



Kingfisher
Primary School



Astrea Academy Trust
INSPIRING BEYOND MEASURE

Kingfisher Primary

English Policy

January 2021



Rationale

The development of an effective literacy skillset is fundamental to the achievement of a rich and fulfilling life. We use these skills every day in order to communicate with, and make sense of, the world around us. As such, the better we are at these skills the more successful we can expect to be in life. At Kingfisher we recognise that improving literacy and learning will have an impact on students' self-esteem, motivation, behaviour and attainment. It allows them to learn independently and is empowering.

Kingfisher's curriculum is underpinned by developing students' abilities to speak, listen, read and write for a wide range of purposes, including using language to learn, communicate, think, explore and organise. Helping students to express themselves clearly, through development of vocabulary, both orally and in writing, enhances and enriches teaching and learning in all subjects and prepares the student for life after school.

We believe that reading, and particularly reading for pleasure, has a direct impact on cognitive and social communicative development. Our aim is to develop each student's potential to the point where they are reading at, or above, their chronological age. We will quantify this development through a program of assessment, intervention and data analysis.

English Provision at Kingfisher Primary

The teaching of English is based on the Statutory frameworks for the Early Years Foundation Stage and the National Curriculum for England's Programmes of Study for Years 1-6.

Our sole focus for the teaching of English is to enable our learners to passionately see the purpose of everything they do within the subject. We aim for our pupils to use language powerfully and to think critically about what they are doing and why. We have implemented a Global Citizenship approach to our curriculum, which English feeds into. This has enabled our learners to develop empathy, respect, self-expression and curiosity about the world around them and the impact which they can have, through their use of verbal and written English.

The Teaching Sequence for Writing – Teresa Heathcote and Kingfisher Primary

Kingfisher Primary

Teaching Sequence for Writing



Astrea Academy Trust
LEARNING BEYOND MEASURES

The Teaching Sequence for Writing comprises of the 6 key stages of process of writing. It allows coverage of essential skills needed to successfully write for purpose. Time is given to ensure quality and full understanding of the intended outcome.

The sequence is made up of the following key steps:

- IMMERSE
- ANALYSE
- SKILL
- PLAN
- WRITE
- REVIEW

IMMERSE

Immersion is the first part of the Teaching Sequence for Writing. In this stage, children explore the context of the writing. In many cases, we give pupils interesting writing contexts but do not provide the necessary background knowledge needed in order to write successfully. To do this, we must fully immerse our children in vocabulary, facts, images and experiences for them to feel they have the background knowledge to succeed. This is the teacher's responsibility to do this. We cannot expect our children to have an extensive background knowledge – we must feed it to them, through exciting and stimulating activities that make our pupils want to write and explore.

The IMMERSION stage should involve the following types of activities:

- Vocabulary activities including levels of intensity, synonyms work, graphic organisers etc
- Reading for research
- Drama and role play
- Visual literacy to bring the topic to life – videos, clips, music
- Small writing tasks to further embed the context of the end piece of writing.

During this stage, we must give the pupils as many opportunities to TALK the context for writing. Oral rehearsal is vital for successful writing. If we expect our children to use adventurous Tier 2 vocabulary, we must immerse our children in it. We will not ask our children for vocabulary and we will not use a thesaurus at this point. We will give them language and vocabulary and teach how to use this effectively in the context. Providing children with rich vocabulary and allowing them to use it through activities such as role play, will give the children the opportunity to hear themselves saying it in the correct context, which in turn will improve the children's confidence of using that word – therefore meaning it can be fed through into writing.

ANALYSE

The National Curriculum states that children must 'evaluate writing similar to that which they are going to write' NC 2014

The ANALYSE section of the sequence allows children to become exposed to WAGOLLS of the same context and purpose. The ANALYSE session is an opportunity for children to deconstruct the WAGOLLS to be able to fully appreciate the different features of this text type.

During the session, pupils will look at both the SPAG features of a specific text type but also the purpose and audience within the text. Looking closely at language, phrases and specific authorial intent. Questions such as:

- Why has the author included this here?
- What does the author want the reader to think or feel when he writes...?
- What impact does this statement have on you?
- How does this description make the reader feel?
- What are they implying by writing...?

By children having the opportunity to explore in this way further embeds the purpose of the piece of writing and how we relay that purpose to the reader. If we want the reader to feel scared – which elements in the WAGOLL show that the author wanted the reader to feel like that?

It is here that the pupils identify the SUCCESS CRITERIA for the next phase of the Teaching Sequence for Writing.

WAGOLLS

- Context and structure should be equal when analysing a WAGOLL
- The WAGOLL illustrates the end goal of the writing and should be referred to throughout the teaching sequence.
 - Success criteria should be created with the pupils.
 - WAGOLLS should be clearly displayed on learning walls – (See Learning Walls)
 - WAGOLLS should be differentiated for Greater Depth pupils.
 - Pupils writing outcomes make the best WAGOLLS for years to come.

SKILL

The SKILL section of the sequence should be taught in the context of the writing. What elements of SPAG are needed to successfully write this text type/piece of writing? If we are writing a basic non-chronological report, we should not be teaching inverted commas for direct speech as this is not a feature of this text type.

No more than 4 SKILL sessions will be taught in any teaching sequence. All SKILL sessions will link to the context of the writing and will not be in worksheet form. They will not be a 1-10

questions to answer type lesson. These sessions will teach the core skills of the SPAG and will then allow children the opportunity to use it in context. Emphasis should be given to the effect the grammar has on the writing.

Within the SKILL section of the Teaching Sequence for Writing, there will be a stand-alone spelling session which will link directly the vocabulary created during the IMMERSION section. A list of 'non-negotiables' will be created as a class, including both Tier 2 and Tier 3 vocabulary. There is an expectation that these words will never be spelt incorrectly during the children's writing as they are always visibly available and constantly referred to on the learning wall. This spelling session will include an opportunity to delve into spelling rules/patterns/language structure.

PLAN

The purpose of planning is to allow learners to organise and sequence their writing. It is crucial that as our children become more confident and free writers, we give them the opportunity to plan how they see fit. Planning is dependent upon the text type. We wouldn't plan a story in the same way as we would a letter- one planning format does not fit all. We must expose and teach our children a range of effective planning formats so they can choose which feels most comfortable to them. Teachers will model planning to the children, verbally talking aloud about what they are doing and why.

Within KS1, planning is more rigid so that we can teach the basic skills of planning and how we can organise elements of a text. However, we will still expose our children to a variety of different ways in which we can plan, to suit our text type.

During this stage of the sequence, we will teach children that planning is note taking and the impact of this. We will teach children that planning is talking and rehearsing what we want to say and when we need to say it. Collaborative planning is one of the single most effective strategies for our children. Sharing and building on each other's ideas and structures allows our less confident writers to feel involved and verbally participate.

When we plan, we must consider what we are planning. Do all stories have to have a beginning, middle and end? Can we start at the middle of the story and plan the end? Children will plan and write one entire narrative by the end of each year, but this is not necessary for each narrative unit.

Planning will look different in each book across school, but will be evident and will be referred to during the next stages of our sequence. Teachers will effectively model to children how to use their plans to support the writing process.

WRITE

If the previous stages of the sequence have been followed and delivered effectively, pupils should be ready and well equipped for this stage. They should have the vocabulary, language

and background knowledge to apply. They will have the understanding of the specific text type and have WAGOLLS to refer to. They will know which SPAG elements are effective and how to use them for effect and will have a detailed plan as to write from.

Within the WRITE stage of the sequence, modelling is key. Teachers will effectively model to pupils how to write from a plan. Modelling should take place in a variety of forms and each lesson should demonstrate aspects of each in order to meet the needs of all learners.

Modelled Writing

'Modelled Writing' is a specific strategy which allows the teacher to explicitly demonstrate the process of writing by 'thinking aloud' as you record your thoughts, for example, planning what you intend to write, talking about directionality, choice of words or how to spell or locate words. It is the perfect opportunity to model to children what we want them to explicitly articulate in their heads. This is the stage where we 'stroke our learning wall'. Children will see you using it and start to value it as a learning tool.

