

English: Writing

Edmund Waller  
Curriculum

Intent

Implementation

Impact



**Know, Explore, Communicate**

# Intent - Mission

Children at Edmund Waller will:

- have developed their powers of imagination, inventiveness and critical awareness through speaking and listening, and the joy of reading and writing
- have a love of reading, enjoying a range of genres where, as critical readers, they develop an increasing understanding of how writers create effects and meanings, and can make links between the text and their own ideas, experiences and values
- express themselves confidently, appropriately and effectively when speaking and writing for different purposes and to a wide range of audiences

We provide a high-quality education within the English curriculum that develops independent and reflective readers and writers, who use a range of strategies to self-monitor and correct, which enables them to develop and consolidate their thinking and understanding of the world.

# Intent - Vision

By encouraging curiosity and enabling them to hone the necessary skills, children at Edmund Waller are independent learners who explore the world and develop their ideas through:

- constructive discussion with a range of people from different backgrounds,
- reading a broad range of books for information and pleasure,
- independent research using a range of media including books and other printed media and online resources,
- expressing their ideas in writing, then reflecting and refining them.

The curriculum, which is underpinned by dedicated, highly skilled teachers with expert subject knowledge, is built on an integrated programme of oracy, reading and writing, where children have opportunities to consolidate, reinforce and extend their literacy skills.

# Implementation - Oracy

As language provides the foundation of thinking and learning, the English curriculum at Edmund Waller is underpinned by learning *to* talk and learning *through* talk. Teaching is dialogic; opportunities for meaningful discourse are carefully planned and modelled by teachers.

Working collaboratively, children enjoy high-quality dialogue with peers from a variety of different backgrounds. Inquisitiveness is promoted, asking questions is encouraged and listening skills are taught.

A *No Hands Up* policy ensures that each child has an opportunity to contribute to their learning. Throughout the day, children's confidence and oracy are developed as they share their thoughts and hone their ideas in response to well-crafted questions from teachers. Teaching staff use a range of supportive strategies, such as: pick-sticks, talk partners (e.g., Pair-Share and Rally-Robin), kind calling out and cold-calling) to elicit constructive responses (see Questioning and Feedback Policy).

Oracy is further enhanced through specific aspects of the English curriculum including drama, performance and debate.

# Implementation - Subject Overview

In Key Stages 1 and 2 the whole school approach to writing based on Jane Considine's *The Write Stuff*

1. Lesson shape: Children are taught about the shape of a lesson e.g., three learning chunks made up of  
initiate = teacher  
model = demonstration writing  
enable = child writing.  
(Reception - Summer term 3 - two learning chunks)  
(Year 1 to Year 6 - three learning chunks).

2. Books are organised in two halves (KS1 + KS2)  
- **Thinking Side (left half of book)**. e.g., possible names: vocabulary vault /planning place  
- **Writing Side (right half of book)**.  
e.g., possible names include - super sentences /my writing

3. Demonstration writing is clear and explicit. Sentence stacking is used consistently across the school to give children a sense of the whole text and remind them of the specific teaching points covered across a unit.

4. Teachers understand the dual nature of demonstration to (a) show the articulation of the thinking in the writer's brain whilst (b) crafting and constructing sentences.

5. Children have a clear understanding of what they are observing during demonstration writing.

6. Lower attaining children have clear scaffolds in place to complete the same work as the rest of the class.

7. Higher attaining children know how to 'Deepen the Moment.'

Ensure the following key principles are followed

- No plot pushing allowed
- Children are taught to **either** say more about the moment, deeper, not introduce a new idea, **or** convey the essential ideas in a more concise/succinct way
- Children use grammatical features and punctuation effectively to powerfully enhance the message.

8. All children know how to edit their work for improvement. Editing sessions to be built into the final part of an independent writing sequence.

- Ongoing assessment for learning (AfL) identifies gaps in understanding and attainment for the class, specific groups or individual children so that teachers address them when planning lessons or interventions.
- AfL will ensure learning and expectations from previous year groups is maintained (such as spellings and handwriting), thereby preventing errors from becoming embedded.

