

The logo for Spire Junior School is a circular emblem. The top half is light blue with the text "Spire Junior School" in a dark blue, sans-serif font. Below this, in a smaller font, is the motto "Working for our children". The bottom half of the circle is light green, and a dark blue vertical line bisects the entire circle. The logo is centered behind a blue rectangular banner.

Writing at Spire Junior
School

Writing Overview

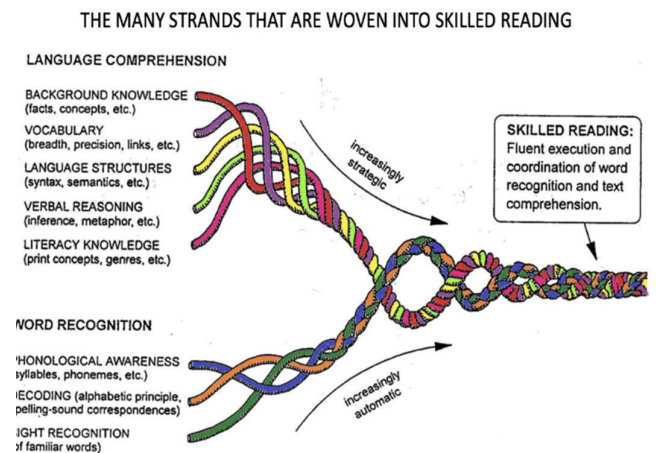
At Spire Junior School, we aim to develop a genuine love of writing by giving children meaningful, authentic reasons to write, ensuring they feel inspired, engaged, and connected to the topics they explore across the curriculum and produce a range of writing for a purposeful authentic outcome.

Our approach to the teaching of writing is multi-faceted and rooted in research-informed practice. Drawing on Scarborough's Writing Strand, we aim to develop children's transcriptional skills (spelling and handwriting), compositional skills (vocabulary, grammar and structure), and the wider cognitive and motivational factors that underpin effective writing. These elements are explicitly taught and continually strengthened through our curriculum. Oracy, drama, real contexts and high-quality model texts sit at the heart of our curriculum, enabling children to rehearse language, develop ideas and build the confidence needed to become fluent, purposeful writers.

We want all children to leave Spire Junior School with both a life-long reading habit and a genuine love for writing. Reading is central to our writing curriculum because it broadens vocabulary, fuels imagination and provides the rich linguistic models children need in order to write well. Whenever possible, writing skills are taught within meaningful, real-life contexts, with teachers planning creative and relevant links to class topics to stimulate engagement and deepen understanding.

A key part of our vocabulary development is the use of Kelly Ashley's Power Up Words. These support children in exploring morphology, etymology and word families, helping them understand how words are constructed and how meaning can be unlocked through prefixes, suffixes and roots. This approach strengthens children's ability to make connections between words, apply new vocabulary confidently in their writing and develop a deeper, more transferable understanding of language.

Our aim is for every child to produce well-structured, detailed writing in which meaning is clear and the reader is engaged. Throughout the school, careful attention is given to the formal structures of English, including grammatical detail, punctuation and spelling. Our writing curriculum is designed to develop children's transcriptional accuracy, increasing independence and the ability to craft writing for a range of purposes and audiences. Teachers use high-quality texts and cross-curricular links to immerse pupils in the genre and context of their writing, supporting ownership, confidence and creativity.



Oracy

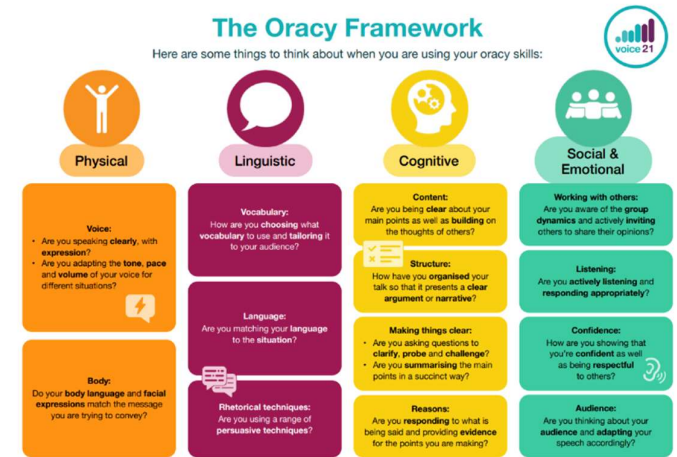
High-quality writing is built on high-quality talk. At Spire Junior School, we recognise that children become stronger writers when they have regular, structured opportunities to think, rehearse, and refine their ideas aloud. Through the Voice 21 Oracy Framework, children learn to articulate ideas clearly, build vocabulary through talk, collaborate effectively and use spoken language as a tool for thinking. This strengthens both the planning and drafting stages of writing, enabling pupils to rehearse structures, explore viewpoints and refine their ideas before committing them to the page. We have developed our discussion guidelines and sentence stems for developing talk in the classroom.

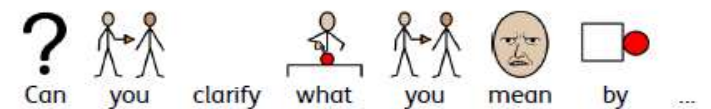
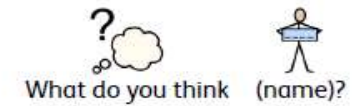
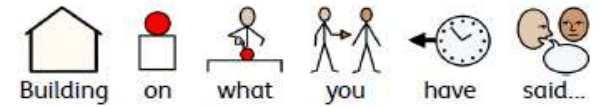
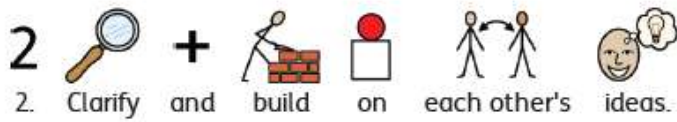
Why Oracy Matters for Writing

Oracy enables pupils to:

- Explore ideas before writing
- Rehearse vocabulary and sentence structures
- Clarify their thinking through discussion
- Build confidence in expressing viewpoints
- Listen to and learn from others' perspectives

When pupils can articulate their ideas clearly, they are far better equipped to express them in writing. Within lesson plans, staff provide plenty of opportunities for pupils to discuss their thoughts and ideas.





Teaching and Learning

Teachers plan sequences of lessons that build progressively towards a longer writing outcome, supported by reading, drama, structured talk and shorter writing tasks. We follow a two-year cycle for Writing to accommodate our mixed-age groups. Our two-year plan uses high-quality texts that act as appropriate models and link, where possible, to topics covered in other subjects across our curriculum. In addition to this, we use picture books, where necessary, to support and help the children visualise certain aspects of the curriculum.

