

Writing in the OCL Primary Curriculum

Intent

The OCL Curriculum Statement of Intent has been carefully considered for each curriculum area to ensure the content designed meets this at every opportunity.

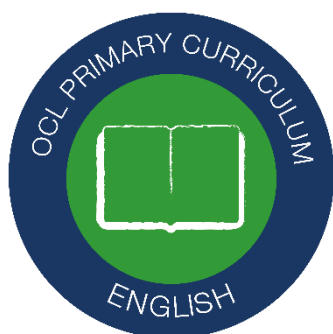
The context that our children and young people live in:

- Our children live in a world where they require the skills and qualifications, flexibility, emotional intelligence and expertise to be leaders and to thrive as human beings.
- Our children live in world where accepting themselves as individuals and celebrating who they are is key in navigating a complex and ever-changing environment.
- Our children live in a world where they need to feel a sense of ability to change things for the better and have self-efficacy.
- Our children live in a world where they need a network of relationships and a network of support to thrive and excel.
- Our children live in a world where early development of vocabulary skills is the single most important factor to get right as early as possible.

We want our children and young people to:

- Be inspired to improve the world around them.
- Have the ambition, skills and expertise to thrive in a fast changing, interconnected and communication rich world, with the confidence and technical expertise to thrive.
- Have a network that supports them.
- Be comfortable in who they are and able to continuously explore who they are becoming.
- Be rich in language with a passion for learning.
- Seek to include others, be other-centred and celebrate difference.
- Have a values approach to life and a sense of what is right and wrong through the lived experience of the 9 habits.

Therefore, we focus on developing character, competence and community. The writing curriculum specifically meets the OCL statement of intent by focussing on character, competence and community in the following areas:



Character: All children will see relatable characters and themes in quality literature that exemplify the Oasis ethos and 9 habits. All children will experience texts that reflect cultural, social and linguistic diversity, as well as introducing a world beyond the familiar. They will recognise how we are all continually developing our character and can be transformed into the best versions of ourselves by overcoming challenges with resilience.

Competence: All children will be functionally literate and flourish inside and outside the classroom, regardless of their starting points. Focussed learning will be the foundation of every lesson with an emphasis on knowledge and skills that are spaced, progressive and revisited. All children will develop their own voice and have a choice about what they want to communicate with others.

Community: All children will be given the opportunity to connect with and explore their local community in order to become representatives, leaders and mentors, as well as shape, influence and improve it. All children will be cultivated as writers who both care and have a message to share.

Implementation

To ensure our intent transfers into everyday classroom practice, we use current research in cognitive science to develop pedagogy and specific CPD to ensure subject content is expertly delivered. This is alongside individualised coaching in constantly striving to continually improve practice. Responsive feedback approaches, delivered through our highly effective one-to-one horizons approach, ensure each adult knows the relevant next steps to maximise learning opportunities.

Using research from Dan Williamson's Models of Memory, Sweller's Cognitive Load Theory, Rosenshine's Principles of Instruction and the thinking behind Ebbinghaus' Forgetting Curve, the curriculum is implemented effectively through a set of core concepts, developed for each curriculum area. This enables children to assimilate new information into growing schema as they move through the academy. By presenting new information to students as another example of these core concepts it allows them to process information in relation to previously learned knowledge and make connections.

The core concepts for writing:

Core Concepts in Writing		
Composition Composition is the way the writer assembles words and sentences to create coherent and meaningful work. It drives the writing process which signals writers to the conscious and considered creation of texts. It consists of planning and rehearsing, drafting or composing, editing and improving, and publishing or performing. Research suggests that cumulatively re-reading work to establish the flow and direction is important and drilling down to the smallest parts of composition, so there is sharp attention of details. Teacher demonstration of each stage of this process is crucial to children becoming fluent writers.	Fluency Fluency in writing gives the individual the skills and power to manipulate grammar and vocabulary choices, sentence structures and organisational features with the reader in mind. The internalised 'sense of a reader' supports a pupil to make appropriate and powerful choices and an ability to continually assess the impact of their work in relation to the audience and purpose. Ways in which they can do this is by using the 'Boomtastics' to add variation and depth. These are a 10 point system that gives progression and variation to writing techniques. An experienced writer will transform their writing using a range of these techniques in a variety of contexts	Handwriting Effective writing skills are dependent on developing handwriting skills in order to facilitate the higher order skills of content and creativity. Pupils who have not mastered this essential skill are unable to fulfil their potential in tasks that require handwriting and as a consequence they become frustrated and disenchanted or just quietly underachieve. By effectively teaching handwriting, we produce enthusiastic and efficient hand writers who can convey ideas, thoughts and feelings on to paper and thus fulfil their potential as communicators.
Spelling Writing down ideas fluently depends on effective transcription: that is, on spelling quickly and accurately through knowing the relationship between sounds and letters (phonics) and understanding the morphology (word structure) and orthography (spelling structure) of words. Learning to spell helps to cement the connection between the letters and their sounds and learning high frequency "sight words" to mastery level improves both reading and writing. The correlation between spelling and reading comprehension is high because both depend on a common denominator: proficiency with language. The more deeply and thoroughly a student knows a word, the more likely they are to recognise it, spell it, define it, and use it appropriately in speech and writing.	Punctuation Punctuation is both an authorial and secretarial element of writing. It consists of the use of standard symbols, spaces, capitalisation and indentation to help the reader understand written text. It provides the conventional framework for sentence structure. Ambiguous, unpunctuated sentences can change the meaning and confuse the reader. Effective teaching of punctuation enables writers to organise a text, generate coherent sentences and make grammar and vocabulary choices. A deeper understanding can then be established when children use punctuation accurately alongside syntax variation; they can then manipulate sentences to create flare and fluency.	Grammar Grammar is powerful; it is grammar that gives sense to language. It enables young writers to explore the infinite choices available to them in shaping creative stories and building critical, effective texts.