# Subject Overview – KS1 Genre Map (Long-term Plan)

	Autumn		Spring		Summer	
Year 1	<b>Narrative Fiction:</b> Ruby's Worry, <i>Tom Percival</i> <b>Narrative Fiction, Other Cultures:</b> Handa's Surprise, <i>Eileen Browne</i>	<b>List poem:</b> Firework Nigh, Andrew Collet <b>Non-Chronological Report:</b> Animals/Humans <b>Letter Writing:</b> I Wanna Iguana, <i>Karen Kaufman Orloff</i>	<b>Narrative, Fairy Tale:</b> Little Red Riding Hood, <i>Lari Don</i> <b>Recount:</b> visit to the Tower of London	<b>Narrative Fiction, Adventure/ Humour:</b> The Queen's Hat, <i>Steve Anthony</i> <b>Narrative, Realistic Fiction:</b> Last Stop on Market Street, <i>Matt de la Pena</i> <b>Diary Writing:</b> based on 'Countries' workshop	<b>Narrative, Realistic Fiction:</b> The Train Ride, <i>June Crebbin</i> <b>Non-Chronological Report:</b> The Wright Brothers <b>Biography:</b> Bessie Coleman	<b>Narrative, Animal Story:</b> Wombat Goes Walkabout Michael Morpurgo <b>Instruction Writing:</b> How to Make a Snack
Year 2	<b>Narrative, Fairy Tale:</b> Little Red Reading Hood, <i>Lucy Rowland</i> <b>Poetry:</b> If I were in charge of the World, <i>Judith Viorst</i>	<b>Narrative Fiction, Family/ Quest:</b> The Marvellous Fluffy Squishy Itty-Bitty, <i>Beatrice Alemagna</i> <b>Instruction Writing:</b> How to Make a Bird Feeder	<b>Narrative, Chinese Fable:</b> The Magic Paintbrush, <i>Julia Donaldson</i> <b>Diary Writing:</b> The Great Fire of London, <i>Emma Adams &amp; James Weston Lewis</i>	<b>Narrative, Traditional Tale:</b> George and the Dragon, <i>Christopher Wormell</i> <b>Non-Chronological Report:</b> Hibernation (based on Winter Sleep, A Hibernation Story, <i>Sean Taylor &amp; Alex Morss</i> )	<b>Narrative, Native American Legend:</b> The Crow's Tale, <i>Naomi Howarth</i> <b>Information Text:</b> Plants - what is a stem? (based on Our World in Pictures: Trees, Leaves, Flowers & Seeds, <i>Dorling Kindersley</i> )	<b>Narrative, Animal Tale/PHSE:</b> The Owl Who was Afraid of the Dark, <i>Jill Tomlinson</i> <b>Persuasive Letter:</b> The Day the Crayons Quit, <i>Drew Darwell &amp; Oliver Jeffers</i>

# Subject Overview – KS2 Genre Map (Long-term Plan)

	Autumn		Spring		Summer	
Year 3	<b>Narrative Fiction, Humour:</b> Incredible Book-eating Boy, <i>Oliver Jeffers</i> <b>Poetry:</b> Autumn is Here	<b>Narrative, Science Fiction:</b> The Iron Man, <i>Ted Hughes</i> <b>Explanation Text:</b> How a Robot Dog Works	<b>Narrative, Humour/Fairy Tale:</b> The True Story of the Three Little Pigs, <i>Jon Scieszka</i> <b>Persuasive Text/ Holiday Brochure:</b> Skara Brae , <i>Dawn Finch</i>	<b>Narrative, Greek Myth:</b> Theseus and the Minotaur, <i>Lipton &amp; Morden</i> <b>Biography:</b> Malala’s Magic Pencil, <i>Malala Yousafzal</i>	<b>Narrative Fiction, Classic/Fantasy:</b> The Happy Prince, <i>Jane Ray</i> <b>Instruction Writing:</b> My Strong Mind	<b>Narrative, Adventure/ Modern Folk Story:</b> The Secret of Black Rock, <i>Joe Todd-Stanton</i> <b>Recount/ Diary:</b> Secrets of a Sun King, <i>Emma Carroll</i>
Year 4	<b>Narrative, Traditional Tale:</b> Aladdin & The Enchanted Lamp, <i>Phillip Pullman</i> <b>Diary Writing:</b> The Journey of Iliona (based on Roman Diary: 1 (Diary Histories), <i>Richard Platt</i>	<b>Narrative Fiction, Animals/ Environment/ Friendship:</b> The Last Bear, <i>Hannah Gold</i> <b>News Report:</b> Animals being Suffocated by Our Litter	<b>Narrative Fiction, Fantasy/ Adventure:</b> Charlie & The Chocolate Factory, <i>Roald Dahl</i> <b>Playscript:</b> The Plague	<b>Narrative Fiction, Adventure:</b> Journey, <i>Aaron Becker</i> <b>Poetry:</b> The River based on The River, <i>Valerie Bloom</i>	<b>Narrative Fiction, Fantasy/ Humour:</b> The Lost Thing, <i>Shaun Tan</i> <b>Biography:</b> Grace Darling	<b>Narrative, Adventure/ Realistic Fiction:</b> Float, <i>Daniel Miyares</i> <b>Persuasive Advert:</b> The Stroodle - A Sustainable Alternative to Plastic Straws
Year 5	<b>Narrative Fiction, Fantasy:</b> Zoo, <i>Anthony Browne</i> <b>Balanced argument:</b> Should We Feed Animals in National Parks? (Based on National Parks of the USA, <i>Chris Turnham</i> )	<b>Persuasive Speech:</b> Anglo-Saxon Call to Arms <b>Narrative Fiction, Mystery:</b> The Nowhere Emporium, <i>Ross MacKenzie</i>	<b>Poetry:</b> The Highwayman, <i>Alfred Noyes</i> <b>Explanation Text:</b> Digestion - How the Body Processes the Food you Eat (Based on ‘Gut Garden, <i>Katie Brosnan</i>	<b>Narrative Fiction, Mystery:</b> The Whale, <i>Vita &amp; Ethan Murrow</i> <b>Journal Writing:</b> Mars Transmission	<b>Narrative, Historical Fiction:</b> Rose Blanche, <i>Ian McEwan</i> <b>News Report:</b> Goldilocks	<b>Narrative Fiction, Adventure:</b> The Explorer, <i>Katherine Rundell</i> <b>Persuasive Letter:</b> Invite an author into school
Year 6	<b>Narrative Fiction, Adventure/ Thriller:</b> Kensuke’s Kingdom, <i>Michael Morpurgo</i> <b>Balanced argument:</b> Is screen use making children lazy?	<b>Narrative Fiction, Mystery/ Ghost Story:</b> Thornhill, <i>Pam Smy</i> <b>Persuasive Letter:</b> Letter to Mr Scrooge (based on A Christmas Carol, <i>Charles Dickens</i> )	<b>Narrative, Realistic Fiction/ War:</b> The Journey, <i>Francesca Sanna</i> <b>Narrative Recount/ Wartime Interview:</b> Letters from The Lighthouse (based on the book, <i>Emma Carroll</i> )	<b>Narrative, Blog:</b> Pet Peeves (based on Step into Your Power, <i>Jamia Wilson</i> ) <b>Poetry:</b> The Malfeasance, <i>Alan Bold</i>	<b>Narrative Fiction, Fantasy/ Adventure:</b> The Firework Maker’s Daughter, <i>Phillip Pullman</i> <b>Informal Letter:</b> Windrush immigrant writes home <b>Formal Letter of Complaint:</b> about Windrush experience <b>Postcard Recount:</b> Fairy Tale Characters’ Postcards from Prison	

