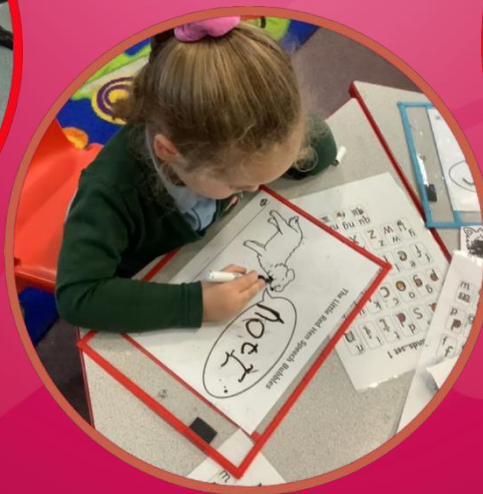




English

Bridge Learning Campus Primary

Build Respect Inspire Dare Graft Empower



First Steps To Next Steps



bridgelearningcampus.org.uk

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English at Bridge Learning Campus

Reading, Oracy and **Cultural Capital** are core drivers of the curriculum offer at Bridge Learning Campus; English lies at the heart of these three elements. As such, we have carefully devised an English offer which allows children to develop all elements of their language against the rich and varied landscape offered by children's literature. It is vital to us that our students develop a deep and life-long love of books, and that they leave our school as competent and confident speakers and writers who understand how to use language efficiently and effectively.

The rest of this handbook will go into more detail about each element of our English curriculum. However, here is an overview of the different strands and our approach.

Reading

Reading is a core strand of the campus culture and is threaded all elements of our primary curriculum. Our first priority is, of course, teaching children to read. This is done using the Read Write Inc programme (RWI) which provides a strong start to our children from their first term in Reception.

As children learn to decode, they move on to developing their comprehension through guided reading sessions, which take place weekly in every EYFS and KS1 classroom. In Key Stage 2, reading comprehension skills are taught through VIPERS (Vocabulary, Inference, Prediction, Explain, Retrieval and Summarise). We utilise Echo Reading, Paired Reading and Choral Reading to model prosody and fluency.

In both these cases, Reading is a separately timetabled subject within our curriculum.

To supplement our teaching of reading curriculum, we develop children's reading for pleasure in a number of ways. **Daily Read**, timetabled in every classroom from Reception to Year 6, ensures children are read to by an adult on a daily basis. It allows them to read a book they might not otherwise be able to read independently and develops their stamina. At the same time, from Year 4 onwards, children use the **Accelerated Reader** programme to help them develop their independence and choose books that are within the appropriate level for their reading ability. Our **library** and book corners provide further titles for children to read at home, which is tracked using our **reading diaries**.

Writing

Writing is taught daily; we use quality picture books as the stimuli for our curriculum. This allows children to dig deeply into the different elements of our story; we understand the importance of drama in helping children think carefully about characters and plot. Oral rehearsal is at the heart of our classroom: we know that if children can read it, they can say it and if they can say it, they can write it! As a result, we use an approach to writing which has three distinct phases: reading for pleasure, reading like a writer and applying skills.

We encourage children to use what they have read to help them with the work; we also encourage children to innovate and invent their own ideas. Once they have written their work,

using teacher models to support them, children are taught how to revise, edit and publish their work so that they grow resilient and learn how authors really write, and take pride in their finished piece of work.

Grammar

Grammar is taught weekly and has a discrete slot in the timetable. We use the National Curriculum for our content and supplement it with the application of grammar in our writing units.

Handwriting

Handwriting is taught daily. In EYFS and KS1, handwriting is aligned to the Read Write Inc programme, and a focus on the development of gross and fine motor skills runs through all elements of this foundational curriculum. In KS2, our English medium-term plans (MTPs) map out coverage for this discrete sessions.

Handwriting pens and exercise books are distributed in a progressive way as children's skills are refined.

Spelling

Spelling is taught through RWI Phonics in EYFS and Key Stage One. As children complete the programme in Year 2, they start RWI Spelling programme, which continues throughout Key Stage Two.

RWI Spelling is taught for 15 minutes each day and follows the National Curriculum, Spelling Appendix 1. This ensures that RWI strategies are used from EYFS to Year 6 consistently and that children continue to apply their knowledge of phonics as they progress through the school.

How much time is spent teaching English at BLC?

	EYFS	KS1	KS2
Reading	<ul style="list-style-type: none"> 60 mins – RWI daily 30 mins – Guided reading 1x weekly 10 mins – Daily Read 	<ul style="list-style-type: none"> 60 mins – RWI daily 30 mins – Guided reading 1x weekly 10 mins – Daily Read 	<ul style="list-style-type: none"> 30 mins – Reading daily 15 mins – Daily Read 30 mins – AR (Y4+)
Writing	<ul style="list-style-type: none"> 60 mins – daily 	<ul style="list-style-type: none"> 60 mins – daily 	<ul style="list-style-type: none"> 60 mins - daily
Handwriting/ Fine Motor Skills	<ul style="list-style-type: none"> Within RWI + Writing sessions daily Continuous provision daily 	<ul style="list-style-type: none"> Within RWI 5 mins daily – start of writing lesson 	<ul style="list-style-type: none"> 5 mins daily – start of writing lesson

Grammar	<ul style="list-style-type: none"> • Within writing sessions 	<ul style="list-style-type: none"> • Within writing sessions • 30 mins weekly grammar 	<ul style="list-style-type: none"> • Within writing • 30 mins weekly grammar
Spelling	<ul style="list-style-type: none"> • Within RWI 	<ul style="list-style-type: none"> • Within RWI / RWI Spelling 	<ul style="list-style-type: none"> • 15mins RWI Spelling daily

Reading at BLC

Early Reading – RWI Phonics

At Bridge, we teach children to read using the Read Write Inc programme. This begins in Term 1 of Reception – following the Strong Start formula – and continues through Key Stage 1. Our goal is for children to:

1. Work out unfamiliar words quickly – including new vocabulary and names.
2. Read familiar words speedily – that is, words they have been taught.
3. Read texts - including the words they have been taught – fluently.

Phonics is taught for an hour every day. Children are assessed at the end of every short term and grouped according to need; this may mean the mixing of some children from different year groups if they are at a similar level of RWI.

We monitor children's progress against the expectations set by the programme:

	YR children can:	Y1 children can:	Y2 children can:
End of Term 1	<ul style="list-style-type: none"> • Read single letter Set 1 sounds • (first 16) 	<ul style="list-style-type: none"> • Read Purple Storybooks • Read Set 2 sounds 	<ul style="list-style-type: none"> • Read Blue Storybooks with increasing fluency and comprehension
End of Autumn term	<ul style="list-style-type: none"> • Read all Set 1 single letter sounds • Blend sounds into words orally 	<ul style="list-style-type: none"> • Read Pink Storybooks • Read first 9 set 3 sounds 	<ul style="list-style-type: none"> • Read Grey Storybooks
End of Spring 1	<ul style="list-style-type: none"> • Blend sounds to read words • Read short Ditty stories • Read Set 1 Special Friends 	<ul style="list-style-type: none"> • Read Orange Storybooks • Read 17 Set 3 sounds 	<ul style="list-style-type: none"> • Read Grey Storybooks with fluency and comprehension
End of Spring term	<ul style="list-style-type: none"> • Read Red Storybooks • Read 4 double consonants 	<ul style="list-style-type: none"> • Read Yellow Storybooks • Read all Set 3 sounds and additional graphemes (e-e, ie, ue, au, kn, wh, ph) 	<ul style="list-style-type: none"> • Access RWI Comprehension and Spelling programmes
End of Summer 1	<ul style="list-style-type: none"> • Read Green Storybooks 	<ul style="list-style-type: none"> • Read Yellow Storybooks 	<ul style="list-style-type: none"> • Access RWI Comprehension and Spelling programmes
End of Summer term	<ul style="list-style-type: none"> • Read Green or Purple Storybooks • Read first 6 Set 2 sounds 	<ul style="list-style-type: none"> • Read Blue Storybooks 	<ul style="list-style-type: none"> • Access RWI Comprehension and Spelling programmes

We also monitor the children's acquisition of sounds, using the following progress expectations as our guidance:

Expected number of sounds

	YR	Y1
End of Autumn 1	16 sounds (first 16 Set 1 single letter sounds)	47 sounds (all Set 1 and Set sounds)
End of Autumn term	25 sounds (all Set 1 single letter sounds)	56 sounds (first 9 Set 3 sounds)
End of Spring 1	31 sounds (Set 1 Special Friends)	64 sounds (17 Set 3 sounds)
End of Spring term	35 sounds (4 double consonants)	74 sounds (20 Set 3 sounds plus e-e, ie, ue, au, kn, wh, ph)
End of Summer 1	35 sounds	74 sounds
End of Summer term	41 sounds (first 6 Set 2 sounds)	74 sounds

This allows for clarity of expectation and consistency in guidance. Using this also allows early identification of where children may fall behind, and 1:1 (or small group) Phonics Tutoring to be put into place.

Children sit the Phonics Screening Check (PSC) in Term 6 of Year 1; we hold practice tests throughout the year which allows us to hone our tutoring even further.

Learning walks in phonics are held weekly and are followed by practice sessions. We use the RWI portal as a support for these sessions; the focus is on coaching to improve practice and decrease variability of teaching.

Lesson Preparation

Although we follow the lesson plans as set-out in the RWI Handbooks, it is expected that lessons will be prepared according to the guidelines set out below:

1. Prepare the words:

- Story Green Words; Speedy Green Words - use the Online resource or the printable word cards (search on Oxford Owl by the Storybook title);
- Red words - new Red words for the Storybook you're teaching, and words for review that children have previously met.
- Display the words in your pocket chart.
- Always remember: 'Spread the Red, mix the Green!'

2. Print out the Story

- Introduction from the online file ready to read to the children.
- Practise reading the Story Introduction and Storybook aloud so you can read it in an engaging manner.
- Underline, faintly, the words you will emphasise on your read aloud.

3. Study the lesson plan

- Annotate a teacher copy of the Storybook or use post-it notes with prompts. Don't teach from the Handbook.



RWI Silent Signals

To further support consistency across the phases, we use the RWI Silent Signals in all year groups and classes to ensure children learn in calm and purposeful classrooms, and ensure that time is maximised for learning talk. These are:

Turn to your partner (TTYP):

Partner work should be used consistently in all lessons.

Hold both hands pointing forward as if they are two open gates. Close the gates as soon as you have finished asking the question. Show children how they should turn their heads towards their partners, not their whole body or chair. Practise this signal until children immediately turn to their partners to answer a question. Once children do this automatically, you will no longer need to say the words 'turn to your partner'.

Perfect Partner:

Run one hand down the outside of your opposite arm, to remind children to sit up straight beside their partner, ready to turn and talk.

My Turn, Your Turn (MTYT):

Use this silent signal when you want the children to repeat something after you. Explain to the children that this signal is yours and not theirs! They do not need to join in. My turn: gesture towards yourself with one or two hands. Your turn: gesture towards the children with one or two open palms.

Magnet Eyes:

When you want to be sure the children are listening, point to your eyes with two fingers. This indicates that their eyes should be on yours and their bodies still.

1, 2, 3:

Move the children silently from carpet to table in under 15 seconds.

- Hold up one finger: children stand.
- Hold up two fingers: children walk and stand behind their chairs.
- Hold up three fingers: children sit down and prepare to read or write.

And in reverse, move the children from table to carpet in under 15 seconds.

- Hold up one finger: children stand behind their chairs.
- Hold up two fingers: children walk to carpet.
- Hold up three fingers: children sit down beside their partners.

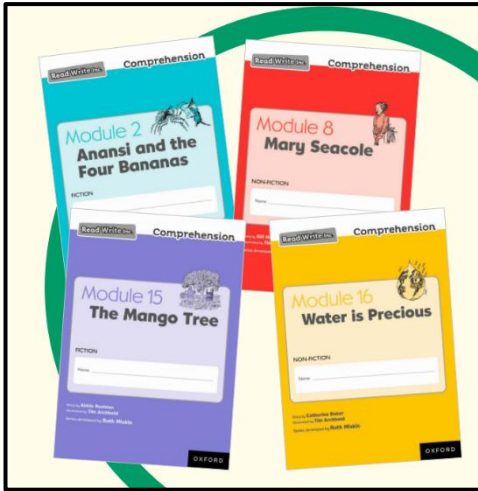
Silent handwriting:

Once children are sitting at their tables, hold up a pencil – real or imaginary – in a pencil grip with the non-writing hand flat – holding imaginary paper. This signal indicates how children should sit.

- Their feet flat should be flat on the floor and bottom at the back of the chair.
- Their body should be one fist away from the table and their shoulders down and relaxed.
- Their left or right hand should hold the page while their left/right hand holds a pencil - ready in tripod grip.

From Decoding To Fluency – RWI Comprehension

Children in Y2 should come to the end of their RWI journey by the end of Term 2. At this point, they know all the phonemes they will need to decode most words found in English, and are able to segment and blend all words, including multi-syllabic words. They will be mostly fluent, able to read at a speed of at least 90 words per minute.



At this point, the learning now turns to focus more on Reading Comprehension, and the application of a variety of reading skills. These will have been practised through the broader offer of the English curriculum up this point, but the children are now ready for discrete practice of these skills.

To support consistency of language and approach, and to ensure coverage of a range of genres, text types and comprehension questions, we use the RWI Comprehension programme through Terms 3-6 in Y2.

This will continue to be timetabled for an hour daily.

If children are reading at a speed below 90wpm, we support their fluency through the use of the **Rapid Reading** intervention programme.

Developing Comprehension

EYFS & KS1

Guided Reading allows teachers to listen to every child read aloud once per week; students will practice reading skills that have been explicitly taught and modelled by the teacher.

