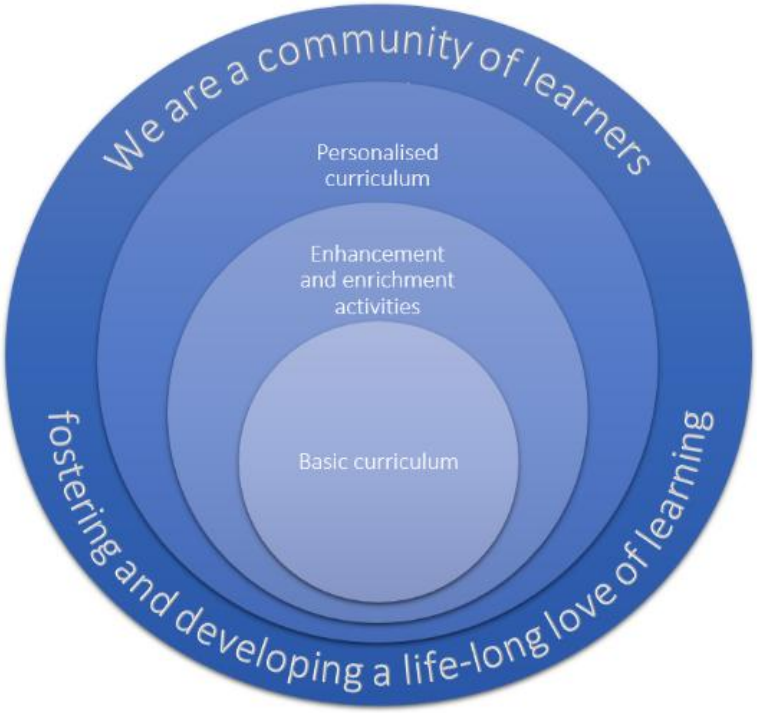


ENGLISH CURRICULUM

If you don't like to read, you haven't found the right book!
JK Rowling

The importance of English

This curriculum document explains how we teach the three main components of English in our school: reading, writing and speaking and listening.

We understand that reading is the foundation of learning: children cannot successfully access the National Curriculum and the wider world without it. It is the cornerstone of all learning and is therefore a priority for our daily teaching.

We see the development of our children's creative writing as an essential complement to the reading and analysis of great writers' work, both past and present.

The ability to write clearly, fluently and accurately will be an essential part of the children's future everyday professional and personal life. We care about accuracy and aim to ensure that all the children can spell and punctuate correctly, know how a sentence works and take pleasure in the subtleties of English syntax and punctuation.

Lessons are dedicated to spelling, punctuation and grammar, and we practise writing in non-fiction forms, learning to write economical summaries, journalistic articles and argumentative speeches.

We believe that good communication skills can enhance every type of learning; consequently, speaking and listening skills are embedded in every area of our curriculum. Children are explicitly taught how to address an adult formally, how to respectfully challenge, how to present to an audience and how to answer a question, for example, in an interview.

Reading: Intent

It is our intent to provide all pupils with the opportunity to be fluent, confident readers who can successfully comprehend a wide range of texts. We want pupils to develop a good knowledge of a range of authors, a love for reading and to be able to understand more about the world in which they live through the knowledge they gain from poetry, fiction and non-fiction texts. By the end of their time at Nascot Wood Junior School, all children should be able to read fluently and confidently in any subject in their forthcoming secondary education.

Reading: Implementation

All children at Nascot Wood Junior School participate in discrete guided reading lessons; for every child to be able to access their class teacher during these precious times, we have adopted a whole class teaching approach. Lesson observations, combined with staff and pupil voice, have undoubtedly proven its success. Teachers use a range of reading resources across the key stage to explicitly teach the six key components of reading: vocabulary, inference, prediction, explanation, retrieval and summary (VIPERS). Our whole-class guided reading sessions provide our children with regular and supportive opportunities to encounter engaging texts that will resonate with their interests and capture their imagination.

Reading is continuously taught throughout every school day: it features in all curriculum areas; in the informative displays around the school; in the marking and dialogue in the children's books, and in the carefully selected texts we read to the children during assemblies and whole class reading times.

