

Thorplands Primary School Writing Curriculum & Strategy.



English at Thorplands aims to be aspirational, enriching, inclusive, enjoyable and enables children to express themselves.

Intent

At Thorplands Primary School, we intend for our children to leave Year 6 as confident, capable, independent writers who not only understand the purpose and importance of writing within wider society but they also positively engage in the process. We intend for them to leave our school with all of the writerly skills necessary to thrive within Key Stage 3 and beyond. We intend for our children to be able to communicate and **express themselves** effectively through the written word across both fiction and non-fiction; including being able to write for a range of purposes and audiences. We intend for our curriculum to cultivate an enhanced sense of **autonomy** whilst being **inclusive** and **enriching**.

We intend for our children to be original and creative as well as critical and reflective. We want our children to draw upon a rich exposure to quality literature so that throughout the writing process they can **write as a reader and read as a writer**, thus acquiring more ideas to manipulate and apply.

Throughout their time at Thorplands Primary School, we intend for our children to be exposed to a rich and enjoyable curriculum which covers a range of: plot patterns, text types, composition foci and genres for them to not only grow as writers but also develop culturally, morally, socially and spiritually.

Aims – every child a writer with agency.

The aim of our writing curriculum is to promote and attain the highest standards of writing to enable children to be effective communicators in both fiction and non-fiction and leave us as a writer with true authorial agency.

We aim for the children to be able to:

- Write **fluently and accurately** for a **range of purposes and audiences** across a **variety of genres and text types**
- Select their **words carefully to** create a given effect
- Employ a wide, but effective range, of **vocabulary** in both fiction and non-fiction
- Understand the **importance of reading** to impact on their writing, using **high-quality authors** to influence their own writing
- **Engage in discussion** in order to learn, deepen their thinking and form opinions
- Understand the **role of writing** on their lives and wider society
- **Choose** what they want to write, who they want to write it for and what form it will take.
- **Enjoy** and be **enriched** by the curriculum.

Implementation

We have designed our writing curriculum around the two core strands of transcription and composition and have implemented comprehensive overviews to ensure that learning is progressive and cumulative.

Transcription

We use the following methodologies for the transcriptional aspects of writing throughout the school:

- Handwriting – ISHA handwriting scheme.
- Phonics and Get Spelling RWInc (*see reading strategy for further information*)
- Grammar - **Pie Corbett Grammar Progression Document** which has been written in consultation with teachers and in-line with the National Curriculum

Composition

At Thorplands Primary School, we use the Talk for Writing (TfW) approach across our school as our methodology to teach children to become independent, confident and creative writers. Talk for Writing is based on how children learn

and is rooted in research and best practice. The inclusive approach moves children systematically and supportively from being a dependent writer through to an independent.

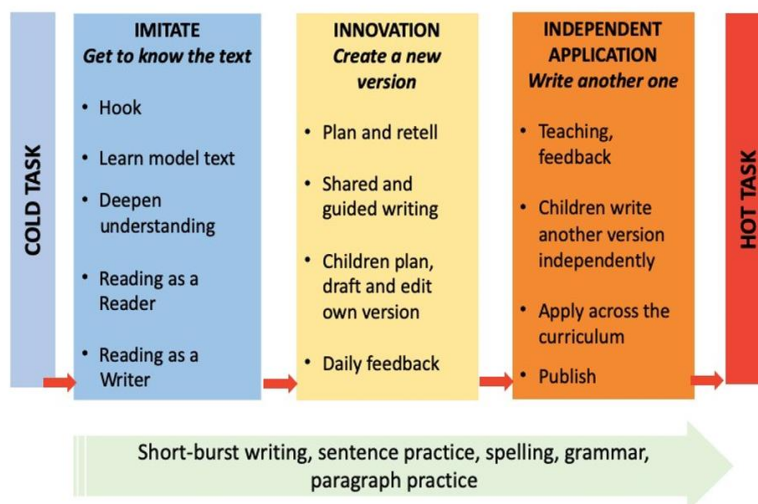
Oracy and reading are central to the TfW process and it equips children with the skills of cohesion and composition. Talk for Writing also supports children with English as an Additional Language by immersing them in our language and scaffolding the acquisition of it.