The curriculum is mapped using these core concepts. We plan for progression using the key points outlined in the impact section below. Lesson content is planned towards these progression points and follows the model of direct instruction, shared and modelled practice before culminating in independent practice and mastery. Specific knowledge is acquired through the knowledge organisers in each curriculum area and unit of study to ensure broad and balanced coverage and as a tool for children to add to, revise and structure that knowledge.

Subject Delivery

Lesson Timings	Type of delivery
Writing is taught daily for an hour per day in KS1 which also includes grammar, handwriting and spelling. In KS2 this is 4 days of 1 hour and one day of 30minutes. Grammar is incorporated into the writing lessons. Handwriting and spelling are taught discretely. Spelling practice is also an expectation of home learning.	The writing lessons are predominantly discrete to enable focus on the knowledge for each religion, although vocabulary is continually developed using through 'the write stuff' approach and using the tiers universally across the subject areas. Where possible and meaningful, texts have been linked to the themes from the curriculum foci areas to enable children to gain further knowledge and make links and provide content and purpose for the non-fiction pieces.

Writing: 'The Write Stuff'




Writing is centred on a high-quality text that captures the children's interest from the outset. The structure that is used to teach writing is a personalised approach based around best practice taken from 'The Write Stuff'. The focus is placed on a love of story, enrichment and language in order to create 'impact writers'. Learning to write is a complex process and it is every child's entitlement. To engage children in writing, we provide purposeful reasons to write where pupils learn to enjoy writing expressively, imaginatively and informatively for purpose. We make writing part of daily life, linked to play, fictional and real experiences. We encourage the children to develop personal voice, style, stamina and range as a writer.

We understand that developing children as writers is so much more than asking them to remember grammatical constructions or tricky spellings. It is a complicated and intricate process – and if you enable a child to become a writer you have given them a voice, supported them to communicate and provided them with a skill that is vital for all of their schooling and to their life beyond.




"Why write? Writing crystallises your ideas. It preserves them for others. It reveals the facets of your thinking. Good writing is creating a gem for others to discover." – Jane Considine, The Write Stuff

Writing in KS1 and KS2

Children follow a method called 'sentence stacking' which refers to the fact that sentences are grouped together chronologically or organisationally. This approach encourages the children to engage with short, intensive moments of learning that they can apply immediately to their writing. Children learn to sentence stack, focusing on the style of the author and impact of words and sentences. The planning of these is based on the teacher's assessment of the children's learning needs. An individual lesson is based on 3 learning chunks within a plot point or shape, which takes the form of a sentence model, broken into three separate chunks: -

Initiate	Model	Enable
Initiate – a stimulus to capture the children's imagination and set up a sentence. -	Model – the teacher close models a sentence that outlines clear writing features and techniques.	Enable – the children write their sentence following the model and have the opportunity to 'deepen the moment'.
		

Example:

Plot Point 1		
Initiate	Model	Enable
Verbs for how different animals move. Adverbs to add detail. Adjectives to describe forests, rivers and mountains. Book images	 He swiftly soared past the frozen, frozen forest.	Verb, 2A, Adverb, repetition DTM – Noticing sentence. What can the character see when they look closer?
Adjectives to describe snow, snowflakes and ice. Similes to describe how they covered the land. Use colour thesaurus. https://www.youtube.com/watch?v=vplX-gr4AIE Gif stimulus.	 Crisp snow covered the ground like a pearl white blanket.	Adjective, -ed suffix, colour synonym DTM – Checking sentence. What can the character hear as they scan the land?
Negative emotions. Synonyms for weary, hungry and cold. Shade-o-meter	 All of the animals were weary, famished and frozen.	List sentence DTM – Action sentence. How do the characters show their emotions?

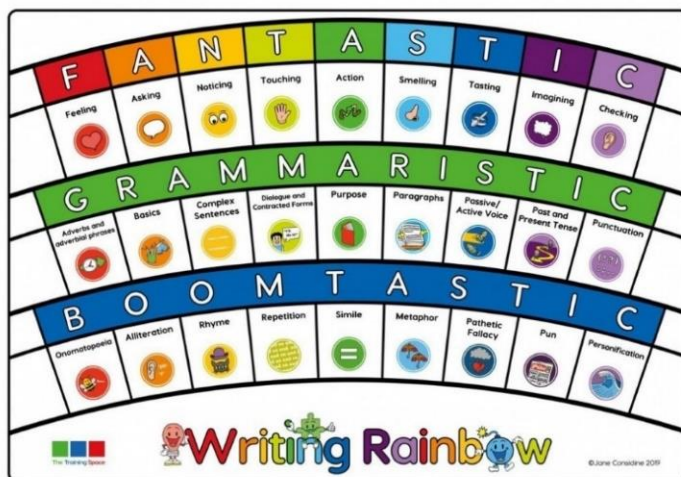
The Writing Rainbow

To be great writers, children need to know about The Three Zones of Writing. These three essential components consist of: the FANTASTICs (Ideas); the GRAMMARISTICs (Tools); the BOOMTASTICs (Techniques).

