



Bandon Hill Writing Curriculum Curriculum Intent, Implementation and Impact

Intent

At Bandon Hill, we dare to dream. Our mission is to encourage resilient, inquisitive, ambitious and motivated pupils and we aim to inspire passion and persistence in our children by sharing expertise from quality teaching and expert writers. Our texts are deliberately chosen to foster a genuine love of language and the written word and inspire pupils to grow into articulate, effective and imaginative communicators.

Our intentions in writing are for children to:

- **Dare** children to challenge themselves and write for different purposes
- Encourage **resilience** and independence in writing
- Stimulate creativity and inquisitiveness through **enquiry** and exploration
- Empower children to be **ambitious** and take ownership of their learning
- Nurture a passion for writing and communication
- **Motivate** children to independently organise and plan their own written work

There is a focus from the outset to ensure the basics are learnt effectively. We focus on accuracy and a mastery approach. This means that children have knowledge and skills of transcription and spelling (how they write) alongside composition (what they write) by the end of Key Stage One. To develop the effectiveness of their writing, these skills are then developed in Key Stage Two, as children are taught to make choices in their writing to match the purposes they write for across an increasing range of genres.

Mission Statement

*To be an exceptional
primary school where
children develop a Daring,
Resilient, Enquiring,
Ambitious and Motivated
approach to learning.*





Implementation

At Bandon Hill, we teach the National Curriculum as a minimum entitlement.

EYFS – Daily phonics build up children’s phonetic knowledge through the Little Wandle programme. Literacy/English sessions grow children’s transcription skills from early mark making, through letter formation, CVC word writing and into labelling and sentence writing. Pupils’ composition skills are developed through listening to and engaging with a repertoire of traditional tales and contemporary stories with characters and events which can become internalised as background knowledge. Poetry and songs are used systematically to develop children’s knowledge of rhyme and rhythm of English language and to develop a love of language.

Year 1 – Little Wandle phonics continues. In writing lessons, pupils are taught both narrative and non-fiction in units to ensure the skills of word building and sentence building are secure.

Years 2 – 6 - We teach through a week or fortnightly teaching cycle from Year 2 up through KS2. The cycle takes a cognitive approach to the writing process where children are taught:

- to recognise key features of particular genres of writing which meet specific purposes, including the structure of a text
- to investigate the language and grammatical choices made by an expert author
- to plan writing using what they have learnt about the writing process so far and to include ideas they want to communicate
- to draft their ideas, using the features learnt, exploring grammatical choices with a reader in mind
- to revise their writing, both as they go and after completing a draft to ensure it achieves the purpose intended
- to edit their work for accuracy

Writing starts from a **quality text** so that our pupils are learning from expert writers, which provide rich examples of vocabulary, cultural capital, language structures and text organisation. Texts are chosen to link the writing curriculum with the overall curriculum theme for the term. This allows children to deepen their subject knowledge whilst also developing their knowledge of written communication and their skill in choosing grammar and vocabulary for a purpose.

We teach four **purposes for writing** and children learn different **genres and text types** within each purpose, experiencing the full range in their time at Bandon Hill. Genres are revisited across the year with a different grammar choice or sentence structure emphasised in each iteration. The knowledge builds sequentially with frequent and regular opportunities to revisit, recall from memory and extend schema about how to write well. This way, pupils can make links with previous learning and apply their knowledge in light of new experiences and through a range of contexts. **Cognitive load** is managed by ensuring new learning is introduced in small steps, exemplified in worked examples and modelling, practised frequently and recalled over time.

Bandon Hill Primary Purposes of Writing and Genre

Non-fiction

To explain		To inform		To argue	
Instruction	Explanation	Reports	Recounts	Persuasion	Discussion
<ul style="list-style-type: none"> • Rules • Recipes • Directions • Experiments • Survival guides • Instruction manuals 	<ul style="list-style-type: none"> • Processes or cycles • Explanations linked to work in other subject areas 	<ul style="list-style-type: none"> • Non-chronological reports • Film reviews • Book reviews • Sports reviews • Weather reports • News reports • News broadcasts • Police reports • Information texts 	<ul style="list-style-type: none"> • Postcards • Thank you letters • Recounts based on real experiences e.g. trips, experience days • Diaries in role • Letters in role • Blogs • Emails • Eyewitness reports • Biographies • Autobiographies 	<ul style="list-style-type: none"> • Invitations • Letters in role • Wanted posters • Posters to advertise • Letters for real purposes • Radio, television, magazine or hoarding adverts • Leaflets • Travel brochures • Written arguments 	<ul style="list-style-type: none"> • Debates (oral) • Written balanced arguments

