



SCHOOL TRUST APPROACH TO WRITING

FLOURISHING FUTURES
Empower, Excel, Together



Change Log




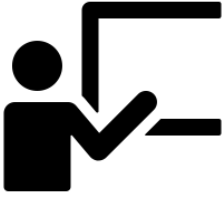

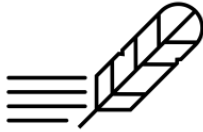


Autumn 2022	New protocol

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1. Our Rationale

From consultation with children, staff and leaders, we have chosen to implement a consistent writing approach to enable the following:

			
<p>A shared language and common pedagogical principles to enable high-quality teaching and learning of writing.</p>	<p>A reiterative coverage of the knowledge and skills that children need to not only meet but exceed National Curriculum objectives.</p>	<p>Writing lessons that have a clear structure and sequence.</p>	<p>An alignment with the Trust principles of 'How we teach' which is underpinned by Rosenshine's Principles of Instruction</p>
			
<p>A word-rich environment which sparks children's creativity.</p>	<p>A culture where children make deliberate writerly choices.</p>	<p>Daily opportunities for children to be celebrated within a writers' community.</p>	<p>An evidence formed approach towards the teaching of writing.</p>

2. English Curriculum Intent

As communicators, our children will experience an English curriculum which is underpinned by oracy and language. Our children will build confidence as oral and written communicators who are fluent readers and are prepared for the next step in their education. The English curriculum will be language-rich, foster a love of our literary heritage, encourage children to take pleasure in books and acquire knowledge across the broader curriculum. As writers, children will learn to craft texts for a variety of audiences and purposes and develop their authorial voice with an increasing knowledge of vocabulary and grammar which will equip them for the future.

3. Principles of our Writing lessons

In our aim to develop confident oral and written communicators, all English lessons are underpinned by a clear focus on developing children's vocabulary and creating a word-rich classroom environment which is supported by teacher modelling and immediate contextualised application.

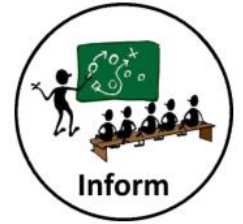
Once children have successfully completed their systematic synthetic phonics programme, as a Trust, we have adopted the lesson structure and pedagogical principles from the evidence informed book, 'The Write Stuff' by Jane Considine.

4. Audience and Purpose



Throughout writing sequences, children learn broadly what it means to write to entertain, inform, persuade and discuss whilst considering the different audiences that they are crafting texts for and therefore the intended impact on the reader. As children progress through their year groups, they draw conclusions about the similarities and differences between the broad four purposes for writing and are exposed to a range of genres. Literary devices, such as personification and metaphor, are taught alongside the

ideas for writing and grammatical structures so that children can creatively craft imaginative and well-constructed texts. Teacher modelling of writing is central to the approach and is aligned with Rosenshine's Principles of Instruction which provide a framework across the Trust for 'How We Teach'. Learning to be authors, children consider how the language and grammatical choices that they employ shape and influence the intended positive or negative intent.

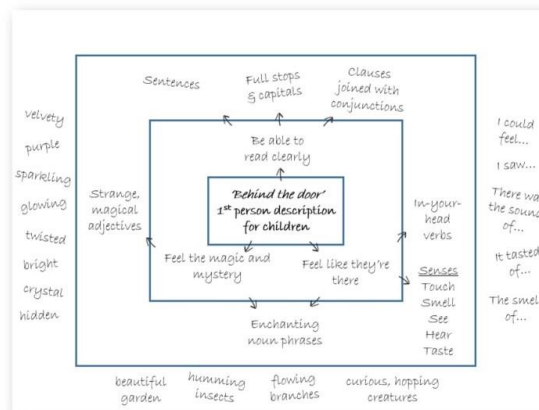


5. Elicitation task

In preparation for the taught writing sequence, children complete an elicitation task to demonstrate their understanding of the compositional components of the genre being taught as well as the depth of their understanding in application of their year group objectives. Using this, teachers consider what preparation for writing children will need. This may involve analysing high-quality examples of authentic texts to elicit the features of the genre. Guidance for this initial part of the teaching sequence is found in the document "Preparation for skills-based writing".

Lesson outcomes within the preparation for skills-based writing stage may include a reflection of the author's purpose for writing e.g., having read several persuasive leaflets, children may elicit that the author's purpose for writing is to convince and encourage the reader to take action and visit a place.

Following this, children may elicit the similarities and differences between authentic examples before focusing and narrowing on a specific genre e.g. newspaper articles to draw out the key features. These lessons replace the 'Find a Shape' suggested lessons within a suggested sequence.