# Medium Term Plans – Reception

Extracted from **Progression of Skills Map: Reception:**    ***Talk for Writing***

Progression in Communication and Language							
Skill	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	ELG
Listening, Attention and Understanding	<p>To understand how to listen carefully</p> <p>To understand why listening is important</p> <p>To be able to follow directions</p>	<p>To engage in story times, joining in with repeated phrases and actions</p> <p>To begin to understand how and why questions</p> <p>To respond to instructions with more than one step</p>	<p>To ask questions to find out more</p> <p>To begin to understand humour</p> <p>To understand a range of complex sentence structures</p>	<p>To retell a story</p> <p>To follow a story without pictures or props</p>	<p>To understand questions such as who, what, where, when, why and how</p>	<p>To have conversations with adults and peers with back and forth exchanges</p>	<p>Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions. Make comments about what they have heard and ask questions to clarify their understanding.</p> <p>Hold conversations when engaged in back-and-forth exchanges with their teacher and peers.</p>
Speaking	<p>To talk in front of a small group</p> <p>To talk to class teacher and LSAs</p> <p>To learn new vocabulary</p>	<p>To develop the confidence to talk to other adults they see on a daily basis</p> <p>To use new vocabulary throughout the day</p>	<p>To share their work to the class- standing up at the front</p> <p>To talk in sentences using conjunctions e.g. and, because</p>	<p>To share their work to the class- standing up at the front</p> <p>To use new vocabulary in different contexts</p> <p>To engage in non-fiction books</p>	<p>To link statements and stick to a main theme</p> <p>To use talk to organise, sequence and clarify thinking, ideas, feelings and events</p>	<p>To talk to different adults around the school</p> <p>To talk about why things happen</p> <p>To talk in sentences using a range of tenses</p>	<p>Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary. Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate. Express their ideas and feelings about their experiences using full sentences including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher.</p>



# Medium Term Plans – Reception

Extracted from **Progression of Skills Map: Reception:**     *Handwriting*

Progression of Physical Development							
Skill	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	ELG
Fine Motor Skills	To use a dominant hand To mark make using different shapes To begin to use a tripod grip when using mark making tools To begin to copy letters	To begin to use anticlockwise movement and retrace vertical lines To use a tripod grip when using mark making tools To write taught letters using correct formation	To use a tripod grip when using mark making tools To hold scissors To write taught letters using correct formation	To write letters using the correct letter formation and control the size of letters.	To correctly copy letters as taught	To correctly form letters as taught	Hold a pencil effectively in preparations for fluent writing- using the tripod grip in almost all cases.

## Writing

Progression of Literacy							
Skill	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	ELG
Writing	To copy their name To give meanings to the marks they make To copy taught letters To write initial sounds To begin to write CVC words using taught sounds	To write their name To use the correct letter formation of taught letters To write words and labels using taught sounds To begin to write captions using taught sounds	To form lower- case letters correctly To begin to write sentences using fingers spaces To understand that sentences start with a capital letter and end with a full stop To spell words using taught sounds To spell some taught tricky words correctly	To form lower- case letters correctly and begin to former capital letters To write sentences using finger spaces and full stops To spell words using taught sounds To spell some taught tricky words correctly	To form lower- case and capital letters correctly To begin to copy letters using a lead in and lead out To begin to write longer words which are spelt phonetically To begin to use capital letters at the start of a sentence To use finger spaces and full stops when writing a sentence To spell some taught tricky words correctly To begin to read their work back	To form lower- case and capital letters correctly To copy letters using a lead in and lead out To begin to write longer words and compound words which are spelt phonetically To write sentences using a capital letter, finger spaces and full stop To spell some taught tricky words correctly To read their work back and check it makes sense	Write recognisable letters, most of which are correctly formed. Spell words by identifying sounds in them and representing the sounds with a letter or letters. Write simple phrases and sentences that can be read by others.

