent, experimental writing.** The vast majority of lessons should include an opportunity for children to write, experiment and practice with a taught skill or objective (e.g power of 3 or 'who' relative clause). Where possible, this should be as a series of sentences rather than single sentence exercises. These activities will help teachers with formative assessment judgements and in selection of children for guided writing.
- **Independent, extended writing.** Children should be given very regular opportunities to write at length, incorporating elements from a series of lessons.
- **Publish/present/perform/share.** Writing tasks will always be for a purpose – either presenting it neatly as a book for the library, to show parents etc or practiced and read aloud formally as speaking development.

Our Approach to Spelling

To be completed using EEF guidance and little Wandle and essential spelling info **Please see the appendix for some EEF guidance on types of spelling error and related strategies.**

Our Approach to Handwriting

To be completed using EEF guidance and letterjoin info with timetabling etc

Appendix 1: Stimulus Strategies

These are only a few suggestions of how texts and characters can be brought to life to help children explore stories, characters, facts and arguments and generate ideas for their own writing.

Strategy	Explanation
Re-enactment and/or re-telling	Children use play/costumes, small world items, story stones, puppets or story boxes (full of relevant props/items/reminders) to re-enact and/or retell the story with a learning partner or to a small group.
Freeze-frames	Children work in small groups to create freeze frames of key scenes. They should think in detail about character positioning, posture and facial expression – what does this tell us about the characters own feelings and how they feel about each other?
Thought Tracking	This is often used with freeze-frames. When children are in position, they are tapped on their shoulder and they say one line in role. This could be how they feel as the character or what they are thinking. Alternatively, the class could suggest things for a particular character.
Hot-seating	A child or the teacher is in role as a key character and is interviewed by the class. Questions are discussed and decided in advance and are shared with the hot seat volunteer before the role-play begins. Hot seating can explore character, feelings, relationships, reasons for events and decisions and can also be a way to recount key events much like a police interview.
Conscience Alley	Children stand in 2 lines facing each other to form a passageway. Each line has an opposing position. The teacher or volunteer walks slowly down the alley and each child says a one-line point. At the end of the alley, the volunteer makes their decision and gives a reason. This can be done in a dramatic soundscape way with overlapping voices or it can be done in a structured way where each voice must respond to the point made by the last voice.
Soundscape/Description Alley	Set out as conscience alley but is used for fiction and atmosphere. Children come up with sound effects and lines linked to character thoughts and feelings or descriptions and 'sound bites' from the setting (eg sound of rain, thunder, wind, mother's advice echoing, character's own feelings echoing, narrative voice echoing etc). Child in role as key character walks through the alley and reacts accordingly.
Debate and argument	Children are given facts to support one side of an argument or another, they have to argue from the perspective they are given (rather than their own views). They get together in groups to consolidate their thinking and then a structured debate is staged. This can be used for non-fiction but can also be used to explore a contentious issue within a story (eg: should the Iron man be buried? Children are in role as farmers, villagers, scientists...). You can also put a historical figure or fictional character on trial in court.

Appendix 2: Modelling Strategies

These strategies are taken from 'Closing The Writing gap' by Alex Quigley

Strategy	Explanation
Mentor texts	Mentor texts describe good examples of writing, which offer pupils ideas and exhibit the demands of the writing task. There needs to be careful teacher judgement about whether expert models by professional authors are preferable to more accessible examples from peers. We can apply the Goldilocks principle to mentor texts: they should not be too easy nor too hard – but just right. For example, it may mean the difference between reading an expert article from a historian on the causes of World War One or a past essay from a pupil. Of course, you can usefully deploy both to good effect.
Compare & contrast	Building on the Goldilocks approach, teachers can avoid always choosing excellent exemplars that pupils may feel are beyond them. There is some evidence to indicate it is more effective to get pupils to compare excellent models with flawed examples (also commonly described as 'examples' and 'non-examples'). This can have the added benefit of exposing pupils to more examples that build their background knowledge of a topic or writing genre.
Reverse engineering	It can be useful to use mentor texts with pupils, but to effectively reverse engineer plans for it. For example, the teacher takes a skilled narrative description of the Great Fire of London and models a plausible paragraph plan that isolates some of the essential moves of the writer. This approach can have the double benefit of modelling an excellent example whilst additionally modelling crucial planning processes.
Demonstration>prompt>practice	Professor Tim Shanahan, a literacy expert from the US, has helpfully described a process for modelling. ⁷ He first describes a manageable demonstration that doesn't overwhelm pupils, such as how to write a right branching sentence, then clearly prompting about what features of the demonstration to notice, before quickly getting pupils to practise the writing move themselves.
Mid-task modelling	A common teaching technique is to select mentor texts before pupils engage in their own writing. An issue with this approach is that pupils can often be too keen to closely imitate the mentor text. Delaying the introduction of a mentor text until the middle of a writing task, or at least after the planning has been undertaken, can reduce imitation whilst still exemplifying writerly moves, or offer stimulus to make some timely revisions and edits.
Visualiser break	Taking a break during the writing process to look as a group at the developing work of a peer can be useful as a further model. This strategy has the benefit of allowing children to look at a model which is exactly matched to the task in hand and, if everyone gets the opportunity to be a model overtime, it allows children to see what is possible. This has to be done with consent and safety in a classroom context where learners are already 'on board' with the idea that mistakes and/or revisions and editing are things to welcome and be proud of.

