

English - Writing

Curriculum Implementation

'There can be no more important subject than English in the school curriculum. English is a pre-eminent world language, it is at the heart of our culture and it is the language medium in which most of our pupils think and communicate.'
(Ofsted, 2012)

As a minimum, Green Ridge seeks to provide children with the following knowledge, skills and understanding as outlined in the [National Curriculum](#) (2014):

Aims

The overarching aim for English in the national curriculum is to promote high standards of language and literacy by equipping pupils with a strong command of the spoken and written word, and to develop their love of literature through widespread reading for enjoyment. The national curriculum for English aims to ensure that all pupils:

- read easily, fluently and with good understanding
- develop the habit of reading widely and often, for both pleasure and information
- acquire a wide vocabulary, an understanding of grammar and knowledge of linguistic conventions for reading, writing and spoken language
- appreciate our rich and varied literary heritage
- write clearly, accurately and coherently, adapting their language and style in and for a range of contexts, purposes and audiences
- use discussion in order to learn; they should be able to elaborate and explain clearly their understanding and ideas
- are competent in the arts of speaking and listening, making formal presentations, demonstrating to others and participating in debate.

Spoken language

The national curriculum for English reflects the importance of spoken language in pupils' development across the whole curriculum – cognitively, socially and linguistically. Spoken language underpins the development of reading and writing. The quality and variety of language that pupils hear and speak are vital for developing their vocabulary and grammar and their understanding for reading and writing. Teachers should therefore ensure the continual development of pupils' confidence and competence in spoken language and listening skills. Pupils should develop a capacity to explain their understanding of books and other reading, and to prepare their ideas before they write. They must be assisted in making their thinking clear to themselves as well as to others and teachers should ensure that pupils build secure foundations by using discussion to probe and remedy their English – key stages 1 and 2 4 misconceptions. Pupils should also be taught to understand and use the conventions for discussion and debate. All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances. Statutory requirements which underpin all aspects of spoken language across the six years of primary education form part of the national curriculum. These are reflected and contextualised within the reading and writing domains which follow.

Writing

The programmes of study for writing at key stages 1 and 2 are constructed similarly to those for reading:

- transcription (spelling and handwriting)
- composition (articulating ideas and structuring them in speech and writing).

It is essential that teaching develops pupils' competence in these two dimensions. In addition, pupils should be taught how to plan, revise and evaluate their writing. These aspects of writing have been incorporated into the programmes of study for composition.

Writing down ideas fluently depends on effective transcription: that is, on spelling quickly and accurately through knowing the relationship between sounds and letters (phonics) and understanding the morphology (word structure) and orthography (spelling structure) of words. Effective composition involves forming, articulating and communicating ideas, and then organising them coherently for a reader. This requires clarity, awareness of the audience, purpose and context, and an increasingly wide knowledge of vocabulary and grammar. Writing also depends on fluent, legible and, eventually, speedy handwriting.

Spelling, vocabulary, grammar, punctuation and glossary

The two statutory appendices – on spelling and on vocabulary, grammar and punctuation – give an overview of the specific features that should be included in teaching the programmes of study. Opportunities for teachers to enhance pupils' vocabulary arise naturally from their reading and writing. As vocabulary increases, teachers should show pupils how to understand the relationships between words, how to understand nuances in meaning, and how to develop their understanding of, and ability to use, figurative language. They should also teach pupils how to work out and clarify the meanings of unknown words and words with more than one meaning. References to developing pupils' vocabulary are also included within the appendices. Pupils should be taught to control their speaking and writing consciously and to use Standard English. They should be taught to use the elements of spelling, grammar, punctuation and 'language about language' listed. This is not intended to constrain or restrict teachers' creativity, but simply to provide the structure on which they can construct exciting lessons. A non-statutory Glossary is provided for teachers. Throughout the programmes of study, teachers should teach pupils the vocabulary they need to discuss their reading, writing and spoken language. It is important that pupils learn the correct grammatical terms in English and that these terms are integrated within teaching

Programme of study

At Green Ridge, we follow the Talk for Writing approach, created by Pie Corbett. This approach allows children to practise orally retelling narratives and fully internalise these structures before applying it to their own ideas. There is a clear structure to this approach, thus ensuring teachers have the same consistent approach across classes and there is a clear progression of skills. This starts in Nursery and Reception, so children will be well versed in the Talk for Writing approach as they move through Key Stage One and into Key Stage Two.

Talk for Writing enables children to imitate the key language they need for a particular topic orally before they try reading and analysing it. Through fun activities that help them rehearse the tune of the language they need, followed by shared writing to show them how to craft their writing, children are helped to write in the same style.

