A Writing Routeway

Accelerating progress in writing

Aims:

- To foster an enjoyment of writing amongst pupils, and recognition of its value through:

Providing a stimulating curriculum and school environment which places the development of writing skills at its heart

Providing meaningful contexts and quality texts as the inspiration for writing

- To ensure the teaching of writing is effectively planned, and responsive to learners' needs, through:

Planning the teaching of both Writing composition and Spelling, Punctuation and Grammar (SPAG) in conjunction with the National Curriculum

Employing effective assessment procedures (both formative and summative)

Providing specific feedback for children that is revisited through editing

- To best enable the development of writing skills, through underpinning writing with quality Speaking and Listening / Talk activities.
- To maximise the progress of pupils through teaching writing to learning-focussed objectives, with related success criteria.
- To provide pupils with a clear model for how to meet lesson objectives and thereby become effective writers through delivering:

Clear and regular teacher modelling of the thought processes and standards required

Interactive and engaging literacy sessions

Writing conferences targeted to the needs of groups of learners.

- To enable pupils to understand how to improve their writing through timely and effective feedback.

Good writers at Courthouse Green Primary School will....

Inform the reader → Entertain and engage the reader → Guide and influence the reader →

Through...oral rehearsal -proof reading -re-drafting -re-reading

Planning for Learning

1. Detailed analysis of writing and child's/year group next step
   What is it that the children are showing difficulty in understanding? Where are their misconceptions?
   Use SPAG expectations and guidance to see what is the next step in learning? What are their strengths?
2. MTP based on engaging literary stimulus with clear hook and purpose for writing - focus on what is embedding and what is new learning?
   Choose texts that will motivate the children and will develop their knowledge and understanding of a specific concept. Ensure across the sequence of learning there are opportunities to teach a specific skill, embed the skill, manipulate and orally rehearse the skill in context.
   Plan a sequence of learning which focus learning on teach, practice, revisit and apply.
   Ensure the sequence of learning is clear on the sentence level focus and the development of vocabulary.
3. MTP: Sentence level, Punctuation, Vocabulary, Opps to develop reading, WAGOLL text including text level features and examples of the sentence level, punctuation and vocabulary
4. Regular opportunities to practise the technicalities of writing accurate sentences e.g. speaking and listening games, practical games, find and fix
   Use oral rehearsal to embed the grammatical structure and punctuation with a piece of writing.
5. Plan writing using WAGOLL as stimulus - e.g. text maps, story maps, boxing up - review and evaluate
6. Orally rehearse text structure, reviewing and making amendments
   Use a variety of planning structures e.g. text maps, boxing up etc to provide children with a structure to orally rehearse their writing.
7. Opportunities to edit and evaluate writing (pupil and teacher) to refine skills.
   Mark writing and through focused feedback plan a focus to model edit and refining of learning.
8. Share final outcomes to an audience.
   Plan in, as part of the sequence of learning, an engaging purpose to the children's writing so that they can present their learning.

Writing independently

The writing that children produce, and that will be moderated, should be part of their normal classroom practice in writing. In every piece of writing there will be:

- A real stimulus for the writing or discussion.
- Discussion of ideas and "immersion in vocabulary"
- Teaching about a particular text type.
- Success criteria generated by teachers and children as part of the teaching process and these can still be on show as children are writing.
- Success criteria should be viewed as 'tools, not rules'.
- Opportunities for children are making their own choices about how to apply the things they have been taught and the ideas discussed.
- Use of dictionaries, word banks and working walls to support the technical accuracy of writing, as this is part of normal classroom practice and the child still has to make the decision to refer to the resource (electronic aids that provide correct spellings (e.g. Clicker) would not be able to be used as independent evidence.
- Opportunities to craft and make improvements to writing as this is a key part of the National Curriculum (including responding to feedback (teacher or peer), as long as it's not too direct.

Directly copying from a model is not practice which will bring about progress in writing; neither would something that has been "heavily scaffolded" e.g. cloze procedure, over detailed success criteria

(Ben Fuller, Lead Assessment Adviser)

Oral Rehearsal
It's Good to Talk: From Talk to Text

Where does this fit in the writing process?
Planning: working out the message; generating ideas; thinking about 'the whole text'
Translating: moving from ideas in the head to words on the page: words, sentences; paragraphs; texts
Reviewing: making decisions about the quality of what has been written

- Talk before writing to generate ideas and meanings
- Talk during writing to shape meaning or reflect on the text so far
- Talk after writing to review and evaluate
- Talk to develop understanding of writing processes
- Talk to generate ideas
- Talk to support moving from thoughts to spoken words to written text
- Talk to support reflection on writing
- Talk to plan text outline
- Talk to support phrase or sentence construction
- Talk to collaborate with peers
- Talk to share writing
- Talk to hear printed text aloud
- Talk to support peer and self-assessment
- Talk to share writing strategies

Writing for a Purpose

When we plan writing we will focus on 4 main types of writing across KS1 and KS2: writing to entertain; to inform; to persuade; and to discuss. Around half of curriculum time will be taken up by "writing to entertain", with the remaining non-fiction elements sharing the remaining time. Notably in KS1 the non-fiction focus is only on writing to inform. The list is not exhaustive; we will use a broad range of writing types to engage our writers.