Appendix 3: Planning Templates

We use set planning templates throughout the school so that children have the opportunity to return to them in every year and deepen and broaden their understanding of how texts are structured as well as the importance of planning as part of the writing process. **Our planning templates can be found on Sharepoint: curriculum > english > writing > planning models.**

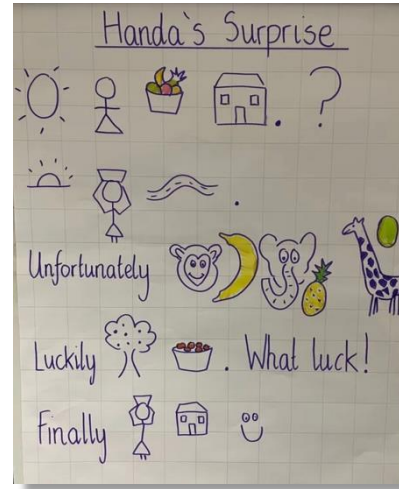
Opening

Build-up

Problem

Resolution

Ending



Introductory paragraph

Subject: _____

Topic Sentence: _____

Points:

- _____
- _____
- _____
- _____

Paragraph 2

Subject: _____

Topic Sentence: _____

Points:

- _____
- _____
- _____
- _____

Introductory paragraph

Subject: _____

Topic Sentence: _____

Points:

- _____
- _____
- _____

Introductory paragraph

Subject: _____

Topic Sentence: _____

Points:

- _____
- _____
- _____

Appendix 4: EEF case study examples of drafting, editing and revising

Focus	Guidance
Scaffolded support to produce a written piece from a plan.	<ul style="list-style-type: none">• At this stage, teachers and children are encouraged to build on the foundations laid in prewriting activities.• Teachers use a model text, of the type children are writing, to ensure they are clear about what they are aiming for. Teachers model turning a plan into a piece of writing based on the key features identified.• To encourage resilience, teachers break the plan into small sections, modelling one section at a time.• Whilst writing, the children are encouraged to use word banks, sentence stems, and scaffolds to support ambitious choices and sequencing in their work.• Where possible, the scaffolds are dual coded so there is a visual cue as well as a language one.
Scaffolding to support the revising process.	<ul style="list-style-type: none">• Having produced their first draft, children are shown examples that highlight lots of revisions and edits; children are encouraged to understand writing as an iterative process.• Teachers exemplify what a 'strong' model is and compare to a 'weak' model. This supports discussion about the components of the stronger model and how they could be included in the children's own work. Teachers then model revising the 'weaker' piece before children apply similar strategies to their own writing. Whilst undertaking this, the children are provided with a selection of ideas which they can choose from to revise their piece. They are also asked to return to the ideas and word banks generated in the prewriting phase and to integrate them where appropriate.
Feedback, including peer marking, to support the editing process.	<ul style="list-style-type: none">• Peer marking and sharing of work is used to improve ideas. Drama is also used to add detail to ideas and suggestions for improvement.• Having completed the writing, children are encouraged to share their work with the audience identified at the beginning of the process. This may include presenting it on an online platform or taking a photocopy home to share with family. The opportunities to share the final pieces of work are taken wherever possible as children develop as writers and look to celebrate their achievements in every piece of work.

Strategies to support the writing process

Writing can be thought of as a task made up of five stages: planning, drafting, revising, editing, and publishing. Pupils should be taught each of these components and underlying strategies. A writing strategy is a series of actions that writers use to achieve their goals and may support one or more components of the writing process. Over time, pupils should take increasing responsibility for selecting and using strategies. The following strategies should be carefully modelled and practised.⁵⁷

1. Planning

Setting goals and generating ideas before pupils begin writing. Teachers may ask pupils to write down goals to refer back to as they write. This stage of the writing process may also involve gathering information, activating prior knowledge, and reading exemplar texts to identify key features and consider the writing style used.

Example strategy: using a graphic organiser, such as a Venn diagram, to generate ideas for a balanced argument.

2. Drafting

Noting down key ideas, setting out a logical order for points to be covered, and writing out a draft of each section. Although accurate spelling, grammar, and handwriting are important, at this stage they are not the main focus.

Example strategy: using checklists to support structuring writing and monitoring progress towards goals (for example, 'Does my introduction paragraph explain what topic I'm writing about?'). Over time, pupils can be prompted to develop their own checklists before starting to write, instead of using checklists provided by their teacher.

3. Revising

Making changes to the content of writing in light of feedback and self-evaluation. Pupils can be supported to re-read their writing to check whether it makes sense and whether their writing goals have been achieved. Ideas or drafts can also be shared with peers or adults for feedback. At this stage, the audience will be limited so anxieties about presentation can be avoided.