Example audience and purpose grid to analyse a text

6. Planning a sentence stacking sequence



Experience Lessons

Within a sequence for writing, teachers are guided by two structures: 'sentence stacking' and 'experience' lessons. These structures form the basis of the taught sequence.



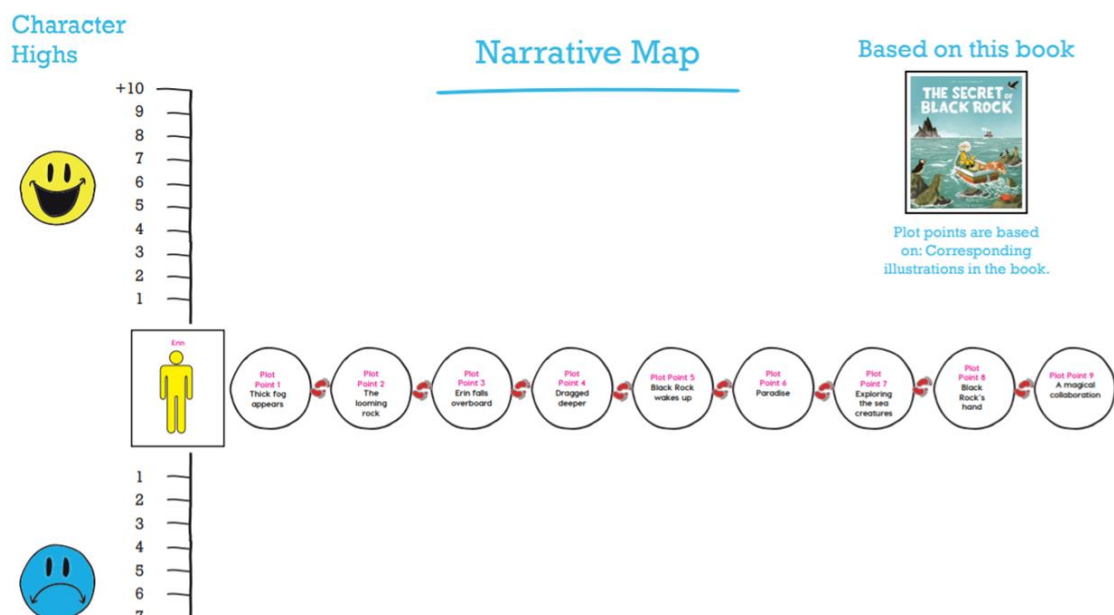
Sentence Stacking

Teaching Sequence



Example overview of a teaching sequence taken from the Y3 plan 'Wolves in the Walls'

Sequences are guided by high-quality texts or films to support children's writing. In a narrative unit, teachers slowly reveal the plot to the children over the course of the lesson sequence to prevent cognitive overload and the subsequent impact on children's working memory. Teachers do not read the whole book to the children prior to writing. Events within a book are broken down and are referred to as plot points. Non-fiction units are also broken down and are referred to as map points which act as a visual guide through the structure of the text.



Narrative map and suggested plot points from Y3 unit 'Secret of Black Rock'

7. Experience lessons

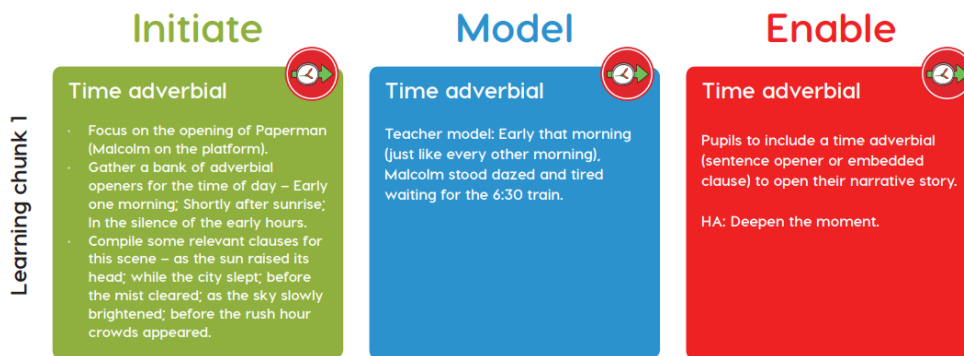
In an experience lesson, teachers plan opportunities which will provide children with the vocabulary and contextual knowledge that they will need to be successful writers whilst enabling equity for all. An experience lesson may involve using stimuli such as images, soundscapes and film alongside visits, research and reading. The aim within all experience lessons is to extract vocabulary and make the chosen contexts for writing meaningful for children. Teachers may also use experience lessons to expose children to new grammatical concepts, using authentic examples from published texts to illustrate this. Teachers use their professional judgement to plan how many experience lessons are needed and when these take place in the sequence to meet the needs of the children in their class. We do not make assumptions about children's prior knowledge and ensure that experience lessons provide equity for all.