	KS1	Lower KS2	Upper KS2
Writing to entertain	Stories including re-tellings) Descriptions Poetry In-character/role	Stories Descriptions Poetry Characters/settings	Narrative Descriptions Poetry Characters/settings
Writing to inform	Recount Letter Instructions	Explanation Recount Letter Biography Newspaper article	Report Recount Biography Newspaper article
Writing to persuade		Advertising Letter Speech Poster	Advertising Letter Speech Campaign
Writing to discuss			Balanced argument Newspaper article Review

Skills to be embedded to meet ARE expectations across the school

	Year R	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Sentence structure	Write simple sentences which can be read by themselves & others. Write own names correctly.	Write clearly demarcated sentences. Use 'and' to join ideas. Use conjunctions to join sentences (e.g. so, but). Use standard forms of verbs, e.g. go/went.	Write different kinds of sentence: statement, question, exclamation, command. Use expanded noun phrases to add description & specification. Write using subordination (when, if, that, because). Correct & consistent use of present tense & past tense. Correct use of verb tenses.	Use conjunctions (when, so, before, after, while, because). Use adverbs (e.g. then, next, soon). Use prepositions (e.g. before, after, during, in, because of). Experiment with adjectives to create impact. Correctly use verbs in 1st, 2nd & 3rd person. Use perfect form of verbs to mark relationships of time & cause.	Vary sentence structure, using different openers. Use adjectival phrases (e.g. biting cold wind). Appropriate choice of noun or pronoun.	Add phrases to make sentences more precise & detailed. Use range of sentence openers – judging the impact or effect needed. Begin to adapt sentence structure to text type. Use pronouns to avoid repetition.	Use subordinate clauses to write complex sentences. Use passive voice where appropriate. Use expanded noun phrases to convey complicated information concisely (e.g. The fact that it was raining meant the end of sports day). Evidence of sentence structure and layout matched to requirements of text type.
Punctuation	Use capital letters and full stops to demarcate sentences.	Evidence of: Capital letters. Full stops. Question marks. Exclamation marks. Capital letters for names & personal pronoun 'I'.	Correct & consistent use of: Capital letters. Full stops. Question marks. Exclamation marks. Commas in a list. Apostrophe (omission). Introduction of speech marks.	Correct use of speech marks for direct speech.	Apostrophe for singular & plural possession. Comma after fronted adverbial (e.g. Later that day, I heard bad news.). Use commas to mark clauses.	Brackets, Dashes, Commas. Commas to clarify meaning or avoid ambiguity. Link clauses in sentences using a range of subordinating & coordinating conjunctions. Use verb phrases to create subtle differences (e.g. she began to run).	Semi-colon, colon, dash to mark the boundary between independent clauses. Correct punctuation of bullet points. Hyphens to avoid ambiguity. Full range of punctuation matched to requirements of text type.

Text structure	Clearly demarcated sentences [as introduction to paragraphs].	Clearly sequenced sentences [as introduction to paragraphs].	Write under headings [as introduction to paragraphs].	Group ideas into paragraphs around a theme. Write under headings & sub-headings.	Use connectives to link paragraphs.	Consistently organize into paragraphs. Link ideas across paragraphs using adverbials of time (e.g. later), place (e.g. nearby) and number (e.g. secondly).	Wide range of devices to build cohesion within and across paragraphs. Use paragraphs to signal change in time, scene, action, mood or person.
Handwriti ng	Correct grip. Write name (correct upper & lower case). Correct letter formation for familiar words.	Correct formation of lower case – finishing in right place. Correct formation of capital letters. Correct formation of digits.	Evidence of diagonal & horizontal strokes to join	Legible, joined handwriting.	Legible, joined handwriting of consistent quality.	Legible and fluent style.	Legible, fluent and personal style

Use of Alan Peat

The national curriculum sets out expectations for children's writing skills from Year 1 to Year 6. In the introduction to the programmes for each block of study, yearly for KS1 and two-yearly for KS2, it is clear that children need to be exploring a variety of sentence structures and drawing on this learning when composing their own writing. '*Teachers should therefore be consolidating pupils' writing skills, their vocabulary, their grasp of sentence structure and their knowledge of linguistic terminology… Teachers should make sure that pupils build on what they have learnt, particularly in terms of the range of their writing and the more varied grammar, vocabulary and narrative structures from which they can draw to express their ideas,' (Lower Key Stage Two programme of study forward, p. 33).* This is echoed in both the Year 2 and UKS2 programmes of study and, interestingly, is highlighted as important for those children not currently meeting expectations in upper key stage two. Even though children's decoding skills may be poor, they should still be, '*hearing and learning new vocabulary and grammatical structures, and having a chance to talk about all of these', (Upper key stage two programme of study forward, p. 41).*

Alan Peat's 'exciting sentences' will ensure that we are meeting this aspect of the national curriculum, giving the children to explore a variety of sentence structures across the key stages. In addition, children and teachers will have the opportunity to meet the expectations of the national curriculum, exploring a range of punctuation in context.