Nascot Wood Junior children are encouraged to independently read their own carefully selected books in school and at home. Every child has a reading book that is appropriate for their reading age and ability. All children have access to our recently expanded (spring 2026) banded reading scheme (Oxford University Press), where progress is closely monitored and assessed by class teachers and assistant teachers. Children in the lower school are expected to read for a minimum of two hours per week, and children in the upper school are expected to read for three hours per week, as part of the school homework policy, and record what they have read in their reading records, which are signed by parents and class teachers.

We have also found that our children's love of reading is particularly fostered when they read together. We have therefore prioritised time for shared 'buddy' reading to take place: the Junior Leadership Team read with specifically identified children before school, as well as during the school day.

For children who are assessed as being in the lower twenty percent of their year group, we make sure that appropriate reading/phonic interventions are in place. We use a variety of material including Little Wandle resources for children in year 3 and year 4, and phonics resources from the SpLD base in year 5 and year 6. Time has also been allocated for these children to read to their class teacher or class teaching assistant every Monday morning.

We recognise the importance of quality first teaching; therefore, interventions are carefully targeted, and the impact is frequently measured to inform next steps.

Writing: Intent

At Nascot Wood Junior School we believe the teaching of writing is just as crucial as the teaching of reading, as it is through the art of writing that our children can confidently and effectively communicate and express their knowledge, ideas and emotions. Therefore, specific English writing lessons occur daily, and it is through these that our pupils are able to acquire a wide vocabulary, a solid understanding of grammar and are able to spell new words by effectively applying the spelling patterns and rules they have learnt throughout their time at our school.

Our intention is for our children to write clearly, accurately and coherently, adapting their language and style for a range of contexts, purposes and audiences. We also believe that all pupils should take pride in the presentation of their writing by developing a fluent fully cursive handwriting style, which they use across the curriculum as well as in their English lessons.

We also believe that all good writers refine and edit their writing over time; therefore, we intend our children to identify their own areas for improvement in all pieces of writing, editing their work effectively during and after the writing process.

Ultimately, we intend our children to develop a love of writing by being able to express their thoughts accurately, confidently and effectively through the written word.

Writing: Implementation

To help us to develop confident, enthusiastic writers, who can express themselves assuredly and effectively in a variety of different styles and within a range of contexts, writing is taught across the curriculum as well as in all daily discrete English lessons. This provides our children with regular opportunities to write effectively for a range of purposes and audiences,

which they can continuously proofread and edit alongside their peers. Writing tasks are therefore specific and meaningful and illustrate how writing skills can be applied to real life contexts.

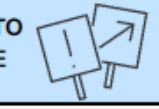
Since autumn 2024, Nascot Wood Junior School has adopted the Herts for Learning (HfL) ESSENTIAL WRITING, which is a progressively sequenced writing curriculum for years 3 – 6, built upon the principles of writing for an authentic purpose and audience (see year group overviews below). The curriculum is designed to teach and review children's understanding of language choices, according to their writing purpose, across the year and in subsequent years. Within every unit plan, children are encouraged to write for a chosen, authentic audience and provided with time to publish and share their writing with their intended reader(s).

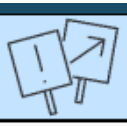
ESSENTIAL WRITING has been selected because it is a writing curriculum which uses a wide range of engaging literature, teaching the children to read as writers and exploring the writer's craft. There are opportunities built into the unit plans for children to apply their skills when reading aloud and build upon their fluency, as well as reading the core texts for enjoyment. Core texts for each year group (see image below, taken from Core Texts Overview) have been specifically chosen as a model for children's final written outcomes or as a text to inspire their writing. These core texts have also been selected to ensure diversity.

ESSENTIAL WRITING also ensures complete National Curriculum Coverage from year 3 to 6, with objectives mapped out across the year with opportunities to review key objectives from the previous year group. Objectives build sequentially over the year with deliberate emphasis and repetition of core skills that children will rely upon the most within their writing (e.g. consistent use of tense; Autumn 1 plans review previous year group's key learning within sentence structure).