Shared Writing

In shared writing, the students collaborate with the teacher to jointly construct a written text. The teacher acts as scribe, prompting, questioning and supporting the students as the text is shaped. ... Shared writing can be employed as a whole class or small group strategy. Shared writing is more enjoyable for the pupils as they feel involved, but it is not as effective as modelled writing and can sometimes become quite chaotic and not also create the desired outcome. Shared writing is more effective for developing and sharing/discussing ideas.

Guided Writing

Once children have been allowed to write freely, this will give the teacher time to work closely with a small group of pupils to work together on 'Guided Writing.' Guided writing is a small group approach, involving the teacher meeting with a group of students with similar writing needs. The formation of the group, the focus and the time they spend together is based on the teacher's ongoing formative assessment processes.

During the WRITING stage, children will write on alternate lines to support the upcoming review process.

Children will also be encouraged to take part in 'slow write' during the first few sequences of the year and throughout KS1. Slow Write isn't the same as the previously known technique of giving children specific objectives or success criteria to meet. It is simply, writing slowly and encouraging children to take their time to think, say, write and read review. Children will write sentence by sentence following the steps:

- Think about your sentence

- Say your sentence
- Write your sentence
- Read your sentence
- Review your sentence.

REVIEW

During this stage we must instil into our pupils that the first draft of a piece of writing is not the finished product. As writers, we must read, review and edit our writing to make it the best it can be. Children must be taught how many times published authors will edit and review their writing before a finished book is published. We must not 'turn off' our learners and make them reluctant, we must encourage them and foster an ethos that edited writing is the best writing.

The REVIEW stage can take many forms. We cannot expect our children to know how to edit and improve. Our children will be proud of the work they have produced and will have worked incredibly hard, therefore thinking it is already right. Teachers will teach pupils how to edit. They will model this processes and provide opportunities to develop children into reflective writers.

AFL strategies will be used to lead REVIEW sessions. Pieces of writing, containing errors taken straight from children's work will be used for modelling purposes. Children will work collaboratively to find and make corrections to these, before being asked, 'has anyone made a similar mistake in their writing – edit it now.' This will empower children to know what to look for and how to make corrections, without seeing this as a negative.

Within the REVIEW sessions, content, composition, SPAG and spelling will be focused on.

REVIEW sessions will be differentiated with GD pupils being given different examples to edit and review together. These examples will be more fitting to their style and level of writing.

WRITE

Once children have independently reviewed their writing, they will be asked to rewrite as a final piece. Children will be taught how to look back and ensure corrections are included in their final write up and misconceptions/errors are not simply recopied.

As through the whole sequence, but particularly at this point, handwriting will be a significant factor that will be priorities and praised.

Mastery for Writing

The Teaching Sequence

Below is a brief overview of how we will be following as mastery approach to writing.
Following the sequence of Lean, Embed and Master through every year from Year 1 – Year 6.

Autumn 1	Autumn 2	Learn
Narrative – Retell Character/Setting descriptions, writing the ending/opening.	Non-Fiction – Information Non-Chron, leaflets, brochure	
Spring 1	Spring 2	Embed
Narrative – Change an aspect of a known story.	Non-Fiction – Persuasion Letter, article, speech, adverts et	
Summer 1	Summer 2	Master
Narrative – Plan and Write own story.	Non-Fiction – Recount Personal recount, factual recount, imaginative recount.	

See Appendix Document 1 for Mastery for Writing detailed year by year overview.

Purpose

The Teaching Sequence for Writing

At Kingfisher Primary, we have a 'Purpose for Writing' approach. Rather than trying to teach children ten or more different genres or text our approach focusses on what those different types have in common: the purpose for writing.

The four purposes to write being taught across KS1 and KS2 are:

- to entertain
- to inform
- to persuade
- to discuss

This approach to writing better prepares pupils to recognise different genres and which purpose they are linked to. So instead of seeing newspapers as newspapers and letters and letters they will begin to recognise both these text types as texts to inform. With this in place, pupils are more likely to notice specific text features and structures, grammar and sentence structures, word level and choice and punctuation that cross between the two different text types being taught.

However, we do not want to focus solely on these 4 purposes as stand-alone genre specific writes. We want our pupils to fully understand and experience what the purpose brings to a piece of text. We call this, the deeper purpose. So now, instead of children seeing a biography as a biography or even a biography as having a purpose to inform, we want our children to understand that the purpose of a biography is to inform, but also to inspire, to bring happiness, sadness and to develop empathy and sympathy.

Texts types play a much bigger role than just to 'inform, entertain, persuade or discuss.' This is the journey we are currently on with our children.

Examples

Year Group	Year 2
Text Type	Non-Fiction - Letter
Purpose- Genre Specific	To inform –How residential care homes have been affected by COVID-19
Real Purpose – Why are we doing this?	To build a relationship with an older person. To develop sympathy To bring happiness to the reader.

Year Group	Year 3
Text Type	Narrative -Character description – The World's Worst Teacher
Purpose- Genre Specific	To entertain
Deeper Purpose – Why are we doing this?	To make the reader laugh. To make the reader feel disgusted, sickly, scared.

Year Group	Year 6
Text Type	Non-Fiction – Creation of Jumanji survival guide
Purpose- Genre Specific	To inform
Deeper Purpose – Why are we doing this?	To entice To portray menace To build excitement

Literacy Planning

The Teaching Sequence for Writing

At Kingfisher, we use a specific planning format, which is directly linked to The Teaching Sequence for Writing. Each sequence of writing is planned separately.

The purpose and vocabulary are planned ahead and drive the planning. For example, if planning for a narrative, this narrative should have an effect on the reader - making them feel something. Once this feeling has been decided, then this should lead the planning. If this is not given due consideration there is a risk that the narrative writing will lack authorial intent.

Planning the vocabulary in advance means that teachers can ensure that words match the purpose, resulting in authorial intent.

Literacy Medium Term Planning		Year Group	2	Term	Spring 2	Topic/Theme/Strand	Everyday Heroes
Purpose:	To develop a relationship with an elderly person. To build happiness, to develop sympathy.	How will reading support or be incorporated into the writing sequence? Opportunities for literacy development throughout - specifically during immersion and analysis sessions.					
Context:	Letter to a residential care home.	Small Extract Reading: Reading focus: letters - look at structure and purpose. Examples of different letters with a given purpose to build friendships, bring happiness, to show sympathy to others.					
Vocabulary	Immersion/Analysis	Skill	Plan/Write/Review				
Youngster/elder Youngster/older family age handicap child baby middle adult elderly residential care home aging lonely sadness Couch relaxation situation understand help	<p>Session 1 Timeline of picture of an average life - birth to old. Who is older than who? How do you know? Differences between ages. Timeline then set on learning wall. Where do members of your family come - relate to them. Short writing task - grandpa/grand - all about my family. Swifts focus</p> <p>Session 2 What does it mean to be old? What happens when you get old? What does old look like? Look at the Queen. Role play activity/visuals. Watch timelines of the aging process. Where do old people live? Why do they live here? Why do old people not live alone? Short writing task - When you get old.</p> <p>Session 3 Introduce the idea of a residential care home. Link to the current situation - people not being able to visit, causing loneliness. Look at residential care</p>	<p>Session 1 What SPaG skills need to be taught for this unit of writing? How will these be delivered?</p> <p>Session 2 Purpose of letter - to develop a relationship. How are we going to do that? What does it mean to have a relationship? What do you know? What do you want to know?</p> <p>Brainstorm what the children want to tell their old person about yourself. Picture with facts around.</p> <p>Session 3 Share WRABOLL - all about the writer. What is wrong with this and why? Discussion about why there needs to be questioning to learn about the reader.</p> <p>What is a question? Looking at the structure of a question. Include do.</p> <p>Brainstorm the questions which children would like to ask.</p>	<p>Session 12 Focus on first paragraph, all about me. Children to plan individually. Write up all their something and question. Differentiate through scaffolds. LAP children to work with teacher focusing heavily on the use of PPfW to build sentence.</p> <p>Session 5 Watch clip of the residential care home for 5-year-olds. Children to understand the impact they can have on old people's lives. What could we do to have an impact? Explain how we are going to write to them.</p> <p>Session 6 Handwriting session.</p> <p>Session 13 Second paragraph - MAPS AND MAPS only. Focusing on showing sympathy and the purpose of why they are writing. LAPs to work with MB linked to the next paragraph on their interests. This paragraph will be more teacher modelled and teacher led.</p>	<p>Session 9 Why are we writing? Session focusing on empathy. I know this time has been really hard for you. Development of sentences to show empathy - we understand. I know... I understand. Think. You must...</p> <p>Session 10 Basics of letter writing. Introduction - my name is... I am writing to you because. Look at examples of these types of letter. Introduction WRABOLL. Write from the teacher to the old people. Children will see and discuss but with different personal information.</p> <p>Session 11 Spelling session.</p> <p>Write second paragraph. Session 14 Final paragraph, focus on the children's interest and asking questions to learn more about their old person. Write final paragraph and sign off. Session 15 Edit, review and write up. Following usual review process.</p>			