In order to meet the demands of the national curriculum, below is a table of progression which introduces these 'exciting sentences' at the right time to coincide with the expectations of the national curriculum.

Year	Sentence Type	Example	Rule	Link to National Curriculum
Year 2	**All the Ws**	**Would** there ever be another opportunity like this one? **Who** would take over this role now? **What** if you had all of the money in the world? **Why** do zebras have stripes?	- Your short sentence must start with one of the following W words: - Who? What? When? Where? Why? Would? Was? What if?	- How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command p. 75 (English Appendix 2) - Learn how to use sentences with different forms: statement, question, exclamation, command. p.32 (LKS2 programme of study)
	List sentences	It was a **dark, long, leafy** lane. She had a **cold, cruel** cackle. It was a **cold, wet, miserable** Wednesday afternoon. His hair was **long, brown** and **unwashed**.	- A list sentence must have 3 or 4 adjectives before the noun. Use *and* between the final 2 adjectives.	- Commas to separate items in a list p. 76 (English Appendix 2) - expanded noun phrases to describe and specify [for example, the blue butterfly] - p. 32 (LKS2 programme of study
	Short	Oh no! Then it happened. He stopped. Everything failed. The door opened. What's wrong?	- 1-3 word sentences possibly with an exclamation mark or question mark. Begin to discuss exclamations, questions, statements and commands with the children.	- How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command p. 75 (English Appendix 2) - Learn how to use sentences with different forms: statement, question, exclamation, command. p.32 (LKS2 programme of study)
	2a sentence	He was wearing an old, wrinkly shirt.	- A sentence which uses 2 adjectives separated by a comma to describe a noun.	- Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases p.77 (English Appendix 2)

Year 3	**BOYS Sentences**	He was a friendly man most of the time, **but** he could become nasty. He could be really friendly **or** he could be really miserable. It was a beautiful morning for a walk **so** he set off quite happily.	- A B.O.Y.S sentence is a two-part sentence. The first part of the sentence <u>always</u> ends with a comma (,) and the last part <u>always</u> begins with a connective.	- using conjunctions, adverbs and prepositions to express time and cause p.40 (English Appendix 2) - Expressing time, place and cause using **conjunctions,** adverbs or prepositions (p. 76) (English Appendix 2)
	As –ly	**As** the rain came down **heavily**, the children ran for shelter. **As** the wind screamed **wildly**, the lost giant lumbered along the path. **As** the water heats up **quickly**, a change of state happens called 'evaporation'.	- The first part of the sentence opens with an action description which starts with the word *As...* and ends with an adverb. - The second part of the sentence is a description of a related, and often consequential, action.	- Expressing time, place and cause using conjunctions, **adverbs** or prepositions (p. 76) (English Appendix 2) - Terminology for pupils: subordinate clause (English Appendix 2)
	__ing, __ed.	**Walking** in the bush, she **stopped** at the sight of a crocodile facing her. **Running** near the beach, he **halted** as the ground gave way. **Jumping** quickly through the air, she **landed** on her feet before sprinting away	- The sentence must begin with a subordinate clause which begins with a verb ending in 'ing', followed by the location of the action. - Focus on the use of prepositions in the first part of the sentence (subordinate clause) to explain **where** the action is happening.	- Terminology for pupils: subordinate clause (English Appendix 2) - Using conjunctions, adverbs and **prepositions** to express time and cause. p.40 (English Appendix 2)
	Doubly –ly ending	He swam **slowly** and **falteringly.** He rode **determinedly** and **swiftly.** He laughed **loudly** and **heartily.** He tiptoed **quietly** and **carefully.**	- The sentence must end in two adverbs which add detail to and describe how the verb within the sentence is being carried out.	- Expressing time, place and cause using conjunctions, **adverbs** or prepositions (p. 76) (English Appendix 2)