# Medium Term Plans – Handwriting

Skills	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Children should:</b>	<p>Sit correctly at a table, holding a pencil comfortably and correctly</p> <p>Begin to form lower-case letters in the correct direction, starting and finishing in the right place</p> <p>Form capital letters</p> <p>Form digits 0-9</p> <p>Understand which letters belong to which handwriting 'families' and to practise these</p> <p>Leave spaces between words</p> <p>Produce recognisable letters and words to convey meaning</p> <p>Another person can read writing with some mediation</p>	<p>Form lower-case letters of the correct size relative to one another</p> <p>Start using some of the diagonal and horizontal strokes needed to join letters and understand which letters, when adjacent to one another, are best left unjoined</p> <p>Write capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters</p> <p>Use spacing between words that reflects the size of the letters</p>	<p>Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined</p> <p>Increase the legibility, consistency and quality of their handwriting</p>	<p>Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined</p> <p>Increase the legibility, consistency and quality of their handwriting</p>	<p>Choose which shape of a letter to use when given choices and deciding whether or not to join specific letters</p> <p>Choose the writing implement that is best suited for a task</p>	<p>Choose which shape of a letter to use when given choices and deciding whether or not to join specific letters</p> <p>Choose the writing implement that is best suited for a task</p>

# Medium Term Plans – Grammar

Grammar and Punctuation Years 1 to 6 (Primary Curriculum - Draft) on one sheet. PrimaryTools.co.uk

Word Structure	Sentence Structure	Text Structure	Punctuation	Terminology for Pupils
Regular <b>plural noun suffixes</b> –s or –es (e.g. dog, dogs; wish, wishes)	How <b>words</b> can combine to make <b>sentences</b>	Sequencing <b>sentences</b> to form short narratives	Separation of <b>words</b> with spaces	word, sentence, letter, capital letter, full stop, punctuation, singular, plural, question mark, exclamation mark
<b>Suffixes</b> that can be added to <b>verbs</b> (e.g. helping, helped, helper)	How <b>and</b> can join <b>words</b> and join <b>sentences</b>	The consistent use of <b>present tense</b> versus <b>past tense</b> throughout texts	Introduction to the use of capital letters, full stops, question marks and exclamation marks to demarcate <b>sentences</b>	verb, tense (past, present), adjective, noun, suffix, apostrophe, comma
How the <b>prefix un-</b> changes the meaning of <b>verbs</b> and <b>adjectives</b> (negation, e.g. unkind, or undoing, e.g. untie the boat)	<b>Subordination</b> (using when, if, that, or because) and <b>co-ordination</b> (using or, and, or but)	Use of the <b>continuous</b> form of <b>verbs</b> in the <b>present</b> and <b>past tense</b> to mark actions in progress (e.g. she is drumming, he was shouting)	Capital letters for names and for the personal <b>pronoun I</b>	word family, conjunction, adverb, preposition, direct speech, inverted commas (or 'speech marks'), prefix, consonant, vowel, clause, subordinate clause
Formation of <b>nouns</b> using <b>suffixes</b> such as –ness, –er	Expanded noun phrases for description and specification (e.g. the blue butterfly, plain flour, the man in the moon)	Introduction to paragraphs as a way to group related material	Capital letters, full stops, question marks and exclamation marks to demarcate <b>sentences</b>	pronoun, possessive pronoun, adverbial
Formation of <b>adjectives</b> using <b>suffixes</b> such as –ful, –less (A fuller list of <b>suffixes</b> can be found in the spelling annex.)	<b>Sentences</b> with different forms: statement, question, exclamation, command	Headings and sub-headings to aid presentation	Commas to separate items in a list	relative clause, modal verb, relative pronoun, parenthesis, bracket, dash, determiner, cohesion, ambiguity
Use of the <b>suffixes</b> –er and –est to form comparisons of <b>adjectives</b> and <b>adverbs</b>	Expressing time and cause using <b>conjunctions</b> (e.g. when, before, after, while, because), <b>adverbs</b> (e.g. then, next, soon, so), or <b>prepositions</b> (e.g. before, after, during, in, because of)	Use of the <b>perfect</b> form of <b>verbs</b> to mark relationships of time and cause (e.g. I have written it down so we can check what he said.)	<b>Apostrophes</b> to mark contracted forms in spelling	active and passive voice, subject and object, hyphen, synonym, colon, semi-colon, bullet points
Formation of <b>nouns</b> using a range of <b>prefixes</b> , such as <i>super-</i> , <i>anti-</i> , <i>auto-</i>	Appropriate choice of <b>pronoun</b> or <b>noun</b> within a <b>sentence</b> to avoid ambiguity and repetition	Use of paragraphs to organise ideas around a theme	Introduction to speech marks to punctuate direct speech	
Use of the <b>determiners</b> a or an according to whether the next <b>word</b> begins with a consonant or a vowel (e.g. a rock, an open box)	Fronted <b>adverbials</b>	Appropriate choice of <b>pronoun</b> or <b>noun</b> across <b>sentences</b>	Use of speech marks to <b>punctuate</b> direct speech	
<b>Word families</b> based on common words	<b>Relative clauses</b> beginning with who, which, where, why, or whose	Devices to build <b>cohesion</b> within a paragraph (e.g. then, after that, this, firstly)	Apostrophes to mark singular and plural possession (e.g. the girl's name, the boys' boots)	
The grammatical difference between <b>plural</b> and <b>possessive</b> –s	Indicating degrees of possibility using <b>modal verbs</b> (e.g. might, should, will, must) or <b>adverbs</b> (e.g. perhaps, surely)	Linking ideas across paragraphs using <b>adverbials</b> of time (e.g. later), place (e.g. nearby) and number (e.g. secondly)	Use of commas after fronted <b>adverbials</b> (e.g. Later that day, I heard the bad news.)	
Standard English forms for <b>verb inflections</b> instead of local spoken forms (e.g. we were instead of we was, or I did instead of I done)	Use of the <b>passive voice</b> to affect the presentation of information in a <b>sentence</b> (e.g. I broke the window in the greenhouse versus The window in the greenhouse was broken)	Linking ideas across paragraphs using a wider range of <b>cohesive devices</b> : semantic <b>cohesion</b> (e.g. repetition of a word or phrase), grammatical connections (e.g. the use of <b>adverbials</b> such as on the other hand, in contrast, or as a consequence), and <b>elision</b> .	Brackets, dashes or commas to indicate parenthesis	
Converting <b>nouns</b> or <b>adjectives</b> into <b>verbs</b> using <b>suffixes</b> (e.g. –ate; –ise; –ify)	Expanded <b>noun</b> 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)	Layout devices, such as headings, sub-headings, columns, bullets, or tables, to structure text	Use of commas to clarify meaning or avoid ambiguity	
<b>Verb prefixes</b> (e.g. dis-, de-, mis-, over- and re-)	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 <b>subjunctive</b> in some very formal writing and speech)		Use of the semi-colon, colon and dash to indicate a stronger subdivision of a <b>sentence</b> than a comma.	
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)			<b>Punctuation</b> 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)	