The strategies that teachers explicitly teach through the Talk for Writing process are:

1. Modelling
2. Selecting, judging and applying linguistic devices and words for effect.
3. Demonstrating
4. Evaluating
5. Memorising
6. Instructing
7. Recall / revising
8. Innovating – manipulating what they know to create something new.

The Talk for Writing strategy is based on three stages: **Imitation, Innovation, Independent Application** - which moves children from dependence into independence. During the year, each year group will teach approximately 9 units of work and at least two creative / free writing sessions. The sequence is punctuated with regularly opportunities for shortburst writing and an emphasis is placed on activating passive vocabulary.

The Teaching Sequence



During each fiction unit, the children will learn:

- ★ how the story is **structured / organised** (plot pattern)
- ★ how to write effectively focusing on an **element of composition** e.g. setting, action, suspense etc. (writerly toolkit)
- ★ a way to innovate (e.g. substitution, addition, translation, change of view point and/or genre).



During each non-fiction unit, the children will learn:

- how the text is **structured/organised**
- how to write effectively focusing on the **linguistic and grammatical devices**
- how to write **accurately and informatively** using a given content
- a way to innovate (e.g. substitution or addition)

The TFW process is cumulative and progressive so as children’s competencies develop and strengthen their ability to structure, compose and innovate will become more sophisticated and complex. Children will learn how to become a ‘writer’ and the skills surrounding collecting ideas, drafting, editing and publishing. We have progression documents in place for non-fiction, composition toolkits and grammar to ensure composition is taught at ARE or beyond. These documents also support teacher’s subject knowledge and pitch.

Description toolkit			
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TalkforWriting			
To create a description that the reader can imagine, making it sound real and using it to intrigue, you might want to:			
Nursery/Reception	Y1/2: as in N/R+	Y3/4: as in Y1/2 +	Y5/6: as in Y3/4 +
<ul style="list-style-type: none"> • Use adjectives (describing words) to talk about what images and objects look like • Orally describe what something looks like, what you can hear, what it feels like, what it smells like • Orally describe where something is using simple prepositions – <i>The scruffy dog sat under the bed.</i> • Help the reader to see what you are describing by using a simile 	<ul style="list-style-type: none"> • ‘Name it’ to create a clear picture in the reader’s mind – <i>poodle/Rottweiler</i> rather than <i>dog</i> • Choose adjectives to help the reader picture the object, character or setting – <i>the small, round pot; the enormous worm; the calm, glistening lake</i> • Pile up the description using sentences of 3 to describe – <i>Fred was tired, old and bored.</i> • Use verbs that add detail or feeling – ‘<i>crept</i>’ instead of ‘<i>walked</i>’ Limit – <i>got, came, went, said, look</i> • Use adverbs to describe how something does something – <i>she watched quietly</i> • Make it sound good for the reader by using alliteration – <i>Sally slept silently</i> 	<ul style="list-style-type: none"> • ‘Show’ not ‘tell’ – describe a character’s emotions using senses or a setting to create an atmosphere – <i>The shadow darted forwards. Her skin crawled!</i> • Select powerful, precise and well-chosen nouns, adjectives, verbs, adverbs that really match the mood or atmosphere – <i>rusted, overgrown, smeared, smothered, snatched, bounded</i> • Bring a setting to life through personification – <i>The bushes seemed to be holding their breath.</i> • Use metaphors and similes to create atmosphere – <i>Even the tables froze.</i> • Use alliteration to add to the atmospheric effect – <i>Sally slept silently. The dark, damp, dangerous wood ...</i> • Use expanded noun phrases to add intriguing detail – <i>The shaggy dog at the end of the lane begged on all fours.</i> 	<ul style="list-style-type: none"> • Select detail and descriptive techniques to suit purpose – to scare the reader, to lull the reader • Use a character’s reaction or the author’s comments to show the effect of a description – <i>Joanna shuddered.</i> • Use onomatopoeia rather than alliteration to reflect meaning – <i>The bees buzzed busily.</i> • Ensure all word choices earn their place and add something new and necessary – <i>not the red letterbox but the rusted letterbox</i> • Use precise detail when describing to bring a scene alive – <i>His gold fob watch glinted.</i>

