



Writing Learning Journey
2025/2026

Intent, Implementation and Impact

Learning for life with Jesus

Inspired by our Christian faith, we guide children on a personalised journey towards achievement. As a learning community, we are committed to ensuring that children are equipped with skills and aspirations to reach their full potential in mind, body, heart and spirit.

Intent

As a Church of England school, our Writing curriculum is underpinned by our gospel values. These values are used and applied throughout the curriculum. Our children will be able to practise and apply writing skills in a variety of different contexts and use these skills to write for a real purpose. They show curiosity, attentiveness and active learning through their independence within lessons, following their own learning journey, taking charge of their own learning by using a variety of resources, and continuously acting on feedback through active marking within each lesson. Our Christian values create a solid moral background for our children and encourage them to become better members of society.

At the heart of our writing curriculum is our core skills. These skills are progressive and are built on year after year, all the way through to Year 6. This ensures that children are given opportunities to practise and apply skills such as composition, grammar and spelling in different contexts. Our approach ensures that the love of writing is not lost, but that children are also given every opportunity for deliberate practice to ultimately become successful writers and communicators, culminating in them being well-equipped in their English education for secondary school.

At St. Thomas', our children come from a range of backgrounds and starting points. This may mean they are not fully equipped with the English skills and experiences they need to become the best readers and writers that they can be. Our intent is to foster a love for writing among our pupils, ensuring they develop the necessary skills, creativity, and confidence to express themselves effectively across various contexts. We aim to provide a rich and engaging curriculum that:

- **Promotes creativity and individuality:** We inspire children to experiment with different genres and styles, encouraging them to find their unique voices.

- **Develops key skills:** Our approach ensures that students acquire fundamental writing skills, including grammar, punctuation, and spelling, as well as higher-order thinking skills such as planning, editing, and evaluating their work.
- **Encourages critical thinking and self-reflection:** Students are taught to assess their writing critically.
- **Develops clarity and coherence:** Pupils are taught to structure their thoughts logically.
- **Fosters a positive attitude towards writing:** Provides diverse, engaging, and relevant writing opportunities.



Our English and writing lead in school is Mrs A Tomkins

Implementation

St Thomas' Writing Learning Journey focuses on a spiral curriculum model where previous skills and knowledge are revisited and built upon. Writing is taught for an hour a day in KS1 and KS2.

As a school, we draw on some principles of 'Talk for Writing' in KS1 so that the children can rehearse and learn exemplary models of writing. They will dissect and evaluate these models, analysing the grammatical rules and tools that make the piece of writing a success. The rules for writing are the non-negotiable year group expectations we expect the children to include in every piece of work, whilst the tools are the specific grammatical features that the children should include.

When the KS1 children write independently, they may be expected to use the 'Talk for Writing' strategies of imitation, where they change some elements of an original piece, or innovation, where they are expected to have planned a new piece of writing from scratch based on the model. By the end of KS2, we expect that the children will be confident in selecting their own writing genres to present their work based on a given stimulus, whilst keeping their audience in mind.

Editing within writing is a key skill taught to all pupils and the children are taught to edit as a part of the writing process. Through explicit modelling and deliberate practice either in stand-alone editing lessons or on-the-go feedback sessions in lessons, children are taught that editing may be clerical e.g. checking

for spelling and punctuation, but may also involve making changes to directly impact the intended audience or purpose for writing.

Each classroom's S Plan is an essential element to teaching and learning in Writing: across a unit of work, children work with their teacher to co-construct a range of resources from planning sheets, vocabulary banks, sentence structure activities, tools and rules resources and modelled/shared writing which is made available for children to independently draw on when creating their own pieces. This also drives children's accountability and independence in writing.

We organise intended learning into writing units. We plan these out using an S-Plan. These group the knowledge, skills and understanding that we want children to remember, do and use. The writing units are taught in daily lessons in 2 to 3-weekly sequences. We start with a high quality and inspiring text or other "hook" and identify writing opportunities which link to this and can be crafted, building lessons from this point up. A typical learning sequence includes consideration of:

- **GENRE** - This is the text type. We consider what we want pupils to write and why (the audience and purpose).
- **TEXT / READING ANALYSIS** - This requires effective models of the genre to build up pupils' understanding of texts in this particular style.
- **SENTENCE CRAFTING** - Plan for sentence composition linked to the genre type. Composition practice should link to the end outcome piece so pupils can draw on this practice to support independent composition.
- **VOCABULARY DEVELOPMENT** - Consider words that will support pupils to improve their composition, draw attention to any taught spelling patterns. These should be taught within context with opportunities for pupils to apply within the composition of sentence structures.
- **PLANNING FOR WRITING** - Modelling of effective planning is crucial. Teachers should be careful with the format used so we do not limit ideas to small boxes which are not useful to follow when composing. Tools and approaches should enable pupils to plan ideas for the composition and the vocabulary they will use within the writing.
- **MODELLED WRITING** - Teachers usually prepare the models to support the compositional and transcriptional skills, and component knowledge being developed in the sequence. As well as using the preprepared model, teachers live model and collaboratively write with pupils so that they understand how to compose. During this step, teachers also model proofreading and editing.

- **SHARED WRITING** - Using the planning, model how to compose the piece (parts of the piece) with the pupils. Teacher modelling is really important to develop writer's voice and promote thinking (cognition and metacognition).
- **GUIDED WRITING** - Working with groups of pupils to specifically guide their writing skills. Assessment is key to delivering guided writing. Lower attaining pupils should not be limited. Higher attaining pupils require teachers to guide writing to understand how to critically shape sentences for effect. Teachers should focus on particular skills that the pupils need to include and group together.
- **INDEPENDENT WRITING** - Pupils compose their own piece. This can be in parts as they work through paragraphs of the text or as a full piece. Redrafting and editing can be of sections to lead to more focused impact.

EYFS

Writing is taught as part of the Literacy area of the EYFS learning and development. Some aspects of writing also link to the Physical Development area. Children in Reception are taught handwriting through the Supersonic Phonic Friends Handwriting scheme linked to letter families. Children in Reception are taught to hear and write initial and end sounds first, then are taught to hear all sounds in CVC words. This then progresses through the year to writing a sentence. Children in Reception have adult-led book activities which link to their phonic ability. During this, the teacher will support them. Enhanced Provision activities are a variety of scaffolded opportunities linked to their book of the week/theme. Children have the opportunity to practise and apply what has been taught independently through continuous provision. Reception also take part in daily dough disco exercises which promote finger strength. Children will be assessed against the Early Learning Goals (see table below) at the end of the academic year.



Reception Theme Subject Journey



Explore

Children have the opportunity to explore the topic and subject area through tuff trays and child led learning. KWL grids and mind maps used to identify prior learning.

Teach

Input and carpet sessions, in the moment teaching opportunities, concrete materials, teaching of new topic specific vocabulary.

Practise

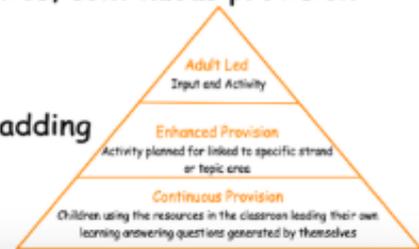
Group work, teacher guided sessions, tuff tray activities after input, key questions for children to explore and investigate on their own after being taught skills.