All terms in bold should be understood with the meanings set out in the glossary.

Key:	
Year 1	
Year 2	
Year 3	
Year 4	
Year 5	
Year 6	



# Impact

## **Outcome 1 – Emotional**

Children can identify, reflect and express their experiences effectively in writing, thereby supporting them to find constructive and satisfactory resolutions.

## **Outcome 2 – Social**

Children communicate confidently with peers, adults and the wider society through different media, including email and hand-written letters, and remain safe whilst on-line.

## **Outcome 3 –Intellectual**

All children make good progress in writing, and attainment is at least in line with national benchmarks.

# Outcomes – EYFS

## **Nursery**

Outcomes for Nursery are set out in the EYFS Goals. The expected standard for children at the end of Nursery is that they can write their own name.

## **Reception**

Outcomes for Reception are set out in the EYFS Goals. The expected standard for children at the end of Reception is that they can write a simple sentence.

# Outcomes – Year 1

Year 1 Writing Assessment Checklist		
Across a range of writing, children working at the Expected Standard can confidently and independently apply their knowledge, after discussion with their teacher:		
Write sentences to create short narrative and non-fiction texts		
Use some features of different text types (although these may not be consistent)		
Reread their writing to check that it makes sense and make suggested changes		
Use simple sentence structures		
Use adjectives for description		
Use conjunction ' <i>and</i> ' to link ideas and sentences		
<b>Has an awareness of:</b>	Capital letters for names, places, days of the week and personal pronoun ' <i>I</i> '	
	Relevant spaces between words	
	Full stops to end sentences	
	Question marks	
	Exclamation marks	
Spell most words containing taught phonemes and GPCs (Grapheme, Phoneme Correspondence) accurately		
Spell most common exception words and days of the week accurately		
Use ~s and ~es to form regular plurals		
Use the prefix <i>un</i> ~		
Add suffixes ~ing, ~ed, ~er and ~est to root words (without changing the root word)		
Write lower case and capital letters in the correct direction, starting and finishing in the correct place with a good level of consistency		



# Outcomes – Year 1

## Year 1 Exemplification

Context:  
In each of these samples the child has had support in planning their narrative, before writing independently.

Sequenced sentences

Common exception words correctly spelt

The children re-read their work confidently and fluently. They identified where their writing did not make sense and made corrections.

Some use of connectives to join simple sentences

1<sup>st</sup> person recount

Commentary:  
The child can sequence the sentences in their narrative in a way which makes sense and shows beginning, middle and end. This is independent writing, although they may have had support in planning their writing. The child can re-read their writing fluently and check that their writing makes sense.

One day Bob woke up and had a very long shower. Not he got dressed and had his breakfast which is two sunny eggs and a cup of tea. Then Bob went to the rocket station on his bike. At the rocket station Bob changed into his man on the moon suit and went into his rocket.

The princess and the horse  
One day a time there was a princess that lived in the forest and in her castle and castle bed she dreamt about a crown that shined in the sun and was even better than diamonds. One day she went out side to look for the crown she dreamt about and while she was there she bumped in to a horse the horse had the crown and the princess said mine.

Peace res had. I was on holiday in the agrian. I went walking in the night I saw lots of animals it was forgiving some of the animals were away some stand at me it was gun but some all the way. I love the way it was passing. I loved it when the baby lion secretly jumped into my hands. I saw lots of different animals like the clouded leopard and I was glad I didn't wake up or then all the night all night long. But it didn't happen. The horse.

# Outcomes – Year 2

Year 2 Writing Assessment Checklist – End of KS1 Writing Framework	
Children Working Towards the Expected standard can:	
Write sentences that form a narrative real or fictional	
Show <b>some</b> sentences with capital letters and full stops	
Use sounds to spell <b>some</b> words correctly	
Spell <b>some</b> common exception words	
Form lower case letters correctly – starting/finishing places correct in <b>some</b> of their writing	
Form lower case letters of the correct size	
Use spacing between words	
Children working at the Expected standard can:	
Write coherent narratives about personal experience and those of others (real or fictional)	
Write about real events simply and clearly	
Use capital letters and full stops in <b>most</b> sentences and use question marks correctly	
Use past and present tense <b>mostly</b> correctly	
Use co-ordination (and, or, but) and <b>some</b> subordination (when, if, that, because) to join clauses	
Use phonemes to segment and to spell many words correctly	
Spell <b>many</b> common exception words correctly	
Form capital letters of the correct size and orientation	
Use spacing between words that reflect the size of the letters	
Children working at Greater Depth can:	
Write effectively and coherently for different purposes, drawing on their reading to inform the vocabulary and grammar of their writing	
Make simple additions, revisions and proofreading corrections to their own writing	
Use the punctuation taught in ks1 <b>mostly</b> correctly	
Spell <b>most</b> common exception words	
Add suffixes to spell <b>most</b> words correctly (ment, less, ful, less, ly)	
Use the diagonal and horizontal strokes to join <b>some</b> letters together	



# Outcomes – Year 2

## Year 2 Exemplification

### Composition:

A confident retell of a story that has happened to other people, in chronological order.