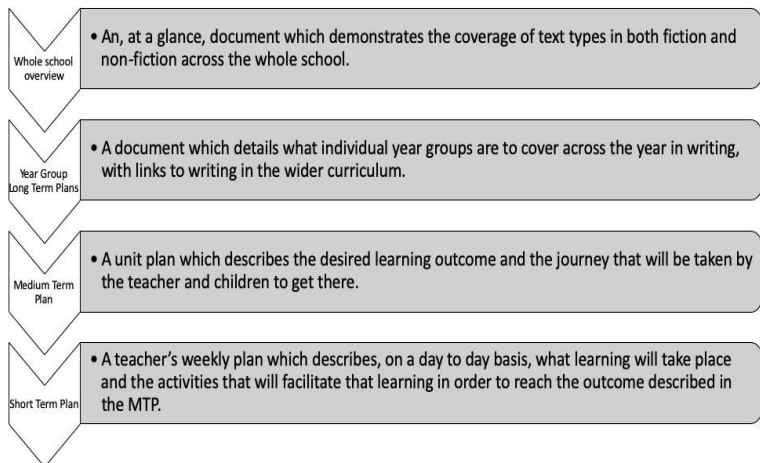
Our writing curriculum is underpinned by reading and throughout the writing curriculum children will explore a range of models from high quality texts alongside the unit’s ‘model text.’

The quality of the models provided is pivotal to the success of the sequence and the writing and as such these have been written and/or selected by expert teachers.

Whole School Overview

The writing curriculum is sequenced so that it is cumulative and the children's knowledge is constantly revisited and built upon. It has also been designed so that, in nonfiction, once the skills have been learnt there is an expectation that they will be applied across the curriculum.

This diagram explains the planning that is in place to support the implementation of the curriculum's intent and the whole school overview.



Whole School Overview

East Hunsbury Whole School Writing Overview									
Fiction - Plot Structures					Non-Fiction				
Year	Genre	Medium	Text	Author	Text	Author	Text	Author	Text
Year 1
Year 2
Year 3
Year 4
Year 5
Year 6

Sometimes the non-fiction units are hybrids e.g many recounts also have elements of reports in. Similarly, a lot of texts will have an element of persuasion.

Long Term Yearly Overview

Every year group has a 3-page detailed long-term overview which clearly explains prior and future learning alongside age-related expectations. The document details unit outcomes, relevant supporting literature alongside the model, focus and plot pattern being taught. The grammar expectations for each year group are then included and it is expected that through diagnostic assessments teachers will weave in the grammar into the units of work so that it is taught contextually. In many cases the unit of work are complemented by the Talk for Reading units as we believe that the reading feeds the writing.

YEAR 4 Long Term Writing Overview	
Prior Learning where they've come from (YEAR 3)	Future Learning where they're going (Year 5)
Children should have a good understanding of the structure and content of a story. They should be able to identify the main characters, setting and plot. They should also be able to write a simple story using the structure and content of a story.	The children should be able to write a story using the structure and content of a story. They should be able to identify the main characters, setting and plot. They should also be able to write a simple story using the structure and content of a story.
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YEAR 4 SF Said - Yashti Hardy				
Autumn		Spring		
Class Book	The Lion the Witch and the Wardrobe	The Explorer by Katherine Rundell	Various Poem by SF Said	The Miraculous Journey of Edward Tulane
Picture Books	<ul style="list-style-type: none"> Journey by Aaron Becker Leaf and the Flower by Helen Brown King of the Bees by Nicola Davies IT's Not the Bees by Julia Scott The Last Newspaper by Richard Dadd 	<ul style="list-style-type: none"> The President Ball by Susan Varley Where's the Water by Neil Gaiman 100 Miles from Here by Julian Scott 	<ul style="list-style-type: none"> The Boy Who Swam to America by Jacob Mearns The Boy Who Lived by Ricki Lake 100 Miles from Here by Julian Scott The Boy Who Swam to America by Jacob Mearns Clear the Waters by David Almond 100 Miles from Here by Julian Scott 	<ul style="list-style-type: none"> Bright Storm by Yashti Hardy Letters from a Lighthouse by Emma Carroll
Poetry Anthology	Voices in the Park	The Wonder Garden	McCarthy the Cat	Sensational!
Reading Unit	Voices in the Park	The Wonder Garden	McCarthy the Cat	The Fairy Tale Times
Writing Unit	EF Road	Midsie Clew	Discussion	Recount/Report
Cross Curricular Writing Opportunity	Applied to Geography	Read for 10	Apply to 10	Apply to 10
Performance Poem	From a Railway Carriage	Has the Night Before Christmas	Yipharik	Miss Fizzlebum
Enrichment	From a Railway Carriage	Has the Night Before Christmas	Yipharik	Miss Fizzlebum
Invention	Own Class	Own Class	Own Class	Own Class

