



**All Saints  
Schools Trust**

# **Writing Review**

**School: Great Wheltenham C of E Primary School**

**Reviewed by: Paul Parslow Williams, Claire Flatman and  
Melanie Barrow.**

**Date: 4.11.2025**

## Lesson Drop-Ins

Subject	Date	Monitored by
Phonics	4.11.2025	PPW
Areas	Class, Teacher and Year Groups	
<ul style="list-style-type: none"> <li>• Clear intent &amp; success criteria</li> <li>• Explanations &amp; modelling</li> <li>• Adaptation (SEND/disadv)</li> <li>• Questioning (check for understanding) &amp; challenge</li> <li>• Fluency, recall and retrieval</li> <li>• Pupil attitudes and behaviour</li> <li>• Other notes</li> </ul>	<p>The session began with the Bug Club alphabet song, with children positioned carefully on the carpet to maximise focus and visibility. Previously taught sounds (d, o, c, k, ck and e) were revisited, supporting retention and recall. Children practised oral blending using examples such as <i>d-e-n</i>, <i>m-e-t</i> and <i>p-e-n</i>, reinforcing phoneme-grapheme correspondence.</p> <p>The new sound <i>u</i> was introduced clearly, supported by imagery such as <i>umbrella</i> and <i>duck</i>. Children then blended words including <i>m-u-m</i> and <i>n-u-t</i>, with attention drawn to the capital 'M' to reinforce letter-case awareness.</p> <p>At times, pupils became lively; however, behaviour expectations were reset appropriately and calmly, reinforcing routines and maintaining focus on learning.</p> <p>The animation for letter formation was shown, followed by teacher modelling on the board to strengthen understanding. Children then used whiteboards to practise writing <i>u</i>, copying the model. Children were positioned lying on the carpet; most held pencils correctly, though a brief reminder of the 'pinch, pick and flick' routine may help to support grip consistency.</p>	
Questions/Coaching notes	Points to share	
<ul style="list-style-type: none"> <li>• Continue to prompt correct pencil grip using established routines (e.g. pinch, pick and flick).</li> </ul>	<ul style="list-style-type: none"> <li>• Effective recap of prior sounds to secure retention.</li> <li>• Strong blending practice with clear segmenting and oral rehearsal.</li> <li>• Combination of digital animation and live teacher modelling to reinforce formation.</li> <li>• Whiteboard practice provided immediate application opportunity.</li> </ul>	

Subject	Date	Monitored by
Year 1 phonics	4.11.2025	PPW
Areas	Class, Teacher and Year Groups	
<ul style="list-style-type: none"> <li>• Clear intent &amp; success criteria</li> <li>• Explanations &amp; modelling</li> <li>• Adaptation (SEND/disadv)</li> <li>• Questioning (check for understanding) &amp; challenge</li> <li>• Fluency, recall and retrieval</li> <li>• Pupil attitudes and behaviour</li> <li>• Other notes</li> </ul>	<p>Children settled quickly on the carpet, demonstrating well-established routines and readiness to learn. They maintained strong levels of concentration during the initial phonics recap. Previously taught sounds (zz, ch, sh, th) were reviewed, with accurate pronunciation checked and corrected as required. The whole-class reading element reinforced decoding, for example with words such as <i>rain</i> and <i>tail</i>, supporting secure grapheme–phoneme correspondence.</p> <p>Pupil engagement was monitored effectively, with calm and timely repositioning of a child to sustain focus and maintain a positive learning atmosphere. The sound <i>sh</i> was introduced; explicitly referring to this as a digraph could further strengthen pupils' subject vocabulary. Additional digraphs (th, ng, ai) were also revisited. The on-screen animation provided a clear formation model; this could be further reinforced through concurrent teacher modelling on a large board to support multisensory learning.</p> <p>Pupils then moved to desks to practise writing. The horseshoe seating arrangement supported good posture, effective pencil grip, and strong teacher visibility of children's work. Pupils transitioned back to the carpet smoothly. The new sound <i>ee</i> was then introduced using the programme's videos and graphics, offering consistent visual reinforcement.</p> <p>Children had opportunities to blend digraphs (for example, <i>s-ee-m</i>, <i>sh-ee-p</i>) and to segment words using on-screen blocks and magnetic letters (for example, <i>g-r-ee-n</i>). Pupil H became dysregulated at points but was managed sensitively and calmly, ensuring minimal disruption to the class and maintaining momentum.</p> <p>Children later returned to tables to practise writing <i>ee</i> separately and then within words such as <i>feet</i>, <i>tree</i> and <i>seem</i>. Consider limiting the need to write these on the board, as dictation can be a valuable exercise in supporting independent phoneme-grapheme recall and listening skills.</p>	
Questions/Coaching notes	Points to share	
<ul style="list-style-type: none"> <li>• Calm, settled start with well-established routines and strong focus.</li> <li>• Effective recap of previously taught sounds with accurate pronunciation correction.</li> <li>• Clear structure: revisit, model, practise, revisit.</li> <li>• Strong monitoring of engagement; sensitive, proactive behaviour management.</li> <li>• Good use of programme resources and to support blending and segmenting.</li> <li>• Horseshoe seating promoted posture, grip and visibility for teacher feedback.</li> <li>• Smooth transitions supporting pace and learning flow.</li> <li>• Inclusive practice: dysregulated pupil supported calmly with minimal disruption.</li> </ul>	<ul style="list-style-type: none"> <li>• Explicitly name digraphs to develop subject vocabulary.</li> <li>• Consider modelling formation alongside animations to add a multisensory element.</li> <li>• Increase opportunities for dictation and independent recall (rather than providing all word examples visually).</li> <li>• Why not in books to show records of progression?</li> </ul>	