In EYFS and KS1, Guided Reading has its own separate timetabled slot. Children will be grouped according to ability and books will be chosen based on their ability level, using the Big Cat reading scheme. This has been chosen to ensure that our children have exposure to as wide a range of text types as possible, thereby complementing our Read Write, Inc offer.

In YR-Y2 the guided reading structure will ensure children:

- revise appropriate sounds,
- apply their learning from their RWI session by practising blending,
- read out loud after direct modelling by the teacher,
- answer questions about the text.

The lesson plans have been taken from Big Cat and adapted to include the current RWI sound focus to ensure that it supports the daily learning.

During each session, the teacher will model reading aloud, having planned the focus area for prosody beforehand. Plans for all books are kept with the group copies of each title in the KS1 area.

To support both the reading of the text and answering questions about it, the following must be on display:

- The title of the book as well as the genre (eg fiction or non-fiction)
- Key vocabulary
- The focus sound (s)
- Red words
- Key question(s) from the plan.

Wherever possible, children's understanding of the text may be further supported by photographs or images, as per our RWI practice and expectations.

Weekly Structure

All children must have a weekly guided read with their class teacher and any child who not in a guided reading group (to be agreed in advance with the English Lead) must be heard weekly by their class teacher.

Plans must be used from the Big Cat scheme and put into the guided reading folder each week for each group, with annotations where needed.

Notes must be recorded each week for every child that reflect a child's progress against the end of year EYFS or KS 1 National expectations.

If a child is absent for their guided reading session, this must be recorded, and the child must be heard by the teacher when they return.

The format for the guided read should be prepared on a flip chart prior to the lesson.

Book banding is used to ensure that children are reading the correct texts, based on their RWI level.

Reading Progression At Bridge Learning Campus

Bug Club Book Band	Year Group Expectation	Letters and Sounds	Rapid Phonics		Phonics Bug Set	Rapid Read	Read, Write Inc	Bug Club Level	Reading Age
Lilac	Rec T1,2				Phase 1			Rec T1,2	
Pink A	Rec T3	Phase 2	Step 1		Phase 2 Sets 1, 2,3, 4, 5	Starter 1	Red Ditties	Rec T3	5.0 -5.3
Pink B	Rec T4							Rec T4	
Red A, B	Rec T5	Phase 3	Step 1	Step 2	Phase 3 Sets 6, 7, 8, 9, 10, 11	Starter 2	Green	Rec T5	5.3 – 5.6
Red B, C	Rec T6							Rec T6	
Yellow A, B	Y1 T1	Phase 4	Step 2		Phase 4 Set 12	Stage 1	Purple	Y1 T1	5.5
Yellow B, C	Y1 T2							Y1 T2	
Blue A, B	Y1 T3	Phase 5	Step 3		Phase 5 Sets 13-27		Pink	Y1 T3	5.5 - 6
Blue B, C	Y1 T4						Y1 T4	Orange	
Green A, B	Y1 T5	Phase 5	Step 3			Stage 2	Yellow	Y1 T5	5.5 - 6
Green B, C	Y1 T6							Y1 T6	
Orange A and B	Y2 T1	Phase 5	Step 3		Phase 6		Blue	Y2 T1	6-6 . 5
Turquoise A	Y2 T2					Stage 3	Grey	Y2 T2	6-6 . 5
Turquoise B	Y2 T3							Y2 T3	
Purple A, B	Y2 T4					Stage 4		Y2 T4	7-7.5
Gold A	Y2 T5					Stage 5		Y2 T5	7 – 7.5
Gold B	Y2 T6							Y2 T6	
White A, B	Y2+					Stage 6		Y2+	7.5 - 8
Lime A, B	Y2+							Y2+	
Brown A	Y3 T1, T2, T3							Y3 T1, T2, T3	8.5-9
Brown B	Y3 T4, T5, T6							Y3 T4, T5, T6	
Grey A	Y4 T1, T2, T3							Y4 T1, T2, T3	9.9.5
Grey B	Y4 T4, T5, T6							Y4 T4, T5, T6	
Blue A	Y5 T1, T2, T3							Y5 T1, T2, T3	10
Blue B	Y5 T4, T5, T6							Y5 T4, T5, T6	
Red A	Y6 T1, T2, T3							Y6 T1, T2, T3	10+
Red B	Y6 T4, T5, T6							Y6 T4, T5, T6	
Red + A, B	Y6+ All terms							Y6+ All terms	

Developing As Readers In KS2

Accelerated Reader

Years 4, 5 and 6 use the Accelerated Reader (AR) programme from Term 1 in order to develop independence and engagement.

- Every child reads their AR book four times a week for at least 30 minutes.
- When they have finished a book, they log on to the AR website and complete a quiz on it. In order to move up to the next 2 points on the scale, they have to score 100%. If a child scores below 80%, then their teacher talks to them about what can be done to improve.
- 100% on a quiz is celebrated and the child is given a card to display on their year group board.
- Every time a child completes a quiz, their teacher records their result on their tracking sheet.
- Each child STAR tests termly to ensure they are on the optimal level for them to progress.

Daily Read

All year groups across the Campus engage in a 30 minute Daily Read, where the classroom teacher (or other adult) reads aloud from a chosen text.

For all year groups from Year 3 upwards, texts are chosen in advance and are included on the English overview for 2020-2021. They should be texts pitched to a high level that the children may not yet be able to access independently.



Windows and Mirrors – Let’s establish all children’s identities

A booklist of suggested diverse books for children aged 4 to 7.

All children see themselves in stories. All children are seen.

In EYFS and Y1-2 the Daily Read is seen as an opportunity to introduce children to a wide range of literary capital and text types. We currently use the RWI '**Windows and Mirrors**' booklist to ensure that the titles are

diverse and representative of the world in which our children live.

Expectations for the session:



- When students enter the room there should be comprehension questions, information about the book or author or a recap on what happened previously displayed on the screen.
- Every student from Y3 upwards should have a copy of the text and a bookmark (unless they have specific learning needs and this has been agreed with SENCO/ SLT).
- Students should follow the text with the bookmark.
- Students should sit in silence.
- Students should sit at their stations appropriately (not slouched or laying on the table).
- Reader should circulate whilst reading to aid behaviour management.
- If there is any new or difficult vocabulary the reader should give a synonym and continue reading.
- If any student does not adhere to any of the rules they are to be sent outside of the classroom.
- If there is a second adult in the room, they should aid with reading and behaviour management: this includes speaking to children sent outside of the room.

Daily Read Books

These are chosen to give the children access to as wide a range of titles, genres and authors as is possible. Titles are reviewed and updated on a yearly basis.

Year 3							
Magic Faraway Tree Enid Blyton		Mr Majeika Joins The Circus Humphrey Carpenter		Princess In Black Shannon Hale		Anisha, Accidental Detective Serena Patel	
	The Iron Man Ted Hughes		Matilda Roald Dahl		Firework Maker's Daughter Philip Pullman		The Wild Robot Peter Brown

Year 4											
	Varjak Paw SF Said		Odd And The Frost Giants Neil Gaiman		The Worst Witch Jill Murphy		How To Train A Dragon Cressida Cowell		Accidental Prime Minister Tom McLaughlin		Grimwood Nadia Shireen

Year 5											
	Clockwork Phillip Pullman		London Eye Mystery Siobhan Dowd		Holes Louis Sachar		Pax Sara Pennypacker		Kensuke's Kingdom Michael Morpurgo		The Boy Who Met A Whale Nizrana Farook

Year 6											
	Who Let The Gods Out Maz Evans		Cogheart Peter Bunzl		The Boy At The Back Of The Class – Onjali Q Rauf		Wonder RJ Palacio		When The Sky Falls Phil Earle		Trash Andy Mulligan

Reading At Home

From YR onwards, children are expected to take a book home to practise their reading skills. A reading diary is also sent home, with the expectation that this becomes a means of communication around reading between home and school.

Reading Diaries

The reading diaries are chosen carefully, and include a range of prompts and additional activities that can be done at home, either independently or with a parent/carer/older sibling. Use of the reading diary should be carefully monitored, and adults in the classroom need to check that children are reading regularly.

Teachers need to **identify children** who take books home and do not bring them back in. These children need to keep their diaries and reading books in their drawers.



The expectations are:

Year R - 3

- Children expected to read at least 3 times a week at home.
- Adults at home to write comments in diaries.

Years 4-6

- Children expected to read at least 3 times a week at home.
- Adults at home can write in diaries but there will be a bigger focus on children writing about their reading, using the prompts included in the diaries.
- Year 5 and 6 must also write questions or comments related to the reading strand being taught that week every time they read (this will need to be modelled at the beginning of the week using the class book).

Library & Book Corners

In EYFS, children take home books linked to the Read Write Inc scheme:

- **Sound Blending** books are available for children who are still practising blending.
- Once they can blend, and know their sounds, children can take home **black-and-white copies** of the Red Ditty titles (and above) are available to be read, either at the same time as the titles are being read in class, or afterwards for further practice.
- Book Bags from the RWI scheme are also available, linked to the appropriate reading level.

In KS1, children continue to take home books linked to their RWI level – either black-and-white copies, or **Book Bag Books** – until they know all their Set 3 sounds (from roughly Pink level and

above). At this point, children are helped to choose books that are linked to their **book band** from the wide selection available in the school. In this way, the children are given access to a suitably wide range of literature, but always linked to what we know they are able to read.

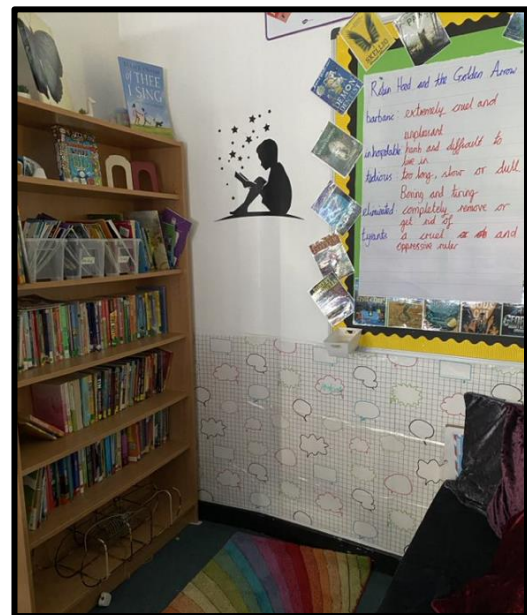
In KS2, children who are free readers may choose books from their book corners or the school library to take home and read independently. In Y3, we continue to use book bands to ensure accessibility of the text; in Y4 upwards, AR tests assign children to a particular reading zone from which they should choose their titles.

AR books are kept according to 'zone' in the primary library.

Book Corner Expectations

In keeping with our general display expectations, book corners should be developed that are well-organised, attractive and generally places where children would like to be! Teacher should ensure these spaces are:

- Inviting and stimulating places to learn and read;
- Use soft fabrics, cushions and plants to 'soften' the area and make it more inviting;
- Use key questions and sentence stems to help children think about what they are reading;
- Include interactive author focus displays, perhaps linked to the core writing book or Daily Read title, which enhances learning experiences and guides children to other titles;
- If possible, include a focus table to create interest.



Any books in poor condition should be removed and reported to the English Lead.

Writing At BLC

At Bridge Learning Campus, we understand that learning to write requires two elements: access to quality first texts and time to talk about them. For this reason, we base our English Teaching on the Talk For Writing model, as described by literacy specialist Pie Corbett. Talk For Writing is a strategy that is based on the understanding that *'if you can read it, you can say it; if you can say it, you can write it.'*

We base all our teaching of writing on this understanding and use quality first picture books as the stimuli. When discussing what will be written, our focus is very much on the reasons for writing, which are as follows:

Writing to entertain	narrative, poetry, playscripts
Writing to inform	reports, recounts
Writing to persuade	debates, discussion, advertisements
Writing to explain	Instructions, explanations

A range of text types are then utilized to support each of these reasons for writing. Vocabulary choices can be made - and authorial voice developed – to support the reasons for writing. At the same time, children are asked to consider who their potential audience might be; this further allows them to develop language registers ranging from along the formality continuum.

All practice and teacher-led work is completed in the purple English Skills books; all independent writing is done in the gold Author book. Writing is timetabled as an hour-long session daily.

To ensure an appropriate balance between reading, speaking and writing, each unit is split into three distinct phases, each lasting approximately a week.

Phase 1: Book Talk

During this phase, children are introduced to the context of the story. They're encouraged to feel empathy for the characters, and to identify the journey taken by the character using story maps. There is a big emphasis on the development of appropriate vocabulary: children will orally rehearse this vocabulary before they are then encouraged to write it down. A range of speaking and listening techniques, with a focus on drama, are used to facilitate this phase. When the children are comfortable with the plot, character and context of the book, they move into Phase 2.

To prepare for this phase, we plan for teaching the text using the *Book Talk Preparation Document*.

Book Talk Preparation BLC		
Context: <i>A bleak future city with no plants, brightness or beauty.</i>		
Key Vocabulary <i>city, metropolis, library</i> <i>dangerous, cellar, smuggled</i> <i>beautiful, wondered</i> <i>junk-shop, shoots, leaves, park</i> <i>cleaning system</i>	Text: <i>The Flower</i> Genre: <i>dystopian -</i> <i>a haunting story.</i>	How does the character change? <i>unhappy, walks a lot</i> ↓ <i>happy - has plants.</i>
Key Features: <i>adverbs of time & place</i> <i>structure of text on page</i> <i>short sentences</i> <i>commas in</i> <i>lists</i>	Illustrations <i>bleak, black & white</i> <i>only boy wears a colour.</i> <i>towards end - colour from</i> <i>plants.</i>	What else changes? <i>city - starting to have</i> <i>plants.</i>

Y3 Book Talk Preparation for 'The Flower,' by John Light.

Using this document allows us to think carefully about what the children will need to know in order to read the text in the most meaningful way. Whilst the core text provides us with some of the vocabulary the children will need, there may be vocabulary coming from the genre, or the content, to which our children must be given access.

