

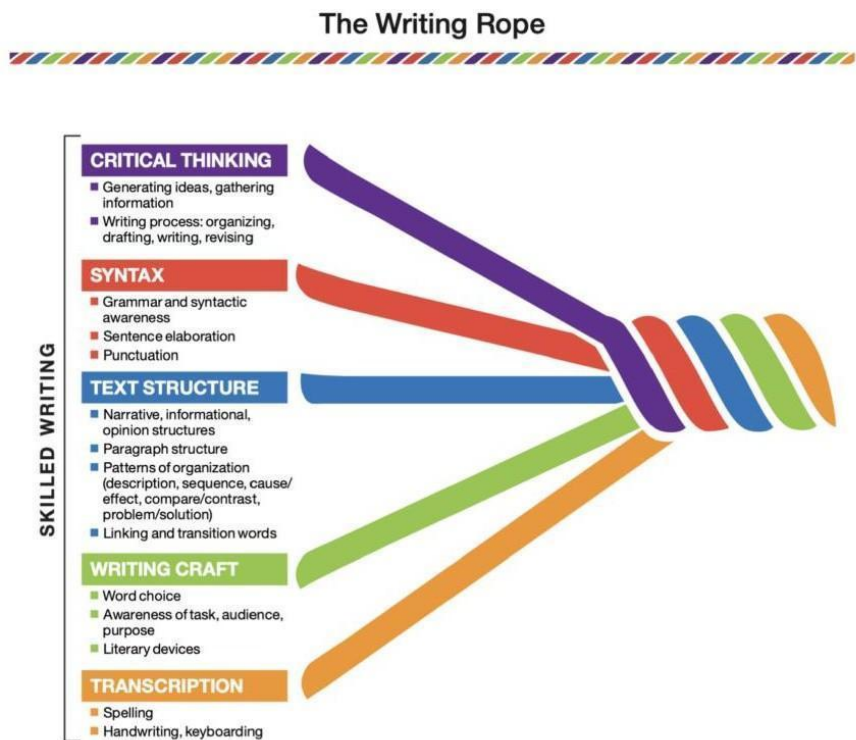


Olympus Primary Writing Strategy

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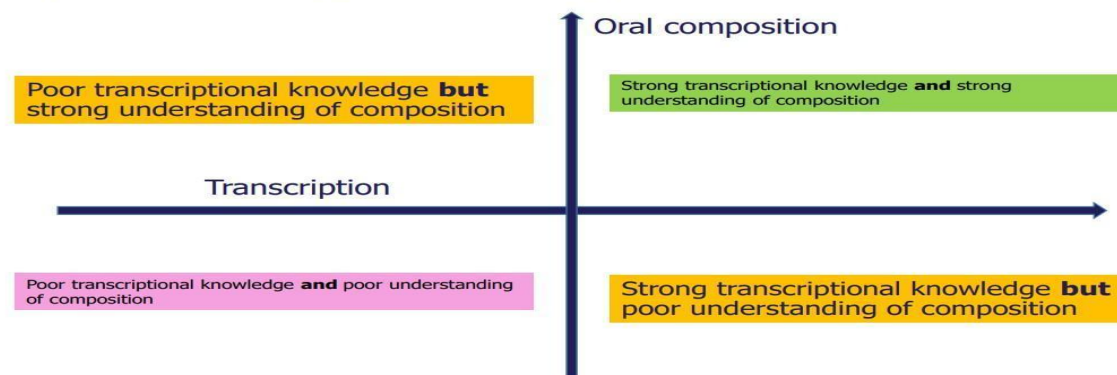
Evidence informed practice



Writing is a multifaceted skill that presents challenges for both learners and educators. To illustrate its complexity, Sedita introduces the Writing Rope, a framework that breaks writing down into five essential strands, each representing a crucial aspect of a well-rounded writing programme. These strands encompass the knowledge, strategies, and techniques needed for effective writing. To build proficiency, each element should be explicitly taught, with structured opportunities for pupils to practise and apply their learning. Over time, as students gain confidence and mastery in individual components, they begin to integrate them seamlessly, leading to greater fluency and overall competence in writing.

From The Writing Rope™: The strands that are woven into skilled writing [online article].
(<https://284vp1abr6435y6t219n54e-wpengine.netdna-ssl.com/wp-content/uploads/2021/03/Article-The-Strands-That-Are-Woven-Into-Skilled-Writing.pdf>); adapted by permission. © 2019 by Joan Sedita, www.keystoliteracy.com. All rights reserved.
In The Writing Rope: A Framework for Explicit Writing Instruction in All Subjects, by Joan Sedita. (2023; Paul H. Brookes Publishing Co., Inc.)

A way of looking at writing



Our aim at Olympus is for all children to leave primary school in the top right quadrant. Our children need to be highly proficient in transcriptional writing skills and composition.

We recognise that to become proficient, students need to develop accuracy and fluency in transcription tasks. Developing transcriptional skills—such as spelling, handwriting, vocabulary, grammar and punctuation—is essential for young writers because these foundational abilities enable them to write with accuracy and fluency. Without automaticity in transcription, pupils may struggle to express their ideas clearly, as too much cognitive effort is spent on decoding spelling patterns or forming letters rather than on composing meaningful content. When transcription becomes more automatic, children can focus their mental energy on higher-level writing skills like organizing ideas and crafting sentences. As Graham and Harris (2000) highlight, “the development of transcription skills is a prerequisite for fluent writing, which in turn supports overall writing quality.” Therefore, explicit teaching and regular practice of spelling and handwriting help reduce the cognitive load, allowing pupils to become more confident and effective writers. transcription and dictation exercises are most effective when aligned with pupils’ phonics knowledge, similar to how decodable books support early reading development.

“Secure transcription skills are essential foundations for early writing development; pupils who struggle with spelling and handwriting find it difficult to express their ideas clearly in writing.”(Ofsted, 2013, p. 9 Ofsted, 2013.

***Telling the story: A review of early writing. Manchester: Ofsted. Available at:
https://dera.ioe.ac.uk/1621/1/Telling_the_story.pdfknowledge and skills.***

However, we also acknowledge that developing composition skills is vital for young writers because these skills enable children to organise their thoughts, create meaningful content, and communicate effectively for different audiences and purposes and enjoy the creative process of writing. As Ofsted (2013) state, **“secure transcription skills are essential, but the ability to compose text with clarity and purpose is what ultimately supports successful writing development.”**

Fostering oral composition skills from an early stage, helps children become confident writers who can adapt their writing to a range of genres and contexts, laying a strong foundation for academic success and lifelong communication. It plays a crucial role in the development of young writers by allowing them to organise and express their ideas verbally before transferring them into written form. It involves orally planning ideas, structuring and rehearsing sentences and paragraphs, and using language creatively to engage listeners. When young learners build strong oral composition abilities, they can express themselves more clearly and develop their writing.

As Graham and Perin (2007) note, **“oral language skills provide the foundation for writing development by supporting children’s ability to plan, structure, and articulate their ideas.”**

Oral composition will ultimately strengthen their writing abilities when they begin to compose whole texts independently.

“Speaking and listening are the foundations of writing; children need to be able to say their ideas clearly before they can write them down effectively.”(Corbett, 2005, p. 23)

Corbett, P., 2005. Talk for Writing: Developing speaking and listening. Hampshire: Hampshire County Council.

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How the writing curriculum changes over time...

EYFS (3 - 5 years)

Spelling	Handwriting	VGP	Comp
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KS1 (5 - 7 years)

Spelling	Handwriting	VGP	Comp
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Lower KS2 (7 - 9 years)

Spelling	Handwriting	VGP	Comp
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Upper KS2 (9 - 11 years)

Spelling	Handwriting	VGP	Comp
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To ensure our English curriculum allows enough time for pupils to develop these separate writing skills, adjustments in timing and focus are necessary to match each child's stage of writing development. Andrew Percival recommends a curriculum structure that emphasises different writing skills at various key stages. This approach enables teachers to concentrate on specific instructional areas for each year group and allows spelling and handwriting to become well-practiced before dedicating more time to composition. This progression reduces the cognitive load on pupils and helps embed each skill into their writing practice.

OFSTED found that schools are often too quick to move to asking children to write a range of genre before they have secured the skills required to do this successfully. This is particularly true for early writers in Reception and Key Stage 1:

In most schools visited, pupils at the earliest stages of learning to write are often asked to complete complex tasks, such as writing a character description, before they have the phonics knowledge to spell the words or the manual skills to form the letters easily and speedily. (OFSTED: Telling the Story 2024)

Our curriculum should therefore carefully expose pupils to different genres so that they are able to write for a range of different purposes and audiences but in a progression that supports the application of their writing skills in a positive and successful way.

Rationale for the Olympus Writing Progression

At Olympus we believe it is essential, given the complexity of writing, that we need to create a carefully sequenced and progressive curriculum which identifies the key knowledge which all children need to secure in order to become competent and confident writers ready and equipped to succeed at secondary school.

To support teachers with their Writing unit planning this knowledge is often illustrated with an example and through thew Olympus exemplification materials . The progression document is available for all year groups so that teachers can see the prior knowledge that children should have gained as well as what they need to secure in preparation for the following year. It is also available as a year group document with Autumn, spring and summer term columns so that teachers can plan and track coverage across the year.