YEAR THREE	WRITING TO ENTERTAIN 	WRITING TO INFORM 	WRITING TO PERSUADE 
Compositional choices	• **Paragraphs** break up the writing into manageable chunks for the reader to read and follow • Writers usually select and stay in the **same (consistent) tense** to avoid confusing the reader – usually **simple present or simple past tense** • The **present progressive and past progressive tense** is often used to indicate that something is or was happening when another event occurred at the same time *(Y2)* • The **present perfect tense** can be used to indicate the something started in the past but is still relevant now		
	• **Dialogue** can introduce a character and tell the reader more about them • Build upon **show not tell** techniques: e.g. to develop mood of **setting**; description of **character appearance and behaviour** shows the reader how they might be feeling, along with their **inner thoughts** • Introduce use of **power of three** for repetition and/or emphasis (e.g. listing adjectives in groups of three) • **Zoom in (more detail)** & spend longer on the most important moment in the narrative to ensure that the reader is fully involved in this section • Stories or descriptions are usually written **in first-person narrative** (I went....) or **third-person narrative** (They/ he/ she/ Bilal went....) • Introduce other **story shapes** (fall, then rise; rise-fall-rise; fall-rise-fall) to help guide the **plot** structure • **Story openings**: usually open with either: action, dialogue or description of setting or character • **Story endings**: can end with a moral message, happy ending, surprise or cliff-hanger	• Use **paragraphs** to write about a different topic or sub-topic • **Headings** and **subheadings** breaks down information into manageable chunks or parts for the reader and make specific information easier to find • Might include **quotes** from people to provide more information and add interest for the reader	• Often use 'you' (**second-person narrative**) to put the reader on the spot and make them think • Use **facts to support opinions** to make the reader take the writing more seriously • Sometimes use **rhetorical questions** to make the reader think more deeply about the subject • Use of **alliteration** helps to make a phrase more memorable and stick in their mind
Sentence construction	• Vary **rhythm** of sentence structure by including a range of **simple, compound and complex sentences** in writing (using **coordinating or subordinating conjunctions** to join ideas including ***when, if, because, although***) to keep the reader wanting to read on • Including **adverbs** to describe a verb also helps the reader to create a picture in their mind about how the action is happening • **Prepositions** and **prepositional phrases** tell the reader where things are and where and when things happen		
Vocabulary, grammar and punctuation choices	• Use **inverted commas** for readers to clearly understand where a character is speaking – when they start and finish talking		

YEAR FOUR	WRITING TO ENTERTAIN 	WRITING TO INFORM 	WRITING TO PERSUADE 
Compositional choices	• Revise statements from Y3, ensuring that children are confident with **irregular verbs** when selecting to write in the past tense		
	• **Dialogue** can show how a person speaks e.g. **dialect, slang** and tells the reader more about the character (**show not tell**) • Use a new **paragraph** to show when a new or different character is speaking or when the setting changes • **Zoom in and out** to move quickly or slowly in a story – add more detail according to what is important e.g. introduction to new character or setting • **Onomatopoeia** describes sounds and brings these to life for the reader to use all senses to feel the setting being described, the action or how a character is feeling • **Personification** brings objects to life so that the reader can connect something to what they know or linger on a particular image that might be unusual • Use of **metaphor** creates a vivid picture in the reader's mind • Build upon use of **story shapes** (fall, then rise; rise-fall-rise; fall-rise-fall) to help guide the **plot** structure • **Story openings**: usually open with either: action, dialogue or description of setting or character • **Story endings**: can end with a moral message, happy ending, surprise or cliff-hanger	• **Paragraphs** are used to organise ideas around a theme, to write about a different topic or sub-topic • **Headings** and **subheadings** breaks down information into manageable chunks or parts for the reader and make specific information easier to find • Might include **quotes** from people to provide more information and add interest for the reader	• Include **anecdotes** to support and provide evidence for the point you are trying to make • Use of **power of three** to make something more memorable for the reader and make them think about it for longer
Sentence construction	• **Precise noun choices** to replace any non-specific or vague nouns – often adjectives are unnecessary with a better noun choice • Add **detail to expanded noun phrases** with adjectives before the noun or prepositional phrases before or after the noun – this allows the reader to visualise based on greater detail in the description • **Fronted adverbials** provide more information or detail before the main idea of the sentence follows – it can be a useful way to move on the writing in time or place		
Vocabulary, grammar and punctuation choices	• Use of **pronouns** in place of a noun to avoid repetition and boring the reader • **Punctuating speech** – comma to separate the dialogue and the speech tag; new paragraph for new speaker; inverted commas around what is being said – all makes it totally clear for the reader to follow along • Use a **comma after a fronted adverbial** – this allows the reader to take a short pause and realise that the adverbial is a group of words that carry meaning and will add detail to what comes next • Use an **apostrophe for plural possession** – to make it clear to the reader whether the item or thing belongs to an individual or a group (e.g. the girl's bikes/ the girls' bikes)		