8. Sentence stacking lessons

"Sentence structure is to writing what phonics is to reading" Daisy Christodoulou

Alongside experience lessons, children are taught the ideas of writing and how these can be communicated by employing a varied range of grammatical structures and literary devices in sentence stacking lessons. Sentence structure is crucial to children's writing success and in a sentence stacking lesson, children are taught to apply

the age-appropriate objectives from the National Curriculum in small, incremental chunks. By focusing on the cruciality of sentences, children learn the value of an individual sentence in contributing to meaning making whilst immediately applying the taught skill within a small unit of writing.



Three chunk structure to a writing lesson – Paperman Year 6 unit

9. Plot point reveal.

At the beginning of every sentence stacking lesson, teachers reveal the next plot point on the English working wall and introduce the event. This is called slow reveal. Throughout a writing sequence, children should know how many plot points there will be, but the events will be slowly revealed to them to maintain engagement and interest. The class sentence stack is revisited and read so that children have a clear understanding of what they have written prior to the lesson.

10. Initiate

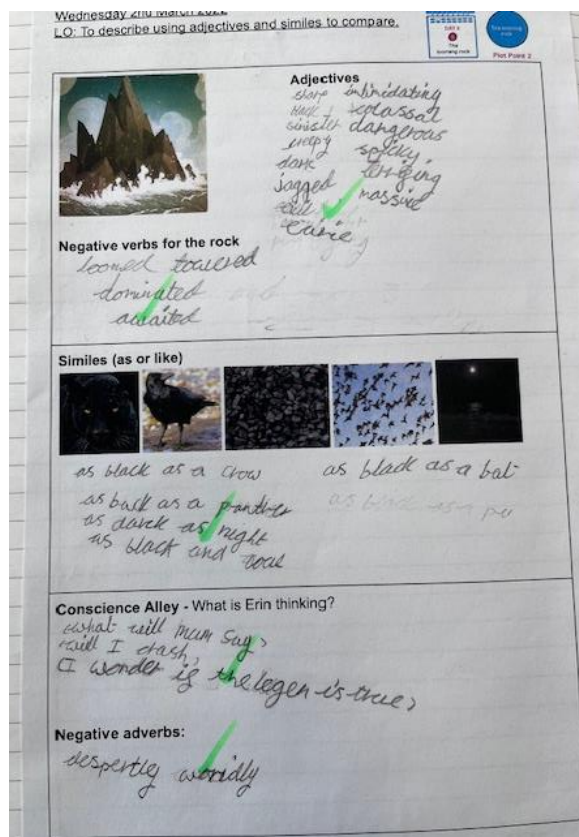
The first section of the writing lesson is the 'Initiate' stage. Engagement and inspiration is gained through the use of a short stimulus such as an illustration, film clip, story tell or artefact to ignite children's thinking. Teachers then introduce the skill which will form the basis of the learning chunk. This skill may be derived from the ideas of writing such as the senses or character's thoughts as well as the grammatical objectives from the National Curriculum and the literary devices employed by authors to enhance composition such as personification, metaphor and similes.

Following this, children discuss in mixed attainment pairs and generate words, phrases or clauses to meet the current sentence level focus e.g., positive similes to compare a red object. With the children, this process is referred to as 'chotting' to show the expectation that children talk and write at the same time to ensure this stage is pacye.

We make no preconceived judgments about who will struggle in a lesson or who will grasp a concept more quickly. We expect the teacher to judge this throughout the lesson and feedback accordingly. A child who is quick to grasp a concept in one lesson, may not in the next. Therefore we have no groupings in our classrooms, but mixed attainment pairs and we only refer to one lesson at a time.

Teachers design and use appropriate scaffolds to support all children to access this stage. In the 'Initiate' stage, teachers also introduce new vocabulary which is beyond the children's current vernacular.

Images are used as a scaffold to support children's ideas during the initiate stage.



