

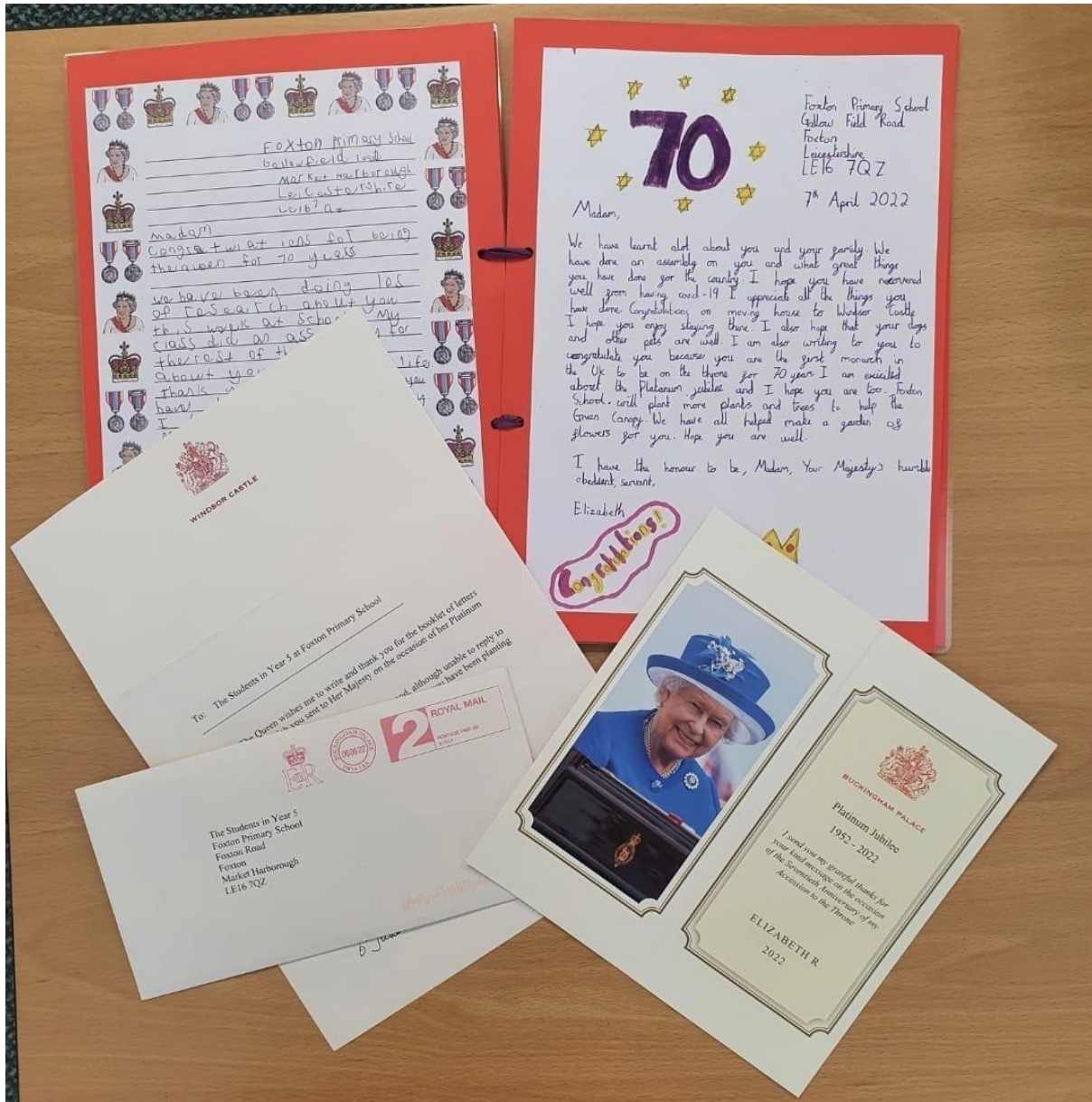
WRITING

THE FOXTON CURRICULUM



*That's the thing about books, they let you
travel without moving your feet – Jhumpa
Lahiri*

At Foxton Primary School, we are writers.



Our English Curriculum: Writing

At Foxton Primary School, we are committed to fostering a genuine love for writing in all our pupils. We aim to ensure that every child leaves primary school with the skills and confidence to be a successful writer, capable of expressing themselves with fluency, creativity, and purpose. Our writing curriculum is designed to enable pupils to:

- Write with fluency and an individual authorial voice, reflecting their understanding of different writing styles and purposes.
- Understand the impact of their writing on the reader and effectively employ techniques to engage and influence the audience.
- Build a sophisticated vocabulary bank, applying a range of writing techniques to enhance details and descriptions.
- Structure and organise their writing appropriately for the genre, including using a variety of sentence structures to add complexity and clarity.
- Ensure their writing is well-presented, accurately punctuated, and correctly spelled, meeting high standards of written communication.
- Develop a habit of self-reflection, re-reading, editing, and improving their work so that each piece of writing reflects their best efforts and shows progression over time.

Our curriculum follows a structured, evidence-based approach to writing, using the Literacy Tree 'Writing Roots' alongside national curriculum requirements. We have chosen to adopt the Literacy Tree Writing scheme because of its structured, text-based approach to developing writing skills. This scheme places a strong emphasis on the analysis and production of high-quality texts, enabling pupils to engage directly with authentic, rich literary works. By immersing students in a wide range of texts, the scheme not only fosters a deeper understanding of different writing genres but also provides opportunities for children to model their own writing on wellcrafted examples.

The Literacy Tree scheme encourages pupils to explore language, style, and narrative structure, promoting creativity and critical thinking. Through this approach, we ensure that children are not only learning the technical aspects of writing but are also developing a genuine connection to the writing process, strengthening their ability to craft purposeful, engaging, and imaginative pieces of work. The scheme's focus on diverse and highquality texts supports our broader goal of nurturing confident, independent writers who have a clear sense of audience and purpose in all their written work.

In the early years, children receive high-quality phonics instruction to support their word reading and transcription skills. This focus continues into Key Stage 1, progressing through to more advanced writing and spelling skills in later key stages. We recognise that writing and spoken language skills are interdependent, and we ensure progression in both areas throughout the school. Teachers are supported in deepening their subject knowledge and expertise through high-quality professional development, enabling them to effectively teach and assess writing. Formative assessment is embedded into

daily practice, providing teachers with a clear picture of pupil progress, while ensuring that statutory tests and exams do not drive the curriculum.