<p>Question words What Where When Why How Who Do</p>	<p>Home visits, what are the old people doing? Focus on how a care home can be a very sad place. Vary and old person's face - word bank around the sad face.</p> <p>Session 4 How can a residential care home be a happy place? Share experiences of happiness and positive memories. Look at pictures and videos of things that have been happening in care homes to support old people - exercise videos, music work, playing games etc. Happy face with word bank around.</p>	<p>Session 9 Why are we writing? Session focusing on empathy. I know this time has been really hard for you. Development of sentences to show empathy - we understand. I know... I understand. Think. You must...</p> <p>Session 10 Basics of letter writing. Introduction - my name is... I am writing to you because. Look at examples of these types of letter. Introduction WRABOLL. Write from the teacher to the old people. Children will see and discuss but with different personal information.</p> <p>Session 11 Spelling session.</p>	<p>Write second paragraph. Session 14 Final paragraph, focus on the children's interest and asking questions to learn more about their old person. Write final paragraph and sign off. Session 15 Edit, review and write up. Following usual review process.</p>
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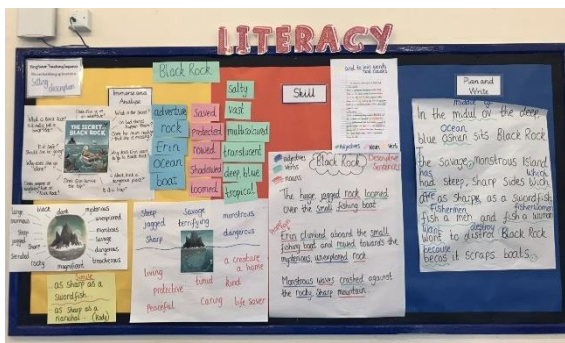
Literacy Learning Walls

The Teaching Sequence for Writing

Literacy learning walls play a pivotal role in the teaching of writing throughout school. An ever-evolving working wall is a great way to model writing, amazing vocabulary and to support the writing journey. Working walls are a public display of the learning process - or the writing process - and they should be added to daily.

The learning walls here at Kingfisher, link directly to the teaching sequence for writing, allowing children to understand the steps taken to produce a piece of high-quality writing but also informing them where to look for specific guidance and support.

Immersion & Analyse, Skill, Plan, Write & Review



Kingfisher Primary

The Teaching of Spelling and
Handwriting

Spelling

At Kingfisher, spelling is taught directly from the spelling appendix of the National Curriculum. Each week, children will focus on a new spelling pattern. Children will not learn to spell through solely teaching the spelling rules. Our pupils need to be immersed into vocabulary and language in order to see these rules in action. It is our responsibility as teachers to ensure children are given all the tools needed to support their spelling in writing.

In classes, we would expect to see children referring constantly to HFW mats, common exception words, their spelling books, non-negotiable spelling lists, the learning walls, thesauruses etc. Children must be taught how to be independent and self-sufficient with their spelling. It is our responsibility to model that in the classroom every day.

Overview of Spelling Structure:

Spelling is taught for a minimum of 15/20 minutes per day as a stand-alone session.

Monday	Introduction and teaching of spelling rule.
Tues/Wed/Thurs	Games/Whiteboard work.
Friday	Spelling Dictation

At Kingfisher, we no longer have a traditional spelling test. Our assessments take the form of a weekly spelling dictation. This allows us to focus on more than one attribute at once. Children will be asked to write a sentence, which includes one of their focus spelling words. Within the sentence there will also be a mixture of HFW/Common Exception Words and punctuation specific for the year group. This allows the children the opportunity to continuously develop and apply their understanding of these.

Reporting to Families

Each dictation will be out of a possible 20 marks. Each sentence is worth a maximum of 4 marks.

1 mark	Awarded for or the correct spelling of the specific work.
2 marks	Awarded for the correct spelling of a minimum of 2 HFW.
1 mark	Awarded for correct punctuation – including capital letter.

The total marks awarded for each category and a total score will be recorded in the appropriate box.

Spelling Spelling Pattern: Prefix Week Beg: 11.9.17		
undo		
unexpected		
unable		
unkind		
untie		
unlucky		
unhappy		
unfold		
unblock		
unclear		
Focus Spelling	HFW	Punctuation
Total:		20

Handwriting

Handwriting is a skill which, like reading and spelling, affects written communication across the curriculum. Children must be able to write with ease, speed and legibility.

Early Years

Children take part in activities to develop their fine and gross motor-skills and recognition of patterns, for example, to form letters using their index finger in sand or using paint. Children are taught how to correctly hold a pencil. Then how to use a pencil, and hold it effectively to form recognisable letters most of which are correctly formed.

Year 1

In Year 1, handwriting is directly linked to phonics sessions. Teachers and support staff continue to guide children on how to write letters correctly, using a comfortable and efficient pencil grip. Children are taught to leave spaces between words accurately. By the end of Year 1 children will be able to write legibly, using upper and lower-case letters appropriately and correct spacing between words allowing children to naturally progress onto the Nelson's handwriting scheme.

Expectations

- Handwriting is taught 3x per week but is referred to at all times through all sessions.
- All teacher modelling matches the scheme. Any handwritten WAGOLL are written according to the handwriting policy.
- All handwriting takes place in normal lined A5 books. We do not use handwriting paper as it was evident that children found this different to transfer from when writing within books.

At Kingfisher, we follow the Nelson's Handwriting Scheme.

Overview of Books:

Year 2	Red Level and Yellow Level
Year 3	Book 1
Year 4	Book 2
Year 5	Book 3
Year 6	Book 4



Pen Licence

A **pen licence** is a formal recognition by the Principal which grants permission to a pupil to use a **pen** once their handwriting is regarded as being of a good standard.

Once a teacher feels that a pupil is secure in their handwriting joins, they put them forward for their Pen License. Pupils will visit Miss Skinn with a range of their books. Miss Skinn will look through the books and talk with the pupil about their handwriting and learning. If she feels that the handwriting is secure and at a good standard a Pen License will be awarded. This is then proudly displayed in the classroom and the pupil can then use a pen for all learning (with the exception of maths)

Kingfisher Primary

The Teaching of Reading

Reading

Developing a passion for reading, from day one.

At Kingfisher Primary, we want to foster a lifelong love of reading by exposing our children to rich and exciting texts across the entire curriculum. We believe reading opens up a new world for children, allowing them to explore new places, meet new people and gain a clearer and more in-depth understanding of the world around them.

Reading is a key life skill and we strive to embed a culture of reading into the core of what we do. Providing opportunities for children to read both independently and aloud as well as allowing them the chance to discuss and recommend books they have read to their peers. Reading and quality literature is implicitly interwoven into our curriculum through the use of key texts to expose our children to various genres and famous authors and to enhance the variety of exciting topics that we teach.