Apply

Independent tasks, some enhanced provision opportunities, continuous provision opportunities, child-led learning

Review

Mini input on previous learning, KWL revisit, mind map adding repeating 'explore' activities.



ELG

Transcription: Letter formation, placement and positioning		
Physical development		Hold a pencil effectively in preparation for fluent writing using the tripod grip in almost all cases
Literacy		Write recognisable letters, most of which are correctly formed.
Composition: Planning, writing and editing		
Literacy	Writing	Write recognisable letters, most of which are correctly formed. Spell words by identifying sounds in them and representing the sounds with a letter or letters. Write simple phrases and sentences that can be read by others.
Expressive Arts and Design	Being Imaginative and Expressive	Invent, adapt and recount narratives and stories with peers and teachers
Composition: Awareness of audience, purpose and structure		
Communication and language	Speaking	Participate in small group, class and one-to-one discussion, offering their own ideas, using recently introduced vocabulary. Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate.

		Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher
Vocabulary, Grammar and Punctuation: sentence structure and tense		
Communication and language	Speaking	Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate. Express their ideas and feelings about their experiences using full sentences, including the use of past, present and future tenses and making use of conjunctions with modelling and support from the teacher.
Vocabulary, Grammar and Punctuation: use of phrases and clauses		
Communication and language	Speaking	Express their ideas and feelings about their experiences using full sentences, including the use of past, present and future tenses and making use of conjunctions with modelling and support from the teacher.
Composition: Poetry and performance		
Literacy	Comprehension	Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary.
Expressive Arts and Design	Creating with Materials	Make use of props and materials when role playing characters in narratives and stories.
	Being Imaginative and Expressive	Invent, adapt and recount narratives and stories with their peers and their teacher. Perform songs, rhymes, poems and stories with others, and (when appropriate) try to move in time to music.
Composition: Non fiction		
Communication and language	Speaking	Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate.
Literacy	Comprehension	Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role play.

Impact

In addition to the outcomes shown on our curriculum tree the specific impact of the St Thomas' Writing Learning Journey is that children will (as stated in the national curriculum):

- acquire a wide vocabulary, an understanding of grammar and knowledge of linguistic conventions for reading, writing and spoken language
- appreciate our rich and varied literary heritage
- write clearly, accurately and coherently, adapting their language and style in and for a range of contexts, purposes and audiences

- use discussion in order to learn; they should be able to elaborate and explain clearly their understanding and ideas
- are competent in the arts of speaking and listening, making formal presentations, demonstrating to others and participating in debate

Our commitment to teaching writing is reflected in the significant progress and achievements of our pupils. We measure impact through:

- **Assessment data:** Regular tracking of writing attainment shows that a high percentage of pupils achieve age-related expectations, with an increasing number exceeding these benchmarks.
- **Quality of writing produced:** An analysis of pupils' written work demonstrates a strong command of vocabulary, grammar, and structure, alongside clear evidence of personal voice and creativity.
- **Pupil engagement and attitudes:** Feedback from pupils illustrates a positive attitude towards writing; they express enthusiasm for writing activities and a sense of pride in their accomplishments.
- **Cultural enrichment:** Pupils are able to connect their writing experiences to wider cultural contexts, enhancing their understanding of diverse narratives and perspectives.

In summary, our writing programme is holistic, well-resourced, and continually evolving, ensuring that every pupil leaves us equipped not only with essential writing skills but also with a lifelong enthusiasm for expressing themselves through the written word.

Handwriting

We aim for our children to leave in Year 6 with the ability to write using their own style of fast, fluent, legible and sustainable handwriting, as well as other styles of writing for specific purposes. In addition to teaching handwriting during our regular handwriting lessons, we have high expectations that what is taught and practiced in handwriting lessons will be used in all writing activities, across all subject areas. We believe that handwriting is integral to a child's personal development and know that children's engagement and self-esteem can be improved by their satisfaction and pride in good quality presentation.

All of our children have equal access to handwriting lessons and to the resources available. We recognise that some children take longer to develop the necessary skills and we cater for those children by providing additional opportunities for skills development. Children who need specific gross/fine motor or handwriting interventions are identified early and the impact of interventions is carefully monitored. Children with a physical disability are catered for, and progress is monitored, according to their additional support plans.

In Reception and KS1, letter formation is taught alongside daily phonics lessons using Supersonic Phonic Friends.



Curly Cal and his Handwriting Pals

The creators of Supersonic Phonic Friends have developed a series of handwriting resource to complement their phonics scheme called "Curly Cal and his Handwriting Pals."

Using this resource, supports children to remember the shapes of letters and the way in which they are formed. This is done through the actions and the alliterative pictures depicted with each letter. Letters are created through joining lines and curving shapes in a particular way. The letters have a specific start point and set directional pushes and pulls of the pencil to reach the specific end point. This is why the letters are taught in letter families rather than the order of the alphabet and why they have a green leaf where to start and a red leaf where to finish. We have three special characters to support the children in their learning, Len, Cal and Zippy and 3 letter families to teach the children how to form the letters in print.

- Len's Ladder letters
- Cal's Curly letters
- Zippy's Zigzag letters

The duration of the programme approximately 8 to 16 weeks to learn how to form letters and write simple CVC words from The Basics 2 and early Basics 3.

Joined handwriting is taught from the Summer Term in Year 1. All the joins will be taught by the end of Year 3, and from then, on children are encouraged to use joined handwriting for all their writing - notes and more formal pieces of writing. This way, children build on producing legible handwriting so that they are joining writing automatically, enabling them to focus on the content of their work rather than the process of transcription.

In order to start learning the joins, children first need to be forming individual letters accurately so that each letter ends in the correct place. They need to see the joins being written, before practising themselves. When children are secure in the use of all four joins, short bursts of regular practice will help to build up speed and fluency.

Once joins begin to be taught, handwriting sessions follow the sequence:

- Fine motor skills; hand and finger strength warm up
- Seating position
- Pencil grip (tripod grip)
- Teacher modelling
- Independence
-

These are the four main joins and order that are taught:

1. Diagonal joins to letters without ascenders e.g: ai, ar, un, am, ear, aw, ir, hu, ti, ki, du, up, ag, fe, fu.
2. Horizontal joins to letters without ascenders e.g: ou, vi, wi, op, ow, ov, ri, ru, ve, we, re.
3. Diagonal joins to letters with ascenders e.g: ab, ul, it, ib, if, ub, th, ck, ch, it, ft, fl.
4. Horizontal joins to letters with ascenders e.g: ob, ol, wh, it, of, rt, rk.