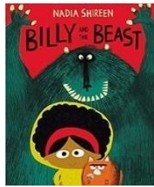
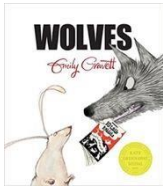
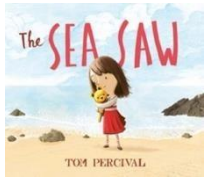
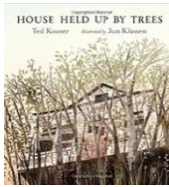
Our writing curriculum is structured to build on key skills year on year, ensuring that pupils develop the necessary knowledge, vocabulary, and understanding of grammar and conventions. We place a strong emphasis on continuous development, and our approach allows pupils to reflect on and improve their writing throughout their primary education.

Writing Overview

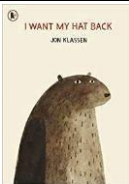
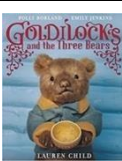
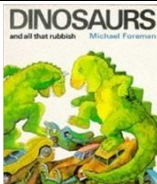
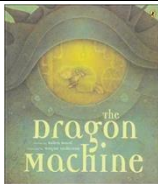
Fox Cubs

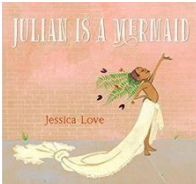
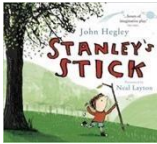
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Dominant hand, tripod grip, mark making, giving meaning to marks and labelling Writing initial sounds Use initial sounds to label characters/images Name labels	Little Red Riding Hood/Goldilocks Speech bubbles Name writing, labelling using initial sounds Retelling stories Instructions for porridge Sequence the story Write a sentence Create 'Lost' poster to find Stickman	The penguin who wanted to know Non-fiction books to find out about penguins Writing simple captions and labelling pictures	The Smeds and the Smoos Recount – trip to the theatre Character descriptions Write two sentences Whatever next Creating own story maps Writing short sentences to accompany story maps	The very hungry caterpillar Writing captions and labels – life cycles Caterpillar diary Writing for purpose in role play using phonetically plausible attempts at words Form lower case and capital letters correctly	From a railway carriage Using familiar texts as a model for writing own stories

Class 1 Cycle A

Theme/Term	Heroes & villains: Autumn 1		Helpfulness & kindness: Autumn 2	
Writing Root	 <i>Billy and the Beast</i> Nadia Shireen	 <i>Wolves</i> Emily Gravett	 <i>The SEA SAW</i> Tom Percival	 <i>House Held Up By Trees</i> Ted Kooser
Length	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks

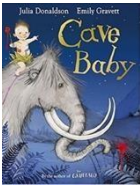
Outcomes	Own version 'defeat a monster' narratives Wanted posters, summaries, emails, character descriptions, recipes	Non-chronological leaflets Captions, information writing, character descriptions and comparisons	Own version narrative Writing in role, notes of advice, missing posters; diary entries, letters of thanks	Factual reports Factual descriptions, advertisements, explanations, poetry
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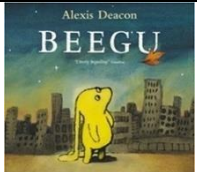
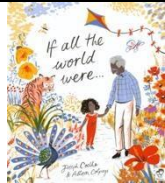
Theme/Term	Storybook bears: Spring 1		Beasts & monsters: Spring 2	
Writing Root	 <i>I Want My Hat Back</i> Jon Klassen	 <i>Goldilocks and the Three Bears</i> using three different versions by Lauren Child, Anthony Browne & Leigh Hodgkinson	 <i>Dinosaurs and all that Rubbish</i> Michael Foreman	 <i>The Dragon Machine</i> Helen Ward
Length	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks
Outcomes	Story sequels Questions, speech bubbles, letters, lists	Sequel stories Wanted posters, letters, retellings from another point of view, lists of rules, character descriptions	Pamphlets Letters, setting descriptions, instructions, narrative retellings, pamphlets, posters	Own version dragon stories Dragon guides & encyclopaedia, letters of advice, dragon machine explanations, shopping lists, descriptions, letters

Theme/Term	Fictional Worlds: Summer 1		Urban and rural adventures: Summer 2	
Writing Root	 <i>Yeti and the Bird</i> Nadia Shireen	 <i>Julian is a Mermaid</i> Jessica Love	 <i>Stanley's Stick</i> John Hegley & Neal Layton	 <i>A Walk in London</i> Salvatore Rubbino
Length	15 sessions, 3 weeks	10+ sessions, 2+ weeks	11 sessions, 2+ weeks	15 sessions, 3 weeks

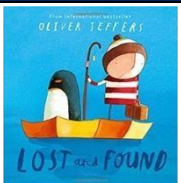
Outcomes	Own version narratives about unlikely friendships List of rules, letters, postcards, character descriptions	Three-verse poems Instructions, writing in role, advertisements	Own version narratives 'Book of sticks' entry, speech bubble, thought bubble, postcard	'A Walk in...' tour guide Instructions, persuasive poster, setting descriptions, captions, postcards, diary entry
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Class 1 Cycle B

Theme/Term	Destruction & preservation: Autumn 1		Space & our world: Autumn 2	
Writing Root	 Cave Baby Julia Donaldson and Emily Gravett	 The Journey Home Frann Preston-Gannon	 Dear Earth Isabel Otter & Clara Anganuzzi	 Toys in Space Mini Grey
Length	10+ sessions, 2+ weeks	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks
Outcomes	Narrative retellings Labels and captions, informal letters	Persuasive letters Posters, lists, postcards, wanted posters, information reports, short stories	Informative leaflet Future aspirations, a set of instructions, poems, travel blogs/ vlogs, persuasive speeches, letters	Own fantasy world narrative Found posters, diary entries, speech bubbles, notes of advice, space logs, invitations, fantasy setting descriptions

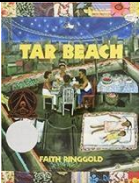
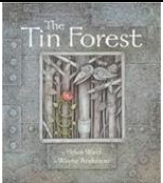
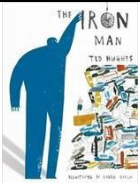
Theme/Term	Similarities & differences: Spring 1		Change & relationships: Spring 2	
Writing Root	 Beegu Alexis Deacon	 Leo and the Octopus Isabelle Marinov	 The Odd Egg Emily Gravett	 If All the World Were... Joseph Coelho