How to use this document

The Olympus writing progression brings together key documentation to support the planning and teaching of writing in our schools. These include:

- Writing National Curriculum for each year group
- The writing framework 2025 [The writing framework](#)
- English Programme of Study expectations
- Olympus KLLs
- Writing Teacher Assessment Frameworks for KS1 and KS2
- Grammar progression documents written by Integgra (a traded service of South Gloucestershire L.A)
- Fiction and non-fiction progression documents written by Integra a traded service of South Gloucestershire L.A
- Olympus Exemplification materials for year groups and STA exemplification for Year 2 and 2Year 6.
- Systematic Synthetics Phonics programme (Sounds Write or Extending letter and sounds
- Letter join Handwriting progression documents [Letter-join whole school handwriting scheme](#)
- Olympus scaffolding support for early writing and mark making

From these our Olympus team have created a writing progression document and termly progression documents to support high quality sequential planning. This ensures progression across and within objectives. It also shares the genres and text types that each year group should be taught in the trust. The progression should be used to inform planning and support teachers to make decisions about the allocation of time for each strand within the writing curriculum. The year group Teacher assessment criteria grid is also used to track coverage across the taught texts.

The Olympus writing progression document

		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Spelling		<i>In addition schools follow school spelling and phonics scheme</i>					
		Make phonetically plausible spelling choices in line with school's phonics progression and the phonemes taught so far. • Spell many Year 1 common exception words accurately. • Apply Year 1 spelling rules. • Spell the days of the week	Add -er, -ed, -ing, -est to words where a change to the root word is needed. • Add -ies to words to make plurals where a change to the root word is needed. • Use a dictionary. • Spell many Year 2 common exception words correctly. • Segment spoken words into phonemes and represent these by graphemes, spelling many of these words correctly and making phonically-plausible attempts at others	Spell some words from the Y3/4 spelling list correctly.	Spell most words from the Y3/4 spelling list correctly.	Spell some words from the Y5/6 spelling list correctly.	Spell correctly most words from the Y5/6 spelling list and use a dictionary to check the spelling of uncommon or more ambitious vocabulary.
Handwriting		<i>In addition schools follow the letter join programme</i>					
		Use finger spaces consistently. • Form most lower-case letters in the correct direction, starting and finishing in the right place. • Form most capital letters correctl	Form capital letters and digits of the correct size, orientation and relationship to one another and to lower-case letters. • Use spacing between word that reflects the size of the letters. • Use the diagonal and horizontal strokes needed to join some letters.	Maintain a legible and consistent handwriting style. • Use the diagonal and horizontal strokes that are needed to join letters.	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.	Write in a consistent and joined style, with increased quality and speed.	Maintain legibility in joined handwriting when writing at speed.

		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Verbs, adjectives noun phrases & prepositions	Teachers use adjectives to describe nouns orally and in modelled writing. (Children do not have to use adjectives to be EXS)	- Introduce the term noun, verb and adjective - Introduce the term noun phrase e.g. a dragon - Expand before the noun using adjectives e.g. a huge dragon; huge and scary dragon; a huge, scary dragon	- Expand before the noun using adjectives and adverbs e.g. a really scary dragon - Refine adjective choices in noun phrases to support meaning and avoid repetition - Introduce single word prepositions e.g. under, by, on, with, inside	Expand after the noun using prepositional phrases e.g. a really scary dragon in the heart of the cave	- Expand after the noun using relative clauses e.g. the dragon that breathed fire. - Use a variety of different noun phrase structures to add detail - Introduce modal verbs e.g. can, will, should	- Expand after the noun using infinitives some humans to eat, and non- finite verbs e.g. the dragon soaring majestically - Use concise noun phrases to qualify and support precision e.g. There are numerous types of Chinese dragons, although horned dragons are thought to be the mightiest. - Introduce two-word prepositions e.g. thanks to, because of, due to
	Adverbs and adverbial phrases	Teachers model the use of adverbs orally e.g. He was a very hungry caterpillar. (Children do not have to use adverbs to be EXS)	- Introduce the term adverb - Use adverbs to express manner e.g. quietly, quickly, sadly	Use adverbs to express time e.g. later, soon; and place e.g. beyond, under	- Use fronted adverbials for time, manner and place e.g. before long; on the horizon; without hesitating - Introduce adverbs for frequency e.g. always, often, never and quantity e.g. most, some, hardly	Use adverbs for possibility e.g. certainly, possibly, surely, definitely	Use conjunctive adverbs e.g. however, therefore, nevertheless, meanwhile
	Punctuation	- Use full stops and capital letters to demarcate sentences - Use capital letters for proper nouns - Introduce question and exclamation marks	- Accurate sentence demarcation, including question and exclamation marks - Use commas for lists - Use apostrophes for singular possession and contractions	- Embed commas for lists and apostrophes for singular possession and contractions - Use speech marks to mark direct speech	- Use apostrophes for plural possession - Correct use of all speech punctuation - Use commas after fronted adverbials - Introduce commas to mark subordinate clauses	- Embed commas to mark subordinate clauses - Use commas to mark non-defining relative clauses - Use commas, brackets, dashes for parenthesis	- Secure the use of commas to mark clauses - Use hyphens - Use colons and semi-colons to mark the boundary between main clauses

		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Clauses and Sentences	Main Causes & Sentence Types	Write grammatically accurate, simple sentences	- Understand that a sentence contains a subject and a verb and expresses one idea - Use and understand subject/verb and subject/verb/object structure - Identify and use orders, statements, questions and exclamations	- Extend simple sentences with noun and prepositional phrases to add detail. - Maintain grammatical accuracy when writing longer simple sentences	Refine the use of simple sentences according to audience and purpose e.g. short sentences to create tension or show surprise		
	Co-ordinating Conjunctions	- Join ideas using and - Join main clauses using and	Join main clauses using but, or, so	- Continue to use but, or, so - Introduce yet	Use a variety of compound sentences to create variety	Introduce for and nor	Use a range of co-ordinating conjunctions effectively across writing
	Subordinating Conjunctions	Teachers model the use of because orally (Children do not have to use because to be EXS)	Use simple subordinating conjunctions e.g. because, if, when	Extend the range of subordinating conjunctions e.g. as, while, before, after, until (time) and since, as (cause)	- Consolidate and extend the range of subordinating conjunctions e.g. although, even though, though - Identify and use a main and subordinate clause - Start to write sentences with the subordinate clause at the start/end	- Consolidate and extend the range of subordinating conjunctions e.g. unless, whatever, whenever, whereas, even if - Embed the subordinate clause - Develop variety in clause structure, moving the position of the subordinate clause	- Consolidate and extend the range of subordinating conjunctions e.g. in order that, provided that, supposing - Control the use of multi-clause sentences
	Relative clauses					Use non-defining relative clauses to add information or detail	- Use defining relative clauses to qualify - Use relative clauses effectively across writing
	Parenthesis					Use words and phrases to add detail or provide explanation	Control and refine the use of parenthesis within sentences

		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Cohesion	General	- In all year groups, ensure that basics are taught and that they are a focus for editing and revising: - maintaining purpose, audience and form; accurate subject-verb agreement; consistent use of person; standard English; checking for omissions					
	Tense and verb forms	Generally accurate use of the simple present and past tense	- Accurate and consistent use of the simple present and past tense - Use the past <i>e.g. The dragon was flying</i> and present progressive <i>e.g. The dragon is flying</i> to show actions in progress	- Introduce the use of the present perfect <i>e.g. The dragon has eaten</i> - Introduce the use of the past perfect <i>e.g. The dragon had eaten</i>	- Consolidate the use of a range of verb forms (simple, progressive, perfect) - Introduce non-finite verbs (verbs without a tense) <i>e.g. flying high, to catch a dragon</i>	- Embed the use of a range of verb forms (simple, progressive, perfect) - Control the use of tense, including where different verb forms are used	- Control the use of tense throughout and across writing - Use the passive to create empathy, suspense or a formal tone <i>e.g. The house was burnt to the ground; The dragon was caught mid-flight; The creature was last seen</i> - Introduce the subjunctive form <i>e.g. If I were you; were that to be the case</i>
	Pronouns	Use personal pronouns e.g. <i>I, he, she, they, we</i>	Use personal pronouns e.g. <i>I, he, she, they, we, us, you, me, them, it</i>	Use nouns and pronouns to aid cohesion <i>within sentences</i>	- Use possessive pronouns e.g. <i>mine, ours, yours his, hers, theirs</i> - Use nouns and pronouns to aid cohesion <i>across the text</i>	- Use relative pronouns e.g. <i>who, whom, which, whose, that, which</i> - Use a range of nouns and pronouns effectively to avoid repetition or ambiguity and aid cohesion	- Use reflexive pronouns e.g. <i>myself, yourself, himself, herself, itself, ourselves, yourselves, themselves</i> - Use of a range of nouns and pronouns effectively to avoid repetition and ambiguity and to aid cohesion across the text
	Paragraphing	Write sequences of linked sentences to form short texts	Sequence sentences to form a variety of short fiction and non-fiction texts	Use paragraphs to group ideas e.g. change of setting or character, new topic in nonfiction	Organise content into relevant paragraphs across the text to show a change of focus, time, place or speaker	Organise content into relevant paragraphs across the text to show a change of focus, time, place or speaker	Use a range of cohesive devices within and between paragraphs e.g. wider range of connectives, referencing, repetition for effect; ellipsis, cohesive noun