Break letters without exit strokes:

b, g, j, p, q, s, x, y, z

Handwriting Progression

Transcription: Handwriting	Autumn	Spring	Summer
Year 1	Continue to practise letter formation with exit strokes using Supersonic Phonic Friends to align with phonics. Introduce all capital letters	Continue to practise letter formation with exit strokes using Supersonic Phonic Friends to align with phonics. Practise all capital letters and 0-9	Continue to practise letter formation with exit strokes using Supersonic Phonic Friends to align with phonics. Week 1: Numbers 10-20 Week 2: Practise ai unjoined Week 3: Introduce diagonal join to letters no ascender, e.g: ai Week 4: Practise ch unjoined Week 5: Introduce diagonal joins to ascenders, e.g: ch Week 6: Practise ow unjoined Week 7: Introduce horizontal joins to no ascender, e.g: ow Week 8: Practise wh unjoined Week 9: Introduce horizontal joins to ascender, e.g: wh ch Week 10: Consolidation
Year 2	Week 1: Practising diagonal join to ascender: th, ch Week 2: Practising diagonal join, no ascender: ai, ay Week 3: Practising diagonal join, no ascender: ir, er Week 4: Practising horizontal join to ascender: wh, oh Week 5: Practising horizontal join, no ascender: ow, ou Week 6: Consolidation Week 7: Introducing diagonal join to e: ie, ue Week 8: Introducing horizontal join to e: oe, ve Week 9: Writing numbers 1–100 Week 10: Consolidation	Week 1: Introducing diagonal join to anticlockwise letters: ea Week 2: Practising diagonal join to anticlockwise letters: igh Week 3: Practising diagonal join to anticlockwise letters: dg, ng Week 4: Introducing horizontal join to anticlockwise letters: oo, oa Week 5: Practising horizontal join to anticlockwise letters: wa, wo Week 6: Consolidation Week 7: Introducing mixed joins for three letters: air, ear Week 8: Practising mixed joins for three letters: oor, our Week 9: Practising mixed joins for three letters: ing Week 10 - Consolidation	Week 1: Building on diagonal join, no ascender: ui, ey, aw, ur, an, ip Week 2: Building on diagonal join to ascender: ck, al, el, at, il, ill Week 3: Building on horizontal join, no ascender: oi, oy, on, op, ov Week 4: Building on horizontal join to ascender: ok, ot, ob, ol Week 5: Consolidation Week 6: Building on diagonal join to anticlockwise letters: ad, cc, eg, ic, ad, ug, dd, ag Week 7: Building on horizontal join to anticlockwise letters: oc, og, od, va, vo Week 8: Introducing joins to s: as, es, is, os, ws, ns, ds, ls, ts, ks Week 9: Capital letters Week 10: Consolidation
LKS2	Week 1: Practising joining through a word in stages: no ascenders or descenders Week 2: Practising joining through a word in stages: parallel ascenders Week 3: Introducing joining from r to an ascender: rb, rh, rk, rl Week 4: Introducing joining from r, no ascender: ri, ru, rn, rp Week 5: Introducing joining from r to an anticlockwise letter: ra, rd, rg, ro Week 6: Introducing joining from r to e: are, ere, ure, ore, ire Week 7: Introducing break letters: g, j, y, f, b, p, x, z, y Week 8: Consolidation	Week 1: Introducing joining to f: if, ef, af, of Week 2: Introducing joining from f to an ascender: fl, ft Week 3: Introducing joining from f, no ascender: fe, fi, fu, fr, fy Week 4: Introducing joining from f to an anticlockwise letter: fo, fa Week 5: Introducing ff Week 6: Introducing rr Week 7: Introducing qu Week 8: Consolidation	Summer term in Year 3 will focus on consolidation and practise of speed and fluency.
UKS2	From Year 4 onwards, handwriting will be practised regularly in the form of copying a short paragraph or presenting a longer piece of work. Children will focus on: Speed and legibility Consolidation of joins Developing their own style Spacing Consistency of letter sizes Relative size of capitals Handwriting for different purposes.		

Spelling Progression

In Reception and Year 1, the children learn to spell as part of their daily phonics (Supersonic Phonic Friends) lessons where they learn to apply the sounds taught.

From Year 2 through to Year 6, our spelling curriculum places a strong emphasis on developing pupils' understanding of morphology (the meaning and structure of words) and etymology (the origin of words). Using an adapted version of the Grammarsaurus Place Value of Spelling scheme, we have created a bespoke, progressive approach that ensures children build upon their knowledge of morphemes, including bases, prefixes and suffixes, year on year. These spelling patterns and word parts are carefully revisited and reinforced throughout the curriculum. Each half term, the spellings are closely linked to the genre of writing being taught, providing purposeful opportunities for pupils to apply their understanding of spelling within meaningful writing contexts. This approach supports children in becoming confident, accurate and thoughtful spellers who understand the structure and history of the words they use.

Spelling morphology has been matched per year group and linked closely with each genre of writing (where possible). See writing curriculum below with spellings linked in for the progression and structure of spellings teaching.

Word lists and visual prompts are used in classrooms to assist children with their spelling. In all work, spelling is given a high priority. Children are encouraged to use different strategies to help them spell correctly including phonics, use of word lists or mats and dictionaries. When marking work, teachers pick out spellings for children to correct.

Assessment

The best form of assessment in writing is at the point of delivery, while pupils are working. This helps us to understand pupils' development as writers, rather than their ability to produce a prescribed end outcome. By encouraging pupils to articulate their thinking and reflections, we can understand which aspects of writing may require additional teaching and reshape teaching to support this.

The assessment of pupils is formative based on pupil outcomes. Exemplification materials are available to be used to moderate against in order to ensure that expectations and judgements are secure. Internal moderation will take place in all year groups.

If our curriculum is effective, it will lead to improvements in summative assessments over time. Teacher assessment judgements are against an agreed assessment model (the Teacher Assessment Frameworks "TAF"). We make summative judgements termly.

A range of genres/text types will be completed across the academic year so that an overview of a child's writing can be assessed. It is important to note that judgements against the TAF will be on a 'best fit' model. However, for writing, there are essential skills as well as the working towards statements that need to be met for working at Age Related Expectation to be achieved in each year group.

The Subject Leader undertakes a range of activities to understand what the curriculum looks like across the school and how well pupils know more, remember more and can do more as a result. In addition to the above tools, they use learning walks, planning reviews and book looks. When looking at books, we look at the content and knowledge, teaching sequence and vocabulary. They use their findings to support teachers to improve how they implement our writing curriculum.

Adaptive Teaching Strategies

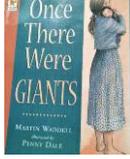
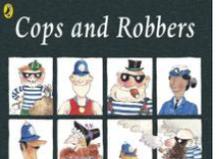
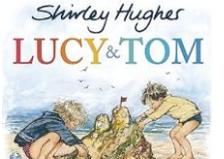
To ensure all pupils can access our Writing curriculum and lessons, we make the following adjustments where necessary:

Cognition and Learning	Communication and Language	SEMH	Physical and Sensory
<ul style="list-style-type: none"> • Alternative methods of recording (talking tins, laptops, creative tasks) • Differentiated tasks - sometimes from the previous year group objectives • Visual supports • Word banks/phonic maps • Split teaching • Pre-teaching of vocabulary • Teaching of key skills • Coloured overlays • Timers and chunked activities • Use of practical apparatus • Sit close to the board • Mark target spellings only • Allow extra time 	<ul style="list-style-type: none"> • Talking tins • Pre-teaching language • Visuals to support • Social stories • Now/Next • Increased focus on Oracy and developing talk opportunities • Thinking time • Explicit instructions • Makaton signs • Steps to success (one task at a time) 	<ul style="list-style-type: none"> • Brain and movement breaks • CalmBrain • Reward time • Reflection areas (weighted blankets) • Sensory/fidget toys • Sit near to the teacher • Steps to success (one task at a time) • Peer buddies 	<ul style="list-style-type: none"> • Own learning space (workstation) • Brain/Sensory breaks • Appropriate seating • Fidget toys • Adapted resources (scissors, rulers etc.) • Sloping board • Alternative methods of recording • Wobble cushions • Use of a sensory areas (tent) • Chew buddies • Pencil grips/sloping boards