Phase 2: Experimenting With Language

During this phase, children are encouraged to play with sentence structure and vocabulary choices in order to write in a way which matches the author's style as well as the expectations of their year group. Children begin to understand how much of effective writing is about making careful choices in order to more closely the match the purpose and audience of their piece of writing. They also look more closely at the structure of the text and the choices of the author has made at different points of the story.

Through phases 1 and 2, careful modelling and scaffolding strategies allow them to imitate their core text in short bursts of writing, all of which will be used during the final phase.

In order to do this effectively, teachers look closely at the text and use the boxing-up technique to consider how authorial choice has formed a bridge between audience, purpose and text type. A version of the boxing-up sheet will then be used to help the children invent their own texts, based on the structure of whatever they have been reading.

	Content	Features	Key Vocab	Key Sentences
Once upon a time there was:	a boy who lives in a small room in a city	Simple expanded noun phrases, short sentence	city	Brigg lived in a small room in a big city
Every day they would:	walk through the city to get to the library where he worked	Simple expanded noun phrases, short sentence. Time adverbial	Library, dangerous, every day	Where dangerous books were stored
Until one day:	he found a book on a high shelf in the cellar, marked do not read and took it home to read in secret	Coordinating conjunctions Expanded noun phrases. Compound sentences	Dim cellar, smuggled, secret beautiful flowers	So Brigg smuggled one out of the library, and took it home
Because of that:	he felt sad there were no flowers in the city, so he looked everywhere for other books about flowers	Commas, Repetition He ...	Supposed, hidden, wandered, dusty	He wandered down many streets, searching for some sign of a flower
Because of that:	he found one with seeds in it so planted them, but the cleaning system sucked them all away	Time adverbials Repetition Subordinating conjunctions	Excited, wrinkled, disappointed, flowered, overjoyed	At last the plant flowered
Until finally:	Brigg found they had been sent to the dusty slopes and realised they were still growing	Time adverbials Coordinating conjunctions	Edge dust heaps slopes shoots wondered	And he wondered how long it would take to fill a city with flowers.

Boxing Up completed by Y3 for 'The Flower,' by John Light.

This can be adapted as needed for the text and the year group; the focus is on breaking down the structure, then linking the content, features and vocabulary to each part of the text. It can also be used to remind children of the key audience and purpose of the text.

Phase 3: Being An Author

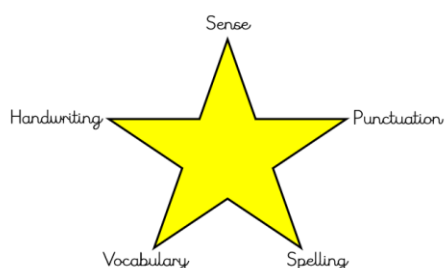
During this phase, children plan and write their final long piece of writing which will be based upon the quality first text studied in the previous phases. They will be refer back to the vocabulary work done in Phase 1, and the grammatical work done in Phase 2. After careful planning of their writing, they will be given time to write independently. Phase 3 continues during the editing phase, when children will improve their writing.

Improvements are made based on teacher feedback which, in writing, takes a number of forms. Each piece of work that is independently written at KS2 is given deep feedback, using the following colour code:

Green for Great shows what children are doing well

Pink for Think indicates what the child needs to address

Children will respond to marking and do any editing/corrections in **purple pen** so it is clear.



In addition, the **Feedback Star** is used to indicate secretarial issues that need to be improved. Displayed in each classroom, it has five fixed points which the students are taught to recognise. Children can then independently edit, improve or rewrite their work according to the marked points on the star.

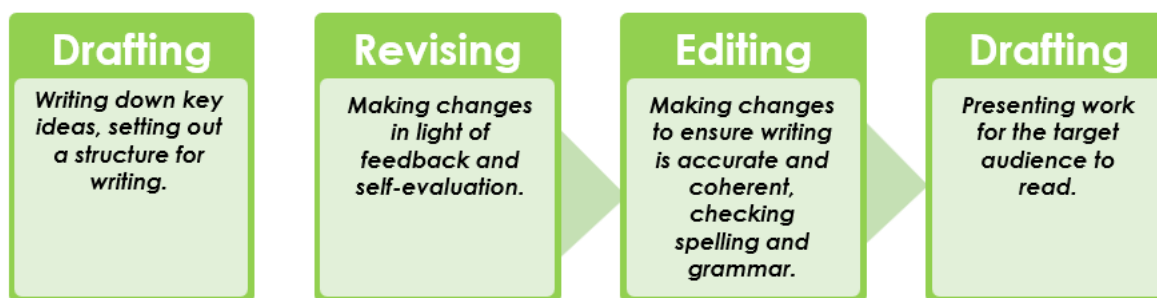
Feedback For Instruction generally follows independent writing, and supports the development of subject or skills-based knowledge that responds to needs identified through marking. This will move children's learning on and support acclerated progress, since abstract ideas (linked to grammar, punctuation or composition) can now be applied directly to the children's own work.



Once the children have independently reviewed, edited and improved their work, they are ready to publish a portion of their writing with deserved pride since they are now successful authors! Publishing is not merely a vanity project however: this is in fact a crucial part of our approach to handwriting. Since the work of composition is complete, children's cognitive load is now lessened to the extent that all their focus can go towards handwriting, allowing them to demonstrate their competence at a neat, joined handwriting style.

Quality first teaching in writing - drafting, revising, editing and publishing

At Bridge Learning Campus, our quality first teaching in writing involves planning, drafting, revising, editing, and publishing. Pupils are explicitly taught each of these components and underlying strategies. Over time, pupils should take increasing responsibility for selecting and using strategies.



The following strategies are carefully modelled and practised during units of work.

Drafting:

This is our first attempt at writing in the genre, bringing together the ideas, vocabulary, text features. Children use success criteria to scaffold them to achieve a high-quality piece including everything they need to.

Revising:

During the drafting process pupils are taught to revise their work regularly rather than leaving this to the end. Making changes to the content of writing in light of feedback and self-evaluation is a really important skill for pupils to learn and develop. 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.

Editing:

This about making changes to ensure the text is accurate, coherent and written for the intended effect and purpose. This takes time and needs breaking up as a process depending upon the age and stage of the pupils. 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.

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.

Developing Independent Writing Through Innovation and Invention

We have chosen our quality first texts to ensure children experience the joys of reading prose created by talented authors and writers: this gives them access to standard English used in creative and entertain ways, and we expect children to magpie what they have learned from these authors and use varieties of this language in their own writing.

However, it is also vital that children learn to develop their own unique authorial voice; to do this, we use a range of techniques which allow children to take the language and linguistic features from the core texts and build upon them until they become the children's own.

In Phase One, this involves strategies taken from drama and speaking and listening initiatives. These include, but are not limited to:

- Freeze-framing/fast-forward/rewind
- Phone a friend
- Hot seating
- Debate
- Decision alleys
- Presentation
- Breaking News/Newscaster report
- Jigsaw technique

In Phase Two, sentence experimentation allows children to play with language that has already been written. This has the additional benefit of supporting children in their grammatical understanding through application. It provides a sharp focus on the craft of writing through the construction of sentences for purpose, meaning and effect.

It involves:

- Clear, explicit and purposeful modelling of the writing process based on Rosenshine's 'I do, We do, You do';
- Narration of the thought process: which word works better here? Why? What effect do I want to have on the reader? Will a short sentence work better here?
- Using the correct grammatical terms when identifying sentence elements;
- Giving children an opportunity to play with, and investigate, the grammatical elements of the sentence. For example, what happens if the adverbial is at the front of the sentence? Do you prefer it immediately after the verb? Can it go after the object? Why/why not?
- Bringing children back after a given time so they can share what they have found, offer suggestions and improvements, and orally rehearse their work.
- Build on what they have done through recommendations from the teacher and their peers.
- Allowing children to create options that do not work – and helping them see why not!

What it is not:

- Replicating the author's work precisely;
- Mechanical replacement or replication of the same thing.

Ideally, we want children to feel empowered to take risks with their work, use their imaginations – create! The combination of talk, drama and language play has the benefit of being low-stakes practice: if it doesn't work, it can be changed! At the same time, as children say and play more with the language, they internalise what they are saying until it becomes part of their working vocabulary. At the same time, it builds the children's confidence and desire to write so that, when it comes to Phase 3, even the most reluctant writer has ideas they are bursting to share – and they know they have the words, the phrases and the sentences to write it.

Core Texts – Our Picture Book Approach

Quality first texts have been carefully chosen across the primary phase: currently, our focus is on the use of picture books. This allows children to develop the language of story, as well as an internalized understanding of story structure and character growth. Picture books, with their depth and layering of meaning, as well as their clear, concise and careful choice of language, facilitates quality discussion around authorial choice as well as supporting complex inference in a way that meets our children's needs.

Where possible, enrichment activities are planned to support understanding and engagement with the texts.


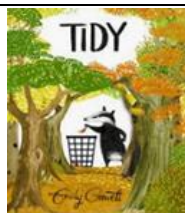




Reception Core Texts:

Term 1		Term 2		
				
There's a Dragon at my School Philip Hawthorn	The Gingerbread Man	The Little Red Hen	Iris and Isaac Catherine Rayner	Little Robin Red Vest Jan Fernley

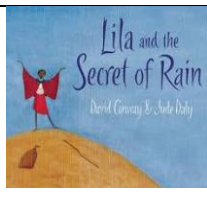

Term 3		Term 4	
			
Goldilocks and the Three Bears Heather Amery	Naughty Bus Jan Oke	Jack and the Beanstalk, Mara Alperin	Surprising Sharks Nicola Davies

Term 5		Term 6	
			
Bog Baby Jeanne Willis	Enormous Turnip	Errol's Garden Gillian Hibbs	Good Little Wolf Nadia Shireen

Year 1 Core Texts

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
					
Stuck Oliver Jeffers	Tidy Emily Gravett	Star in the Jar Sam Hay	The Cave Rob Hodgson	Sylvia and Bird Catherine Rayner	Meerkat Mail Emily Gravett

Year 2 Core Texts

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
					
The Woods Rob Hodgson	The Tin Forest Helen Ward	Lila and the Secret of Rain David Conway	The Invisible Tom Percival	Grandad's Secret David Lichfield	The Marvellous Moon Map Theresa Heapy

Year 3 Core Texts

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
					
The Wolf, The Duck & The Mouse Mac Barnett	The Flower John Light	Winter's Child Angela McAllister	Hortense & The Shadow Natalia & Lauren O'Hara	Mrs Noah's Pockets Jackie Morris	Misadventures of Frederick Ben Manley

Year 4 Core Texts

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
					
Last Nicola Davis	Glassmaker's Daughter Dianne Hofmeyr	Leon & the Place Between Angela McAllister	Wolves in the Wall Neil Gaiman	Moon Dragons Dyan Sheldon	Marcy and the Riddle of the Sphinx Joe Todd Stanton

Year 5 Core Texts

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
					
Town Is By The Sea Joanne Schwartz	Way Home Libby Hathorn	How To Live Forever Colin Thompson	The Promise Nicola Davies	The Lost Thing Shaun Tan	Mr Hirota's Phone Booth Heather Smith

Year 6 Core Texts

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
					
The Golden Cage Anna Castagnoli	Leo & The Gorgon's Curse Joe Todd Stanton	Wisp: A Story Of Hope Zara Fraillon	The Moth Isobel Thomas	The Fox Isobel Thomas	Rose Blanche Ian McEwen

Books are reviewed every two years to ensure that they are appropriate and to ensure children are reading across a range of genres and authorial voices; due consideration is also made to the need of ensuring our students are given access to appropriate literary capital.

Planning

+ New Upload Share Cop

Long-term and medium-plans have been drawn up to support teachers, ensure coverage and embed consistency. These are kept on Sharepoint, along with copies of all key documents.

Documents > Primary > English

Name
21-22 MTP
English Lead
LTP 2021-2023
LTP 2023 onwards
MTP 2023 onwards

The long-term plans map out the outcomes for a book, including additional opportunities for writing should time allow.

Text	Main Unit Outcomes	Other Writing Opportunities
<p>Term 1</p> <p>The Golden Cage by Anna Castagnoli</p> 	<p>Fiction: The true story of what happened to the egg</p> <p>Non-Fiction: Report about Birds</p>	<ul style="list-style-type: none"> Character description of Valentina Setting description of the palace Summary from an idea from the end of the book Blurb for <u>Non Fiction</u> Text Introduction for <u>Non Fiction</u> Report
<p>Term 2</p> <p>Leo and the Gorgon's Curse by Joe Todd Stanton</p> 	<p>Fiction: Write the full story of the Gorgon.</p> <p>Non-Fiction: God Wars (Argument)</p>	<ul style="list-style-type: none"> Description of Athena The Arrow and the Sea Serpent - recount Information leaflet – Greek Gods Factsheet – Ancient Greece Formal and informal style – write in one and then the other.

Example – Y6 LTP

The Medium-Term plans are far more comprehensive. They indicate how the phases build to each writing outcome, indicate key strategies and list essential vocabulary.

The focus for the weekly discrete grammar sessions, as well as coverage for spelling and handwriting, is also mapped out. All expectations, coverage and outcomes are taken from the National Curriculum and build progressively so that children leave Year 6 ready to meet the challenges of Key Stage 3.

Consideration has been made for the lowest 20% of attainers, and modifications suggested.

As part of our Quality Assurance cycle, books are regularly checked to ensure this progression and coverage is in place.