		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Composition	Planning	learn and retell a story using a story map Orally plan and rehearse ideas. Sequence ideas and events in narrative. Use familiar plots for structuring the opening, middle and end of their stories. Sequence ideas and events in non- fiction	Plan and discuss what to write about e.g. story mapping, collecting new vocabulary, key words and ideas. Plan using story maps and skeleton frames	Identify and discuss the purpose, audience, structure, vocabulary and grammar of narrative, non-fiction and poetry	- Read and analyse narrative, non-fiction and poetry in order to plan their own versions. - Identify and discuss the purpose, audience, structure, vocabulary and grammar of narrative, non-fiction and poetry. - Plan using story maps, story mountains, flow charts, boxing up frames identifying where paragraphs will be used - create plots with a clear opening, a build-up that paves the way for the problem, a resolution that solves the problem and an ending. (invent)	- Identify the audience and purpose for a piece of writing and consider this carefully when selecting the language and structures to use, e.g. <i>to persuade my classmates with my speech for a debate using emotive language, statistical information, rhetorical questions, and persuasive words</i> - Use similar writing models. - Draw on reading and research. Note and develop ideas - choose a planning tool/format that's appropriate and effective for the writing. - Extend plots by introducing more than one problem to be overcome. - Examine how authors develop characters in books and draw on in won writing , e.g. <i>study a short section of text which introduces a character, discuss effect on the reader and make a toolkit of techniques used</i>	- Identify audience and purpose. Choose appropriate text-form and type for all writing. - Select the appropriate structure, - vocabulary and grammar. - Draw on similar writing models, reading and research - choose a planning tool/format that's appropriate and effective for the writing - control plots effectively in longer stories - Experiment with different plot structures (flashbacks, time slips)
	Drafting and Writing including literary devices	- Orally rehearse and tell own story innovated from a known story - Orally compose every sentence before writing - Using story language – once upon a time,	- Orally rehearse each sentence prior to writing. - Write stories with a clear opening, build up, problem, resolution/ending - Select features linked to audience and purpose. - Describe familiar settings	- Discuss and record ideas for planning using a range of formats, e.g. chunking a plot, story maps, flow charts, boxing up - Make links in the setting between the place, time and weather. - Use show not tell to describe characters (e.g. through their actions; their thoughts and feelings; what they say and how they say	- Develop settings and characterisation using vocabulary to create emphasis, humour, atmosphere, suspense - Make links between the place, time and weather in settings and describe characters'	- Blend action, dialogue and description within and across paragraphs. - Use dialogue to move the action on. - Use dialogue to show the relationships between characters - Use dialogue to show the relationships between characters - Appropriate balance of action, description and dialogue - Experiment with camera shot approaches to creating	- Select appropriate vocabulary and language effects, appropriate to task, audience and purpose, for precision and impact - Select appropriate register for formal and informal purposes, e.g. a speech for a debate (formal), dialogue within narrative (formal or informal), text message to a friend (informal) - Blend action, dialogue and description within sentences and paragraphs to convey character and advance the action e.g. Tom stomped into the room, flung down his grubby, school bag and

			based on reading (the woods, space, under the sea) • Create and describe Two main characters, based on stock characters (wicked witch, kind grandma, evil stepmother, wise old man) Describe characters' appearance, feelings and simple personality traits. • Openings that establish the characters and setting in fiction. A statement or question that introduces the text in non-fiction. • Endings that include the resolution (e.g. how the character feels once the problem is solved) in fiction. A final comment that sums up	it.) • Openings that establish the characters, setting and main problem in fiction. • An ending that is distinct from the resolution and reflects on the events and/or characters in fiction. A final paragraph that includes a summary or personal reflection in non-fiction • create interest through the use of appropriate word choices and descriptive phrases • Use figurative devices (e.g. simile, alliteration, onomatopoeia, hyperbole) • Use context-specific vocabulary, interesting and relevant description and relevant grammatical features linked to audience and purpose • .	reactions to the setting • Link ideas across paragraphs using fronted adverbials for when and where e.g. Several hours later..., Back at home... • Use show not tell to describe characters • Openings that ensure that anything that the plot relies on later is referenced in fiction • Endings that link to the opening in fiction and non-fiction. Appropriate choice of ending for the text type (e.g. personal reflection in a diary or recount; direct appeal to the reader in promotional material) in non-fiction • Engage the reader through the use of interesting word choices and descriptive phrases • Use dialogue to show	settings (e.g. long shot, mid shot, close up) • Use show not tell to describe characters (e.g. through their motives and ambitions; use of contrasts; character flaws.) • Openings that experiment with different strategies in fiction. (E.g. starting with dialogue, a question, using a prologue) • Endings that experiment with different strategies in fiction. (e.g. a comment from the narrator; creating a sense of doubt as to whether the problem is solved; an unexpected twist) • A developed ending relevant to the text type in non-fiction. (e.g. personal response in a biography; summary of key points in an argument; reflection on the process in explanation) • Use precise phrases and vocabulary • Use figurative devices (e.g. metaphor, personification, idiom, oxymoron) • 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 context-specific vocabulary, interesting and relevant description and relevant grammatical features linked to audience and purpose. • Use further organisational and presentational devices to structure text and to guide the reader e.g. bullet points,	announced, through gritted teeth, "It's not fair!" • Consciously control the use of different sentence structures for effect • Use a wide range of devices to build cohesion within and across paragraphs. • Use dialogue to move the action on • Experiment with symbolism within the setting to reflect the mood or theme • Use show not tell to describe characters (e.g. through how they change over time; emotional conflict; stream of consciousness) • Use dialogue effectively to convey characters' thoughts, relationships and personalities • Openings that experiment with different strategies in fiction (e.g. direct address to the reader by the narrator; starting in the middle of the action; use of foreshadowing.) • choose an appropriate ending drawing on previous learning and their own reading in fiction. • A developed ending relevant to the text type in non-fiction (e.g. personal response in a biography; summary of key points in an argument; reflection on the process in explanation) • Deliberately select vocabulary and precise word choice to elaborate, create impact and clarify meaning • Use figurative devices (e.g. metaphor, personification, idiom, oxymoron) • Use context-specific vocabulary, interesting and relevant description and relevant grammatical features
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			the text in non-fiction. • Literary language and phrases (e.g. in a land far away; long ago; once there lived; it wasn't long before; they searched far and wide) • Use of context-specific vocabulary, interesting and relevant description and relevant grammatical features linked to audience and purpose. •		characters' personalities • Use figurative devices (e.g. simile, alliteration, onomatopoeia, hyperbole) • Use context-specific vocabulary, interesting and relevant description and relevant grammatical features linked to audience and purpose. • Use headings and sub-headings appropriately in non-fiction writing. •	diagrams, pictures, font size and type •	linked to audience and purpose. •
	Evaluating and Editing	• Re-read every sentence to check it makes sense. • Discuss their writing with adults and peers.	• Edit and improve own writing in relation to audience and purpose • Evaluate their writing with adults and peers • Proofread to check for errors in spelling, grammar and punctuation.	• Proofread to check for errors in spelling, grammar and punctuation in own and others' writing. • Discuss and propose changes with partners and in small groups. • Improve writing in the light of evaluation.	• Proofread to check for errors in spelling, grammar and punctuation. • Discuss and propose changes to own and others' writing with partners/small groups. • Improve writing in light of evaluation.	• Assess the effectiveness of own and others' writing in relation to audience and purpose. Suggest changes to grammar, vocabulary and punctuation to enhance effects and clarify meaning. • Proofread for spelling and punctuation errors • Identify sections that could be improved, revise and explain why second version is better	• Reflect upon the effectiveness of writing in relation to audience and purpose, suggesting and making changes to enhance effects and clarify meaning. • Proofread for grammatical, spelling and punctuation errors • Identify sections that could be improved, revise and explain why second version is better

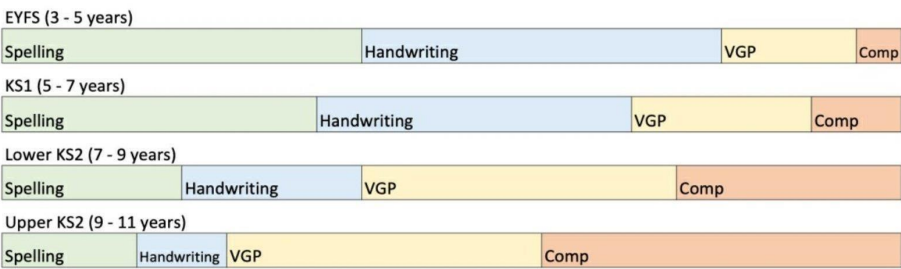
			• Proofread to check for correct form of verbs within sentences, <i>e.g. correcting he walking to the shop to he walked to the shop.</i>				
	Publishing and Performing	• retell a story from a story map with appropriate expression and actions to engage the listener • Read aloud their writing audibly to adults and peers	• Read aloud their writing with intonation to make the meaning clear.	• Use appropriate intonation, tone and volume to present their writing to a group or class	• Use appropriate intonation, tone and volume to present their writing to a range of audiences	• Use appropriate intonation and volume. • Add movement. • Ensure meaning is clear.	• Use appropriate and effective intonation and volume. • Add gesture and movement to enhance • Encourage and take account of audience engagement.

Appendix i)

Scaffolding support for early writing

This guidance has been designed to support the progression of children's writing skills from mark making to composing and writing a simple story or recount and should be used in addition to the writing progression document to support early writing. We are mindful that at the early stages of writing development the focus is on the transcriptional elements of writing - spelling and handwriting

How the writing curriculum changes over time...



There are five stage that children progress through in their early writing journey. In each stage the children are exposed to explicit adult modelling and progress from scaffolded support to independence. A key determiner in their pace through the stages, especially in the earlier stages, is the frequency of practice. It is also important that children receive direct, in-the-moment feedback and that the scaffolds are withdrawn as soon as they are no longer needed.