<table>
<tr><th>YEAR FIVE</th><th>WRITING TO ENTERTAIN </th><th colspan="3">WRITING TO INFORM  / WRITING TO PERSUADE  / WRITING TO DISCUSS </th></tr>
<tr><td>Compositional choices</td><td rowspan="2">• Dialogue can be used to advance the action in a narrative, as well as convey character
• Use a new paragraph can also be used to show when the time or mood shifts within a narrative
• Create atmosphere through description of the senses, setting, character actions in order to shape the mood felt by the reader, and through use of figurative language such as simile and metaphor
• Create suspense and tension by varying sentence length (long and without pause to create sense of rushing, then short and sharp, even fragments, at height of tension) to guide reader to feel tension with their breath during reading
• Use of assonance to link to sounds within words and create rhythm (poetry/ rap)
• Story endings: can end with a reference to the beginning of the story (feels cyclical)</td><td colspan="3">• Formality in writing exists on a scale from very informal – very formal, depending on the audience and purpose of the writing
• More formal writing usually avoids contracting words so that it does not mimic everyday speech (e.g. ‘do not’ instead of ‘don’t’)
• More formal writing usually avoids phrasal verbs (e.g. turn up; look into; call off, etc) for more precise verb choices</td></tr>
<tr><td></td><td>• Use bullet points to convey information precisely
• Underline important words or phrases that you want to draw reader’s attention to</td><td>• Use of hyperbole/ exaggeration to support the point being made and make the reader pay attention
• Use of adverbs and modal verbs to indicate degree of possibility and urge the reader to act</td><td>• Very clear points of view presented to show either side of a debate, discussion or argument
• Obvious signposts to the reader to signal when they will be encountering a different viewpoint
• Avoids confusing facts and opinions and makes this difference very clear for the reader (e.g. Some people might believe that...)</td></tr>
<tr><td>Sentence construction</td><td colspan="4">• Relative clauses provide additional information to the reader, using the relative pronouns who, which, where, when, whose, that
• Link ideas across paragraphs using adverbials of time, place, number or tense choices helps the writer to connect to other parts of the writing, to zoom out or shift time or place, without confusing the reader or boring them with unnecessary detail</td></tr>
<tr><td rowspan="2">Vocabulary, grammar and punctuation choices</td><td colspan="4">• Remove unnecessary adjectives and adverbs for more precise nouns and verbs
• Use of comma to clarify meaning or avoid ambiguity – commas can be placed to group words together based on their meaning & they can break up the sentence for the reader to manage more easily
• Brackets, commas or dashes for parenthesis are useful to place extra information for the reader into them and allow the reader to see how this information is separate to the main clause</td></tr>
<tr><td>• Ellipsis to show a feeling of suspense, force the reader to pause, draw out an idea or time or show speechlessness in dialogue
• Colons can set up a surprise or dramatic pause</td><td colspan="3">• Colons can direct your reader to pay attention to what’s next, and can also set up longer list of items</td></tr>
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<table>
<tr><th>YEAR SIX</th><th>WRITING TO ENTERTAIN </th><th>WRITING TO INFORM </th><th>WRITING TO PERSUADE </th><th>WRITING TO DISCUSS </th></tr>
<tr><td rowspan="2">Compositional choices</td><td rowspan="2">• Dialogue can be used to convey character (show not tell) or move on the action (plot device)
• Use of the past perfect tense in narrative can be useful – if already writing in the simple past tense – to show that something occurred before the time being narrated</td><td colspan="3">• Formality in writing exists on a scale (very informal – very formal) depending on the audience and purpose of the writing
• More formal writing usually avoids contracting words so that it does not mimic everyday speech (e.g. 'do not' instead of 'don't')
• More formal writing often avoids phrasal verbs (e.g. turn up; look into; call off, etc) for more precise verb choices
• Informal speech structures might use a question tag after a statement (for example: He's your friend, isn't he? These are your shoes, aren't they?)</td></tr>
<tr><td>• Use full range of layout devices to support and guide reader to follow and understand e.g. bullet points, columns, tables, headings, subheadings, diagrams
• Use of passive voice to affect the presentation of information in a sentence – guides the reader's focus to the object rather than the subject</td><td>• Use of controlled hyperbole/ exaggeration to convince the reader without overdoing it!
• Use of passive voice to direct – or deflect – the reader's attention to what they should focus on to suit the agenda, sometimes leaving out who or what was responsible (did the action)
• Use of subjunctive & pronoun 'one' to speak to the reader without using 'you' in more formal situations (If one were to.....)</td><td>• More formal writing may use the subjunctive to make a suggestion to the reader in conclusion (e.g. In conclusion, I suggest that people recycle daily in order to make a difference)
• Careful use of adverbials to maintain cohesion for the reader (e.g. On the other hand.... In contrast....)
• Use of modal verbs to indicate possibility in measured and unbiased way (e.g. Some people might argue that..... Others may believe that...)</td></tr>
<tr><td>Sentence construction</td><td colspan="4">• Linking ideas across paragraphs using full range of cohesive devices, such as repetition of a word or phrase, linking back to previous points within the writing or moments within a narrative [e.g. use of adverbials such as 'on the other hand' or 'several weeks later'] and ellipsis, to ensure that the reader is engaged, follows and wants to read on</td></tr>
<tr><td rowspan="2">Vocabulary, grammar and punctuation choices</td><td>• Placement of speech tags before, in between speech or after speech to vary how dialogue is presented</td><td colspan="3">• Hyphens used to avoid ambiguity (they are not dashes) and can also be used to make up a new word by putting two words together
• Semi-colons can be used to separate longer or more complicated items in a list in order to provide clarity for the reader</td></tr>
<tr><td colspan="4">• Semi-colons, colons and dashes to join two independent clauses – this can be instead of using a coordinating conjunction, for example, to vary the sentence structure for the reader</td></tr>
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YEAR 3