Talk for writing stages

The imitation stage

Once the teacher has established a creative context and an engaging start, a typical Talk-for-Writing unit would begin with some engaging activities warming up the tune of the text, as well as the topic focused on, to help children internalise the pattern of the language required. This is

often followed by talking an exemplar text (model text), supported visually by a text map and physical movements to help the children recall the story or non-fiction piece. In this way the children hear the text, say it for themselves and enjoy it before seeing it written down. Once they have internalised the language of the text, they are in a position to read the text and start to think about the key ingredients that help to make it work. This stage could include a range of reading as-a-reader and as-a-writer activities. Understanding the structure of the text is easy if you use the boxing-up technique and then help the children to analyse the features that have helped to make the text work. In this way the class starts to co-construct a toolkit for this type of text so that they can talk about the ingredients themselves – a key stage in internalising the toolkit in their heads.

Towards the end of the imitation stage, the class will complete a 'short burst' of writing. This could be a character/setting description or a short diary entry for example. The idea behind the short burst is that it allows the children to further imbed the model text, whilst developing skills that will later influence their writing during the innovation stage. For example, if the class genre was adventure tales with a focus on suspense, the class 'short burst' could be an introduction to the use of suspense.

The innovation stage

Once the children have internalised the text, they are then ready to start innovating on the pattern of the text. This could begin with more advanced activities to warm up the key words and phrases of the type of text focused on so the children can magpie ideas. Younger children and less confident writers alter their text maps and orally rehearse what they want to say, creating their own version. The key activity in this stage is shared writing, helping the children to write their own by "doing one together" first. This could begin with using a boxed-up grid (innovating on the exemplar plan) to show how to plan the text and then turning the plan into writing. This allows the children to see how you can innovate on the exemplar text and select words and phrases that really work. Demonstrating how to regularly read your work aloud to see if it works is important here. This process enables the children to write their own versions through developing their ability to generate good words and phrases and also, hopefully, develops the inner judge when they start to decide why one word or phrase is best. If, during this process a teaching assistant (or in KS2, an able child) flip-charts up words and phrases suggested, these can be put on the washing line alongside the shared writing so when the children come to write they have models and words and phrases to support them. Throughout the shared writing, the children should be strengthening the toolkit, so they start to understand the type of ingredients that may help. Once they have finished their own paragraph/s children should be encouraged to swap their work with a response partner. Then with the aid of a visualiser, the whole class can also discuss some of the more successful work. Time now needs to be found to enable the children to give their own work a polish in the light of these discussions and perhaps to begin the dialogue about what works by writing their own comment on their work for the teacher to comment on.

The invention/independent application stage

The teacher now has the opportunity to assess the children's work and to adapt their planning in the light of what the children can actually do. This stage could begin with some activities focused on helping the children understand aspects that they were having difficulty with and should include time for the children to have a go at altering their work in the light of what they have just learnt so that they start to make progress. If needed, another 'short burst' of writing can take place, whereby the children practise using some of the features from the toolkit that they are less familiar with or were unable to use within their innovated writing.

This stage will continue to focus on the next steps needed to support progress, so the children can become independent speakers and writers of this type of text. Perhaps some more examples of the text are compared followed by more shared writing on a related topic and then the children can have a go themselves on a related topic of their own choosing. Typically, teachers work with the children to set 'tickable targets' which focus on aspects that they need to attend

to. Again, this section will end with response partner and whole class discussion about what features really worked, followed by an opportunity to polish your work. This process also helps the children internalise the toolkit for such writing so that it becomes a practical flexible toolkit in the head rather than a list to be looked at and blindly followed. At the end of the unit, the children's work should be published or displayed. The teacher will now have a good picture of what features to focus on in the next unit to move the children forward. It is important to provide children with a purpose for their writing so classroom display or some sort of publishing is useful.

Talk for Writing Teaching Sequence

Fiction / Non – Fiction (based on fictional theme)

Week 1 – Imitation

(Internalising/understand the text)

- ✓ Hook to interest pupils
- ✓ Warm-up topic, words, phrases & display
- ✓ Internalise model text/process - story actions
- ✓ Read text type and build a toolkit
- ✓ Cut up versions
- ✓ Story plan
- ✓ Drama e.g. conscience alley, news report, etc.
- ✓ Read as a *reader* - reading comprehension activity on that text type
- ✓ Read as a *writer*: Box-up structure & analyse ingredients (success criteria/toolkit)
- ✓ 'Short burst' of writing – e.g. setting the scene or character description