Our approach is informed by the EEF's 'Improving Writing in Key Stage 2' guidance, ensuring that teaching is systematic, explicit and rooted in evidence. This includes providing daily opportunities for purposeful writing, explicitly teaching planning, drafting and editing strategies, and modelling the full writing process so children understand how expert writers think. Teachers also support pupils to develop fluent transcriptional skills—spelling and handwriting—so that cognitive load is reduced and children can focus more effectively on composition.

Teachers model writing skills explicitly, demonstrating the use of phonics, spelling strategies, grammar choices and compositional techniques in shared writing sessions. Guided and targeted writing sessions address the specific needs of groups and individuals, helping to identify and fill gaps in knowledge, build effectively on prior learning and deepen understanding of the skills needed to write well. In line with EEF recommendations, pupils are taught to re-read, revise and edit their work, using structured routines and success criteria to improve clarity, accuracy and impact.

At the end of each unit, children write at length in an extended independent piece, applying the skills they have been taught without support. This is then 'published' in their Writing Anthology books and shared with the 'audience' identified at the start of the writing unit, reinforcing the EEF's emphasis on writing for authentic purposes and real readers.

1



Develop pupils' language capabilities

- Purposeful speaking and listening activities support pupils' language development. Purposeful activities include:
 - collaborative learning activities where pupils can share their thought processes;
 - reading books aloud and discussing them, including use of structured questioning; and
 - pupils articulating their ideas verbally before writing.
- Promote high quality dialogue in the classroom, between the teacher and the pupils and between pupils, to support pupils to develop their thinking and use of language.
- Extend pupils' vocabulary by explicitly teaching new words, providing repeated exposure to new words, and providing opportunities for pupils to use new words.

2



Support pupils to develop fluent reading capabilities

- Fluent reading supports comprehension because pupils' cognitive resources can be redirected from focusing on word recognition to comprehending the text.
- Develop pupils' fluency through:
 - guided oral reading instruction—teachers model fluent reading, then pupils read the same text aloud with appropriate feedback; and
 - repeated reading—pupils re-read a short and meaningful passage a set number of times or until they reach a suitable level of fluency.
- Prioritise understanding pupils' current capabilities and teaching accordingly. Most pupils benefit from an emphasis on reading fluency in Key Stage 2 but some may continue to need support with foundational reading capabilities such as decoding.

3



Teach reading comprehension strategies through modelling and supported practice

- Teach specific strategies that pupils can apply to monitor and overcome barriers to comprehension. These include:
 - prediction (based on text content and context);
 - questioning;
 - clarifying;
 - summarising; and
 - activating prior knowledge.
- Model and scaffold these strategies; then support pupils to increasingly use reading comprehension strategies independently, with less and less prompting from the teacher.
- Texts should be carefully selected to support the teaching of these strategies.

4



Teach writing composition strategies through modelling and supported practice

- Writing can be thought of as a process made up of five components:
 - planning;
 - drafting;
 - revising;
 - editing; and
 - publishing.
- Effective writers use a number of strategies to support each component of the writing process. For example, planning can be improved through the strategy of goal-setting. Describe and model how, when, and why pupils should use each strategy, support pupils to practise with feedback, then gradually reduce support as pupils increasingly use the strategies independently.
- Giving pupils a reason to write—and someone to write for—can support effective writing and provide opportunities to teach pupils how to adapt their writing for different audiences and purposes.

5



Develop pupils' transcription and sentence construction skills through extensive practice

- Fluent writing supports composition because pupils' cognitive resources are freed from focusing on handwriting, spelling, and sentence construction and can be redirected towards writing composition. Extensive practice, supported by effective feedback, is required to develop fluent transcription skills.
- Monitor pupils' handwriting to ensure accurate letter formation habits, providing effective feedback to promote efficient and fluent handwriting.
- Consider the types of spelling error pupils are making to identify appropriate strategies for improving pupils' spelling. Explicitly teach spellings and provide pupils with extensive opportunities to practice them. Pupils should also practise sentence combining and other sentence construction techniques.

6



Target teaching and support by accurately assessing pupil needs

- Use high quality assessment and diagnosis to target and adapt teaching to pupils' needs. Rapid provision of support is important, but it is critical to ensure it is the right support.
- Integrate formative assessment into classroom teaching strategies to help ensure that teaching is appropriately targeted and that pupil needs are identified.
- Diagnostic assessment can be used to inform professional judgement about the best next steps; it also makes teaching more efficient by ensuring that effort is not wasted on rehearsing skills or content that a pupil already knows well.
- A range of diagnostic assessments are available and staff should be trained to use and interpret these effectively.

7



Use high quality structured interventions to help pupils who are struggling with their literacy

- Schools should focus first on developing core classroom teaching strategies that improve the literacy capabilities of the whole class. With this in place, the need for additional support should decrease. Nevertheless, it is likely that a small number of pupils will require additional support.
- There is a strong and consistent body of evidence demonstrating the benefit of structured interventions for pupils who are struggling with their literacy. The first step should be to accurately diagnose capabilities and difficulties in order to match pupils to appropriate, evidence-informed interventions that target specific areas of difficulty.

Key Skills

Across the school, children learn to:

- Write independently and with enthusiasm.
- Use language to explore their own experiences and imaginary worlds.
- Adapt their spoken and written language for different situations, purposes and audiences in line with our Oracy policy.
- Read a wide range of fiction, non-fiction and poetry and respond to these through writing.
- Explore how language works in literary and non-literary texts, using grammatical terminology with confidence.
- Apply taught spelling, punctuation and grammar skills consistently across their writing and SPaG lessons.

To ensure pupils experience a broad range of text types, a whole-school genre overview supports planning and progression. This ensures that children encounter, practise and master a wide variety of writing forms across their time at Spire Junior School.

Progression of skills

In our mixed-age classes, writing progression is carefully structured so that all pupils move forward in their learning while accessing teaching that is appropriate for their stage. Although pupils are taught together, the progression of skills from Year 3 to Year 6 is considered to ensure that each child builds on prior knowledge and is prepared for the next stage of learning.

We follow a spiral approach to writing, where key skills—such as sentence construction, vocabulary development, grammar, punctuation, and text-level organisation—are revisited each year with increasing complexity. This allows younger pupils to secure foundational skills while older pupils deepen and refine their understanding within the same learning sequence.