Example strategy: using prompt questions to support children when revising their work (for example, 'Are there any places where it would be helpful to add more information?', 'Is any of the phrasing repetitive?', 'Can we make some vocabulary changes using your word bank?').

4. Editing

Making changes to ensure the text is accurate and coherent. At this stage, spelling and grammar assume greater importance and pupils will need to recognise that their work will need to be accurate if readers are to engage with it and extract the intended information from it.

Example strategies: checking capital letters and full stops, writing 'Sp' beside spellings pupils are unsure about and then checking spellings using a dictionary.

5. Publishing

Presenting the work so that others can read it. This may not be the outcome for all pieces of writing but when used appropriately it can provide a strong incentive for pupils to produce high quality writing and encourage them to carefully revise and edit.

Example strategies: displaying work, presenting to other classes, and sending copies to parents and carers.



Writing strategies should be explicitly taught using the 'gradual release of responsibility' model (see **Figure 9**).⁵⁸ This can be repeated for each strategy. However, pupils will inevitably learn the strategies at different rates so it is important to recognise that the model is not a linear process. For example, based on observations of pupils' guided practice it may be beneficial to provide repeated

modelling, emphasising different aspects of the strategy.

Teachers should introduce each strategy by describing how and when to use it. Then strategies should be modelled. Shared writing allows teachers to 'think-aloud' and share their thought process for each strategy with pupils.

Appendix 5: EEF guidance – types of spelling error and related strategies

Phonological	Orthographical	Morphological
<p>Phonological errors are not phonologically plausible, for example, 'vriuous' for 'various' or 'caterogy' for 'category'.</p> <p>These errors suggest a child might have gaps in their knowledge of letter-sound relationships, or in their knowledge of the sound structure of a particular word.</p>	<p>Orthographical errors are phonologically plausible but inaccurate, for example, 'erly' for 'early' or 'sircle' for 'circle'.</p> <p>These errors suggest a child is relying only on letter-sound rules to produce an invented spelling. The gap in their knowledge may be related to knowledge of common letter combinations or the word-specific spelling.</p>	<p>Morphological errors may be phonologically plausible but occur due to a lack of awareness of morphemes, for example, 'trapt' for 'trapped', 'imaginashun' for 'imagination' or 'desappear' for 'disappear'.</p> <p>These errors suggest that pupils have not learned the consistent spelling of the morphemes in the word.</p>
Strategies	Strategies	Strategies
<ul style="list-style-type: none"> • Explicit teaching of consonant and vowel phonemes. • Practise sounding phonemes all the way through words. • Focus on identification of common digraphs in words (pairs of letters used to write a single sound, for example, 'th'). <p><i>Look at the common digraphs the child is struggling with, focus on lots of examples and exceptions to practise.</i></p>	<ul style="list-style-type: none"> • Look at patterns of letters and syllables within words. <p><i>Encourage this when teaching children to use 'look-say-cover-write-check'. Ensure children know what the 'look' stage involves. 'When you look at the word, you are looking for patterns of letters and syllables. Think about what helps you remember the patterns.'</i></p> <ul style="list-style-type: none"> • Encourage automatic recognition of whole words in conjunction with an emphasis on careful decoding and encoding. <p><i>Teach strategies which support this.</i></p> <ul style="list-style-type: none"> — Write the word and write again over the top, Write the word again, Write the word again, Write the word with your eyes closed. — Exaggerate the pronunciation or 'say it silly', for example, 'spec-i-al'. — Chunk longer words, for example, 'com-pe-ti-tion'. — Mnemonics: 'Big Elephants Can Always Understand Small Elephants'. 	<ul style="list-style-type: none"> • Focus on prefixes, suffixes, and root words and learn common rules. For example, most words ending in 'f' or 'fe' change their plurals to 'ves', for example, 'half' to 'halves' and 'knife' to 'knives'. <p><i>Systematically teach spelling rules with regular practice consistently undertaken.</i></p> <ul style="list-style-type: none"> • Explore the relationship between meaning and spelling by looking at etymology. <p><i>The history and origins of a word can be the key to making sense of a word's spelling. For example, knowing the Greek 'aer' (which means 'air') would help children to remember how to spell aeroplane, aerodynamic, aerosol, and aerobic.</i></p>