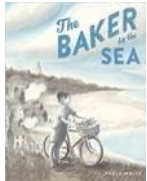
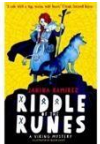
	Deacon			
Length	10 sessions, 2 weeks	15 sessions, 3 weeks	10 sessions, 2 weeks	10 sessions, 2 weeks
Outcomes	Own version 'alien' narratives Descriptions, commands, letters, nonsense-word dictionary, poems, nonfiction reports	Fact file This is Me! posters, letters of advice, factual descriptions, logbooks, scripts	Egg-spotter's guides (nonfiction reports) Thought and speech bubbles, diaries, letters, certificates	Non-narrative poems Writing in role, diaries, letters of advice, short explanations

Theme/Term	Fantasy journeys: Summer 1		Structures & materials: Summer 2	
Writing Root	 <i>Lost and Found</i> Oliver Jeffers	 <i>Ocean Meets Sky</i> Eric Fan and Terry Fan	 <i>The Great Fire of London</i> Emma Adams	 <i>Iggy Peck, Architect</i> Andrea Beaty & David Roberts
Length	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks
Outcomes	Own version 'losing/finding' narratives Character descriptions, retellings, advice, instructions, nonchronological reports	Own version fantasy world narratives Setting & character descriptions, labels, diaries, postcards, captain's logs, instructions, dialogue	Information booklets Persuasive poster, warning posters, speech bubbles, letters of advice, certificates	Fact files Labels, character comparisons, character descriptions, building descriptions, posters

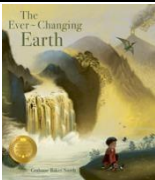
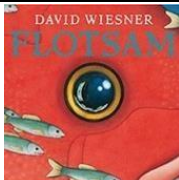
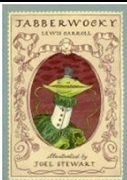
Class 2 Cycle A

Theme/Term	Imagination & freedom: Autumn 1	Invention & transformation: Autumn 2
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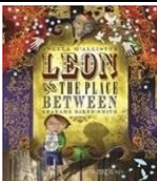
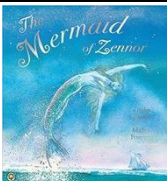
Writing Root	 <i>Tar Beach</i> Faith Ringgold	 <i>The First Drawing</i> Mordcai Gerstein	 <i>The Tin Forest</i> Helen Ward	 <i>The Iron Man</i> Ted Hughes
Length	15 sessions, 3 weeks	10 sessions, 2 weeks	10 sessions, 2 weeks	18 sessions, 3+ weeks
Outcomes	Narrative retelling as a play script Poetry, setting descriptions, formal letters, dialogue (as a script)	Own historical narratives Character descriptions, diaries, recounts	Persuasive information leaflets Persuasive posters, information leaflets, postcards, diaries, wishes, setting descriptions	Mystery narratives Character descriptions, short news bulletins, letters of advice, diary entries, menus, logbook entries

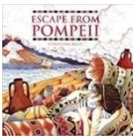
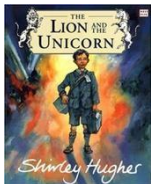
Theme/Term	Finding your future: Spring 1		Taking Courage: Spring 2	
Writing Root	 <i>Granny Came Here on the Empire Windrush</i> Patrice Lawrence	 <i>The Selfish Giant</i> Oscar Wilde	 <i>Baker by the Sea</i> Paula White	 <i>The Riddle of the Runes</i> Janina Ramirez
Length	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks
Outcomes	Factual reports Informal letters, factual statements, future aspirations, postcards, diary entries, a speech, quotations	Own version narratives about kindness Letters, first person recounts, diaries, letters, posters, reports	Tourist brochures Job applications, advertisements, setting descriptions, letters in role	Historical fiction narrative (alternative ending) Character descriptions, crime scene setting descriptions, dialogue, instructions, letter

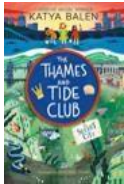
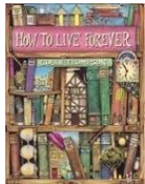
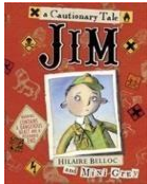
Theme/Term	Unearthing civilisations: Summer 1	Fantasy worlds: Summer 2
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Writing Root	 <i>The Ever-Changing Earth</i> Grahame Baker-Smith	 <i>Flotsam</i> David Wiesner	 <i>The Lion the Witch and the Wardrobe</i> C. S. Lewis	 <i>Jabberwocky</i> Lewis Carroll
Length	15 sessions, 3 weeks	15 sessions, 3 weeks	20 sessions, 4 weeks	10 sessions, 2 weeks
Outcomes	Narrative sequels Informal letters, explanatory leaflets, list poems, dictionary of terms	Sequels (mystery) Postcard , setting descriptions, non- chronological reports, message in a bottle letters	Own version narratives (set in other worlds) Poems, eyewitness reports, an imaginary conversations, writing in role	Nonsense poems Performance poetry, explanatory descriptions

Class 2 Cycle B

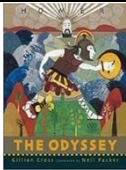
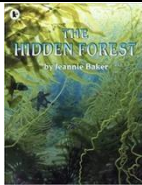
Theme/Term	Magic & mystery: Autumn 1		Dreams & desires: Autumn 2	
Writing Root	 <i>Leon and the Place Between</i> Angela McAllister	 <i>The Mermaid of Zennor</i> Charles Causley	 <i>The Barnabus Project</i> The Fan Brothers	 <i>FATHER</i> Grahame Baker Smith
Length	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks
Outcomes	Own version fantasy narratives Persuasive posters, setting descriptions, thought bubbles/diaries, dialogue	Own version legends Information booklets, retelling from a different perspective, letters, tourist guides updates, dialogue	Brochures Instructional writing (escape plan, experiment), descriptions, advertisements, letters of advice, dialogue	Sequel stories Retellings, recounts (postcards), setting descriptions, diary entries, instructions

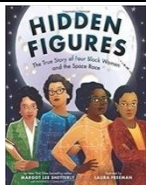
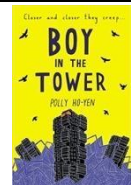
Theme/Term	Hope & healing: Spring 1		Overcoming adversity: Spring 2	
Writing Root	 <i>Frindleswyld</i> Natalia O'Hara & Lauren O'Hara	 <i>Escape from Pompeii</i> Christina Balit	 <i>The Lion and the Unicorn</i> Shirley Hughes	 <i>Sparky!</i> Jenny Offil
Length	16 sessions, 3+ weeks	16 sessions, 3+ weeks	18 sessions, 3+ weeks	15 sessions, 3 weeks
Outcomes	Narrative sequels Letters, voting slips, dialogue, poetry, birds-eye view descriptions, speeches	Newspaper reports Setting descriptions, diaries, letters, thought bubbles	Own historical narratives Letters, diaries, character and setting descriptions, nonchronological reports	Own traditional tales Short news reports, diaries, character descriptions, adverts