Teachers plan writing units that include shared inputs, modelled writing, and oracy-rich discussion accessible to all learners, while providing differentiated expectations for outcomes. For example, during a discussion text unit, all pupils may explore the same topic and participate in the same talk activities, but Year 3 pupils focus on organising ideas into simple paragraphs and using basic conjunctions, while Year 6 pupils develop more sophisticated cohesion, formal tone, and precise grammatical structures. Within writing lessons, the children are exposed to different sentence structures based on the work carried out by Alan Peat.

Assessment for learning plays a key role in ensuring progression. Teachers identify the specific year-group objectives each child is working towards and provide targeted feedback and scaffolding. Writing success criteria are adapted so that pupils understand what progression looks like within a mixed-age environment. This ensures that younger pupils are supported to meet age-related expectations, while older pupils are challenged to extend their skills and work towards greater depth.

Composition (Planning, Writing, Evaluating)

<u>Skill Area</u>	<u>Year 3</u>	<u>Year 4</u>	<u>Year 5</u>	<u>Year 6</u>
<u>Planning</u>	Plan writing using simple notes, story maps, and key words	Organise ideas into paragraphs around a theme	Plan using structure, audience & purpose; consider viewpoint	Plan effectively using varied structures, precise vocabulary, and clear audience awareness
<u>Drafting</u>	Write simple narratives with clear beginning, middle, end	Develop settings, characters & plot with more detail	Use a range of devices to build cohesion within paragraphs	Use cohesive devices across paragraphs; maintain viewpoint consistently
<u>Vocabulary Choices</u>	Begin to use adventurous vocabulary	Use expanded noun phrases & precise verbs	Use figurative language (simile, metaphor, personification)	Select vocabulary for impact, tone, formality & audience
<u>Sentence Variety</u>	Use a mixture of simple and compound sentences	Introduce complex sentences with subordinating conjunctions	Vary sentence length for effect; use relative clauses	Manipulate sentence structures for control, emphasis & style
<u>Evaluating & Editing</u>	Proofread for basic errors such as capital letters, full stops.	Improve vocabulary choices & sentence structure	Edit written work for clarity, cohesion & effect	Edit for precision, formality, viewpoint & technical accuracy

Grammar & Sentence Structure

<u>Skill Area</u>	<u>Year 3</u>	<u>Year 4</u>	<u>Year 5</u>	<u>Year 6</u>
<u>Sentence Types</u>	Simple & compound	Complex sentences introduced	Confident use of complex structures	Sophisticated manipulation of clauses
<u>Conjunctions</u>	and, but, because, so	when, if, although, while	moreover, however, therefore	Wide range of cohesive and formal conjunctions
<u>Tense Control</u>	Mostly consistent past/present	Use perfect form (e.g., <i>has eaten</i>)	Use modal verbs & passive voice	Confident shifts in tense for effect; controlled passive
<u>Cohesion</u>	Pronouns & simple adverbials	Fronted adverbials	Linking ideas across paragraphs	Full range: adverbials, repetition, ellipsis, structural cohesion
<u>Formality</u>	Informal tone	Begin to adapt tone	Shift between formal/informal	Control register precisely for audience & purpose

Spelling

<u>Skill Area</u>	<u>Year 3</u>	<u>Year 4</u>	<u>Year 5</u>	<u>Year 6</u>
<u>Patterns & Rules</u>	Y3/4 spelling rules	Y3/4 statutory words	Y5/6 spelling rules	Y5/6 statutory words
<u>Prefixes & Suffixes</u>	un-, dis-, mis-, re-, pre-	-ly, -ous, -tion	-able/-ible, -ably/-ibly	Confident use of all taught prefixes/suffixes
<u>Strategies</u>	Sounding out; word families	Syllables, morphology	Etymology & morphology	Independent application of strategies

Punctuation

<u>Skill Area</u>	<u>Year 3</u>	<u>Year 4</u>	<u>Year 5</u>	<u>Year 6</u>
<u>Basic Punctuation</u>	Full stops, capitals, question & exclamation marks	Secure use of all Y3 punctuation	Consistent accuracy	Full accuracy expected
<u>Commas</u>	In lists	After fronted adverbials	To clarify meaning & avoid ambiguity	Confident, precise use
<u>Apostrophes</u>	Contractions & possession (singular)	Plural possession	Secure use	Full accuracy
<u>Speech Punctuation</u>	Introduced	Secure use	Use to convey character & tone	Sophisticated, varied dialogue punctuation
<u>Advanced Punctuation</u>	–	–	Brackets, dashes, commas for parenthesis	Semi-colons, colons, hyphens, bullet points

Alan Peat Sentence Structures

<u>Stage:</u>	<u>Sentence Type:</u>	<u>Information and examples:</u>	<u>Terminology:</u>
<u>Year 3</u>	Ing, ing, ing	Using the ing suffix (with no change of root word) with three verbs to describe a character's actions. For example: Hopping, skipping, jumping, he made his way to the park.	Suffix Root word Verb
	2A sentences	There are two adjectives before the first noun, with in the middle, another two adjectives before the second noun (it is an expanded noun phrase). For example: He was a tall, awkward man with an old, crumpled jacket. Attention needs to be paid to the commas separating the adjectives.	Expanded noun phrase Adjectives Comma
	BOYS sentence	Is a two part sentence; the first part always ends with a comma and the second part always begins with a co-ordinating conjunction - but, or, yet, so. For example: He could be really, friendly, or he could be miserable. It was a warm day, yet storm clouds gathered over the distant mountains.	Comma Co-ordinating conjunction Sentence
	3ed sentences	A 3ed sentence is three related adjectives all ending in -ed. They are separated by a comma. For example: Frightened, terrified, exhausted, they ran from the creature. For example: Amused, amazed, excited, he left the circus reluctantly.	Adjective Comma
	List sentences	A list sentence has no less than three and no more than four adjectives before the noun. It is often used to describe a setting, or person, further. For example: It was a dark, long, leafy lane. It was a cold, wet, miserable and misty morning.	List Comma Noun Adjective
	All the W's Questions	All the W's has a focus on question marks. It will always be a short sentence which begins with: Who? What? When? Where? Why? Would? Was? Will? What if? For example: Why do you think he ran away? What next? Would there ever be another opportunity like this one? Who would take over his role now?	Question mark Short sentence
	Verb, person sentences	This is an inversion of the typical subject-verb structure. The sentence will be opened with a verb to show great importance to the verb. The verb will then be followed by a comma and then the name of a person (or a pronoun), followed by the remainder of the sentence. For example: Flying, John had always been terrified of it.	Subject Verb Comma