Year 4	**4A Sentences**	He was a **tall, awkward** man with an **old, crumpled** jacket. It was an **overgrown, messy** garden with a **leafless, lifeless** tree. The **huge, green** tractor ploughed the **wet, muddy** field.	- A 2Ad sentence has <u>two adjectives</u> before the first noun and <u>two adjectives</u> before the second noun. This sentence creates a clear picture for the reader.	- Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases p.77 (English Appendix 2) -
	Emotion, comma	**Desperate**, she screamed for help. **Terrified**, he froze instantly on the spot where he stood. **Anxious**, they began to realise they were lost. **Happily**, the astronaut stepped safely from the shuttle.	- Emotion first followed by the actions that are caused by the emotion. Putting the word first gives more weight to the emotion. - When teaching, provide an A-Z list of emotions the children could use.	- Using fronted adverbials… using commas after fronted adverbials p.40 - Fronted adverbials p.77 (English Appendix 2)
	Verb, person	**Running, Sarah** almost tripped over her own feet. **Tiptoeing, he** tried to sneak out across the landing without waking anybody up.	- A sentence starts with a verb to give it more importance. The verb is always followed by a comma and then a name or a personal pronoun (he, she, they, it) followed by the rest of the sentence.	- choosing nouns or pronouns appropriately for clarity and cohesion and to avoid repetition (p.40) (LKS2 programme of study)
	If, if, if, then.	**If** the alarm had gone off, **if** the bus had been on time, **if** the road repairs had been finished, **then** he might have got to school on time. **If** I hadn't found the watch, **if** the alarm hadn't gone off, **if** I hadn't scared those burglars, **then** I wouldn't be sitting here today.	- Summarising a dramatic plot (key plots) at beginning or the end of a story in groups of 3. The emphasis should be on using the comma after each clause. - Each clause always begins with an **if** or a **then** and each clause ends with a comma (,) or a full stop (.)	- extending the range of sentences with more than one clause by using a wider range of conjunctions, including when**, if**, because, although p.40 (LKS2 programme of study)
	With a(n) action, more action	**With a smile**, Greg **waved** goodbye. **With a weary wail**, Thor **launched** his final attack. **With a deep breath**, Neil Armstrong **stepped** carefully on to the surface of the moon.	- This two-part sentence starts with a subordinate clause which starts with the phrase '**With a(n)…**' followed by an action and a comma. The main clause then describes more action which occurs simultaneously.	- extending the range of sentences with more than one clause by using a wider range of conjunctions, including when**, if**, because, although p.40 (LKS2 programme of study)

Year 5	**3 __ed**	**Frightened**, **terrified**, **exhausted**, they ran from the creature. **Amused, amazed, excited,** he left the circus reluctantly. **Confused, troubled, worried,** she didn't know what had happened.	- Stars with three adjectives that end in _ed and describe emotions. The _ed words MUST be followed by commas.	- using expanded noun phrases to convey complicated information concisely p.40 - using commas to clarify meaning or avoid ambiguity in writing p.48 (UKS2 programme of study)
	Noun, which/who /where	**Cakes**, **which** taste fantastic, are not so good for your health. **Snakes**, **which** scare me, are not always poisonous. **Tom**, **who** was a little shorter than the others, still made it into the football team.	- Use commas to embed a clause within a sentence, add information that links with the sentence topic and start the clause with <u>which</u>, <u>who</u> or <u>where.</u>	- Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun p.78 (English Appendix 2) -

	2 pairs sentences	**Exhausted and worried**, **cold and hungry**, they didn't know how much further they had to go.
		Injured and terrified, **numb and fearful**, he couldn't believe that this was happening to him.
		Quickly and quietly, silently and carefully he tiptoed out of the house.
			- Begins with two pairs of related adjectives. Each pair is:
			   o Followed by a comma
			   o Separated by *and*
				- Indicating degrees of possibility using adverbs p.78 (English Appendix 2)
				-

	3 bad – (dash) question?	Cold, dark, airlessness – which would kill the spaceman first? Greed, jealousy, hatred – which of these is most evil?	- 3 negative followed by a dash and then a question which relates to the three adjectives.	- Brackets**, dashes** or commas to indicate parenthesis p.78 (English Appendix 2) -
	Name – adjective pair – sentences	Little Tim **– happy and generous –** was always fun to be around. Ben Roberts **– weak and nervy –** was actually a secret superhero. Glass **– fragile and dangerous –** must be handled with care.	- This works on a show and tell basis where the name and details form the main clause (tell). The added information within the dashes **shows** what the character was like. The two must be linked.	- Brackets**, dashes** or commas to indicate parenthesis p.78 (English Appendix 2) -
	O. (I.)	She told the little girl not to be so naughty**.** **(**Inside, however, she was secretly amused by what she had done**.)** I was delighted **(**but I felt scared that something was about to go wrong**).** Bravely I looked behind me **(**but I was deeply worried**).**	- The first sentence tells the reader a character's outward action and the second reveals their true feelings. - If the sentence within the brackets is **complete**, the full stop goes **inside** the bracket. If it is **not complete**, the full stop goes **outside**.	- **Brackets**, dashes or commas to indicate parenthesis p.78 (English Appendix 2) -