Appendix 5: Progression in Writing

	R	1	2	3	4	5	6
Text Structure	<p>Introduce:</p> <ul style="list-style-type: none"> Planning Tool – Story map /story mountain Whole class retelling of story Understanding of beginning/ middle / end Retell simple 5-part story: <p>Once upon a time First / Then / Next But So Finally,.....happily ever after</p> <p>Non-fiction:</p> <ul style="list-style-type: none"> Factual writing closely linked to a story Simple factual sentences based around a theme Names, Labels, Captions, Lists, Diagrams, Message 	<p>Consolidate Reception list Introduce:</p> <p>Fiction:</p> <ul style="list-style-type: none"> Planning Tools: Story map / story mountain Plan opening around character(s), setting, time of day and type of weather <p>Understanding:</p> <ul style="list-style-type: none"> beginning /middle /end to a story 5 parts to a story: <p>Opening Once upon a time...</p> <p>Build-up One day...</p> <p>Problem / Dilemma Suddenly,..../Unfortunately,...</p> <p>Resolution Fortunately,...</p> <p>Ending Finally,....</p> <p>Non-fiction:</p> <ul style="list-style-type: none"> See ERA connectives guidance <p>Planning tools:</p> <ul style="list-style-type: none"> text map / washing line <p>Heading Introduction Opening factual statement Middle section(s) Simple factual sentences around a theme Bullet points for instructions Labelled diagrams Ending Concluding sentence</p>	<p>Consolidate Year 1 list and then Introduce:</p> <p>Fiction</p> <ul style="list-style-type: none"> Secure use of planning tools: Story map / story mountain Introduce story grids/ 'Boxing-up' grid Plan opening around character(s), setting, time of day and type of weather <p>Understanding:</p> <ul style="list-style-type: none"> 5 parts to a story with more complex vocabulary <p>Opening In a land far away.... One cold but bright morning..... Build-up Later that day...</p> <p>Problem / Dilemma To his amazement</p> <p>Resolution As soon as</p> <p>Ending Luckily, Fortunately,</p> <p>Ending should be a section rather than one final sentence e.g. suggest how the main character is feeling in the final situation.</p> <p>Non-Fiction:</p> <ul style="list-style-type: none"> See ERA connectives guidance <p>Introduce:</p> <ul style="list-style-type: none"> Secure use of planning tools: Text map / washing line / 'Boxing –up' grid <p>Introduction: Heading Hook to engage reader Factual statement / definition Opening question Middle section(s) Group related ideas / facts into sections Sub headings to introduce sentences /sections Use of lists – what is needed / lists of steps to be taken Bullet points for facts Diagrams Ending Make final comment to reader Extra tips! / Did-you-know? facts / True or false?</p> <ul style="list-style-type: none"> The consistent use of present tense versus past tense throughout texts Use of the continuous form of verbs in the present and past tense to mark actions in progress (e.g. she is drumming, he was shouting) 	<p>Consolidate Year 2 list Introduce:</p> <p>Fiction</p> <ul style="list-style-type: none"> Secure use of planning tools: Story map /story mountain / story grids / 'Boxing-up' grid Plan opening around character(s), setting, time of day and type of weather Paragraphs to organise ideas into each story part Extended vocabulary to introduce 5 story parts: <p>Introduction –should include detailed description of setting or characters Build-up –build in some suspense towards the problem or dilemma Problem / Dilemma –include detail of actions / dialogue Resolution - should link with the problem Ending – clear ending should link back to the start, show how the character is feeling, how the character or situation has changed from the beginning.</p> <p>Non-Fiction:</p> <ul style="list-style-type: none"> See ERA connectives guidance <p>Introduce:</p> <ul style="list-style-type: none"> Secure use of planning tools: Text map, washing line, 'Boxing –up' grid, story grids Paragraphs to organise ideas around a theme <p>Introduction Develop hook to introduce and tempt reader in e.g. Who....? What....? Where....? Why....? When....? How....? Middle Section(s) Group related ideas /facts into paragraphs Sub headings to introduce sections / paragraphs/ Topic sentences to introduce paragraphs/ Lists of steps to be taken/Bullet points for facts/flow diagram Develop Ending Personal response Extra information / reminders e.g. Information boxes/ Five Amazing Facts/ Wow comment</p> <ul style="list-style-type: none"> Use of the perfect form of verbs to mark relationships of time and cause e.g. I have written it down so I can check what it said. Use of present perfect instead of simple past. He has left his hat behind, as opposed to He left his hat 	<p>Consolidate Year 3 list Introduce:</p> <ul style="list-style-type: none"> Secure use of planning tools: e.g. story map /story mountain /story grids /'Boxing-up' grids Plan opening using: Description /action Paragraphs to organise each part of story; to indicate a change in place or jump in time Build in suspense writing to introduce the dilemma Developed detailed 5 parts to story <p>Introduction Build-up Problem / Dilemma Resolution Ending Clear distinction between resolution and ending. Ending should include reflection on events or the characters.</p> <p>Non-Fiction:</p> <ul style="list-style-type: none"> See ERA connectives guidance <p>Introduce:</p> <ul style="list-style-type: none"> Secure use of planning tools: Text map/ washing line/ 'Boxing –up' grid Paragraphs to organise ideas around a theme Logical organisation Group related paragraphs Develop use of a topic sentence Link information within paragraphs with a range of connectives. Use of bullet points, diagrams <p>Introduction Middle section(s) Ending Ending could Include personal opinion, response, extra information, reminders, question, warning, encouragement to the reader</p> <ul style="list-style-type: none"> Appropriate choice of pronoun or noun across sentences to aid cohesion 	<p>Consolidate Year 4 list Introduce:</p> <ul style="list-style-type: none"> Secure independent use of planning tools Story mountain /grids/flow diagrams Plan opening using: Description /action/dialogue Paragraphs: Vary connectives within paragraphs to build cohesion into a paragraph Use change of place, time and action to link ideas across paragraphs. Use 5 part story structure - writing could start at any of the 5 points. This may include flashbacks. <p>Introduction should include action / description /character or setting / dialogue Build-up develop suspense techniques Problem / Dilemma may be more than one problem to be resolved Resolution clear links with dilemma Ending character could reflect on events, any changes or lessons, look forward to the future ask a question.</p> <p>Non-Fiction:</p> <ul style="list-style-type: none"> See ERA connectives guidance <p>Introduce:</p> <ul style="list-style-type: none"> Independent planning across all genres and applications Secure use of range of layouts suitable to text. <p>Structure: Introduction / Middle / Ending</p> <ul style="list-style-type: none"> Secure use of paragraphs: Use a variety of ways to open texts and draw reader in and make the purpose clear Link ideas within and across paragraphs using a full range of connectives and signposts Use rhetorical questions to draw reader in Express own opinions clearly, consistently maintain viewpoint Summary clear at the end to appeal directly to the reader 	<p>Consolidate Year 5 list</p> <ul style="list-style-type: none"> Secure independent planning across story types using 5 part story structure. Include suspense, cliff hangers, flashbacks/forwards, time slips Start story at any point of the 5 part structure consistently working from plan Paragraphs -secure use of linking ideas within and across paragraphs Secure development of characterisation <p>Non-fiction:</p> <ul style="list-style-type: none"> Secure planning across non-fiction genres and application Use a variety of text layouts appropriate to purpose Use range of techniques to involve the reader – comments, questions, observations, rhetorical questions Express balanced coverage of a topic Use different techniques to conclude texts Use appropriate formal and informal styles of writing Choose or create publishing format to enhance text type and engage the reader Linking ideas across paragraphs using a wider range of cohesive devices: semantic cohesion (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of adverbials such as on the other hand, in contrast, or as a consequence), and elision Layout devices, such as headings, sub-headings, columns, bullets, or tables, to structure text