		Running, Sarah almost tripped over her own feet. Tiptoeing, he tried to sneak out across the landing without waking anyone up.	
	Emotion word, comma sentences.	A above, but the first word in the sentence is an emotive word. For example: Amazingly, you can spot kingfishers gliding just metres from your feet! Thankfully, there are well-marked paths for all ages and abilities.	Comma
<u>Year 4:</u>	The more, the more	This sentence is useful when developing a character trait in a story. The first more should be followed by an emotive word and the second more should be followed by a related action. For example: The more upset she was, the more her tears flowed. The more angry he became, the more he hammered his fist on the table. This can also be used as 'The less, the less' or 'The more, the less' or 'The less, the more'	Emotive word Action
	Sound! Cause.	The sentence will open with a sound to catch the readers attention, followed by an exclamation mark. The second sentence will explain more about the sound. For example: Splat! The water balloon burst as it hit the wall. Bang! The lift exploded as it reached the ground floor, covering the hallway in thick smoke. C-r-e-a-k! The floorboards slowly began to tear themselves apart, revealing the mummified body.	Onomatopoeia Exclamation mark
	Short sentences for dramatic effect.	This is usually 1 - 3 sentences, sometimes used with an exclamation mark at the end. For example: Everything failed! The ship exploded!	Dramatic Effect Exclamation mark
	HANDS sentences	Is a helpful reminder for remembering to use subordinating conjunctions within sentences: however, although, nevertheless, despite, since. For example: Although the dog was very cute, he was very mischievous. The weather was beautiful, however it was predicted to change quickly.	Subordinating conjunction Comma Clause Main clause Subordinate clause
	Ad, same Ad	This sentence contains two identical adjectives, one repeated shortly after the other; a comma comes before the repetition of the adjective. For example: He was a fast runner, fast because he needed to be. It was a cold planet, cold due to the distance from the sun.	Adjective Repetition Comma
	Noun, who, which, where, that	This sentence will help children use relative clauses in their writing. There will be a noun to start followed by a comma and then a relative pronoun, followed by the rest of the sentence. For example: Cakes, which taste fantastic, are not so good for your health. Snakes, which scare me, are not always poisonous. My pet dog, who only has three legs, loves to chase seagulls.	Relative clause Comma

		The sentence must make sense without the relative clause, the relative clause is providing extra information.	
	De;De sentences	This is a compound sentence in which two independent clauses are separated by a colon. The first clause is descriptive, the second clause adds further detail. For example: I was exhausted; I hadn't slept for more than two days. Snails are slow; they take hours to cross the shortest of distances. The vampire is a dreadful creature; it kills by sucking all the blood from its victims.	Compound sentence Independent clauses Colon Description Detail
	Double adverb (ly) sentences	The sentence must end with two adverbs of manner. The first part of the sentence ends in a verb. It often has a co-ordinating conjunction (and) in the middle of the two adverbs. For example: He swam slowly and falteringly. She sang soulfully and emotionally. He exercised vigorously and enthusiastically.	Adverb Verb Co-ordinating conjunction
	2 pair sentences	A two pair sentence has two pairs of related adjectives. Each pair of adjectives is separated by a co-ordinating conjunction. Each pair is separated by a comma. For example: Exhausted and worried, cold and hungry, they did not know how much further they had to go. Injured and terrified, shell-shocked and lost, he wandered aimlessly across the battlefield.	Adjective Pair Co-ordinating conjunction Comma
	HANDS sentences Revision from Year 4	Is a helpful reminder for remembering to use subordinating conjunctions within sentences: however, although, nevertheless, despite, since. For example: Although the dog was very cute, he was very mischievous. The weather was beautiful, however it was predicted to change quickly.	Subordinating conjunction Comma Clause Main clause Subordinate clause
	Personification of weather	Is where a type of weather is given a human mood. E.g. Norman was beaten by the hail. (aggression) The wind stroked the space shuttle gently before lift off. (caring)	Personification
	Noun, who, which, where, that	This sentence will help children use relative clauses in their writing. There will be a noun to start followed by a comma and then a relative pronoun, followed by the rest of the sentence. For example: Cakes, which taste fantastic, are not so good for your health.	Relative clause Comma

		Snakes, which scare me, are not always poisonous. My pet dog, who only has three legs, loves to chase seagulls. The sentence must make sense without the relative clause, the relative clause is providing extra information.	
Year 5:	If, if, if, then	This is three dependent clauses in series. It is a good way to start or end a story. It is a good way to summarise too. Each clause starts with if, each clause ends with a comma. For example: If the alarm had gone off, if the bus had been on time, if the road repairs had been completed, then his life would not have been destroyed.	Dependent clause Series Comma Clause
	Many questions	A many questions sentence usually begin with one of the following: Who, what, where, when, why, how or what if? The first question is the main question introducing the topic, the questions that come after (normally 3 or 4 more) extend the thought process of the initial question. Only the first question starts with a capital letter. For example: Where is the treasure? the diamonds? the gold? the rubies? What if she was lost? trapped? captured? murdered?	Question mark
	Some, others sentences	These are a compound sentence which begins with the word <i>some</i> and have a semi-colon rather than a conjunction which separates the latter half of the sentence. They are useful in a way of introducing a dilemma / argument in both fiction and non-fiction contexts. For example: Some people love football; others just can't stand it. Some days are full of enjoyment; others begin and end terribly.	Semi colon Compound sentence Conjunction
	The question is...?	This is two sentences. The first is a short description of an action or statement of fact. The second begins with the phrase 'The question is:' followed by a colon and the question. For example: Jack disappeared. The question is: where did he go? Theron had betrayed his king. The question is: could he still be trusted?	Colon Question mark Sentence
	Name - adjective pair -dashes-	This sentence works on a show and tell basis, where the name and details form the main clause and are separated and explained by the qualities described in the adjective pair. For example: Achilles - fiery and ferocious - led the Myrmidons through the formidable Trojan defences. Little Tim - happy and generous - was always fun to be around.	Dash Adjective Pair
	HANDS sentences New conjunctions	Is a helpful reminder for remembering to use subordinating conjunctions within sentences: however, although, nevertheless, despite, since, on the other hand, likewise, moreover, therefore.	Subordinating conjunction