Year	Sentence Type	Example	Rule	Link to National Curriculum
Year 6	De:de Sentence	The vampire is a dreadful creature: it kills by sucking all the blood from its victims. Snails are slow: they take hours to cross the shortest of distances. I was exhausted: I hadn't slept for more than two days.	- Two independent clauses (they make sense on their own) are separated by a colon (:) o The first clause is descriptive o The second adds further detail	- Use of the semi-colon, **colon** and dash to mark the boundary between independent clauses p.79 (English Appendix 2)
	Some; others	**Some** people like football; **others** hate it. **Some** days are full of enjoyment; **others** are long and boring. **Some** dogs were running around happily; **others** looked tired.	- Some; others sentences begin with the word *some* and have a semi-colon to replace the word *but.* - There is <u>no</u> capital letter after the semi-colon.	- Use of the **semi-colon,** colon and dash to mark the boundary between independent clauses p.79 (English Appendix 2) -
	Imagine 3 examples:	Imagine a place where the sun always, shines, where wars never happen, where no-one ever dies: in the Andromeda 5 system, there is such a planet	Sentence begins with - The word imagine - Then describes three parts of something - The first two parts are separated by commas - The third ends with a colon	- Relative clauses beginning with who, which, where, when, whose, that, or an omitted relative pronoun p.78 (English Appendix 2) - Use of the colon to introduce a list and use of semi-colons within lists p.79 (English Appendix 2)
	The more, the more	**The more** it rained, **the more** depressed he became. **The more** the crowd cheered, **the more** he looked forward to the race. **The more** upset she was, **the more** she cried.	- This sentence type is particularly useful when developing a character trait in a story. The first **more** should be followed by an **emotive** word and the second **more** should be followed by a **related action.**	- Linking ideas across paragraphs using a wider range of cohesive devices: repetition of a word or phrase, grammatical connections and ellipsis p.79 (English Appendix 2) -
	'Irony' sentences	Our 'luxury' hotel turned out to be a farm building. With dawn breaking, the 'beautiful view' which the brochure described, revealed itself to be a scrap-yard and a rubbish tip. The 'trip of our dreams' was, in fact, our worst nightmare.	- An irony sentence deliberately overstates how good or bad something is and this is placed in 'inverted commas'. The overstated word is then shown to be false through the remainder of the sentence which reveals the truth.	- The difference between structures typical of informal speech and structures appropriate for formal speech and writing p.78 (English Appendix 2) -

Year 6 (AA)	**Emotion – consequence**	Davis was angry – he threw his toy at the wall. The professor was inconsolable – he wept for days on end. King Henry was furious – he ordered the execution of his wife.	- This two part sentence starts with a description of a character's emotion followed by a dash (-) and a description of a consequence of that feeling.	-
	Tell: show 3 examples; sentences	He was feeling relaxed: shoes off; shirt undone; lying on the sofa. The commander was tense: sweat dripping; eyes narrowed; staring out on the battlefield. It was a sleepy town: shops shuttered; cats lazing in the shade; dogs snoozing in the sun.	- This is a two part sentence. The first part **tells** the reader a broad-ranging fact/opinion. - This is followed by a colon which demonstrates that a list of examples will follow. - After the colon the list of 3 examples follows. As this is a phrase list, semi-colons are used between the details rather than commas.	-
	When; when; when, then sentences.	**When** tumultuous thunder shakes the ground**; when** blinding lightning tears the sky**; when** storm clouds block every ray of hopeful light**, then** you know the Kraken is approaching. **When** you look at the remains of Tutankhamen**; when** you examine the damage to his skull**; when** you look at the motives of his advisors**, then** it is clear that the young Pharaoh's death should be treated as suspicious.	- The sentence type ends with a statement e.g. *the haunting begins.* -	-

COURTHOUSE GREEN
PRIMARY SCHOOL

A Reading Writing Routeway

Triumph
MULTI ACADEMY TRUST
Soaring to success

Planning for the Reading Process at Courthouse Green Primary School

Reading process to develop skill

A text-based approach is simple to implement and adaptable across the whole school. Each year group can select their own key texts upon which their literacy lessons and/or guided reading will be focused (ideally) one key text per half term. The main text chosen can be reinforced with additional texts, which do not necessarily have to be books.   A well-developed reading curriculum should see children develop their reading skills using a balance of longer texts from the literary spine, poetry, non-fiction and short extracts e.g. newspaper articles.

The content domains should be assessed across the curriculum but with a priority focus on retrieval, inference and vocabulary with talk embedded across each session (see below).

Becoming a reader:

Predict - Before introducing the text, encourage children to be excited about what they are going to read. This stage helps children to develop their ability to predict and develop their questioning skills. The prediction shouldn't just rely on the main book, a wow factor should be thought of that will really hook the children into what they are about to discover. Using open-ended questions, props and other stimuli will help children to develop the ability to create links between books and their experiences. The new 'text' doesn't have to be a book, instead it could be a wordless picture book, song lyrics, poetry, a play script, a music video, an advert or a short animation.