Autumn

Narrative	Poetry: Free Verse	Fables	Non-Chronological Report
		  	
Mini-Rabbit Not Lost by John Bond	**'Words Are Ours'** by Michael Rosen & **'The Magic Box'** by Kit Wright	**The Koala who Could; The Squirrels that Squabbled; The Lion Inside** by Rachel Bright and Jim Field	**Incredible Jobs You've (Probably) Never Heard Of** by Natalie Labarre
15 steps	10 steps	15 steps	15 steps

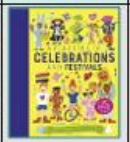
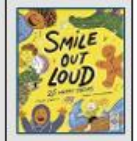
55 steps (approx. 11 weeks)

Spring

Narrative (Setting and dialogue)	Persuasive Speeches	Personal Narrative (memoir)	Poetry: Calligrams
		  	
Alice's Adventures in Wonderland by Lewis Carroll (version by Jeanne Willis and Ross Collins)	**Stella and the Seagull** by Georgina Stevens and Izzy Burton	**Jabari Jumps** by Gaia Cornwall; **Ralph Tells a Story** by Abby Hanlon; **The Proudest Blue** by Ibtihaj Muhammad and S.K. Ali	**Love that Dog** by Sharon Creech
15 steps	10 steps	15 steps	10 steps

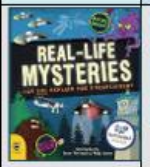
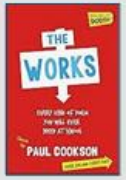
50 steps (approx. 10 weeks)

Summer

Persuasive Letters	Instructions	Non-Chronological Report	Narrative	Poetry: Take One Poet
  	 			 
Speak Up! Look Up! Clean Up! by Nathan Bryon and Dapo Adeola	**Instructions** by Neil Gaiman and Charles Vess **Wolf in the Snow** by Matthew Cordell	**A Year Full of Celebrations and Festivals from Around the World** by Claire Grace and Christopher Corr	**The Iron Man** by Ted Hughes	**Poems Aloud; Smile Out Loud** by Joseph Coelho
15 steps	9 steps	10 steps	11 steps	5 steps