	R	1	2	3	4	5	6
Sentence Construction	<p>Introduce:</p> <ul style="list-style-type: none"> Simple sentences Simple Connectives: and who until but Say a sentence, write and read it back to check it makes sense. Compound sentences using connectives (coordinating conjunctions) and / but '-ly' openers: luckily / Unfortunately, 'Run' - Repetition for rhythm: e.g. He walked and he walked Repetition in description e.g. a lean cat, a mean cat 	<p>Consolidate Reception list Introduce:</p> <ul style="list-style-type: none"> Types of sentences: Statements, Questions, Exclamations Simple Connectives: and, or, but, so, because, that, then, while, when, where Also as openers: While... When... Where... -'ly' openers Fortunately,...Unfortunately, Sadly,.... Simple sentences e.g. I went to the park. The castle is haunted. Embellished simple sentences using adjectives e.g. The giant had an enormous beard. Red squirrels enjoy eating delicious nuts. Compound sentences using connectives (coordinating conjunctions) and/or/ but/so e.g. The children played on the swings and slid down the slide. Spiders can be small or they can be large. Charlie hid but Sally found him. It was raining so they put on their coats. Complex sentences: Use of 'who' (relative clause) e.g. Once upon a time there was a little old woman who lived in a forest. There are many children who like to eat ice cream. 'Run' - Repetition for rhythm e.g. He walked and he walked and he walked. Repetition for description e.g. a lean cat, a mean cat or a green dragon, a fiery dragon 	<p>Consolidate Year 1 list Introduce:</p> <ul style="list-style-type: none"> Types of sentences: Statements, Questions, Exclamations, Commands '-ly' openers e.g. Usually, Eventually, Finally, Carefully, Slowly, ... Vary openers to sentences Embellished simple sentences using: adjectives e.g. The boys peeped inside the dark cave. Use of adverbs e.g. Tom ran quickly down the hill. Secure use of compound sentences (Coordination) using connectives: and/ or / but / so (coordinating conjunctions) Complex sentences (Subordination) using: Drop in a relative clause: who/which e.g. Sam, who was lost, sat down and cried. The Vikings, who came from Scandinavia, invaded Scotland. The Fire of London, which started in Pudding Lane, spread quickly. Additional subordinating conjunctions: what/while/when/where/ because/ then/so that/ if/to/until. e.g. While the animals were munching breakfast, two visitors arrived. During the Autumn, when the weather is cold, the leaves fall off the trees. Use long and short sentences: Long sentences to add description or information. Use short sentences for emphasis. Expanded noun phrases e.g. lots of people, plenty of food List of 3 for description e.g. He wore old shoes, a dark cloak and a red hat. African elephants have long trunks, curly tusks and large ears. 	<p>Consolidate Year 2 list Introduce:</p> <ul style="list-style-type: none"> Vary long and short sentences: Long sentences to add description or information. Short sentences for emphasis and making key points e.g. Sam was really unhappy. Visit the farm now. Embellished simple sentences: Adverb starters to add detail e.g. Carefully, she crawled along the floor of the cave.... Amazingly, small insects can.... Adverbial phrases used as a 'where', 'when' or 'how' starter (fronted adverbials) e.g. A few days ago, we discovered a hidden box. At the back of the eye, is the retina. In a strange way, he looked at me. Prepositional phrases to place the action: on the mat; behind the tree, in the air Compound sentences (Coordination) using connectives: and/ or / but / so / for /nor / yet (coordinating conjunctions) Develop complex sentences (Subordination) with range of subordinating conjunctions '-ing' clauses as starters e.g. Sighing, the boy finished his homework. Grunting, the pig lay down to sleep. Drop in a relative clause using: who/whom/which/whose/ that e.g. The girl, whom I remember, had long black hair. The boy, whose name is George, thinks he is very brave. The Clifton Suspension bridge, which was finished in 1864, is a popular tourist attraction. Sentence of 3 for description e.g. The cottage was almost invisible, hiding under a thick layer of snow and glistening in the sunlight. Rainbow dragons are covered with many different coloured scales, have enormous, red eyes and swim on the surface of the water. Pattern of 3 for persuasion e.g. Visit, Swim, Enjoy! Topic sentences to introduce non-fiction paragraphs e.g. Dragons are found across the world. Dialogue –powerful speech verb e.g. "Hello," she whispered. 	<p>Consolidate Year 3 list Introduce:</p> <ul style="list-style-type: none"> Standard English for verb inflections instead of local spoken forms Long and short sentences: Long sentences to enhance description or information. Short sentences to move events on quickly e.g. It was midnight. It's great fun. Start with a simile e.g. As curved as a ball, the moon shone brightly in the night sky. Like a wailing cat, the ambulance screamed down the road. Secure use of simple / embellished simple sentences Secure use of compound sentences (Coordination) using coordinating conjunction and / or / but / so / for / nor / yet (coordinating conjunctions) Develop complex sentences: (Subordination) Main and subordinate clauses with range of subordinating conjunctions. '-ed' clauses as starters e.g. Frightened, Tom ran straight home to avoid being caught. Exhausted, the Roman soldier collapsed at his post. Expanded '-ing' clauses as starters e.g. Grinning menacingly, he slipped the treasure into his rucksack. Hopping speedily towards the pool, the frog dived underneath the leaves. Drop in '-ing' clause e.g. Jane, laughing at the teacher, fell off her chair. The tornado, sweeping across the city, destroyed the houses. Sentence of 3 for action e.g. Sam rushed down the road, jumped on the bus and sank into his seat. The Romans enjoyed food, loved marching but hated the weather. Repetition to persuade e.g. Find us to find the fun Dialogue - verb + adverb - "Hello," she whispered, shyly. Appropriate choice of pronoun or noun within a sentence to avoid ambiguity and repetition 	<p>Consolidate Year 4 list Introduce:</p> <ul style="list-style-type: none"> Relative clauses beginning with who, which, that, where, when, whose or an omitted relative pronoun. Secure use of simple / embellished simple sentences Secure use of compound sentences Develop complex sentences: (Subordination). Main and subordinate clauses with full range of conjunctions. Expanded -ed clauses as starters e.g. Encouraged by the bright weather, Jane set out for a long walk. Terrified by the dragon, George fell to his knees. Elaboration of starters using adverbial phrases e.g. Beyond the dark gloom of the cave, Zach saw the wizard move. Throughout the night, the wind howled like an injured creature. Drop in '-ed' clause e.g. Poor Tim, exhausted by so much effort, ran home. The lesser known Bristol dragon, recognised by purple spots, is rarely seen. Sentence reshaping techniques. e.g. lengthening or shortening sentence for meaning and /or effect; Moving sentence chunks (how, when, where) around for different effects e.g. The siren echoed loudlythrough the lonely streetsat midnight Use of rhetorical questions Stage directions in speech (speech + verb + action) e.g. "Stop!" he shouted, picking up the stick and running after the thief. Indicating degrees of possibility using modal verbs (e.g. might, should, will, must) or adverbs (perhaps, surely) 	<p>Consolidate Year 5 list</p> <ul style="list-style-type: none"> Secure use of simple / embellished simple sentences Secure use of compound sentences Secure use of complex sentences: (Subordination) Main and subordinate clauses with full range of conjunctions. Active and passive verbs to create effect and to affect presentation of information e.g. Active: Tom accidentally dropped the glass. Passive: The glass was accidentally dropped by Tom. Active: The class heated the water. Passive: The water was heated. Developed use of rhetorical questions for persuasion Expanded noun phrases to convey complicated information concisely (e.g. the boy that jumped over the fence is over there, or the fact that it was raining meant the end of sports day) The difference between structures typical of informal speech and structures appropriate for formal speech and writing (such as the use of question tags, e.g. He's your friend, isn't he?, or the use of the subjunctive in some very formal writing and speech) as in If I were you.