Week 2 – Innovation

(Take the same narrative and change one or two aspects, keeping same structure)

(Take the same non – fiction genre and change one or two aspects, keeping the structure, e.g. life cycle of an alien → life cycle of a troll)

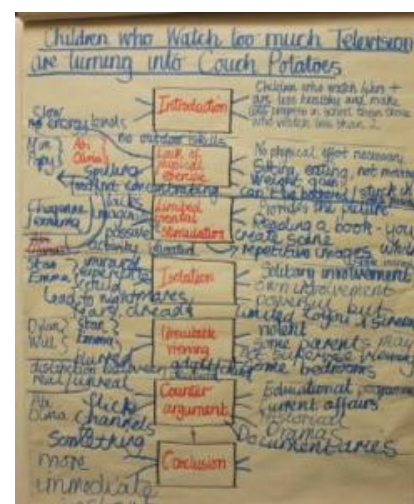
- ✓ New problem/object, setting, character
- ✓ Show class how to innovate on model
- ✓ Pupils produce version (sticky notes over original plan / new plan)
- ✓ 'Hug' the text
- ✓ Write the text with one or two changes from the original
- ✓ Editing lessons
- ✓ Focussed teaching based on assessment with heavy marking



Week 3 – Invention

(Children to write their own text)

- ✓ Story plan
- ✓ Research / note take on the chosen topic
- ✓ Plan using story map or boxing up
- ✓ Write own version of text type studied
- ✓ Editing lessons
- ✓ Consolidate learning
- ✓ Hot task to show progress



N.B – Can be expanded for four-week teaching blocks.

Key elements of Talk for Writing

Use of flipchart, washing lines and visualiser

During the Talk for writing process, there will be a build-up of flipchart paper with the shared writing, toolkits and text maps on. These should be displayed as soon as they are completed on the washing lines in each classroom to allow the children to continue accessing these throughout the unit. In addition to these, the visualiser should be used regularly to share good examples of work, model shared editing and set presentation expectations.

Magpie wall

In every classroom there will be a 'magpie' display for key vocabulary that is generated throughout units. This might also include key phrases or sentences. These are displayed for children to 'magpie' for spelling or for ideas. These will be added to regularly and children will be encouraged to add to them independently as well as during shared work.

Text maps / boxing up

Text maps and boxing up grids should be used for children to plan their ideas and support them in internalising the key structures and language patterns. Text maps are used in Reception, Year One and Year Two. Boxing up grids will also be used in Year Two, and all of Key Stage Two.

Targets / success criteria

The toolkit that is created will be used for the children to assess themselves against following their innovated writing, and for the teacher to assess against after the hot task. It will be stuck in after each piece of extended writing.

Spelling strips

Spelling strips consist of ten blank boxes. During an extended piece of writing, our pupils can ask for ten spellings that an adult can write in there for them. This aids assessment as teachers can clearly the spellings they cannot spell independently yet.

Feedback and Marking

During the invention and innovation weeks, teachers will check upon the children's learning and what they have written daily to ensure that feedback is given and that it has the most impact. Our pupils will edit and improve independently using their green pencils/pens, and in blue pencil/pen after responding to teacher feedback.

How SPAG is taught

Key vocabulary will be displayed on flipchart paper on the washing line, and on the magpie wall. Green dots underneath a word will indicate that a child is unsure of the spelling and will need to check it later on. This will also be modelled during shared writing.

In KS1, punctuation and grammar are taught through starters, for example, editing incorrect sentences or playing grammar games like 'drop in a relative clause'. These skills are also taught through shared writing, particularly through short-burst writing. This short-burst writing is key as it is used to teach specific skills and allows our pupils to practise and rehearse these skills before their independent application. In KS2, punctuation is taught in the same way

How to set it out in books

Imitation (Short Burst of Writing)	Innovation	Independent application / hot task
Spelling strips to be used for extended pieces of writing	Spelling strips to be used for extended pieces of writing	Hot task strip (on pink paper) with attached spelling string
A minimum of 3 pieces of work to be in books during this stage	Toolkit to be stuck in after innovation write for pupils and peer to assess against	Hot task (children's writing)
		Toolkit stuck in and final assessment completed

Writing tasks

In addition to daily English lessons, our pupils will complete a whole-school writing task once per term. In the Autumn term of Reception, our pupils will write their name. Over the course of a year, there will be two fiction and one non-fiction task. It is completed by all pupils in their writing over time books and annotated with support given (if any).