### YEAR 2

#### WORKING AT EXPECTED

Lila lived in a village in Kenya. The hot, burning sun shone down on the villagers all day long. They had to stay inside because it was too hot. They could not get the fire wood. They couldn't weed and they couldn't milk the cow. Lila was sad because she wanted it to rain. If it didn't rain everything would die. Then Lila's grandad told her the secret of the rain. "You have to climb to the top of the mountain and tell the sky the saddest thing you know." said her grandad.

Expanded noun phrases for detail. GP

Apostrophe for contracted forms. T

Can spell some Year 2 exception words – after, climb, would

Correct spelling rules for suffixes. T

So then she started to climb the mountain. Then she said the saddest thing she knew. First she said her brroter cut his leg wile chasing a chickin. After that she told the sky when she burnt her finger when she was helping mama cook. Just then she began to cry but then she felt a tiny tere and another and another and another.

Repetition for effect. C

Use of conjunctions for co-ordination. GP  
- and, but

Use of conjunctions for subordination. GP  
- if, because, when

### Handwriting:

The child is using joins in her writing. T

# Outcomes – Year 3

Year 3 Writing Assessment Checklist	
Across a range of writing, children working at the Expected Standard can:	
Use ideas from their own reading and modelled examples to plan their writing	
Use the structure different text types, including simple layout devices in non-fiction (such as headings, sub-headings and bullet points)	
Proof-read and apply simple editing to their own work	
Describe characters and settings with deliberate ambitious word choices	
Begin using paragraphs to organise writing around a theme	
Maintain correct verb tense throughout most of their writing	
Use capitals letters and punctuation (full stops, exclamation marks, questions marks, commas in a list and apostrophes for contraction) mostly correctly	
Use inverted commas for direct speech	
Use subordinate clauses with simple conjunctions (if, as, when, so, because)	
Use 'a' or 'an' mostly correctly	
Spell some of the Year 3/4 statutory spelling words correctly	
Consistently fulfil the spelling expectations for Key Stage 1 (including homophones, e.g., their/there/they're, which/witch, our/are)	
Write legibly with neatly joined handwriting	

# Outcomes – Year 3

## Year 3 Exemplification

3. conjunction expresses time	At 16 the sun went down the tomb robber approached. With his darkest black cloak	3/4. fronted adverbial expresses cause
3/4. short sentence creates drama	he could not be seen in the dead of night. His eyes were in that evil look.	4. adjectival phrase expands the noun phrase
3. fronted adverb creates cohesion	The tomb robber was on the loose. He crept to my pyramid door the door was locked. Luckily he had a skeleton key that can unlock anything. It unlocked my door. Because the corey door was so small, the tomb robber had to call	3. conjunction to express cause
1. capital letter not used for proper noun	to the cleopatra's tomb! But why was the corey door small? Thought the tomb robber. But the tomb robber didn't care about that he was too busy looking for the cleopatra's jewelry, money and gold.	
3/4. Adverb links paragraphs	Finally the tomb robber found the cleopatra's tomb the door wasn't locked the	
4. Repetitive use of noun 'tomb robber'	time. The tomb rushed in. He couldn't believe his eyes the tomb robbers eyes shined in delight. Every thing was gold. There was diamonds, money, gold and even	4. appropriate adventure story vocabulary
4. appropriate adventure story vocabulary	status. The tomb robber got his bag and filled it up with all the loot he could carry.	

# Outcomes – Year 4

Year 4 Writing Assessment Checklist	
Across a range of writing, children working at the Expected Standard can:	
Write a range of narratives with a clear beginning, middle and end, with a coherent plot and using a genre specific structure	
Begin using a different register with increasing confidence when writing non-fiction, and using an appropriate structure and layout	
Proofread with increasing confidence and accuracy (e.g., improving vocabulary, adding omitted words or pronouns to avoid repetition and correcting lapses in verb tense)	
Consistently organise writing into paragraphs around a theme	
Use capitals letters and punctuation (full stops, exclamation marks, questions marks, commas in a list and apostrophes for contraction) mostly correctly	
Use inverted commas plus all necessary punctuation for direct speech mostly accurately	
Use apostrophes for singular and plural possession with increasing confidence	
Describe characters, settings and plot with increasing detail, using a range of devices to engage the reader, including expanded noun phrases plus modifying adjectives and prepositional phrases, e.g., the strict teacher with curly hair	
Use fronted adverbials to aid cohesion, usually with commas, e.g., As quick as a flash, Last weekend,	
Maintain accurate verb tense throughout their writing, using Standard English verb inflections accurately (e.g., we <i>were</i> , not we <i>was</i> )	
Use subordinate clauses with a range of conjunctions (I SAW A WABUB)	
Spell all the Year 3/4 statutory spelling words correctly	
Spell words with prefixes (e.g., irrelevant, incorrect, disobey) mostly correctly	
Spell words with suffixes (e.g., usually, finally, poisonous, adoration) mostly correctly	
Consistently fulfil the spelling expectations for Key Stage 1 (including homophones, e.g., their/there/they're, which/witch, our/are)	
Consistently use neat, legible neat handwriting mostly joined	