11. Kind calling out

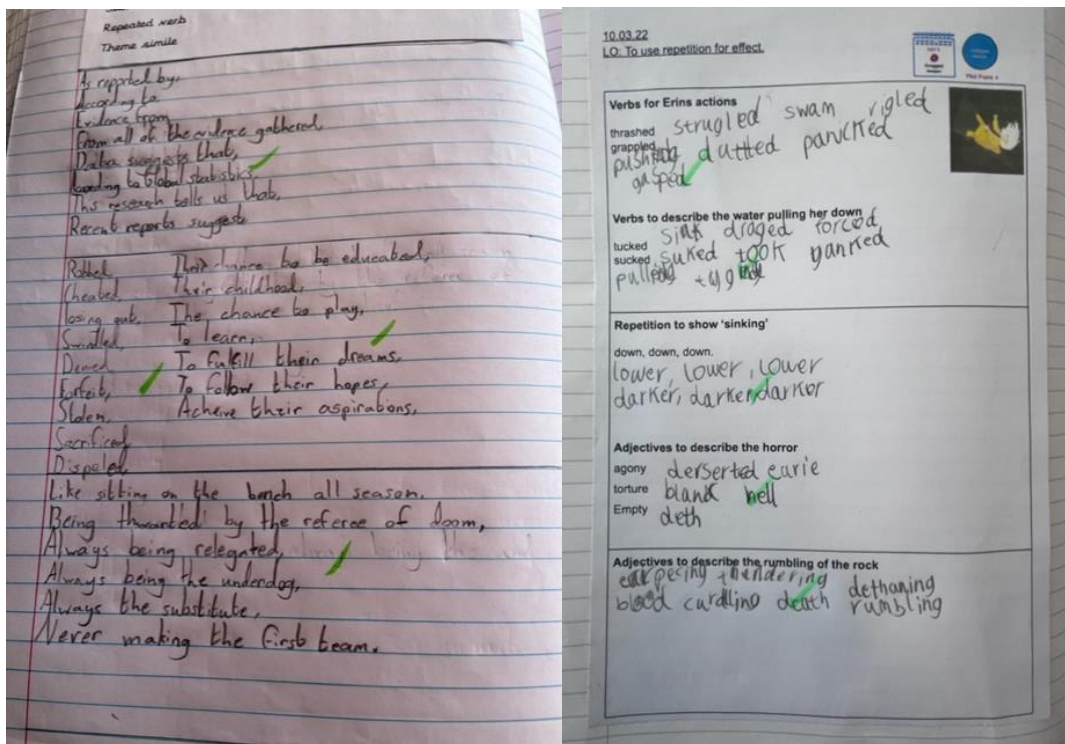
To support pace within the initiate stage, teachers ask children to use 'kind calling out' to collect words or phrases from the whole class, creating a vocabulary rich environment. In kind calling out, children take turns to say their words or phrases whilst the teacher records these on flipchart paper or the IWB.

12. Audit, add and reject

Following kind calling out, teachers then use audit, add and reject. Children should audit their own 'thinking side', adding any new words or phrases from their peers and also editing any ideas which do not fit the specified skill or intent. For example, if the 'chotting' focus is negative verbs for movement and a child suggests 'skipping', then this should be rejected, linking to the intent.

13. Layout of children's books and teaching resources

The layout of the teaching slides mirrors the layout of children's books. Each sentence stacking lesson is organised across a double page in the children's writing books: the left-hand side is referred to as the 'Thinking side' and is where children record vocabulary during the initiate stage. The right-hand side is referred to as the 'Writing side'. On this page, children record their own sentences during the enable stage. These sentences are written in continuous prose.



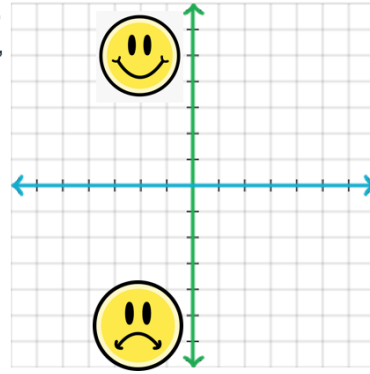
Examples of book layout and the thinking side.

14. Authorial intent

The purpose of the initiate stage within the lesson is to prevent children from seeing the teacher model 'cold' and to provide them with a range of possibilities that they could apply when writing independently. Synonyms and the intensity of meaning are also explored within this stage whilst children make links to the intended authorial intent.

Younger writers refer to positive and negative intent whereas more advanced writers can begin to assign numerical values e.g. "This plot point will be + 10 because I am writing persuasively, and I want to show that the attraction is perfect."

dark, dull, gloomy, ominous,
menacing, mysterious, grim,
bleak, grey, oppressive,
heavy, thick, deep, sinister,
mysterious, strange,
shadowy, murky, dense



Coordinate grids are used in order to evaluate vocabulary by the intensity of meaning. Teachers can then feedback on children's word choices e.g., "This plot point is -7. Is the word 'dull' the most appropriate here? Does it match your negative intent? Would oppressive be more suitable?"