Text Structure	Sentence Construction	YEAR 4 GRAMMAR COVERAGE	Punctuation	Terminology
Simple sentences	Use of simple sentences	Use of simple sentences	Use of simple sentences	Use of simple sentences
Complex sentences	Use of complex sentences	Use of complex sentences	Use of complex sentences	Use of complex sentences
Compound sentences	Use of compound sentences	Use of compound sentences	Use of compound sentences	Use of compound sentences
Conjunctions	Use of conjunctions	Use of conjunctions	Use of conjunctions	Use of conjunctions
Adjectives	Use of adjectives	Use of adjectives	Use of adjectives	Use of adjectives
Adverbs	Use of adverbs	Use of adverbs	Use of adverbs	Use of adverbs
Capital letters	Use of capital letters	Use of capital letters	Use of capital letters	Use of capital letters
Punctuation	Use of punctuation	Use of punctuation	Use of punctuation	Use of punctuation
Spelling	Use of spelling	Use of spelling	Use of spelling	Use of spelling
Handwriting	Use of handwriting	Use of handwriting	Use of handwriting	Use of handwriting

The long-term and yearly overview will be evaluated on an annual basis taking into consideration impact on learning and feedback from pupils and teachers.

Unit Medium Term Planning

The medium-term plans provide comprehensive overviews of every unit with reference to each aspect of the Talk for Writing process with a link to the texts and wider curriculum where appropriate. These have either been prepared for staff by expert teachers or written in collaboration to reduce teachers' workload, ensure progression and support with staff subject knowledge. Note that whilst this planning is a support tool, teachers are encouraged to adapt, by

adding to it, in light of the formative assessments. Ongoing professional development often affects the way we plan and evaluate.

Both the reading and writing curriculum is underpinned by a core reading spine which details the daily read-aloud programme and includes fiction, non-fiction, poetry and short stories. We use reading to build core and domain-specific knowledge where necessary and appropriate.

YEAR 6 - AUTUMN 1 - SAFIA AND THE CAPTAIN -TFW PLANNING SEQUENCE	
YEAR Group: 6 TERM: Autumn 1	Unit: SAFIA AND THE CAPTAIN - WARNING STORY
Unit Overview	
<p>Safia and the Captain is a story all about a young girl who ignores the warning not to go out late at night because 'The Captain' is known to roam and skulk along the shores. We meet Safia on the beach at night in bad weather, clutching a map and encountering a mysterious figure – is it the Captain?</p> <p>Children in Year 6 should use the model story as a basis for their own and recycle the plot pattern. Although Safia and the Captain is a relatively simply plot pattern, during this unit children will be taught how to manipulate the story structure by starting their story at any point within the 5-part structure, whilst maintaining plot consistency.</p> <p>The writerly composition focus will be on developing suspense and character.</p> <p>The expectation will be that by the end of the unit the children will write their own warning story, which may not start at the beginning, and will include suspense and well-crafted characters.</p> <p>During the unit, the suggested grammar and word work will focus on:</p> <ul style="list-style-type: none"> ★ Subordinating clauses – including commas to mark clauses. ★ Sentences of 3 to move the story forwards ★ Hyphens - ★ Use <i>pl...</i> to separate to main clauses (NB: there aren't many examples of a ; at work in the model text – this is on purpose so that through shared writing and modelling the teachers can show children how to use them so that their independent writing is even further removed from the model). ★ Cohesion – Manipulation of the plot pattern whilst maintaining plot consistency. <ul style="list-style-type: none"> ○ Write in paragraphs <p>(these may change once the cold task is completed).</p> <p>The writerly composition toolkit focused on is developing character and suspense.</p> <p>Guidance of timings:</p> <p>Firstly, all teaching should be driven by the learning needs of the children so this is a guide and must be adapted accordingly. It is suggested that this unit will take 4 weeks.</p> <ul style="list-style-type: none"> ★ 8 days on the imitation stage (this is slightly longer than other units as it is at the beginning of the year and the children will be building on prior knowledge to develop their warning story). ★ 7 days on innovation <ul style="list-style-type: none"> ○ 2 days to plan and gather ideas - 5 days on writing, editing and reflecting. ★ 5 days on independent application <ul style="list-style-type: none"> ○ 1 day on reviewing next steps and learning from the warm writing / innovation ○ 1 day on planning ○ The remaining days and writing and publishing 	