Interrogate - During this stage, children are introduced to the text for the first time. Re-telling, sequencing, acting out, and focusing on specific parts of the text or pictures would form part of their familiarisation with the text. After reading it, time is spent analysing the text in order to develop the children's analytical, inference and deduction skills. During the interrogation stage, children also look at GaPS through the text. Schools should be creative in their approach, yet the learning intention should be the starting point for any teaching within this model.

Capture - Using the text to capture ideas will help children to become more confident in writing. This stage incorporates looking at the book as a writer. There may be a focus on setting, characters or plot using the book as a guide. Children may capture words and phrases that appeal to them and which they may want to use within their work. This stage also lends itself to extending themes and ideas further by looking at drama, images, other books, film or other media that relate to the main text. Towards the end of 'capture' children will move towards their own ideas based on the text for inspiration.

A reading model

Phase	Content domain focus	Reading skills to be developed in this phase	Suggested opportunities to gain evidence
Predict			
Interrogate			
Capture			

Progression in reading (CLPE):

The Reading Scale describes the progression through the complex process of learning to read. It offers teachers ways of looking at and analysing their observations of children's developing skills, knowledge and understanding of the reading process. Different children will have a varied and broad range of starting points and experience and the route of their individual progress will very much depend on this prior experience. The scale is based on extensive evidence and research about children as readers and will support teachers to understand and plan for **individual progression** in the journey towards reading independence.

Beginning Reader	Need a great deal of support with the reading demands of the classroom. Share and will be able to talk their way through a known book, drawing on picture cues and patterns of language remembered from hearing the book read aloud. Join in with simple nursery rhymes, poems, songs and rhyming texts, which should be an integral part of the curriculum at this stage. Enjoy listening to, sharing and joining in with a range of familiar texts. React and respond to illustrations, character and narratives through questions and imaginative play. Knows how to handle books, are aware of directionality and how print works from being read to. Some children may be engaging with other kinds of texts, e.g. print around them, digital and media texts. Know a few core words, letter names or sounds, often of personal significance, such as names or other words, letters or sounds of interest. Engage with activities that develop their early phonological awareness through play with sounds, such as recognising sounds in their environment, using musical instruments and their bodies and voices to create a range of sounds. Relies principally on memory of the story and a willingness to perform, interpret and invent, based on what they have heard and recall. Older readers at this stage might have a limited experience of reading and may not choose to read for pleasure. Builds up a repertoire of known texts to which they want to return again and again. Such readers may not yet have developed strategies to lift the words from the page.
Developing the early reader	Tackle known and predictable texts with growing confidence but still need support with new and unfamiliar ones. Show a growing ability to make sense of what they read, drawing on illustrations, their knowledge of language and the world as well as the words on the page. Develops a growing enthusiasm for a wider range of reading material, which may include simple information books and picture books as well as text in the environment, in digital form and through media. Familiar with a text provides a supportive framework of meanings and language patterns from which a child can draw, while beginning to focus more closely on print. Beginning to evidence one-to-one correspondence, drawing on their developing phonic knowledge by linking graphemes and phonemes to help them decode simple words and recognition of a core of known words. Read and understand simple sentences. As fluency and understanding develop they will begin to self correct. With support, reflect on their reading and respond personally to what they have read, making links to prior knowledge, significant experiences and popular culture. Begin to evaluate the books they meet, expressing likes and dislikes with reasons for their views. Older readers at this stage may have a narrow range of independent reading as they are still likely to be drawn to texts that are familiar and do not pose sufficient challenge in extending vocabulary and comprehension skills. Unfamiliar material can be challenging. Able to read their own writing confidently. Over reliant on phonics.

Developing early reader	Link reading to their own experiences and are able to read simple texts independently. Show interest in a growing range of reading material and are able to branch out into a variety of books and other texts, which include simple information texts, poetry and picture books, as well as digital texts and print in the environment. Apply their developing phonic knowledge when reading words containing known graphemes, recognising alternative graphemes for known phonemes and alternative pronunciations for graphemes, checking that the text makes sense. Read words containing common suffixes and contractions and understand their purpose. Develop a more extensive vocabulary of sight words and fluency is beginning to develop through recognition of larger units within words. Continue to develop self-correction strategies when reading does not make sense and are able to use more than one strategy. Children bring varied sources of information in order to enable them to make meaning of what they read. Improved fluency enables them to comprehend more of what they are reading. Reflect on their reading, respond personally to what they have read by drawing on personal connections to the texts. They evaluate the books they meet and are able to articulate views and preferences, making connections to other texts they have encountered. Older children at this stage are developing fluency as readers and are reading certain kinds of material with confidence, such as short books with simple narrative shapes and with illustrations. Often re-read favourite books.
Moderately fluent reader	Read with confidence for more sustained periods, but still need to return to a familiar range of texts, whilst at the same time beginning to explore new kinds of texts independently. Look at larger units of words to help them to decode more effectively and read more fluently. Show evidence of growing enthusiasm for a wider range of reading material that they self select; this may include but is not limited to information books, longer picture books, comics, graphic novels, age appropriate newspapers, short chapter books and a range of digital texts. Confident to express opinions including likes, dislikes and challenges, as well as responding to the questions and listening to the views of others.
Fluent reader	Developing stamina as readers, are able to read for longer periods and cope with more demanding texts. Begin to read silently and monitor their reading. Use a fuller range of cueing systems, relying less on phonics, and are able to identify larger units such as syllables, using these to decode unknown words. Increased fluency aids comprehension and allows them to start to self-correct. Readers within this stage are confident and independent with familiar kinds of texts, such as shorter chapter books, but may need support with the reading demands of information texts or longer and more complex fiction, poetry and digital texts. Select books independently and can use information books and materials for straightforward reference purposes, but still need help with unfamiliar material. Growing understanding of poetry, stories and texts of different sorts is revealed through discussion and writing. Willing to reflect on reading and often use reading in their own learning. Receptive to the views of others and engage in discussions about texts and their impact. Begin to infer beyond the literal from books and stories read independently.