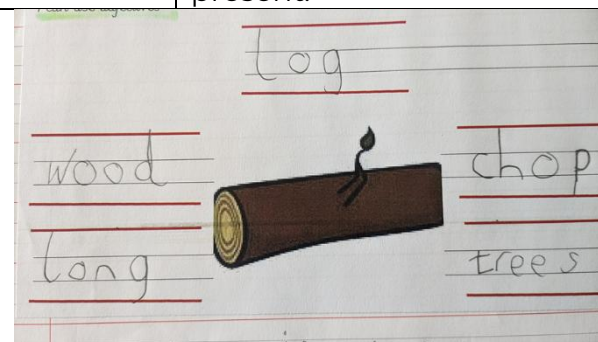
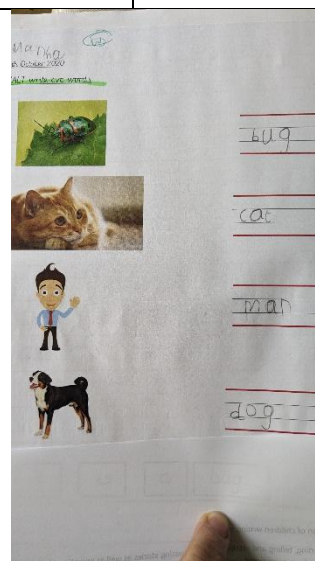
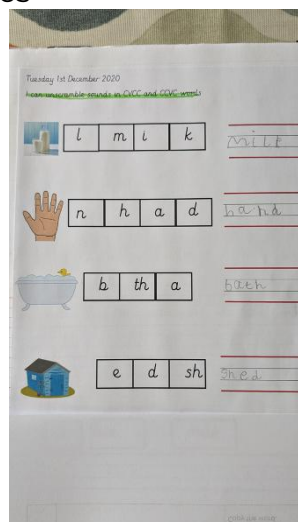
Stage 1: Word encoding
Stage 2: The perfect sentence
Stage 3: Composing perfect sentences with a sentence stem
Stage 4: Linking two to three sentences
Stage 5: Linking sentences in a simple story or recount.

At all stages the children should be orally learning, telling and retelling and innovating stories as well as inventing/ making up their own stories. Apart from exceptional circumstances, these learnt stories are not simplified or shortened for the children as they need to acquire the language patterns and vocabulary. They should be involved in regular/daily shared writing and story planning sessions where they share their ideas with other.

Stage		Writing outcome in books	Toolkit
1a	Matching initial sound and letter with support.	Children matches picture of a noun from the story. This can occur at any time throughout the phases - imitation/ innovation or invention. Children with the word using the initial sound and any other sounds they know. Teacher can write the word for the child to copy. Copy the word.	I can identify the first sound I hear in a word. I can match a word to a picture. I can link and scribe letters to sounds. Marked by teacher with child present.
1b	Write CVC, CVCC and CCVC words not necessarily linked to story.	Adult says word, writes it onto a strip and then cuts out letters Child arranges them to make word and then record on sheet. Extension – Adult says and writes a sentence with a target word then repeats above for the target word.	• I can identify the first sound I hear in a word. • I can match a word to a picture. • I can link and scribe letters to sounds. Marked by teacher with child present.
1c	Write words to match a picture using the GPC that they know and their encoding skills	Picture with handwriting lines Adult says the target word Child writes the target word onto the handwriting lines Child has phonics mat to refer to	• I can identify the first sound I hear in a word. • I can match a word to a picture. • I can link and scribe letters to sounds. Marked by teacher with child present.

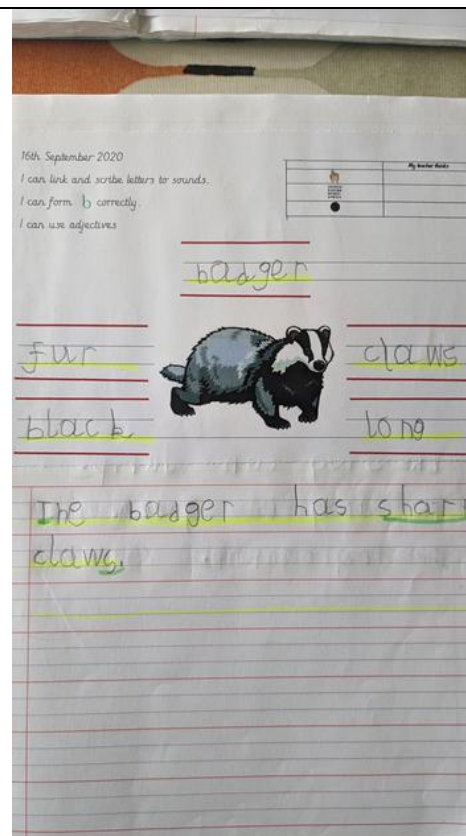
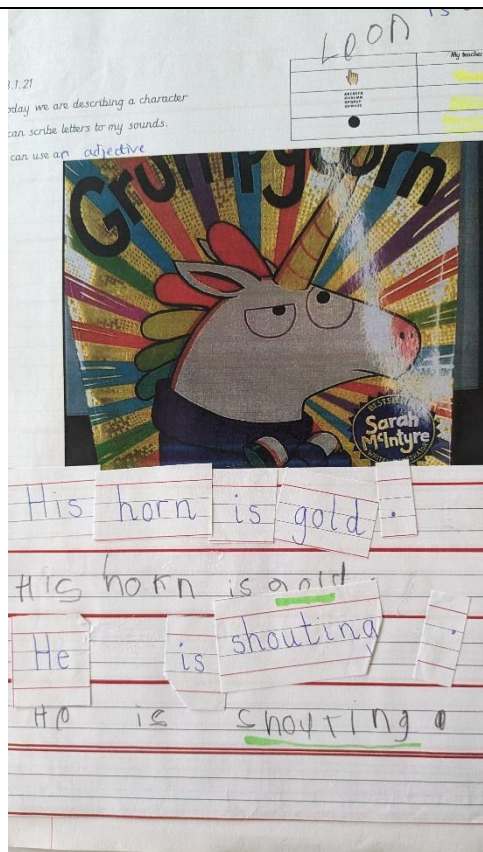
1d	Write words to match a picture using the GPC that they know and their encoding skills	Picture with handwriting lines. Child says a word. Children write the target word onto the handwriting lines Child has phonics mat to refer to	- I can repeat a word and segment it into the phonemes - I know the grapheme which relates to each phoneme - I can write the grapheme Marked by teacher with child present.
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Examples



Stage		Writing outcome in books	Toolkit
2a	Copy a sentence	Adult writes a sentence on a paper strip modelling capital letter, finger spaces and fullstop. Adult reads the sentence and children repeats/read the sentence. Adult cuts up the sentence and children rearrange and sticks into the book. Child reads sentence.	- I can read/hold a sentence - I can identify words and re order the words into a sentence - I can copy a sentence Marked by teacher with child present.
2b	Say and copy a sentence with support.	Child tells an adult a sentence. Adult writes onto a strip of paper	- I can compose a sentence - I can hold a sentence

		modelling capital letter, finger spaces and fullstop. Adult cuts up the sentence and child rearranges it and sticks it in their book. Child re- reads and then copies underneath.	• I can identify and arrange words to match the sentence I am holding • I can copy a sentence and reread it. Marked by teacher but with child present.
2c	Write a dictated sentence onto highlighted lines	Adult says the sentence and marks each word with a highlighter modelling capital letter, finger spaces and fullstop. Child writes each word into a highlighted space, marking finger spaces and using handwriting lines to help form letters. Child has phonics mat to refer to.	• I can repeat hold a sentence in my head • I say a word/s in sequence and segment each of them into the phonemes • I know the grapheme which relates to each phoneme • I can write the grapheme • Only marked by teacher but with child present
2d	Compose a sentence and use highlighted lines to structure a sentence with support.	Child tells the adult their own sentence. Adult highlights a line for each word and models saying the sentence and pointing to each line. Child then listens for and writes the initial sounds or words on each line. Child has phonics mat to refer to.	• I can say a sentence. • I can listen and repeat the initial sound in each word in my sentence. Marked by teacher but with child present.
2e	Write a perfect sentence caption independently work when not working with an adult in stages 2a - d	Child composes and says a sentence Child writes an independent sentence under a picture.	• I can say a sentence. • I can write a sentence. Marked by teacher but with child present.



Stage		Writing outcome in books	Toolkit
3a	Write 'perfect' sentences using a sentence stem. For example; I can hear ... This hat is.. The monkey has..	Child writes simple but correctly punctuated series of sentences about a character or setting from the story / text using a repeated sentence stem. Children write underneath a picture or photograph. Phonics mats to refer to This approach can be modelled in a whole class session and in a	Sentence checker toolkit - Capital letter - Finger space - Full stop - Phonics – uses what they know - Re read and edit Marked by teacher but with child present.

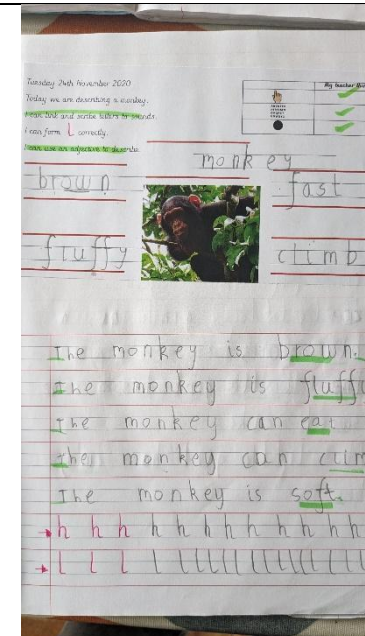
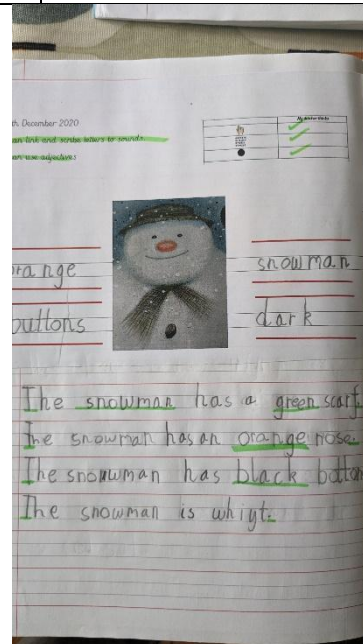
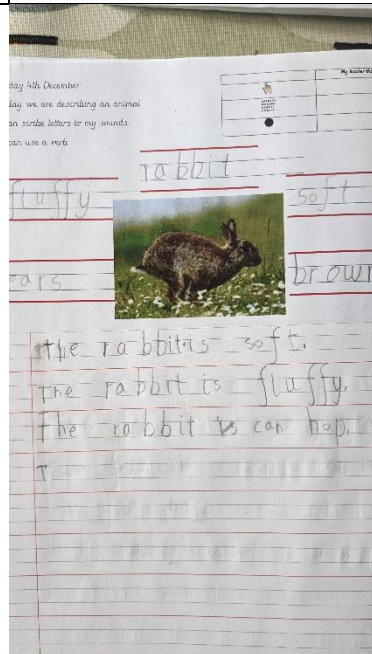
follow on guided small group session.