These areas are vital in supporting the children through the writing process. Through the three zones of writing, we begin to take a systematic approach to helping the children very explicitly at every stage of their writing journey.

The **FANTASTICs** system, which can also be linked to the teaching of reading, allows children to identify the nine elements that all text types are comprised of. When pupils are familiar with these nine elements, they can incorporate them into their writing. The FANTASTICs help children to sharpen their understanding of their own and others' writing by encouraging them to be observant and reflective.

- The 9 **GRAMMARISTICs** cover national curriculum requirements, capturing the broad spectrum of key grammar knowledge.
- The **BOOMTASTICs** capture the ten powerful ways to add drama and poetic devices to writing. They help children structure their work, teaching them to showcase their writing voice, demonstrate originality and to take risks in a bid to capture the truth of a situation.



Narrative



Each text is slowly revealed to the children lesson by lesson to heighten the excitement and anticipation around the story. This encourages the children to focus on one moment at a time and consider the intent of each sentence. Children can map their sentences on to the plot point map and clearly identify whether a sentence has positive or negative intent. Understanding the intent of a sentence allows children to make precise and deliberate choices with their vocabulary.

Once children have followed their 'central character' through the story, they plan and write independently using their previous learning to shape their creative stories. Children are encouraged to see writing as a journey; re-drafting and editing are used before writing is published. Writing extends across the curriculum with children being given opportunities to write for a range of different purposes outside of the writing lesson.

Non-fiction

The teaching of non-fiction follows a similar structure to that of narrative, with one key difference – shapes.

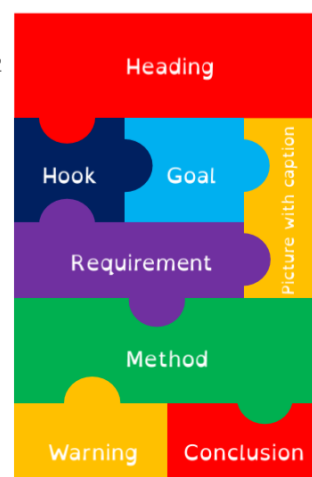
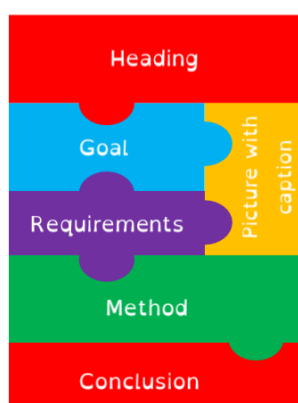
Children are taught to view each non-fiction text as a jigsaw puzzle. Each jigsaw piece represents a key feature of the text type, and each jigsaw piece is assigned a shape to help the children recall its purpose and position within the structure of the text.

NON-FICTION PROGRESSION

INSTRUCTIONS

KS1

KS2



Greater Depth

When writing, all children are writing about the same plot point in the story at the same time. Any children who work quickly and are finished before others, are encouraged to 'deepen the moment'. This involves the pupils writing more about the moment or plot point that they are on by enriching the plot with more detail or with different lenses. This stops children from 'plot pushing' and moving on to the next section before the rest of the class. It means that everybody is writing about the same moment at the same time; enabling the teacher to model each plot point. This is also one of the ways that we differentiate in our English lessons. All English based activities are extended with opportunities for Greater Depth, where children can take writing in their own directions by 'Deepening the Moment'. Children are encouraged to choose their own writing lens to showcase their personal stylistic choices and add detail to each moment. Metacognition and self-regulation approaches are used to guide children to think about their own learning more explicitly, by teaching them specific strategies for planning, monitoring and evaluating their learning.

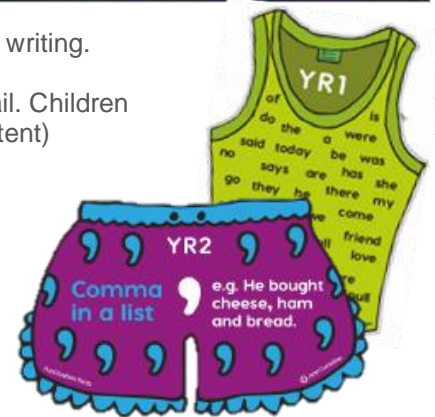
Deepening the Moment

Fiction – No plot pushing. Pupils can add further sentences to add more detail. Children independently choose and craft sentences (maintaining the positive or negative intent) pushing through the different zones of writing.

Non-fiction– No shape shifting. Pupils can add further sentences to add more detail. Children independently choose and craft sentences (maintaining the positive or negative intent) pushing through the different zones of writing but predominantly grammar.

Grammar and Punctuation

We believe that children need to be in control of their grammar choices to improve the precision and the impact of their writing. Technical control of grammar means that pupils can show readers that they have good understanding of the English language and that they are able to manipulate it for their own desired outcomes. Grammar objectives are weaved throughout each writing unit using the GRAMMARISTICs to ensure that grammar knowledge is taught and revisited. A grammar overview is used to ensure consistency and progression through school. The children use their 'Writing Laundry' that consists of vocabulary vests and punctuation pants to review their own writing. Pupils have a bank of points to retain for spelling and punctuation but can lose these points when they make errors. The amount of spelling points and punctuation points they lose changes according to year group in relation to National Curriculum requirements.