Dependent on the context, genres may belong to more than one or alternate purpose types



Bandon Hill Primary Purposes of Writing and Genre

Fiction

To entertain	
Poetry	Narrative
Acrostic Shape	Story openers
Free verse	Settings descriptions
Narrative	Character descriptions
Word play/jokes	Adventure stories
Structured syllables	Warning tales
Cinquain	Science fiction/ fantasy
Kenning	Narratives set in the past
	Myths and legends



Bandon Hill Primary 10 Phase Writing Approach

<u>Day</u>	<u>Focus within the Writing Process</u>	<u>Suggested Pupil Practice</u>
Day 1 Features	Features of the text; immersion into the genre	Annotating text - labelling sections or paragraphs
Day 2 Vocabulary	Features of the language; comprehension of content	Annotating text
Day 3 Vocabulary	Vocabulary; short burst application	Defining and applying in context
Day 4 Grammar	Grammar focus	Discrete practice of a particular aspect identified in the MTP
Day 5 Grammar	Grammar focus; short burst application	Applying in context (e.g writing a section of dialogue)
Day 6 Plan	Plan the content and language features	'Boxing-up'
Day 7 Draft	First draft - using the plan	Innovating a model shared by the teacher
Day 8 Draft	Draft - using the writer's own text	Developing own style
Day 9 Improve and edit	Edit and improve drafts	Revision to meet the purpose of writing Using the Bandon Hill Writing Checklists to edit drafts
Day 10 Final Write	Final write	A similar, independent piece of writing; publish for a purpose

Bandon Hill Primary English Skills Progression

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Instruction Writing	<ul style="list-style-type: none"> follow and give oral instructions create picture instructions appropriate title (e.g. How to...) simple present tense second person (you) key vocabulary time Adverbials bossy (Imperative) verbs numbered points 	Previous features and: <ul style="list-style-type: none"> chronological order equipment or material list (if appropriate) organisation using bullet points/ numbers imperative verbs final evaluative statement 	Previous features and: <ul style="list-style-type: none"> conjunctions and adverbs for time e.g. firstly, next, then, after adverbs for manner e.g. carefully, quickly diagrams or illustrations subject-specific vocabulary clear and concise 	Previous features and: <ul style="list-style-type: none"> direct appeal to the reader for example through warnings, Don't add more glue...; additional advice, If it doesn't stick...; suggestions, You could improve it by...; persuasion, You're bound to love the result...; encouragement, Only one step left... rhetorical questions 	Previous features and: <ul style="list-style-type: none"> maintain the chosen level of formality throughout the text write instructions at different levels of formality, using appropriate language and style 	<ul style="list-style-type: none"> maintain the chosen level of formality throughout the text write instructions at different levels of formality, using appropriate language and style include instructions within other text types
Explanation Writing				title (using why or how) <ul style="list-style-type: none"> generic opening statement to introduce the topic series of logical steps/phases, in chronological order conclusion present tense, third person adverbs and conjunctions for time causal connectives e.g. consequently, due to this, as a result. therefore technical language diagrams/images/flow charts (if appropriate) 	Previous related learning from other non-fiction writing and: <ul style="list-style-type: none"> title (using why or how) generic opening statement to introduce the topic series of logical steps/phases, in chronological order conclusion present tense, third person adverbs and conjunctions for time causal connectives e.g. consequently, due to this, as a result. therefore technical language diagrams/images/flow charts (if appropriate) 	Previous features and: <ul style="list-style-type: none"> passive voice to create a formal tone e.g. Once the blood has been oxygenated... glossary for technical vocabulary (if needed) direct appeal to the reader e.g. through rhetorical questions, interesting detail, relating to their experiences