Subject	Date	Monitored by
English-Writing Year 4/5	4.11.25	PPW
Areas	Class, Teacher and Year Groups Zoe	
<ul style="list-style-type: none"> <li>• Clear intent &amp; success criteria</li> <li>• Explanations &amp; modelling</li> <li>• Adaptation (SEND/disadv)</li> <li>• Questioning (check for understanding) &amp; challenge</li> <li>• Fluency, recall and retrieval</li> <li>• Pupil attitudes and behaviour</li> <li>• Other notes</li> </ul>	<p>Children settled quickly and demonstrated well-embedded routines. The teacher effectively revisited the class writing calendar and reminded pupils of the key elements of the composition process. Expectations were reinforced through reference to success criteria, including 'show, don't tell' and fronted adverbials.</p> <p>Making the writing process visible in this way supported clarity and focus. Ideas for the 'personal writing project' were reviewed and recorded on the board. The teacher modelled high-quality handwriting, setting a clear and aspirational standard for pupils. Children were then guided to select three ideas to develop further, promoting ownership and thoughtful content generation.</p> <p>A planning grid was introduced and the teacher modelled the process through the 'I do, we do, you do' approach. The structure included setting, characters, and a clear narrative trajectory (beginning, middle, end). The teacher completed the first example, collaborated with the class on the second, and then provided opportunity for pupils to work independently on the third. This scaffolded approach supported understanding and confidence.</p> <p>Pupils then worked independently and in silence, showing sustained focus and careful attention to their plans. A time limit on the board supported pacing and productivity. Both the teacher and TA circulated to provide targeted support where needed. Pupils produced thoughtful and detailed plans as a result of this structured guidance and focused working environment.</p> <p>The calm atmosphere, structured recap, and clear modelling combined to promote strong engagement and purposeful learning.</p>	
Questions/Coaching notes	Points to share	
<ul style="list-style-type: none"> <li>• Continue to embed opportunities for verbal rehearsal or partner talk prior to independent planning to further develop fluency and clarity of ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Calm, settled start with established routines and clear expectations.</li> <li>• Effective use of success criteria and visible writing process.</li> <li>• High-quality teacher modelling, including handwriting and composition steps.</li> <li>• Strong scaffold through 'I do, we do, you do', supporting pupil independence.</li> <li>• Focused and productive independent work with time cues to support pacing.</li> <li>• Positive classroom climate enabling concentration and purposeful learning.</li> </ul>	

