



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

Every morning, 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 decided to adopt a whole-class approach. Lesson observations, combined with staff and pupil voice, have undoubtedly proven its success. Since autumn 2024, we have adopted the Grammarsaurus 'Comprehension Crusher' reading scheme (see overviews below), which supports teachers with explicitly teaching the key reading assessment foci: vocabulary, inference, prediction, explanation, retrieval and summary/sequencing. Our whole class reading comprehension sessions are used as a powerful tool to allow all children to make progress in their reading, and to provide regular and supportive opportunities for children to encounter engaging texts that will resonate with their interests and capture their imagination.

Reading is also continuously taught throughout every school day: it features in all curriculum areas; in the informative displays around the school; in the dialogue and marking 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 also encouraged to independently read their own carefully selected reading books in school and at home. Every child is allocated a reading book that is appropriate for their reading age and ability. All children have access to our banded reading scheme (Oxford University Press), where their progress is closely monitored and assessed by class teachers and assistant teachers. All children are expected to read for a minimum of 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 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 Little Wandle resources for children in year 3 and year 4, and phonics resources from the SpLD base in year 5 and year 6.

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

Grammarsaurus Comprehension Crusher overview:

Lower Key Stage 2																			
Content domain	Year 3/4	Example																	
Reading – word reading (fluency)	<p>Word reading and fluency are developed within each Comprehension Crusher Unit through various activities, such as echo reads, timed reads, and fluency grids.</p> <p>Each text includes high-frequency words and a range of common exception words, enabling children to read aloud and understand the meaning of new words they encounter through repeated reading of the text, contiguous reads, echo reads, and the use of the fluency grid.</p>	<p>Fluency Grid</p> <table border="1"> <tbody> <tr> <td>ocean</td> <td>located</td> <td>survive</td> <td>beneath</td> </tr> <tr> <td>depths</td> <td>countries</td> <td>extremely</td> <td>permanently</td> </tr> <tr> <td>exploration</td> <td>orcas</td> <td>species</td> <td>difficult</td> </tr> <tr> <td>herring</td> <td>threats</td> <td>tankers</td> <td>mysterious</td> </tr> </tbody> </table> <p> </p>		ocean	located	survive	beneath	depths	countries	extremely	permanently	exploration	orcas	species	difficult	herring	threats	tankers	mysterious
ocean	located	survive	beneath																
depths	countries	extremely	permanently																
exploration	orcas	species	difficult																
herring	threats	tankers	mysterious																

<p>2a: Vocabulary – Children should understand the meaning of keywords in context</p>	<p>Children should be able to use their vocabulary to understand texts. The texts include a range of high-frequency words and year-specific common exception words.</p> <p>Several tier 2 & 3 words will be highlighted.</p> <p>Children should read aloud to understand the meaning of new words they encounter, discuss and clarify the meaning of words, link new meanings to known vocabulary, and draw on what they already know or on background information and vocabulary provided by the teacher.</p> <p>A range of vocabulary-based questions will be used to develop and demonstrate this knowledge later. Some guidance may be given regarding where the answer can be found in the text, for example: 'Look at the first page...'</p>	<p>These are large, smooth sheets of ice that are permanently frozen... In this sentence, the word permanently is closest in meaning to...</p> <p>Tick one.</p> <p>often. <input type="checkbox"/></p> <p>always. <input type="checkbox"/></p> <p>never. <input type="checkbox"/></p> <p>usually. <input type="checkbox"/></p> <p>1 mark</p> <p>Find and copy one word that means the same as 'impressive'. _____</p> <p>1 mark</p> <p>Look at the first page. Find two words that describe Egypt. Tick two.</p> <p>delightful <input type="checkbox"/></p> <p>enchanting <input type="checkbox"/></p> <p>busy <input type="checkbox"/></p> <p>charm <input type="checkbox"/></p> <p>beauty <input type="checkbox"/></p> <p>1 mark</p>
<p>2b: Retrieval</p>	<p>Through various retrieval questions, children are taught to identify and explain key aspects of fiction, non-fiction, and poetry texts, such as characters, events, titles, and information.</p> <p>Narratives, non-chronological reports and poems are used to explore retrieval skills.</p>	<p>What is the name given to large sheets of smooth ice that are always frozen? _____</p> <p>1 mark</p> <p>Look at the first page. How long is the Tees? Tick one.</p> <p>1,834km² <input type="checkbox"/></p> <p>137km² <input type="checkbox"/></p> <p>127km² <input type="checkbox"/></p> <p>893km² <input type="checkbox"/></p> <p>Look at the section headed 'Awesome activities'. 'Take a relaxing swim...' What other reason does the text give to visit a coral reef? _____</p> <p>1 mark</p>

2c: Summarise

A 5 finger summary is completed in every Comprehension Crusher Unit.

