



## 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.

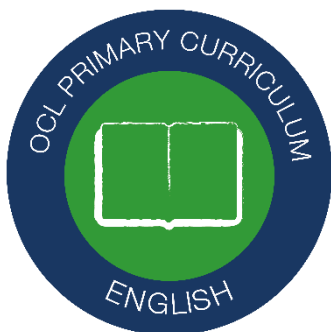
The context that our children and young people live in:

- 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 curriculum intent translates into consistent classroom practice, we use current research in cognitive science to inform pedagogy and design subject-specific CPD. This ensures content is delivered with expertise and clarity. Alongside this, we provide individualised coaching and responsive feedback through our one-to-one Horizons model, enabling staff to reflect on practice and take purposeful next steps to improve teaching and learning.

Our curriculum is underpinned by evidence-based approaches, drawing on Dan Williamson's *Models of Memory*, Sweller's *Cognitive Load Theory*, Rosenshine's *Principles of Instruction*, and Ebbinghaus' *Forgetting Curve*. Each subject is structured around carefully developed core concepts, which act as anchors for new learning. By consistently linking new content to these concepts, pupils are supported in building and strengthening schema, enabling them to make meaningful connections, retain knowledge, and apply it with increasing independence as they progress through the academy.

### The core concepts for writing:

Core Concepts in Writing		
<p><b>Spoken Language and Listening</b> Spoken language and listening are essential communication skills involved in expressing ideas clearly, listening attentively and understanding others in various contexts.</p> <p><b>Spoken language</b> refers to the ability to use speech effectively for sharing thoughts, feelings, and information through words, sentences and conversations, as well as storytelling.</p> <p><b>Listening</b> involves actively paying attention to and interpreting spoken messages, including tone, pitch and body language.</p> <p>These skills enable children to participate in discussions, ask questions, and engage confidently in social and learning environments. Developing spoken language and listening helps children build vocabulary, improve understanding, develop confidence and strengthen relationships, forming a foundation for effective communication throughout their lives.</p>	<p><b>Composition and Fluency</b> <b>Composition</b> 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.</p> <p><b>Fluency</b> 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 '<i>Boomtastics</i>' 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.</p>	<p><b>Grammar and Punctuation</b> <b>Grammar</b> 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.</p> <p><b>Punctuation</b> 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.</p>
<p><b>Spelling</b> 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.</p>	<p><b>Handwriting</b> 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.</p>	

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
<p>Writing is taught <b>daily for an hour per day</b> which also includes grammar, handwriting and spelling. These daily sessions are made up of 4 'writing' lessons, incorporating grammar, and 1 hour for the discrete teaching of Grammar, Spelling and Handwriting. Spelling practice is also an expectation of home learning.</p>	<p>The writing lessons are predominantly discrete to enable focus on the knowledge and skills of writing, although vocabulary is continually developed through 'The Write Stuff' approach. 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.</p>

### 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 (building from 1 learning chunk initially at the beginning of Year 1) within a plot point or shape, which takes the form of a sentence model, broken into three separate chunks: ·

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

Example:

Plot Point 1		
Initiate	Model	Enable
Verbs for how different animals move. Adverbs to add detail. Adjectives to describe forests, rivers and mountains. <b>Book images</b>	 He swiftly soared past the frozen, frozen forest.	Verb, 2A, Adverb, repetition <b>DTM</b> – 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. <a href="https://www.youtube.com/watch?v=vplX-qr4AIE">https://www.youtube.com/watch?v=vplX-qr4AIE</a> <b>Gif stimulus.</b>	 Crisp snow covered the ground like a pearl white blanket.	Adjective, -ed suffix, colour synonym <b>DTM</b> – Checking sentence. What can the character hear as they scan the land?
Negative emotions. Synonyms for weary, hungry and cold. <b>Shade-o-meter</b>	 All of the animals were weary, famished and frozen.	List sentence <b>DTM</b> – 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.