Subject	Date	Monitored by
Writing Year 2/3	4.11.2025	Claire Flatman
Areas	Class, Teacher and Year Groups	
<ul style="list-style-type: none"> <li>• Clear intent &amp; success criteria</li> <li>• Explanations &amp; modelling</li> <li>• Adaptation (SEND/disadv)</li> <li>• Questioning (check for understanding) &amp; challenge</li> <li>• Fluency, recall and retrieval</li> <li>• Pupil attitudes and behaviour</li> <li>• Other notes</li> </ul>	<p>The class were beginning a new writing project on poetry, focusing on the theme of fireworks. The session aimed to generate descriptive vocabulary through sensory experiences and model how to structure ideas into a poem.</p> <p>Observation Notes: At the start of the session, Oban oriented the observer and explained the learning intention. The class teacher (CT) used a clear visual support on the interactive whiteboard (IWB) featuring the headings What did you see? What did you hear? What did you feel? What did you smell? to scaffold children’s ideas.</p> <p>Children were enthusiastic and highly engaged in contributing to the class ideas bank. A teaching assistant (TA) supported a small group to ensure participation. The CT modelled writing responses, focusing on spelling and phonics using SSP (Systematic Synthetic Phonics).</p> <p>Throughout the session, behaviour expectations were consistently reinforced. The class were lively, and reminders were given to maintain focus and participation. The CT prompted the TA to support specific pupils who were not fully engaging, ensuring that all learners were included. Individual reminders were also given to pupils such as Huxley and Freddie to help them remain on task.</p> <p>The class collaboratively generated sensory vocabulary, including:</p> <p>See: Roman candle, stars, rockets, moon Hear: Crackle, fizzing, bangs, pop Feel: Happy, warm, heart beating Smell: Smoke, burning wood, burgers</p> <p>The CT acknowledged the children’s contributions, highlighting that they had successfully created a list of descriptive ideas.</p> <p>At 10:07am, pupils were asked to move to the carpet, and most transitioned smoothly. One pupil, Esme, initially refused to join, and the CT managed this sensitively by allowing her to remain at her table and listen from there, which she did effectively.</p> <p>The CT explained that the class would now use their word lists to create their own poems. She modelled constructing lines using the children’s ideas:</p> <p>“A fizzing Roman candle, whistling up in the sky, Bang, pop, whoosh – fireworks begin!”</p> <p>She explicitly modelled punctuation, encouraging the children to use commas to separate ideas. The CT then prompted further vocabulary generation, asking how to describe “stars in the sky.” The class responded with ideas such as sparkling and glowing brightly, which were positively reinforced. The task was set.</p> <p>Year 2 pupils – to focus on writing six lines using expanded noun phrases.</p>	

	<p>Year 3 pupils – to focus on using a range of adjectives to enhance their descriptions.</p> <p>Children were then asked to return to their tables with their ideas banks to begin independent writing. They were motivated and eager to write, often sharing their ideas with peers and adults.</p> <p>During independent work, not all pupils were consistently applying basic writing skills such as capital letters and punctuation, though the CT addressed this effectively through targeted support and reminders during her circulation.</p> <p>Observation Ended at 10.25am.</p>
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Questions/Coaching notes	Points to share
<ul style="list-style-type: none"> <li>• Clear modelling of language, structure, and punctuation.</li> <li>• Effective use of sensory prompts to stimulate descriptive writing.</li> <li>• Positive and enthusiastic engagement from pupils.</li> <li>• Differentiated expectations communicated clearly.</li> <li>• Calm, sensitive management of behaviour and individual needs.</li> </ul>	<p>It was noted that pupils were completing their poems on a worksheet placed in their books. A professional reflection point could be to consider allowing children to write directly into their books to encourage greater ownership and avoid limiting space for their ideas.</p>

Subject	Date	Monitored by
Writing Yr. 6	4.11.2025	Claire Flatman
Areas	Class, Teacher and Year Groups	
<ul style="list-style-type: none"> <li>• Clear intent &amp; success criteria</li> <li>• Explanations &amp; modelling</li> <li>• Adaptation (SEND/disadv)</li> <li>• Questioning (check for understanding) &amp; challenge</li> <li>• Fluency, recall and retrieval</li> <li>• Pupil attitudes and behaviour</li> <li>• Other notes</li> </ul>	<p>The lesson observed formed part of a unit on social and political poetry, with a particular focus on protest poems. This was the introductory stage of the writing process, and the teacher used a range of engaging strategies to stimulate discussion and critical thinking.</p> <p>The lesson began with a whole-class discussion exploring the question: “What evokes emotion? What makes you angry?” Pupils responded thoughtfully, offering a wide range of ideas such as cruelty to animals, gender inequality in education, overconsumption, and lack of appreciation for what we have. Their responses demonstrated high levels of maturity and awareness of global and social issues. The children were articulate, confident, and reflective, clearly encouraged by a classroom environment that promotes curiosity and emotional intelligence. The class teacher showed strong subject passion and was highly responsive to the children’s contributions, validating their ideas and extending their thinking effectively.</p>	