Children will summarise parts or all of a text using key points. They use a range of texts, including fiction, non-fiction, and poetry. They also use a variety of questions to explore summarisation, with some guidance on where the answer can be found in the text, for example: 'Look at the section headed...'

Children will summarise the main ideas drawn from more than one paragraph.

Children will continue to practise sequencing events in fiction, non-fiction, and poetry texts and discuss the sequence of events in books and how information items are related.



Non-fiction:

- **WHICH** text type is this text?
- **WHAT** is the main idea of the text?
- **HOW** has the author organised the text?
- **WHAT** is an interesting fact from the text?
- **WHY** is this text important?



Fiction:

- **WHO** is the text written for?
- **WHAT** is the purpose of the text?
- **WHERE** is it set?
- **WHEN** does the playscript take place?
- **WHY** is the story being told?

Number these facts **from 1 to 5** in the order in which they happened.
The first one has been done for you.

Suddenly, the strange little man appeared.

He took her ring and spun more piles of gold.

He grabbed a handful of straw and sat down to spin.

Ella never heard from her troublesome visitor again.

The strange little man was reciting a poem.

1 mark

2d: Inference

Children should be able to make simple inferences from the text.

Children should ask questions to improve their understanding of a text, drawing inferences such as inferring characters' feelings, thoughts and motives from their actions and justifying inferences with evidence.

A range of inference questions will be used. Some guidance may be given regarding where the answer can be found in the text, for example: 'Look at the section headed...'

Find an example from the story to show that the **Grinch is unsociable**.

The Grinch is...	Example from the story
unsociable	

2 marks

Look at the paragraph which begins: **Determined to succeed...**

How can you tell the little man thinks he's won.

Give **one** way. Refer to the text in your answer.

1 mark

Look at the paragraph headed '**How did they live?**'

Why did the hunter-gatherers follow the animals with the changing season?

1 mark

Upper Key Stage 2																			
Content domain	Year 5-6	Example																	
Reading – word reading (fluency)	<p>Word reading and fluency are developed within each Comprehension Crusher Unit through various activities, such as echo reads, timed reads, and fluency grids.</p> <p>Each text includes high-frequency words and a range of common exception words, enabling children to read aloud and understand the meaning of new words they encounter through repeated reading of the text, contiguous reads, echo reads, and the use of the fluency grid. Children should continue to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks.</p>	<p>Fluency Grid</p> <table border="1"> <tbody> <tr> <td>exaggerated</td> <td>elevations</td> <td>geysers</td> <td>rugged</td> </tr> <tr> <td>incomparable</td> <td>cenote</td> <td>Yucatan</td> <td>bewildering</td> </tr> <tr> <td>unique</td> <td>subtropical</td> <td>ambient</td> <td>Belize</td> </tr> <tr> <td>glaciers</td> <td>Guatemala</td> <td>Missouri</td> <td>signature</td> </tr> </tbody> </table> <p> </p>		exaggerated	elevations	geysers	rugged	incomparable	cenote	Yucatan	bewildering	unique	subtropical	ambient	Belize	glaciers	Guatemala	Missouri	signature
exaggerated	elevations	geysers	rugged																
incomparable	cenote	Yucatan	bewildering																
unique	subtropical	ambient	Belize																
glaciers	Guatemala	Missouri	signature																