Our teachers act as role models in their enthusiasm for both reading and writing by keeping up to date with current children's literature and deliver all reading sessions with passion and enthusiasm, instilling a love of reading into our pupils.

The Kingfisher 100 Reads allows us to ensure that by the time our pupils leave us at the end of KS2 they have experienced and enjoyed 100 of the best classic favourites and popular newer titles as a minimum. These are books which are used for end of day reads that can be simply enjoyed together as a class.

Our Reading Curriculum is made up of the following:

- Phonics and early reading
- Novel study
- Short Extract Reading
- Reading for Pleasure
- Reading Across the curriculum
- Developing a Culture of reading.

Reading –

Phonics and early reading

Here at Kingfisher Primary, we use a bespoke synthetic phonics programme, which was created for our pupils by T. Heathcote – Literacy Consultant. The programme is used to plan the pace and progression of phonological awareness and phonics in the EYFS and Key Stage 1.

Planning

The school follows a synthetic phonics programme that has been created to meet the needs of the pupils at Kingfisher. A planning proforma is used which shows the sequence of learning throughout all stages of phonics but also within an individual phonics session.

Resources

All members of staff who deliver phonics are equipped with a range of resources which are appropriate to the level at which the children are working. These include practical manipulatives such as sound card and word cards which are used in every lesson to create a point of resonance. All children have their own phonics pack which consists of a white board and pen, rubber and mirror which children know how and when to use in the sequence of a lesson. Each room where phonics is delivered has purposeful, engaging phonics learning walls and displays which will match the current stage of teaching. These are referred to in all sessions by both staff and pupils.

Delivery

Discreet 30-minute phonics take place daily across EYFS and Year 1. Children work in small groups which are tailored to the phase at which they are working. Children in FS1 are introduced to phonics from their very first day through Phase 1 phonics and are introduced to phones and graphemes from Spring 1 where small phonics groups are created for those children who are ready to access.

Phonics in FS2 start on the first day of Autumn 1 and children are taught in classes until the beginning of Spring term where the children are grouped according to their phonological awareness.

Year 1 children are taught in 3 groups from the start of Autumn 1. These groups allow all pupils to consolidate phonic knowledge and skills allowing them to apply into context.

Sessions proceed at pace and include a range of practical and interactive activities to engage all pupils. Activities are carefully planned and prepared to ensure that children develop their skills in aural discrimination and phonemic and rhyme awareness, blending and segmenting as well as grapheme/phoneme correspondence.

Teaching follows a developmental approach through six stages. All teaching and support staff who deliver phonics have regular training by the Phonics Lead in school through the use of live teaching or through Iris Technology.

Assessment

Assessment for Learning is used through all sessions to identify any elements which may need to be revisited in future sessions. At the end of each half term, the Phonics Leader, will assess children using bespoke phonics assessments created in school. These assessments are designed in a similar way and layout to the Phonics Screening Check but will solely focus on phoneme/graphemes from a given phase. For example, children working within Phase 2 will be assessed on a Phase 2 assessment. Children working within Phase 4 will be assessed on all Phase 3 + a mixture of all previously taught graphemes.

The Phonics Lead will then use these assessments to regroup children accordingly. These groupings are fluid and flexible and individual children are moved around when needed.

At the end of Year 1, children will take the National Phonics Screening Check. Children who do not pass the National Phonics Screening Check at the end of Y1 will continue with phonics during their time in Year 2 but through personalised phonics and reading interventions. As a school, we believe we have a duty to all children to find the best possible strategy to develop these children into readers whether that be phonics or other reading strategies.

Those children who do pass, will move on to the National Curriculum Spelling Appendix for spelling rules and patterns for Y2.

Reading - Novel Study

(Y2-Y6)

At Kingfisher we teach reading through whole-class novel study. This is taught 5 times per week and focuses on what we class as the 6 key skills of reading. A novel is chosen and all skills taught are linked around the focus text.

The class teacher will pre-reads parts of the book in order to decide which skills best suit the upcoming chapter/page.

Below is an overview of the key skills and how these can be incorporated into lessons.

ACTIVATE BACKGROUND KNOWLEDGE AND PREDICTION

Before beginning any chapter, page or text, it is essential to find out what our pupils know about the topic. Once you have gained insights about what your pupils know, you can create lessons that target specific learning.

We cannot expect our children to have the background knowledge of all books we read, but it is crucial that if we are talking about a specific topic, we have first checked what our pupils already know or don't know.

These can be discussion-based sessions or visualise activities. Visualise activities are great to check background knowledge and use as part of assessment. From this, children can then make predictions about what they think is going to happen and will be able to given detailed explanations to support their views.

READ ALOUD, THINK ALOUD

Read Aloud, Think Aloud begins with the teacher reading the focus passage or text. This is a perfect opportunity to model fluent, accurate reading. These sessions should be discussion based, stopping to talk through language or happenings within the text. Children may be asked to draw what they can visualise/ what words mean to them. etc. This should grab children's attention and should be delivered with 'OOMF!' In Y2-Y6, this is done at tables with the teacher stood, so teachers are in clear vision for all children to see actions/expressions.

Background knowledge is referred to at the start of these sessions and then throughout.

As children become more use to these sessions and begin moving through school, children are then able to take on the role as the reader; stopping and asking other pupils about specific vocabulary or word choices. This will build fluency, and make children more aware of what is being read and what it means to them.

VISUALISE

Visualise activities are perfect for checking children's understanding of a text. These sessions give the children the opportunity to visualise the characters, settings or events which have been described within the book. They are a fantastic way to monitor children's understanding of specific language or vocabulary.

VOCABULARY

Possibly one of the most crucial skills of reading. Vocabulary. The thing that underpins all understanding within a text for children. Tier 1 vocabulary should be focused on in EYFS and Tier 2 in Y1-Y6. This is modelled at all times by staff.

Remember:

Children who are behind in their language development at age 5 are six times less likely to reach the expected standard in English at age 11. (DFE, 2017)

Children with poor vocabulary do well with reading up until the age of 8 and then drop rapidly simply because they do not have the vocabulary. (Hirsch 2003)

- **Symbol:** link it to visual
- **Phonology (sound):** clap, rhyme, initial sound, say to partner
- **Semantics:** meaning (Collins Cobuild dictionary www.collinsdictionary.com)
- **Sentence:** put it into a sentence
- **Action:** act it out
- **Song:** song or rap
- **Washing line and word pot:** write it to go on the washing line and in the word pot

These sessions give children the opportunity to build their repertoire of words. A text extract is provided and a range of different vocabulary activities take place. Using dictionaries to find definitions, Word, Wise Whizz, word and picture match, synonym activities, language games. These are all created in school, by teachers. Modelling Tier 2 language at all times is key.

Within these sessions, the opportunity to clarify should also be focused upon. For example, children are encouraged to read around a word they are not familiar with to try and clarify it. Before checking in a dictionary.

FLUENCY

Fluent readers can read at an appropriate pace, accurately with appropriate stress and intonation. Remember fluent talkers = fluent readers.

These sessions focus solely on giving children the opportunity to develop and practice fluency, using techniques shared in training. Swoop, Scoop., modelled, echoed, re-reading, paired with a purpose, my turn, Your Turn, choral, repeated reading etc

Focus is also put on expression, intonation, punctuation.

This stage is KEY, children's comprehension will not develop until children can read a text to themselves fluently.

The outcome of the PM Benchmarking identifies that if children's fluency was developed further, not only would they have scored higher in the reading element, but elements of the comprehension would have been stronger.

See Appendix Document 2 for additional fluency resources.

COMPREHENSION

Verbal and written. Including not only answering questions, but creating also. Written comprehension, follows as soon as staff notice that children can verbally comprehend.

Comprehension involves a wide range of question types. All children have access to all types. The main 3 being retrieval, vocabulary and inferential.