YEAR 6 - AUTUMN 1 - SAFIA AND THE CAPTAIN -TFW PLANNING SEQUENCE		
Points for consideration	Medium Term Plan	
<p>What are you teaching? What will be the outcome for your children? E.g. Outcome: By the end of the unit the children will have learnt how to write a warning story that develops suspense, particularly in the setting.</p> <p>Needs:...What is the genre? Plot pattern? Focus? Non-fiction – what is the genre/type e.g. persuasion and what is the form e.g. letter.</p> <p>What is your hot task/what do you want the outcome of the unit? Use what we can expect to see in books at the: <ul style="list-style-type: none"> • Warm write • Hot write </p> <p>Be clear about what, as a teacher, you want the children to learn within this unit before you start teaching so that all the activities, tasks and modelling remain focused on the learning outcomes.</p>	<p>Reading and Preparation</p> <p>Outcome: By the end of the unit, children will have written a warning story which might start at any point of the 5-part story structure but maintain plot consistency and cohesion. The story will build tension/suspense and include effective characterisation.</p> <p>Warm task: As part of the warm task expect to see:</p> <ul style="list-style-type: none"> • Baking up which recycles the plot pattern of Safia and the Captain but may not start at the beginning but maintains cohesion through the use of cohesive devices and plot consistency. • A 1st story which has been written, fed back too and edited over a series of approximately 5 days. • Carefully crafted characters which are influenced by the teacher's modelling and other short-burst writing / exploratory work. • Effective use of language to develop suspense which has been influenced by the teacher's modelling and other short-burst writing / exploratory work. • Review of any targets set and children understanding what they need to do next to improve both their composition and transcription. • Subordinating clauses within any part of the sentences e.g. beginning, middle or end. <p>Hot task:</p> <ul style="list-style-type: none"> • An independently written warning tale, that may start at any point within the 5-part story structure, which includes suspense and effective characterisation • There will be evidence of children learning from their warm task and improving within their hot including a more secure use of cohesive devices, reported and direct speech. • A published story, with illustrations that is shared within school and at home. • Evidence of the children drawing upon their reading and wider knowledge of warning / scary stories. • An understanding of how they feel they have progressed as a writer within the unit. • Some children will have added in additional text types e.g. a newspaper report, letter or diary extract from a character. 	
	<p>SUSPENSE To create suspense you could:</p> <ol style="list-style-type: none"> 1. Use darkness e.g. out of the darkness 2. Use bad weather e.g. rain-swept 3. Place your characters in a remote location/setting e.g. beach at night 4. Use short bursts of speech to move the action on e.g. "Hurry" 5. Show how the characters are fed by the way that they react e.g. achieved, drained, paced 6. Use scary sound effects – heavy footsteps 7. Hide the threat by using empty/vague words – something, shadow 8. Address the reader to make them think and question the safety – Had the Captain seen her? 9. Put the threat behind the main character and/or move closer – footsteps drawing closer 10. Include a scary character 'creeping' them – e.g. if followed 	<p>CHARACTER To develop your character you could... describe:</p> <ol style="list-style-type: none"> 1. How they move 2. What they are wearing 3. Their inner thoughts 4. How they react 5. What they say & how they say it 6. Focus on an unusual feature of their appearance or clothing 7. How others react to them 8. Where they live or are usually found <p>NB: The list of suspense tools is very similar to the Year 5 unit of work also being taught in Autumn 1. However, the year 6 children will be exploring different models to extract the same tools. Therefore, children should be able to identify and recall them with ease.</p> <p>Furthermore, some of these tools will be gathered from wider reading as not all of them are in the model text (the ones in red text). There may also be additional tools that you come across as readers that can be included.</p>
<p>Toolkit</p> <ul style="list-style-type: none"> • What is the toolkit for your unit? • What are the tools of that toolkit? 		