Theme/Term	From mystery to discovery: Summer 1		Pride & downfall: Summer 2	
Writing Root	 <i>The Thames and Tide Club</i> Katya Balen	 <i>How to Live Forever</i> Colin Thompson	 <i>Jim, A Cautionary Tale</i> Hilaire Belloc	 <i>Our Tower</i> Joseph Coelho
Length	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks
Outcomes	Own version fantasy narrative Persuasive letters and letters of advice, diary entries, weather reports, advertisements, dialogue	Prequels Lost posters, dialogue, setting and character descriptions, ledger entries, instructions, letters of warning	Narrative poems Warning posters, warning announcements, alternative endings, performance poetry, letters of apology	Extended fantasy narratives Poems, setting descriptions, diary entries, dialogue, letters of thanks

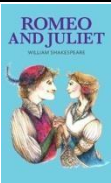
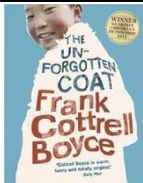
Class 3 Cycle A

Theme/Term	Journeys & migration: Autumn 1	Conservation & preservation: Autumn 2
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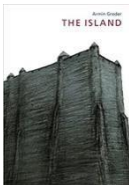
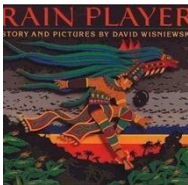
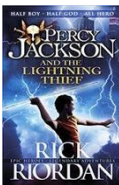
Writing Root	 <i>The Odyssey</i> Gillian Cross	 <i>Windrush Child</i> Benjamin Zephaniah	 <i>Can We Save the Tiger?</i> Martin Jenkins	 <i>The Hidden Forest</i> Jeannie Baker
Length	20 sessions, 4 weeks	15 sessions, 3 weeks	15 sessions, 3 weeks	16 sessions, 3+ weeks
Outcomes	Epic stories Speeches (proclamation, persuasive, soliloquy), dialogue, missing scenes	Persuasive pitches Thought bubbles, informal letters, poems, diary entries, advice, informal letters	Discussion texts Letters, explanations, persuasive posters, & speeches, simple poems	Balanced discussions Research notes, nonchronological reports in the form of a letter to a character

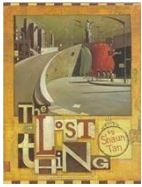
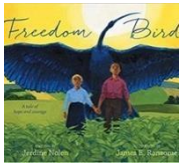
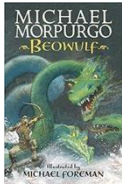
Theme/Term	Inspiration & activism: Spring 1		Dystopian worlds: Spring 2	
Writing Root	 <i>Hidden Figures</i> Margot Lee Shetterly	 <i>The Invention of Hugo Cabret</i> Brian Selznick	 <i>Robot Girl</i> Malorie Blackman	 <i>Boy in the Tower</i> Polly Ho-Yen
Length	17 sessions, 3+ weeks	17 sessions, 3+ weeks	15 sessions, 3 weeks	15 sessions, 3 weeks
Outcomes	Non-chronological report Reports, formal and informal letters, diaries, character descriptions, journalistic writing	Biographies Diaries, journalistic writing, flashback narratives, speeches, discussions, letters, film critiques	Science-fiction narratives Discussions, debates, dialogue, character comparisons, reviews	Own version narratives (past and present tense) Journalistic writing, formal letters, non-chronological reports

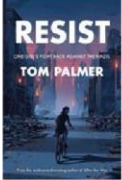
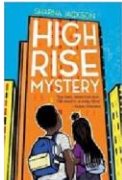
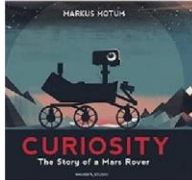
Theme/Term	Fate & fortune: Summer 1	A Sense of Place: Summer 2
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Writing Root	 <i>The Lost Happy Endings</i> Carol Ann Duffy	 <i>Romeo and Juliet</i> William Shakespeare	 <i>Night Mail</i> W H Auden	 <i>The Unforgotten Coat</i> Frank Cottrell Boyce
Length	15 sessions, 3 weeks	15 sessions, 3+ weeks	10 session, 2 weeks	15 sessions, 3 weeks
Outcomes	Alternative perspective prequels Letter , poetry, passage of direct speech, diary entry, story ending	Balanced argument Diaries, letters, narratives, character descriptions, balanced arguments	Poetry Letters, diaries, information leaflets, instructions	Own version narratives Diaries, explanations (sci experiment), dialogue, nonchronological reports

Class 3 Cycle B

Theme/Term	Crime & punishment: Autumn 1		Power vs. principles: Autumn 2	
Writing Root	 <i>The Three Little Pigs Project</i> The Guardian	 <i>The Island</i> Armin Greder	 <i>Rain Player</i> David Wisniewski	 <i>Percy Jackson</i> Rick Riordan
Length	12 sessions, 2+ weeks	15 sessions, 3+ weeks	15 sessions, 3 weeks	20 sessions, 4 weeks
Outcomes	Discussion texts News reports, persuasive speeches, interview scripts, diaries, debates, narratives	Sequel Welcome guide, description, letter of advice, diary entry in role, imagined conversation	Analytical essays about The Maya Instructions, posters, missing scenes, diaries, newspapers, debates	Mythical narratives Odes, soliloquies, setting descriptions, additional chapters, reports

Theme/Term	Affirmation & equality: Spring 1		Legends, folklore & fairytales: Spring 2	
Writing Root	 <i>The Lost Thing</i> Shaun Tan	 <i>Freedom Bird</i> Jerdine Nolen	 <i>Beowulf</i> Michael Morpurgo	 <i>Firebird</i> Saviour Pirotta and Catherine Hyde
Length	16 sessions, 3+ weeks	15 sessions, 3 weeks	15 sessions, 3 weeks	10 sessions, 2 weeks
Outcomes	Own version narratives Diaries, formal letters, adverts, character and setting descriptions, reports	Biographies Non-narrative poems, explanations, dialogue, postcards, letters of advice, descriptions, recounts, narrative poems	Own version legends Letters of advice, diaries, dialogue, descriptions, action scenes, obituaries	Fairytale narratives Formal letters, retellings, character descriptions