Teacher models writing first sentence.

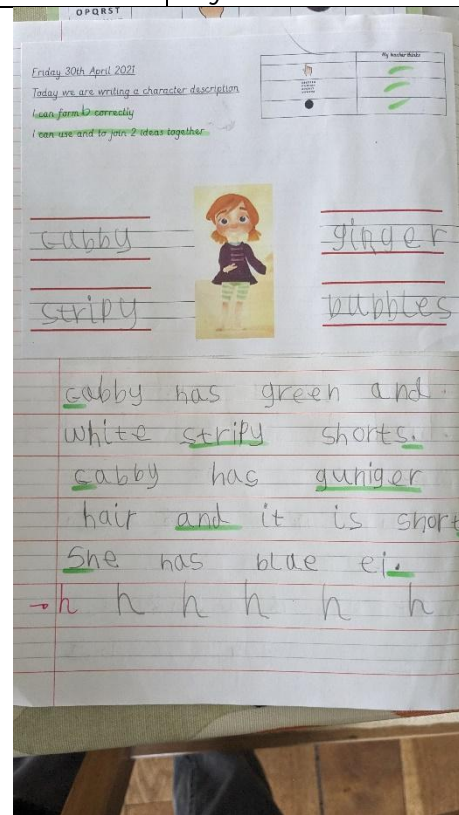
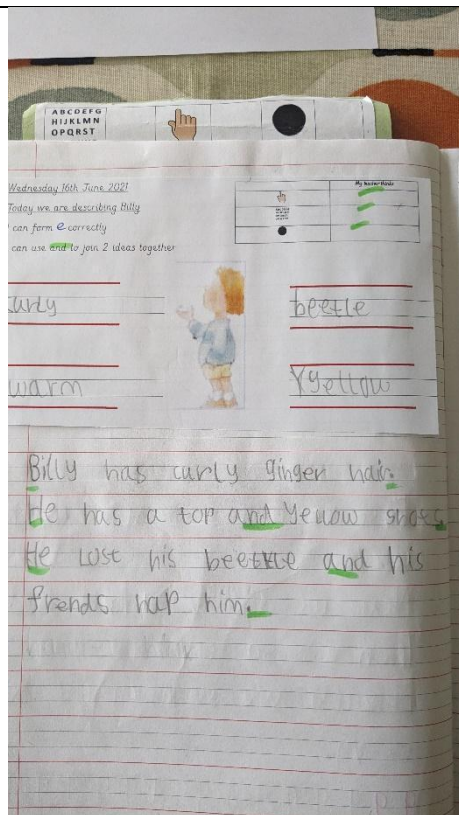
Children record this and then with adult support orally rehearse second sentence before recording
Children with adult identify phonemes in a target word.
Adult writes target word then covers.

Children then write word.

Adult reveals word for children to check and correct



Stage		Writing outcome in books	Toolkit
4	Use a sentence stems to write out simple linked sentences with 2 or 3 different ways of starting them The monkey is brown. It has a long tail. He lives in a tall tree. The hat seller has a bad head. He fell over. He is sad.	Child can use sentence stems from class whiteboard to write about a character or place from the story. On day 1 this should be supported by an adult and then repeated on next day with a different subject and done independently. Guided small group sessions can be run as above	Sentence checker toolkit • Capital letter • Finger space • Full stop • Re read to check my writing makes sense Both teacher and child mark on toolkit. I think... My teacher thinks...



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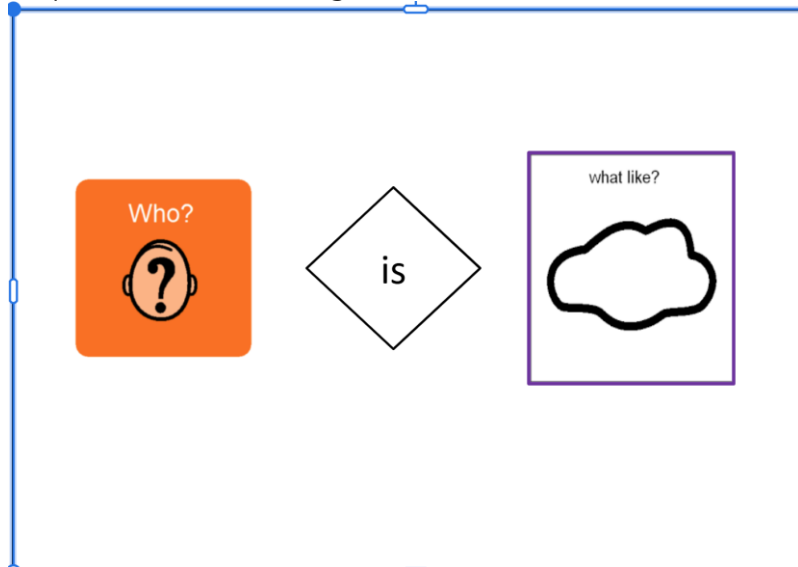
Colourful semantics

The early writing progression can be complemented with the use of colourful semantics.

This can be used as a writing frame to support the composition and writing of descriptive sentences in the form Who? What Like? and sentences about what a character is doing including Who? What doing? What ?

See below for examples

As with all scaffolds it is important that colourful semantic scaffolds are withdrawn as soon as possible so children develop independent composition and writing .

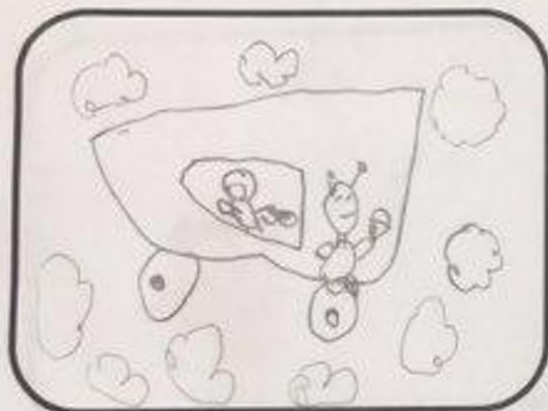


LI: Learning to build sentences using Who, What doing and What

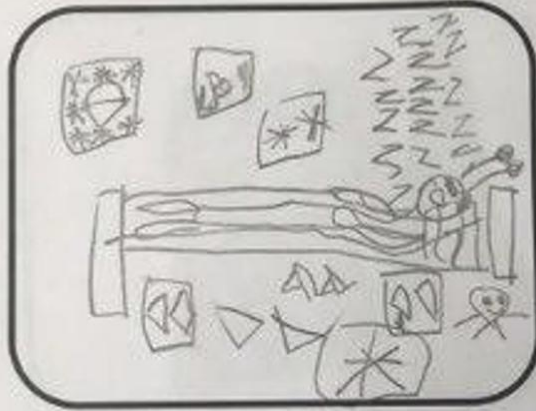
Who?

What doing?

What?



The alien is
eating cream.



The alien is
sleeping.

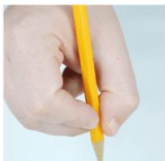
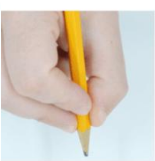
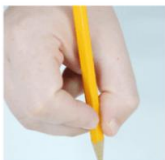
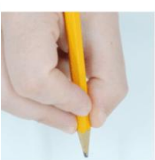
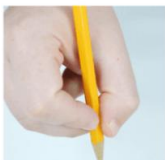
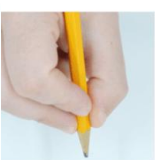
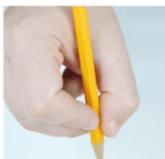
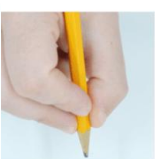
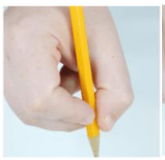
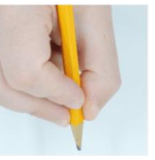
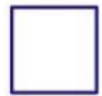


The alien
was doing
gymnastics.