<p>2a: Vocabulary – Children should understand the meaning of words in context</p>	<p>Children should be able to use their vocabulary to understand texts. The texts include a range of high-frequency words and year-specific common exception words.</p> <p>Several tier 2 & 3 words will be highlighted.</p> <p>Children should check that the book makes sense to them, discuss their understanding, explore the meaning of words in context, and identify how language, structure, and presentation contribute to meaning.</p> <p>A range of vocabulary-based questions will be used to develop and demonstrate this knowledge. Some guidance may be provided regarding where the answer can be found in the text.</p>	<p>This creature's agile body is perfectly suited to their habitat. In this sentence, the word 'agile' is closest in meaning to...</p> <p>Tick one.</p> <p>angry. <input type="checkbox"/></p> <p>tiny. <input type="checkbox"/></p> <p>clumsy. <input type="checkbox"/></p> <p>nimble. <input type="checkbox"/></p> <p style="text-align: right;">1 mark</p> <p>In the icy waters of the northern hemisphere, a peculiarly intriguing and elusive creature roams: the narwhal. What does the word 'elusive' mean in this sentence?</p> <p>Tick one.</p> <p><input type="checkbox"/> lonely <input type="checkbox"/> peculiar</p> <p><input type="checkbox"/> challenging <input type="checkbox"/> evasive</p> <p style="text-align: right;">1 mark</p> <p>Find a phrase which suggests that donating blood is incredibly important?</p> <hr/> <hr/> <hr/> <p style="text-align: right;">1 mark</p>
<p>2b: Retrieval</p>	<p>Through various retrieval questions, children are taught to identify and explain key aspects of fiction, non-fiction, and poetry texts, such as characters, events, and information.</p> <p>Children should retrieve, record, and present information from non-fiction. To explore retrieval skills, a range of different text types is used.</p> <p>To develop retrieval skills, a range of retrieval questions will be used. Some guidance may be given regarding where the answer can be found in the text, such as 'Look at the section headed...'</p>	<p>What causes the mantle to repeatedly heat up?</p> <hr/> <p style="text-align: right;">1 mark</p> <p>What did the boy do as he rested by the Tumtum tree? Tick one.</p> <p>killed the Jabberwock <input type="checkbox"/></p> <p>hid from the Jabberwock <input type="checkbox"/></p> <p>had some time to think <input type="checkbox"/></p> <p>came up with a plan <input type="checkbox"/></p> <p style="text-align: right;">1 mark</p> <p>How is the formation described?</p> <hr/> <p style="text-align: right;">1 mark</p>

2c: Summarise

A 5 finger summary is completed in every Comprehension Crusher Unit.

Children will summarise parts or all of a text using key points. They will use a range of texts, including fiction, non-fiction, and poetry, and various questions to explore summarisation skills.

Children will summarise the main ideas from more than one paragraph, identifying key details that support them.



Non-fiction:

- **WHICH** text type is this text?
- **WHAT** is the main idea of the text?
- **HOW** has the author organised the text?
- **WHAT** is an interesting fact from the text?
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Suddenly, the strange little man appeared.

He took her ring and spun more piles of gold.

He grabbed a handful of straw and sat down to spin.

1 mark

Ella never heard from her troublesome visitor again.

The strange little man was reciting a poem.

2d: Inference

Children should be able to make simple inferences from the text.

Children should ask questions to improve their understanding. Children should draw inferences such as inferring characters' feelings, thoughts and motives from their actions and justifying inferences with evidence. Children should distinguish between statements of fact and opinion. Children should provide reasoned justifications for their views.

A range of inference questions will be used.

Look at the second page. Complete the table below using a different piece of evidence to support each point.

Statement	Evidence
The metal chains are noisy.	
Seeing Marley terrifies Scrooge.	

1 mark

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 can acquire a wide vocabulary, a solid understanding of grammar and be 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 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 proof-read and edit alongside their peers. Writing tasks are therefore specific and meaningful and illustrate how writing skills can be applied to real life contexts.

In autumn 2024, Nascot Wood Junior School adopted the Herts for Learning (HfL) Essential Writing scheme, which is a progressively sequenced writing curriculum for years 3 – 6, that is built upon the principles of writing for 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 they are provided with time to publish and share their writing with their intended reader(s).

We use HfL's Essential Writing scheme because it is a writing curriculum that uses a wide range of engaging literature, teaching the children how to read as writers as well as 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.

HfL's 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, and autumn 1 plans review previous year group's key learning within sentence structure).