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Vocabulary & Description	<p>Introduce:</p> <ul style="list-style-type: none"> Determiners: <p>the a my your an this that his her their some all</p> <ul style="list-style-type: none"> Prepositions: <p>up down in into out to onto</p> <ul style="list-style-type: none"> Adjectives: <p>e.g. old, little, big, small, quiet</p> <ul style="list-style-type: none"> Adverbs e.g. luckily, unfortunately, fortunately Similes – using 'like' 	<p>Consolidate Reception list</p> <p>Introduce:</p> <ul style="list-style-type: none"> Prepositions: inside, outside, towards, across, under Determiners: the, a, my, your, an, this, that, his, her, their, some, all, lots, of, many, more, those, these Adjectives to describe e.g. The old house...The huge elephant... Alliteration e.g. dangerous dragon, slimy snake Similes using as....as... e.g. as tall as a house as red as a radish Precise, clear language to give information e.g. First, switch on the red button. Next, wait for the green light to flash... Regular plural noun suffixes –s or –es (e.g. dog, dogs; wish, wishes) Suffixes that can be added to verbs (e.g. helping, helped, helper) How the prefix un– changes the meaning of verbs and adjectives (negation, e.g. unkind, or undoing, e.g. untie the boat) 	<p>Consolidate Year 1 list</p> <p>Introduce:</p> <ul style="list-style-type: none"> Prepositions: behind, above, along, before, between, after Alliteration e.g. wicked witch, slimy slugs Similes using...like...e.g.... like sizzling sausages ...hot like a fire Two adjectives to describe the noun e.g. The scary, old woman... Squirrels have long, bushy tails. Adverbs for description e.g. Snow fell gently and covered the cottage in the wood. Adverbs for information e.g. Lift the pot carefully onto the tray. The river quickly flooded the town. Generalisers for information, e.g. Most dogs.... Some cats.... Formation of nouns using suffixes such as –ness, –er Formation of adjectives using suffixes such as –ful, –less (A fuller list of suffixes can be found in the spelling appendix.) Use of the suffixes –er and –est to form comparisons of adjectives and adverbs 	<p>Consolidate Year 2 list</p> <p>Introduce:</p> <ul style="list-style-type: none"> Prepositions: Next to, by the side of, In front of, during, through, throughout, because of. Powerful verbs e.g. stare, tremble, slither Boastful Language e.g. magnificent, unbelievable, exciting! More specific / technical vocabulary to add detail e.g. A few dragons of this variety can breathe on any creature and turn it to stone immediately. Drops of rain pounded on the corrugated, tin roof. Nouns formed from prefixes e.g. auto... super...anti... Word Families based on common words e.g. teacher –teach, beauty – beautiful Use of determiners a or an according to whether next word begins with a vowel e.g. a rock, an open box 	<p>Consolidate Year 3 list</p> <p>Introduce:</p> <ul style="list-style-type: none"> Prepositions: At, underneath, since, towards, beneath, beyond, Conditionals: could, should, would Comparative and superlative adjectives e.g. small...smaller..... smallest good...better...best Proper nouns- refers to a particular person or thing e.g. Monday, Jessica, October, England The grammatical difference between plural and possessive –s Standard English forms for verb inflections instead of local spoken forms (e.g. we were instead of we was, or I did instead of I done) 	<p>Consolidate Year 4 list</p> <p>Introduce:</p> <ul style="list-style-type: none"> Metaphor Personification Onomatopoeia Empty words e.g. someone, somewhere was out to get him Developed use of technical language Converting nouns or adjectives into verbs using suffixes (e.g. –ate; –ise; –ify) Verb prefixes (e.g. dis–, de–, mis–, over– and re–) 	<p>Consolidate Year 5 list</p> <ul style="list-style-type: none"> Build in literary feature to create effects e.g. alliteration, onomatopoeia, similes, metaphors The difference between vocabulary typical of informal speech and vocabulary appropriate for formal speech and writing (e.g. said versus reported, alleged, or claimed in formal speech or writing) How words are related as synonyms and antonyms e.g. big/ large / little

