

Town Field Primary School



Writing

Staff Handbook

Composition

Writing composition is a vital skill that supports children's ability to communicate ideas clearly, creatively, and effectively. Through regular opportunities to plan, draft, and revise their writing, pupils learn to organise their thoughts, develop vocabulary, and apply grammar and punctuation in meaningful contexts. Strong composition skills not only enhance academic achievement across the curriculum, but also nurture creativity, critical thinking, and self-expression. By fostering confidence and enjoyment in writing from an early age, we can equip our children with the tools they need to become articulate, reflective, and independent learners.

How are we going to achieve this?

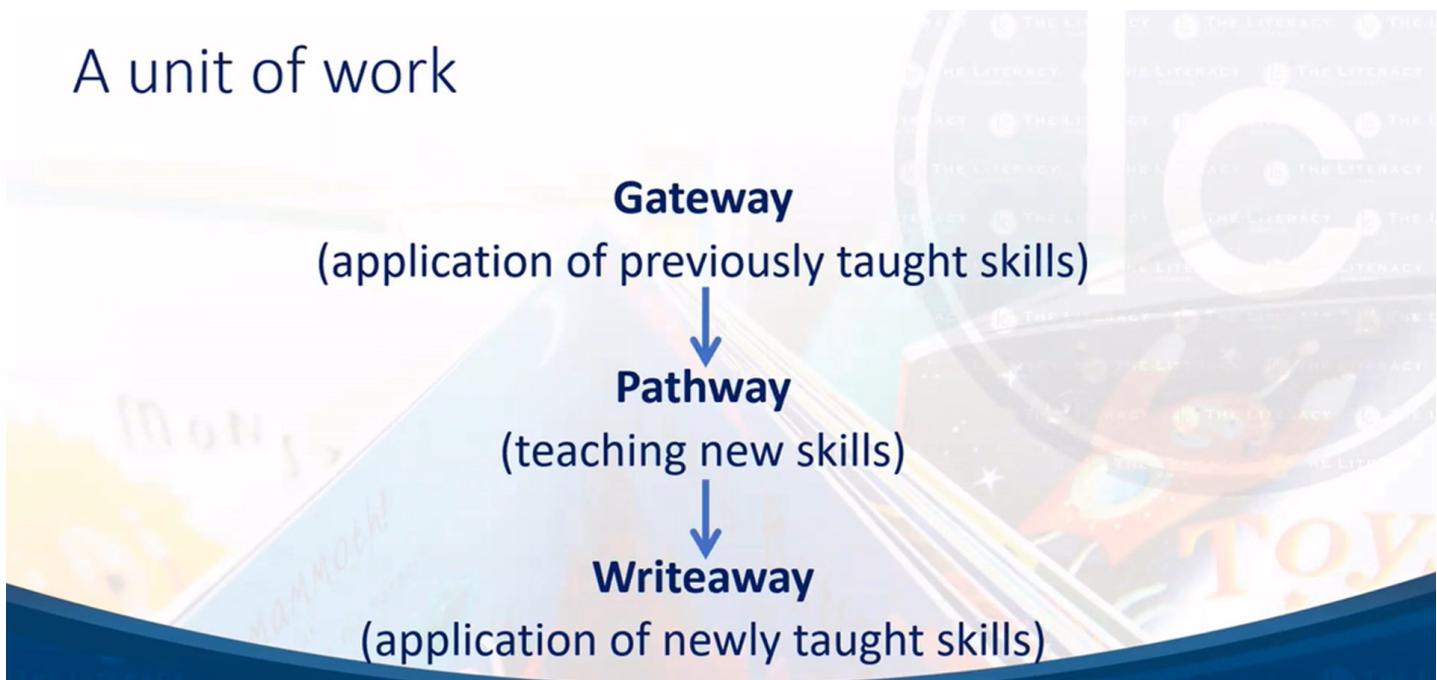
- Pathways to Write is to be followed daily by all year groups from Year 1 to Year 6. Please ensure that you follow the order of the Pathways scheme of work unless already discussed with the English Lead.
- EYFS will follow their bespoke curriculum, but writing lessons will follow the structure of Pathways to ensure coverage, progression and to provide regular opportunities to write.