Professional Development

All staff are routinely trained and supported in the Talk for Writing approach by an accredited TfW trainer(s) and the writing lead. CPD opportunities are detailed on the training schedule and rigorous, intensive support is provided where necessary by expert teachers.

Enrichment - Every day is a writing day

Our ambition is to expose our children to a rich and varied array of enriching writing opportunities. We purposefully plan opportunities that will allow the children to apply the skills that they have learnt from their writing units but equally allow them to be the writer that they want to be. In exercising their authorial agency as writers, our curriculum provides regular opportunities for them to be able to decide:

- what they want to write about (*content*),
- what their writing is seeking to achieve (*purpose*)
- who will read their writing (*audience*)
- what form might be appropriate (*form*)

Our annual work with the **Royal Shakespeare Company**, author visits and drama for writing all contribute to the writing enrichment that we provide.

SEND and Disadvantaged Children

We believe that Talk for Writing is inclusive and through careful scaffolding all children will be able to achieve and make the progress which they are capable of. Each of the 3 stages of Talk for Writing can be adapted to meet the needs of the learners. For example, all children can be innovating, retelling or learning a story but all in a way that has maximum impact on their learning. We understand the importance of liberating the transcriptional elements to facilitate the recording of the compositional. As such, we ensure that we scaffold and challenge in both these areas accordingly.

Impact

By the time the children reach the end of our writing curriculum, they will have experienced a rich variety of the finest literature, they will have written in a range of text types and for a variety of different audiences and purposes. The impact of the curriculum will be that they become an effective communicator through the medium of writing, have developed authorial agency and are able to engage in meaningful discussions about their own work and the work of others. Writing evidence will be recorded in writing books, which have handwriting lines in them and in Upper Key Stage 2 they will record all of their independent writing in publishing books.

Writing will be assessed using:

- ★ Diagnostic assessments (cold task) and then the use of the cold capture sheet (see below). As the EEF states:
High-quality assessment and diagnosis should be used to target and adapt teaching to pupil's needs. Rapid provision of support is important but it is critical to ensure that it is the right support. Diagnostic assessment can be used to inform professional judgment about the best next steps. Diagnostic assessment makes teaching more efficient by ensuring that effort is not wasted on rehearsing skills or content that a pupil already knows.
- ★ The **Independent Application task(s) – Hot task** which is completed by pupils at the end of each unit- teachers must use this to assess the impact of the teaching and use the NPAT teacher assessment framework (see below) to support any judgements made.
- ★ **The NPAT Teacher Assessment Framework** for each year group will be routinely cross-checked by teachers both at moderation and as an assessment tool when analysing outcome of the children's hot tasks. This assessment document will be used to moderate and standardise our assessments both within school and across the Trust.
- ★ Exemplifications of writing over the academic year, published by Focus Education support teachers in moderating alongside the **NPAT Teacher assessment Framework**.
- ★ **Cross-curricular writing** as detailed in the long-term plan. Here the teachers can assess the application of non-fiction writerly skills in a newly learnt or revisited concept.
- ★ **Whole-school and cluster / academy writing moderation** led by teachers in school (including one of which is a county moderator for KS1 and one for KS2).
- ★ **No more marking assessment** – comparative judgement (and the cold capture sheet completed)
- ★ **Pupil voice and surveys** will help us understand how children perceive themselves as writers and value writing.
- ★ **Year 2 and Year 6, TAF (teacher framework) and exemplification documents** are used as a reference during the in-school moderation of these specific year groups.
- ★ **Quality Assurance of writing is completed by the writing lead** alongside the class teachers during data entry times.

The way in which we assess children as writers will be routinely monitored to ensure that the information we gather is appropriate, useful and impacts on teaching and learning. The writing leader, along with phase leaders, will work collaboratively with all staff to offer bespoke support in order to continually improve practice. Leaders will identify any support required through skills audits, team meetings, staff and pupil surveys, learning walks, monitoring systems and the standard of work in books and classrooms.