50 steps (approx. 11 weeks)

YEAR 4

Autumn					Spring				Summer				
Narrative (Graphic Novel)	Persuasive Speech	Poetry: Free verse	Explanations	Narrative	Newspaper reports	Travel leaflets	Narrative	Poetry: Haiku	Persuasive Letters	Non-Chronological Report	Poetry: Take one Poet	Narrative	Poetry
													
Arthur and the Golden Rope by Joe Todd Stanton	**The King who Banned the Dark** by Emily Haworth-Booth	**'A Small Dragon'** by Brian Patten	**Until I met Dudley** by Roger McGough and Chris Riddell; **Rosie Revere, Engineer** by Andrea Beaty and David Roberts; **This Book Thinks You're an Inventor** by Georgia Amson-Bradshaw and Harriet Russell; **How Everything Works** by Clive Gifford	**Starbird** by Sharon King-Chai; **Zeraffa Giraffa** by Diane Hofmeyr and Jane Ray	**Real-Life Mysteries** by Susan Martineau and Vicky Barker	**Africa, Amazing Africa** by Atinuke and Mouni Feddag, **Take A Bite** by Aleksandra & Daniel Mizielinski; **India, Incredible India** by Jasbinder Bilan and Nina Chakrabarti, **The Big Book of the UK** by Imogen Russell Williams and Louise Lockhart	**Leon and the Place Between** by Angela McAllister and Graham Baker-Smith	**The Works: Every Kind of Poem You will Ever Need at School** edited by Paul Cookson	**Malala's Magic Pencil** by Malala Yousafzai and Kerascoët; **Greta and the Giants** by Zoe Tucker and Zoe Persico	**Texts provided by HFL Education**	**Stars with Flaming Tails** by Valerie Bloom and Ken Wilson-Max	**The Girl Who Stole an Elephant** by Nizrana Farook	**Marshmallow Clouds** by Ted Kooser and Connie Wanek
10 steps	10 steps	5 steps	15 steps	15 steps	15 steps	10 steps	15 steps	10 steps	14 steps	14 steps	5 steps	15 steps	10 steps
55 steps (approx. 11 weeks)					50 steps (approx. 10 weeks)				58 steps (approx. 12 weeks)				

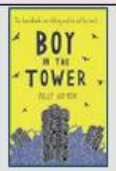
YEAR 5

Autumn

NCR	Description	Poetry: Cinquains	Narrative	Biography
				
The World of the Unknown: Monsters by Carey Miller; **The Book of Mythical Beasts and Magical Creatures** by Stephen Krensky	**Cloud Tea Monkeys** by Mal Peet and Elspeth Graham	**Where the Poppies Now Grow** by Hilary Robinson and Martin Impey	**The Promise** by Nicola Davies and Laura Carlin	**Stone Girl, Bone Girl** by Laurence Anholt and Sheila Moxley; **Fantastically Great Women who Changed the World** by Kate Pankhurst; **Women in Science: 50 Fearless Pioneers who Changed the World** by Rachel Ignotofsky; **Groundbreaking Scientists** by J.P. Miller
15 steps	12 steps	5 steps	15 steps	10 steps

55 steps (approx. 11 weeks)

Spring

Persuasive Letters	NCR	Descriptive recount	Narrative: Mystery and Suspense	Poetry: Take One Poet (& assonance)
				
The Misadventures of Frederick by Ben Manley and Emma Chichester Clark	**The Skies Above My Eyes** by Charlotte Guillain and Jo Empson; **The Street Beneath My Feet** & **The Sea Below My Toes** by Charlotte Guillain and Yuval Zommer;	**The Watertower** by Gary Crew and Steven Woolman	**Boy in the Tower** by Polly Ho-Yen	**Rhythm and Poetry** by Karl Nova
10 steps	15 steps	10 steps	15 steps	5 steps

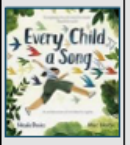
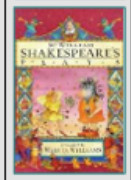
55 steps (approx. 11 weeks)