Appendix ii)

EYFS Continuous Provision Skill Development – Mark Making

*'Handwriting instruction should start at the beginning of reception, alongside phonics, and continue throughout the reception year and beyond. The guidance explains how to support pupils with the physical demands of handwriting. It recommends implementing 'ready to write' routines and provides guidance on the choice of writing implement, the classroom set-up and adaptations for left-handed pupils'. **Section 2 and 3 from the DFE writing framework 2025***

Skill Level	Potential Resources	What a child may do in this Element	Possible Handgrip	Potential Pre-writing Symbols	Example drawing progression
	Thin Pencil Thin colouring pencils Pens Thin felt tips Thin chalks Variety of paint brushes	Children will record letters in joined cursive.	Tripod Grasp  Quadruped Grasp 	N/A	N/A
Element 7 -	Thin Pencil Thin colouring pencils Pens Thin felt tips Thin chalks Variety of paint brushes	Children will begin to form letters in a cursive style but won't necessarily join.	Tripod Grasp  Quadruped Grasp 	N/A	N/A
Element 6 -	Thin Pencil Thin colouring pencils Pens Thin felt tips Thin chalks Variety of paint brushes.	Children will confidently form all letters in print form.	Tripod Grasp  Quadruped Grasp 	N/A	N/A
Element 5 - Schematic.	Thin Pencil Thin colouring pencils Pens Thin felt tips Thin chalks Variety of paint brushes.	Children will confidently form letters (most of which are formed correctly.) Children will draw detailed pictures containing multiple characters/items. Children will select a brush size for a purpose.	Tripod Grasp  Quadruped Grasp 	 	
Element 4	Thin Pencil Thin colouring pencils Pens Thin felt tips Thin chalks Variety of paint brushes.	Children will be able to record letters that are consistently recognisable. Children will choose a colour for a reason when mark making.	Tripod Grasp  Quadruped Grasp 	  	

Appendix 3

Sample planning yearly overview document year 5 all other year groups accessible on school website and shared planning files

Transcription	
Syntax /VGP	
Composition and cohesion	
New learning for year 5	Tick✓
Consolidate learning through modelled and shared writing, editing / revising	cross X

		Year 5	Autumn Term	Spring Term	Summer Term
Transcription	Handwriting	Write in a consistent and joined style, with increased quality and speed			
	Spelling in addition to School spelling program	Consolidate Spell year 3 and 4 word list correctly	✓	X	X
		Spell some words from the Y5/6 spelling list correctly		✓	✓
		Convert nouns or adjectives into verbs using suffixes (e.g. -ate, -ise, -ify)		✓	X
		Use verb prefixes (e.g. dis-, mis-, over- and -re	✓	X	X

	Verbs, adjectives, noun phrases & prepositions	Expand after the noun using relative clauses e.g. the dragon that breathed fire.	✓	X	X
		Use a variety of different noun phrase structures to add detail	✓	X	
		Introduce modal verbs e.g. can, will, should	✓	X	X
	Adverbs and adverbial phrases	Use adverbs for possibility e.g. certainly, possibly, surely, definitely	✓	X	X
	Punctuation	Embed commas to mark subordinate clauses	✓	X	X
		Use commas to mark non-defining relative clauses	✓	X	X
		Use commas, brackets, dashes for parenthesis		✓	X
		Use dashes for parenthesis			✓
	Co-ordinating Conjunctions	Introduce for and nor		✓	X
	Subordinating conjunctions	Consolidate and extend the range of subordinating conjunctions e.g.	✓	X	X

		<i>unless, whatever, whenever, whereas, even if</i>			
		Embed the subordinate clause		✓	X
		Develop variety in clause structure, moving the position of the subordinate clause	✓	X	X
	Relative clauses	Use non-defining relative clauses to add information or detail		X	X
	Parenthesis	Use words and phrases to add detail or provide explanation			✓
Composition / cohesion	General	In all year groups, ensure that basics are taught and that they are a focus for editing and revising: maintaining purpose, audience and form; accurate subject-verb agreement; consistent use of person; standard English; checking for omissions			
	Tense and verb forms	Embed the use of a range of verb forms (simple, progressive, perfect)	✓	✓	X
		Control the use of tense, including where different verb forms are used	✓	✓	X
	Pronouns	Use relative pronouns e.g. <i>who, whom, which, whose, that, which</i>	✓	X	X

		Use a range of nouns and pronouns effectively to avoid repetition or ambiguity and aid cohesion	✓	X	X
	Paragraphing	Use a range of devices to link paragraphs across the text e.g. adverbs, adverbial phrases; pronoun chains, connectives	✓	X	XX
		Use a range of cohesive devices within paragraphs e.g. connectives; consistent tense and person		✓	✓
	Planning	- Identify the audience and purpose for a piece of writing and consider this carefully when selecting the language and structures to use, e.g. <i>to persuade my classmates with my speech for a debate using emotive language, statistical information, rhetorical questions, and persuasive words</i> - Use similar writing models. - Draw on reading and research. Note and develop ideas - choose a planning tool/format that's appropriate and effective for the writing. - Extend plots by introducing more than one problem to be overcome. - Examine how authors develop characters in books and draw on in non writing , e.g. <i>study a short section of text which introduces a character, discuss effect on the reader and make a toolkit of techniques used</i>			
	Drafting and writing including narrative literary devices	Blend action, dialogue and description within and across paragraphs.			✓
		Use dialogue to move the action on.		✓	X

		• Use dialogue to show the relationships between characters		✓	X
		• Appropriate balance of action, description and dialogue			✓
		• Experiment with camera shot approaches to creating settings (e.g. long shot, mid shot, close up)		✓	X
		• Use show not tell to describe characters (e.g. through their motives and ambitions; use of contrasts; character flaws)		✓	X
		• Openings that experiment with different strategies in fiction. (E.g. starting with dialogue, a question, using a prologue)			✓
		• Endings that experiment with different strategies in fiction. (e.g. a comment from the narrator; creating a sense of doubt as to whether the problem is solved; an unexpected twist)			✓
	Evaluating and editing	• Assess the effectiveness of own and others' writing in relation to audience and purpose. Suggest changes to grammar, vocabulary and punctuation to enhance effects and clarify meaning. • Proofread for spelling and punctuation errors • Identify sections that could be improved, revise and explain why second version is better • Use appropriate intonation and volume. • Add movement. • Ensure meaning is clear.			

Appendix iv)

Sample Year termly planning document that combines a high quality text stimulus for writing, genre outcomes, transcription and syntax skills for all teachers. All other year groups have access on website and shared planning folders

Olympus Writing Scheme – Grammar Coverage Grid - Year 5

This planning document has been designed to be used in conjunction with the Olympus Writing strategy, the Olympus Yearly planning overview and the Olympus exemplification materials for each area in the Key below.

KEY

Transcription	
Syntax /VGP	
Composition	
New learning for year 5	Tick✓
Consolidate learning through modelled and shared writing, editing / revising	Small cross X

		Term 1		Term 2		Term 3		Term 4		Term 5		Term 6		Additional Units linked with world poetry day and world book day	
	End of unit writing focus	Alternative ending	News broadcast	Additional chapter	Recount	Retel chapter 6	Instructions How to	Alternative version	Discussion Was it right	Narrative continuation	Persuasive letter	Retell with dialogue	Biographies	Own poetry Non rhyme	Film clips
Non- negotiables from previous yrs	Spell year 3 and 4 word list correctly	x	x	x	x	x	x	x	x	x	x	x	x	x	
	Use co -ordinating and subordinating conjunctions (even though, while , until, when , because)	x	x	x	x	x	x	x	x	x	x	x	x	x	
	Identify main and subordinate clauses	x	x										x		
	Use commas in lists and speech marks around direct speech with some accuracy		x	x		x	x	x		x		x			

	Demarcate sentences accurately	x	x	x	x	x	x	x	x	x	x	x	x	x	
	use apostrophes for contraction and singular possession	x	x	x	x	x	x	x	x	x	x	x	x		
Taught across all Year 5 units	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														
	Use tense consistently and correctly throughout their writing														
	Write in a consistent and joined style, with increased quality and speed														
	Write effectively for a range of purposes and audiences, selecting the language and formality that shows awareness of the reader														
Word Level	Expand after the noun using relative clauses				✓	x	x	x		x		x	x		
	Use a variety of different noun phrase structures to add detail			✓		x		x		x		x	x		
	Use modal verbs to indicate degrees of possibility		✓						x		x				
	Use adverbs for possibility		✓			x	x				x	x	x		
	Convert nouns or adjectives into verbs using suffixes (e.g. -ate, -ise, -ify)			✓	x					✓		x			
	Use verb prefixes (e.g. dis-, mis-, over- and -re)	✓	x				✓					x			
	Use the perfect form of verbs to mark relationships of time and cause				✓			x							
Sentence Level	Introduce for and nor								✓						
	Consolidate and extend the range of subordinating conjunctions		✓	x	x	x	x	x				x			

	Embed the subordinate clause					✓	x		x			x	x			
	Develop variety in clause structure, moving the position of the subordinate clause			✓			✓	x	x			x	x			
	Use relative pronouns to write relative clauses				✓			x				x	x			
	Use words and phrases to add detail or provide explanation			✓	x	x			x	x	x	x		x		
Cohesion	Use a range of devices to build cohesion within a paragraph			✓		x					x	x	x			
	Use a range of devices to link paragraphs				✓	x				x	x	x	x			
	Control the use of tense including a range of verb forms (simple, progressive, perfect)		✓		x		✓	x	x			x	x			
	Use a range of nouns and pronouns effectively to avoid repetition or ambiguity and aid cohesion				✓	x		x		x		X	x			
	Use dialogue in narratives to show relationship between characters and move the action on					✓						✓				
	Develop settings and characters in narratives			✓		x		x		x		x		x		
Punctuation	Embed commas to mark subordinate clauses		✓	x	x	x	x	x	x	x	x	x	x			
	Use commas to mark non-defining relative clauses				✓	x	x	x	x	x	x	x				
	Use commas for parenthesis			✓	x	x	x	x	x	x	x	x	x			
	Use brackets for parenthesis						✓	x		x	x	x	x			
	Use dashes for parenthesis										✓	x	x			

Working at the greater depth assessment criteria taken from The Teacher Assessment criteria Integra

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.

Appendix v)

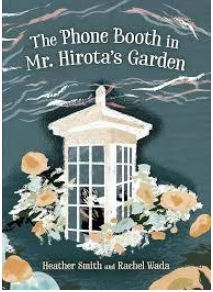
Sample medium and short term planning that recognises the interaction between reading and writing – Encouraging pupils to write like a reader and read like a writer.