Spelling

A multi-strategy approach to spellings based on excellent knowledge of specific spelling rules is the approach we've taken to handwriting. This includes activities that focus on phonological understanding, approaches to secure the long-term memory of these spellings (mnemonics) and activities that check their understanding of meaning.

Handwriting

Handwriting is of fundamental importance to educating our pupils because pupils who do not learn to read and write fluently and confidently are, in every sense, disenfranchised. The mastery of automaticity in handwriting is therefore one of the key priorities.

Handwriting is a physical activity that involves movement and recognition skills that need to be learnt and become part of the automatic cognitive skill set of the pupil. To achieve this, OCL recommends using the Kinetic Letters handwriting programme, but as this is an additional cost to academies, this is not mandated.

The programme has four threads.

- Making bodies stronger
- Holding the pencil (for speed, comfort and legibility)
- Learning the letters
- Flow and fluency

The key principles of the programme are:

EdShed



Kinetic Letters®
making hand-writing easy for everyone

- Building physical strength underpins handwriting and concentration. This knowledge informs the working positions that children use for writing and the strengthening targets they work on.
- Pupils are not expected to do anything before they are developmentally ready for it.
- The different components of writing are mastered individually before being used in combination.
- Letters are learnt as movements, not as visual shapes, and movement remains central to developing automaticity in letter formation, flow and fluency.
- Posture is important in developing the correct position for handwriting and so children are taught how to organise their working position and paper position to enable comfortable and fluent writing from the start.
- Correct pencil hold is taught from the start (ie as soon as a tri-pod grip is developmentally appropriate).
- Reading and writing are reciprocal processes; strengthening handwriting skills will support reading and writing development as a whole.

In academies where Kinetic Letters is not being used, the teaching of handwriting should remain true to the underpinning principles outlined above.

Annual Organisation per year group

Year 1	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	Stardust Jean Willis NAR Wishing			When I am by myself Eloise Greenfield NF Poetry		
Autumn 2	Way back home Oliver Jeffers NAR Finding/Rescue			Man on the moon Simon Bartram NF Explanation		
Spring 1	George and the Dragon Chris Wormell NAR Conquering			The Queen's Hat Steve Anthony NF		
Spring 2	The Storm Whale Benji Davies NAR Losing			The Jolly Postman Janet and Allan Ahlberg NF Diary/Letter		
Summer 1	On Sudden Hill Linda Sarah & Benji Davies NAR Meeting			Paper Dolls Julia Donaldson NF Instructions		
Summer 2	Film Song of the sea			Experience Our trip to the woods		

Year 2	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	Leaf Sandra Dieckmann NAR Meeting			If I were in charge of the world Judith Viorst NF Poetry		
Autumn 2	The Lighthouse Keeper's Lunch Ronda Armitage NF Letter			Meerkat Mail Emily Gravett NAR Journey		
Spring 1	Grandad's Island Benji Davies NAR Losing			Bold Women in Black history Vashti Harrison NF Biography		
Spring 2	Halibut Jackson David Lucas NAR Character Flaw			An Engineer Like Me Dr Shini Somara NF Instructions		
Summer 1	Emmanuel's Dream Laurie Ann Thompson NAR Transformation/Conquering			The Day the Crayons Quit Oliver Jeffers NF Persuasive		
Summer 2	The Tear Thief Carol Anne Duffy NAR Meeting			Film Crow: The Legend NF Non-Chron		

Year 3	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	Jemmy Button Jennifer Uman NAR Journey			The reflection in me Carl Colagiovanni NF Poetry		
Autumn 2	George's Marvellous Medicine Roald Dahl NAR Transformation			George's Marvellous Medicine Roald Dahl NF Instructions		
Spring 1	Leon and the Place Between Angela Mcallister NAR Finding			Leon and the Place Between Angela Mcallister NF Persuasive		
Spring 2	The Secret of Black Rock Joe Todd Stanton NAR Tale of Fear			Tin Forest Helen Ward NF Newspaper Article		
Summer 1	Into the Forest Anthony Browne NAR Warning			The Proudest Blue Ibtihaj Muhammad NF Diary/Letter		
Summer 2	Film The Blue Umbrella NAR Meeting			Noah Barley Water Runs Away John Boyne NF Balanced argument		

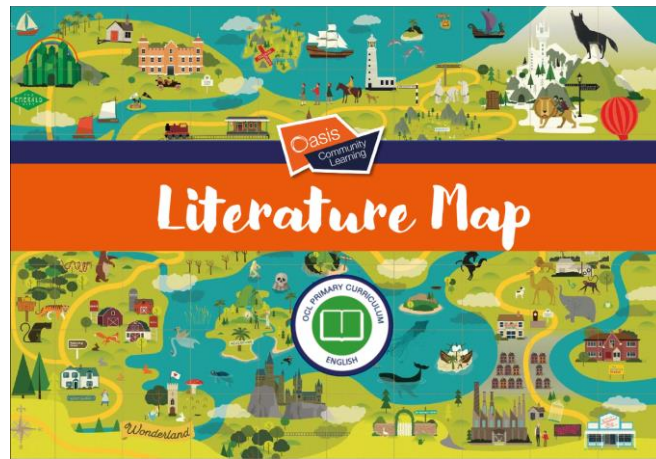
Year 4	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	Charlie and the Chocolate Factory Roald Dahl NAR Meeting			Beautifully different, wonderfully the same Joseph Coelho NF Poetry		