The lesson then progressed to the use of a short video clip about turkeys and the importance of protecting them in the run-up to Christmas. The video was humorous and age-appropriate, maintaining engagement while prompting deeper consideration of animal welfare and ethical consumption. Behaviour throughout was exemplary, with pupils demonstrating focus and respect.

Following the video, the teacher facilitated a discussion on identifying the protest element within it. Pupils showed secure understanding, recognising the underlying message about animal preservation and humane treatment.

The class then explored two poems: Caged Bird by Maya Angelou and Behind the Eyes by Ross Young. This selection provided both a diversity link and a contrast in poetic voice and perspective. The teacher posed key questions such as:

What is the issue being explored?

How is the poet showcasing this in a creative way?

The teacher read Caged Bird aloud with expression, and the class listened attentively before engaging in a think–pair–share activity. Pupils were first given time to reflect independently before discussing their interpretations with a partner. Their analysis was thoughtful and insightful. When spoken to, pupils confidently identified the poem’s protest racial discrimination and inequality, recognising that Maya Angelou’s perspective as a Black woman gave authentic voice to themes of oppression and freedom. They were able to articulate that the poem uses the metaphor of a caged and free bird to represent the contrast between restricted and liberated lives, drawing historical links to civil rights issues in America 50–100 years ago.

To consolidate their learning, pupils recorded their ideas on a pro forma, noting both the issue being protested and how it was conveyed through poetic techniques.

Observation ended at 10.00am.

Questions/Coaching notes	Points to share
<p>Overall, this was a highly effective lesson. The teacher created a purposeful, inclusive, and stimulating environment in which pupils engaged deeply with complex social themes through poetry. High-quality questioning, excellent classroom management, and strong subject knowledge ensured that all learners were challenged and inspired to think critically about the power of poetry as a form of protest.</p>	

## Book Monitoring

Year group	Subject	Presentation & Organisation	Curriculum Coverage & Progress	Feedback & Marking
		<ul style="list-style-type: none"> <li>• Books are neat, tidy, and dated consistently</li> <li>• Learning objectives/titles are clear</li> <li>• Work is completed and finished appropriately</li> <li>• Handwriting and spelling are in line with expectations</li> </ul>	<ul style="list-style-type: none"> <li>• Evidence of curriculum breadth</li> <li>• Clear progression over time</li> <li>• Adaptation evident</li> </ul>	<ul style="list-style-type: none"> <li>• Feedback policy consistently applied</li> <li>• Pupils act on feedback / corrections</li> <li>• Evidence of next steps improving learning</li> </ul>
R/1		Book are well presented suggesting lots of adult input. Consider how children can take more independence with their work including increasing the quantity of written outcomes. Moving forward it would be good to see less reliance on worksheets.		
2/3		Concerns about quality and quantity of work in books. High achieving Year 2 pupil examples not consistent with what would be expected for a pupil of this level. Overuse of worksheets limiting pupil outcomes.		
3/4		Good examples of writing process from planning, drafting and editing. Judicious of worksheets. Pupils given opportunities to write at length and with independence. Writing for pleasure is being taught and is being used effectively showing a coherent sequence of learning.		
5/6		Clear examples of writing sequences showing processes are well embedded. Ambitious with children taking responsibility for editing and improving their working including in response to frequent and high quality feedback from teacher.		