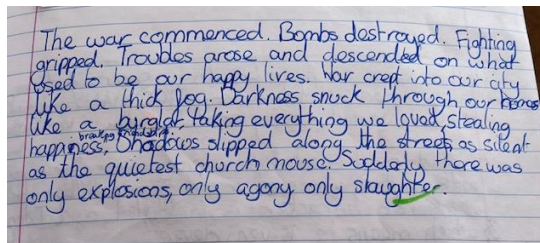
15. Teacher modelling

Teachers then model how the skill can be applied within contextualised sentences. In narrative units, these sentences will link to the relevant plot point whereas in non-fiction units, they will correspond to a map point. When modelling, teachers verbalise their thought processes as a writer and make explicit to the children the choices they are making as they craft sentences. Teachers live model and handwrite sentences whilst articulating their thought processes so children can experience what it is like to be a writer. During this stage, teachers model accurate transcription and, where appropriate, demonstrate live editing.

Following modelling, teachers use their judgment to determine whether children are ready to apply the skill independently or if they need further examples or shared writing.

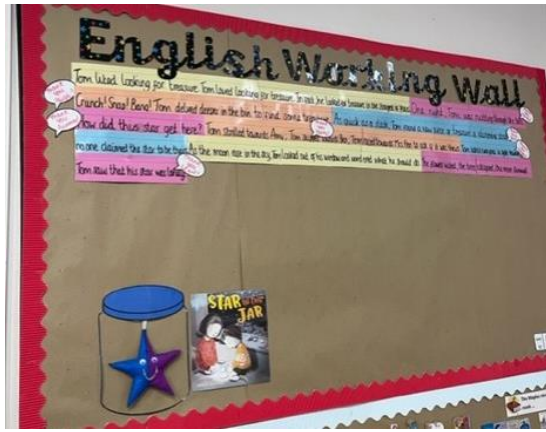
16. Enable

Once teachers have modelled the skill in context and have assessed children's understanding of how to use the skill, children then independently write their own 'chunk', applying the skills that the teacher has modelled. Children use their 'chotting' from the initiate stage to inform their word choices and as a scaffold. The children write on the right hand side of their page, using the 'Writing side' and construct their sentences in continuous prose.



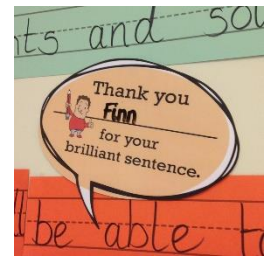
Year 6 example of the enable chunk

17. English working wall



Sentence stacking display examples showing the build-up of a sequence.

Children's individual contributions to the class sentence stack are celebrated using speech bubbles or post it notes to recognise their achievements. After every sentence stacking lesson, teachers select three children whose sentences will be added to the class sentence stack and displayed on the English working wall. Throughout a teaching sequence, all children should contribute to the class sentence stack. At the beginning of each lesson, the sentence stack is re-read and new contributions celebrated and valued.



18. Feedback in the moment

'Art is never finished' is echoed by Leonardo Da Vinci and this principle also applies to writing: it can always be edited, refined or sharpened. Feedback is crucial in supporting this.

19. Deepening children's understanding

We expect the majority of our children to move through the programme of study for their year group at broadly the same pace, respecting teacher's professional judgement in making decisions although this will not be into new content from a year group above.

Within sentence stacking lessons, children are asked to find 'another way', 'prove' and 'explain' to deepen their understanding. Variation from the teacher model is crucial for children to develop independence and creativity as writers.

Example (Y3 unit – *The Wolves in the Walls* by Neil Gaiman)

Following teacher modelling, children are asked to build tension and include at least two negative noises that Lucy (the central character) can hear. Possible responses could include:

*Howling and growling noises echoed from deep inside the walls.
Only footsteps away from Lucy, she could hear howling and growling.
Scraping, scratching, snapping noises could be heard.
There were scraping and scratching noises.*

If a child had written ‘There were scraping and scratching noises’, teachers could then ask the child to build this tension in another way, indicating this with an A in the child’s book. They may then go on to construct the following:

“Lucy’s heart began to beat faster as the scraping and scratching noises became louder and quicker.”

Here, the child has built two sentences which build tension using negative noises. To deepen their understanding further, the teacher could ask the child to prove how they had built tension or included noise. This would be indicated by a P in the child’s book. Equally, the teacher could ask the child to explain which sentence they think is more effective and why. This would be indicated by an E in the child’s book.