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Punctuation	<p>Introduce:</p> <ul style="list-style-type: none"> • Finger spaces • Full stops • Capital letters 	<p>Consolidate Reception list</p> <p>Introduce:</p> <ul style="list-style-type: none"> • Capital Letters: Capital letter for names; Capital letter for the personal pronoun I • Full stops • Question marks • Exclamation marks • Speech bubble • Bullet points 	<p>Consolidate Year 1 list</p> <p>Introduce:</p> <ul style="list-style-type: none"> • Demarcate sentences: Capital letters, Full stops, Question marks, Exclamation marks • Commas to separate items in a list • Comma after –ly opener e.g. Fortunately,....Slowly,.... • Speech bubbles /speech marks for direct speech • Implicitly understand how to change from indirect speech to direct speech • Apostrophes to mark contracted forms in spelling e.g. don't, can't • Apostrophes to mark singular possession e.g. the cat's name 	<p>Consolidate Year 2 list</p> <p>Introduce:</p> <ul style="list-style-type: none"> • Colon before a list e.g. What you need: • Ellipses to keep the reader hanging on • Secure use of inverted commas for direct speech • Use of commas after fronted adverbials (e.g. Later that day, I heard the bad news.) 	<p>Consolidate Year 3 list</p> <p>Introduce:</p> <ul style="list-style-type: none"> • Commas to mark clauses and to mark off fronted adverbials • Full punctuation for direct speech: Each new speaker on a new line; Comma between direct speech and reporting clause e.g. "It's late," gasped Cinderella! • Apostrophes to mark singular and plural possession (e.g. the girl's name, the boys' boots) as opposed to s to mark a plural 	<p>Consolidate Year 4 list</p> <p>Introduce:</p> <ul style="list-style-type: none"> • Rhetorical question • Brackets/dashes /commas for parenthesis • Colons • Use of commas to clarify meaning or avoid ambiguity 	<p>Consolidate Year 5 list</p> <ul style="list-style-type: none"> • Use of the semi-colon, colon and dash to indicate a stronger subdivision of a sentence than a comma. • Use of colon to introduce a list and semi-colons within lists. • Punctuation of bullet points to list information. • How hyphens can be used to avoid ambiguity (e.g. man eating shark versus man-eating shark, or recover versus re-cover)