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Attendance	Pastoral	Healthy Mind and Body	Academic
<ul style="list-style-type: none"> • Encouraging text messages • Parenting drop-ins • School to collect children • Rewards for parents • Reward charts for children • Relationship building with families • Attendance action plans • Free additional hours in the Nursery • Free access to before and after school club • Meet and Greet at the Hive 	<ul style="list-style-type: none"> • Additional transition • Pastoral plans for children • Pastoral coffee and catch-up sessions for parents • ELSA therapy • Providing uniform and school supplies • Funding of trips, clubs and before and after school care • Individual invites for parents to events • Enrichment opportunities • Referrals and signposting to external services • Pastoral support unit access. • Individual whole school roles to boost self esteem • Reduced timetable if needed to support pastoral needs • Sensory circuits and access to the sensory room 	<ul style="list-style-type: none"> • School foodbank • Food vouchers • Parent workshops • School nurse referral for healthy living programme • Free school meals • Breakfast provision • After school sports clubs- personal invites • Budgeting support for families • Medical care plans • Invites to sports camps in the school holidays 	<ul style="list-style-type: none"> • Before and after school clubs with personal invites • Teacher targeting in every lesson • National Tutoring Programme • In school interventions • Aspirational targets • Parenting workshops • Individual daily reading • Pre and post teaching • Scaffolding for aspiration • Access to technology • Metacognitive learning • Reward time with school dog • Targeted clubs including homework club • Home access to phonics subscription and magazine subscriptions • School funded instrumental lessons • Breakfast and books

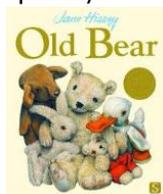
2025/2026 English Writing and Spelling Overview

Year group	Autumn 1 7 ½ weeks	Autumn 2 7 weeks	Spring 1 6 weeks	Spring 2 5 weeks	Summer 1 6 weeks	Summer 2 7 weeks
Rec	 <p>Tom Percival – Ruby's Worry</p>  <p>Martin Waddell - Once there were giants</p> <p>+Space Week – Tim Peake (significant individual)</p>  <p>Rachel Bright – The Squirrels Who Squabbled</p> <p>Black History Month</p>  <p>Floella Benjamin – Coming to England</p>	 <p>Oliver Jeffers – Here We Are</p> <p>Nursery Rhyme Week (10-14 Nov):</p> <ul style="list-style-type: none"> -Sing a Song of Sixpence -Humpty Dumpty -When I was One -I Hear Thunder -Two Little Dickie Birds  <p>Julia Donaldson – The Scarecrows Wedding</p>  <p>Allan & Janet Ahlberg – The Jolly Christmas Postman</p>	 <p>Julia Donaldson – Stick Man</p>  <p>Julia Donaldson – The Gruffalo's Child</p>  <p>Oliver Jeffers – Lost and Found</p>	<p>Michael Bond</p>  <p>Michael Bond – Paddington at the Palace</p>  <p>Sam Boughton – The Extraordinary Gardener</p>  <p>Eileen Browne – Handa's Hen</p>	 <p>Eileen Browne – Handa's Hen</p>  <p>Allan & Janet Ahlberg – Cops and Robbers</p>  <p>Non-fiction – Fire Fighters / Police Officers</p>	 <p>Nick Sharratt - Jack and the Beanstalk</p>  <p>Shirley Hughes - Lucy and Tom at the seaside</p>  <p>Kes Gray – Billy's Bucket</p>



Nicola Kinnear – A little bit brave.

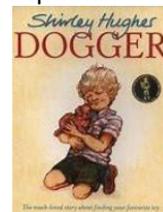
Rehearsal of basic skills (Capital letters, full stops, finger spaces)



Jane Hissey – Old Bear

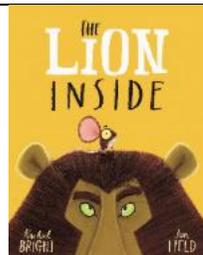
Rehearsal of basic skills (Capital letters, full stops, finger spaces)

Captions



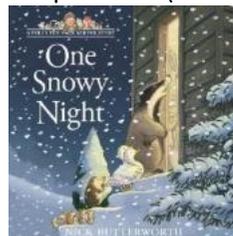
Shirley Hughes – Dogger

Captions (Old Bear)
Simple sentences based on character (Dogger)

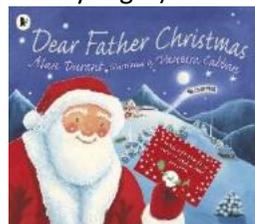


Rachel Bright – The Lion Inside

Simple retell (Lion inside)

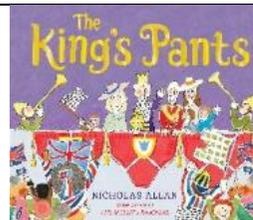


Nick Butterworth – One Snowy Night
Simple sentences – setting (One Snowy Night)



Alan Durant – Dear Father Christmas

Simple letter – letter to Santa



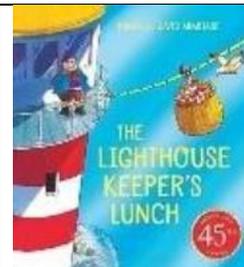
Nicholas Allan – The King's pants

Fact file – The King
List poem – the King's thing



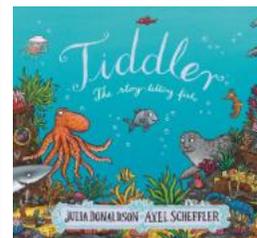
Maurice Sendak – Where the Wild Things are

Character description (wild thing)



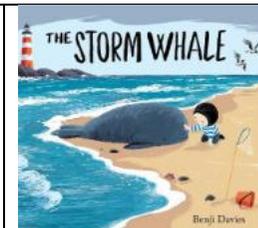
Ronda and David Hermitage – The Lighthouse Keeper's Lunch

Setting descriptions – seaside setting
Instructions – How to make a sandwich.



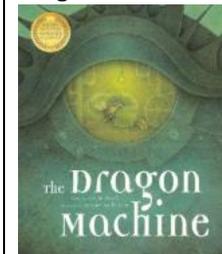
Julia Donaldson – Tiddler

Narrative writing – retell of the story.
Persuasive film recommendation.



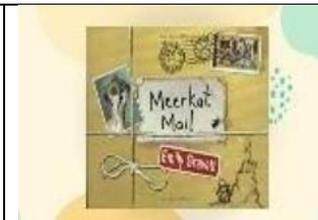
Benji Davies – The Storm Whale

Non-chronological report about a whale.
Builder poetry – storm whale e.g. the whale, the big, beautiful whale, the big, beautiful whale with a long tail etc.