This is a model only

KS2 Reading and Writing Teaching Sequence - narrative outcome (3 weeks) to be used in conjunction with the Olympus writing and reading strategy and progression documents

texts that relate to the same theme to support with cultural capital.
the book will be the stimulus for writing
the book will be shared in reading lessons

EXAMPLE PLAN	
Reading Sequence	Writing Sequence
Chapter book class text:	Text: Grammar foci: Author's style:
Class text: X2 30 mins Background to the text and the theme for both texts , cultural capital, vocabulary linked to the two texts being analysed - Look at images the sea and how it has changed over the recent years due to climate change and plastic pollution - What are the causes of plastic pollution? - How can we reduce it? - Why are sea levels rising? What impact has it had so far? - Vocabulary: - Reading: pollution - Marine, plastic waste, current (in the context of sea current), tide, seabed, kelp, flotsam - Writing: shore, confronted, accused, prosperous, inland, protect, huddled, strode Fluency: X3 30 mins - Using class text or Fred's Fluency extracts/ PIXL extracts - Automaticity - Paired reading - Oral inference	Week 1 x5 days Immersion - L1: Read the text with book talk - L2: Map (story map or boxed up plan) - L3: Explore key characters and setting - L4: Discrete grammar (year group specific linked to the TAC and the text) - L5: Apply grammar: short burst write (+ edit and revise)
Class text: X2 30 mins extended reading / FASE reading/ bridge reading Language comprehension using a range of skills - Discussion based - Open and closed questions - Summarising and predictions throughout after paused time Fluency: X3 30 mins - Using class text or Fred's Fluency extracts/ PIXL reading age appropriate - Maintain the same text for at least 2 sessions in a row - Prosody - Automaticity - Paired / solo read	Week 2 x4 days Author's Style - L6: Explore an aspect of the author's style which is achievable for the pupils to imitate - L7: Look at specific genre features - L8: Discrete grammar: linked to the text - L9: Apply grammar: short burst write (+ edit and revise) - Stronger writers could also apply author's style to this short burst
Class text: X2 30 mins Language comprehension using a range of skills - Discussion based although may sometimes require a written response - Open questions. SATS style format. Modelled and timed responses using visualiser Fluency: X3 30 mins - Using class text or Fred's Fluency extracts/ PIXL extracts	Week 3 x6 days Independent end of unit write - L10: Preplanning (optional for more open-ended outcomes) - L11: Plan their own (using the same format from immersion section) - L12-15: Orally rehearse, write and focused edit sections - Modelled and share write opportunities - L16: Edit the whole piece (splitting lesson into parts: spelling, punctuation and grammar) - L17: Revise (likely to link the focus to grammar the unit or the author's style focus)

Text and Author: 	Year Group: 5	Term: 1
	Final Outcome:	Narrative- alternative ending (they find Makio's father)
	Short Bursts	Setting description Section of narrative: the search for Makio's father

	Key Learning with examples taken from the TAC
--	--

Transcription skills (handwriting and spelling)	- Y3/4 word list words: appear, breath/e, continue, disappear, extreme, heart, imagine, peculiar, promise, remember, surprise, various - Letter-join: twice a week (focus to be determined from assessments in week 1 and writing throughout the unit)
Syntax skills VGP	- Use subordinating conjunctions (even though, while, until, when, because) - Apostrophes for singular possession (current weakness shown in books at the end of Y4)
Composition skills	Personification Using a range of main and subordinate clauses

Lesson Objective:	Retrieval/ Introduction	Direct Instruction	Application/ Practice	Review/ Assessment
Lesson 1 To read and explore a new book	Retrieval: link to reading (Floodland) context and vocabulary explored Introduce The Phonebooth in Mr. Hirota's Garden. <i>How do we think this might link to our class reading text?</i>	Using Google Maps, show the location of Filton Hill and then gradually zoom out to show Bristol, England, UK. Then search for Japan and gradually zoom in on Otsuchi and then Murohama Fishing Port. Show images and videos this particular fishing port and discuss. I do –read the text aloud, pausing throughout to articulate 'reader's thinking' (book talk)	We do- turn and talk in pairs to make comparisons between Bristol harbour and Murohama Fishing Port using stop and jot. You do- turn and talk in pairs to discuss how the text makes them feel and the themes throughout the book. Scaffolds: sentence prompts for weaker pupils (e.g. <i>the book made me feel ____ because ____</i>) Volunteers for responses.	Cold-call on different pairs to assess their understanding of the text
Lesson 2 To box up the text (template below)	PiXL therapy- CL, full stops (linking to Y5 non-negotiables from the TAC) .	I do- re-read the story. You do- turn and talk: pupils to look at the illustrations on the board and sequence them. Volunteers for responses. Scaffolds: weaker pupils to sequence physical copies of the illustrations. These will be stuck directly on to their boxed up plans (once checked) I do- move the images to the correct sections of the boxed up plan. Next fill in the 'plot' section of the boxed up plan by asking pupils for each section: <i>What happens in this part of the story?</i>	You do- For each section, pupils turn and talk to discuss plot points. We do- cold-call for responses for each section and add to the class boxed up plan whilst pupils add to their own boxed up plans You do- Once the plot column has been completed, read through the story, one section at a time and ask pupils to write down their favourite phrases/words in their 'key vocabulary' column Volunteers for responses. I do- add responses to the class boxed up plan and display on the English working wall. Model retelling the story, using the boxed up plan and ensuring all key vocabulary is applied.	Label pupils 'A' and 'B'. Using their boxed up plans, pupils take it in turns to retell the story. Ensure they include the key vocabulary.

Lesson 3 Explore the key characters	Label pupils 'A' and 'B'. Using their boxed up plans, pupils take it in turns to retell the story. Ensure they include the key vocabulary.	I do- Share the two main characters (Makio and Mr. Hirota). <i>What do we know about them? What is their relationship like? Does it remind you of any of your relationships?</i> We do: turn and talk to discuss the above questions. Helicopter and inform pupils they will be cold-called to ensure all pupils are participating. Cold-call to share responses. I do- Share a 'zone of relevance' for Mr. Hirota. Explain the concept that feelings can change throughout a story. Share list of feelings (include some new vocabulary). Discuss meaning of any new language, using synonyms. Model taking a feeling and placing it on the 'zone of relevance' board. Justify why that feeling belongs there, using evidence from the text. We do: turn and talk to discuss the next feeling. Volunteers to respond and justify their choice Silent solo: pupils use stop and jot to record the category for the next feeling (e.g. teacher shares a feeling on the board and pupils write either: all, most, some, never on their boards). Use show me to check understanding and then cold-call for justifications.	You do Pupils complete a 'zone of relevance' for Makio. Write the feelings (from a list provided) in a table format (instead of target board) and then write their justification <table><tr><th>Frequency</th><th>Feelings</th></tr><tr><td>All</td><td></td></tr><tr><td>Most</td><td>Anxious</td></tr><tr><td>Some</td><td></td></tr><tr><td>Never</td><td></td></tr><tr><td></td><td></td></tr></table> <i>I think Makio felt anxious most of the time because the big wave destroyed his hometown quite early on in the story. Before this happened, he did not feel anxious.</i> Scaffolds: include Widgit symbols for emotions and place their emotion cards  on a target board	Frequency	Feelings	All		Most	Anxious	Some		Never				Cold-call pupils, asking them to read their sentences out loud but removing the feeling. The rest of the class guess the missing emotion (e.g. <i>I think Makio felt ___ most of the time because...</i>)
Frequency	Feelings															
All																
Most	Anxious															
Some																
Never																
Lesson 4 To explore and spell Y3/4 common exception words	Show the list of focus words from the Y3/4 word list: <i>appear, breath/e, continue, disappear, extreme, heart, imagine, peculiar, promise, remember, surprise, various.</i> Teacher model reading a word before putting it into a sentence about the text (e.g. <i>Makio took a deep breath as his town was being destroyed.</i>)	I do- <i>Why are these words tricky to spell?</i> Model saying them whilst clapping the syllables. Next model writing a word on the board. We do- ask pupils to read the word aloud whilst clapping the syllables <i>Repeat this for all words.</i>	You do Silent solo stop and jot on whiteboards the missing letter/s for a word shown on the class board (e.g. continu_). Show me and teacher to check understanding. Pupil fills in the missing letter/s on the board. You do	Teacher <i>Where are you likely to see these words within the story?</i> Pupils add common exception words from the previous lesson to their 'key vocabulary' column on the boxed up plan Scaffolds: pupils to have Y1/2 common exception												

	Pupils to read one word at a time and use it within a sentence. Teacher to helicopter and tell pupils if they will be chosen to record their sentences for the review part of the lesson. Cold-call chosen children and ask them to say their sentence aloud, whilst recording on ppt. (<i>insert-audio- record audio</i>) Scaffolds: pupils to have Y1/2 common exception words: <i>friend, Mr, water, father, should, busy, everybody, some</i>	Scaffolds: provide list of Y1/2 common exception words and pupils build them one at a time using letter cards (see below). Take a photo on the ipad after they have created each word.	Pupils write the dictated sentences which were recorded during the retrieval part of the lesson Scaffolds: dictated sentences with Y1/2 common exception words. Pupils to be given headphones and ipads which have the sentences pre-recorded	words: <i>friend, Mr, water, father, should, busy, everybody, some</i>
Lesson 5 To write complex sentences (focus sub. conjunctions: even though, while, until, when, because)	Silent solo stop and jot on whiteboards to answer ‘true or false’ for given statements: • A main clause makes sense on its own (T) • A subordinate clause makes sense on its own (F) • Both main and subordinate clauses need a verb (T) • Subordinate clauses must come after a main clause (F) ‘Show me’ after pupils have answered all 4 statements and discuss.	I do: Show the list of focus sub. conjunctions and recap their meanings Show sentences and identify (by underlining in two different colours) where the main and subordinate clauses are. Model highlighting the verb in each and finding the subordinating conjunction. We do: Turn and talk to identify the two clause types and verbs on provided sentences. Cold-call for answers and pupils can highlight on the board I do: Model extending a main clause by adding a subordinate clause starting with one of our focus subordinating conjunctions You do: Turn and talk to extend main clauses using subordinate clauses starting with one of our focus subordinating conjunctions I do: Model moving the sub. clause from the end to the start of the sentence and vice versa.	You do: Write sentences linking to an illustration from the text (Makio looking out at the ocean which shows a image of himself and his father) Scaffold: provide with main clauses and they extend with subordinate clauses (focus on ‘because’ and ‘when’)	Show sentences which are contain errors relating to the learning outcome (e.g. main clauses without a verb, subordinating conjunctions not making sense in the sentence, main and sub. clauses not linking in theme)