Year group	Autumn term		Spring term		Summer term	
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
1	Autumn 1 <i>Lost and Found</i> by Oliver Jeffers Outcome - Fiction: adventure story based on the structure of the text	Autumn 2 <i>Nibbles: The Book Monster</i> by Emma Yarlett Outcome - Recount: diary entry	Spring 1 <i>Lion Inside</i> by Rachel Bright Outcome - Fiction: journey story based on the structure of the text	Spring 2 The curious case of the missing mammoth by Ellie Hattie Outcome - Fiction: adventure story based on the structure of the text	Summer 1 <i>Toys in Space</i> by Mini Grey Outcome - Fiction: fantasy story based on the structure of the text	Summer 2 <i>Goldilocks and Just the one bear</i> by Leigh Hodgkinson Outcome - Fiction: traditional story based on the structure of the text
2	Autumn 1 <i>Troll Swap</i> by Leigh Hodgkinson Outcome - Fiction: focus on characters	Autumn 2 <i>The Owl who was afraid of the dark</i> by Jill Tomlinson Outcome - Non-chronological report	Spring 1 <i>Dragon Machine</i> by Helen Ward Outcome - Fiction: adventure focus	Spring 2 Major Glad, Major Dizzy by Jan Oke Outcome - Recount: diary entry	Summer 1 <i>The Last Wolf</i> by Mini Grey Outcome - Letter: letter in role	Summer 2 <i>Grandad's Secret Giant</i> by David Litchfield Outcome - Fiction: moral focus
3	Autumn 1 <i>Seal Surfer</i> by Michael Foreman Outcome - Recount: letter in role	Autumn 2 <i>Winter's Child</i> by Graham Baker-Smith Outcome - Fiction: fantasy story	Spring 1 <i>Stone Age Boy</i> by Satoshi Kitamura Outcome - Fiction: historical narrative	Spring 2 <i>Big blue whale</i> by Nicola Davies Outcome - Persuasion: information text	Summer 1 <i>Journey</i> by Aaron Becker Outcome - Fiction: adventure story	Summer 2 <i>Zeraffa Giraffe</i> by Dianne Hofmeyr Outcome - Persuasion: tourism leaflet
4	Autumn 1 <i>Gorilla</i> by Anthony Browne Outcome - Fiction: fantasy story	Autumn 2 <i>Leon and the place between</i> by Graham Baker-Smith Outcome - Recount: diary	Spring 1 <i>Escape from Pompeii</i> by Christina Balit Outcome - Fiction: historical narrative	Spring 2 <i>When the Giant stirred</i> by Celia Godkin Outcome - Fiction: adventure story	Summer 1 <i>Where the Forest Meets the Sea</i> by Jeannie Baker & 100 facts – Rainforests by Miles Kelly Outcome - Non-chronological report	Summer 2 <i>Blue John</i> by Berlie Doherty Outcome - Explanation: letter in role
5	Autumn 1 <i>Queen of the falls</i> by Chris Van Allsburg Outcome - Recount: series of diary entries	Autumn 2 <i>The Lost Happy Endings</i> by Carol Ann Duffy Outcome - Fiction: traditional tale	Spring 1 <i>Arthur and the Golden Rope</i> by Joe Todd-Stanton Outcome - Fiction: myth	Spring 2 <i>The Darkest Dark</i> by Chris Hadfield Outcome - Recount: formal biography	Summer 1 <i>The Paperbag Prince</i> by Colin Thompson Outcome - Persuasion/information: hybrid leaflet	Summer 2 <i>Radiant Child</i> by Javaka Steptoe Outcome – Information text for a gallery
6	Autumn 1 <i>Star of Fear, Star of Hope</i> by Jo Hoestlandt Outcome – Fiction: flashback story & Information text	Autumn 2 <i>Can we save the tiger?</i> by Martin Jenkins Outcome – Information/persuasion/explanation: hybrid text & Recount: diary	Spring 1 <i>Selfish Giant</i> by Oscar Wilde and Rita Voutila Outcome – Fiction: classic narrative & Explanation	Spring 2 <i>The Island</i> by Jason Chin & Jenny Button by Alix Barzelay Outcome – Recount: journalistic writing & Discussion	Summer 1 <i>Manfish</i> by Jennifer Berne Outcome – Recount: biography & Fiction: adventure story	Summer 2 <i>Sky Chasers</i> by Emma Carroll Outcome – Fiction: adventure story with multiple narrators & Recount: autobiography

The process towards mastery in writing lessons is built up over three stages: gateway, pathway and writeaway skills:

1. Gateway - recapping previous skills. Checking that children are fluent before we load more skills on top. This allows gaps for individual children to be addressed.
2. Pathway - teaching new skills. This is the main part in the unit. There are usually between 3 and 5 skills. The unit allows for repetition of skills through short writing tasks which develops mastery for children.
3. Writeaway - application of these newly taught skills through an extended piece of writing.

A unit of work



- Children should be given frequent opportunities to develop their competency in writing over time. Please ensure that you follow all Pathways lessons in the sequence unless discussed with the English Lead; this will prevent skills being forgotten and having to be retaught.
- During the Writeaway section, pupils should follow the EEF writing process: planning, drafting, revising, editing and sharing.
- Each term, pupils should undertake one Pathways to Poetry unit.