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Terminology	<p>Introduce:</p> <ul style="list-style-type: none"> Finger spaces Letter Word Sentence Full stops Capital letter Simile – ‘like’ 	<p>Consolidate:</p> <ul style="list-style-type: none"> Finger spaces Letter Word Sentence Full stops Capital letter Simile – ‘like’ <p>Introduce:</p> <ul style="list-style-type: none"> Punctuation Question mark Exclamation mark Speech bubble Bullet points Singular/ plural Adjective Verb Connective Alliteration Simile – ‘as’/ ‘like’ 	<p>Consolidate:</p> <ul style="list-style-type: none"> Punctuation Finger spaces Letter Word Sentence Statement Question Exclamation Command Full stops Capital letter Question mark Exclamation mark Speech bubble ‘Speech marks’ Bullet points Apostrophe (contractions only) Commas for sentence of 3 – description Singular/ plural Suffix Adjective / noun / Noun phrases Verb / adverb Bossy verbs Tense (past, present, future) Connective Generalisers Alliteration Simile – ‘as’/ ‘like’ <p>Introduce:</p> <ul style="list-style-type: none"> Word family Conjunction Coordinating conjunction Subordinating conjunction Adverb Preposition Direct speech Inverted commas Prefix Consonant/Vowel Clause Subordinate clause Determiner Synonyms Relative clause Relative pronoun Imperative Colon for instructions 	<p>Consolidate:</p> <ul style="list-style-type: none"> Punctuation Finger spaces Letter Word Sentence Statement Question Exclamation Command Full stops Capital letter Question mark Exclamation mark Speech bubble ‘Speech marks’ Direct speech Inverted commas Bullet points Suffix/ Prefix Word family Consonant/Vowel Adjective / noun / noun phrase Verb / Adverb Bossy verbs – imperative Tense (past, present, future) Conjunction / Connective Preposition Determiner/ generaliser Pronoun – relative/ possessive Clause Subordinate/ relative clause Adverbial Fronted adverbial Alliteration Simile – ‘as’/ ‘like’ Synonyms <p>Introduce:</p> <ul style="list-style-type: none"> Relative clause/ pronoun Modal verb Parenthesis Bracket- dash Determiner Cohesion Ambiguity Metaphor Personification Onomatopoeia Rhetorical questions Tense: present and past progressive 	<p>Consolidate:</p> <ul style="list-style-type: none"> Punctuation Letter/ Word Sentence Statement Question Exclamation Command Full stops/ Capitals Question mark Exclamation mark ‘Speech marks’ Direct speech Inverted commas Bullet points Apostrophe Commas for sentence of 3 – description, action Colon – instructions Parenthesis / bracket /dash Singular/ plural Suffix/ Prefix Word family Consonant/Vowel Adjective / noun / noun phrase Verb / Adverb Bossy verbs – imperative Tense (past, present, future) Conjunction / Connective Preposition Determiner/ generaliser Pronoun – relative/ possessive Clause Subordinate / relative clause Adverbial Fronted adverbial Rhetorical question Present & past progressive Present perfect; past perfect Cohesion Ambiguity Alliteration Simile – ‘as’/ ‘like’ Synonyms Metaphor Personification Onomatopoeia <p>Introduce:</p> <ul style="list-style-type: none"> Active and passive voice Subject and object Hyphen Synonym, antonym Colon/ semi-colon Bullet points Ellipsis Subjunctive 		