Theme/Term	Lessons from history: Summer 1		Solving mysteries: Summer 2	
Writing Root	 <i>Resist</i> Tom Palmer	 <i>Anne Frank</i> Josephine Poole	 <i>High Rise Mystery</i> Sharna Jackson	 <i>Curiosity</i> Markus Motum
Length	16 sessions, 3 weeks	10 sessions, 2+ weeks	15 sessions, 3 weeks	15 sessions, 3 weeks
Outcomes	New chapters Journalistic writing, recounts, discussion texts	Newspaper articles Letters, short descriptions, extended diary entries, obituaries, opinion pieces	Extended stories Character & setting descriptions, police & newspaper report, dialogue, persuasive letters	Expanded explanations NASA Proposals, information labels, short explanations, NASA logs, news reports

Knowing more and remembering more

At Foxton Primary School, we are committed to ensuring that every child makes clear and measurable progress in their writing. To assess whether each child is working at the expected standard, we use the Symphony On-Track Assessment grids in Years 1–5 and the DfE Writing Teacher Assessment Framework in Year 6. These grids are used at least six times a year to assess a variety of text types, ensuring that writing assessments are broad and comprehensive. They highlight specific gaps in skills and knowledge, enabling teachers to respond with targeted interventions - whether for the whole class, small groups, or individual pupils. Teachers use these assessments alongside daily responsive teaching, feedback, and AI writing assessment tools in Upper Key Stage 2 to continually monitor pupils' progress against age-related expectations. These assessments inform teaching decisions and interventions, ensuring that all pupils are supported in reaching their full potential.

Our curriculum design is underpinned by a clear focus on progression. For each purpose of writing - whether to discuss, entertain, inform, or persuade - teachers have access to progression exemplars that outline the key expectations for each year group. These exemplars include example outcomes, planning scaffolds, and templates, as well as the key texts, grammatical structures, and sentence features that should be taught. Crucially, they also demonstrate how these elements build on prior learning, ensuring that new learning is seamlessly integrated into the progression of skills across year groups. This structure ensures that teachers know exactly what has been taught previously and how each new unit fits within the broader scope of the curriculum.

To support this, staff are provided with comprehensive coverage and progression documents for each unit, showing how each piece of work builds on the national curriculum's objectives for transcription, grammar, and composition. These resources ensure that teachers have a clear understanding of the key knowledge and skills to be taught at each stage, promoting a coherent, well-structured approach to writing instruction. Enhanced progression mapping for each unit of work also offers a detailed guide to how each Writing Root connects to prior and future learning, and how it contributes to long-term progression in writing.

The Literacy Tree Writing Roots curriculum incorporates retrieval practice into its design, so standalone retrieval practice is generally not necessary, though it can be used by teachers to supplement if needed. The curriculum is spiralled, meaning key writing skills, grammatical concepts, and text types are revisited across year groups and different units. This automatically promotes retrieval over time. Children are also regularly expected to apply previously taught grammar, vocabulary, and structural features in new contexts. For example, if

fronted adverbials were taught in one unit, they may be expected again (without re-teaching) in later units.

Grammar and spelling are woven into the units, often revisiting earlier knowledge, rather than being taught as isolated lessons. This repeated exposure encourages retrieval.

The Writing Roots approach emphasises writing for real purposes and audiences. This often requires children to draw on a wide range of prior learning to meet the writing objectives: a natural form of retrieval.

A Global Curriculum

We firmly believe that fostering a deep love for reading and writing not only facilitates the access to knowledge but also empowers students to become active agents of transformation. This conviction resonates profoundly with various United Nations Sustainable Development Goals (SDGs), each guiding our educational voyage.

The cultivation of passionate readers and writers aligns harmoniously with Goal 4: Quality Education. By nurturing literacy skills, we empower students to engage critically with a world saturated with information, ultimately equipping them to be informed global citizens capable of making meaningful contributions.

Fluency in English serves as a potent tool for igniting change, echoing Goal 17: Partnerships for the Goals. Proficiency in communication, encompassing writing, speaking, and listening, enables students to craft and execute impactful awareness campaigns, conduct insightful case studies, and actively partake in desktop research.

The same proficiencies underpin the development of partnerships and connections, resonating with Goals 8 and 17: Decent Work and Economic Growth, and Partnerships for the Goals. By fostering effective communication, our curriculum equips students to bridge divides, collaborate, and catalyse progress within their local and global communities.

Our celebration of World Book Day echoes Goal 4: Quality Education. By commemorating the power of literature to inspire change, we ignite a passion for reading that extends beyond the classroom, fostering a lifelong love for learning and engagement.

Inviting a diverse range of speakers further enriches our English curriculum and aligns with Goals 4 and 10: Quality Education and Reduced

Inequalities. These speakers infuse real-world relevance into the curriculum, deepening students' understanding of global issues and providing them with insights to become change agents themselves.

Above all, our ambitious English curriculum serves as a vehicle for narrowing the gap of inequality and disadvantage, aligning with the overarching mission of the SDGs. By nurturing articulate, empathetic, and globallyminded communicators, we provide each child with a transformative platform, empowering them to contribute positively to their own lives and to the broader global community.

Appendix 1

National Curriculum

You can access the full [English Programmes of Study here](#)