Autumn 2	Lion in Paris Beatrice Alamagna NF Holiday Advert	Moon Man Tomi Ungerer NAR Journey
Spring 1	The Miraculous Journey of Edward Tulane Kate Dicamillo NAR Journey	The Miraculous Journey of Edward Tulane Kate Dicamillo NF Diary/Letter
Spring 2	The Iron Man Ted Hughes NAR Meeting	The Iron Man Ted Hughes NF Diary/Letter
Summer 1	Lob Linda Newbery NAR Journey	Lob Linda Newbery NF Instructions
Summer 2	Flood Alvaro F. Villa NF News Report	Film The Lost Flood NAR Finding/Rescuing

Year 5	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	The Boy in the Back of the Class Onjali Q. Rauf NAR Meeting				Still I rise Maya Angelou NF Poetry	
Autumn 2	The Lost Happy Endings Carol Anne Duffy NAR Conquering				The Lost Happy Endings Carol Anne Duffy NF Balanced Argument	
Spring 1	The Viking Boy Tony Bradman NAR Conquering				The Viking Boy Tony Bradman NF Non-Chron	
Spring 2	Skellig David Almond NAR Meeting				Skellig David Almond NF Diary/Letter	
Summer 1	Journey to Jo'Burg Beverley Naidoo NAR Journey				Journey to Jo'Burg Beverley Naidoo NF Diary/Letter	
Summer 2	Kensuke's Kingdom Michael Morpurgo NAR Journey			Kensuke's Kingdom Michael Morpurgo NF Instructions		

Year 6	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	There's a Boy in the Girls' Bathroom Louis Sachar NAR Meeting				Beautiful Ambition Karl Nova NF Poetry	
Autumn 2	The Arrival Shaun Tan NAR Journey				The Arrival Shaun Tan NF Persuasive Letter	
Spring 1	Rose Blanche Christophe Gallaz NAR Tale of Fear				Letters from the Lighthouse Emma Carroll NF Diary / Newspaper Article	
Spring 2	Harry Potter JK Rowling NAR Rags to riches				Harry Potter JK Rowling NF Non-Chron	
Summer 1	Clockwork Philip Pullman NAR Meeting			Clockwork Philip Pullman NF Explanation		
Summer 2	Film Paperman (Disney) NAR Losing		Film David Attenborough NF Biography		Film Greta Thunberg NF Speech	

Text Overview



YEAR 1	Who am I and who am I becoming?	Citizenship and the World	Heritage and Culture	STEAM	Community	Performance
	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
	STARPUST Jeanne Willis	MAN ON THE MOON Simon Barram	THE QUEEN'S HAT Steve Antony	THE STORM WHALE Benji Davies	ON SUDEN HILL Linda Sarah & Benji Davies	SONG OF THE SEA Film
	WHEN I AM BY MYSELF Eloise Greenfield	THE WAY BACK HOME Oliver Jeffers	GEORGE AND THE DRAGON Christopher Wormell	THE JOLLY POSTMAN Janet & Allan Ahlberg	PAPER DOLLS Julia Donaldson	

YEAR 2	Who am I and who am I becoming?	Citizenship and the World	Heritage and Culture	STEAM	Community	Performance
	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
	LEAF Sandra Dieckmann	MEERKAT MAIL Emily Gravett	GRANBAD'S ISLAND Benji Davies	DIALLOUT JACKSON David Lucas	EMMANUEL'S DREAM Laurie Ann Thompson	CROW: THE LEGEND Film
	IS A WERE IN CHARGE OF THE WORLD Judith Viorst	THE LIGHTHOUSE KEEPER'S LUNCH Ronda Armitage	BOLD WOMEN IN BLACK HISTORY Yashni Harrison	AN ENGINEER LIKE ME Dr Shini Somara	THE DAY THE CHAYONS GIFT Oliver Jeffers	THE TEAR THIEF Carol Anne Duffy

YEAR 3	Who am I and who am I becoming?	Citizenship and the World	Heritage and Culture	STEAM	Community	Performance
	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
	JEMMY BUTTON Jennifer Uman	GEORGE'S MARVELLOUS MEDICINE Roald Dahl	LEON AND THE PLACE BETWEEN Angela McAllister	THE SECRET OF BLACK ROCK Joe Todd Stanton	INTO THE FOREST Anthony Browne	THE BLUE UMBRELLA Film
	THE REFLECTION IN ME Carl Colagiovanni	INSTRUCTIONS	PERSUASIVE	TIN FOREST Helen Ward	THE PROUDEST BLUE Binhaj Muhammad	NOAH BARLEY WATER RUNS AWAY John Boyne

YEAR 4	Who am I and who am I becoming?	Citizenship and the World	Heritage and Culture	STEAM	Community	Performance
	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
	CHARLIE AND THE CHOCOLATE FACTORY Roald Dahl	MOON MAN Tom Ungerer	THE MIRACULOUS JOURNEY OF EDWARD TULANE Kate Dicanillo	THE IRON MAN Ted Hughes	LOB Linda Newberry	THE LOST THING Shaun Tan
	BEAUTIFULLY DIFFERENT, WONDERFULLY THE SAME Joseph Coelho	LION IN PARIS Beatrice Alamagna	DIARY / LETTER	DIARY / LETTER	INSTRUCTIONS NEWSPAPER ARTICLE	FLOOD Alvaro F. Villa