These sessions are a mixture of teacher lead and child lead. We teach our children three key things:

1. What is this question asking of me?
2. How do I approach answering this question?
3. Are there any clues in the text to help me?

Sessions include opportunities to model, 'The Perfect Answer' where a question is focused on and we verbally talk through how we would answer it and how we know to answer it in this way.

Comprehension sessions also focus on purpose, where the language have been used in a specific way. Sessions also include the opportunity for children to give their thoughts and opinions in question form. *How did this make you feel? What is your opinion of this character? Use evidence from the text to support.*

During all comprehension sessions, the reading domains for KS1 and KS2 are used. All questions will contain a reading domain abbreviation to ensure coverage of all question types.

SUMMARISE

These sessions give children the opportunity to recap on the text and discuss the happenings. This could be of a single page to begin with then building up to summarising a whole chapter or even text. Pupils are taught to find the key facts and events in a text and write them in a shortened form in order to increase their comprehension technique.

During these lessons, opportunities for creating GISTS of books the children already know can be incorporated in, to work on this skill further. Comparison of GISTS of book by the same author is also key to see similarities and make comparisons.

Reading

Short extracts to support writing.

To further support The Teaching Sequence for Writing, short extract reading also takes place at different points throughout the year.

Short extract reading involves pupils focusing on a new short extract each week, during reading sessions that will specifically and directly link to the text type which they are writing within The Teaching Sequence for Writing. The purpose of this is to expose our pupils to as many exemplar texts as possible for them to become fully immersed in the text type which they are expected to write, whilst at the same time developing their reading skills. This also further develops our pupils' understanding of the purpose of their writing and allows them to see first-hand, how to evident that purpose through writing.

For short extract reading, the following condensed sequence is followed

- Activate background knowledge and visualise.
- Read Aloud, Think Aloud
- Vocabulary
- Fluency
- Compensation and Gist

The short extract reading sequence also enables teachers to ensure the breadth and coverage of text types being taught within reading, including narrative, non-fiction and poetry.

Examples:

Year Group	2
Writing Focus	Letter writing
Purpose of Writing	To build relationships, to bring happiness, to show sympathy.
Short Extract Reading Sequence	A variety of letters which all focus on developing relationships, happiness, sympathy and wanting to make a difference.

Year Group	6
Writing Focus	Survival Guide – To inform
Purpose of Writing	To entice and menace.
Short Extract Reading Sequence	A variety of instructions/guides linked to board/computer games will be focused on during the reading sequence.

Reading Across the Curriculum

At Kingfisher, reading plays a pivotal part in every subject across the curriculum. Texts are selected that contain subject specific vocabulary to ensure that children become familiar with technical and unusual vocabulary. Vocabulary is a thread that runs through every subject area, it is identified and explained using graphic organisers and other techniques to help children develop a rich and varied language store.

Reading for Pleasure

The end of day read is an important way that we can model our enthusiasm for reading and for books and create excitement around reading a good book.

All year groups across school will spend the last 20 minutes sharing a class text. The purpose of this is for reading for pleasure. Children can sit comfortably and enjoy becoming immersed in a class novel.

The University of Nottingham states that there are many benefits to the 'end of the day read' including:

- Encountering new words and enriching vocabulary – you experience words that would almost never come up in conversation.
- Children can enjoy and understand texts beyond their own reading ability.
- Enhances imagination and observation skills
- Improves critical and creative thinking skills
- Expands a student's general knowledge and understanding of the world
- Empathy is developed as they make connections with the experiences of the characters in the text and with each other
- Fluent, expressive reading is modelled
- Conditions the brain to associate reading with pleasure
- Plants a desire to read

A Culture of Reading

Developing a culture of reading at Kingfisher is fundamental to the progression of the children not only in reading but across all other subjects. In classrooms teachers will place a high value on books and reading by;

- Ensuring that the classroom has a well-designed and looked after book corner
- Caring for books through the use of school and class librarians
- Finding daily opportunities for children to read independently
- Ensuring that daily reading aloud of aspirational and engaging texts happens at the end of everyday

Look for a Book

Look for a Book is an in-house initiative designed to promote a love of reading and books. Each week, books are hidden around school in designated key stage coloured paper. Whoever finds the book, keeps the book. It has been a huge success in building a love and thirst for reading.

APPENDIX Document 1 - Mastery for Writing Overview

Year 1

	Aut 1	Aut 2	Spring 1	Spring 2	Summer 1	Summer 2
Sentence obj	How words can combine to make sentences Joining words and joining clauses using and Punctuation Separation of words with spaces					
Text obj	Text Sequencing sentences to form short narratives					
Punctuation obj	Introduction to capital letters, full stops, question marks and exclamation marks to demarcate sentences Capital letters for names and for the personal pronoun I					
Text type	Narrative	Non-chronological report	Narrative	Persuasion	Narrative	Recount
Writing outcome NC Reference / STAT KPI Write sentences by: sequencing sentences to form short narratives; re-reading what they have written to check that it makes se	Use patterns and language from familiar stories in own writing; write complete stories with a simple structure: beginning – middle – end, decide where it is set and use ideas from reading for some incidents and events.	Find out about a subject by listening and following text as information books are read, watching a video. Contribute to a discussion on the subject as information is assembled and the teacher writes the information. Assemble information on a subject in own experience, (e.g.) food, pets. Write a simple non-chronological report by writing sentences to describe aspects of the subject.	Use patterns and language from familiar stories in own writing; write complete stories with a simple structure: beginning – middle – end, decide where it is set and use ideas from reading for some incidents and events.	Read captions, pictures, posters and adverts that are trying to persuade. Begin to recognise what they are trying to do and some of the ways they do it. Through games and role play begin to explore what it means to persuade or be persuaded, and what different methods might be effective.	Use patterns and language from familiar stories in own writing; write complete stories with a simple structure: beginning – middle – end, decide where it is set and use ideas from reading for some incidents and events.	Describe incidents from own experience in an audible voice using sequencing words and phrases such as ‘then’, ‘after that’ <i>first, next, after, when</i> . ; listen to other’s recounts and ask relevant questions. Write simple first person recounts linked to topics of interest/study or to personal experience, using the language of texts read as models for own writing, maintaining consistency in tense and person.
Writing opportunities	Captions Character profile Sequenced sentences	Sentences about a familiar subject	Captions Character profile Sequenced sentences	Write an advert / poster	Captions Character profile Sequenced sentences – short narrative	1 st person recount