All children are given opportunities to ‘deepen the moment’ in their writing by adding further elaboration to the plot point without moving the plot forward. This enables children to apply previously taught skills independently as well as teaching children to ‘story tell’ and write with more sophistication rather than moving the plot forwards too quickly which is a common fault in emergent writing. Children need to be taught how to deepen the moment before accessing this independently. Teachers may give prompts or questions, as appropriate, to inspire and guide children to deepen.

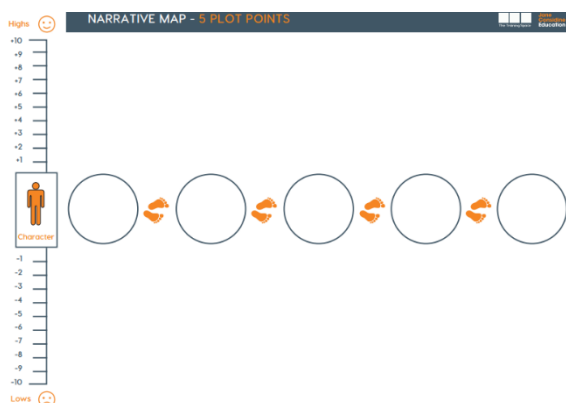
Example prompts, ideas or questions for deepening:

- Application of previously taught skill in a new context
- Inclusion of ambitious vocabulary
- Sentence starters
- Questions to inspire thinking linked to senses and character’s actions/inner thoughts
- Deepening reader’s understanding of setting or character
- Deepening the positive or negative intent
- Using an authentic author’s model for content, grammar or structure.

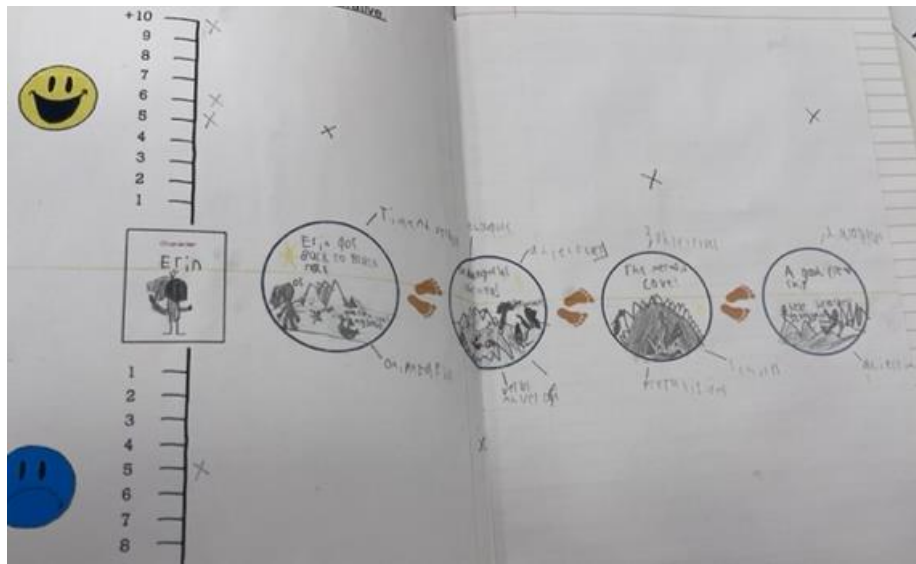
Rapid graspers are expected to explain their thinking to others, manipulate the sentences in multiple ways, considering the impact and demonstrate their choices linked to authorial intent. Those taking longer to master have extra time to consolidate, pre-teaching and ‘keep-up’ interventions as appropriate, whilst receiving appropriate scaffolds through well-planned, quality first teaching in the classroom. Where possible, interventions take place in the writing lesson or on the same day, with children given time to apply independently before the next lesson, in order to keep up.

Each teaching sequence is designed to provide minimal step progression through concepts so that all pupils can move forward together at broadly the same pace. The National Curriculum objectives are covered reiteratively throughout the year to enable children to master the objective when writing for different audiences and purposes. An idea is well-formed and reinforced by ample practice. New knowledge is then used in subsequent lessons so that all ideas build on top of each other and pupils have ample opportunity to apply taught writing skills across a range of text types when crafting texts for different audiences and purposes.

20. Teaching sequence for independent writing



Following a taught writing sequence, children complete an independent piece of writing. This may be a continuation (such as the next chapter of the narrative) or a new context which is the same genre of writing. For example, teachers may choose to ask children to independently write a narrative which follows a similar plot structure e.g., a lost and found story or to change an aspect (characters, settings, plot) of the original stimulus. Children then visually map the structure of their new text using a blank plot/map point map.