Year 6:		<p>For example: Although the dog was very cute, he was very mischievous. The weather was beautiful, however it was predicted to change quickly.</p>	<p>Comma Clause Main clause Subordinate clause</p>
	3 bad - question?	<p>This sentence begins with three negative words (usually adjectives). First and second followed by commas. Third followed by a dash, then a question which relates to the negative adjectives. Impact is dramatic. For example: Thirst, heatstroke, exhaustion - which would kill him first? Greed, jealousy, hatred - which of these was John Brown's worst trait?</p>	<p>Dashes Parenthesis Adjective Question mark</p>
	Imagine 3 examples:	<p>This sentence begins with the word imagine, then describe three facets of something (often times or places). The first two facets are separated by commas and the third concludes with a colon. The writer then explains that such a time or place exists. For example: Imagine a time when people may not be afraid, when life might be much simpler, when everyone could help each other: this is the story of that time.</p>	<p>Colon Repetition Comma</p>
	When; when; when; then	<p>This sentence ends with a statement, which is preceded by three examples of occurrences, which, when combined, lend credibility/prove/predict the final statement. Great striking paragraph or opening. Between each example there is a semi-colon, before 'then' there is a comma instead of a semi-colon. For example: When tumultuous thunder shakes the ground; when blinding lightning tears the sky; when storm clouds block every ray of hopeful light, then you know the Kraken is approaching. When the air around you suddenly freezes; when your blood chills; when the sudden silence terrifies you, then the haunting begins.</p>	<p>Semi-colon List</p>
	So...	<p>This sentence uses ellipsis to create tension. It can also be used to show a character's struggle to get a handle on the moment. After the ellipsis, they can place an overwhelming feeling. For example: He'd never felt so... odd. Howard Carter could not believe what he had discovered. It was just so...astounding.</p>	<p>Ellipsis Tension</p>
	Outside (inside).	<p>This sentence supports children to use parenthesis with brackets. It shows what a character is feeling on the outside and then in parenthesis shows the character's inner thoughts. The full stop goes on the outside of the brackets, not the inside. For example: Jonathan said how pleased he was to be at the party, (it wasn't the truth - he longed to be elsewhere).</p>	<p>Parenthesis Brackets</p>

		Kate ate the cake that was given to her with enthusiasm and delight (inside however she wished she had turned down the offer).	
	<i>(aka) sentences</i>	<p>Aka is an abbreviation for also known as.</p> <p>It can be used figuratively and sarcastically.</p> <p>The aka part is inserted in brackets with parenthesis.</p> <p>For example:</p> <p>My Dad (aka the worst cook in England) entered the kitchen with a smile on his face.</p> <p>John Wilson (aka The Bonecrusher) seemed quite ordinary when you first met him.</p>	<p>Parenthesis</p> <p>Brackets</p> <p>Aka</p>
	<i>Irony sentences</i>	<p>This sentence deliberately overstates how good or bad something is. The overstated word (such as wonderful) is then shown to be a falsehood in the remainder of the sentence, when truth is evidenced.</p> <p>Begin by collecting superlatives which can be used in the initial, ironic part of the sentence.</p> <p>The irony is often showed by using inverted commas.</p> <p>For example:</p> <p>Our 'luxury' hotel turned out to be a farm outbuilding.</p> <p>The 'trip of our dreams' was, in fact, our worst nightmare.</p>	<p>Irony</p>

Writing Long Term Overview

The colours used for the different purposes of writing are below:

To explain

To inform

To narrate

To report

To discuss

To entertain

To describe

To persuade

To recount

To reflect

Cycle A- 2025- 2025 Year 3/4	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reading text	Richard the Third - Shakespear	Street Child	Escape from Pompeii	Swimming against the Storm	The Great Food Bank Heist	Colours Passing Through Us by Marge Piercy- Poetry The Boy who Biked the World
Purpose	To describe a Tudor banqueting hall	To recount life in the workhouse	To persuade about flooding in the local area	To inform about natural disasters	To entertain through poetry	To reflect on an experience
Audience	To create a display for their learning on Tudors.	To share on Victorian day.	Writing letters to the local council about how flooding has affected the area.	To share with Derbyshire Life	To share with a local nursing home	To create a Trip advisor review for the 'Spire Café' based on the cooking that they have done
Form	Descriptive writing Poetry	Diary from different	Formal letters Persuasive leaflet	Non-chronological report Letter	Poems- Show me, don't tell me	Trip advisor review Leaflet

		character perspectives		Explanation Recount	Descriptive poetry	Advert Letter
Model	The Terrible Tudors	Street Child	Flooded- Picture book	Swimming against the storm	Colours passing through us	Restaurant reviews
Stimulus	https://www.bbc.co.uk/programmes/p01dt98f	https://www.bbc.co.uk/programmes/p011m3yg	https://www.derbyshirehiretimes.co.uk/news/weather/watch-this-video-shows-flooding-across-chesterfield-after-heavy-rain-and-snow-forcing-closure-of-busy-routes-4931822	https://www.bbc.co.uk/iplayer/episode/m0013vfd/bitesize-daily-911-year-olds-geography-910-year-olds-3-natural-disasters		https://www.youtube.com/watch?v=ATf0OLgHsOk
Grammar taught	Identifying adjectives, verbs and nouns (proper, common, collective, abstract) Identifying what makes a sentence Expanded noun phrases	Fronted adverbials of time and place Expanded noun phrases Use of past tense Chronological order Conjunctions (subordinating and co-ordinating) Develop use of first person	Formal language Conjunctions (subordinating and co-ordinating) Relative clauses Possessive apostrophes	Presentational devices Fronted adverbials Conjunctions Formal language Expanded noun phrases	Expanded noun phrases Fronted adverbials Tense Rhyming words Nouns (proper, common, collective, abstract) Apostrophes for contractions	Commas in a list Fronted adverbials Expanded noun phrases Exclamation marks Commas in a list Conjunctions
Purpose	To entertain about Tudors through poetry	To narrate	To report from the scene of a volcano eruption	To reflect on the effect of natural disasters from varying points of view	To discuss theft	To narrate a play
Audience	To share with each class- poetry afternoon	Reading with a relative- Reading their	To make a newspaper as a class	Share with the infant children	Gussie's kitchen	Drama performance- parents/ carers to watch.