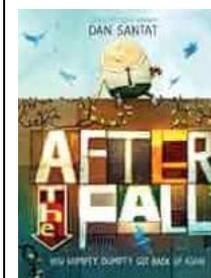
Helen Ward - The Dragon Machine

Narrative writing - adventure story inside the dragon machine.



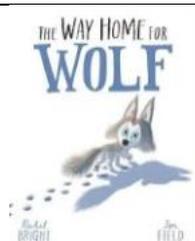
Emily Gravett – Meerkat Mail

Postcards
Letter writing – return response to one of the letters

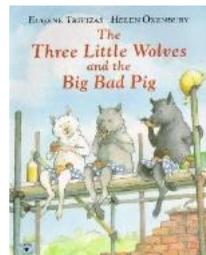


Dan Santat – After The Fall

Twisted tale retell
Descriptive writing on 'The Fall'.

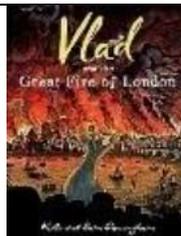


Rachel Bright – The Way Home for Wolf
Diary entry as Wilf realises he is alone (Wolf)
Rewrite own version of the story using the same moral but different characters.

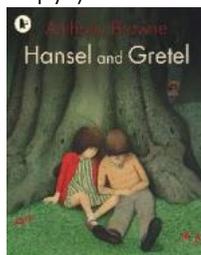


Helen Oxenbury - The Three Little Wolves and the Big Bad Pig
Narrative retell
Instructions – How to defeat the pig.

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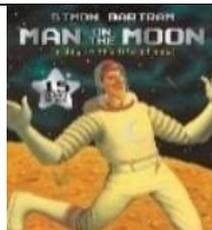


Kate Cunningham – Vlad and the Great Fire of London
Non-chronological report (The Great Fire of London)
Diary entry (Samuel Pepys)

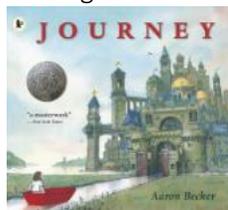


Anthony Browne – Hansel and Gretel
Twisted tale/alternative ending

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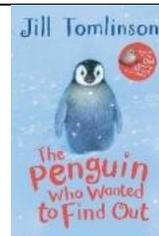
Simon Bartram – Man on the Moon
Character description (Man on the Moon)
Explanation text – the original moon mission and the first moon landing.



Aaron Becker - Journey
Narrative writing – adventure story based on the pictures of the text.

-

- Setting description
- oral writing – describe a new setting from going through the portal



Jill Tomlinson – The Penguin Who Wanted to Find Out
Interview – write curious questions to Otto about what he would like to find out then respond as Otto answering the questions.
Information text – Facts about real penguins
Poetry – the sound collector

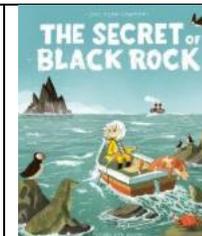
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Vashti Harrison – Little Leaders
Biography - Mary Seacole

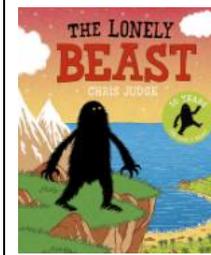


Roald Dahl – George's Marvellous Medicine
Instructional Writing – how to make George's Marvellous Medicine (also make practical)
Create a new animal reaction story – imagine what happens when a different animal drinks Georges Marvellous Medicine (narrative)



Joe Todd-Stanton – The Secret of Black Rock
Persuasive writing – What Erin might say to convince them not to destroy Black Rock.

Explanation text – Living by the Coast

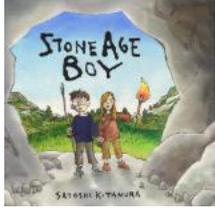
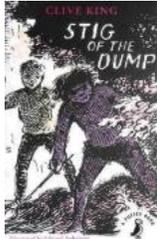
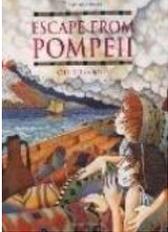
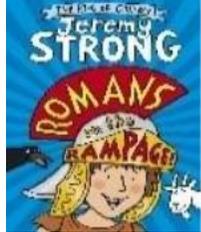
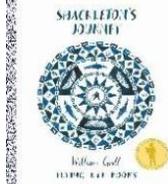
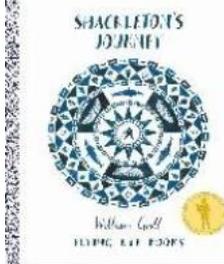


Chris Judge – The Lonely Beast

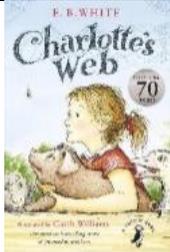
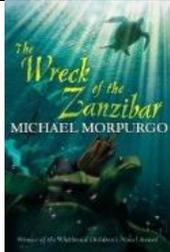
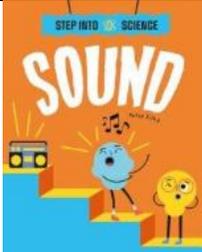
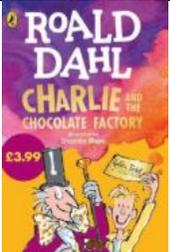
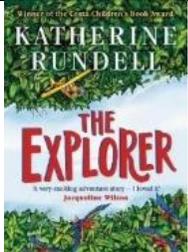
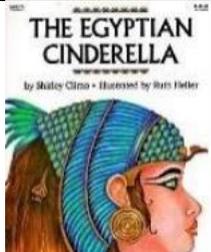
Narrative – Create a new adventure for the Beast.
Letter from Beast to his family detailing his first day in the city.

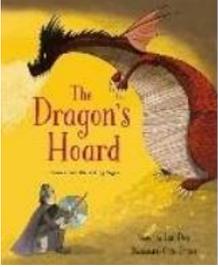
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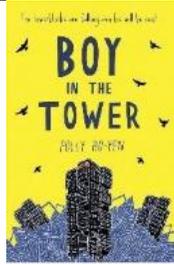
Morphology morphemes, prefixes and suffixes Year 2

	<p>Baseline assessments GPCs Vowels and consonants Compound words -s -es -y</p>	<p>-ed -ing un- re- -ly</p>	<p>-er -est -er/-or -ly</p>	<p>-less -ful Super-/sur- Under-/over-</p>	<p>-ness -ed -ing</p>	<p>-ment Recap all affixes</p>
<p>3</p>	 <p>Satoshi Kitamura - Stone Age Boy Narrative retell Stone Age boy Diary entry (1st person)</p>  <p>Naomi Walmsley – Live like a Hunter Gatherer</p> <ul style="list-style-type: none"> • Non-chronological report = How to be a Hunter Gatherer 	 <p>Andy Shepherd – the boy who grew dragons Instructions – How to grow a dragon Balanced argument for or against keeping a pet dragon. Write a short story as a sequel. Using the three next book titles, children to choose one and write story based on title</p>	<p>Poetry – winter poetry – similes and alliteration</p>  <p>Clive King – Stig of the Dump Narrative – character description</p> <ul style="list-style-type: none"> • Create own adventure story 	 <p>Christina Balit – Escape from Pompeii Narrative – setting description Persuasive leaflet – ‘come to live near a volcano!’ Informal letter to family – escaping Pompeii</p>	 <p>Jeremy Strong – Romans on the Rampage Playscripts: adapt scenes from the book into a playscript including dialogue and stage directions. Historical narrative – write their own short story set in Roman Times.</p>  <p>William Grill – Shackleton’s journey Biography - Ernest Shackleton</p>	 <p>William Grill – Shackleton’s journey Job advert – persuasive writing – looking for a new explorer to join the team. Letter - formal writing to inform about your adventures/ explorations. Narrative writing – adventure/ mystery story during an arctic exploration.</p> <ul style="list-style-type: none"> •