# Outcomes – Year 4

## Year 4 Exemplification

### Y4 Lotty

4. fronted adverbials lack commas

4. noun phrases add detail to the setting effectively set the mood

2. missing apostrophe singular possession

5. ellipsis adds tension

4. punctuation within dialogue inconsistent

Long ago in a dark forest there was a house surrounded by a calm flowing lake alongside a falling waterfall. It was not as tall as people would have expected although it was calm and quiet. If you looked at it it would look back you with warmth and love. It was surrounded by long fingered trees. Beneath the windows flowers stood up in the most interesting way. You would be silly to think that a house like that would be haunted. Beneath the dreamy wooden roof stood a girl draped in her blue shimmering cloak. This girl's parents had died long before she turned seven so she had forgotten her name. She called herself little Blue Riding Hood. Most people called her Blue. Blue was as kind as a fairy.

Blue took notice of a small brown nut although she thought it was a nut. The nut came closer... and closer when it got to her she noticed that it was a baby bear. Its small ears were so small that you wouldn't believe it. "Well hello you little cutie what are you doing here?" Blue exclaimed. "I lost my way" The baby bear said "can you help me find my way home?" "Of course I can" Blue replied "What does she look like?" She added. "She looks like me but a bit bigger" Baby bear quickly said. "Come on then what are we waiting for lets go." Said Blue. "OK replied baby

4. the noun to which the pronouns refer is ambiguous: the house or the waterfall?

5. comments engage the reader

4. fronted adverbials detail the setting

4. past perfect tense indicate distant past

3. subordinating conjunction to organise time

2. missing apostrophe for contraction

# Outcomes – Year 5

Year 5 Writing Assessment Checklist	
Across a range of writing, children working at the Expected Standard can:	
Write for a range of different purposes and audiences, selecting the appropriate structure, organisation and register	
Select and use organisational and presentational features relevant to the text type, e.g., headings, sub-headings, bullet points, underlining, etc.	
Describe setting, characters and atmosphere to consciously engage the reader	
Use dialogue to convey character and advance the action with increasing confidence	
Create paragraphs with cohesion	
Proofread and edit work after assessing the effectiveness of their own writing	
Use the full range of punctuation from other year groups mostly correctly (full stops, exclamation marks, questions marks, commas in a list and after fronted adverbials, apostrophes for contraction and possession) mostly correctly	
Use inverted commas plus all necessary punctuation for direct speech accurately	
Use commas to separate clauses, clarify meaning and avoid ambiguity with increasing accuracy	
Begin to use commas, brackets and dashes for parenthesis	
Use a wider range of cohesive devices between sentences and paragraphs, such as time and place adverbials and prepositions	
Use relative pronouns to create relative clauses	
Use adverbs and modal verbs to indicate degrees of possibility, e.g., surely, should	
Maintain accurate verb tense throughout their writing, using Standard English verb inflections accurately (e.g., we <i>were</i> , not we <i>was</i> )	
Use subordinate clauses with a range of conjunctions (I SAW A WABUB)	
Spell all of the Year 3/4 statutory spelling words correctly and many of the Year 5/6 statutory spelling words	
Spell words with an increasing range of prefixes and suffixes	
Spell many complex homophones correctly (e.g., accept/except, affect/effect)	
Consistently fulfil the spelling expectations for Key Stage 1 (including homophones, e.g., their/there/they're, which/witch, our/are)	
Write legibly and fluently with increasing speed	



# Outcomes – Year 5

## Year 5 Exemplification

2. fronted adverbial prepares the reader for familiarity, which is quickly overturned by the events

2. choice of verb sets the casual tone

5/6. non-finite subordinate clause adds detail: expecting to see Goji

2. comma splice

5/6. short clauses for effect: but no, He wasn't there

5/6. unnecessary adjectives that add little to the narrative

4. paragraph divisions are organized thematically:  
1. narrator gets home  
2. searches for Goji  
3. discovers Goji's predicament

5/6. strong use of repetition to create emotional impact

5/6. comments capture the sense of a lost friend supported by well-chosen adverbs and adjectives: only, always, now

5/6. non-finite subordinate clause adds characterisation: the salty tears trickling down my face

2. comma splice

5/6. precise choice of verbs: curled, preserved, stared, trickling

5/6. noun phrase succinctly captures the situation

5/6. unnecessary adjective: all tears are salty

Dear Diary today this horrible! The worst ever! and I mean it.

As usual I got home from school at 3:50 and chucked my bags on the floor. I then looked ~~through~~ down, expecting to see Goji but no. He wasn't there. I didn't panic because Goji is sometimes curled on my bed. Slowly I walked up the creaky wooden stairs. *Excellent description*

I went into my room and, looked at my bed and, under my bed but no Goji. My eyes ~~search~~ scanned the room and there in front of me was Goji.

~~He~~<sup>She</sup> was curled on the golden pillow, with ~~meat~~ ~~it~~ preserved in 2.4 carat gold. Every whisker, every claw, every hair all ~~of~~ <sup>unseen</sup> it was preserved. I started into ~~the~~ <sup>unseeing</sup> of Goji my only friend ~~she~~ <sup>she</sup> was always there for me and ~~now~~ now she was gone. I couldn't believe she was a lifeless gold statue. I could taste the salty tears trickling down my face. I picked up Goji and ran outside.