		narratives to an adult.				
Form	Poetry Rhyming poems Narrative poem Limericks (AABBA structure)	Narrative sat in London during the Victorian times.	Diary/ recount/ newspaper/ letter	Fable- creating a narrative with a meaning. Story boards Narrative First person narrative	Discussion text about Is it right to take something that isn't yours? Letters	To re-write the ending to the Boy who Biked the World - narratives - play scripts - narrative poems
Model	Terrible Tudor Limericks	Street child	Escape from Pompeii	Swimming against the storm	The Great Food Bank Heist	The Boy who Biked the World
Stimulus	https://www.bbc.co.uk/cbbc/watch/horrible-histories-song-wives-of-henry-viii-song#:~:text=%22Divorced%20%20beheaded%20and%20died.,ICONIC%20Henry%20VIII's%20Wives%20song.	https://www.youtube.com/watch?v=XPlu4F7fxnU&t=8s	https://www.youtube.com/watch?v=OugyzbjRqiI	https://www.derbyshiretimes.co.uk/news/people/ive-learnt-nothing-today-i-have-no-life-anger-at-slow-progress-as-flood-meeting-in-chesterfield-marks-two-years-since-storm-babet-5376374	Zoom call with Onjali Q. Rauf	Images to support learning
Grammar taught	Rhyming work Descriptive vocabulary using adjectives Expanded noun phrases Fronted adverbials	Expanded noun phrases for settings and characters Onomatopoeia Exclamation marks Developing sentence structure - short sentences for effect, building tension	Developing formal language Expanded noun phrases Rhetorical questions Commas in a list Relative clauses Direct speech and use of speech marks	Fronted adverbials Verbs to create ing, ing, ing sentences Direct speech and use of speech marks Synonyms for said Show me, don't tell me	Fronted adverbials Expanded noun phrases Conjunctions Tense Formal language Rhetorical questions Exclamation marks Lists	Speech using inverted commas Fronted adverbials Apostrophes for possession Apostrophes for contractions Expanded noun phrases Commas in a list

		Fronted adverbials				
Purpose	To explain what life was like as a servant		To discuss natural disasters			
Audience	To create videos with QR codes of the children reading their letters.		To create a display			
Form	Explanation text Letter from servant's perspective to master Letter from master to servant- apologising		Shape poetry			
Model	Street Child		Lewis Carroll- The Mouse's Tale			
Stimulus	Images of Victorian era		Different shape poems			
		NFER		NFER		NFER
Grammar taught	Developing vocabulary using synonyms and antonyms for feelings Expanded noun phrases Conjunctions Fronted adverbials		Adjectives and verbs Expanded noun phrases Fronted adverbials Commas for clauses Subordinating conjunctions			
Short writing units (if time)		Short writing units- The Highway man character descriptions/ descriptive writing				Short writing units- To write a recipe for how to make the product that they have cooked

Cycle A- 2025- 2025 Year 5/6	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reading text	Secrets of a Sun King	Percy Jackson - The Olympians and the Lightening Thief	The Explorer	Fire Girl, Forest Boy	Wonder	Othello
Purpose	To recount what it was like inside an Egyptian Tomb	To narrate stories about the Ancient Greeks	To narrate an adventure narrative	To discuss whether trees should be cut down.	To reflect on a character's personality	To narrate from different perspectives
Audience	To share with the other children in year 5/6 as part of Egyptian day	Read to the Year 3/4s	Reading with a relative- A chance to read their story with an adult from home	Share with Longshaw Moorland Discovery Centre	To send to the author of the book Wonder	To share with next year's Y5/6 children- compose a book
Form	First person recount Diary	Narrative portal story with flashbacks Non-linear	Suspense story - linear First person narrative Different perspective Flashback narrative	Debate text- 'Should deforestation be illegal?' Letters Blog Persuasion	Character description - August August's mum August's friends A character who is unkind to him	Narrative Narrative poem First person narrative Diary

Model	The Secrets of a Sun King	Percy Jackson and the Lightening Thief	The Explorer	What the Macaw Saw	Wonder	Othello/ Wonder
Stimulus	https://www.literacyshed.com/the-egyptian-pyramids.html	Snippets from the film	https://www.literacyshed.com/the-world-cup-shed.html Deforestation in the Amazon video	https://www.literacyshed.com/the-world-cup-shed.html Deforestation in the Amazon video	Snippets of the film	https://www.literacyshed.com/wing.html
Grammar taught	Expanded noun phrases Fronted adverbials Conjunctions Use of apostrophes	Identifying word class of adjectives, nouns, verbs, propositions, conjunctions and adverbs Figurative language/ similes/ personification Subordinate clauses Semi-colons Fronted adverbials Inverted commas for speech Alan Peat- If, if, if, then sentences, name- adjective pair- dashes and irony sentences	Show me, don't tell me Revise the use of speech Alan Peat- 3 bad-question?., So... Expanded noun phrases Parenthesis Fronted adverbials	Debate- Developing use of PEE in responses Use of question marks and exclamation marks Use of cohesive devices Fronted adverbials When; when; when; then sentences (use of semi-colons)	Alan Peat- De:De sentences, (AKA) sentences, inside (outside) sentences- colons and parenthesis Expanded noun phrases Fronted adverbials Hyphens Semi-colons	Inverted commas for speech Fronted adverbials Semi-colons Hyphens Parenthesis

Purpose	To explain how Howard Carter found Tutankhamun's tomb	To inform	To persuade	To reflect	To describe	To recount from a character's perspective
Audience	Chesterfield & District Local History Society	To create a Spire Winter Olympics newspaper	MPs- Toby Perkins / person of their choice	To perform a poem in a poetry 'slam'.	To present to one another (Y5 during SATS week)	Monologues recorded
Form	Non - chronological report Instructions	Newspaper linking with the Winter Olympics 2025 Report Blog	Formal letter - What else in Britain we can do to help sustainability Poster / advert Leaflet Review	Poetry with meaning	Poetry Descriptive writing Non - chronological report	Diary Letter Postcard Newspaper article
Model	Ancient Egypt- DK Eyewitness	The Groovy Greeks	The Explorer	The Greak Kapok Tree	Jabberwocky- Lewis Carroll poem	Othello
Stimulus	https://www.bbc.co.uk/teach/class-clips-video/articles/z824bqt	Olympic contrast videos	https://www.bbc.co.uk/teach/class-clips-video/articles/zbhwkty	https://www.youtube.com/watch?v=b4dTYUcj7k	Jabberwocky video	Film of the play
Grammar taught	Presentational devices- bullet points Parenthesis Developing sentence structure- Alan Peat- Relative clauses, So..., HANDS Sentence	Reported/ direct speech Fronted adverbials Semi-colons Recap of previously used Alan Peat sentences	Use of persuasive vocabulary Debates- use of formal language Active and passive voice Alan Peat- HANDS,	Developing emotive language Developing poetic techniques- onomatopoeia, repetition, rhyming	Adjectives Expanded noun phrases Fronted adverbials Similes Conjunctions Parenthesis	First person Use of Shakespeare's vocabulary Colons Semi-colons Hyphens