The Pathways Keys

<p>Gateway keys (non-negotiables/basic skills)</p> <ul style="list-style-type: none">• Full stops, capital letters, exclamation marks, question marks, commas and apostrophes• Use prepositions to express time, place and cause• Group related ideas in paragraphs	<ul style="list-style-type: none">- What the children should have previously mastered, potentially from previous year groups or from earlier in the year- Provide teachers with the 'non-negotiables' that we want to become natural in children's writing- Can help with planning the skills for children who are not yet working at the expected standard
<p>→ Mastery keys (year group national curriculum expectations)</p> <ul style="list-style-type: none">• Build an increasing range of sentence structures• In non-narrative material, use simple organisational devices including headings and sub-headings to aid presentation• Use present and past tenses correctly and consistently including the progressive form (Y2) and the present perfect form (Y3)	<ul style="list-style-type: none">- Skills that are explicitly taught. There are plentiful opportunities to practise these over the course of the unit- Usually 3-4 focus skills from the National Curriculum- Mapped over the course of the year to ensure the full range of end of year expectations- Also gives advice on working walls
<p>Feature keys (vocabulary, manipulating sentences and tense, structure)</p> <ul style="list-style-type: none">• Use persuasive language e.g. alliteration, repetition.• Write in logical order• Use 2nd person or 3rd person to talk directly to the reader• Select organisational features e.g. opening statement, sub-headings.	<ul style="list-style-type: none">- Feature Keys are specific to the genre of writing that is the focus of each unit.- These keys ensure consistency in teaching each genre across school and support clear progression in children's genre-specific writing skills from year to year

Lesson structure

The best way to teach pupils to write is by teaching them to master sentences first through explicitly modelling written language structures when speaking; an emphasis on talk will help children to build their understanding of written language and how sentences are formed.

Children need to be given lots of opportunities to develop their competency over time. Each lesson should enable them to build their writing fluency by providing tasks that allow them to practise the knowledge and skills they have been taught.

The Gradual Release Model...



The gradual release model is important because it provides a clear structure for developing independence in learning. By moving from teacher-led demonstration (“I do”), to shared practice (“We do”), guided practice (“You do”), and finally independent application (“You do again”), children are supported step-by-step as they acquire new skills. This approach ensures children receive the explicit instruction and modelling they need, while also giving them opportunities to practise with support before working independently. It helps build confidence, deepens understanding, and ensures that all learners, including those who need extra scaffolding, can experience success and progress.

Please ensure that writing lessons provide pupils with frequent opportunities to practise newly-acquired skills before they are expected to apply these skills independently. Effective use of modelling, through WAGOLLS and worked examples, can also support pupils with their writing.

Examples of the gradual release model

Modal verbs

Ability

Modal verbs can be used when we want to show a skill or someone's ability to do something:

- Jack **can** sing.
- We **could** walk.

Can we try and write a sentence about tigers?



Time to practise!

Come up with some statements about tigers using modal verbs:

- Tigers **could**...
- Tigers **might**...
- Tigers **may**...
- Tigers **should**...



Can we write some modal verbs from the POV of a farmer?

Most common modal verbs

- will, would, should, could, may, can, shall, ought to, must, might

If a tiger comes close to my farm, it **might** attack my livestock. Therefore, I need to kill it to protect my animals. In addition, a prowling tiger **could** seriously injure or kill members of my family. I **cannot** accept this risk. As well as this, I **can** make more money from killing one tiger than I **can** from working in the fields for three whole months! Selling a tiger's fur, teeth and bones **will** mean that I am no longer poor and **can** provide for my family.



Scaffolding tasks

Some children may require scaffolded tasks in writing because they need additional support to organise their ideas and structure their work effectively. Scaffolds such as sentence starters, writing frames, electronic aids, or word banks can help reduce cognitive load, allowing pupils to focus on developing content and creativity. These supports provide the guidance needed to build confidence and independence, gradually enabling children to write with greater fluency and accuracy.

Learning objective: Write sentences containing modal verbs.

Step 1: write out these sentences, putting in the correct modal verbs.

1. We _____ save tigers.
2. If we are not careful, tigers _____ become extinct.
3. Farmers often kill tigers because they _____ sometimes kill their livestock.

Step 2: Can you now write your own sentence containing the modal verb 'will'?



What nouns can you spot in the image?

Choose a noun. Can you add an adjective?

For example: The beautiful birds

Can you add a verb?

For example: The beautiful birds tweeted.

Can you add an adverb?

For example: The beautiful birds tweeted happily.