Example KS1 MTP – Year 1, Autumn

	Term 1							Term 2						
	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
RWI Level	Progress expectations: Read purple by end of Term 1 47 sounds (set 1 & 2)							Progress expectations: Read pink by end of Term 2 56 sounds (first 9 of Set 3)						
Sounds	Revise: ay ee igh ow oo oo	ar or	au air	ir oy	ay ee igh ow	oo oo ar or	ou air ie oy	oa oi	a-e j-e	o-e u-e	aw are	uk aa	oi a-e j-e o-e	u-e aw are uk
Handwriting	ch	th	qu	sh	ng	nk	ll	ff	ll	ss	ck	ay	ee	igh
Text	Stuck by Oliver Jeffers Non fiction books about forests							Tidy by Emily Gravett Selection of stories by Emily Gravett Selection of non fiction texts about forests and animals				Emily Brown and Father Christmas by Cressida Cowell		
Reason	Writing to Inform			Writing to Entertain				Writing to Inform			Write to Describe	Write to persuade	Write to persuade – letter to Santa	
Writing outcome		Simple SVO sentences	Letter from Floyd	Innovate own items	Simple SVO sentences	Innovated story	Innovated story	Setting description	Character description	Recount what Pete did	Describe classroom	Letter to headteacher	Make a prediction	Letter to Santa
Discrete Grammar		Capital letter & full stops	Capital letters & full stops	Capital letters & full stops	Finger spaces	Finger spaces	Finger spaces	Nouns	Nouns	Nouns	Nouns	Verbs	Verbs	Verb
Key strategy		Story mapping	Oral rehearsal	Oral rehearsal	Oral rehearsal	Story mapping	Story mapping	Story mapping	Oral rehearsal	Story mapping	Oral rehearsal	Oral rehearsal	Oral rehearsal	Oral rehearsal
	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7

Example KS2 MTP – Y5, Autumn

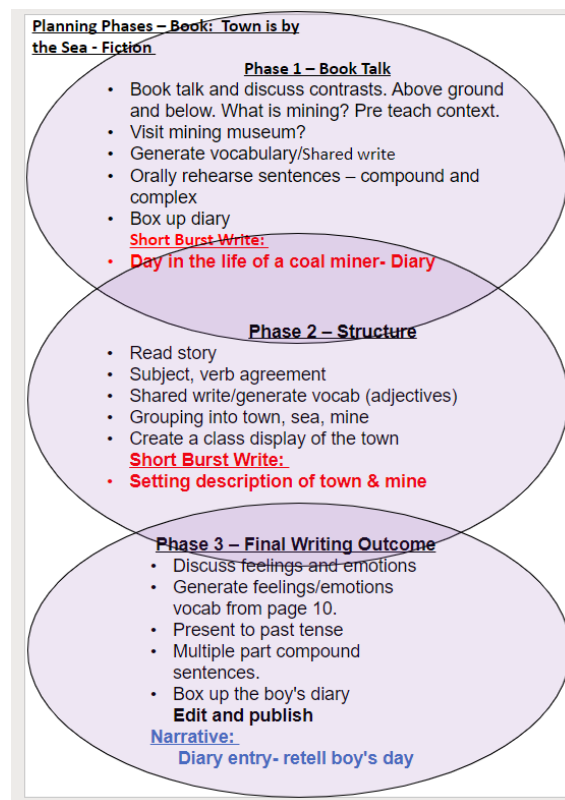
	Term 1							Term 2						
	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
	<p>Spelling focus: Y5 & 6 Spelling Rules</p> <ul style="list-style-type: none"> Where appropriate, use spelling lessons to teach grammatical terms: highlight specifically verbs and nouns. Where appropriate, group regular/irregular verbs and keep a running display of them so children grow familiar with them and begin to recognize them on sight. As above: highlight suffixes and prefixes and build a word bank in the classroom. Use RWI strategies to segment and blend multisyllabic words: use RWI Virtual Classroom resources as support. Highlight words following similar rules when found in reading over the week – these can be displayed on the spelling board over the week 													
Spelling Words	vicious precious conscious delicious malicious suspicious	ambitious cautious fictitious infectious nutritious	official special artificial partial confidential essential	observant elegant hesitant tolerant substance assistant	innocent decent frequent confident obedient independent	adorable applicable considerable tolerable changeable noticeable	forcible legible possible horrible terrible visible	dependable comfortable understandable reasonable enjoyable reliable	incredible sensible referred preferred transferred	reference referee preference transference	co-ordinate re-enter co-operate co-own	deceive conceive receive perceive ceiling	ought bought thought ought brought fought	rough tough enough cough though bough
Handwriting	ue	ie	ph	wh	kn	tious	tion	cious	ch	th	qu	sh	ng	nk
Text	Town is by the Sea by Joanne Schwartz							Way Home by Libby Hathorn						
Reason	Writing to Entertain Retelling in form of a Diary https://player.bfi.org.uk/free/film/watch-a-day-in-the-life-of-a-coal-miner-1910-online Somerset Coalfield life at Radstock - visit				Writing to Inform Future biography			Writing to Entertain Character description in the style of the author				Writing to Inform: Magazine article on Homelessness APW		
Writing Outcome	Day in the life of a miner	Setting description	A day in the life of the boy	Retell story in diary form	Future biography – what I want to do when I grow up	Character/setting description	Retell story from character pov	Retell story from character pov	Character description	Intro para for report	Rest of report	Edt// Publish		
Discrete Grammar	Revise word classes	Verb forms: prog	Verb forms: perfect	Fronted adverbials + comma	Modal verbs	Modal verbs	Irregular verbs	Irregular verbs	Speech Marks	Speech Marks	Inverted commas	Fronted adverbs with commas	Fronted adverbs with commas	
Key Strategy	Oral rehearsal	Story mapping	Story mapping	Boxing up	Oral rehearsal	Boxing up	Oral rehearsal	Story mapping	Oral rehearsal	Oral rehearsal	Boxing up	Boxing up	Boxing up	

Short-Term Planning

Before starting their planning, teachers must look closely at the medium-term plans and work through a process that will allow them to be clear about each stage of learning, and what needs to be done to support children's understanding of the text.

This process can be seen through the following example, taken from Year 5's Term 1 planning for their text, *Town Is By The Sea*.

To start with, teachers take the structure for the unit from the medium-term plan and record these on the Phases Circles:



Once coverage has been clarified, teachers look more closely at the text. First, they prepare for meaningful book talk by thinking closely about the context and the content of the book.

Town is by the Sea by Joanne Schwartz and Sydney Smith

Context: What is coal mining? Where did it happen? Thatcherism, Why do we mine? Dangers of mining. community, Cape Breton, Canada

Key Vocabulary house, sea, cliff, town, miner, coal, mines, shore, lupins, Queen Anne's Lace, digging, rickety, swings, broke, wound, butterflies, gulp, grocer, sparkling, graveyard, battering, salt-soaked, calm, smudges, showers, balcony, rustle,	Text: Town is by the Sea by Joanne Schwartz and Sydney Smith Genre: General fiction	How does the character change? Awareness and resignation to the loss of childhood innocence.
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Key Features: Repetition Figurative language Sentence structure Expanded noun phrases Cohesive devices: adverbials for time, number, place, manner. How to use pronouns Present tense including irregular verb forms. Persuasive language Modal verbs Connectives for cohesion Verb tenses Formal language Specific technical vocab	Illustrations Darkness under the table vs the light above the table Repetition of the mining images	What else changes?
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From this, they then dig even deeper into the text. First of all, they map its features out against the structure, using the boxing-up pro-forma:

	Content	Features	Key Vocab	Key Sentences
It goes like this	the boy wakes up and starts his day in the town. Under the sea his father digs for coal.	Revise adverbials- how, when and where. Simple and compound sentences (boa) Powerful verbs	house, road, grassy cliff, sea, coal mine, shore, seagull, rustle	From my house, I can see the sea. My father is a <u>miner</u> and he works under the sea, deep down in the coal mines.
It goes like this	the boy plays with his friend at the playground. Under the sea. His father digs for coal.	Revise adverbials- how, when and where. Simple and compound sentences (boa) Powerful verbs	rickety, playground, wound, butterflies, stomach, tips	I run out of my house and knock at my friend's <u>door</u> and we head down to the old rickety playground. There used to be four.
It goes like this	the boy has lunch and helps his mother. Under the sea, his father digs for coal.	Revise adverbials- how, when and where. Simple and compound sentences (boa) Powerful verbs	grocer, gulp, kitchen, slowly, sparkling	<u>it</u> goes like this... Even walking slowly, I get to the shop in no time.
It goes like this	the boy visits the graveyard. Under the sea, his father digs for coal.	Revise adverbials- how, when and where. Simple and compound sentences (boa) Powerful verbs	grandfather, graveyard, tongue, miner, bury, underground, crash, shore, battering, gravestone, salt-soaked, storms	
It goes like this	the father returns home at the end of the day.	Revise adverbials- how, when and where. Simple and compound sentences (boa) Powerful verbs	smudges, coal, workday, calm, digging, balcony, sinking, slowly, whooshing, forth,	He looks tired, but he gives me a big smile. The sun sets slowly, sinking into the sea.
It goes like this	and one day it will be the boy who digs for coal under the sea.	Revise adverbials- how, when and where. Simple and compound sentences (boa) Powerful verbs	miner's son, town, goes	I'm a miner's son. In my town, that's the way it goes.

Lastly, they examine the text for examples of different grammatical terms, so they are on-hand for teaching, exemplification and displays:

Simple sentences There used to be four. I'm a miner's son. The air smells like salt.	Compound Sentences My father is a <u>miner</u> and he works under the sea, deep down in the coal mines.	Complex Sentences When I go out in the morning, it goes like this.	Multiclaue Sentences
Rhetorical Questions	Exclamations	Noun phrases grassy cliff big kids white tips	Expanded Noun Phrases the old rickety playground
Fronted adverbials Even walking slowly, Far out at sea, When I go out in the morning, From my house	Adverbial phrases Even walking slowly, When I get home for lunch,	Prepositional Phrases under the sea down in the coal mine along the road out the window	Adjectival Phrases so sunny
Simile	Metaphor The sea is sparkling Butterflies rush through my stomach	Personification	Alliteration Deep down... It's so sunny today Salt-soaked spray
Rule of Three He showers and puts on clean clothes and comes down to eat.	Repetition it goes like this...	Ellipsis it goes like this...	Other Punctuation Bury me by the sea <u>b.y</u>
Irregular Verbs broke	Past Tense Form	Present Tense Form	Other Verb Form

With this preparation completed, they are now equipped to plan their lessons using the short-term plan format:

3	 Daily Review & Feedback  LA: To write about an experience	Cold task- Children to write a cold task on their experience of visiting the blackout room. Simple 1 st person recount of their experience in simple past tense. Do not provide lots of input. Let the children write. Show slide which outlines the requirements. Explain it must be in first person and simple past tense. <i>On Monday we went to the secondary science laboratories to experience what being in complete darkness feels like. Mr Northam pulled the blinds down and the room became instantly as black as ink.</i> <i>Remind children they can use the vocabulary grid on their books and, on the wall, to help them.</i>		
	HAPS	MAPS	LAPS	
	Cold task to assess writing ability	Cold task to assess writing ability	Provide some sentence stems to help the children begin. E.g. On Monday I went to the....., I felt very.....	
4	 Daily Review & Feedback  LA: To learn about mining	Look at the slide regarding what we mine. Children identify the various things that humans mine from the ground. Discuss with children why we mine and what we can remove from the ground. (Salt, tin, gold, coal, granite, slate, metals, sand, oil, ruby, silver) Watch film - https://player.bfi.org.uk/free/film/watch-a-day-in-the-life-of-a-coal-miner-1910-online Silent film. Pause film at key points and explain what the children are seeing. Children orally describe the images. Talk task – In pairs, children discuss what it might feel like to work in a mine. They use various sentence stems to discuss and use their experience of being in the dark room and their vocabulary grids to influence the discussion. Lots of oral work and description		
	HAPS	MAPS	LAPS	

Assessment In Writing

Whilst there is no formal assessments in writing, ongoing judgements are made on a regular basis. In Years 1, 3, 4 and 5, these are standardised against the key performance indicators found in the Teacher Assessment Criteria. Once a year, all teachers participate in Trust-wide moderation, led by an external moderator; end-of-year moderation also takes place with the Senior Leadership Team.

Year 1 Assessment Criteria

Working towards the standard
N/A – refer to EYFS
Working at the standard
<ul style="list-style-type: none"> Write short narrative pieces. Write to convey information. Compose a sentence orally before writing it. Write linked sentences after discussion with teacher. Use and to join words e.g. <i>The dragon was huge and angry and scary.</i> Use and to join clauses e.g. <i>The dragon was huge and it breathed fire.</i> Use present and past tense with some accuracy. Use many capital letters used accurately at the start of sentences. Use many full stops used accurately at the end of sentences. Consistently use capital letter for 'I' and their own name. Some use of capital letters for proper nouns. Begin to punctuate sentences using question marks. Begin to punctuate sentences using exclamation marks. Re-read what they have written to check that it makes sense. Apply Year 1 phonemes in writing (in line with the school's SSP) Make phonetically plausible spelling choices based on the phonemes taught so far. Spell many Year 1 common exception words accurately. Spell the days of the week. Use finger spaces consistently. Form most lower-case letters in the correct direction, starting and finishing in the right place. Form most capital letters correctly.
Working at greater depth
<ul style="list-style-type: none"> Some use of editing strategies to improve the accuracy of spelling, punctuation and grammar. Add -ing, -ed and -er to verbs where there is no change to the root word e.g. <i>jumped, jumping, jumper, played, playing, player.</i> Spell words with the prefix -un. Add the suffix -er and -est to adjectives where no change is needed to the spelling of the root word e.g. <i>low, lowest.</i> Add -s to nouns and verbs e.g. <i>flowers, plants, grows, likes.</i> Consistently apply Year 1 spelling expectations in their writing across the curriculum. Manipulate the language and grammar taught within Year 1 in a range of independent writing, drawing on shared reading. Consistently use vocabulary from across the curriculum in their writing. Maintain the quality and accuracy of their writing when writing at greater length.