<p>Reports</p>	<ul style="list-style-type: none"> • Simple present tense • Third person • Relevant vocabulary 	<p>Previous features and:</p> <ul style="list-style-type: none"> • simple and progressive present/past tense • brief introduction • sub headings • pictures • subject specific vocabulary 	<p>Previous features and:</p> <ul style="list-style-type: none"> • present/past perfect • introduction • summary • chronological order if needed • technical vocabulary • glossary 	<p>Previous features and:</p> <ul style="list-style-type: none"> • adverbs for quantity e.g. many, few, some, every • adverbs for frequency e.g. often, always, rarely • logical structure, moving from the generic to the more specific • rhetorical questions to engage the reader 	<p>Previous features and:</p> <ul style="list-style-type: none"> • logically sequenced paragraphs e.g. opening statement; more detailed classification; description of the subject with examples/elaboration of points; summary • tables, diagrams or images that add or summarise information • appropriate level of formality for the intended audience 	<p>Previous features and:</p> <ul style="list-style-type: none"> • passive voice to avoid personalisation and maintain an appropriate level of formality • nominalisation to maintain formality • language of comparison and contrast e.g. equally, both...and..., similarly, just as...so does, in contrast, alternatively • description used to add precision • integration of other text types if appropriate
<p>Recounts</p>	<ul style="list-style-type: none"> • simple past tense • chronological order • first person 	<p>Previous features and:</p> <ul style="list-style-type: none"> • opening that sets the scene • adverbs for time • 5Ws: Who? What? Why? When? Where? • expanded noun phrases to add interest • simple closing statement 	<p>Previous features and:</p> <ul style="list-style-type: none"> • first or third person (as required) • adverbs and conjunctions for time • topic sentences and signposts to guide the reader 	<p>Previous features and:</p> <ul style="list-style-type: none"> • inclusion of additional information to amuse, interest or inform the reader • inclusion of quotes 	<p>Previous features and:</p> <ul style="list-style-type: none"> • appropriate style and formality for the genre and intended audience 	<p>Previous features and:</p> <ul style="list-style-type: none"> • use of passive voice and nominalisation to create a formal tone in impersonal recounts • possible adapting of chronology in fictional recounts through using flashbacks

<p style="text-align: center;">Persuasive</p>	<ul style="list-style-type: none"> • simple present tense • second person (you) • simple descriptive language • captions or pictures where appropriate 	<p>Previous features and:</p> <ul style="list-style-type: none"> • clear viewpoint • opening that sums up the main point • strong, positive words and phrases 	<p>Previous features and:</p> <ul style="list-style-type: none"> • effective layout e.g. title/heading, captions, illustrations, photos • direct address to the reader • closing statement that reinforces the argument • use of devices such as alliteration, slogans and power of three • adverbs and conjunctions for cause e.g. because, so, which, otherwise, so that 	<p>Previous features and:</p> <ul style="list-style-type: none"> • effective ordering of main points • elaboration/evidence/examples for each key point • repetition for effect • rhetorical questions • emotive or boastful language • logical connectives e.g. therefore, as a result, in conclusion • adverbs for quantity e.g. many, few, some, every and frequency e.g. often, always, rarely 	<p>Previous features and:</p> <ul style="list-style-type: none"> • structure that moves from the generic to the more specific for each point • simple psychology to appeal to the reader • use of statistics and quotes to support points • modal verbs e.g. will, can, may, must, should • adverbs for possibility e.g. certainly, surely, undoubtedly, possibly • adverbs for viewpoint e.g. obviously, clearly, evidently, naturally 	<p>Previous features and:</p> <ul style="list-style-type: none"> • words and phrases to indicate concession e.g. while it is true that, in spite of, despite this, however, still, nevertheless • evidence to discredit possible counter arguments
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<p style="text-align: center;">Argument/ Discussion</p>			<p>Arguments for and against</p>	<p>Previous related learning from persuasive texts and:</p> <ul style="list-style-type: none"> • reasons with evidence to support each point. <p>use comparative adjectives and superlatives.</p> <ul style="list-style-type: none"> • adverbs for quantity e.g. several, few, much and frequency e.g. seldom, frequently, rarely, consistently • present tense 	<p>Previous related learning from persuasive texts and:</p> <ul style="list-style-type: none"> • title in the form of a question • present tense, third person • adverbs for quantity e.g. several, few, much and frequency e.g. seldom, frequently, rarely, consistently • causal connectives e.g. consequently, due to this, as a result • modal verbs and adverbs for possibility • formal, impersonal style • appropriate, subject-related vocabulary • reasons with evidence to support each point • generic e.g. politicians, protesters, pollution and abstract nouns e.g. greed • structural signposts e.g. There are several reasons..., turning to... • simple structure e.g. <ul style="list-style-type: none"> - opening statement of the issues and preview of the main arguments - arguments for with supporting evidence - arguments against or alternative views, with supporting evidence - final summary and recommendation/conclusion 	<p>Previous features and:</p> <ul style="list-style-type: none"> • effective balance of both sides of the argument • appropriate level of formality maintained across the whole text • use of statistics and quotes to support points • passive voice e.g. It can be argued that... it is thought that... • nominalisation e.g. the growth of pollution, the bravery of campaigners • sentences building from the generic e.g. most campaigners believe... to the specific e.g. Greta Thunberg, a 15-year-old climate change activist, argues... • more sophisticated structure e.g. <ul style="list-style-type: none"> - opening statement of the issues and preview of the main arguments - first point, arguments for and against, both with supporting evidence - second point, arguments for and against, both with supporting evidence - next point etc. - final summary and recommendation/conclusion