Year 3 example of independent planning in preparation for writing a final outcome

During narrative sequences in the independent stage, there are two routes to guide the content and structure of children's writing.

Route one: the continuation of the plot/ an alternative ending or writing the same plot from a different character's perspective.

Route two: replicating the big idea or theme of the narrative e.g. friend or foe or using the same characters but creating a new plot.

To support teacher's planning at the independent teaching sequence stage, there are suggested ideas that correspond to each unit.

During the year, teachers should ensure that children have the opportunity to create independent outcomes from both routes.

When writing non-fiction, teachers may draw upon children's wider curriculum knowledge to create a new independent outcome. For example, following a sentence stacking unit on an Ancient Egyptian Pharaoh, children could then write a biography about another famous figure. In pupil conferencing, our children reported that they wanted more choice when writing and independent writing provides an ideal opportunity for this.

Independent Write Ideas

Year 4 - Traditional Tale - The Princess and The Pea

Listed below are some independent writing ideas that we have created for you to use with your pupils.

- **Continuation with plot:** The prince finds out the princess is not a real princess and she has fooled them. The servants told her about the pea under the mattress. What does the prince do?
- **New viewpoint on the same plot:** Tell the story from the pea's perspective.
- **Big idea replicated to new plot:** Write a story about a test that a character has to complete in order to find their true love.
- **Same characters/Different plot:** The prince is captured by a dragon and the princess has to rescue him.

21. Creating opportunities for choice and variation in non-fiction

Example text type: biography

- Write for contrasting audiences e.g. write a biography that will appeal to children or one which will appeal to experts in the field.
- Write for a different purpose e.g. create a fact file, webpage, magazine article, interview, autobiography about the person's life.
- Write about a person of individual interest

During the year, children should have opportunities to write for different audiences and purposes and independent outcomes should have an element of choice. This prevents similarity in children's writing.

22. Independent planning sequence

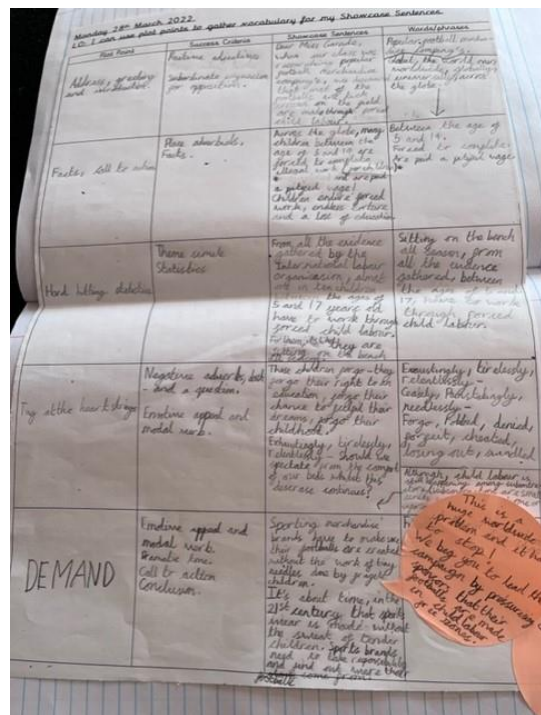
Using the class sentence stack as a model, the teacher and children co-construct the success criteria for the independent writing using the taught skills from the sequence. These success criteria should be balanced between the ideas of writing, grammatical skills and literary devices. When discussing the success criteria, teachers should ensure that the KPIs for writing for their year group are also included.

Once these criteria have been constructed, children choose where to place the success criteria on their plot/map point maps. This enables children to consciously consider and control where they can meet the success criteria. Furthermore, children plot the highs and lows of the central character on the map to show the intensity of emotion. Older children may assign numerical values to these.

In the next part of the planning stage, children draft 'showcase sentences' which exemplify how they will meet the success criteria within the chosen plot point before interweaving these sentences into their final, independent outcome. Teacher feedback at the planning stage is crucial to ensure that the content and structure is well thought prior to drafting.

When crafting their independent outcome, children should draft and edit with teacher feedback supporting this.

Children should then publish in their best handwriting one independent outcome per half term.



23. How learning is layered

Long term planning

The Trust's long term planning document is the National Curriculum 2014 Programme of Study. This should always be a teacher's first starting point for reference when planning a unit of learning.

Year 6	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY	THE JOURNEY
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The progression in knowledge and skills is mapped out by year group and each objective is tracked on the unit planner overview. Where applicable and relevant, the National Curriculum objectives for writing are taught across a range of fiction and non-fiction units.