YEAR 5	Who am I and who am I becoming?	Citizenship and the World	Heritage and Culture	STEAM	Community	Performance
	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
	THE BOY IN THE BACK OF THE GLASS Orjuli G. Rauf	THE LOST HAPPY ENDINGS Carol Anne Duffy	VIKING BOY Tony Bradman	SKELLIG David Almond	JOURNEY TO JO'BURG Beverly Naidoo	KENSUKE'S KINGDOM Michael Morpurgo
	STILL I RISE Maya Angelou	NON-FICTION	NON-FICTION	NON-FICTION	NON-FICTION	THE PRESENT Film

YEAR 6	Who am I and who am I becoming?	Citizenship and the World	Heritage and Culture	STEAM	Community	Performance
	Aut 1	Aut 2	Spr 1	Spr 2	Sum 1	Sum 2
	THE BOY IN THE GIRLS' BATHROOM Louis Sachar	THE ARRIVAL Shaun Tan	HARRY POTTER J.K. Rowling	CLOCKWORK Philip Pullman	ROSE BLANCHE Christophe Gallet	PAPERMAN Film
	BEAUTIFUL AMBITION Karl New	NON-FICTION	NON-FICTION	NON-FICTION	LETTERS FROM THE LIGHTHOUSE Emma Carroll	I AM GRETA Film

Impact

The ultimate test of the impact of the curriculum is in whether the students know what you want them to know, and what you think they should know. This has been carefully mapped against the core concepts for writing in the tables on the following pages.

To determine this, we check and monitor children’s learning, providing teachers and students with information about progress and analysis of deliberate retrieval practice. We need to be able to fluidly use ‘checking for understanding’ techniques in the moment as well as being able to know what has been learnt and retained over time and the depth of that learning:

- We use checking for understanding techniques through Socratic quizzes and hinge questions to ensure we are aware of all students learning during the lesson and adapt the pace as necessary.
- Retrieval practice is built in, where most impactful, to interrupt the forgetting curve and secure constructs in long term memory.
- Depth of knowledge is then assessed through final pieces of writing using the OCL TAFs and collated in both Student Portfolios or Work in Showbie and physical writing books.

Writing Specific Impact Measures

What are we measuring?

- Transcription – Spelling and Handwriting
- Composition – Grammar and Punctuation
- Fluency

How are we measuring it?

OCL Teacher Assessment Frameworks (TAFs): To ensure termly writing teacher assessment is accurate, year group OCL Teacher Assessment Frameworks (TAFs) are used, which match the end-of-key-stage national frameworks and put in the steps in between for each year group. These are set up as templates in excel where teachers can enter the extent to which they feel the children’s writing pieces that half term demonstrates their depth of understanding against the descriptors.

YEAR 6 WRITING TAF												
The pupil is, after discussion with the teacher:												
Working towards the expected standard												
• Write for a range of purposes	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Use paragraphs to separate ideas	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Use narrative devices (setting and characters)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Organise writing, and arrange details to support the reader (e.g. headings, sub-headings, bullet points)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Use clear, simple, but varied, sentence forms, correct for tone and appropriate for context (mostly correct)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Spelling most words correctly (years 5 and 6)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Punctuation (years 5 and 6)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Produce legible handwriting	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Working at the expected standard												
• Write effectively for a range of purposes and audiences, selecting language that gives good evidence of the reader (e.g. the use of first person in a diary, direct address in motivation and persuasive writing)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Organise, structure, sequence, characters and atmosphere	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Develop ideas – resources to support the character and enhance the action	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Select vocabulary and grammatical structures that reflect what the writing requires, using this most appropriately (e.g. using connective forms in dialogue to separate, using passive verbs to effect how information is presented, using modal verbs to suggest degrees of possibility)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Use clear, simple, sentences and connectives throughout their writing	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Use the range of punctuation taught at KS2 mostly correctly (e.g. inverted commas and other punctuation to indicate direct speech)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Spelling most words correctly (years 5 and 6) and use a dictionary to check the spelling of uncommon or more ambitious vocabulary	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Produce legible, clear and well-presented handwriting	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Working at greater depth within the expected standard												
• Write effectively for a range of purposes and audiences, selecting the appropriate form and showing independence on what they can and cannot do (e.g. diary, letter, report, persuasive writing)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Organise, structure, sequence, characters and atmosphere	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Develop ideas – resources to support the character and enhance the action	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Select vocabulary and grammatical structures that reflect what the writing requires, using this most appropriately (e.g. using connective forms in dialogue to separate, using passive verbs to effect how information is presented, using modal verbs to suggest degrees of possibility)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Use clear, simple, sentences and connectives throughout their writing	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Use the range of punctuation taught at KS2 mostly correctly (e.g. inverted commas and other punctuation to indicate direct speech)	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Spelling most words correctly (years 5 and 6) and use a dictionary to check the spelling of uncommon or more ambitious vocabulary	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
• Produce legible, clear and well-presented handwriting	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

Comparative judgement: Comparative judgement is a method of assessment which relies on teachers comparing pupils’ writing, rather than marking it absolutely. It is based on rigorous research and delivers highly reliable outcomes. Judges compare two responses and decide which is better. Following repeated comparisons, the resulting data is statistically modelled, and responses placed on a scale of relative quality. Research has shown the process to be as reliable as double marking, but much quicker. Each year there is an annual writing window per year group for Years 1 to 6 with over 700 schools and over 30,000 individual writing submissions. This produces a nationally standardised cohort enabling national grades for every year group (WTS, EXS, GDS), writing ages and scaled scores which also enable a measure of pupil progress. Using the process also means writing is silently and reliably moderated by up to 20 other teachers working at other schools.