Appendix 2: Examples of Progression Documents

Year 1 Autumn Term

Writing Root Text		 Cave Baby	 Naughty Bus	 Astro Girl	 Sidney, Stella and the Moon	 I Want My Hat Back	 Billy and the Beast	 Send for a Superhero
Outcomes		Labels Captions Informal letters	Letters Diaries Sequels Non-chronological reports	Writing in role Commands Letters	Posters Questions Glossaries	Questions Speech bubbles Letters Lists	Posters Emails Character descriptions Recipes	Posters Letters Lists Speech bubbles Emails Diaries Character description
	Fiction Non-fiction							
Main outcome		Narrative retelling	Narrative - own version	Fact-files	Fact-files	Narrative sequel	Narrative - own version	Narrative - own version
Audience / Form		Labels and captions to describe animals in the story Apology letter Retelling the story of Cave Baby	Letter to Naughty Bus explaining school rules Diary entry in role as Naughty Bus Sequel about Naughty Night Bus All About Toys – non-fiction guide Own story based on adventures of another naughty toy	Thought bubbles in role as Astrid Guide for how to train to be an astronaut Letter to Astrid Fact-file about being an astronaut	Descriptive 'lost' posters to help find the moon Questions about the moon Glossary for key vocabulary Fact-file about the moon	Questions about mystery hats Speech bubbles between Bear and Rabbit Letter of advice for Rabbit - how to get his friend back Packing list for Rabbit's journey Narrative sequel – I want my friend back!	Wanted poster describing beast Advice email to Billy Character description for new character Instructional recipe for a beastly dish Own version 'defeating a monster' tale	Wanted poster to find baddies Letter to ask for help List of superhero accessories Speech bubble conversation Email to mayor Diary entry in role 1st person character description of new superhero Own version superhero tale
Purposes covered		Inform Describe Persuade Entertain	Inform Persuade Recount Entertain	Reflect Instruct Inform	Describe Inform	Inform Persuade Entertain	Describe Persuade Instruct Entertain	Inform Persuade Reflect Describe Entertain
Grammar coverage (these may be taught multiple times through out the sequence) * indicates coverage from a different year group	Word	-y for /ee/ sound at end of words	naming and spelling the days of the week	alphabetical order	alphabetical order	ing suffix un- prefix syllables	-ed suffix -ful -less suffixes with adjectives singular / plural -s and -es	-y suffix with adjectives plurals with -s and -es suffixes -ed and -ing suffixes -ful and -less
	Sentence	joining sentences using and joining sentences using but* noun phrases simple adjectives to expand nouns*	adjectives to describe* using and and but* to join ideas	adjectives to describe nouns* commands* subordinating conjunction because* coordinating conjunctions (and, but*, so*) questions statements*	adjectives to describe nouns* subordinating conjunction because* coordinating conjunctions (and, but*, so*) questions statements*	join clauses using and, but*, so* questions	adjectives to describe* multiclauses sentences using and, but*, so*, because* questions simple noun phrases* statements*	adjectives to describe* subordinating conjunction because* coordinating conjunctions (and, but*, so*) noun phrases to describe* questions
	Punctuation	commas in lists* capital letters contractions* exclamation marks full stops	capital letters capital letters for proper nouns / I full stops	capital letters full stops question marks	capital letters full stops question marks	capitals for proper nouns exclamation marks question marks	capital letters capital letters for proper nouns / names full stops question marks	capital letters full stops personal pronoun / question marks
	Text	sequencing sentences to form short narratives	sequencing sentences to form short narratives writing in 1st person	nf / f formats and layouts questions as subheadings	nf / f formats and layouts questions as subheadings	sequencing sentences to form short narratives	sequencing sentences to form short narratives	sequencing sentences to form short narratives

Appendix 2: Examples of Progression Documents

WRITING TO DISCUSS – YEAR 5

TEXT TYPES:

Balanced Argument	Newspaper/Radio Article	Review
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Balanced Argument Example	Planning Template								
WHY VISIT ANTARCTICA? Since Roald Amundsen's team became the first humans to reach the South Pole on December 14th 1911, there has been much discussion about why explorers would want to visit Antarctica. This region is of vital importance because children in Y6 are suggesting that we have a close try there as part of our topic. Mr. Nause, friend of famous explorers, has argued that we should visit Antarctica because this would benefit us in many ways. Firstly, it would enable us to see penguins in their natural environment, giving us a greater understanding of how these wonderful creatures behave and live in the wild. Furthermore, it would help us to undertake research in order to further protect Antarctica. This would ensure that future generations are able to see Antarctica as we do today. Moreover, Mr. Nause argues that visiting Antarctica offers individuals a chance to embark on a life-changing journey of self-discovery and personal challenge. On the other hand, the large majority of people on Earth do not believe that visiting Antarctica is a wise suggestion. First of all, they point to the fact that when people have previously visited Antarctica, they have lost their lives due to the harsh conditions there. Furthermore, they add that stories from previous explorers show that they starve their families too much and suffer from depression as a result of this. Additionally, they are worried that by visiting Antarctica we are adding to the melting of the polar ice caps as we travel on them. Having considered the arguments from both sides, we believe that people should be encouraged to visit Antarctica as there is much to be gained from the whole experience. While the majority of people are usually correct, we have concluded that in this instance, Mr. Nause is a force to be reckoned with and we should take his advice.	Discussion Writing Use the discussion template to plan your writing Should Introduction to the argument – why is it causing controversy? <table border="1"> <thead> <tr> <th>For</th><th>Against</th></tr> </thead> <tbody> <tr> <td>Point 1 + evidence</td><td>Point 1 + evidence</td></tr> <tr> <td>Point 2 + evidence</td><td>Point 2 + evidence</td></tr> <tr> <td>Point 3 + evidence</td><td>Point 3 + evidence</td></tr> </tbody> </table> Conclusion – State your opinion with reasons and evidence why	For	Against	Point 1 + evidence	Point 1 + evidence	Point 2 + evidence	Point 2 + evidence	Point 3 + evidence	Point 3 + evidence
For	Against								
Point 1 + evidence	Point 1 + evidence								
Point 2 + evidence	Point 2 + evidence								
Point 3 + evidence	Point 3 + evidence								

TEXT FEATURES:

Relative clauses	Quotes	Complex lists	Parenthesis
Human immigration, which is becoming a major concern in Europe due to various factors , is something we need to understand more.	Martin Luther King Jr famously said, “Injustice anywhere is a threat to justice everywhere.”	People leave their home countries for various reasons: lack of employment; uninhabitable living conditions; war between states; reuniting the family.	Refugees can request a right of asylum (protection by another country) if they are not safe to remain living in their country of birth.

SENTENCE STRUCTURE:

Modal verbs

- must, mustn't
- shall, shall not
- will, won't
- would, wouldn't

Passive voice

- The laws are determined by the government.

Formal tone

- It is felt that the target is unrealistic and unachievable.

Adverbials

- Despite the negatives ...
- As a consequence of this ...

Technical vocabulary

- administration
- embassy

Expanded noun phrases

- These alarming images coming to use from on board the boat.

MAKE IT FLOW:

CONJUNCTIONS: FANBOYS ~ although ~ as ~ while ~ until ~ since

CONNECTIVES: equally ~ likewise ~ many people believe ~ alternatively ~ rather than ~ whereas ~ consequently ~ hence ~ due to the fact

WRITING TO ENTERTAIN – YEAR 1

TEXT TYPES:

Story Journey - Wishing - Change	Descriptions Character - Setting	Poetry Sound - Acrostic - Pyramid
Jack and the Beanstalk 	The Big Bad Wolf 	Spring is here Pretty flowers grow Robins come out more I feed the birds New animals are born Got to find Easter eggs



TEXT FEATURES:

Sentence Openers	Conjunctions	Past Tense
Once upon a time Early one morning Next Suddenly	The forest was dark and she couldn't see where she was. The pirates were meant to be scary but they looked funny. Eliot needed his bag because he was going on a long adventure.	He walked to the toy room. I pushed the Pirate ship. 1 st or 3 rd person

SENTENCE STRUCTURE:

Noun phrases

- sneaky boy
- round, shiny coin

Capital letters

- I
- Handa ~ Somerford ~ England

Exclamation marks

- What clever children you are!
- How exciting!