Greater Depth Writers

Greater depth writers should be provided with challenge to ensure they are motivated, extended, and able to demonstrate the highest standards of writing. Opportunities will be planned, in accordance with Pathways to Write Planning, to develop ambition, creativity, and sophistication in their work through enriched vocabulary, varied structures, and deeper application of writing techniques.

Greater depth opportunities

Outcome: Non-fiction - Persuasive writing

Writing outcome:
Plan and write a persuasive guide for visiting Zeraffa at the Jardin des Plantes in Paris

Greater depth writing outcome:
To write the guide as above including a section of a researched Paris landmark

Pupils write Atir's diary of the first day of his journey down the Nile on a felucca.
Greater depth: Add Atir's thoughts about the future and his feelings and concerns for Zeraffa.

Pupils write a letter from Geoffroy Saint-Hilaire to a colleague at the Natural History Museum, describing the care he plans to take of Zeraffa on the journey.
Greater depth: Work with pupils before they write to look at the formal language in the original letter from the official who welcomed Zeraffa in Marseilles to Geoffroy Saint-Hilaire (see resources). Pupils write their letter in a similar style, considering the type of language used.

In addition to this, children will be encouraged to make choices about their writing: they should be supported with deploying grammar and punctuation for a specific effect relating to the audience and purpose of their writing, while simultaneously maintaining accuracy.

Consistency and accuracy across all pieces

Deploying EXS statements deliberately for effect

Less is sometimes more!
Does it enhance or is it inhibiting?

Characteristics of a GD writer

Choosing to use the right formality in the right context

Vocabulary choices are conscious and match the purpose of the piece

Punctuation choices are deliberate - used for effect rather than being there to tick a box

Control is maintained across the whole piece

Marking and feedback

- Feedback for children needs to be timely and constructive. Where possible, this should be oral and discussion-based; this is most effective during the drafting and revising stage of the writing process.
- Whole-class feedback can also be purposeful in addressing a common misconception or shared area for development.

Following this, his father sent him to Christ's College to become a priest. While studying there, he finally realised that his passion was geology (the study of rocks) and botany (the study of plants). There he met professor Henslow and Sedgwick; Who tutored him in natural history.

What went well? Come up with two things.

Even better if? Come up with one thing.

Can you re-draft this extract?

no longer human ; she was the doll.
From the depths of the shop, a new girl
doll appeared with auburn hair and green
eyes. Alma was unable to help ; all she
could do was listen to the footsteps, echoing
through the town, getting louder.

How has the writer successfully avoided an anti-climax?

Would you do it differently?

Marking and feedback policy

Stage of writing process	Teacher actions	Pupil actions
Gateway and Pathway (application of previously taught skills and teaching new skills)	<ul style="list-style-type: none"> ✓ Identify age-appropriate basic errors (grammar, spelling and punctuation) when appropriate within lessons verbally. ✓ Identify age-appropriate basic errors (grammar, spelling and punctuation) after the lesson, when needed, using agreed symbols and yellow highlighter. The Gateway Keys may support with this. 	<ul style="list-style-type: none"> ✓ Address identified errors using green pen and make use of resources to support accuracy e.g. word mats, vocabulary displays, etc. ✓ Spellings may be provided with opportunities for children to practise the correct spelling
Writeaway (application of newly taught skills) and editing	<ul style="list-style-type: none"> ✓ Build-in time within writing lessons to enable self/ peer reflection and 'checking' time. This may include addressing a common misconception as a whole class (e.g. its/it's) and looking at examples of WWW and EBI ✓ On completion of writing task, provide feedback (either written or verbally) that instructs pupils on what / how they need to develop. Identify basic errors or support pupils to identify them using the agreed symbols. 	<ul style="list-style-type: none"> ✓ Self/peer check work using supporting resources and make changes using green pen. ✓ Make attempts to independently revise & edit using resources.

	Yellow highlighter indicates an area for development. Additional symbols and written feedback may provide more specific guidance as to the nature of the issue.
Sp	<p>Spelling error</p> <p>Highlight the part of the word that is incorrect. Provide the child with the correct spelling unless it is a spelling they should know. Consider which spellings are to be the focus – consider the child's needs</p>
p	Punctuation error
^	To indicate where something could be added. Could be supported by further detail e.g. ^ more detailed description needed
S	The task has been supported by an adult.

Examples of marked work

2.23 LO: To write a report.

Ask any African person what is **the** deadliest snake is, and they will give you the same answer, the Black Mamba. But in truth this fearsome snake is actually the second most venomous snake in the world. If you come up to one **you** will probably die when you count to one.