Year 2	Aut 1	Aut 2	Spring 1	Spring 2	Summer 1	Summer 2
Sentence obj	Subordination (using when, if, that, because) and co-ordination (using or, and, but) Expanded noun phrases for description and specification [for example, the blue butterfly, plain flour, the man in the moon] How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command					
Text obj	Correct choice and consistent use of present tense and past tense throughout writing Use of the progressive form of verbs in the present and past tense to mark actions in progress [for example, she is drumming, he was shouting]					
Punctuation obj	Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences Commas to separate items in a list Apostrophes to mark where letters are missing in spelling and to mark singular possession in nouns [for example, the girl's name]					
Text type	Narrative	Non-chronological report	Narrative	Persuasion	Narrative	Recount
Writing outcome NC Composition reference; STAT KPI Develop positive attitudes towards and stamina for writing by writing for different purposes. Consider what they are going to write before beginning by encapsulating what they want to say, sentence by sentence. Make simple additions, revisions and corrections to their own writing by proof-reading to check for errors in spelling, grammar	Imitate familiar stories by borrowing and adapting structures; write complete stories with a sustained, logical sequence of events; use past tense and 3 rd person consistently; include setting; create characters, e.g. by adapting ideas about typical story characters; include some dialogue; use phrases drawn from story language to add interest, (e.g.) <i>she couldn't believe her eyes</i> .	After a practical activity or undertaking some research in books or the web, take part in a discussion in another curriculum subject, generalising from repeated occurrences or observations. Distinguish between a description of a single member of a group and the group in general e.g. a particular dog and dogs in general. Read texts containing information in a simple report format, e.g. <i>There are two sorts of x...; They live in x...; the A's have x..., but the B's etc.</i> Assemble information on another subject and use the text as a template for writing a report on it, using appropriate language to present, and categorise ideas	Imitate familiar stories by borrowing and adapting structures; write complete stories with a sustained, logical sequence of events; use past tense and 3 rd person consistently; include setting; create characters, e.g. by adapting ideas about typical story characters; include some dialogue; use phrases drawn from story language to add interest, (e.g.) <i>she couldn't believe her eyes</i> .	As part of a wide range of reading, explore simple persuasive texts (posters, adverts, etc.) and begin to understand what they are doing and how. Evaluate simple persuasive devices (e.g.) Say which posters in a shop or TV adverts would make them want to buy something, and why) Create simple signs posters and adverts (involving words and/or other modes of communication) to persuade others to do, think or buy something. Continue to explore persuading and being persuaded in a variety of real life situations through role-play and drama.	Imitate familiar stories by borrowing and adapting structures; write complete stories with a sustained, logical sequence of events; use past tense and 3 rd person consistently; include setting; create characters, e.g. by adapting ideas about typical story characters; include some dialogue; use phrases drawn from story language to add interest, (e.g.) <i>she couldn't believe her eyes</i> .	Describe incidents from own experience in an audible voice using sequencing words and phrases such as 'then', 'after that'; listen to other's recounts and ask relevant questions. Read personal recounts and begin to recognise generic structure, e.g. ordered sequence of events, use of words like <i>first, next, after, when</i> . Write simple first person recounts linked to topics of interest/study or to personal experience, using the language of texts read as models for own writing, maintaining consistency in tense and person.
Writing opportunities	Traditional tale	Animals / Vehicles etc	Traditional tale	Posters / advertisements	Traditional tale	First person recount – school trip

Year 3	Aut 1	Aut 2	Spring 1	Spring 2	Summer 1	Summer 2
Sentence obj	Expressing time, place and cause using conjunctions [for example, <i>when, before, after, while, so, because</i>], adverbs [for example, <i>then, next, soon, therefore</i>], or prepositions [for example, <i>before, after, during, in, because of</i>]					
Text obj	Introduction to paragraphs as a way to group related material Use of the present perfect form of verbs instead of the simple past [for example, <i>He has gone out to play</i> contrasted with <i>He went out to play</i>]					
Text type specific Obj	Introduction to inverted commas to punctuate direct speech	Headings and sub-headings to aid presentation	Introduction to inverted commas to punctuate direct speech	Headings and sub-headings to aid presentation	Introduction to inverted commas to punctuate direct speech	Headings and sub-headings to aid presentation
Text type	Narrative	Non-chronological report	Narrative	Persuasion	Narrative	Recounts –
Writing outcome NC Composition reference; STAT KPI Plan their writing by discussing and recording ideas. Draft and write by: organising paragraphs around a theme; in narratives, creating settings, characters and plot. Proof-read for spelling and punctuation errors.	Write complete stories with a full sequence of events in narrative order; include a dilemma or conflict and resolution; write an opening paragraph and further paragraphs for each stage of the story; use either 1 st or 3 rd person consistently; use conventions for written dialogue and include some dialogue that shows the relationship between two characters.	Analyse a number of report texts and note their function, form and typical language features Teacher demonstrates how to write non-chronological report using notes in a spidergram; draws attention to importance of subject verb agreements with generic participants (e.g.) <i>family is...., people are...</i> Write own report independently based on notes from several sources.	Write complete stories with a full sequence of events in narrative order; include a dilemma or conflict and resolution; write an opening paragraph and further paragraphs for each stage of the story; use either 1 st or 3 rd person consistently; use conventions for written dialogue and include some dialogue that shows the relationship between two characters.	Read and evaluate a wider range of simple persuasive texts, explaining and evaluating responses orally. Begin to use words, pictures and other communication modes to persuade others when appropriate to particular writing purpose. Through role play and drama explore particular persuasive scenarios (e.g. a parent persuading a reluctant child to go to bed.) and discuss the effectiveness of different strategies used	Write complete stories with a full sequence of events in narrative order; include a dilemma or conflict and resolution; write an opening paragraph and further paragraphs for each stage of the story; use either 1 st or 3 rd person consistently; use conventions for written dialogue and include some dialogue that shows the relationship between two characters.	Watch or listen to third person recounts such as news or sports reports on television, radio or podcast. Identify the sequence of main events. Read examples of third person recounts such as letters, newspaper reports and diaries and recount the same event in a variety of ways,
Writing opportunities	Setting description Character profiles Opening Dialogue	Basic non-chronological report of one thing based on different sources	Setting description Character profiles Opening Dialogue	Begin to use words, pics and other communication modes to persuade	Setting description Character profiles Opening Dialogue	Recounting the same event in different ways

Year 4	Aut 1	Aut 2	Spring 1	Spring 2	Summer 1	Summer 2
Sentence obj	Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g. <i>the teacher</i> expanded to: <i>the strict maths teacher with curly hair</i>) Fronted adverbials [for example, <i>Later that day, I heard the bad news.</i>]					
Text obj	Use of paragraphs to organise ideas around a theme Appropriate choice of pronoun or noun within and across sentences to aid cohesion and avoid repetition					
Punctuation Obj Narrative	Use of inverted commas and other punctuation to indicate direct speech [for example, a comma after the reporting clause; end punctuation within inverted commas: <i>The conductor shouted, "Sit down!"</i>] Apostrophes to mark plural possession [for example, <i>the girl's name, the girls' names</i>] Use of commas after fronted adverbials					
Punctuation Obj Non-Fiction	Apostrophes to mark plural possession [for example, <i>the girl's name, the girls' names</i>] Use of commas after fronted adverbials					
Text type	Narrative	Non-chronological report	Narrative	Persuasion	Narrative	Recounts
Writing outcome NC Composition reference; STAT KPI Plan their writing by discussing and recording ideas. Draft and write by: organising paragraphs around a theme; in narratives, creating settings, characters and plot. Proof-read for spelling and punctuation errors.	Plan complete stories by identifying stages in the telling: introduction – build-up – climax or conflict - resolution; use paragraphs to organise and sequence the narrative and for more extended narrative structures; use different ways to introduce or connect paragraphs, (e.g.) <i>Some time later...</i> , <i>Suddenly...</i> , <i>Inside the castle...</i> ; use details to build character descriptions and evoke a response; develop settings using adjectives and figurative language to evoke time, place and mood	Collect information to write a report in which two or more subjects are compared Plan, compose, edit and refine short non-chronological comparative report focusing on clarity, conciseness and impersonal style.	Plan complete stories by identifying stages in the telling: introduction – build-up – climax or conflict - resolution; use paragraphs to organise and sequence the narrative and for more extended narrative structures; use different ways to introduce or connect paragraphs, (e.g.) <i>Some time later...</i> , <i>Suddenly...</i> , <i>Inside the castle...</i> ; use details to build character descriptions and evoke a response; develop settings using adjectives and figurative language to evoke time, place and mood	Analyse how a particular view can most convincingly be presented. From examples of persuasive writing, investigate how style and vocabulary are used to convince the reader. Evaluate advertisements for their impact, appeal and honesty. Design an advertisement.	Plan complete stories by identifying stages in the telling: introduction – build-up – climax or conflict - resolution; use paragraphs to organise and sequence the narrative and for more extended narrative structures; use different ways to introduce or connect paragraphs, (e.g.) <i>Some time later...</i> , <i>Suddenly...</i> , <i>Inside the castle...</i> ; use details to build character descriptions and evoke a response; develop settings using adjectives and figurative language to evoke time, place and mood	Write newspaper style reports, e.g. about school events or an incident from a story, using a wider range of connectives, such as <i>meanwhile, following, afterwards</i> and including detail expressed in ways which will engage the reader <i>Girls with swirling hijabs danced to the</i> Include recounts when creating paper or screen based information texts.
Writing opportunities	Character description to evoke a response. Settings to create atmosphere.	Comparative report	Character description to evoke a response. Settings to create atmosphere	Advertisement	Character description to evoke a response. Settings to create atmosphere	A newspaper report