## Writing in the EYFS

<b>Writing in reception</b>	<b>Current practice (RAG)</b>
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<p>Leaders make sure that every child is supported to reach the expected level of development in the early learning goal for Writing by the end of the reception year.</p>	<ul style="list-style-type: none"> <li>❖ Want to increase the physical amount of writing. In the process of introducing formal books.</li> </ul>
<p>Plans are put in place to support all children who do not meet the expected level of development in Writing by the end of reception to access and meet the expectations of the year 1 curriculum.</p>	<ul style="list-style-type: none"> <li>❖ Children have weekly writing check sheets to review formation.</li> </ul>
<p>A clearly defined curriculum extends children's language and vocabulary in each of the Early Years Foundation Stage areas of learning.</p>	<ul style="list-style-type: none"> <li>❖ Has been recently revised and updated. Can be found on website. This includes plans for continuous provision. Teachers are keen to explore how writing for pleasure can be incorporated in Reception.</li> </ul>
<p>Explicit handwriting instruction, in addition to phonics, begins early in reception for all children.</p>	<ul style="list-style-type: none"> <li>❖ Letter join is being introduced as a work in progress.</li> </ul>
<p>Children are taught transcription skills and practise them. They should practise what they have been taught through dictation.</p>	<ul style="list-style-type: none"> <li>❖ See above.</li> </ul>

## Writing in the EYFS

Writing in reception	Current practice (RAG)
Teachers focus on developing the quality of children's writing (letter formation and spelling) and not the length. Children are not expected to write extended pieces.	❖ Work in practise.
Children are taught to practise oral composition. They compose sentences orally and say out loud what they want to write.	❖ This is in place.
Children are supported to hold their pencil comfortably for writing through a range of activities that develop fine and gross motor skills and strength, in addition to handwriting instruction and practice.	❖ This needs to be formalised.
Teachers systematically pass on information about children's knowledge gaps to year 1 staff as part of transition.	❖ Mixed age classes facilitated transition.
<b>Actions</b>	

## Handwriting (Routines)

Handwriting routines	Current practice (RAG)
Handwriting is taught explicitly and regularly across the school to all pupils. This begins early in reception and is in addition to writing in phonics lessons.	❖ Scheme in place. Need to schedule focused handwriting sessions.
Pupils across the school are taught consistent routines for handwriting that support a comfortable writing position and enable them to form letters legibly and to develop fluency. Routines consider posture, paper positioning and pencil hold (including for left-handed pupils).	❖ Policy in place but formal approaches need to be embedded.
All adults who work with pupils expect consistently high standards of handwriting and provide good models of handwriting that align with the school's agreed style, across all areas of the curriculum.	❖ Teachers offer good models.
Handwriting instruction focuses on letter formation, size, orientation, spacing and consistency.	❖ Needs time to embed.
<b>Actions</b>	

## Handwriting (Progression)

Progression in handwriting	Current practice (RAG)
A consistent, school-wide approach to handwriting that follows a clearly sequenced progression and supports the gradual acquisition of skills is embedded across every year group. Once print handwriting is mastered, handwriting instruction encourages speed, legibility and consistency.	❖ Progression framework in policy which is aligned with Letter Join.
Teachers begin teaching letter formation at the start of reception for all pupils.	❖ School has clearly laid out in their policy how letters are formed and when are introduced e.g. printing in R and 1.
Joined handwriting is not taught until pupils have mastered print handwriting.	❖ See above: starts in Year 2.
Teachers monitor pupils' progress in handwriting and take action to support those who are not progressing in line with their peers.	❖ Some interventions in place.
Pupils who struggle with handwriting and/or are at risk of falling behind are identified early on and are taught and practise the knowledge they are missing. Teachers focus on these pupils during the handwriting lesson and provide individual support.	❖ See above.
<b>Actions to be taken:</b>	

## Approaches to Spelling

Spelling	Current practice (RAG)
A school-wide systematic approach to spelling that acknowledges and includes phonics, orthography and morphology is taught in all year groups.	❖ The school uses Spelling Shed. We chose this because it builds on phonics and helps them to understand how words are formed e.g. orthography and morphology etc.
A clearly defined curriculum ensures that spelling instruction begins in reception and progresses throughout the school.	❖ School to consider how spelling is taught formally across the school.
Direct spelling instruction takes place regularly.	❖ See above.
For pupils learning systematic synthetic phonics, instruction includes regular spelling practice.	❖ Part of scheme.
Pupils are taught how to apply their knowledge of grapheme-phoneme correspondences to spell using dictation.	❖ School to consider how dictation can be more formally embedded.