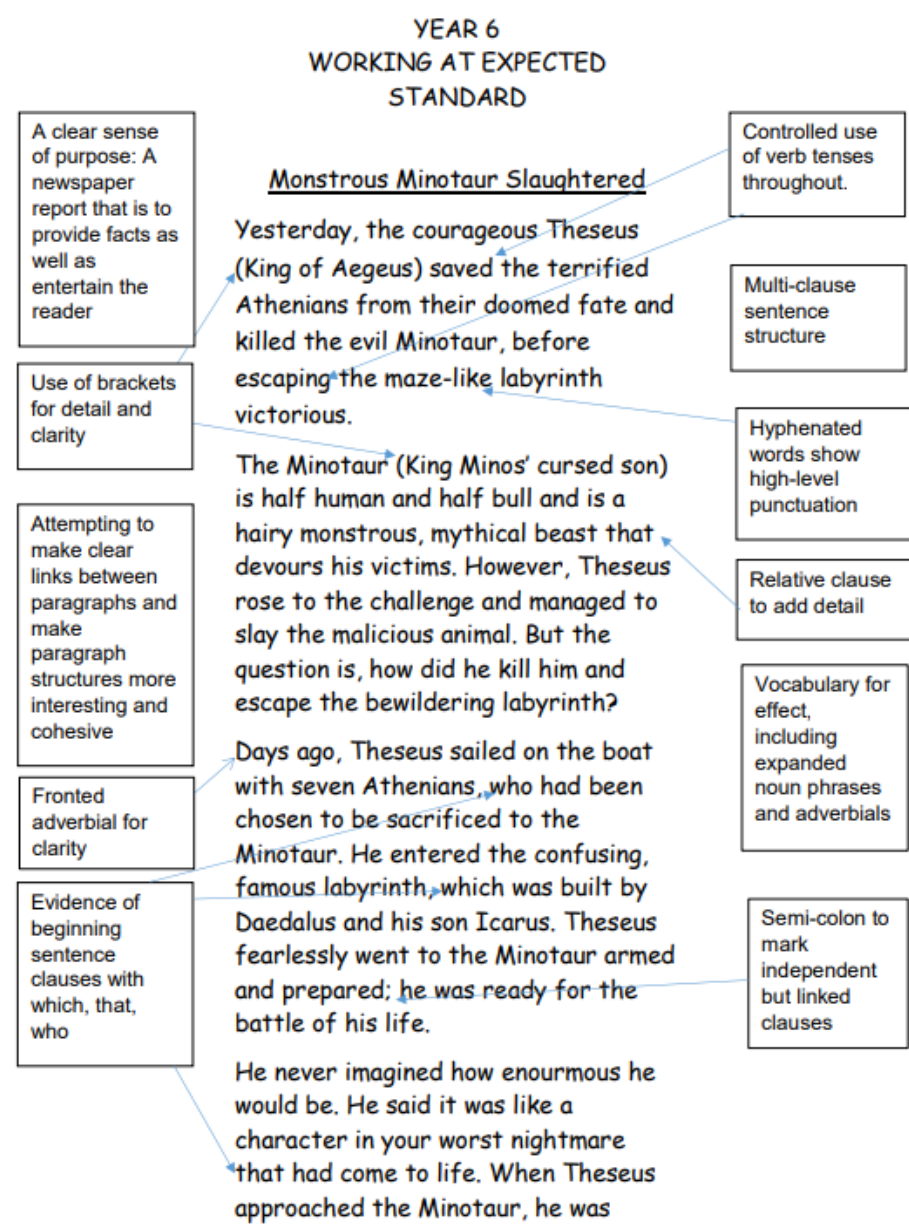
# Outcomes – Year 6

Year 6 Writing Assessment Checklist – End of KS2 Writing Framework	
Children Working Towards the Expected Standard 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	
Children working at the Expected Standard 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	
Children working at Greater Depth 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.	



# Outcomes – Year 6

## Year 6 Exemplification



Writing is **well-structured** and its **purpose is maintained** throughout (e.g. formal writing doesn't lapse into narrative). Openings engage your interest. Endings are strong, clear and satisfying.

Writing flows with seamless **cohesion**, as relevant to the age-group. Narratives leave no unanswered questions leaving the reader stranded (unless they consciously and successfully part of the plot).

Writers *instinctually* vary their sentences as and when the writing calls for it; a wider vocabulary is used appropriately; metaphors and other imagery are fitting; their *intuition* for dialect or realistic speech patterns is shown in dialogue; verb-tense (deliberately used to enhance meaning) supports cohesion. This *instinct* or *intuition* comes from **internalising their prolific reading** and emulating the original authors' styles.

**GDS writers stand out; the teacher becomes a reader.**

Writers achieve all the expected standard, then rise above it to a higher level.



**Spelling** is accurate within year-group expectations and beyond; available resources are used to spell unknown words.

With **conscious control**, writers use planning to decide when to dwell and develop a point in fine detail and when to be clear and concise, usually within the same text.

Through **conscious** (almost continual) **self-editing**, writers remove extraneous content and strive for precision in its effect. Sentence structure and vocabulary are precise (at their level). They use a thesaurus and earnestly seek out feedback from peers and adults.

**Punctuation** is accurate, precise and controlled. It is used for effect rather than an opportunity to shoehorn new learning. Characterisation in dialogue provides opportunities to demonstrate range and mastery (e.g. the ellipsis and dash).