However don't be fooled by **its** cuteness! With a mouthfull of venom it can kill up to 40 people in one bite. It can be found in a African bush and can grow up to 4.5m long - **that's** the length of two people from head to toe. If you want to challenge this snake, DON'T! It can reach a whopping top speed of 6 miles per hour. **It's** an animal **you** must fear.

Excellent! ✓

that's
length
It's = it is
It's = belongs to it

The birds once loved to sing; they stopped when there were no more children left.
The spring did ^{not} come; the giant was **too** selfish.
The giant was all alone; the only company he had was a single bird. ✓

A little linnet landed on a branch and began to sing; the giant ^{liked} it.

After Seven Years of being away, I returned home. I saw horrible creatures running around. The toys were slung on the floor. There was children in the trees. I screamed "What are you doing here". They all ran away. ✓ Great work!

Can you add your full stops and capital letters?

Transcription–Spelling

It is important to get children to spell accurately so that spelling becomes automatic. This will then reduce the cognitive load, allowing them to focus their attention on compositional elements of writing.

For children from EYFS to Year 2, Little Wandle provides the framework for the explicit teaching of spelling. For children from Year 3 to Year 6, Pathways to Spell should be used three times a week.

Pathways to Spell provides opportunity to review previously taught rules and to practise new rules and patterns.

Autumn 2		
Wk	Review	Mastery focus
1	• The /aɪ/ sound spelt -y at the end of words	• Adding -es to nouns and verbs ending in -y
2	• The /i:/ sound spelt -ey	• Words with the /eɪ/ sound spelt ei, eigh, or ey
3	• The /ə/ sound spelt a after w and qu	• Words with the /eɪ/ sound spelt ei, eigh, or ey
4	• Homophones and near-homophones (Y2 mastery)	• Homophones and near-homophones
5	• Homophones and near-homophones (Y2 mastery)	• Homophones and near-homophones
6	• Common exception words	• Word list – years 3 and 4



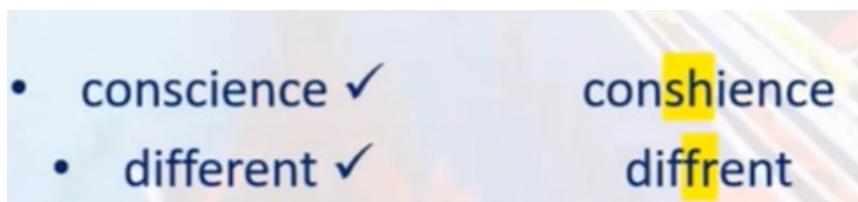
What your spelling practice should include:

- Learning new words
- Practising previously-taught words to develop speed and automaticity
- Use of dictated sentences containing words previously practised
- Learning common exception words and high-frequency words
- Independent practice

Use of low-stakes testing (not limited to weekly spelling tests) and regular dictation can be used to recap. Dictation can be self-marked and will enable pupils to practise their listening, spelling and editing skills.

How to mark spellings

Marking spellings involves balancing accuracy with encouragement so that children stay motivated to improve. Teachers can do this by highlighting only a small number of key errors, focusing on words that are age-appropriate or linked to current learning, rather than correcting everything.



For spellings that children should know, teachers should mark spellings by identifying the part that is incorrect using yellow highlighter.

When providing feedback on spelling, please do not get children to independently find the word in a dictionary. Instead, ask the child to write the correct spelling in green pen three times before adding it to their spelling bookmark.

Spelling bookmarks should be kept in children's writing books and replaced each unit, with Tier 2 vocabulary transferred across.

Transcription—Handwriting

The importance of handwriting in developing pupils' writing cannot be overstated. Fluent handwriting is a significant predictor of positive writing outcomes, while a lack of such fluency can constrain pupils by:

- hindering their composition—the cognitive demands of handwriting can divert attention away from other elements of writing
- reducing motivation – handwriting difficulties can make writing more effortful and frustrating, which may affect pupils' motivation
- preventing others understanding what they have written – poor handwriting devalues the content, with a detrimental impact

A key objective at Town Field, therefore, is for pupils to achieve automaticity in handwriting.

How are we going to achieve this?

- There is a clearly sequenced progression in handwriting practice, which starts from reception. Teachers should provide handwriting instruction three times weekly.
- At Town Field, pupils will learn letter formation in accordance with Little Wandle's *How to Write Letters* document. The Letterjoin scheme is to be used as a consistent, progressive approach across school which will support letter formation, joining, fluency and stamina
- Joined handwriting will be introduced at the end of Year 2 and then consolidated across Key Stage Two.
- There should be frequent opportunities for pupils to consolidate letter formation
- Pupils should be encouraged to take pride in the presentation of their work and should publish a 'polished' piece of work per half-term.