Similes

- as quick as a flash
- as brave as a lion

Alliteration

- A cool cat
- A sneaky snake

Repetition

- He ran and he ran and he ran
- A lean cat, a mean cat

MAKE IT FLOW:

CONJUNCTIONS: and ~ but ~ because

ADVERBIALS: then ~ every day ~ quickly ~ suddenly ~ above ~ inside ~ under

Appendix 3 Spelling Policy Intent

At Foxton, we aim to develop confident, independent writers through consistent, structured spelling instruction. Spelling is taught not only as a standalone skill but also as an essential component of writing, grammar, and vocabulary development. We believe that accurate spelling enables children to write fluently and with confidence, supporting communication across all areas of the curriculum.

Through our approach, we aim to:

- Teach children to use a range of effective spelling strategies
- Encourage creativity and the use of ambitious vocabulary in writing
- Enable children to write independently
- Enhance proofreading and editing skills
- Encourage children to identify patterns in words and spellings
- Promote positive and confident attitudes towards spelling
- Provide equal opportunities for all children to achieve success in spelling

Implementation

In addition to the spelling rules taught as part of the Literacy Tree scheme, we follow the teaching of systematic synthetic phonics, supplemented by additional spelling instruction using resources from *Spelling Shed*. By adopting a consistent whole-school approach to teaching spelling, we support children in developing accuracy and confidence.

The Teaching of Spelling at Foxton

- Children in Year 1, and those in Year 2 who have not yet passed the Phonics Screening Check, will continue daily SSP using *Read Write Inc.* until they are secure in the full range of Set Three sounds.
- Teachers will follow the structure outlined in *Spelling Shed* planning, delivering 20minute sessions following the agreed structure.
- Children are taught spelling in line with expectations for their year group. Where necessary, they may access content from a lower stage, supported by additional sessions to promote progress.
- Once a spelling list has been taught, children will:
 - Have the words displayed clearly in the classroom for regular reference
 - Be expected to use these words accurately in their written work (teachers must provide opportunities for this)

Support and Inclusion

We are committed to providing inclusive spelling instruction that meets the needs of all learners:

- Where necessary, children receive additional support within spelling lessons.
- Interventions such as *Toe by Toe* may be delivered to pupils requiring more structured support, particularly those with dyslexia or other specific learning difficulties.
- Class teachers use their discretion to adapt resources and groupings to ensure accessibility for all, including EAL learners and those with SEND.

Staff Development and Consistency

- All teaching staff follow a consistent whole-school spelling approach, aligned with Spelling Shed and phonics teaching.
- Spelling is monitored by curriculum leaders through lesson observations and work sampling.
- Staff receive CPD in phonics and spelling strategies to maintain consistency and improve practice.

Assessment

- Spelling knowledge is assessed through weekly spelling work, in-context application in writing, and teacher observation.
- Feedback is given during marking, with a focus on correcting and applying highfrequency and taught words.
- Spelling progress is monitored termly, and adjustments are made to groupings and interventions where needed.
- Teachers and leaders evaluate the impact of spelling teaching through pupil outcomes in writing and tracking systems.

Impact

Our approach to spelling enables children to:

- Spell with increased accuracy across the curriculum
- Apply taught spelling patterns and rules independently in their writing
- Use ambitious vocabulary with confidence
- Improve proofreading and editing skills as part of the writing process

Progress is reflected in improved writing outcomes, internal assessments, and pupil engagement. The impact is monitored regularly by school leaders to ensure high standards are maintained and that children are well-prepared for the next stage in their education.

Timetabling

Key Stage One

- Year 1 has daily phonics lessons throughout the year.
- Year 2 follows a weekly spelling schedule with a total of 40 minutes, split into three sessions.
- Spelling sessions are led by the class teacher, with support staff supervising other classroom activities.

	Monday	Tuesday	Wednesday	Thursday	Friday
Y1	Phonics	Phonics	Phonics	Phonics	Phonics
Y2	Reading Comprehension	Reading Comprehension	Recap and introduction	Main Teaching	Independent spelling work

Key Stage Two

- KS2 planning allows for 60 minutes of weekly spelling instruction, delivered in three 20-minute sessions.
- Class teachers lead the teaching sessions, while independent work is supervised by support staff.

	Monday	Tuesday	Wednesday	Thursday	Friday
Y3	Recap and introduction	Main Teaching	Independent work	Reading comprehension	Reading comprehension
Y4	Reading comprehension	Reading comprehension	Recap and introduction	Main Teaching	Independent work
Y5	Recap and introduction	Main Teaching	Independent work	Reading comprehension	Reading comprehension
Y6	Reading comprehension	Reading comprehension	Recap and introduction	Main Teaching	Independent work

Once Year 6 complete the Spelling Shed scheme, they adjust to the following structure in preparation for SATs.

	Monday	Tuesday	Wednesday	Thursday	Friday
Y6	Spelling review	Reading comprehension	Reading comprehension	Grammar input	Grammar independent work