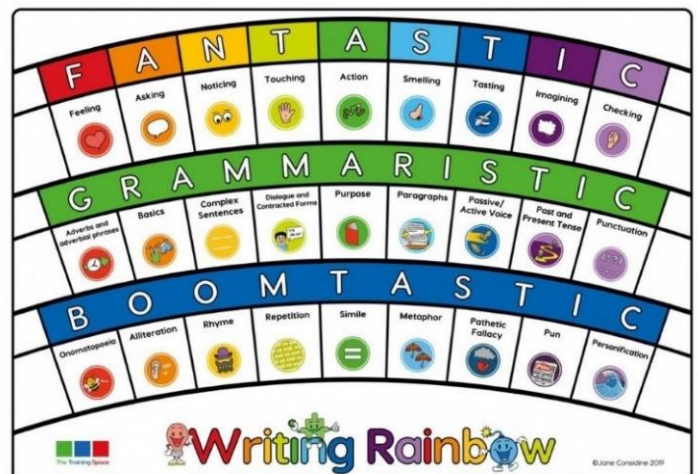
The **FANTASTICs** system, which can also be linked to the teaching of reading, allows children to identify the nine elements that all text types are comprised of. When pupils are familiar with these nine elements, they can incorporate them into their writing. The FANTASTICs help children to sharpen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

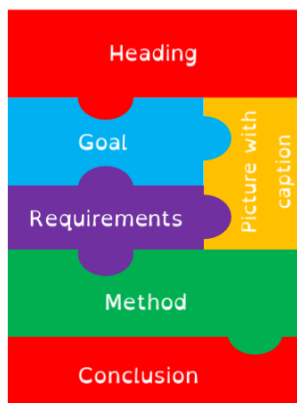
The teaching of non-fiction follows a similar structure to that of narrative, with one key difference – shapes.

Children are taught to view each non-fiction text as a jigsaw puzzle to support them in understanding the text type. 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.

## 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'. After initial guidance and support with '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.

### NON-FICTION PROGRESSION INSTRUCTIONS



KS2



## 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:

- 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 (Text Overview)

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

Year 2	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	<b>Leaf</b> Sandra Dieckmann NAR Meeting				<b>Lighthouse Keeper's Lunch</b> Ronda Armitage NF Letter	
Autumn 2	<b>Can we really help the Polar Bears?</b> Katie Dayne NF Report (Non-chronological)			<b>Meerkat Mail</b> Emily Gravett NAR Journey		
Spring 1	<b>Grandad's Island</b> Benji Davies NAR Losing				<b>Bold Women in Black History</b> Vashti Harrison NF Biography	
Spring 2	<b>Halibut Jackson</b> David Lucas NAR Fear				<b>An Engineer Like Me</b> Dr Shini Somara NF Instructions	
Summer 1	<b>Emmanuel's Dream</b> Laurie Ann Thompson NAR Conquering				<b>The Day the Crayons Quit</b> Oliver Jeffers NF Persuasive Letter	
Summer 2	<b>The Tear Thief</b> Carol Anne Duffy NAR Wishing				<b>If I were in Charge of the World</b> Judith Viorst NF Poetry	

Year 3	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	<b>Jemmy Button</b> Jennifer Uman NAR Journey				<b>How a Robot Dog Works</b> Jane Considine NF Explanation	
Autumn 2	<b>George's Marvellous Medicine</b> Roald Dahl NAR Conquering				<b>Roald Dahl's Revolting Recipes</b> Roald Dahl NF Instructions	
Spring 1	<b>The Last Bear</b> Hannah Gold NAR Adventure				<b>How to Help a Hedgehog and Protect a Polar Bear</b> Jess French (National Trust) NF Report (non-chronological)	
Spring 2	<b>The Secret of Black Rock</b> Joe Todd Stanton NAR Warning			<b>Tin Forest</b> Helen Ward NF Recount - Diary		
Summer 1	<b>Into the Forest</b> Anthony Browne NAR Journey			<b>The Proudest Blue</b> Ibtihaj Muhammad NF Persuasive Letter		
Summer 2	<b>Film</b> The Blue Umbrella NAR Meeting				<b>The Reflection in Me</b> Carl Colagiovanni NF Poetry	

Year 4	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	<b>Charlie and the Chocolate Factory</b> Roald Dahl NAR Meeting				<b>Gut Garden – A Journey into the Wonderful World of your Microbiome (Digestion)</b> Katie Brosnan NF Diary	
Autumn 2	<b>Lion in Paris</b> Beatrice Alamagna NF Persuasive Advert		<b>Moon Man</b> Tomi Ungerer NAR Journey			
Spring 1	<b>The Miraculous Journey of Edward Tulane</b> Kate Dicamillo NAR Journey				<b>Romans: What Have the Romans ever done for us?</b> NF Report (non-chronological)	
Spring 2	<b>The Iron Man</b> Ted Hughes NAR Fear				<b>The Iron Man</b> Ted Hughes NF Recount - Letter	
Summer 1	<b>Lob</b> Linda Newbery NAR Meeting				<b>Rosa Parks: Little People, Big Dreams</b> Lisbeth Kaiser NF Biography	
Summer 2	<b>Film</b> The Lost Flood NAR Finding				<b>Beautifully Different, Wonderfully the Same</b> Joseph Coelho NF Poetry	