How to write letters

Use this document to ensure correct letter formation.

Letter	Letter formation phrase
a	Around the astronaut's helmet and down into space.
b	Down the bear's back, up and around its tummy.
c	Curl around the cat.
d	Around the duck's body, up to its head and down to its feet.
e	Around the elephant's eye and curl down its trunk.
f	Down the flamingo to its foot and across its wings.
g	Around the goat's face and curl under its chin.
h	Down, up and over the helicopter.
i	Down the iguana and dot the leaf.
j	Down the jellyfish and dot its head.
k	Down the kite, up to the top corner and down to the bottom corner.
l	Down the lollipop stick.
m	Down, up and over the mouse's ears.
n	Down, up and over the net.
o	All around the octopus.
p	Down the penguin's back, up and around its head.
q	Around the queen's face, down her robe and a flick at the end.
r	From the cloud to the ground and over the rainbow.
s	Down the snake from head to tail.
t	Down the tiger and across its neck.
u	Down and around the umbrella and back to the ground.
v	Down to the bottom of the volcano and back up to the top.
w	Down and up and down and up the waves.
x	From the top, across the box to the bottom. From the top again, across the box to the bottom.
y	Down, around the yo-yo and curl around the string.
z	Across the top of the zebra's head, zig-zag down its neck and along.
ck	c Curl around the heel of the sock. k Down the sock, up and back down to the toe.

How to write capital letters

Use this document to ensure correct letter formation when you are teaching children to form capital letters.

Letter	Capital letter formation phrase
A	From the top, diagonally down to the left, up to the top, diagonally down to the right. Lift up and across.
B	From the top, down, back to the top. Round to the middle, round to the bottom.
C	From the top, curl around to the left to sit on the line.
D	From the top, down, back to the top. Curve right, down to the bottom.
E	From the top, down, back to the top. Across, back. Lift up and across the middle. Lift up and across the bottom line.
F	From the top, down, back to the top. Across, back. Lift up and across the middle.
G	From the top, curl around to the line, carry on up, then straight down. Lift up and across.
H	From the top and down. Space. From the top and down. Lift up and join the lines across the middle.
I	From the top to the bottom and stop.
J	From the top, all the way down, then short curl to the left.
K	From the top, down, up to the middle. Diagonally up, back and diagonally down to the line.
L	From the top, down and across the line.
M	From the top, down, back to the top. Diagonally down, diagonally up. Straight down to the line.
N	From the top, down, back to the top. Diagonally down, then straight up to the top.
O	From the top – all around the o.
P	From the top, down then back up. Curve right to halfway down.
Q	From the top – all around the o. Lift off. Short line diagonally down.
R	From the top, down, then back up. Curve right to halfway down. Diagonally down to the line.
S	From the top, under the snake's chin, slide down and round its tail.
T	From the top, down and stop. Lift up and from the left, make a line across the top.
U	From the top, down and curve right, then straight up to the top.
V	From the top diagonally right to the bottom, then diagonally up to the top.
W	From the top diagonally right to the bottom, diagonally up to the top, diagonally down to the line, then diagonally up again.
X	From the top, diagonally right to the bottom. Space. Start at the top, then diagonally left to the bottom.
Y	From the top diagonally right to the middle. Space. From the top diagonally left to the middle. Straight down to the bottom.
Z	From the top go across, diagonally down to the left and across the bottom.

Using Letterjoin to teach handwriting

Search Letter-join....

Patterns

Easy letters

Easy words

Harder letters

Harder words

More... >

Phonics >

Fun >

Resources >

Info

Patterns

Easy Letters

Harder Letters

Choose a level to practise

TOWNFIELD CLASS HOME PAGE.
CLASS FONT: Letter-join Break >

Summer handwriting ideas >

Your account is due for renewal by 29th August. Please contact your administrator (Jennifer D'Rozario).

In order to access planning for Letterjoin, log in and click on 'Info'.

Back to Letter-join

Teacher Information

Contents and Videos

Fonts and Letterforms

Classroom Options

Pupil login

Lesson Planners

Account Information

Instruction Guides

Home Learning

Frequently Asked Questions

Fonts and Letterforms

Classroom Font Options

Pupil login

Lesson Planners

Account Information

Instruction Guides

Home Learning

Frequently Asked Questions

Once you have clicked 'Lesson Planners', select 'Printed' and then click your year group. Please use these guides to plan your handwriting lessons and use accompanying resources. Children are to use handwriting books until Year 4 when they may use the back of their writing jotter at the teacher's discretion.

In addition to this, dictation and warm-up exercises can be accessed by clicking on 'Resources'.