Year Group Overviews:

YEAR THREE	WRITING TO ENTERTAIN 	WRITING TO INFORM 	WRITING TO PERSUADE 
Compositional choices	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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) 		

YEAR FIVE	WRITING TO ENTERTAIN 	WRITING TO INFORM 	WRITING TO PERSUADE 	WRITING TO DISCUSS 	
Compositional choices	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> 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 			
Sentence construction	<ul style="list-style-type: none"> 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 				
Vocabulary, grammar and punctuation choices	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 		

YEAR SIX	WRITING TO ENTERTAIN 	WRITING TO INFORM 	WRITING TO PERSUADE 	WRITING TO DISCUSS 
Compositional choices	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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?) 	<ul style="list-style-type: none"> 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....) 	<ul style="list-style-type: none"> 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 <u>might</u> argue that.... Others <u>may</u> believe that...)
Sentence construction	<ul style="list-style-type: none"> 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 			
Vocabulary, grammar and punctuation choices	<ul style="list-style-type: none"> Placement of speech tags before, in between speech or after speech to vary how dialogue is presented 	<ul style="list-style-type: none"> 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 		
	<ul style="list-style-type: none"> 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 			

Core Texts Overviews:

YEAR 3												
Autumn				Spring				Summer				
Narrative	Poetry: Free Verse	Fables	Non-Chronological Report	Narrative (Setting and dialogue)	Persuasive Speeches	Personal Narrative (memoir)	Poetry: Calligrams	Persuasive Letters	Instructions	Non-Chronological Report	Narrative	Poetry: Take One Poet
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	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	Speak Up! Look Up! Clean Up! by Nathan Bryon and Dapo Adeola	Instructions by Neil Gaiman and Charles Vess	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	10 steps	15 steps	15 steps	15 steps	10 steps	15 steps	10 steps	15 steps	9 steps	10 steps	11 steps	5 steps
55 steps (approx. 11 weeks)				50 steps (approx. 10 weeks)				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- Chronologic al 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 Amsom-Bradshaw and Harriet Russell; How Everything Works by Clive Gifford	Starbird by Sharon King-Chai; Zeraffa Giraffe by Diane Hofmeyr and Jane Ray	Real-Life Mysteries by Susan Martineau and Vicki 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					Spring					Summer				
NCR 1	Description	Poetry: Cinquains	Narrative	Biography	Persuasive Letters	NCR 1	Descriptive recount	Narrative: Mystery and Suspense	Poetry: Take One Poet (& assonance)	Explanation 1	Advertising campaign	Poetry	Reviews	Narrative
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 Parkhurst; Women in Science: 50 Fearless Pioneers who Changed the World by Rachel Ignotofsky; Groundbreaking Scientists by J.P. Miller	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	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
15 steps	12 steps	5 steps	15 steps	10 steps	10 steps	15 steps	10 steps	15 steps	5 steps	10 steps	15 steps	10 steps	10 steps	15 steps
55 steps (approx. 11 weeks)					55 steps (approx. 11 weeks)					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 a simultaneous oral spelling teaching approach, which is highly effective when teaching new vocabulary, and we assess the children's spelling ability through weekly dictations.

What Is a Synonym?

A synonym is a word that has the same (or nearly the same) meaning as another word in the same language. Choosing ambitious synonyms can make your writing more precise and interesting.

Can you think of some synonyms for the adjective 'fantastic'?

astonishing, astounding, fabulous, unbelievable, incredible, amazing, wonderful

Can you match these ambitious synonyms with similar meanings?

aggressive	spectacular
awkward	calamitous
frantic	hostile
disastrous	desperate
marvellous	obstinate

Here are this week's spellings to practise.

aggressive, frantic, disastrous, calamitous, marvellous, spectacular

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

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 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 our writing scheme. 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
- Junior Leadership preparation and interviews
- Junior Leadership meetings
- 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.

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.

The impact of Nascot Wood Junior School's English curriculum will also be evident in our end of Key Stage two results:

End of Key Stage Two data: 2025

- Reading: EXS+ 98.3%, GDS 65%
- GaPS: EXS+ 93.3%, GDS 55%
- Writing EXS+: 96.7%, GDS: 41.7%