Progression in Spelling

Words ending in 'ff', 'll', 'ss', 'zz' and 'ck'. 1	Words with the /k/ sound spelled 'k' in the 'nk' pattern. 2	Words with the 'tch' trigraph. 3	Adding 's' and 'es' to make plurals. 4	Adding the suffixes 'ed' and 'ing'. 5
Adding the prefix 'un' and the suffixes 'er' and 'est'. 6	Words with the digraphs 'ai' and 'oi'. 7	Words with the digraphs 'ay' and 'oy'. 8	Words with the split digraph 'a_e'. 9	Words with the split digraph 'e_e'. 10
Words with the split digraph 'i_e'. 11	Words with the split digraph 'o_e'. 12	Words with the split digraph 'u_e'. 13	Words with the digraph 'ar'. 14	Words with the digraph 'ee'. 15
Words where the digraph 'ea' makes an /ee/ sound. 16	Words where the digraph 'ea' makes the /e/ sound. 17	Words where the digraph 'er' is stressed. 18	Words where the digraph 'er' is unstressed. 19	Words with the digraphs 'ir' and 'ur'. 20
Words where the digraph 'oo' makes an /oo/ sound. 21	Words where the digraph 'oo' makes an /u/ sound. 22	Words where the digraphs 'oa' & 'oe' make an /oa/ sound. 23	Words where the digraph 'ou' makes an /ow/ sound. 24	Words where the digraph 'ow' makes an /ow/ or /oa/ sound. 25
Words ending in 'y' /ee/ and 've' /v/. 26	Words with the digraphs 'ue' and 'ew'. 27	Words where the digraph 'ie' makes an /igh/ sound. 28	Words where 'ie' makes and /ee/ sound. 29	Words with the trigraph 'igh'. 30
Words with the digraph 'or' and the trigraph 'ore'. 31	Words where the digraphs 'aw' & 'au' make an /or/ sound. 32	Words with the trigraphs 'air' and 'ear'. 33	Words where the trigraphs 'ear' & 'are' make an /air/ sound. 34	Words with the digraphs 'ph' and 'wh'. 35
Words where 'dge' makes a /j/ sound. 36	Words where 'ge' makes the /j/ sound. 37	Words where 'g' makes the /j/ sound. 38	Words where 'c' makes a /s/ sound before 'e', 'i' or 'y'. 39	Words where 'kn' & 'gn' make a /n/ sound. 40
Words where 'wr' makes a /r/ sound at the beginning. 41	Words ending in 'le'. 42	Words ending in 'el'. 43	Words ending in 'al'. 44	Words ending in 'il'. 45

Words where 'y' makes an /igh/ sound. 46	Words where 'es' is added to words ending in 'y'. 47	Words where 'ed' is added to words ending in 'y'. 48	Words where 'er' and 'est' are added to words ending in 'y'. 49	Words where 'ing' is added to words ending in 'e'. 50
Words where 'er', 'est' & 'ed' are added to words ending in 'e'. 46	Words where 'ing' is added to single syllable words. 47	Words where 'ed' is added to single syllable words. 48	Words where 'a' makes an /or/ sound. 49	Words where 'o' makes an /u/ sound. 50

51	52	53	54	55
Words where the digraph 'ey' makes an /ee/ sound. 56	Words where 'a' makes an /o/ sound. 57	Words where 'or' and 'ar' make an /er/ or /or/ sound. 58	Words where 'si' and 's' make a /zh/ sound. 59	Words ending in 'ment' and 'ness'. 60
Words ending in 'ful' and 'less'. 61	Words ending in 'tion'. 62	Words where the digraph 'ou' makes an /ow/ sound. 63	Words where the digraph 'ou' makes a /u/ sound. 64	Words where 'y' makes an /i/ sound. 65
Words ending in 'sure'. 66	Words ending in 'ture'. 67	Words with the prefix 're'. 68	Words with the prefix 'dis'. 69	Words with the prefix 'mis'. 70
Words where 'ing', 'er' and 'ed' are added to multisyllabic words. 71	Words where 'ing', 'en' and 'ed' are added to multisyllabic words. 72	Words with the digraph 'ai' and the tetragraph 'aigh'. 73	Words with the digraph 'ei' and the tetragraph 'eigh'. 74	Words where the digraph 'ey' makes and /ai/ sound. 75
Words with the suffix 'ly'. 76	Words ending in 'al'. 77	Words ending in 'le'. 78	Words ending in 'ly' where the base word ends in 'le'. 79	Words ending in 'ly' where the base word ends in 'ic'. 80
Words ending in 'ly' Exceptions 81	Words with the suffix 'er'. 82	Words where the digraph 'ch' makes a /k/ sound. 83	Words ending in 'gue' and 'que'. 84	Words where the digraph 'sc' makes a /s/ sound. 85
Words ending in 'sion'. 87	Words with the prefix 'in' meaning 'not'. 87	Words with the prefixes 'il', 'im' and 'ir'. 88	Words with the prefix 'sub' meaning under or further divided. 89	Words with the prefix 'inter' meaning 'between or among'. 90

86				
Words ending in 'ation'.	Words ending in 'ation'.	Words ending in 'ly'.	Words ending 'lly'.	Words where 'ch' makes a /sh/ sound.
91	92	93	94	95
Words ending in 'sion'.	Words ending in 'ous'.	Words ending in 'ous' including those where 'ge' remains.	Words where a suffix is added to words ending in 'y'.	Words ending in 'ious' and 'eous'.
96	97	98	99	100
Words where 'au' makes an /or/ sound.	Words ending in 'tion'.	Words ending in 'sion'.	Words ending in 'cian'.	Words spelled with 'c' before 'i' and 'e'.
101	102	103	104	105
Words containing 'sol' and 'real'.	Words containing 'phon' and 'sign'.	Words with the prefixes 'super', 'anti' and 'auto'.	Words with the prefix 'bi' meaning two.	Words ending in 'tious' and 'ious'.
106	107	108	109	110
Words ending in 'cious'.	Words ending in 'cial'.	Words ending in 'tial'.	Words ending in 'tial' and 'cial'.	Words ending in 'ant'.
111	112	113	114	115
Words ending in 'ance' and 'ancy'.	Words ending in 'ent' and 'ence'.	Words ending in 'able' and 'ible'.	Words ending in 'ably' and 'ibly'.	Words ending in 'able' where the 'e' from the root word remains.
116	117	118	119	120
Words with suffixes where the base word ends in 'fer'.	Words with 'silent' first letters.	Words with 'silent' letters.	Words with 'ie' after 'c'.	Words where 'ei' can make an /ee/ sound.
121	122	123	124	125
Words where 'ough' makes an /or/ sound.	Words containing 'ough'.	Words with hyphens.	Words with the short vowel sound /i/ spelled 'y'.	Words with the long vowel sound /igh/ spelled 'y'.
126	127	128	129	130

Adding the prefix 'over'. 131	Words with the suffix 'ful'. 132	Words with an /oa/ sound spelled 'ou' or 'ow'. 133	Words with a 'soft c' spelled 'ce'. 134	Words with the prefixes 'dis', 'un', 'over' and 'im'. 135
Words with the /f/ sound spelled 'ph' 136	Words with unstressed vowel sounds. 137	Words with /shul/ spelled 'cial' after a vowel. 138	Words with 'shul' spelled 'tial'. 139	Words beginning with 'acc'. 140
Words with the suffix 'ably' 141	Words with the suffix 'ible' 142	Words with the suffix 'ibly'. 143	Words ending in 'ent' and 'ence'. 144	Words ending in 'er', 'or' and 'ar'. 145