## Approaches to Spelling

Spelling	Current practice (RAG)
Pupils are given tasks that allow them to practise and apply what they have been taught.	❖ The school of in the process of administering this.
Spelling is monitored consistently in all year groups. Teachers assess whether pupils are on track to spell all words on the national curriculum word lists correctly.	❖ School to review its approach to this including with respect to statutory lists.
Effective procedures identify pupils who struggle with spelling.	❖ To be reviewed.
When editing written work, feedback to pupils on incorrect spelling relates to spelling patterns, morphology and etymology.	❖ To be reviewed in line with marking policy.
<b>Actions to be taken:</b>	

## Approaches to Writing Composition

Composition	Current practice
<p>There is an understanding across the school that, for most pupils, composition begins orally and that talk is valuable through the whole writing process.</p>	<p>❖ Writing for pleasure is now in place. There is a clear process which is shared with children.</p>
<p>Teaching about sentences is at the heart of teaching composition. There is an understanding that the best way to teach pupils to write is by teaching them to master sentences first.</p>	
<p>Sentence structure activities constitute a part of writing lessons.</p>	
<p>Teachers ensure pupils are taught to apply their grammatical knowledge to build sentences.</p>	
<p>All staff understand that the writing process encompasses planning, drafting, revising, editing, and sharing, and that these steps are relevant for composing sentences as well as longer texts.</p>	
<p>All staff understand that the writing process can be used with pupils of all ages, but the degree to which a pupil engages with each phase will vary, depending on the nature of the task.</p>	
<p>The school's approach to the teaching of writing affords pupils sufficient time for planning, writing and reviewing their work and emphasises quality over quantity.</p>	
<p>Teachers develop pupils' writing strategies through modelled and shared writing.</p>	

Composition	Current practice
All staff are aware that the cognitive demands of handwriting and spelling can divert attention away from other elements of writing.	<ul style="list-style-type: none"> <li>❖ Now being taught discretely.</li> <li>❖ Seen in teacher. Working wall helps to reinforce this.</li> <li>❖ Big focus on writing for pleasure.</li> <li>❖ Immersion to build content knowledge.</li> </ul>
Rich and expressive spoken language is used and shared in classrooms and across the school.	
Vocabulary is built through robust, purposeful, explicit instruction.	
When transcription skills are not sufficiently automatic, composition may be practised orally.	
Teachers make sure pupils always have sufficient content knowledge of a subject before writing about it.	
Planning models, that are consistent across the school, are used to support pupils to structure whole texts and paragraphs.	
Model texts are used to develop pupils' awareness of written structures and authorial techniques.	
Feedback from teachers is regular, usually oral, specific, practical, actionable and encouraging. Pupils are able to respond close to the point of feedback and improve their written work.	
There is a whole-school approach to sharing pupils' work, creating an environment where writing is valued.	

Composition	Current practice
All staff are aware that the cognitive demands of handwriting and spelling can divert attention away from other elements of writing.	
Rich and expressive spoken language is used and shared in classrooms and across the school.	
Vocabulary is built through robust, purposeful, explicit instruction.	
<b>Actions to be taken:</b>	

## Keeping Up

Supporting pupils in class	Current practice
Writing teaching is of the highest quality to give all pupils the best opportunity to achieve.	❖ How is this monitored and recorded by leaders?
Teachers use assessment to make sure writing teaching is sequenced to match pupils' existing knowledge.	❖ TAF are completed after each piece of extended writing and these are used to track progress and identify children in need of support and trends.
A well-planned writing curriculum ensures pupils are taught and have sufficient opportunity to practise and apply the foundational writing skills of handwriting, spelling and sentence building.	❖ See scheme.
Pupils who find writing difficult and are at risk of falling behind in any aspect of transcription or composition are identified quickly.	❖ In some classes, children are given personal writing targets with opportunities for review with teacher. School to consider how this can be applied the school.
Pupils who find writing difficult receive the teaching and practice they need to become fluent with transcription.	❖ Handwriting interventions are in place up to Year 6 if necessary.
The progress of each pupil is monitored and sufficient support accelerates progress, including for new arrivals and pupils who are learning English as an additional language.	❖ Whole school tracking system on Arbor in place.
Adults value pupils' spoken composition and support all pupils to compose orally, including and especially when transcription is more challenging for the pupil.	❖ Understood by staff.
<b>Actions to be taken:</b>	