<p style="text-align: center;">Story Writing</p>	<ul style="list-style-type: none"> • Beginning • Middle • End • Characters • Setting • Adjectives to describe 	<ul style="list-style-type: none"> • Include an opening paragraph which describe characters and setting • Include a problem or dilemma • Begin to describe the character's feelings and emotions • Include simple adjectives, verbs. • Use noun phrases which add detail to description • Use coordinating conjunctions to link two main ideas • Use exclamation sentences where appropriate (What big eyes you have, Grandma!) • Begin to use inverted commas to mark direct speech where appropriate 	<ul style="list-style-type: none"> • Include an opening paragraph which describe characters and setting • Include a problem or dilemma • Describe the character's feelings and emotions • Use of inverted commas for speech • Include powerful adjectives, verbs and adverbs. • Include a some synonyms, similes, metaphors and alliteration • Write in paragraphs and include multi clause sentences • Use coordinating conjunctions to link two main ideas • Use noun phrases which add detail to description • Use the progressive form for verbs (Goldilocks was walking through the woods) • Use exclamation sentences where appropriate (What big eyes you have, Grandma!) • Use nouns and pronouns for clarity and cohesion • Begin to use inverted commas to mark direct speech where appropriate 	<ul style="list-style-type: none"> • Planning Stage - Story Map / Boxed up • Interesting start which hooks the reader • Include an opening paragraph which describe characters and setting • Include a build up to a problem which increases tension. • Include a problem or dilemma • Describe the character's feelings and emotions • Include speech to move the events of the story forward. • Use of inverted commas for speech • Include powerful adjectives, verbs and adverbs. • Include a range of synonyms, similes, metaphors and alliteration • Write in paragraphs and include multi clause sentences • Use fronted adverbials to show how / when an event occurs • Use subordinate clauses to add detail or context • Use nouns and pronouns for clarity and cohesion 	<ul style="list-style-type: none"> • Planning stage - showing authorial intent, deliberate choices • Opening paragraph can be action, dialogue or description • Include a problem which increase tension • Include a description of the setting which sets the atmosphere with deliberately chosen vocabulary • Create fantasy settings, characters and features • Include a problem or dilemma • Show the characters' feelings and emotions through selection of effective vocabulary • Include speech to move the events of the story on • Use correct speech punctuation • Vary the order to reported speech in the sentence • Include powerful adjectives, verbs and adverbs • Include a range of synonyms, similes, metaphors and alliteration • Write in paragraphs and include multi clause sentences 	<ul style="list-style-type: none"> • Planning Stage - Boxed up showing authorial intent, deliberate • Opener paragraph can be action, description or dialogue • Include a build up to a problem which increases tension. • Include a description of the setting which sets the atmosphere through carefully chosen vocabulary • Create historical settings and characters • Include a problem or dilemma • Show the character's feelings and emotions through selection of effective vocabulary <ul style="list-style-type: none"> · Include speech to move the events of the story forward and shows nuance of character · Use of correct speech punctuation · Vary the order of reported speech in the sentence · Include powerful adjectives, verbs and adverbs. · Include a range of synonyms, similes, metaphors and alliteration · Write in paragraphs and include multiclaue sentences • Manage shifts in time using cohesive devices

Poetry progression of skills

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Acrostic Poem	<p><u>Shape</u></p> <p>The poem usually describes an object. The poem is presented in the shape of the object which it is describing. The layout may either be with the words inside a shape or around the outline of the shape.</p> <p><u>Acrostic</u></p> <p>The first of last letter in each line spell out a word. Most commonly, it is the first letter that spells out the word. The acrostic links to a given theme, e.g. winter. Lines usually end with commas. Ideas could be extended through using couplets.</p>	<p><u>Diamonte</u></p> <p>The poem is presented in the shape of a diamond. The line structure is as follows:</p> <p>Line 1: Beginning subject;</p> <p>Line 2: Two adjectives about line 1;</p> <p>Line 3: Three verbs or words ending ‘-ing’ about line 1;</p> <p>Line 4: A short phrase about line 1, a short phrase about line 7;</p> <p>Line 5: Three verbs or words ending ‘-ing’ about line 7;</p> <p>Line 6: Two adjectives about line 7;</p> <p>Line 7: End subject. Precise verbs and adjectives are used in the relevant lines indicated above. Each line starts with a capital letter; commas are used between verbs and</p>	<p><u>Acrostic</u></p> <p>The first of last letter in each line spell out a word. Most commonly, it is the first letter that spells out the word. The acrostic links to a given theme, e.g. winter. Lines usually end with commas. Ideas could be extended through using couplets.</p>			