English Genre Progression

		Year 2		Year 3		Year 4		Year 5		Year 6	
Unit	Genre	Unit	Genre	Unit	Genre	Unit	Genre	Unit	Genre	Unit	Genre
Unit 1	Familiar settings	Unit 2	Traditional Tale	Unit 1	Non chronological report	Unit 2	Adventure	Unit 1	Information text	Unit 2	Legends and fables
Unit 2	Picture book narrative	Unit 1	Poetry	Unit 2	Recount	Unit 1	Classic narrative	Unit 2	Letters or postcards	Unit 1	Poetry
Unit 1	Instructions	Unit 2	Traditional Tale	Unit 1	Letter	Unit 2	Familiar settings	Unit 1	Non chronological report	Unit 2	Myths and tragedies
Unit 2	Explanation	Unit 1	Poetry	Unit 2	Product advert	Unit 1	Romance and comedies	Unit 2	Diary	Unit 1	Historical narrative
Unit 1	Explanation	Unit 2	Traditional Tale	Unit 1	Holiday brochure	Unit 2	Adventure	Unit 1	Newspaper report	Unit 2	Mystery
Unit 2	Factual voiceover	Unit 1	Poetry	Unit 2	Product advert	Unit 1	Science fiction	Unit 2	Diary	Unit 1	Playscript
Unit 1	Non chronological report	Unit 2	Historical speech	Unit 1	Biography	Unit 2	Science fiction	Unit 1	Debate	Unit 2	Narrative poetry
Unit 2	Journal	Unit 1	Adventure	Unit 2	Formal letter	Unit 1	Diary	Unit 2	Historical narrative	Unit 1	Narrative poetry
Unit 1	Recount	Unit 2	Adventure	Unit 1	Speech	Unit 2	Non chronological report	Unit 1	Mystery	Unit 2	Balanced argument
Unit 2	Newspaper report	Unit 1	Film narrative	Unit 2	Formal and informal letters	Unit 1	Postcard	Unit 2	Horror	Unit 1	Narrative poetry

Teachers follow the LAP English Curriculum Progression document which ensures that children have the opportunity to write a wide range of narrative structures e.g., traditional tales, mystery and science fiction stories as well as covering a breadth of non-fiction text types. This overview also enables teachers to build on the big ideas about the genre and purpose for writing when it is revisited.

Writing to entertain is indicated in pink, writing to inform units are green, writing to persuade is yellow and writing to discuss is demarcated on the map in blue.

Medium term planning

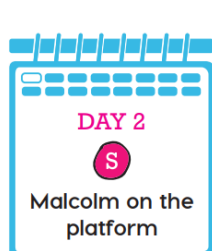
This planning structures the teaching sequence of a unit. Teaching sequences are typically two to three weeks in length and within a unit, children will have the opportunity to use and apply a range of skills. This includes the ideas of writing, grammatical skills and literary devices. Previous independent outcomes and teachers' AFL from earlier sequences should be used to structure the sequence and consider which skills e.g. dialogue need to be further addressed within the following unit.

Key questions which should shape medium term planning:

- What grammatical or punctuation skills do children need more practice in?
- What writerly knowledge about this text type or genre do children need?
- How can this unit develop children's understanding of composition?
- What experiences will children need to access the content and develop their vocabulary?
- What independent outcomes could children write?
- What choices could children make throughout the sequence?
- What audiences and purposes could children write for?

Short term planning

Teachers use the unit plans to support their short-term planning. This planning should consider the new vocabulary that will be introduced to children in the initiate stages, how teachers will use talk out to loud to show children inside the writer's brain and the possible routes for deepening or scaffolding learning. At this stage, teachers need to think about the key idea in the plot point/way point.



For example: The main idea of this plot point could be summarised as a bored man is waiting on the train station. This is a negative moment for the central character, Malcolm, and therefore the writerly choices will need to reflect this. The suggested 'steps to success' for this lesson are indicated.

Steps to Success:

- Time adverbial 🕒
- Adjectives & looking 😞
- Complex sentence 📄

N.B. Although the plans refer to 'complex sentences', this does not reflect the current terminology used in the 2014 National Curriculum; therefore, teachers and children should refer to complex and compound sentences as 'multi-clause sentences'. Equally, we do not use the 'Writing Rainbow' images but refer to skills by their technical names.

Teachers should select a grammar led or compositional skill to create a learning objective for the lesson. Children should write this objective alongside the plot point number and the idea at the top of their books.

For example:

LI: To use adverbials for time

Plot point 1: Malcolm on the platform

By indicating the plot point idea, children can then easily refer forwards and backwards in their books.