		Model explaining which version of the sentence I prefer and why (linking to impact on the reader) We do: In pairs, with cut up sentences, pupils order the main and subordinate clauses to form complex sentences. Articulate why they prefer the placement of the sub. clauses either before or after the main clause. Paired volunteers to share.		
Lesson 6 Use complex sentences within a setting description	Provide with a list of main clauses and ask pupils to add a subordinate clauses to create a complex sentence. Encourage to make a considered decision as to whether they will place it at the beginning or end of their main clauses. Scaffolds: place sub. clause at the end (only using ‘when’, ‘because’)	I do: share images (see below) and videos of a destroyed harbour. Model using new vocabulary to describe the scenes. We do: turn and talk to share more vocabulary to describe the scenes. Cold-call share and record on the working wall. I do: Model write two sentences (past tense, third person), applying the vocabulary shared. First sentence complex, second sentence simple or compound. We do: Shared write one complex sentence: turn and talk to discuss how to include a given adjective into the next complex sentence. Teacher ask volunteers for ideas and record on the model write.	You do Write a setting description (past tense, third person) through using new vocabulary and complex sentences Scaffold: Widgit communication boards to provide the colour-coded sentence parts (e.g. Who? Doing?). Only using ‘when’, ‘because’	Edit: CL, full stops and spelling Revise: - Balance of sentence types (too many or too little sub. clauses) - Balance of sub. clause positioning (not for weaker pupils)
Lesson 7 Use apostrophes to show singular possession	Retrieve apostrophes for contractions Pupils to record where missing apostrophes would go in contracted words (3 examples) Provide a list of words and ask pupils to convert to their contracted form with an apostrophe (3 examples)	I do: Show examples from the book (e.g. Makio’s father, Mr. Hirota’s daughter) where an apostrophe for singular possession has been used: <i>What is the impact? Why have they been used?</i> (Makes it clear who/what owns who/what). We do: Show a list of subjects (e.g. Makio’s father) and possessions (e.g. hat) and ask pupils to match them and explain why:	You do: Edit an extract* linked to the text. Check for the following errors (and in this order): - Apostrophes for singular possession (x3 examples) - Apostrophes for contractions (x2 examples)	Revise extract to include a complex sentence Scaffold: use ‘when’ or ‘because’ to extend after the main clause

	Change contracted forms into two complete words (3 examples) <i>When else do we use apostrophes?</i>	I do: Model putting two pairs into complete sentences (highlight the use of apostrophe and what it tells the author) You do: silent solo stop and jot the final pair, putting them into a sentence. Show me for quick assessment.	3. Y3/4 word list errors (x4 examples) Scaffold: 3 sentences: colour-code subject and their possession and then add in missing apostrophe <i>* extract needs to include the above mistakes and a simple sentence which can be discussed and revised to become a complex sentence during the plenary</i>	
Lesson 8 To explore the impact of personification on the reader	PiXL therapy- ? and ! (linking to Y5 non-negotiables from the TAC)	I do: Share the term ‘personification’ and its meaning. Look at examples from the text: <i>Lapping waves would whisper</i> <i>The ocean didn’t whisper, it roared</i> <i>The big watery hand swept into the harbour</i> <i>Silence hung over the village</i> <i>Fumika had been snatched by the ocean</i> <i>The old fashioned phone sat on the table</i> <i>Their voices floated on the wind</i> <i>How is this showing personification?</i> Show an example with and without personification (<i>The noise the waves made was quiet. vs. the lapping waves would whisper.</i>) <i>What is the impact of using personification?</i> Turn and talk to partners to discuss impact. Cold-call to share. Repeat with a few examples.	You do: Pupils to write sentences with personification about any of the following objects: <i>The sand</i> <i>The harbour</i> <i>The wave</i> <i>The ocean</i> <i>The clouds</i> <i>The debris</i> <i>The boats</i> Scaffold: The wave swallowed the people. The ocean whispered to Makio.	Oracy practice: pupils read aloud their sentences Provide time to add examples to their boxed up plans in the key vocabulary section.

		We do: assign objects to pairs and ask them to list on whiteboards actions the objects would do if they were alive (e.g. ocean: swallow, grab, push etc.) List of objects: <i>The ocean</i> <i>The clouds</i> <i>The debris (give to stronger pupils)</i> Cold-call to share and record on working wall. I do: model putting into a complete sentence		
Lesson 9 Use apostrophes for possession within a narrative extract	Retrieval: apostrophes for possession Pupils to correct examples and create one sentence of their own which has singular possession. Do this on whiteboards (for the first task, pupils only record the one word which is showing possession). Show me to check understanding.	I do: Show the picture and explain today's task (writing a scene where Makio and Mr. H search through debris for Makio's father).  We do: Share a list of items on the board and model taking one of them and using it in a sentence with possession (e.g. <i>the plank's nails were rusted and old.</i>) Turn and talk to create a second sentence, using the next item (boat). Cold-call to collect responses and record one. Repeat one more time.	You do: Pupils write a part of narrative where Makio and Mr. H search through debris for Makio's father. (Past tense, third person) GDS: could include dialogue Scaffold: <i>Colorful Semantics</i> to support sentence structure: Makio lifted the boat's sail .	Peer edit: CL, full stops, apostrophes for possession and spelling

		I do: Model taking some of these sentences and applying them to a narrative extract with Makio and Mr. Hirota searching.		
Lesson 10 Plan an alternative ending	Retrieve grammar foci and author's style from the unit: • Subordination • Apostrophes for possession • Personification <i>*Activities depends on the weaknesses and misconceptions</i>	I do: Share boxed up plan format (see below) and discuss alternative ending. Model completing the first plot point You do: Pupils complete the first plot point. Read aloud to a partner. Repeat for the rest of the plan Scaffold: teacher to sit with group and discuss the next plot point whilst other pupils write on their own plans. Class boxed up plan will be given to this group when they write.	You do Add personification and any other interesting words/phrases from the unit and wider reading (e.g. Floddland) to the key vocabulary column Scaffold: teacher to sit with group and annotate the class boxed up plan	Share examples of personification to check understanding.
Lesson 11 Orally rehearse, write and edit and revise a section (yellow)	Orally rehearse the yellow section of their boxed up plans.	I do: Model starting the alternative ending, using the boxed up plan plot points and key vocabulary. Focus here will be determined by the written outcomes during the unit (e.g. if they have a weakness with tense, make a point of modelling it explicitly here).	You do Pupils write their yellow sections.	Basic edit: CL, full stops, apostrophes for possession and spelling
Lesson 12 Orally rehearse, write and edit and revise a section (green)	Orally rehearse the green section of their boxed up plans.	I do: Model starting the green section of the alternative ending, using the boxed up plan plot points and key vocabulary. Focus here will be determined by the previous lesson's misconceptions.	You do Pupils write their green sections.	Basic edit: CL, full stops, apostrophes for possession and spelling
Lesson 12 Orally rehearse, write and edit and revise a section (blue)	Orally rehearse the blue section of their boxed up plans.	I do: Model starting the green section of the alternative ending, using the boxed up plan plot points and key vocabulary. Focus here will be determined by the previous lesson's misconceptions.	You do Pupils write their blue sections.	Basic edit: CL, full stops, apostrophes for possession and spelling *Mark writing before next lesson*

Lesson 14 Edit an alternative ending	Retrieval linked to a misconception from their end of unit outcome which you will be picking up on today in editing	I do: show a scanned example of the end of unit outcome. Explain the importance of editing and splitting it into three parts (spelling, punctuation and grammar). First, model correcting spelling errors on the scanned example (could ask pupils to support you with this). Share a list of common spelling errors noticed when marking.	You do: in pairs, pupils peer edit their writing, checking for common errors and words they <i>should</i> know (it's not about perfection!) Repeat for punctuation and grammar (e.g. tense, subject-verb agreement, changing person, a/an) Scaffolds: sound mats, marking from previous lessons, dictionaries	Show call children's work under the visualiser and discuss impact of edits
Lesson 15 Revise an alternative ending	Discuss author's style (for both Mr. Hirota and Floodland) <i>-How do these books makes you feel?</i> <i>-How did the author achieve that?</i> <i>-What do you like about their writing which you would like to experiment with?</i>	I do: Show teacher's own writing under the visualiser and read aloud. Discuss the comments from the retrieval discussions and explain you are going to try and build more empathy for the characters. Explain you can do this through a variety of ways (e.g. their emotions, vivid descriptions of the destruction, impact on characters, suspense etc.). Read aloud a sentence at a time and keep referring back to your revising aim. Model revising words/phrases/sentences and discussing the impact your revisions have had on the reader. Whole class feedback: share a list of ways pupils may be able to improve their writing (base this on your marking)	You do In pairs, pupils peer revise their writing. In marking, highlight the section pupils will need to revise. Encourage pupils to look through the list of potential aspects to improve and select one or two to be their focus. Use revising flaps (lined paper stuck on the margin) Scaffolds: using <i>Colourful Semantics</i>, select individual words for pupils to revise (e.g. <i>Can you improve your verb/doing here?</i>)	Share and celebrate revisions and the impact on the reader