		adjectives; no punctuation at the end of lines.				
Riddles/Limericks/ Kennings		<p><u>Riddle</u></p> <p>The poem describes a noun (usually an object), but does not name it, i.e. it may describe a tiger as striped and furry. Ideas could be extended through use of adjectives to describe each part of the object, or through prepositions.</p>	<p><u>Limerick</u></p> <p>The poem is five lines in length and follows the rhyme scheme AABBA.</p> <p>The line structure is as follows:</p> <ul style="list-style-type: none"> • Line 1: 7-10 syllables; • Line 2: 7-10 syllables; • Line 3: 5-7 syllables; • Line 4: 5-7 syllables; • Line 5: 7-10 syllables. 	<p><u>Kenning</u></p> <p>A 'kenning' is a two-word phrase which describes an object, often using a metaphor to do so. kenning poems are a type of riddle which use kennings to describe something or someone.</p> <p>Each line consists of one kenning.</p> <p>No set number of lines in each verse. ordered within the poem with consideration of the impact on the reader eg last clue is easiest</p>		
Structured syllables/Haiku/ Clerihew/ Limericks		<p><u>Haiku</u></p> <p>The haiku originates from Japan. The mood of a haiku is generally serious, and can relate to many themes, including nature or love. The line structure is as follows:</p> <ul style="list-style-type: none"> • Line 1: 5 syllables; • Line 2: 7 syllables; 	<p><u>Clerihew</u></p> <p>A clerihew is four lines in length and includes rhyming couplets (AABB). subject of this poem is typically a character who is named on one of the lines.</p> <p>The mood of this type of poem is comic.</p>			

		<ul style="list-style-type: none"> Line 3: 5 syllables. (14 in total). Each line starts with a capital letter 				
Free verse	joining in with rhymes and repetition counting syllables clapping rhythms	alliteration rhyme counting syllables repetition thinking and feeling details	repetition rhyme simile rhythm	simile rhythm metaphor onomatopoeia	simile metaphor personification structure of author focus mood and tone an awareness of vocabulary choice poetry from different cultures and periods of time	simile metaphor personification rhyme author intent mood and tone enjambment an awareness of vocabulary choice poetry from different cultures and periods of time
Narrative					rhyme structure archaic language hyperbole symbolism personification pathetic fallacy	rhyme structure archaic language hyperbole symbolism personification pathetic fallacy repetition

Quality Texts for Writing

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
EYFS	All about me	People who help us	Traditional tales	Stay healthy	Growing	Exploring holiday destination
	Hugless Douglas The Colour Monster My Magic Family The Mega Magic Hair Swap Happy to be Me	Mr Men and Little Miss Happy Diwali People who help us at school Emergency Superhero like you The Snowman	Three Billy Goats Gruff 3 Little Pigs Goldilocks and the 3 bears Jack and the Beanstalk The Gingerbread Man			
	All About Me	Autumn ad Celebrations	Traditional Tales	Transport	Minibeast	Under the Sea
	Donaldson class - read Julia Donaldson books. Jeffer's class read Oliver Jeffer's books Paper Dolls 5 minutes Peace Fancy Freda	<i>Dipla</i> <i>Rama and Sita</i> <i>Christmas Story</i>	Traditional Tales: The Gingerbread Man <i>Goldilocks and the Three Bears</i> <i>Jack and the Beanstalk</i> <i>The Three Little Pigs</i>			
Year 1	Dinosaurs	My Local Area	Our Family History	The United Kingdom	Inspiring People	Wonderful Weather
	<i>Harry and the bucketful of dinosaurs</i> by Ian Whybrow <i>We're going on a Bear Hunt</i> by Michael Rosen	<i>The Gruffalo</i> by Julia Donaldson	Traditional Tales: <i>Goldilocks and the Three Bears</i> <i>Jack and the Beanstalk</i> <i>Little Red Riding Hood</i> <i>Trust Me, Jack's Beanstalk Stinks</i> by Eric Braun <i>Mr Wolf's Pancakes</i> by Jan Fearnley	<i>Tuesday</i> by David Weisner <i>Tidy</i> by Emily Gravitt	<i>Oi Dog / Oi Cat / Oi Frog</i> by Kes Gray and Jim Field	<i>Where the Wild Things Are</i> by Maurice Sendak
Year 2	Great Fire of London	London	Brazil	Explorers	Around the World	The Olympics