Letter-join

Dictation Exercises

Help your pupils develop legible, speedy handwriting with a series of dictation exercises.

How to use ▶

Key Stage 1
Phonics phases 2 to 5 sentences

 Stay away from the hay, Ray!

Key Stage 1
Sentences and stories

 Tom is a poor man who slipped on the wet floor.

Key Stage 2
Traditional stories and poems

 The door opened and a woman came out.

Year 3/4
Statutory words stories

 Ava wants to be a famous scientist.

Year 5/6
Statutory words stories

 Beth can learn any foreign language.

Extra practice
More dictation exercises

 Jess will brush her teeth.

Letter-join

Patterns

Easy letters

Easy words

Harder letters

Harder words

More... >

Phonics >

Fun >

Resources >

Info

Search Letter-join....

Warm Up Exercises

Gross Motor Skills



Gross motor skills activities to help improve strength, control and endurance for handwriting.

Fine Motor Skills



A selection of fine motor skills activities to use before each handwriting lesson.

Tripod Pencil Grip



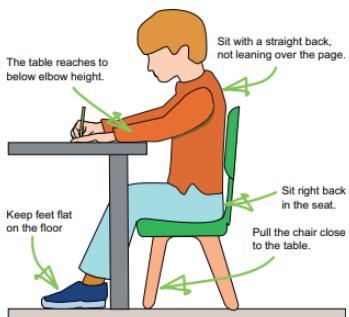
Learn this rhyme to help you remember how to hold a pencil correctly for handwriting.

- When teaching handwriting, there needs to be instruction on both letter formation and physical elements of writing: this will establish good habits and posture.
- Handwriting lessons should use paper and pen/pencil so that pupils can experience the friction of writing and can learn how to slant their paper.
- When using whiteboard pens, the pens should be a similar size to a pen or pencil.

Comfortable Sitting Position and Correct Paper Position

Right handed children

How to sit correctly to be comfortable for handwriting.

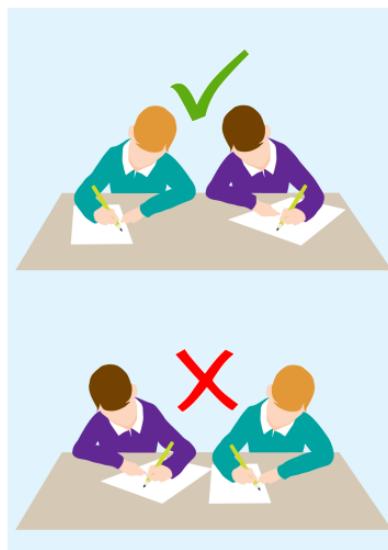


How to hold and position the paper.



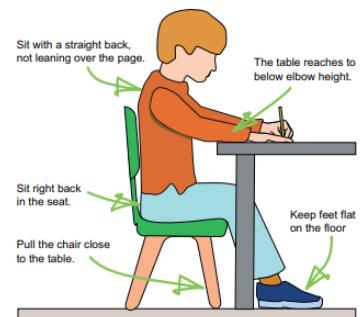
Sitting position

Sit left-handed children to the left of their partner so they have plenty of room to write.



Left handed children

How to sit correctly to be comfortable for handwriting.



How to hold and position the paper.



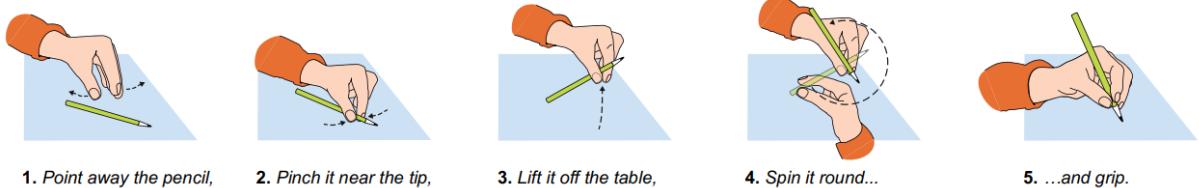
Tripod Pencil Grip

How to hold a pencil correctly for handwriting.

Right handed grip



Left handed grip



Assessment

Assessment in writing is a vital part of teaching and learning, enabling staff to monitor progress, identify next steps, and ensure consistency across the school. Regular assessment highlights strengths and areas for development in pupils' writing, allowing teachers to plan targeted support and challenge appropriately. It also ensures that progress is tracked over time, informs moderation and whole-school standards, as well as providing evidence to celebrate achievement and raise expectations. Through accurate and consistent assessment, we can secure high-quality outcomes and ensure all pupils are supported to reach their full potential as writers.

How will we achieve this?