Pupils’ writing at OCL is assessed using comparative judgement. We participate in the Assessing Primary Writing national judging windows run by No More Marking. As part of these, we judge our pupils’ work and the work of pupils from other schools, which allows us to see how our pupils are doing relative to pupils nationally. Each year group has one slot a year in the national judging windows. In addition to this, we also use comparative judgement to judge internal writing tasks at the end of each term. The outcomes from these judging windows support the teacher’s termly assessments in writing.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn 1			National Window			
Autumn 2					National Window	
Spring 1	National Window			National Window		
Spring 2		National Window				National Window

Teachers from all year groups are involved in the assessment of pupils from all year groups, so that all teachers can develop an understanding of the typical progress made by pupils in their own academy and nationally across the primary year groups. After each judging window, teachers work together to plan feedback for their class based on what trends and patterns were spotted during the judging.


Summative Testing

- Normative, standardised tests include:

- End of term Headstart Tests in spelling and grammar
- KS2 SATs

Progression Points against the Core Concepts

Core Concepts	Progression Point 1 Year 1	Progression Point 1 Year 2	Progression Point 3 LKS2	Progression Point 4 UKS2
Spelling	<ul style="list-style-type: none"> • Pupils should be shown how to segment spoken words into individual phonemes and then how to represent the phonemes by the appropriate grapheme(s). • At this stage pupils will be spelling some words in a phonically plausible way, even if sometimes incorrectly. • Misspellings of words that pupils have been taught to spell should be corrected; other misspelt words should be used to teach pupils about alternative ways of representing those sounds. 	<ul style="list-style-type: none"> • Pupils move towards more word-specific knowledge of spelling, including homophones. • Children should be taught that spelling involves segmenting spoken words into phonemes and then representing all the phonemes by graphemes in the right order. • Spelling should be phonically plausible, even if not always correct. • Misspellings of words that pupils have been taught to spell should be corrected; other misspelt words can be used as an opportunity to teach pupils about alternative ways of representing those sounds. • Pupils should be encouraged to apply their knowledge of suffixes from their word reading to their spelling. • They should draw from and apply their growing knowledge of word and spelling structure, as well as their knowledge of root words. 	<ul style="list-style-type: none"> • Phonic knowledge should continue to underpin spelling after key stage 1; teachers should still draw pupils' attention to GPCs that do and do not fit in with what has been taught so far. • Pupils also need to understand the role of morphology and etymology. spell further homophones • spell words that are often misspelt • use further prefixes and suffixes and understand how to add them • place the possessive apostrophe accurately in words with regular plurals and in words with irregular plurals • use the first 2 or 3 letters of a word to check its spelling in a dictionary 	<ul style="list-style-type: none"> • spell some words with 'silent' letters • continue to distinguish between homophones and other words which are often confused • use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically • use further prefixes and suffixes and understand the guidance for adding them • use dictionaries to check the spelling and meaning of words • use the first 3 or 4 letters of a word to check spelling, meaning or both of these in a dictionary
Handwriting	<ul style="list-style-type: none"> • sit correctly at a table, holding a pencil comfortably and correctly • begin to form lower-case letters in the correct direction, starting and finishing in the right place • form capital letters • form digits 0-9 • understand which letters belong to which handwriting 'families' (ie letters that are formed in similar ways) and to practise these 	<ul style="list-style-type: none"> • Children should be able to form individual letters correctly, establishing good handwriting habits from the beginning. • Pupils' motor skills also need to be sufficiently advanced for them to write down ideas that they may be able to compose orally. • Pupils should revise and practise correct letter formation frequently. They should be taught to write with a joined style as soon as they can form letters securely with the correct orientation. 	<ul style="list-style-type: none"> • use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left un-joined • increase the legibility, consistency and quality of their handwriting, [for example, by ensuring that the downstrokes of letters are parallel and equidistant, and that lines of writing are spaced sufficiently so that the ascenders and descenders of letters do not touch] • Pupils should be using joined handwriting throughout their independent writing. • Handwriting should continue to be taught, with the aim of increasing the fluency with which pupils are able to write down what they want to say. This, in turn, will support their composition and spelling. 	<ul style="list-style-type: none"> • Pupils should continue to practise handwriting and be encouraged to increase the speed of it, so that problems with forming letters do not get in the way of their writing down what they want to say. • They should be clear about what standard of handwriting is appropriate for a particular task, for example, quick notes or a final handwritten version. • They should also be taught to use an un-joined style, for example, for labelling a diagram or data, writing an email address, or for algebra, and capital letters, for example, for filling in a form.
Grammar	<ul style="list-style-type: none"> • Pupils should be taught to recognise sentence boundaries in spoken sentences and to use the appropriate vocabulary when their writing is discussed. • Pupils should begin to use some of the distinctive features of Standard English in their writing. 'Standard English' is defined in the glossary. 	<ul style="list-style-type: none"> • The terms for discussing language should be embedded for pupils in the course of discussing their writing with them. Their attention should be drawn to the technical terms they need to learn. 	<ul style="list-style-type: none"> • Grammar should be taught explicitly: pupils should be taught the terminology and concepts for Y3&4 and be able to apply them correctly to examples of real language, such as their own writing or books that they have read. • At this stage, pupils should start to learn about some of the differences between Standard English and non-Standard English and begin to apply what they have learnt, for example, in writing dialogue for characters. 	<ul style="list-style-type: none"> • Pupils should continue to add to their knowledge of linguistic terms, including those to describe grammar, so that they can discuss their writing and reading.