		Conjunctions (co-ordinating/ subordinating)	Imagine 3 examples. when; when; when; then sentence.			
Purpose					A week recapping grammar in preparation for SATs based on QLA	
Audience						
Form						
Model						
Stimulus						
Grammar taught						
		NFER		NFER		NFER
Short writing units (if time)	Poetry- The Mummy Ate My Homework	Aesop's fables- linking to an Ancient Greek legend	Alma - Suspense		Jabberwocky- Nonsense poems about an unusual creature	To inform on why kindness matters. Poster Leaflet Non-chronological report https://www.literacyshed.com/for-the-birds.html

Cycle B- 2026- 2027 Year 3/4	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reading text	Queen of Darkness	Beowulf	Race to the Frozen North	The Ice Children	The Chronicles of Narnia	Brother's Grimm- Phillip Pullman
Purpose	To describe a Roman Goddess	To recount from a character's perspective	To report from the North Pole	To discuss how to reduce the effect of climate change	To inform	To reflect
Audience	Author afternoon - Reading to children from another year 3/4 class and sharing their descriptions	Parent afternoon - Sharing their recounts from the battle between Beowulf and Grendel	Spire Newspaper	Spire Houses of Parliament afternoon - Children presenting their ideas.	To read to the Year 5/6s	To share with Year 2 children on transition days.
Form	Descriptive writing	Diary from different character's perspectives	Newspaper	Balanced argument Newspaper Blog	A travel guide to Narnia/ inform about a magical creature/ Narnia fact file	Character reflection journal- diary entry as a character from the fairy tale
Model	Queen of Darkness	Beowulf	Race to the Frozen North	The Ice Children	Narnia	Brother's Grimm Fairy Tales
Stimulus	https://www.bbc.co.uk/teach/class-clips-video/articles/zmyhf4j	https://www.youtube.com/watch?v=KaOpPet6dnM	https://www.youtube.com/watch?v=hlZXf-nqQbU	https://www.bbc.co.uk/bitesize/topics/z8xvr82/watch/zchds82	https://www.youtube.com/watch?v=WSXjehMyieY	https://www.youtube.com/watch?v=b9UpmYwvLOY
Purpose	To narrate about the Roman era	To entertain through poetry	To narrate through poetry	To persuade	To explain	To narrate

Audience	Send their narratives to the author (6 copies)	To perform their poems aloud during Roman day	To create a poetry book	Local council	Year group Narnia Guidebook for the school's library	Parent afternoon/showcase
Form	Linear narrative- Retwriting ending of Queen of Darkness	Poetry	Poetry- Based on racing across Europe Narrative story	Persuasive letter	Explanation text How to get to Narnia/ How Aslan became King/ Why Narnia was always winter/ How creatures survive Narnia	Retell a tale with a twist Write a new ending Create a new fairy tale Poem
Model	Queen of Darkness	I am a Roman Soldier	Race to the Frozen North	The Ice Children	Narnia	Brothers's Grimm Fairy tales
Stimulus	https://www.youtube.com/watch?v=eC7ONgTJGKw	https://www.youtube.com/watch?v=P5e7cll9Ha0	https://www.youtube.com/watch?v=LYK8ERKPnNM	https://www.bbc.co.uk/teach/school-radio/articles/zbgxjs9	https://www.bbc.co.uk/teach/class-clips-video/articles/zbcg92p	https://www.youtube.com/watch?v=yZ9cJoqsKGE
		NFER		NFER		NFER
Short burst writing	To describe- Setting description - Queen of Darkness	Christmas poetry- To entertain	To persuade- Why visit the North Pole?	Sonnet 97- William Shakespear	Revolting Rhymes- Roald Dahl linking to things in Narnia	

Cycle B- 2026- 2027 Year 5/6	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reading text	Letters from the Lighthouse	Goodnight Mr Tom	Journey to the River Sea	Holes	Cogheart	
Purpose	To explain what the blackout was like.	To reflect	To report	To narrate a mystery story.	To inform	To explain the life of a famous engineer
Audience	Local history group	To share as part of WW2 day	Display	To share with the year 3/4 children	Cogheart Correspondence display	Local engineering firms
Form	Recount, setting description, diary	Letter home/ diary entry from Willie Willie's family members	How Edmund Hillary and Tenzing Norgay making the summit of Everest Report Interview sherpas Blog Youtube interview	Mystery story about a crime/ unexplained event taking place	Letter to Lily's dad about her discoveries and fears	Biography Non-chronological report Information text
Model	Letters from the Lighthouse	Goodnight Mr Tom	Everest	Holes	Cogheart	Women in Science/ Women in Engineering- Rachel Ignatofsky
Stimulus	https://www.bbc.co.uk/teach/school-radio/articles/zkpbft4j	https://www.bbc.co.uk/teach/class-clips-video/articles/zhr9jhw	https://www.literacyshe.com/en-gb/resource/ride-of-passage	Holes movie?	Trailer of Cogheart	https://www.bbc.co.uk/bitesize/articles/zhp73qt
Purpose	To inform	To narrate with flashbacks	To persuade people to visit Brazil	To discuss whether Stanley Yelnats should have been	To describe	To persuade

				sent to Camp Green Lake		
Audience	To share with museum	To create a book	Travel agents/ brochure/ blog post	To share with local PSCO's	To create a display	Engineering/ toy company/ investor
Form	Evacuation report - how to evacuate, what evacuation was like for children Information text Poster Blog	Narrative with flashbacks Different character perspectives	Why Everyone Should Visit Brazil Travel blog Vlog - Children to write and then video	Discussion text Courtroom drama	Describing setting and scene based on Cogheart	Persuasive letter Dragon's den presentation
Model	Evacuation report - how to evacuate, what evacuation was like for children	Goodnight Mr Tom	Journey to the River Sea	Holes	Cogheart	Izzy Gizmo - Pip Jones Rosie Revere, Engineer - Andrea Beaty
Stimulus	https://www.bbc.co.uk/bitesize/topics/z7wdnk7/watch/z6xdk7	https://www.literacyshed.com/en-us/resource/germans-in-the-woods	https://www.wrf.org.uk/where-we-work/amazon	Holes movie?	https://www.youtube.com/watch?v=4RSXyl-oEtc	Dragon's den clip
Purpose	To describe				To recount	To entertain
Audience	Parent poetry afternoon				Chesterfield Collage	Engineers in the local area
Form	Narrative poetry about D- Day				Engineer's Handbook Entry	Poem inspired by the rhythm, movement or sounds of machines.
Model	'Normandy' by Juno Veteran Cyril Crain				Engineer Academy- Steve Martin	The Way Things Work Now- David Macaulay
Stimulus	https://www.bbc.co.uk/teach/class-clips-video/articles/zf49rj6					https://www.youtube.com/watch

						h?w=XhLk7kDr <u>UI</u>
Short burst writing ideas	To report on Adolf Hitler	To recount the Christmas Truce through poetry during WWI		Character snapshot's - Stanely's first day Setting Description - The Desert Heat	Visit from local engineer	
		NFER		NFER		NFER

Spelling

Within school, we follow the Ed Shed spelling scheme. We have adapted the structure to suit our mixed-age curriculum, meaning pupils learn one year group's spellings and spelling patterns one week, and the other year group's the following week. This ensures that all pupils access spellings appropriate for their year group, revise patterns from the previous year, and are also exposed to the expectations of the next year group. Pupils receive their new spellings on a Monday along with a homework sheet to complete at home, and they are tested each Friday.