Year 5	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	<b>The Boy in the Back of the Class</b> Onjali Q. Rauf NAR Meeting				<b>Fantastically Great Women Artists and their Stories</b> Kate Pankhurst NF Biography	
Autumn 2	<b>The Nowhere Emporium</b> Ross MacKenzie NAR Finding			<b>The True Story of the Three Little Pigs</b> Jon Scieszka NF Balanced Argument		

Spring 1	<b>The Viking Boy</b> Tony Bradman NAR Conquering	<b>So You Think You've Got it Bad? A Kid's Life as a Viking</b> Chae Strathie NF Report (non-chronological)
Spring 2	<b>Skellig</b> David Almond NAR Fear	<b>The Rewilding Manual for Schools</b> Lesley Malpas NF Explanation
Summer 1	<b>Journey to Jo'Burg</b> Beverley Naidoo NAR Journey	<b>Journey to Jo'Burg</b> Beverley Naidoo NF Recount - Letter
Summer 2	<b>Kensuke's Kingdom</b> Michael Morpurgo NAR Meeting	<b>Malfeasance</b> Alan Bold NF Poetry

Year 6	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Autumn 1	<b>There's a Boy in the Girls' Bathroom</b> Louis Sachar NAR Meeting				<b>Film</b> David Attenborough NF Biography	
Autumn 2	<b>The Arrival</b> Shaun Tan NAR Journey				<b>The Arrival</b> Shaun Tan NF Balanced Argument	
Spring 1	<b>Coraline</b> Neil Gaimen NAR Mystery/suspense		<b>Rose Blanche</b> Christophe Gallaz NAR Tale of Fear		<b>Letters from the Lighthouse</b> Emma Carroll NF Recount - Letter	
Spring 2	<b>Harry Potter</b> JK Rowling NAR Finding  <b>Alternative: Rooftoppers</b> Katherine Rundell				<b>Dragonology</b> Dugald Steer NF Report (non-chronological)	
Summer 1	<b>Clockwork</b> Philip Pullman NAR Meeting			<b>Clockwork</b> Philip Pullman NF Explanation		
Summer 2	<b>Film</b> Paperman (Disney) NAR Losing		<b>Film</b> Greta Thunberg NF Speech		<b>Beautiful Ambition</b> Karl Nova NF Poetry	

## 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



	<p>Use spoken language to develop understanding <b>in a range of contexts</b> by exploring, imagining, speculating and <b>hypothesising to explain</b> using vocabulary that is appropriate, and <b>confidently justify</b> ideas/opinions.</p>
<p><b>Composition and Fluency</b></p> 	<p>Use a <b>wide range of cohesive devices</b> learnt.</p> <p>Draw upon <b>wider reading</b> and <b>skills</b> learnt <b>independently</b> in draft writing.</p> <p>Use skills learnt and edit as a form of <b>ongoing evaluation of their writing</b>.</p> <p>Understand <b>structure, viewpoint</b> and <b>purpose</b> to <b>independently</b> apply writerly choices within writing independently.</p>
<p><b>Grammar and Punctuation</b></p> 	<p>Apply relevant punctuation and demarcation <b>with confidence</b>.</p> <p>Use a <b>range of sentence types</b> used for <b>different audiences and incidents</b> with <b>confidence</b>.</p> <p>Join clauses with <b>purpose</b>, with <b>correct punctuation</b>, and <b>for effect independently</b>.</p> <p>Use a <b>variety of sentence starters</b> and <b>forms</b> with <b>purpose</b>.</p> <p>Choose tense and verb choices with <b>audience and purpose</b> in mind.</p>
<p><b>Spelling</b></p> 	<p>Apply prefixes and suffixes <b>within extended pieces of writing, including exception spelling rules</b>.</p> <p>Phonetic spelling used within writing, with use of dictionary to check.</p> <p><b>Apply</b> all spelling skills within <b>extended</b> pieces of writing <b>independently</b>.</p>
<p><b>Handwriting</b></p> 	<p>Demonstrate <b>fluency and consistency</b> in the formation of handwriting across extended pieces of writing.</p> <p>Apply joined/unjoined handwriting correctly to <b>all writing contexts</b> eg: note-taking or extended narratives, <b>maintaining legibility when writing at speed</b>.</p>