Overview of text types

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year One	Non-fiction: Labels, lists and captions	Fiction: Adventure Narrative	Fiction: Traditional tale	Non-fiction: Instructions	Fiction: Warning tale	Non-fiction: Recount
<i>Focus</i>			<i>Character</i>		<i>Setting</i>	
Year Two	Fiction: Traditional tale	Non-fiction: Recount	Fiction: Defeating the monster	Non-fiction: Instructions	Fiction: Tale of fear	Non-fiction: Report / information
<i>Focus</i>	<i>Character</i>		<i>Openings and endings</i>		<i>Setting</i>	
Year Three	Fictions: Quest tale	Non-fiction: Explanation	Fiction: Traditional tale	Non-fiction: Report / information	Fiction: Finding tale	Non-fiction: Recount
<i>Focus</i>	<i>Setting</i>		<i>Character</i>		<i>Suspense</i>	
Year Four	Fiction: Wishing tale	Non-fiction: Instructions	Fiction: Defeating the monster	Non-fiction: Persuasion	Fiction: Warning tale	Non-fiction: Discussion
<i>Focus</i>	<i>Character</i>		<i>Action</i>		<i>Characterisation / dialogue</i>	
Year Five	Fiction: Adventure	Non-fiction: Report / information	Fiction: Legend	Non-fiction: Instructions	Fiction: Wishing tale	Non-fiction: Recount
<i>Focus</i>	<i>Suspense</i>		<i>Setting</i>		<i>Character</i>	<i>Biography</i>
Year Six	Fiction: Tale of fear	Non-fiction: Recount	Fiction: Myth	Non-fiction: Persuasion	Focussed invented writing	Fiction: Play script
<i>Focus</i>	<i>Setting</i>	<i>Letter / diary</i>	<i>Style / vocabulary</i>			

Between years one to six, our pupils will cover a wide range of genres / plot-patterns consisting of a range of fiction and non-fiction units. They will leave us with a broad range of skills, developed through the progression in content as they move through the school.

Overview of poetry

Poetry is taught explicitly each term, although we use the Pie Corbett poetry spine of texts to supplement the pupils' high quality knowledge of poets and poetry. Wherever possible, we ensure that at least one unit of poetry is focussed on a poet and looking at an anthology of their work, as well as other types of poetry focussed on language. Poetry units are taught in a similar way to fiction and non-fiction, whereby the children are immersed in a variety of poems and language, before writing their own poem in a similar style.

	Autumn	Spring	Summer
Year One	Poetry – rhyming couplets (structure)	Bug Poems – James Carter (Pie Corbett spine)	The Puffin Book of Fantastic First Poems – Anthology (Seaside link)
Year Two	Poet study – Julia Donaldson (Pie Corbett spine)	Riddles	Poet study – Quentin Blake
Year Three	Limericks	Haiku, Tanka & Kenning poems	Poet study – James Carter (Pie Corbett spine)
Year Four	Sensational Poems selected by Roger McGough (Pie Corbett spine)	Narrative poetry (Highwayman)	Poet study – Valerie Bloom (Pie Corbett spine)
Year Five	Cinquain	Poet study – Brian Moses (Pie Corbett spine)	Poet study – Kit Wright (Pie Corbett spine)
Year Six	World War 1 Poetry Anthology Wilfred Owen etc.	Poet study – Carol Ann Duffy (Pie Corbett spine)	Poet study – Ted Hughes (Pie Corbett spine)

In addition to covering a range of fiction and non-fiction units, our pupils will experience two weeks each term that is dedicated to poetry. During one term during the academic year, all year groups will take a look at one particular poet in order to gain an appreciation of their works. There will also be the opportunity for a 'free-write' every term so the children can pick a genre they have studied and create a piece of writing entirely their own choice.

Wider English curriculum

Our pupils will use their English skills in a wide range of subjects and experiences within school. For example:

- Speaking in front of audiences in productions and assemblies
- Practising listening and speaking skills in PSHE sessions and circle times
- Writing up scientific experiments
- Writing for particular purposes in Theme, for example, writing profiles or information booklets
- Explaining and recording their reasoning in Maths lessons
- Responding to questions both verbally and in written form in Reading Skills sessions

Assessment

In each unit studied, teachers formatively assess pupils skills against those specified in the unit outcomes. Hot tasks are used to measure progress, and this is recorded half-termly for each child. In addition to this, children are deemed to be either working towards, met or attaining at greater depth in English on a half-termly basis. These outcomes are recorded, and feed into the summative assessment completed at the end of each year giving an overall attainment grade. Termly writing tasks are also used for teachers to assess children's writing against the year group standards, and when compared with the previous task, can also be used as a measure for progress.