<p>Punctuation</p> 	<ul style="list-style-type: none"> • Demarcate sentence boundaries. • Pupils should recognise the sentence type and which punctuation mark is necessary. • Leave appropriately sized spaces between words and correlate the number of words in the sentence to spoken. • Use basic punctuation accurately: <ul style="list-style-type: none"> ○ capital letters ○ full stops ○ exclamation marks ○ question marks 	<ul style="list-style-type: none"> • Use familiar and new punctuation mostly correctly. • Identify and use apostrophes for contracted forms and the possessive (singular) • Identify the purpose of commas in the following circumstances and use them accurately: <ul style="list-style-type: none"> ○ in a list ○ in between adjectives ○ before a conjunction when it joins two independent clauses 	<ul style="list-style-type: none"> • Write down ideas with a reasonable degree of accuracy and with good sentence punctuation. • Pupils will be taught about the differences between Standard and non-Standard English and how to apply the use of punctuation to exemplify that in writing. • Indicate features in writing by: <ul style="list-style-type: none"> ○ using commas after fronted adverbials ○ indicating possession by using the possessive apostrophe with plural nouns ○ using and punctuating direct speech 	<ul style="list-style-type: none"> • Use the familiar punctuation in a variety of ways to evoke meaning or responses from the reader. • Indicate features in writing by: <ul style="list-style-type: none"> ○ using commas to clarify meaning or avoid ambiguity in writing ○ use hyphens to clarify meaning and avoid ambiguity ○ use brackets, dashes or commas to indicate parenthesis ○ use semi-colons, colons or dashes to mark boundaries between independent clauses ○ use a colon to introduce a list ○ punctuate bullet points consistently
<p>Composition</p>	<ul style="list-style-type: none"> • Compose sentences orally before writing them. • Sequence sentences to make a short text. • Reread their writing to check that it makes sense. • Read aloud their writing clearly enough to be heard by their peers and the teacher. • Discuss what they have written with confidence and clarity. 	<ul style="list-style-type: none"> • Develop positive attitudes and stamina for writing by writing: narratives, real events, poetry and for different purposes. • Record ideas sentence by sentence. • Make simple additions, revisions and corrections to their own writing. • Read aloud what they have written with appropriate intonation. 	<ul style="list-style-type: none"> • Develop and enhance the effectiveness of their writing and the more varied grammar, vocabulary and narrative structures that they can draw to express their ideas. • Plan writing based on familiar forms. • Use simple organisational devices. • Evaluate own and others' writing, suggesting improvements and changes to grammar and vocabulary. • Proofread for spelling and punctuation errors. • Read aloud their own writing using appropriate intonation and controlling the tone and volume. 	<ul style="list-style-type: none"> • Enjoy and understand language, especially vocabulary, to increase their fluency as readers, writers and their comprehension. • Writing should be sufficiently fluent and effortless to manage the general demands of the curriculum. • Reflect on their own understanding of the audience and purpose and make selections appropriately. • In the writing process, develop consolidation, practise and discussion. • Plan writing to suit audience and purpose; use models of writing. • Develop character and setting in narrative. • Select grammar and vocabulary for effect. • Use a wide range of cohesive devices.
<p>Fluency</p>	<ul style="list-style-type: none"> • Pupils should be rigorously taught the early learning goals for literacy to develop word reading, spelling and language skills. • Manipulate the key concepts at their curriculum level. • Use linguistic features in writing such as: <ul style="list-style-type: none"> ○ alliteration ○ rhyme ○ repetition 	<ul style="list-style-type: none"> • Develop knowledge and use of vocabulary by using what they've read and heard elsewhere in their writing. • Knowing the meaning of words or employing strategies to find the meaning of words increases chances of understanding and producing fluent writing. • Manipulate the key concepts at their curriculum level. • Use linguistic features in writing such as: <ul style="list-style-type: none"> ○ onomatopoeia ○ simile 	<ul style="list-style-type: none"> • Develop linguistic knowledge to create more variation in grammar and vocabulary techniques. • Take an intentional approach to building on what has been learnt previously. • Manipulate the key concepts at their curriculum level. • Use linguistic features in writing such as: <ul style="list-style-type: none"> ○ metaphor ○ personification 	<ul style="list-style-type: none"> • Write down their ideas quickly and key concepts are broadly accurate. • From this, they can quickly go back and edit work based on learnt knowledge and skills to do so. • Manipulate the key concepts at their curriculum level. • Use linguistic features in writing such as: <ul style="list-style-type: none"> ○ pathetic fallacy ○ pun
<p>Icons</p>	