Experienced reader	Experienced readers are avid readers; making choices from a wide range of material. Comfortable with reading both silently and aloud to others. Able to cross check across a range of cues to ensure comprehension. Confidently break up words in ways that support them in decoding unknown vocabulary without impeding their fluency. Developing strong reading preferences and showing interest in new authors and genres. Recommend books to others based on their own reading preferences, giving reasons for their choices. Ask questions to enhance their understanding of the text and are able to make comparisons within and across different texts. Able to appreciate nuances and subtleties in text. Through discussion and in writing about their reading, they show that they are able to read between the lines and make explicit connections with other reading and personal experience, such as inferring characters' feelings, thoughts and motives from their actions, justifying their inferences with evidence.
Independent reader	Self-motivated, confident and experienced, and may be pursuing particular interests through reading. Read thoughtfully and appreciate shades of meaning. Capable of locating, retrieving and drawing on a variety of sources in order to research a topic independently and of presenting information to the reader. Across a range of texts, they can distinguish between statements of fact and opinion. Willing to take on more extended and more challenging texts. Become more fluent and experienced across the wide range of reading Make predictions based on details stated and implied. Become more critical of what they read, and what writers have to say, as well as beginning to notice the effect that writing has on them as a reader. Comment on how organisational structures and language, including figurative language, are used to contribute to meaning and how this impacts on the reader. Express views formed through both independent reading and the books that are read to them, explaining and justifying personal opinions, and courteously challenge those of others whose views may differ from those of their own.
Mature independent reader	Enthusiastic and reflective, with strong established tastes across a range of genres and reading materials. Enjoy pursuing their own reading interests independently. Recognise that different kinds of texts require different styles of reading. Identify the effect of a text on the reader, with some explicit explanation as to how that effect has been created. Identify themes and conventions demonstrating, through discussion and comment, an understanding of their use in and across a wide range of writing. Evaluate evidence drawn from a variety of information sources. Explain and discuss their understanding of what they have read in a variety of ways including cross-curricular presentations or writing. Developing critical awareness as readers, analysing how the language, form and structure are used by a writer to create meanings and effects, and developing an appreciation of how particular techniques and devices achieve the effects they do. Become more able to question and/or admire aspects of content, form and function. Realise that some texts contain elements of prejudice, which they learn to recognise, criticising texts and/or illustrations that are biased. Extending their understanding of features such as ambiguity or irony. Compare writers' ideas and perspectives, as well as how these are conveyed.

KS1 Content domain reference

1a	Draw on knowledge of vocabulary to understand texts	What does this... word/phrase/sentence... tell you about... character/setting/mood etc? Highlight a key phrase or line. By using this word, what effect has the author created? In the story, 'x' is mentioned a lot. Why? The writer uses words like ... to describe .... What does this tell you about a character or setting? What other words/phrases could the author have used? The writer uses ...words/phrases...to describe ... How does this make you feel? How has the writer made you and/or character feel ...happy /sad/angry/ frustrated/lonely/bitter etc? Can you find those words? Which words and /or phrases make you think/feel...?
1b	Identify/explain key aspects of fiction and non fiction texts, such as characters, events, titles and information	Where/when does the story take place? What did s/he/it look like? Who was s/he/it? Where did s/he/it live? Who are the characters in the book? Where in the book would you find...? What do you think is happening here? What happened in the story? What might this mean? Through whose eyes is the story told? Which part of the story best describes the setting? What part of the story do you like best? What evidence do you have to justify your opinion? Find, it. Prove it. How do the title/contents page/chapter headings/glossary/index... help me find information in this book? Which part of the text should I use to find...? Why has the author organised the information like this?
1c	Identify and explain the sequence of events in texts	What happens first in the story? Use three sentences to describe the beginning, middle and end of this text? You've got 'x' words; sum up this story. Sort these sentences/paragraphs/chapter headings from the story Make a table/chart to show what happens in different parts of the story Why does the main character do 'x' in the middle of the story? How does the hero save the day in the story?
1d	Make inferences from the text	What makes you think that? Which words give you that impression? How do you feel about...? Can you explain why...? I wonder what the writer intended? I wonder why the writer decided to...? What do these words mean and why do you think the author chose them?
1e	Predict what happen on the basis of what has been read so far	Look at the cover/title/first line/chapter headings...what do you think will happen next? How have the cover/title/first line/chapter headings...helped you come up with this idea? What do you think will happen to the goodie/baddie/main character? Why do you think this? What will happen next? Why do you think this? Are there any clues in the text? Can you think of another story, which has a similar theme; e.g. good over evil; weak over strong; wise over foolish? Do you think this story will go the same way? Which stories have openings like this? Do you think this story will develop in the same way? Why did the author choose this setting? How will that effect what happens next? How is character X like someone you know? Do you think they will react in the same way?