Morphology morphemes, prefixes and suffixes Year 3

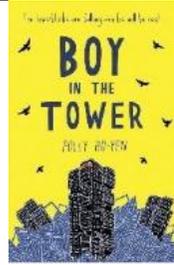
	<p>Baseline assessments GPCs Vowels and consonants Compound words</p> <p>-s -es -y re- -ly</p>	<p>-ful -ly un-</p>	<p>-ness -ed -ing -ment</p>	<p>-ed -ing -er/-or</p>	<p>-ful -less -y</p>	<p>Super-/sur- Under-/over-</p>
	<p>-ous -ion -an</p>	<p>Scribe/script pre- vise</p>	<p>inter- ject struct spect</p>	<p>port de- trans- tele</p>	<p>dis-/dif-/di- mis- in-/im/-il/-ir -ure</p>	<p>ex-/e- anti-/ant mult(i) vent/vene</p>
<p>4</p>						
	 <p>E.B White – Charlotte's Web Narrative – recount from a different viewpoint Character description (Charlotte – personality)</p>	 <p>Michael Morpurgo – The Wreck of the Zanzibar Non-chronological report – rivers Imagine that Laura could row in the gig, rewrite the rescue of the General Lee.</p>	 <p>Peter Riley – Step into Science – Sound Explanation text – How do bats find their way in the dark?</p>	 <p>Roald Dahl – Charlie and the Chocolate Factory Setting description – choc factory Instructional writing – design new chocolate bar.</p>	 <p>Katherine Rundell – The Explorer Narrative - diary – First person – a day in the life of an explorer Persuasive leaflet – visit the rainforest</p>	 <p>Shirley Climo - The Egyptian Cinderella Playscripts (Egyptian Cinderella) Narratives – Historical/ adventure story set in Ancient Egypt.</p>

<p>Persuasive letter – stopping the pig going to slaughter</p> <ul style="list-style-type: none"> 	<ul style="list-style-type: none"> Poetry – Storms/seas A smugglers song, Grim and Gloomy, The sea’s treasures, The ancient Mariner. 	 <p>Lari Don – The Dragon’s Hoard Narrative – alternative ending</p> <ul style="list-style-type: none"> (Start Charlie and the Chocolate factory before half term) 	<p>Film/Book comparison – Charlie and the Chocolate Factory. Write a prequel to the story – How did Willy Wonker become Willy Wonker?</p>	<p>Write an epilogue 12 years later: Have they kept in touch with the explorer? Have they told anyone about the ancient City? What happened after they arrived home?</p>	<p>Non Chronological Report – Ancient Egypt. Poetry – limericks and haikus – loopy limericks – John Frost</p>
Morphology morphemes, prefixes and suffixes Year 4					
<p>Baseline assessments GPCs Vowels and consonants Compound words</p> <p>tele port</p>	<p>-s -es -y</p>	<p>-s -es -y -ous</p> <p>-ly -ment -ion</p>	<p>-ness -ed -ing -ion</p> <p>-ful -ly</p>	<p>-ed -ing -er/-or de-</p>	<p>inter- ject struct spect</p> <p>-ness tele tract port</p>
<p>-ion -an</p>	<p>-ous -ic/-al -able/-ible</p>	<p>-ive -ty</p> <p>aud phone</p>	<p>kilo gram mill(i) cent</p> <p>en- em-</p>	<p>per- sub- tract aut(o)</p> <p>-fy/-fic/-fice</p>	<p>act rupt -en -ise</p> <p>-hood -ship</p>

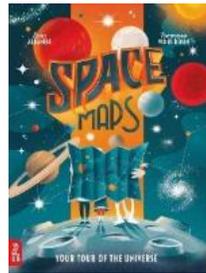


Polly Ho-yen – Boy in the Tower
 Informal letter from Ade to Gia.
 Formal letter from mum to doctor asking for help.
 Descriptive writing of the falling of the tower.

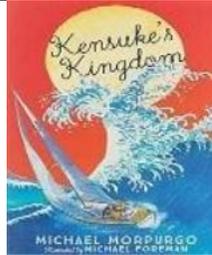
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Polly Ho-yen – Boy in the Tower
 Write own version of story/disaster narrative (Autumn 2)
 Instructions – how to survive the Blutchers take over.

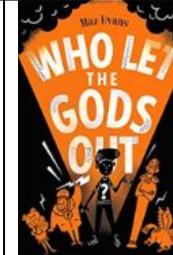


Lara Albanese – Space Maps: Your tour of the Universe
 Non-chronological report – planets of the solar system

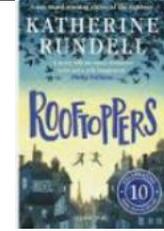


Michael Morpurgo – Kensuke's Kingdom
 Balanced Argument – Should Micheal and his family give up everything and sail around the world?
 Diary entry/ ships log (informal)
 Rewrite the 'jellyfish incident' from Kensuke's point of view. (narrative)
 Persuasive letter from Michale to Kensuke asking him to change his mind and lave with him.
 Alternative ending : Kensukes decides to leave with Michael– narrative writing

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Maz Evans – Who Let the Gods Out?
 3rd person narrative
 Greek Myths – use text to read and write own Greek Myth.
 Explanation text – The original Olympic Games
OR Greek Gods and Godesses.
 Poetry – Tankas – John Foster



Katherine Rundell – Rooftoppers
 Narrative - Written from a different view point
 Newspaper report
 Settings descriptions – teach the show not tell technique.

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Morphology morphemes, prefixes and suffixes Year 5

Baseline assessments GPCs

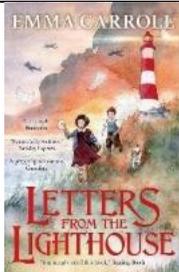
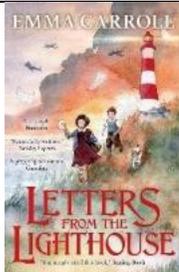
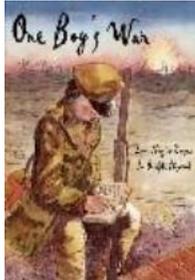
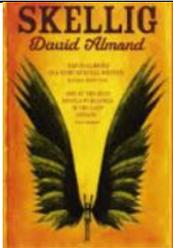
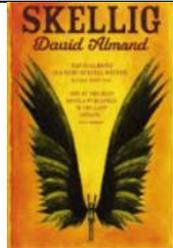
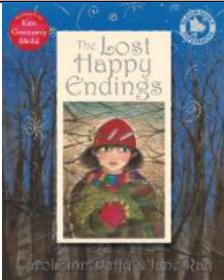
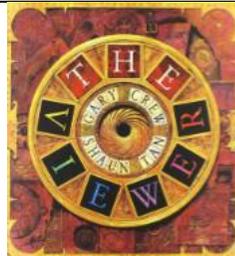
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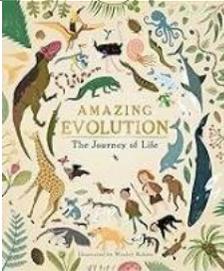
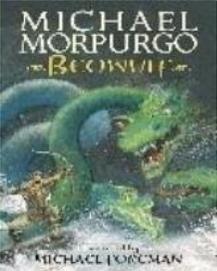
dis-/dif-/di-
 in-/im-/il-/ir-