For children who need additional support with spelling, we have embedded Little Wandle's Rapid Catch-Up programme for those still developing their phonetic knowledge. This is delivered in small groups to ensure teaching is direct, targeted, and effective.

Handwriting

At Spire Junior School, we use the Twinkl Handwriting Scheme as it provides a structured, progressive approach to developing fluent, legible handwriting across KS2. In mixed-year classes, the scheme supports teachers in delivering consistent, age-appropriate handwriting instruction while ensuring that all pupils move through the progression at a pace that matches their individual needs. Handwriting should be taught a minimum of twice a week. The aims of the Handwriting Scheme that we use is to:

- Ensure all pupils develop a fluent, joined handwriting style by the end of Year 6.
- Provide a consistent approach to letter formation, joins and presentation across mixed-age classes.
- Support pupils who require additional consolidation while enabling confident writers to progress.

The Twinkl Handwriting Scheme is simple to follow, is a progressive document and has links to supporting resources for each week. With 12 weeks' worth of planning for each term of the academic year, the progression overview guides teachers through teaching handwriting from LSK2 to UKS2.

Lesson structure:

At the beginning of any lessons being recorded in books, children will put their date (Monday 2nd February 2026) and LI (LI: To describe settings, character and atmosphere).

Children will complete a '6 in 6', which will be made up of six punctuation and grammar (PAG) questions.

Prefix/ suffix question	Identifying grammatical feature	Adding in missing punctuation
Standard English	Synonym or antonym of Power Up vocabulary	Dictation sentence

Next, the class will go over their Top Ten words from our Word Power list. The first lesson on the unit will include the teaching of this new vocabulary, then the remainder of the weeks will be recap and revisiting using a range of activities linking to etymology, morphology, phonology, orthography, Graphology and make connections. The words on the screen should be colour-coded **verbs in red**, **nouns in grey**, **adjectives in green** and **adverbs in orange**.

Writing lessons will vary in nature, depending on the purpose for writing and focus of the lesson. Over a unit of writing, it would be typical to see:

Lesson 1- The model text (high quality text, sometimes the book being read during reading lessons) being shared and explored through drama activities.

Lesson 2- The use of a genre toolkit being explored and analysing the model text.

Lessons 3/4/5- The teaching and learning of PAG principles which would support that purpose for writing.

Lesson 6- Developing sentence structure using Alan Peat sentences to develop varied sentence structures used within writing.

Lesson 7- Children plan their own writing based on the model text but can chose the path that they want to go down.

Lesson 8- Modelled writing by the teacher, including handwritten work to model our handwriting policy. This should be added to the class writing working wall.

Lesson 9,10,11- Independent writing, some of which will be assessed.

Lesson 12- Chance for children to edit and improve their work at a word, sentence and text level.

Self-assessment, peer-assessment and teacher feedback are an integral part of our Writing lessons at Spire. This should be ongoing throughout the lesson, as well as at the end of the lesson to help mark work.

Lesson 13- Children to publish their work in their writing anthology books.

SEND in my subject

Cognition and Learning		Communication and Interaction	
Subject Concerns for SEND	Provision for SEND	Subject Concerns for SEND	Provision for SEND
<ul style="list-style-type: none"> - Complex vocabulary - Challenging texts to read and understand as model texts. - Limited working memory (forgetting instructions or ideas mid-task) - Difficulty organising ideas into a sequence - Slow processing speed - Challenges with spelling, grammar or sentence construction - Specific learning difficulties such as dyslexia 	<ul style="list-style-type: none"> - Chunked tasks with clear, manageable steps - Storyboards to support sequencing and idea generation - Widgit symbols to reinforce vocabulary, concepts and instructions - Word banks, sentence starters and writing frames - Differentiated outcomes (e.g., reduced writing load, scaffolded paragraphs) - iPads for typing, predictive text, or speech-to-text tools to reduce cognitive load - Overlearning and repetition of key writing skills - Visual exemplars of text structures 	<ul style="list-style-type: none"> - Understanding challenging vocabulary. - Understanding the order to complete the tasks. - Difficulty understanding figurative language or inference - Challenges forming sentences orally - Social communication needs (e.g., autism spectrum conditions) 	<ul style="list-style-type: none"> - Widgit-supported vocabulary to clarify key terms and concepts - Pre-teaching of vocabulary and sentence structures - iPads for oral rehearsal, recording ideas, or using communication apps - Storyboards to support narrative structure and idea generation - Modelling and shared writing to demonstrate sentence construction - Visual prompts for figurative language and grammar - Structured talk activities before writing
Physical and Sensory		Social, Emotional and Mental Health	
Subject Concerns for SEND	Provision for SEND	Subject Concerns for SEND	Provision for SEND
<ul style="list-style-type: none"> - Struggling with soundscapes used which may be too noisy. - Different pencil grips given to support how pencils are held. 	<ul style="list-style-type: none"> - Headphones given if sound is needed for the task/ used where appropriate. - iPads or laptops as an alternative to handwriting 	<ul style="list-style-type: none"> - Low self-esteem or fear of failure - Anxiety around writing tasks 	<ul style="list-style-type: none"> - Low-stakes writing opportunities to build confidence - Choice of writing tools, including iPads, to reduce pressure - Storyboards to break tasks into achievable steps

	<ul style="list-style-type: none">- Speech-to-text tools to bypass physical barriers- Sloped boards, pencil grips, or adapted pens- Enlarged print, coloured overlays, or Widgit symbols for visual clarity- Reduced writing load with focus on quality over quantity- Storyboards to allow pupils to plan visually before writing- Differentiated recording methods (typing, dictation, drawing + labels)	<ul style="list-style-type: none">- Difficulty sustaining attention or managing frustration- Avoidance of longer tasks	<ul style="list-style-type: none">- Positive reinforcement and clear success criteria- Calm, predictable routines for writing lessons- Differentiated tasks that allow success at different levels- Chunked instructions with visual reminders (e.g., Widgit symbols)- Opportunities for movement breaks
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