	<i>Toby and the Great Fire of London</i> by Margaret Nash <i>The Dark</i> by Lemony Snickett	<i>The Queen's Handbag & The Queen's Hat</i> by Steve Anthony <i>Tell Me a Dragon</i> by Jackie Morris	<i>The Great Kapok Tree</i> by Lynne Cherry <i>What the Macaw Saw</i> by Charlotte Guillain <i>There's a Rang-Tan in my Bedroom</i> by James Sellick	<i>Toys in Space</i> by Mini Grey <i>Man on the Moon</i> by Simon Bertram <i>The Pirate Cruncher</i> by Johnny Duddle	<i>Emma Jane's Aeroplane</i> by Katie Haworth <i>Meerkat Mail</i> by Emily Gravett <i>Tiddalik the Frog (Aboriginal Dreamtime legend)</i> <i>Tinga Tinga Tales (African Jungle Tales)</i>	<i>The Disgusting Sandwich</i> by Gareth Edwards
Year 3	The Stone Age	UK Cities and Countries	The Egyptians	Water World	Romans	Our Wonderful World
	<i>Stone Age Boy</i> by Satoshi Kitamura	<i>Paddington</i> by Michael Bond	<i>King Tutankhamun</i>	<i>The Lion, The Witch and The Wardrobe</i> by C. S. Lewis	<i>Zoo</i> by Anthony Browne	<i>The Bear and the Piano</i> by David Litchfield
Year 4	Ancient Greeks	Volcanoes	Anglo Saxons / Vikings	Vikings	European Neighbours	Wallington
	Ancient Greek Myths: Icarus Pandora's Box	<i>The Miraculous Journey of Edward Tulane</i> by Kate DiCamillo	<i>Beowulf</i> by Michael Morpurgo <i>How to be a Viking</i> by Cressida Cowell	<i>Hello Lighthouse</i> by Sophie Blackall	<i>The Witches</i> by Roald Dahl	Mary Poppins
Year 5	WW1	South America	Mexico	Earth and Space	Crime and Punishment	Climate Change
	<i>The Amazing Tale of Ali Pasha</i> by Michael Foreman	<i>The Explorer</i> by Katherine Rundell	<i>Day of the Dead Encyclopaedia</i>	<i>Biography</i> on Tim Peake	<i>Holes</i> by Louis Sachar	<i>Skellig</i> by David Almond
Year 6	WW2	Evolution and Inheritance	The Changing Power of the Monarchs	North America	Local History	India
	<i>Anne Frank's Diary</i> <i>Letters from the Lighthouse</i> by Emma Carroll	<i>Darwin's Dragons</i> by Lindsay Galvin	<i>Boy at the Back of the Class</i> by Onjali. Q. Rauf	<i>American Folk Tales</i> <i>The Day the Crayons Quit</i> by Oliver Jeffers	<i>Goldilocks and The Three Bears</i>	<i>How to Train Your Dragon</i> by Cressida Cowell <i>Revolting Rhymes</i> by Roald Dahl



Progression of the Teaching of Spelling – Spelling Shed



At Bandon Hill we use Spelling Shed.

Spelling Shed's approach to spelling involves the relationship between sounds and written symbols as well as using morphology to help spell through meaning.

The carefully selected word lists and engaging activities provide opportunities to incorporate phonics and meaning to strengthen spelling skills and build vocabulary acquisition.

Progression of the Teaching of Handwriting

At Bandon Hill we implement Letterjoin into the teaching of our writing across the school.

Children are encouraged at every opportunity to practise their handwriting; during early morning work, spelling lessons, interventions and home learning.

Look	Trace	Copy
prejudice	prejudice	
nuisance	nuisance	
hindrance	hindrance	
sacrifice	sacrifice	
cemetery	cemetery	
certificate	certificate	
celebrate	celebrate	
necessary	necessary	
deceased	deceased	
December	December	

Letter-join 

The Letterjoin font is used across the school from EYFS to key stage 2 in all English planning in order to model the high expectations of the handwriting standard.