Year 3 Assessment Criteria

Non-negotiables from previous years
<ul style="list-style-type: none"> Spell some KS1 common exception words correctly. Spell using the KS1 phonemes most Add -er, -est, -ing, -ed, -s where there is no change to the root word e.g. <i>jump, jumping, jumper.</i> Demarcate most sentences accurately with full stops and capital letters. Form letters of the correct size relative to one another. Use expanded noun phrases to add detail e.g. <i>the scary dragon, red hot flames.</i> Write sentences that make sense.
Working towards the standard
<ul style="list-style-type: none"> Write coherent fiction and non-fiction texts for a range of purposes. Use co-ordinating and subordinating conjunctions. Demarcate sentences accurately with capitals letters, full stops and question marks and consistently use capital letters for proper nouns. Spell KS1 common exception words most correctly and make phonetically plausible attempts at spellings. Spell a variety of the Year 2 suffixes e.g. ed, -ing, -er, -est, -s/-es/-ies, -ly, -ful correctly, including accurate spelling of the root word. Form lower-case letters accurately, using some joins.
Working at the standard
<ul style="list-style-type: none"> Write for a range of purposes and audiences, including writing to entertain, inform, argue and explain. Describe settings and characters in narratives e.g. <i>describing characters' appearance, feelings.</i> Use conjunctions, prepositions and adverbs for time e.g. <i>when, before, next, then, later</i>; cause e.g. <i>because, since, as, so</i> and place e.g. <i>where, in, above, under, next to.</i> Extend the range of sentences with more than one clause by using a wider range of conjunctions e.g. <i>yet, as, while, before, after, until, while.</i> Use noun phrases expanded with adjectives and adverbs e.g. <i>extremely hot flames; a brave and dangerous mission; the most terrifying dragon in the whole world.</i> Use present and past tense correctly and consistently. Use the progressive form of the verb to show actions in progress e.g. <i>The dragon was flying in the air. The flames are burning the village.</i> Start to use paragraphs to group related information.
Working at greater depth
<ul style="list-style-type: none"> Consistently use editing and revising strategies independently to improve the quality and accuracy of their writing. Maintain the quality and accuracy of their writing when writing at greater length. Manipulate the language and grammar taught within Year 3 in a range of independent writing, drawing on shared and independent reading. Consistently use vocabulary from across the curriculum in their writing.

Year 4 Assessment Criteria

Non-negotiables from previous years

- Spell KS1 common exception words **accurately**.
- Demarcate sentences **accurately** with full stops, capital letters, question marks and exclamation marks.
- Use a range of adverbs for time e.g. *later, soon, next* and place e.g. *here, there, away, nearby*.
- Use simple past and present tense **mostly** accurately.
- Use a range of co-ordinating and subordinating conjunctions.

Working towards the standard

- Write **coherent** fiction and non-fiction texts for a **range** of purposes and audiences.
- Use a variety of co-ordinating and subordinating conjunctions consistently.
- Use adverbs, prepositions and conjunctions to express time, place and cause.
- Start to use paragraphs to group related information.
- Use commas in lists, apostrophes for contractions and singular possession.
- Punctuate speech using inverted commas **mostly** accurately.
- Spell some words from the Year 3/4 word list.
- Spell words using **some** of the Year 3/4 prefixes and suffixes.
- Use a legible and consistent handwriting style with **some** joining.

Working at the standard

- Write for a range of purposes and audiences (including writing to entertain, inform, argue and explain) across the curriculum.
- Develop settings and characters in narrative e.g. *describing characters' behaviour, thoughts, reactions to events*
- Use fronted adverbials for **manner** e.g. *shaking uncontrollably, with fear in her eyes*; **place** e.g. *inside the castle, all over its back* and **time** e.g. *many years ago, after a while*.
- Use a range of subordinating conjunctions to form complex sentences e.g. *as, while, before, after, until, while although, since, even though, though*.
- Show some variety in complex sentence structure, positioning the subordinate clause at the **start** (e.g. *Although it was dangerous, Alex was determined to face the dragon*;) and at the **end** (e.g. *Alex was determined to face the dragon, although it was dangerous*;) of sentences
- Use noun phrases expanded by prepositional phrases e.g. *the dragon with a fire-breathing mouth; razor-sharp talons at the end of its arms*.
- Use the present perfect form of verbs e.g. *The villagers have been terrified. The dragon has been defeated*.
- Use present and past tense correctly and consistently throughout writing.
- Accurately manage tense changes where needed e.g. *a story written in the past tense with present tense for speech*.
- Organise content into relevant paragraphs across the text.
- Use headings and sub-headings appropriately in non-fiction writing.
- Maintain cohesion across a piece of writing, including through the use of a variety of nouns and pronouns e.g. *the dragon, the monster, the beast, it; Alex, she, the girl*.

Working at the standard continued

- Use inverted commas and other punctuation accurately to indicate direct speech e.g. *"Help me," Alex screamed. "This dragon's going to burn me to a crisp!"*
- Use commas to mark fronted adverbials e.g. *Later that morning, From deep within the cave,*
- Revise and edit their writing in relation to the Year 4 grammar and spelling expectations.
- Spell **most** words from the Y3/4 spelling list correctly.
- Write in a legible, joined, consistent style, with increased quality and speed.
- Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left un-joined.

Working at greater depth

- Use commas to separate subordinate clauses.
- Consistently use editing and revising strategies to improve the quality and accuracy of their writing.
- Maintain the quality and accuracy of their writing when writing at greater length.
- Manipulate the language and grammar taught within Year 4 in a range of independent writing, drawing on shared and independent reading.
- Consistently use vocabulary from across the curriculum in their writing.

Year 5 Assessment Criteria

Non-negotiables from previous years

- Spell **some** words from the Year 3/4 word list correctly.
- Use co-ordinating and subordinating conjunctions.
- Identify main and subordinate clauses.
- Demarcate sentences accurately with full stops, capital letters, questions marks and exclamation marks.
- Use apostrophes for contractions and singular possession accurately.
- Use commas in lists and speech marks around direct speech with **some** accuracy.
- Use simple paragraphs.
- Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left un-joined.

Working towards the standard

- Write for a range of purposes and audiences (including writing to entertain, inform, argue and explain) across the curriculum.
- Use complex sentences to add detail or explanation.
- Use fronted adverbials to support cohesion.
- Maintain consistency in tense throughout pieces of writing.
- Organise content into relevant paragraphs across the text.
- Demarcate sentences and use internal punctuation e.g. *commas in lists and to mark fronted adverbials, speech marks, apostrophes mostly correctly*.
- Spell the Year 3/4 word list words **correctly**.
- Spell words using the Year 3/4 prefixes and suffixes.
- Spell **most** words taught so far accurately.

Working at the standard

- Write effectively for a range of purposes and audiences, selecting language and formality that shows awareness of the reader.
- Develop settings and characters in narrative e.g. *through using show-not-tell, describing reactions to other characters, reactions to the setting*.
- Use dialogue in narrative to show the relationship between characters and move the action on.
- Use relative pronouns (*that, which, who, whom, whose*) to write relative clauses.
- Use **modal verbs** e.g. *can, could, couldn't, should, will, won't, would, may* to indicate degrees of possibility
- Use **adverbs** e.g. *possibly, certainly, definitely, perhaps, surely* to indicate degrees of possibility.
- Write complex sentences with the subordinate clause at the **start**, (e.g. *Although it was dangerous, Alex was determined to face the dragon*); **middle** (e.g. *Alex was determined, although it was dangerous, to face the dragon*;) and **end** (e.g. *Alex was determined to face the dragon, although it was dangerous*;) of the sentence.
- Use the perfect form of verbs to mark relationships of time and cause e.g. *It has been reported that dragon eggs have been found on the South coast. Scientists had believed the eggs were from a bird of prey but, after the first egg hatched yesterday, they have now confirmed the eggs are baby dragons*.

Working at the standard continued

- Use tense consistently and correctly throughout their writing, including accurate use of simple, progressive and perfect verb forms where used.
- Use a range of devices to build cohesion **within** and **across** paragraphs e.g. *consistent tense and person; pronoun chains; range of conjunctions; adverbs and adverbial phrases; repetition for effect*.
- Use further organisational and presentational devices to structure text and to guide the reader e.g. *bullet points, diagrams, pictures, font size and type*.
- Use commas to mark subordinate and relative clauses e.g. *Alex, who was incredibly brave, charged up to the fierce creature. Alex charged up to the dragon, which was an incredibly brave thing to do*.
- Begin to use brackets, dashes and commas to mark parenthesis e.g. *The creature, a terrifying dragon, was waiting for her. Eastern dragons (from China) are thought to bring good fortune. Alex had decided – come what may – to defeat the beast*.
- Revise and edit their writing in relation to the Year 5 grammar and spelling expectations.
- Spell **some** words from the Y5/6 spelling list correctly.
- Write in a consistent and joined style, with increased quality and speed.

Working at greater depth

- Use expanded noun phrases to convey complicated information concisely e.g. *several species of dragon inhabit the forests of China. The dragon with golden scales is the most dangerous of all*.
- Use commas to clarify meaning or avoid ambiguity e.g. *The dragon, who had golden scales, flew across the sky. The dragon who had golden scales, flew across the sky*.
- Consistently use editing and revising strategies to improve the quality and accuracy of their writing.
- Maintain the quality and accuracy of their writing when writing at greater length.
- Manipulate the language and grammar taught within Year 5 in a range of independent writing, drawing on shared and independent reading.
- Consistently use vocabulary from across the curriculum in their writing.

In Years 2 & 6, statutory assessment criteria is applied.

Grammar In Writing

To support the progression of grammar as mapped out in the Medium-Term Plans, TiLA has produced a series of documents identifying how different features should be built upon from year to year. This will ensure that high expectations are maintained and children's use of language is developed at an appropriate pace.

Progression of Writing Skills – Non-standard / Standard English



Non-standard English	Standard English
should of	should have
I seen (sin)	I saw
I been (bin)	I have been to the park/I went to the park
we was	I was she/he was we were you were they were (singular – was, plural – were, exception you because it can be both singular and plural)
I ain't	I am not
It ain't	It is not
I wasn't doing nothing	I wasn't doing anything (double negative)
them houses	those houses
me and my friend went to the park they gave it to me and Sarah	My friend and I went to the park they gave it to Sarah and me (The speaker always goes last. I – subject, me – object. Tip: Remove the other person to see if it makes sense)
I done it	I did it
You done it	You did it
I did it really good	I did it really well
I did it beautiful (using an adjective to describe the verb)	I did it beautifully (use an adverb to describe the verb)
I was sat in the chair	I was sitting in the chair (is or was is followed by the progressive form)
there were less coins	there were fewer coins (if it is discrete/you can count it = fewer e.g. fewer books, fewer dollars. If it is continuous/a mass noun = less e.g. less love, less water)
Dear Mrs Smith...yours faithfully	Dear sir/madam...yours faithfully
Dear sir/madam...yours sincerely	Dear Mrs Smith...yours sincerely
This is are house	This is our house

Progression of Writing Skills – Expanded Noun Phrases

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Expanded Noun Phrases from curriculum	<ul style="list-style-type: none"> Use adjectives to make their writing more interesting 	<ul style="list-style-type: none"> Use expanded noun phrases to describe and specify 	<ul style="list-style-type: none"> Use expanded noun phrases with adjectives before the noun and further description after it, using relative pronouns (who, which, that) 	<ul style="list-style-type: none"> Use expanded noun phrases containing adjectives, relative pronouns, nouns and prepositions 	<ul style="list-style-type: none"> Confidently use a variety of precise and effective expanded noun phrases containing adjectives, relative pronouns, nouns and prepositions 	<ul style="list-style-type: none"> Confidently use a variety of precise and effective expanded noun phrases containing adjectives, relative pronouns (and omitted), prepositions to add detail, qualification and precision
Teaching Points	<ul style="list-style-type: none"> Adjective(s) before the noun NB: Learners do not need to be using a comma between adjectives, unless class teacher feels the learner is ready 	<ul style="list-style-type: none"> Developed vocabulary – nouns and adjectives Comma between the adjectives 	<ul style="list-style-type: none"> Adjectives before the noun and further description after it, using relative pronouns Relative pronoun 'who' indicates a person (or, usually, if an animal is named or a character) NB: learners do not need to be using a comma to mark the relative clause unless class teacher feels the learner is ready 	<ul style="list-style-type: none"> Varied determiners Adjectives before the noun and further description after it, using relative pronouns and prepositions Begin to use commas within the expanded noun phrase where appropriate 	<ul style="list-style-type: none"> May use hyphenated words Developed language choices to ensure precision Using similes to expand the noun Uses expanded noun phrases to make useful comparisons Commas used appropriately 	<ul style="list-style-type: none"> Add detail, qualify and are precise in their description Uses personification Uses modifiers
Fiction	<ul style="list-style-type: none"> the shiny red bus the big dog 	<ul style="list-style-type: none"> the timid, orange tabby cat the brave, little girl 	<ul style="list-style-type: none"> a small bundle which was wrapped in a scrap of white fur the scared boy who was quaking behind the chair gnawing wolves which were scratching behind the walls 	<ul style="list-style-type: none"> her glistening white tears, which shone like moonstones several shouts above them 	<ul style="list-style-type: none"> her dark hair, like a raven's wing two eyes, black as midwinter some cat-like shrieks, which had no other obvious source The blood-soaked cloth, wrapped in desperation to ease the throbbing pain 	<ul style="list-style-type: none"> a hopeful, pale shard of shining light, which was behind the door two hands, fingers clawed by the cold a series of unscheduled and quite unwelcome visitors
Non-fiction	<ul style="list-style-type: none"> the big hairy spider the green leaves a long walk 	<ul style="list-style-type: none"> the gigantic, powerful tentacles a delicious, healthy wrap 	<ul style="list-style-type: none"> the narrow head which had razor sharp teeth the wild animal that can kill in an instant 	<ul style="list-style-type: none"> the treacherous task in front of him the young girl, who witnessed the event 	<ul style="list-style-type: none"> the yellow-spotted lizard that has a venomous bite the Benu, with a wingspan equivalent to an eagle a skin similar to that of a slippery mongoose many hollowed-out termite mounds near water some solitary creatures, that well-adapted to extreme cold 	<ul style="list-style-type: none"> the eminent president, often concerned with the plight of the poor the dove-like symbol, usually associated with peace