Summer

Explanation	Advertising campaign	Poetry	Reviews	Narrative
				
The Lost Book of Adventure by Teddy Keen	**Texts provided by HFL Education**	**Cloud Busting** by Malorie Blackman	**Texts provided by HFL Education**	**Birdsong** by Katya Balen
10 steps	15 steps	10 steps	10 steps	15 steps

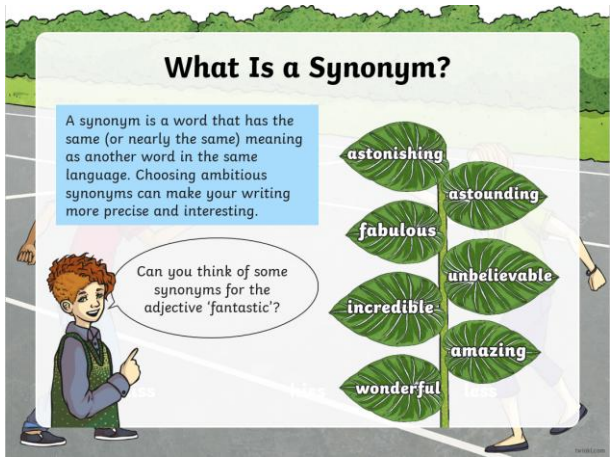
60 steps (approx. 12 weeks)

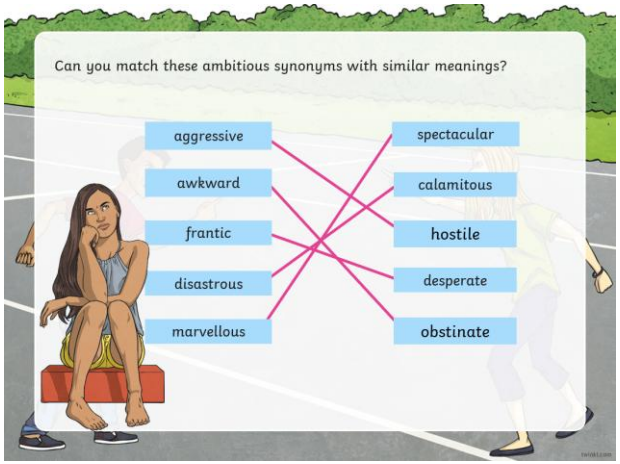
YEAR 6

Autumn				Spring					Summer				
Narrative	NCR	Narrative	Persuasive Speeches	NCR	Dialogue	Balanced argument	Narrative	Biography	Advocacy Campaign	Narrative	Advocacy Poetry	Blogs	Narrative
	 								 					 
Night of the Gargoyles by Eve Bunting and David Weisner; **The Mysteries of Harris Burdick** by Chris van Allsburg	**Planetarium** by Raman Prinja and Chris Wormell **Professor Astro Cat's Frontiers of Space** by Dr Dominic Walliman and Ben Newman	**Wisp** by Zana Fraillon and Graham Baker-Smith	**Talking History** by Dr Joan Lennon and Dr Joan Haig	**Arthur Spiderwick's Field Guide to the Fantastic World Around You** by Holly Black and Tony DiTerlizzi	**Texts provided by HFL Education**	**Texts provided by HFL Education**	**Blackberry Blue and other fairy tales** by Jamila Gavin and Richard Collingridge	**Survivors** by David Long and Kerry Hyndman	**I Have the Right** by Reza Dalvand; **Every Child a Song** by Nicola Davies and Marc Martin	**Skellig** by David Almond	**Be the Change: Poems to Help You Save the World** by Liz Brownlee, Matt Goodfellow and Reger Stevens	**Texts provided by HFL Education**	**Macbeth** by William Shakespeare Version retold by Leon Garfield and Michael Foreman **Mr William Shakespeare's Plays** by Marcia Williams
10 -15 steps	15 steps	10 steps	15 steps	15 steps	10 steps	5 steps	15 steps	10 steps	15 steps	10 steps	5 steps	10 steps	15 steps
50 -55 steps (approx. 10 – 11 weeks)				55 steps (approx. 11 weeks)					60 steps (approx. 12 weeks)				

Spellings are taught weekly using Twinkl's spelling scheme (see example below), which teaches the rules contained in Appendix 1 of the English National Curriculum, as well as the spellings contained in the statutory word lists for Key Stage Two. We use the 'simultaneous oral spelling' teaching approach, which is highly effective when teaching new vocabulary, and assess the children's spelling ability through weekly dictations.