Year 5	Aut 1	Aut 2	Spring 1	Spring 2	Summer 1	Summer 2
Sentence obj	Relative clauses beginning with <i>who, which, where, when, whose, that</i> , or an omitted relative pronoun Indicating degrees of possibility using adverbs [for example, <i>perhaps, surely</i>] or modal verbs [for example, <i>might, should, will, must</i>]					
Text obj	Devices to build cohesion within a paragraph [for example, <i>then, after that, this, firstly</i>] Linking ideas across paragraphs using adverbials of time [for example, <i>later</i>], place [for example, <i>nearby</i>] and number [for example, <i>secondly</i>] or tense choices [for example, <i>he had seen her before</i>]					
Punctuation Obj	Brackets, dashes or commas to indicate parenthesis Use of commas to clarify meaning or avoid ambiguity					
Text type	Narrative	Non-chronological report	Narrative	Persuasion	Narrative	Recounts
Writing outcome NC Composition reference; STAT KPI Plan their writing by: <input type="checkbox"/> identifying the audience for and purpose of the writing; <input type="checkbox"/> selecting the appropriate form and using other similar writing. Draft and write by in narratives: <input type="checkbox"/> describing settings, characters and atmosphere; <input type="checkbox"/> using further organisational and presentational devices to structure text and to guide the reader. Evaluate and edit by ensuring the consistent and correct use of tense throughout a piece of writing.	Develop particular aspects of story writing: experiment with different ways to open the story; add scenes, characters or dialogue to a familiar story; develop characterisation by showing the reader what characters say and do and how they feel and react at different points in the story. Plan and write complete stories; organise more complex chronological narratives into several paragraph units relating to story structure; adapt for narratives that do not have linear chronology, (e.g.)	Collect information to write a report in which two or more subjects are compared, (e.g.) spiders and beetles; solids, liquids and gases, observing that a grid rather than a spidergram is appropriate for representing the information. Draw attention to the precision in the use of technical terminology and how many of the nouns are derived from verbs Teacher demonstrates the writing of a non-chronological report, including the use of organisational devices to aid conciseness such as	Develop particular aspects of story writing: experiment with different ways to open the story; add scenes, characters or dialogue to a familiar story; develop characterisation by showing the reader what characters say and do and how they feel and react at different points in the story. Plan and write complete stories; organise more complex chronological narratives into several paragraph units relating to story structure; adapt for narratives that do not have	Read and evaluate letters, e.g. from newspapers or magazines, intended to inform, protest, complain, persuade, considering Draft and write individual, group or class persuasive letters for real purposes, e.g. put a point of view, comment on an emotive issue, protest; to edit and present to finished state Investigate conditionals, e.g. using <i>if...then, might, could, would</i> , and their persuasive uses.	Develop particular aspects of story writing: experiment with different ways to open the story; add scenes, characters or dialogue to a familiar story; develop characterisation by showing the reader what characters say and do and how they feel and react at different points in the story. Plan and write complete stories; organise more complex chronological narratives into several paragraph units relating to story structure; adapt for narratives that do not have	Identify the features of recounted texts such as sports reports, diaries, police reports, including introduction to set the scene, chronological sequence, varied but consistent use of past tense, e.g. ' <i>As he was running away he noticed . . .</i> '; possible supporting illustrations, degree of formality adopted and use of connectives. Use the language features of recounts including formal language when recounting events orally. Write recounts based on the same subject such as a field trip, a match or a historical event for two contrasting audiences such as a close friend and an unknown reader.

Proof-read for spelling and punctuation errors.	portray events happening simultaneously (<i>Meanwhile...</i>); extend ways to link paragraphs in cohesive narrative using adverbs and adverbial phrases; adapt writing for a particular audience; aim for consistency in character and style.	numbered lists or headings. Plan, compose, edit and refine short non-chronological comparative report focusing on clarity, conciseness and impersonal style.	linear chronology, (e.g.) portray events happening simultaneously (<i>Meanwhile...</i>); extend ways to link paragraphs in cohesive narrative using adverbs and adverbial phrases; adapt writing for a particular audience; aim for consistency in character and style.		linear chronology, (e.g.) portray events happening simultaneously (<i>Meanwhile...</i>); extend ways to link paragraphs in cohesive narrative using adverbs and adverbial phrases; adapt writing for a particular audience; aim for consistency in character and style.	
Writing opportunities	Different story openings Add a character to a familiar story Write stories which do NOT have linear chronology	Comparative report	Different story openings Add a character to a familiar story Write stories which do NOT have linear chronology	Letters	Different story openings Add a character to a familiar story Write stories which do NOT have linear chronology	a recount for two contrasting audiences (informal and formal)

Year 6	Aut 1	Aut 2	Spring 1	Spring 2	Summer 1	Summer 2
Sentence obj	Use of the passive to affect the presentation of information in a sentence [for example, <i>I broke the window in the greenhouse</i> versus <i>The window in the greenhouse was broken (by me)</i>]. The difference between structures typical of informal speech and structures appropriate for formal speech and writing [for example, the use of question tags: <i>He's your friend, isn't he?</i> , or the use of subjunctive forms such as <i>If I <u>were</u></i> or <i><u>Were</u> they to come</i> in some very formal writing and speech]					
Text obj	Linking ideas across paragraphs using a wider range of cohesive devices : repetition of a word or phrase, grammatical connections [for example, the use of adverbials such as <i>on the other hand</i> , <i>in contrast</i> , or <i>as a consequence</i>], and ellipsis Layout devices [for example, headings, sub-headings, columns, bullets, or tables, to structure text]					
Punctuation Obj	Use of the semi-colon, colon and dash to mark the boundary between independent clauses [for example, <i>It's raining; I'm fed up</i>] Use of the colon to introduce a list and use of semi-colons within lists Punctuation of bullet points to list information How hyphens can be used to avoid ambiguity [for example, <i>man eating shark</i> versus <i>man-eating shark</i> , or <i>recover</i> versus <i>re-cover</i>]					
Text type	Narrative	Non-chronological report	Narrative	Persuasion	SATS prep Recounts	Narrative
Writing outcome NC Composition reference; STAT KPI Plan their writing by: <input type="checkbox"/> identifying the audience for and purpose of the writing; <input type="checkbox"/> selecting the appropriate form and using other similar writing. Draft and write by in narratives: <input type="checkbox"/> describing settings, characters and atmosphere; <input type="checkbox"/> using further organisational and presentational devices to structure text and to guide the reader. <input type="checkbox"/> Evaluate	Plan quickly and effectively the plot, characters and structure of own narrative writing; use paragraphs to vary pace and emphasis; vary sentence length to achieve a particular effect; use a variety of techniques to introduce characters and develop characterisation; use dialogue at key points to move the story on or reveal new information. Create a setting by: using expressive or figurative language; describing how it makes the character feel;	Secure understanding of the form, language conventions and grammatical features of non-chronological reports. Write reports as part of a presentation on a non-fiction subject. Choose the appropriate style and form of writing to suit a specific purpose and audience, drawing on knowledge of	Plan quickly and effectively the plot, characters and structure of own narrative writing; use paragraphs to vary pace and emphasis; vary sentence length to achieve a particular effect; use a variety of techniques to introduce characters and develop characterisation; use dialogue at key points to move the story on or reveal new information.	Through reading and analysis, recognise how persuasive arguments are constructed to be effective Orally and in writing, construct effective persuasive arguments Overall, participate in whole class debates using the conventions and language of debate including standard English. In oral and	Develop the skills of biographical writing in role, adapting distinctive voices, e.g. of historical characters, through preparing a CV; composing a biographical account based on research or describing a person from different perspectives, e.g. police description, school report, newspaper obituary. When planning writing, select the appropriate style and form to suit a specific purpose and audience, drawing on	Plan quickly and effectively the plot, characters and structure of own narrative writing; use paragraphs to vary pace and emphasis; vary sentence length to achieve a particular effect; use a variety of techniques to introduce characters and develop characterisation; use dialogue at key points to move the story on or reveal new information. Create a setting by: using expressive or figurative language; describing how it makes the character feel;