KS2 Content domain reference

2a	Give / explain the meaning of words in context	What does this… word/phrase/sentence… tell you about… character/setting/mood etc? Highlight a key phrase or line. By writing a line in this way what effect has the author created? In the story, 'x' is mentioned a lot. Why? The writer uses words like … to describe …. What does this tell you about a character or setting? What other words/phrases could the author have used? The writer uses …words/phrases…to describe … How does this make you feel? How has the writer made you and/or character feel …happy /sad/angry/ frustrated/lonely/bitter etc?
2b	retrieve and record information / identify key details from fiction and non-fiction	Where does the story take place? When did the story take place? What did s/he/it look like? Who was s/he/it? Where did s/he/it live? Who are the characters in the book? Where in the book would you find…? What do you think is happening here? What happened in the story? What might this mean? Through whose eyes is the story told? Which part of the story best describes the setting? What words and /or phrases do this? What part of the story do you like best? What evidence do you have to justify your opinion?
2c	Summarise main ideas from more than one paragraph	What's the main point in this paragraph? Can you sum up what happens in these three/four/five… paragraphs? You've got 'x' words; sum up these paragraphs. Sort the information in these paragraphs. Do any of them deal with the same information? Make a table/chart to show the information in these paragraphs. Which is the most important point in these paragraphs? How many times is it mentioned?
2d	Make inferences from the text / explain and justify inferences with evidence from the text	What makes you think that? Which words give you that impression? How do you feel about…? Can you explain why…? I wonder what the writer intended? I wonder why the writer decided to…? What do these words mean and why do you think the author chose them?
2e	predict what might happen from details stated and implied	Can you think of another story, which has a similar theme; e.g. good over evil; weak over strong; wise over foolish? Do you think this story will go the same way? Do you know of another story which deals with the same issues; e.g. social; moral; cultural? Could this happen in this story? Which other author handles time in this way; e.g. flashbacks; dreams? Which stories have openings like this? Do you think this story will develop in the same way? Why did the author choose this setting? Will that influence how the story develops? How is character X like someone you know? Do you think they will react in the same way?
2f	identify / explain how information / narrative content is related and contributes to meaning as a whole	Explain why a character did something. Explain a character's different/changing feelings throughout a story. How do you know? What are the clues that a character is liked/disliked/envied/feared/loved/hated etc…? What is similar/different about two characters? Why is 'x' (character/setting/event) important in the story? What is the story (theme) underneath the story? Does this story have a moral or a message? Why do you think the author chose to use a… question/bullet/subheading/table etc to present the information? How does the title/layout encourage you to read on/find information? Where does it tell you that…? Why has the writer written/organised the text in this way? In what ways do the illustrations support the instructions? How could these instructions/information/illustrations be improved? Who do you think this information is for?

2g	Identify / explain how meaning is enhanced through choice of words and phrases	What does the word 'x' tell you about 'y'? Find two or three ways that the writer tells you 'x'. What does this… word/phrase/sentence… tell you about… character/setting/mood etc? Highlight a key phrase or line. By writing a line in this way what effect has the author created? In the story, 'x' is mentioned a lot. Why? The writer uses words like … to describe …. What does this tell you about a character or setting? What other words/phrases could the author have used? The writer uses …words/phrases…to describe … How does this make you feel? How has the writer made you and/or character feel …happy /sad/angry/ frustrated/lonely/bitter etc? Has the writer been successful in their purpose or use of language? What do you think the writer meant by… 'x'? Which words do you think are most important? Why? Which words do you like the best? Why? The author makes an action/description 'like' something else. Why? The author states that 'x' is something it isn't. What is the effect of this? Why have they done this?
2h	Make comparisons within the text	Describe different characters' reactions to the same event in a story. How is it similar to …? How is it different to …? Is it as good as …? Which is better and why? Compare and contrast different character/settings/themes in the text. What do you think about the way information is organised in different parts of the text? Is there a reason for why this has been done?