Grammar and punctuation knowledge and skills are interwoven throughout the English curriculum via ESSENTIAL WRITING. On occasion, teachers may deliver stand-alone lessons to embed the children's understanding, or to consolidate key skills.







Speaking and Listening: Intent

The ability to clearly express oneself through the spoken word with clarity, and to listen carefully to others, is an essential skill within a child's education and the wider world. At Nascot Wood Junior School, we therefore believe these key skills must be explicitly developed if our children are to achieve the highest levels of communication.

Our intention is to develop our children's speaking and listening skills to the highest level, enabling them to communicate effectively and confidently in front of any audience.

Speaking and Listening: Implementation

We believe that good communication skills can enhance every type of learning; consequently, speaking and listening skills are embedded in every area of our curriculum, as well as being interwoven within ESEENTIAL WRITING. The children are encouraged to explore ideas through talk; to challenge each other's opinions, and to develop their own reasoned arguments, as well as talking in full sentences with a clear and confident voice.

There are many planned speaking and listening experiences at Nascot Wood Junior School, some of which include the following:

- talking partners
- listening to class readers
- book studies
- guided reading lessons

- buddy reading
- drama workshops
- preparation for writing
- visiting speakers
- giving and receiving instructions
- paired/collaborative work
- problem solving in mathematics
- presentation of learning
- teacher/student conferencing
- assemblies
- school council meetings
- Head boy and Head girl/prefect preparation and interviews
- House Captain preparation/campaigns
- Q and A sessions with local MP in Houses of Parliament
- pupil voice activities
- science fairs
- year group productions

Impact: Reading

Nascot Wood Junior School children will:

- have a love of reading across a wide range of genres;
- be able to succeed in all reading lessons;
- use a range of strategies for decoding words, not solely relying on phonics;
- have a good knowledge of a range of authors;
- be ready to read in any subject in their forthcoming secondary education.

Impact: Writing

Nascot Wood Junior School children will:

- be able to write accurately, confidently and effectively;
- be able to adapt their language and style for a range of contexts, purposes and audiences;
- acquire a wide vocabulary and have a strong command of the written word;
- write fluently using a fully cursive script;
- develop a love of writing which equips them for the rest of their education.

Ultimately, the impact of the teaching of reading and writing will be evident in our end of key stage two reading results (see table below).

SATS results 2026

Average scaled score	NWJS 2026	NWJS 2025	National 2026
Mathematics	111.97	109.30	105
Reading	112.07	111.13	106
EGPS	112.97	110.27	105
Expected Standard + (EXS+)	NWJS 2026	NWJS 2025	National 2026
Mathematics	96.7%	91.7%	75%
Reading	96.7%	98.3%	75%
EGPS	98.3%	93.3%	74%
Greater Depth Standard (GDS)	NWJS 2026	NWJS 2025	National 2026
Mathematics	61.0%	38.3%	27%
Reading	66.1%	65%	31%
EGPS	68.3%	55%	30%
EXS+ in Reading, Writing & Mathematics combined	NWJS 2026	NWJS 2025	National 2026
	95%	88%	63%
GDS in Reading, Writing & Mathematics combined	NWJS 2026	NWJS 2025	National 2026
	37%	23%	9%

Impact: Speaking and Listening

Our pupils will have confidence in speaking and listening which allows them to communicate with others effectively. They will learn to express their ideas verbally; to discuss and debate issues with others, and to listen and respond to alternative views. They will also learn that their choice of language and sentence structure must be varied to reflect the purpose and audience of their conversation. These skills are invaluable to the children in the modern world.

Nascot Wood Junior children will:

- speak with confidence, clarity and fluency;
- recognise the value of listening;
- be confident in the value of their own opinions and to be able to express them to others;
- adapt their use of language for a range of different purposes and audiences, including using Standard English;
- sustain a logical argument and respond to others appropriately;
- concentrate, interpret and respond appropriately to a wide range of listening experiences;
- be open-minded, to value the contribution of others and to take account of their views;
- appreciate the diversity of languages, dialects and accents in the school and value the experience and contributions of children with a wide variety of linguistic backgrounds;
- share their learning in an engaging, informative way.