Progression of Writing Skills – Adverbials

	Year 2	Year 3	Year 4	Year 5	Year 6
Adverbials from curriculum	<ul style="list-style-type: none"> Begin to use adverbials with one word to say when and how 	<ul style="list-style-type: none"> Use fronted adverbials for time, place and manner 	<ul style="list-style-type: none"> Use fronted adverbials for time, place and manner Use commas after fronted adverbials 	<ul style="list-style-type: none"> Indicate degrees of possibility using adverbs or modal verbs Confidently use a range of precise adverbs, including those suitable for non-fiction and factual writing Use adverbials confidently at different points of a sentence 	<ul style="list-style-type: none"> Indicate degrees of possibility using adverbs or modal verbs Confidently use a range of precise adverbs, including those suitable for non-fiction and factual writing Use adverbials confidently at different points of a sentence
Teaching Points	<ul style="list-style-type: none"> Adverbials with one word (when and how) Simple adverbials for time Commas do not need to be explicitly taught, unless class teacher feels the learner is ready 	<ul style="list-style-type: none"> Adverbials are used to show when, where and how Comma used to demarcate the fronted adverbial (this does not need to be taught in year 3, unless class teacher feels the learner is ready) 	<ul style="list-style-type: none"> Adverbials are used to show when, where and how within a piece of writing Comma used to demarcate the fronted adverbial Encourage learners to move away from well-known adverbials e.g. later that day, as quick as a flash, as fast as a cheetah 	<ul style="list-style-type: none"> Understand that prepositional phrases are a type of adverbial phrase (N.B. Prepositions can also be used as conjunctions e.g. before) Indicate degrees of possibility using adverbs (perhaps, surely, probably, definitely, maybe, clearly, certainly) Moving away from well-known adverbials e.g. later that day, as quick as a flash, as fast as a cheetah Vary where adverbials are placed within a sentence, considering the reader 	<ul style="list-style-type: none"> Adverbials are used to add detail, qualification and precision (including indicating degrees of possibility) Manipulate adverbials depending on the type of writing
Fiction	<ul style="list-style-type: none"> Suddenly, the penguin began to swim. In the morning, the baker turned on the oven. She walked down the road quickly. 	<ul style="list-style-type: none"> When Ug woke up, he was ravenous. In a flash of light, the magician appeared on the stage. Behind the walls, scratching could be heard. 	<ul style="list-style-type: none"> Creeping tentatively through the forest, he listened for any sign of danger. As the sun began to set, Varjak started to feel nervous. 	<ul style="list-style-type: none"> I'll definitely stand up to father next time. The mysterious figure drew his gun before entering the saloon. (N.B. Focus is on the man and the gun rather than the saloon) He wiped the sweat from his brow, before turning to dig the next hole of the day. 	<ul style="list-style-type: none"> After a tense debate, Macbeth knew what he needed to do. Within the depths of his soul, he felt the first pangs of regret.
Non-fiction	<ul style="list-style-type: none"> Unfortunately, some animals are not treated well in zoos. Finally, wash it. 	<ul style="list-style-type: none"> At the foot of a volcano, soil is more fertile. 	<ul style="list-style-type: none"> In wartime Britain, rationing was used to ensure every citizen had enough food. 	<ul style="list-style-type: none"> Waste is sorted for processing in purpose-built recycling centres. Ensuring her oxygen mask has been correctly fitted, the astronaut prepares to leave the space station. Prior to killing their prey, they immobilise it using venom. 	<ul style="list-style-type: none"> He almost certainly knew that the machine was dangerous and would probably kill someone. Dahl attended Llandaff Cathedral School for just two years. Police will definitely be continuing to search the area for the missing bag.

Progression of Writing Skills – Conjunctions and Clauses

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Conjunctions from curriculum	<ul style="list-style-type: none"> Use simple and compound sentences, using basic conjunctions (e.g. and) 	<ul style="list-style-type: none"> Use co-ordination (or/and/but) and some subordination (when/if/that/because) to join clauses 	<ul style="list-style-type: none"> Express time, place and cause using conjunctions e.g. Co-ordinating: FANBOYS: for, and, nor, but, or, yet, so Subordinating: when, before, after, while, because, as, if, although 	<ul style="list-style-type: none"> Use a wider range of subordinating conjunctions (e.g. besides, although, by contrast) to write more complex sentences, as well as using a wider range of co-ordinating conjunctions (FANBOYS: for, and, nor, but, or, yet, so) Confidently compose and write compound and complex sentences 	<ul style="list-style-type: none"> Use a wide range of clause structures, including relative clauses (beginning with a relative pronoun (who, which, whom, whose, that) or with an implied (i.e. omitted) relative pronoun), sometimes varying their position within a sentence. Use multi clause sentences, incorporating both co-ordination, embedded information and subordination 	<ul style="list-style-type: none"> Use a wide range of clause structures, including relative clauses (beginning with a relative pronoun (who, which, whom, whose, that) or with an implied (i.e. omitted) relative pronoun), sometimes varying their position within a sentence. Use multi clause sentences, incorporating both co-ordination, embedded information and subordination
Teaching Points	<ul style="list-style-type: none"> Joining words and joining clauses using and 	<ul style="list-style-type: none"> Co-ordinating conjunctions join 2 sentences Subordinating conjunctions extend a sentence NB: Commas do not need to be taught for subordination, unless class teacher feels a learner is ready 	<ul style="list-style-type: none"> Expressing time and cause using conjunctions (when, before, after, while, so, because) Co-ordinating conjunctions join 2 sentences Subordinating conjunctions extend a sentence Commas used to mark subordinating conjunctions 	<ul style="list-style-type: none"> Expressing time and cause using conjunctions (besides, although, by contrast, even though) Experiment with putting the subordinating clause at the start of a sentence, using a comma to punctuate 	<ul style="list-style-type: none"> Multi-clause sentences incorporating co-ordination and subordination (e.g. despite, provided that, once & others from earlier year groups) Manipulate order of clauses for effect, using a comma to separate Relative pronoun 'who' indicates a person (or, usually, if a an animal is named or a character) Commas used for embedded information 	<ul style="list-style-type: none"> Multi-clause sentences incorporating co-ordination and subordination including passive construction clarifies and explains the relationship between different ideas. Teach more archaic conjunctions (e.g. lest) and extend children to correlative conjunctions (e.g. neither...nor, whether...or)
Fiction	<ul style="list-style-type: none"> The Gingerbread Man jumped out of the oven and ran out of the door. He ran away from the little old man and the fox ate him. 	<ul style="list-style-type: none"> She knocked quietly on the door when she arrived at the castle. Don't go beyond the volcano or Gigantosaurus will get you! 	<ul style="list-style-type: none"> Charlotte silently wove her web while Wilbur slept. She pulled the covers up over her head because the wind was howling at the window. 	<ul style="list-style-type: none"> Varjak Paw fought bravely, even though he did not know the way of Jalal. "I won't. I don't like it. Besides, I'm not even old enough." 	<ul style="list-style-type: none"> Once the darkness had settled over the town, he emerged from the shadows, map in hand, and stalked down the alley. Camp Green Lake, which did not live up to its name, was a barren wasteland of misery. 	<ul style="list-style-type: none"> She did not know whether Tommy would return the same or quite changed by the war. He searched and searched but could find neither anything to sell nor anything to keep.
Non-fiction	<ul style="list-style-type: none"> Brunel designed the Suspension Bridge and he made the S.S Great Britain. Feed it and give it a drink. 	<ul style="list-style-type: none"> The Great Fire of London started because the baker forgot to put out the fire. If you are unkind, people get upset. 	<ul style="list-style-type: none"> Roman soldiers wore heavy armour at all times so that they were protected from their enemies. Molten lava spills out of the volcano when it has erupted. 	<ul style="list-style-type: none"> Although stick insects use camouflage to protect themselves, they are still sometimes caught by predators. Some animals use camouflage to protect themselves. In contrast, others use colour protection to appear poisonous and warn predators away. 	<ul style="list-style-type: none"> Despite the fact that he had committed a crime, he should not have been punished so severely because he was only a child. Although it weighs less than 100g, this deadly reptile can paralyse a human in under a minute. 	<ul style="list-style-type: none"> It was also thought (until very recently) that the London Royal Ballet School was the best route if you wanted a career in dance, but now there are many options for non-boarders. Wear your poppy with pride, lest we forget the brave soldiers' sacrifice.

Progression of Writing Skills – Verb forms

	Year 2	Year 3	Year 4	Year 5	Year 6
Verb tenses from curriculum	<ul style="list-style-type: none"> Use the present and past tense mostly correctly and consistently Use the progressive form of verbs in present and past tense to mark actions in progress 	<ul style="list-style-type: none"> Use the simple past, present perfect and progressive verb forms in their writing 	<ul style="list-style-type: none"> Use the simple past, present perfect and progressive verbs forms in their writing 	<ul style="list-style-type: none"> Use the simple past, present perfect, past perfect and progressive verbs forms in their writing Link ideas across paragraphs using tense choices e.g. he had seen her before Use modal verbs to suggest degrees of possibility 	<ul style="list-style-type: none"> Use verb tenses consistently and correctly throughout their writing Use the simple past, present perfect, past perfect and progressive verbs forms in their writing Link ideas across paragraphs using tense choices e.g. he had seen her before Use passive verbs to affect how information is presented Use modal verbs to suggest degrees of possibility
Teaching Points	<ul style="list-style-type: none"> Simple present and past tense used e.g. I play, I played and tense maintained Present tense is often used when a character is speaking To form the progressive you add –ing 	<ul style="list-style-type: none"> Learners can maintain the correct tense through a piece of writing. Simple past (I played) including irregular forms (ate, was/were, went) Present perfect (She has played) is used to indicate that actions have been completed but the effects or consequences of these actions are still relevant. Present perfect is used in non-fiction and for dialogue in fiction Use present and past progressive forms (I am playing; I was playing) 	<ul style="list-style-type: none"> See year 3 	<ul style="list-style-type: none"> Use a range of tenses (simple present and past, present and past perfect, present and past progressive) Vary tenses within a piece of writing Select modal verbs to show the intended degree of possibility 	<ul style="list-style-type: none"> Vary verb forms for meaning and effect Use passive voice in a variety of ways (to create empathy, for a more formal or informal tone, to create suspense) Use passive voice in past, present or future tense
Fiction	<ul style="list-style-type: none"> Pip played with his penguin friends. Then he went home for dinner. The little dinosaur was miserable. He said, "I want my mum." Sam was running down the road when he saw the big dinosaur. He was scared. 	<ul style="list-style-type: none"> "You have made a real mess of this," mum said grumpily. "You made a mess last time," grumbled mum as she was tidying the room. 	<ul style="list-style-type: none"> See year 3 	<ul style="list-style-type: none"> Tristan had kept the mysterious object in his pocket all week. He wanted to tell his mum but he couldn't find the right words. It was burning a hole in his conscience every day. (Variety of verb forms including modal verbs) Varjak could defeat Razor but he would have to call upon the seven skills of Jalal to do this. (modal verbs) 	<ul style="list-style-type: none"> Tom was overcome by fear. The house had been destroyed completely. (Passive voice used to create empathy) Not a sound could be heard. (Passive voice used to create suspense.) The children had peered into the pool of water expecting to see the ancient artefacts. (Past perfect form to imply something will happen as a consequence.)
Non-fiction	<ul style="list-style-type: none"> In school, I play with my friends on the playground and I learn lots of new things. In school I am learning about shapes. 	<ul style="list-style-type: none"> Cirque du Soleil has mesmerised audiences for many years. (N.B. Implies that it will continue mesmerising audiences) Cirque du Soleil mesmerised audiences for many years (N.B. Implies that it is not doing it any more) Planes were flying over London on a daily basis. (Past progressive) The Ancient Greeks have influenced many other cultures. (Present perfect) 	<ul style="list-style-type: none"> See year 3 	<ul style="list-style-type: none"> Most historians date the Shang Dynasty from 1600-1046 BC. There were thirty Shang Emperors. The Shang Dynasty was centred around the Yellow River in north east China but moved its capital on a number of occasions. The artistry of its craftsmen has made the dynasty famous for its bronze and jade work. 	<ul style="list-style-type: none"> The project will be completed successfully. (Future, formal) The city dump made national news last month when an ancient toy was found by a young visitor. Initial inspection appears to indicate that the toy has mystical properties – the like of which are rarely seen. It is anticipated that further investigation may reveal that it will be sold for a record price. (Vary verb forms) Countless miraculous finds have been unearthed by local archaeologists. (Passive)