-ful, -ly, -er, -or, -al, -ise, -fy/-fic/-fice

inter-ject

en-/ em-
 -hood
 -ship

	Vowels and consonants Compound words -ed -ing -ness		-able/-ible	-ive/-ty -ous		
	-ate fact/fect/face/fice	Semi, une, bi, tri, quadr/quart, pent/penta/quint, hexa, hept/hepta/sept/septem, oct/octa, none/nona/novem, dece/deca/decem	-ant -ance -ent -ence -ably/-ibly	cess/ceed/cede/cease ab-/a- ad-/a- -tude vert/verse	pro- form duct/duce temp/tempere/tempore therm	-dom -ary/-ery
6	 Emma Carroll – Letters from the Lighthouse Character description – Show not tell techniques. Persuasive letter writing – evacuee to new home.	 Narrative – Adventure story/Historical story 	 David Almond - Skellig Formal letter Narrative – write next chapter/new ending Character description	 David Almond – Skellig Narrative – dialogue focus – characterisation and advancing the action Retell – different of view	 Carol Ann Duffy - The Lost Happy Endings Twisted fairytales Literacy Shed Video – Little pigs frame the Big Bad Wolf – Newspaper article	 Gary Crew – The Viewer Plan and write a sequel to The Viewer

	<p>Non-chronological report – WWII Narrative piece describing a street after a bomb attack during the blitz</p>	<p>Lynn Huggins-Cooper – One Boy’s War Newspaper article Diary entry</p>			 <p>Anna Claybourne – Amazing Evolution</p> <ul style="list-style-type: none"> Explanation text – How have plants adapted to survive in the desert? 	 <p>Michael Morpurgo – Beowulf</p> <p>Narrative poetry – The Raven – Edgar Allen Poe Suspense narrative Persuasive leaflet – linked to post SATs trip</p>
Morphology morphemes, prefixes and suffixes Year 6						
	<p>Baseline assessments GPCs Vowels and consonants Compound words</p> <p>-s/-es -y -ic -al -an</p>	<p>-ness, -ed, -ing</p> <p>trans-, port -ant/-ent, -ance/-ence</p> <p>-less, -ful, -ly</p>	<p>-ed, -ing, -ly -er, – or trans- -ate</p> <p>Fact/fect/face/fice</p>	<p>inter-, ject, struct, spect -ary/-ery</p>	<p>-ing, -ion, dis-/dif-/di-</p> <p>-ise</p> <p>-fy/-fic/-fice</p>	<p>Recap previously taught morphemes as needed.</p>
	<p>-ism -ist</p>	<p>-ish -esque</p> <p>fer -age</p> <p>ceive/cept</p>	<p>Com-/con-/co-/cor- /col-</p>	<p>post fore fract/frag/frage</p>	<p>magn</p>	

Spelling Progression - taken from the National Curriculum Statements

	Year 1	Year 2	LKS2	UKS2
Transcription: Spelling (Phonic and whole word)	<p>Spell words containing each of the 40+ phonemes taught</p> <p>Spell common exception words</p> <p>Spell the days of the week</p> <p>Name the letters of the alphabet in order</p> <p>Use letter names to distinguish between alternative spellings of the same sound</p> <p>Spell words with simple phoneme/grapheme correspondence accurately e.g. cat, dog, red</p> <p>Make phonetically plausible attempts at writing longer words using dominant phonemes and common grapheme representations</p>	<p>Segment spoken words into phonemes and represent these by graphemes, spelling many correctly</p> <p>Learn new ways of spelling phonemes for which 1 or more spellings are already known</p> <p>Learn to spell common exception words</p> <p>Distinguish between homophones and near- homophones</p>	<p>Spell further homophones</p> <p>Spell words that are often misspelt</p> <p>Use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically</p>	<p>Spell some words with 'silent' letters</p> <p>Use knowledge of morphology and etymology in spelling and understand that the spelling of some words needs to be learnt specifically</p>

	Year 1	Year 2	LKS2	UKS2
Transcription: Spelling (Other word building)	<p>Use the spelling rule for adding –s or –es as the plural marker for nouns and the third person singular marker for verbs</p> <p>Use the prefix un–</p> <p>Use –ing, –ed, –er and –est where no change is needed in the spelling of root words</p>	<p>Learning the possessive apostrophe (singular)</p> <p>Learn to spell more words with contracted forms</p> <p>Add suffixes to spell longer words, including –ment, –ness, –ful, – less, –ly</p> <p>Show awareness of silent letters in spelling e.g. knight, write</p> <p>Use –le ending as the most common spelling for this sound at the end of words</p>	<p>Use further prefixes and suffixes and understand how to add them</p> <p>Place the possessive apostrophe accurately in words with regular plurals and in words with irregular plurals</p> <p>Use the first 2 or 3 letters of a word to check its spelling in a dictionary</p>	<p>Use dictionaries to check the spelling and meaning of words</p>

Composition Progression - taken from the National Curriculum Statements

	Year 1	Year 2	LKS2	UKS2
Composition: Planning	Compose a sentence orally before writing.	Plan what they are going to write about, including writing down ideas and/or key words and new vocabulary eg: mind-maps.	Use ideas from their own reading and modelled examples to plan their writing. Discuss and record ideas about writing similar to which they are planning	Plan their writing by identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own. Note down and develop initial ideas, drawing on reading and research where necessary.
Composition: drafting and writing	Encapsulate what they want to say sentence by sentence.	Say a sentence out loud before writing it – oral rehearsal. Sequence sentences to form short narratives.	Compose and rehearse sentences orally (including dialogue) progressively building a varied and rich vocabulary and increasing range of sentence structures Organise paragraphs around a theme (e.g. beginning, middle and end)	Select appropriate grammar and vocab to change and enhance meaning Use a wide range of devices to build cohesion within and across paragraphs. Use appropriate organisational and presentational devices (e.g. headings, bullet points, underlining).
Composition: editing and evaluating	Read their writing to check that it makes sense to themselves and to an adult. Discuss what they have written with the teacher or other pupils. Begin to independently make a change to their writing so that they make their writing better.	Make simple additions, revisions and corrections to their own writing by evaluating their writing with the teacher and other pupils. Read to check that their writing makes sense and that the correct tense is used throughout with the help of an adult where necessary. Check for errors in spelling, grammar and punctuation with the help of an adult where necessary.	Assess the effectiveness of their own and others' writing and suggesting improvements Propose changes to vocabulary to improve consistency including accurate use of pronouns. Proofread for spelling and punctuation errors	Recognise how words are related by meaning as synonyms and antonyms and to use this knowledge to make improvements to their writing Make changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning.