<p>and edit by ensuring the consistent and correct use of tense throughout a piece of writing. □ Proof-read for spelling and punctuation errors.</p>	<p>adding detail of sights and sounds; Vary narrative structure when writing complete stories, (e.g.) <i>start with a dramatic event and then provide background information; use two narrators to tell the story from different perspectives</i>; use the paragraph structure of non-linear narratives as a model for own writing; plan and write extended narrative</p>	<p>different non-fiction text types.</p>	<p>Create a setting by: using expressive or figurative language; describing how it makes the character feel; adding detail of sights and sounds; Vary narrative structure when writing complete stories, (e.g.) <i>start with a dramatic event and then provide background information; use two narrators to tell the story from different perspectives</i>; use the paragraph structure of non-linear narratives as a model for own writing; plan and write extended narrative</p>	<p>written texts help to build the ability to choose the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fictional text types and adapting, conflating and combining these where appropriate.</p>	<p>knowledge of different non-fiction text types. Use the language conventions and grammatical features of the different types of text as appropriate.</p>	<p>adding detail of sights and sounds; Vary narrative structure when writing complete stories, (e.g.) <i>start with a dramatic event and then provide background information; use two narrators to tell the story from different perspectives</i>; use the paragraph structure of non-linear narratives as a model for own writing; plan and write extended narrative</p>
<p>Writing opportunities</p>	<p>Varying sentence length to create atmosphere/build tension Dialogue to move the story on Setting using figurative language and how it makes the character feel</p>	<p>Non-chronological report considering the purpose and audience</p>	<p>Varying sentence length to create atmosphere/build tension Dialogue to move the story on Setting using figurative language and how it makes the character feel</p>	<p>Debating</p>	<p>biography from different perspectives investigating bias</p>	<p>Varying sentence length to create atmosphere/build tension Dialogue to move the story on Setting using figurative language and how it makes the character feel</p>

Appendix Document 2

Reading Fluency

Being able to read words with appropriate speed, accuracy and intonation.

How do we know if a child is struggling with fluency? They. reads. every. word. like. this. Or that child who misses lots of words out, or stumbles on lots of words or that child who readslikethiswithoutabreath or even those children in your class that seem to read beautifully but really struggle with comprehension – even retrieval.

Fluent readers can read at an appropriate pace, accurately with appropriate stress and intonation. Remember fluent talkers = fluent readers? If fluency is measured by the ability to read as if talking – how many of our pupils are unable to talk in sentences fluently? Think about this. (TH quote.)

Why is fluency important?

Because, without fluency, comprehension suffers. Better fluency leads to greater understanding. We should read as we talk. No faster, no slower, (unless punctuation or fonts give us clues to)

Fluent reading supports comprehension because pupils' cognitive resources are freed from focussing on word recognition and can be redirected towards comprehending the text.

All of the activities below can be and should be taught using a variety of different texts. Stories, non-fiction and poetry. Poetry is perfect for fluency practice because of the rhythm and rhymes – making it fun.

Remember – texts used for fluency should be levelled at an appropriate level for your children's reading age or ability. They should contain words which your children should be able to read at sight or have to decode with ease. If the text is too difficult, children will focus on word recognition and vocabulary instead of fluency – use these texts during vocab sessions to further develop this (VOCAB IS CRUTIAL but for fluency sessions – we keep it appropriate.) If you want to use a text which you know contains words which the children may struggle with – start the session with these words. Go through and discuss – get the children to repeat them to you. Tell the children to keep an eye out for these words and not to let them catch them out! (Just how we start all reading fluency intervention sessions.)

Teacher Modelling

By listening to good models of fluent reading, children learn how a reader's voice can help written text make sense. By reading effortlessly and with expression, you are modelling for your students how a fluent reader sounds during reading so that children can eventually identify this in their own and others reading. This is a perfect opportunity to talk to children about how our voice changes when we read. For example – how our voice tone slightly raises when near the end of a question or how we pause appropriately after a conjunction. Solid modelling of pitch, rhythm, volume and tone and the different between these should be evident in these sessions. These should be verbally discussed with KS2 children.

Echo Reading

The teacher will begin by reading a sentence or small paragraph. The children then echo the sentence straight after, ensuring they listen and copy the correct level of intonation. The teacher then reads the next sentence, and again this is echoed by the children. This is continued.

Choral Reading

The teacher reads a piece of text. (Sentence, paragraph, page) The children then read this together as a class, or small group. This is particularly effective this poetry. Watch vulnerable pupils here, sometimes lips can move with no sounds coming out! This is a great activity for practising pace and rhythm.

Repeated Reading

When the text is read by the teacher once or twice. The children then read the text 2/3 times by themselves, improving fluency, accuracy and pace with each read.

Peer Assessment Reading activity works well here – See attached sheet.

Children will read the passage 3 times. Giving their partner a score for each read. This is based on fluency, expression and confidence. This activity is only appropriate if children know and understand what these 3 key aspects of reading sound/look like.

Fluency Theatre

Children spend time taking part repeated reading of a small passage before performing to the rest of the class or to a small group.

Peer assess based on fluency and expression.

Whole class/group of children performing short plays, poems or stories is a great way to develop fluency.

Scooping and Swooping

Underline groups of words and scooping these together for reading. A visual support for children to see how to develop intonation. As children move up Y3+ use swooping and scooping to further develop children's understanding of taking note of punctuation whilst reading. Where would we swoop if there is a comma coming up?

This strategy helps children hear for themselves how words come together.

Reading Ping Pong

A strategy used to support fluency and engagement.

Children work in pairs. They take it in turn to read a sentence from a passage. If one of the children loses where they are, or is not following, their partner gets a point and they start reading the passage again, from the beginning. Points are recorded at the bottom of the sheet. This activity is fabulous for ensuring children are ready for their sentence. You will find that children, without realising will be reading their partners sentence under their breath to get ready for theirs.

Repeat After Me.

This activity requires children to work with an iPad. Children will watch small clips of the teachers reading a passage. They will begin by listening and watching the mouth movements of the teacher at least three times. Then, once ready, children play the recording and try to read along at the same time to work on and develop pace of reading. Children will need a copy of the text or passage to read from – don't expect them to memorise it.

Read, Record, Rate, Repeat.

How often do children get to hear themselves read? How do they know what their expression and pace is actually like?

Children work individually to film themselves reading a short passage. Then watch it back. Review it and rerecord for a second attempt.

For Y2+ give the children the text first to annotation and make notes around. For example, if the passage includes speech, the children could highlight the speech and write a note next to it. ' Angry voice here' etc.

In a minute fluency.

Children are given a passage/piece of text.

Children are to work with a partner. One at a time the children read, their partners job is to underline any words that their partner stumbled on. After a minute. The children put a star in the text where they managed to read up to. They count the number of words read and record. Any words which their partner underlined goes in a box for the child to practise reading. This is also an opportunity to connect with vocab – do we need to check the definition of this word in a dictionary? Swap and continue.

Reading Relay

Children work in teams of 4/5. Children are given a text to read which will be on 4/5 cards (or highlighted in different colours on one sheet)

The activity starts with the children standing in a line or around a table. The first child will begin reading and then will pass the 'baton' onto the next child. If the next child is not ready, then the baton goes back to the beginning. Each group has at least 10 minutes to practise before two or more groups go against each other. Who will finish first? REMEMBER – teams can be disqualified for reading too quickly or rushing. Winners always read like we talk.

Ready, Steady, Read

Children are given 3 small paragraphs of text. Red, Amber, Green. They begin by reading the red passage and recording how long it took for them to read. They then read the paragraph another 2 times and record. Did they improve? Continue with the Amber and Green paragraph.