Progression of Writing Skills – Cohesion



	Year 3	Year 4	Year 5	Year 6
Sentence Structure from curriculum	<ul style="list-style-type: none"> Begin to group related information into paragraphs (both fiction and non-fiction e.g. subheadings) 	<ul style="list-style-type: none"> Use paragraphs to organise ideas around a theme and use nouns and pronouns appropriately for cohesion and clarity within a paragraph 	<ul style="list-style-type: none"> Use a variety of cohesive devices, both within and between paragraphs e.g. adverbials for time, number, place and manner 	<ul style="list-style-type: none"> Use a range of devices to build cohesion within and across paragraphs e.g. conjunctions, adverbials of time, manner and place, pronouns, synonyms, repetition and ellipsis
Teaching Points	<ul style="list-style-type: none"> Use planning documentation in order to group information before writing To begin, learners may only have 2-3 sentences in each paragraph demonstrating that that can group ideas. Greater Depth learners in year 2 should have demonstrated this in the previous year and will need to write more established paragraphs. 	<ul style="list-style-type: none"> Use pronouns to avoid repetition of nouns, whilst being clear what noun the pronoun refers to Ensure each sentence is linked to the last Link sentences by turning the object into the subject. Begin to understand the idea of the golden thread 	<ul style="list-style-type: none"> Use a relative clause to extend a sentence to prevent too many sentences from starting with the pronoun Understand that different text types require different adverbials to maintain cohesion (e.g. in persuasion we may use the adverbials as <i>a consequence, clearly, inevitably, etc.</i>) Ensure each sentence is linked to the last Use pronouns to link sentences and begin to use synonyms to prevent repetition Learners are aware of varying sentence length when building cohesion Use tense choices across paragraphs to build cohesion e.g. he had seen her before 	<ul style="list-style-type: none"> Adverbials are used to add detail, qualification and precision (including indicating degrees of possibility) Manipulate adverbials depending on the type of writing Consolidate Year 4 and 5 teaching points. Repeat adjectives for effect e.g. I was scared, scared out of mind Repeat sentence structures e.g. It was cold. It was dark. It was no place for a child. Repeating sentences when using pattern of 3 for effect Use tense choices across paragraphs to build cohesion e.g. he had seen her before
Fiction	<ul style="list-style-type: none"> Ug lived in a dark, gloomy cave. He slept on a rock so he sometimes woke up with terrible back pain. When he hadn't slept, Ug became very grumpy and stomped around a lot. 	<ul style="list-style-type: none"> Stealthily stalking his prey, Varjak Paw crept along the shadows unseen. All of a sudden, he pounced onto the mouse. It heaved its last breath and was still. Varjak thought it tasted delicious. 	<ul style="list-style-type: none"> As the door closed behind him, Alex Rider, who was just learning his trade, began to explore. Clearly, someone had been here before. He noticed a trace of footprints which led up the wooden staircase. 	<ul style="list-style-type: none"> Tommo's heart was pounding an irregular rhythm and he could feel beads of sweat trickling down his forehead, as he waited for the whistle to be blown. On hearing the shrill cry of the whistle, Tommo looked at the man next to him and shared a last moment of hope. With that, he climbed the ladder and said goodbye to life as he knew it.
Non-fiction	<ul style="list-style-type: none"> Roman soldiers wore heavy armour, which was normally made of iron. This helped protect them when they were fighting, but it made it difficult to move quickly. After a battle, they would clean and polish it so it was ready to use again. 	<ul style="list-style-type: none"> When plastic waste is not recycled, it can end up in the sea. This means that fish can ingest it. 	<ul style="list-style-type: none"> Travelling into space is a dangerous undertaking. As a consequence, preparation and training are of paramount importance. Training can take several years, and involves many different aspects. This includes following a rigorous fitness regime. The programme includes both strength building and cardio work. 	<ul style="list-style-type: none"> Ernest Shackleton was born on 15th February 1874 in County Kildare, Ireland. Ireland was a key influence on his later life even though the family moved to London when Shackleton was a young boy. It was here that the great explorer completed his schooling. Rejecting his father's wish that he follow in his footsteps and become a doctor, he joined the merchant navy when he was 16.

Assessing Primary Writing

All of the above is supplemented by use of **Assessing Primary Writing** (APW), where each year group undertakes a 'cold' write from a prompt once a year, following the calendar laid out on the No More Marking website (<https://www.nomoremarking.com/>). Members of staff are then allocated as judges and the work is uploaded for comparative judgement. From this, a report is generated and analysed alongside teacher judgements to check for accuracy.

Grammar

At BLC, we recognise that children's use of grammar and children's application of grammar do not always align, and that children's development of metalanguage can often lag behind their use of grammatical features. In order to close this gap by the end of KS2, grammar is taught discretely and through application.

To this end, there is a half-hour session dedicated to discrete grammar teaching weekly, in all year groups. A range of resources can be used in these sessions, taken from a variety of sources such as the CGP workbooks, the Grammarsaurus website (for which a subscription has been purchased) and the Jumpstart Grammar books by Pie Corbett. Teaching from this range ensures that the lessons remain active and keep children engaged.

Coverage is mapped out on the medium-term plans and follow the expectations of the National Curriculum; further progression documents developed by Trust In Learning Academies (TiLA) are used to maintain high expectations in grammatical application.

Spelling

The Medium-Term Plans have mapped out coverage of the spelling rules taught by the RWI Spelling programme.

In EYFS and KS1, the focus is on spelling as per the Read Write Inc programme, alongside the common exception words ('red' words) for each year group.

In KS2, spelling is taught discretely through RWI Spelling for 15mins every day. The programme follows the National Curriculum Spelling appendix.

The teaching of spelling should be pacy and active, and should explicitly teach the children the sounds and letter patterns, as well giving the children an opportunity to memorise the words.

Ensuring Good Spelling in Writing

Pupils need to understand that words are made up of individual sounds. Once they have understood this they need to be given the opportunity to manipulate the sounds to make blended sounds and words. Only then can the process of decoding and encoding begin. For effective reading, learners need to decode using phonemic knowledge together with a range of other strategies to deal with exception words. For the process of writing, learners need to understand the converse approach – that of encoding individual phonemes.

Good teaching will encourage children to manipulate sounds, practising encoding strategies whilst using the spelling principles taught. Modelling good spelling practices (e.g. within a shared or modelled writing task) is essential to encourage learners to apply the principles. Pupils should also develop the use of dictionaries and other tools to check their spelling and to realise when there are word and spelling choices.

Good writers should draw on a range of spelling strategies in their work, such as:

- recalling words from memory.
- using sound-letter and phoneme knowledge to work out words.
- using knowledge of root words, prefixes and suffixes.
- using spelling rules and conventions.
- trial and error/visualisation – writing the word to check if it looks right.
- linking known words or parts of words.
- using supporting materials, such as dictionaries, phoneme mats and alphabet code charts.
- using spelling journals as an aide memoire.

In writing sessions teachers need to deliberately teach and provide time for pupils them to review writing, proofread it and edit it if necessary. A suggested stepped approach for reviewing spellings is:

1. Initially ask the children to say the word they have written in its entirety.
2. Secondly, the children need to be asked to decode the word they have written phonetically, if possible.
3. Then ask the children to blend the sounds and say the word that they have written. Where the word is not phonetically decodable, they need to be reminded to use one of the other strategies that they have been taught (e.g. visualisation, recalling from memory, use of phoneme mats) to check if they think the word is spelled correctly.
4. They should be asked if the word they have written is the word they intended or if they have created a different word.
5. If they think the word is not what they intended they should be encouraged to change it.

A positive approach here is essential so as to preserve self-esteem and encourage them to try again. 6. Young children can initially struggle to correct individual letters within words and it is often easier to ask them to cross out the whole word and try again. As children develop self-esteem in their ability to spell they can be encouraged to correct letters within words. 7. Finally, it is often helpful for children to ask a peer to read their work and check that what they have read is what they intended to write.

Handwriting

At Bridge Learning Campus, we deliberately teach our pupils to be proud of their handwriting and take particular care in our teaching of cursive handwriting style. Handwriting is a basic skill that influences the quality of work throughout the curriculum and therefore mastery of this skill is crucial. By the end of Key Stage 2 all pupils should have the ability to produce fluent, legible and, eventually, speedy joined-up handwriting, and to understand the different forms of handwriting used for different purposes.

Our intention in our discrete handwriting lessons is to make handwriting using a cursive script an automatic process that does not interfere with creative and mental thinking – thus preventing cognitive overload in writing sessions.

We aim:

- to develop a neat, legible, speedy handwriting style using continuous cursive letters (pre-cursive in EYFS), which leads to producing letters and words automatically in independent writing.
- to establish and maintain high expectations for the presentation of written work.
- for pupils to understand, by the end of Year 6, the importance of neat presentation and the need for different letterforms (cursive, printed or capital letters) to help communicate meaning clearly.



Our expectations:

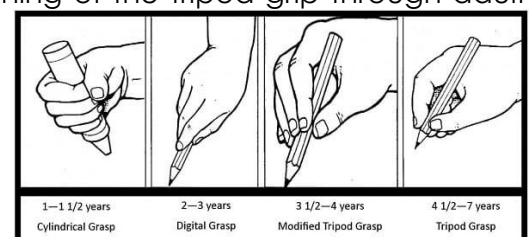
- All teaching staff are required to model the school agreed cursive script (below) in all their handwriting, whether on whiteboards, displays or in pupils' books appropriate to the stage children are working at.
- Handwriting formation should be displayed at the front of all classrooms for children and staff to use as a reminder.
- We must have consistency of handwriting expectations and style throughout the school. Pupils should experience coherence and continuity in the learning and teaching of handwriting across all school years and must be encouraged to take pride in the presentation of their work.
- Formal teaching of handwriting will be carried out regularly and systematically to ensure age related expectations are mastered by all children.
- Handwriting is a cross-curricular task and will be taken into consideration during all lessons – again consistency is key, children should be asked to present to the same high standards at all times.
- Children will work progressively through the agreed writing materials, appropriate to the stage they are at in their development, in-line with the agreed progression within gross and fine motor control document.
- Children will move progressively through the different writing materials once they have fully mastered the use of each and the expected standard for their age. Thus:

End of EYFS	End of KS1	End of LKS2	End of UKS2
Tripod grip HB pencil	HB pencil	Handwriting pen	Fountain Pen

Securing the tripod pencil grip

If we want children to be enabled and successful writers then using the correct pencil grip should not be a barrier. Upon entry to Reception, we use a 'Baseline assessment' to understand what stage of pencil grip each child is on entry; this information is used to ensure that progression towards the tripod grip is planned and enacted through deliberate teaching of the tripod grip through adult modelling each and every time we model writing and through scaffolding and correction when our pupils write.

In order to ensure that our pupils have the physical strength and dexterity to hold a pencil in the correct way, we teach daily funky fingers sessions in Reception until nearly every child



can do this. After this point, this becomes an intervention for those who have not achieved it until they do.

Key Features of a Handwriting Session

Handwriting should be taught at the beginning of every writing session, following the sound mapping found in the medium-learn plans. As noted below, the handwriting must be modelled first by the teacher so that the children know precisely what is expected of them. Whilst they are writing, teacher feedback focuses on how the children are sitting, their posture at the table, their pen grip and how they are forming each letter.

This being the case, the teaching of handwriting requires the same level of detail in planning, preparation and delivery as every other session we teach in school. Children are explicitly taught how to form and join letters using lead ins/ outs. Likewise we use our 'I do, you do, we do,' to clearly model the expectations. By modelling what is expected and how it will be done, teachers are able to track what pupils are doing and intervene as needed to secure high rates of success.

In order to achieve this the following are 'active ingredients' of effective sessions:

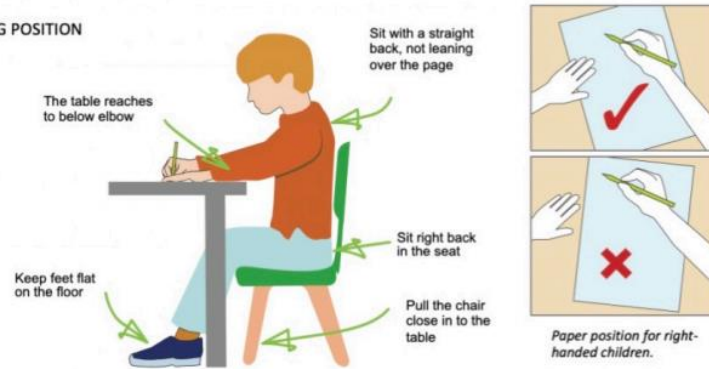
- **Discrete session:** Teaching the skill in isolation means that children are only t about the handwriting. Handwriting sessions require children to sit at their tables and work in their English books so they are using the same writing paper that they will in their writing books.
- **Explicit instruction:** Teachers must model to the whole class the joins and letter formation; children will then practice this whilst the teacher helicopters around to scaffold and provide in the moment feedback to individuals to move them on at the point of delivery
- **Context:** Teachers will use the sounds that are being taught in phonics (EYFS/ Year 1) or in the medium-term plans (which are based on RWI) as the context for teaching handwriting. This enables the pupils to practice formation discretely within a context that is familiar.

Agreed resources to support the teaching of handwriting

Correct posture and pencil grip for handwriting

Pupils should be taught to sit correctly at a table, holding a pencil comfortably and correctly.

SITTING POSITION



LEFT-HANDED CHILDREN

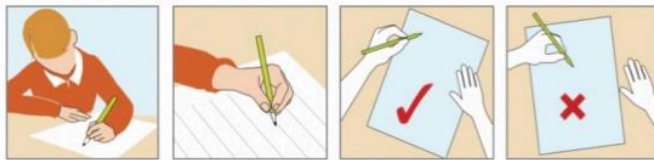
Left-handed children may find it difficult to follow the movements of right-handed teachers as they model letter formation (and vice versa). Teachers should demonstrate to left-handers on an individual or group basis.

Left-handed pupils should sit to the left of a right-handed child so that they are not competing for space.

Pupils should position the paper/book to their left side and slanted, as shown.

Pencils should not be held too close to the point as this can interrupt pupils' line of vision.

Extra practice with left-to-right exercises may be necessary before pupils write left-to-right automatically.



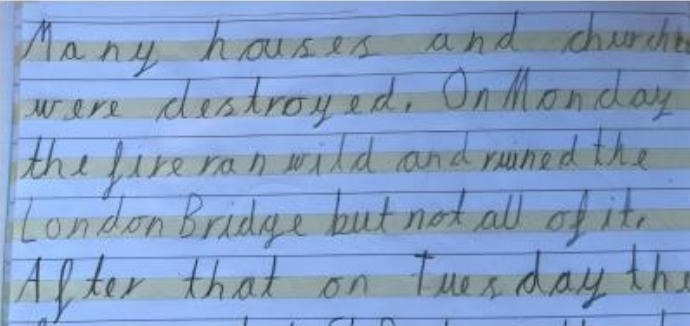
Paper position for left-handed children.