## Pupils Who Need Additional Support

Pupils who need further support	Current practice
Teachers use the graduated approach of 'assess, plan, do, review' to help build an ongoing understanding of pupils' needs and to provide individualised support that accelerates their progress.	❖ Plan do, review in place and being update with Strategic SEN Lead.
Effective teaching supports pupils to catch up rapidly.	❖ Good evidence during drop-ins.
Each pupil receiving extra support is profiled to identify any SEND (if not already identified); any speech, communication and language needs; their attendance; time at the school, and previous teaching.	<ul style="list-style-type: none"> <li>❖ Reception baselines, language link assessments, SPLT referrals before half-term. Writing through Arbor. Pupil Progress meetings termly.</li> <li>❖ Mapped out clearly.</li> </ul>
Leaders support and monitor interventions closely and evaluate the impact on pupils' progress regularly.	❖ SENDCO and HT monitors.
<b>Actions to be taken:</b>	

## Leadership and Management

Leadership and management of writing	Current practice
The headteacher takes responsibility for building a positive writing culture that is motivating for pupils and encompasses both reading and writing, acknowledging that they are interrelated but not inverses.	New subject leadership. Strong scheme
Those responsible for leading literacy have the expertise, skills and experience to lead high quality writing teaching and rigorous assessment.	Subject leader is confident and has trialled schemes before implementing.
Those responsible for leading literacy have sufficient, dedicated time to fulfil the role.	SL would benefit from asking for time for specific tasks.
The leadership of writing is not at the expense of reading.	Reading remains a priority.
Literacy leaders work collaboratively with the SENCO to make sure that all pupils access high-quality writing instruction that is precise, accessible and enables them to make progress.	
Leaders ensure the writing curriculum is well sequenced and provides sufficient time for pupils to apply, practise and revisit what they have learnt.	Teachers have looked at text/genre progression and is reviewed frequently.
Leaders make sure the writing curriculum begins by securing pupils' foundational transcription and oral composition skills, and then builds on composition skills once pupils' transcription is sufficiently fluent.	Yes

Leadership and management of writing	Current practice
<p>Leaders make sure routines for teaching handwriting are consistent across the school, enabling pupils to form letters legibly and develop fluency. These routines are monitored and embedded.</p>	<p>In process</p>
<p>If leaders select a writing programme to support the teaching of one or more aspects of the writing curriculum, they have a clear rationale for its use.</p>	<p>Done</p>
<p><b>Actions to be taken:</b></p>	

<b>Leadership and management of writing</b>	<b>Current practice</b>
Professional development, including training and coaching, is planned and effective so all staff become experts in teaching writing.	Several staff meetings including trialling. Teacher has been able to model. Drop in and book share sessions. Roadmap for implementation.
Leaders ensure that teachers have good knowledge of specific areas of writing, such as grammatical terminology, and plan appropriate CPD for teachers who need additional support.	TAGs and assessment helping with this.
Leaders ensure that a shared terminology for teaching writing is used and understood across the school. For example, planning formats and grammatical terminology are consistent in and across year groups.	In consultation.
The headteacher and senior leaders understand the importance of the reception year in establishing the foundations for later success and ensure that every child is supported to reach the expected level of development in Writing by the end of reception.	In consultation.

<b>Leadership and management of writing</b>	<b>Current practice</b>
The routines and models this framework describes, such as 'ready to write' approaches for handwriting and planning models for writing activities, are embedded across subjects and not limited to English lessons.	
Leaders ensure that formative and summative assessments are effective in informing and refining planning and teaching for individuals, groups and whole classes.	
<b>Actions to be taken:</b>	

# Summary

## Points to Share

- ❖ Outstanding examples of pupil written outcomes in KS2.

## Suggested Actions

- ❖ Develop spelling policy including an agreed timetable/structure for how this is taught.
- ❖ Embed Letter Join including scheduled practice sessions 3 per week in R-2 and 1-2 in KS2 (can be combined with spelling dictation if necessary).
- ❖ Consider use of books to record progress of pupil writing in Reception and Year 1.