- Teachers from Year 1 to Year 5 will use the Pathways to Write Assessment of Writing documentation to assess their children's writing. Teachers in EYFS will use Literacy: Writing Early Learning Goal (ELG) and Year 6 teachers will use the Teacher Assessment Frameworks at the End of Key Stage Two.
- Children's class work should be regularly marked in accordance with the school's marking and feedback policy.
- Children's independent work should receive feedback in the form of whole-class feedback, general comments, or discussion-based feedback.
- Summative data is to be inputted each term onto FFT.
- To supplement the rigor of internal assessment, Trust Moderation will also take place each term. This will ensure that teacher assessments are accurate, consistent, and fair across all schools within the trust; staff can build a common understanding of standards and expectations while also providing valuable professional development opportunities.
- From the academic year 2025-2026 onwards, AIR Education (AI) will be trialled across school to further refine assessment and moderation practices.

Y3 MEETING NATIONAL STANDARD		Composition: Planning, drafting, evaluating, editing and proof-reading	Composition: Structuring and organising text	Composition: Applying vocabulary, grammar and punctuation	Transcription: Spelling Handwriting
CONTEXT	Teacher assessment must be based on a broad range of evidence from across the curriculum	Produce longer pieces of writing for different purposes	Make decisions about the form of the writing based on purpose and audience	Working at greater depth within the expected standard:	<ul style="list-style-type: none"> • Write effectively and coherently for different purposes, drawing on reading to inform vocabulary and grammar • Controlled use of a varied and rich vocabulary • Variety of verb forms used with confidence
		Begin to draw on ideas from a range of reading across the curriculum	Discuss written work with teachers and other pupils: use appropriate terminology (preposition, conjunction, word family, prefix, clause, subordinate clause, direct speech, consonant letter, vowel letter, inverted commas or 'speech marks')	<ul style="list-style-type: none"> • Greater variety in sentence structures, including the use of fronted subordinate clause • Use paragraphs with greater control in both narrative and non-narrative • Accurate use of the full range of punctuation taught so far: full stops, capital letters, question marks, exclamation marks, commas in lists, apostrophes for contraction and singular noun possession, inverted commas for speech • Suffixes and prefixes are used mostly accurately (-ly, -er, -ing, -sion, -tion, -clan, -slan, -ssion, -sure, -ture, super-, anti-, auto-) • Accurate spelling of common exception words from key stage 1 • Greater independence when evaluating and editing the effectiveness of word choice and grammar 	
		INTERACT WITH THE LITERACY	INTERACT WITH THE LITERACY	<ul style="list-style-type: none"> • Proof read spelling and punctuation errors in writing with greater independence • Most common exception words from key stage 1 are spelt accurately 	
		INTERACT WITH THE LITERACY	INTERACT WITH THE LITERACY	<ul style="list-style-type: none"> • Consistent use of a variety of sentences with different structures and functions: • Use a wider variety of conjunctions to join clauses (when, before, after, while, so, because) • Statements, questions, exclamations and commands used to create an appropriate effect 	
		INTERACT WITH THE LITERACY	INTERACT WITH THE LITERACY	<ul style="list-style-type: none"> • Use expanded noun phrases to add description and detail • Use adverbs to express time, place and cause (then, next, soon, finally, here, there, therefore) • Use prepositions to express time, place and cause (e.g. before dark, during break, in the cave, because of) 	
		INTERACT WITH THE LITERACY	INTERACT WITH THE LITERACY	<ul style="list-style-type: none"> • Use punctuation mostly accurately: <ul style="list-style-type: none"> • Full stops and capital letters (including for proper nouns) • Exclamation marks and question marks • Commas to separate items in lists 	
		INTERACT WITH THE LITERACY	INTERACT WITH THE LITERACY	<ul style="list-style-type: none"> • Some accurate use of suffixes and prefixes from the year 3/4 spelling appendix (-ly, -er, -ing, -sion, -tion, -clan, -slan, -ssion, -sure, -ture, super-, anti-, auto-) • a/an used accurately e.g. a rock, an open book 	
		INTERACT WITH THE LITERACY	INTERACT WITH THE LITERACY	<ul style="list-style-type: none"> • Begin to use joined writing throughout their independent writing • Begin to use dictionaries (the first 2 or 3 letters of a word) 	
		INTERACT WITH THE LITERACY	INTERACT WITH THE LITERACY	<ul style="list-style-type: none"> • Use past and present tense appropriately and consistently throughout writing 	
		INTERACT WITH THE LITERACY	INTERACT WITH THE LITERACY	<ul style="list-style-type: none"> • Confidently use the progressive form of verbs (She is drumming), and demonstrate some use of the present perfect form of verbs (He has gone out to play contrasted with He went out to play) 	