Writing Book Progression at BLC

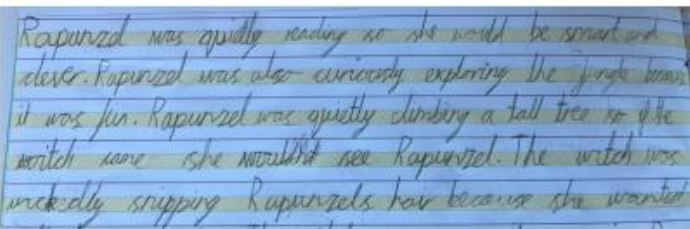
Children will move progressively through the different writing books once they have fully mastered the use of each and the expected standard for their age.

Larger Line Scaffolds:



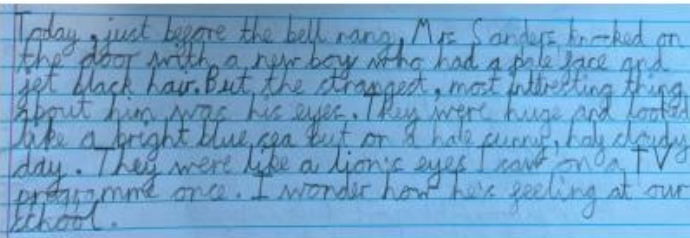
Once children have mastered their letter formation with ascenders and descenders of the correct length using the yellow and white lines, they can move to using smaller line scaffolds.

Smaller Line Scaffolds:



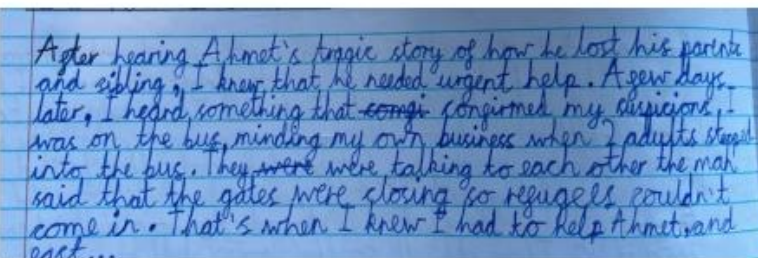
Once children have mastered their letter formation with ascenders and descenders of the correct length using the yellow and white lines, they can move to using no line scaffolds.

No Line Scaffolds:



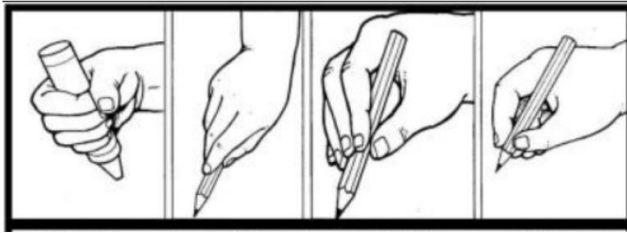
Once children have mastered their letter formation with ascenders and descenders of the correct length without line scaffolds, they can use a handwriting pen for their writing.

Handwriting Pen:



Children must maintain the correct letter formation with ascenders and descenders of the correct length. If this is not maintained, the handwriting pen will be replaced with a pencil. When using a handwriting pen, children will use a single line to cross out any mistakes that they make.

Gross and Fine motor skills progression to support children in developing an effective pencil grip



ELG Fine Motor Skills:

Children at the expected level of development will:

- hold a pencil comfortably using the tripod grip;
- Use a range of small tools, including scissors, paintbrushes and cutlery;
- Show accuracy and care when drawing and copying.

What will it look like in the classroom?

- All children's pencil grip is assessed and reviewed on a visual tracking system displayed in the classroom.
- Planning will reflect targeted provision for groups and individuals. This could be in the form of daily whole class sessions, group activities, individual targeted activities and within the daily continuous provision.
- All adults will know the current level of attainment for all children and what next steps are needed to enable them to make progress in developing an effective tripod pencil grip. Consider the height in which the activity will be executed e.g. standing for whole body movements, sitting at a table, kneeling on the floor, lying down

Areas within continuous provision to consider when planning your 'Funky Finger' activities, both indoors and outdoors:

- Water
- Threading
- Mark making (dry and wet)
- Hammering
- Weaving
- Pincer grip
- Construction
- Loose parts
- Pegs and bands
- Sand (wet and dry)
- Malleable materials

Stages In Pencil Grip Development



Palmar Supinate Grip

This is basically a whole fist grip and is quite commonly seen in pre-toddlers when they first start experimenting with drawing/painting. The crayon/paintbrush will be held in a closed fist and they will use the whole of their arm to make marks on the surface. During this stage, children may prefer to use more vertical surfaces.

Your child will use movement from their shoulder (whole-arm movements) The hand is in more of a vertical position with all fingers curled around the pencil.

Ranges of movement needed for development:

Palm arches or dexterity in fingers to support mark making tool.
Strengthening of muscles in arm and developing from a shoulder pivot to a wrist pivot.



Digital Pronate Grip

In this grip, all 4 fingers and the thumb are used to grip the pencil with the palm of the hand facing downwards towards the paper and also the fingers pointing downwards.

The movement comes from the shoulder and elbow and again vertical surfaces may be the preferred choice of creativity. The pen is held in a vertical position with the fingers pointing downwards towards the paper.

Ranges of movement needed for development:

Dexterity in wrist, finger dip and pip joints



Inverted Tripod Grip

This grip uses 3 fingers (index, middle and ring fingers) and the thumb and can be either static or dynamic.

A 'static' grip is where the fingers are locked in their position, with the hand muscles doing little work. This pencil movement is, therefore, coming largely from the wrist and above.

A 'dynamic grip' is where the fingers can move the pencil allowing for more precise drawing and writing.

This child has nearly adopted the most efficient grip. They are using their index and middle finger along with their thumb to grip the pencil however the web space is much smaller in this stage.

Web space is the area between your thumb and index finger.

Ranges of movement needed for development

Dexterity in final finger joints



Triangulation or Tripod Grip

The child will start to hold the pencil between the thumb and index finger with the pencil supported on the middle finger. The ring and little fingers are gently curled inwards. This gives an open wide web space which means the movement comes from the fingers.

Ranges of movement needed for development:

Pivoting joints for the thumb and fingers.



Activities to Support Children to Demonstrate The Palmar Supinate Grip

	<p>Building using large scale bricks, boxes etc.</p> <p>Children are developing their backs, core, shoulders, elbows, arms and hands.</p>		<p>Painting with decorating brushes</p> <p>Children are developing their muscles in their shoulders, arms, elbows and core. They can paint with paint or water on the floor, walls or rolls of paper.</p>	
	<p>Sweeping, washing using brooms.</p> <p>Children are developing their backs, shoulders, core muscles, elbows and arms</p>		<p>Large scale weaving</p> <p>Children are developing their backs, shoulders, core muscles, elbows and arms. Can be done on a fence, a goal net or climbing frame, using strips of material or long scarves.</p>	
	<p>Squirting liquid</p> <p>Children are using the muscles in their arms, wrists and their elbows to aim and squirt – may be used to squirt numbers, phonemes, write on the ground or walls.</p>		<p>Rolling</p> <p>Children are developing their backs, shoulders, core muscles, elbows and arms. May be used as part of loose parts play, or as an obstacle course challenge.</p>	
	<p>Waving scarves / ribbons</p> <p>Children are developing their core, backs, shoulders, elbows and arms. They may use these to dance, write numbers and letters in the air.</p>		<p>Using tongs</p> <p>Children are using the muscles in their arms, wrists and their elbows to aim, open and close tongs to lift, move and place larger objects.</p>	
	<p>Aiming and throwing</p> <p>Children are developing their core, backs, shoulders, elbows and arms. May be used to match numbers and amounts, phonemes with words.</p>		<p>Stirring and mixing</p> <p>Children are developing their core, backs, shoulders, elbows and arms. Sand trays / mud kitchen / role play.</p>	
	<p>Messy play</p> <p>Children are developing their core, backs, shoulders, elbows and arms. Use shaving foam and food colouring – children can draw and write using fingers.</p>		<p>Messy play</p> <p>Children are developing their core, backs, shoulders, elbows and arms. Use cooked spaghetti.</p>	
	<p>Gardening</p> <p>Children are developing their core, backs, shoulders, elbows and arms. Using wheelbarrows and rakes, spades and gardening tools.</p>		<p>Balancing</p> <p>Children are developing their core, backs, shoulders, elbows and arms. May be part of large loose parts play using crates, planks of wood etc.</p>	
<p>Possible Resources:</p> <p>Playdough Rolling pins Shaving foam Hole punch Rakes, wheelbarrows, gardening</p>			<p>Spray bottles Large paintbrushes Mops and brooms Tyres Write Dance program</p>	<p>Large construction materials Bubble wrap Streamers Ladles Scoops</p>



Activities to support children to demonstrate the Digital Pronate Grip

	<p>Tweezers and pom poms Children are developing their elbows, arms, wrists and fingers. Large pom poms and simple tweezers should be used at this stage.</p>	 <p>Weaving Children are developing their elbows, arms, wrists and fingers. Old rackets and ribbon, material strips or laces can be used to weave patterns and shapes.</p>
	<p>Posting Children are developing their elbows, arms, wrists and fingers. Large counters with large slots, or tennis balls with slots cut in for "feeding".</p>	 <p>Hammering Children are developing their elbows, arms, wrists and fingers. Use hammers with melon and golf tees if and when woodwork is not available.</p>
	<p>Building Children are developing their elbows, arms, wrists and fingers. Classroom blocks used (smaller than in palmar supinate activities.)</p>	 <p>Tweezers Children are developing their elbows, arms, wrists and fingers. Children tweezer hidden items from inside gloop or other messy substances.</p>
	<p>Pegging Children are developing their elbows, arms, wrists and fingers. Children can peg out clothing, artwork to dry, shapes, letters, numbers etc.</p>	 <p>Painting Children are developing their elbows, arms, wrists and fingers. Children use plastic cutlery and paint to paint pictures.</p>
	<p>Tweezer/finger and thumb picking up Children are developing their elbows, arms, wrists and fingers. Children follow a shape or a pattern and place small items along it using fingers or tweezers.</p>	 <p>Twisting and wrapping Children are developing their elbows, arms, wrists and fingers. Children wrap and unwrap wool or pipe cleaners around a stick.</p>
<p>Possible Resources: Kinetic sand Objects/animals Tweezers (2/3 pronged) Single hole punch Large constructions blocks</p>	<p>Pom poms Stickle bricks Beads of varying sizes Pebbles Hammers</p>	<p>Golf tees Ribbons Pipe cleaners Pegs Pipettes</p>




Activities to support children to demonstrate the Inverted Tripod Grip

	<p>Attaching</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children make chains of the carabiners, or attach and release to a net or metal cake cooling rack.</p>		<p>Threading</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children thread small beads onto pipe cleaners to make patterns/set number caterpillars.</p>
	<p>Covering</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children stretch and cover tubes with elastic bands or loom bands.</p>		<p>Linking</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children make lengths of plastic links – can be linked to number recognition.</p>
	<p>Balancing</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children use tweezers to pick up small blocks and balance them on top of each other.</p>		<p>Scooping / fishing</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children use a straw or a stick to lift hoops/loom bands out of water.</p>
	<p>Threading</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children thread Cheerios onto strands of spaghetti (can be done with laces and beads.)</p>		<p>Weaving</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children weave paper or ribbons through slits in a piece of paper.</p>
	<p>Tweezers</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children use small tweezers to pick up and sort beads, beans etc.</p>		<p>Hammering and balancing</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children hammer golf tees into polystyrene and then balance marbles on the top using tweezers.</p>
	<p>Twisting and wrapping</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children wrap pipe cleaners in and out of pine cones.</p>		<p>Threading</p> <p>Children are developing their wrists, fingers and dip and pip joints. Children thread pipe cleaners into a colander, and thread beads onto the pipe cleaner.</p>
<p>Possible Resources:</p> <ul style="list-style-type: none"> Tweezers Seeds Cooked spaghetti Tweezers Elastic bands Wooden skewers Loom bands 	<ul style="list-style-type: none"> Bowl Water Mini bands Tins Golf Tees Marbles Carabiners Pegs 	<ul style="list-style-type: none"> Dried Beans Large links Duplo Pipe cleaners Matchsticks Pegboards and pegs Shoe laces and beads Sticks 	



Activities to support children to demonstrate the Triangulation or Tripod Grip

	<p>Twisting and wrapping Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children wrap elastic bands around corks or narrow tubes.</p>		<p>Fastening and unfastening Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children screw and unscrew nuts and bolts – can be done through holes in a colander. Children can also practise fastening and unfastening buttons and zips.</p>
	<p>Stretching Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children stretch loom bands between pegs in a peg board.</p>		<p>Threading Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children thread small beads onto spaghetti.</p>
	<p>Squeezing Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children pipette coloured water into recesses in a bath mat.</p>		<p>Twisting Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children lock and unlock padlocks.</p>
	<p>Hammering Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children push clothes into oranges.</p>		<p>Attaching Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children make chains of the carabiners, or attach and release to a net or metal cake cooling rack.</p>
	<p>Painting Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children use half a cotton bud to paint shapes, letters and numbers.</p>		<p>Tweezing Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children use the tips of their fingers to pick sequins off sticky backed plastic.</p>
	<p>Threading Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children use the tips of their fingers to thread laces through a peg board.</p>		<p>Tweezing Children are refining their finger and dip and pip joints, using pivoting movements for the thumb and fingers. Children use the tips of their fingers to pick sticky dots up to put around a shape.</p>
<p>Possible Resources: Corks Elastic/ loom bands Peg boards Pegs Bathmat Pipettes Food colouring</p>		<p>Cheerios Spaghetti Beads Pipe cleaners Nuts and bolts Spinning tops: Sequins Sticky back plastic Paperclips Lego Threading boards Cotton buds</p>	

REMEMBER

If children need an increase in challenge, use a sand timer, and ask the children to record how many they have managed to complete in a set time. Think about trying to increase accuracy and speed.