The following progression should be used to inform sentence crafting

	Year 1	Year 2	LKS2	UKS2
Composition: Punctuation and grammar Text structure	Sequencing sentences to form short narratives.	Correct choice and consistent use of the present tense and past tense throughout writing. Use of the progressive form of verbs in the present and past tense to mark actions in progress	Headings and subheadings to aid presentations. Use of the present perfect form of verbs instead of the simple past. (e.g. He has gone out to play contrasted with He went out to play) Use paragraphs to organise ideas around a theme. Appropriate choice of pronoun and noun within and across sentences to aid cohesion and avoid repetition	Devices to build cohesion within a paragraph (e.g. then, after that, this, firstly). Linking ideas across paragraphs using a wider range of cohesive devices: repetition of word or phrase, grammatical connections (e.g. the use of adverbials such as on the other hand, in contrast) and ellipsis. Layout devices, such as headings, sub headings, columns, bullets, tables, to structure text.
	Year 1	Year 2	LKS2	UKS2
Composition: Punctuation and grammar Sentence structure	How words can combine to make sentences. Joining words and joining sentences using 'and' Write from memory simple sentences dictated by the teacher.	Subordination (using when, if, that, because) and coordination (using or, and, or, but). Expanded noun phrases for description and specification (e.g. the blue butterfly). How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command.	Expressing the time, place and cause using conjunctions (e.g. when, so, before, after, while, because), adverbs (e.g. then, next, soon, therefore), or prepositions (e.g. before, after, during, in, because) use 'a' or 'an' correctly throughout a piece of writing. Use subordinate clauses, extending the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, and although. Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases (e.g.	Relative clauses beginning with who, which, where, why, whose, that *** an omitted pronoun. Indicating degrees of possibility using adverbs (e.g. perhaps, surely) or modal verbs (e.g. might, should, will, must). Use the passive voice to affect the presentation of information in a sentence. Know how words are related by meaning as synonyms and antonyms e.g. big, large, little and use these in their writing. The difference between structures typical of informal speech and structures appropriate for formal

			the teacher expanded to: the strict maths teacher with curly hair). Fronted adverbials (e.g. Later that day, I heard bad news).	speech and writing (such as the use of question tags, e.g. He's your friend, isn't he? Or the use of subjunctive forms such as 'I were' or 'Were they to come ' in some very formal writing and speech)
	Year 1	Year 2	LKS2	UKS2
Composition: Punctuation and grammar Sentence types (see resource document for examples and link to National Curriculum)	Short Simple sentences Sound! Cause. All the W's	2A sentences List sentences BOYs sentences Similes	Alliteration Ad, same ad _ing, _ed Double ly ending Personification Emotion word, (comma) Verb, person If, if, if, then	3 _ed Noun, which/where/who The more, the more 3 bad - (dash) question? Metaphors De:de Some; others Irony Outside. (Inside.) Imagine 3 Figurative language
	Year 1	Year 2	LKS2	UKS2
Composition: Punctuation and grammar Punctuation	Separation of words with finger spaces. Use capital letters and full stops to demarcate sentences.	Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences. Commas to separate items in a list.	Use of inverted commas and other punctuation to indicate direct speech. Apostrophes to mark plural possession.	Brackets, dashes or commas to indicate parenthesis. Use of commas and hyphens to clarify meaning or avoid ambiguity

Begin to use question marks and exclamation marks to demarcate sentences. Capital letters for names and the personal pronoun I, places and days of the week.	Apostrophes to mark where letters are missing in spelling (omission) and to mark singular possession in nouns.	Use of commas after fronted adverbials. Punctuation of bullet points to list information.	Use of semi-colon, colon and dash to mark the boundary between independent clauses. Use of the colon to introduce a list and use of the semi- colon within lists.
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Terminology used

Letter, capital letter	Noun	Adverb	Preposition	Possessive	Modal verb	Subject
Word	Noun phrase	Tense (past, present)	Conjunction	pronoun	Relative pronoun	Object
Singular	Statement	Apostrophe	Word family	Adverbial	Relative clause	Active
Plural	Question	Comma	Prefix	Bullet points	Parenthesis	Passive
Sentence	Exclamation	Consonant	Cause	Inverted commas	Bracket	Synonym
Punctuation mark	Command	Vowel	Subordinate	(or speech marks)	Dash	Antonym
Full stop	Compound		clause	Determiner	Cohesion	Ellipsis
Question mark	Suffix		Direct speech		Ambiguity	Hyphen
Exclamation mark	Adjective					Colon
	Verb		Pronoun			Semi-colon

Examples S Plans KS1

Year 2—diary entry—The Way Home for Wolf

Lesson 1—share WAGOLL. Diary entry features and language features.

Lesson 2—inference/drama—Wilf alone 'lay on the tundra, tail curled up tight'. Freeze frames, interviews/hot seats. Build vocabulary on working wall.

Lesson 3— simple past tense—changing present verb forms into past. Build working wall.

Lesson 4—vocabulary— adjectives and synonyms e.g. lonely, sad, brave, cold, dark. Build working wall.

Lesson 5, 6, 7 —teach, practise, apply
Coordinating conjunctions
T—introduce them and use cut up sentence builders to orally rehearse sentences.
P— build sentences using coordinating conjunctions and write them into books.
A—write own sentences using coordinating conjunctions.

Lesson 8, 9, 10 - Big write

Teacher model

Success criteria:

- Coordinating conjunctions to join simple sentences.
- All written in past tense.
- Wow words—adjectives and synonyms.
- Capital letters and full stops.

KS2

Year 6 Character description focussing on show not tell techniques—

Letters from a lighthouse

Lesson 1—share WAGOLL. Discuss TAP. Crack the Code activity.

Lesson 3—drama—In the theatre when the sirens go off.

Then freeze frame showing reality of being alone in the theatre, then the street, then seeing sister in the distance.

Lesson 2—inference and retrieval based on chapter 1—What do we know about the characters so far?

Lesson 4—focus on Olive's behaviour and relationships.

Olive - inside = inferred thoughts/feelings, outside = evidence from text.

Lesson 5— What does "show not tell" mean? Explore examples (e.g. "She was nervous" □ "Her hands trembled as she clutched the note").

Finding examples in the text

Giving examples and changing them into 'show not tell' sentences.

Lesson 6, 7, 8—teach, practise, apply

Descriptive techniques

T—expanded noun phrases (e.g. her trembling hands clutching the worn cinema seat).

P—Improve expanded noun phrases with descriptive language

A—create own expanded noun phrases which link to Olive to show her mood, traits and behaviour

Lesson 9, 10—teach, practise, apply

Figurative language

T—Similes, metaphors, personification

P—Children develop given sentences, including figurative language from 'telling' sentences

Apply in final piece

Lesson 11, 12 Writing character descriptions using show not tell techniques.

Teacher model

Children to write own success criteria and to identify spellings which might be relevant to use from Y3/4 and Y5/6 spelling words.

Lesson 13 (or 14) - editing stations

- Spellings
- Figurative language
- Sense
- Expanded noun phrases

