



Teaching Writing Plan of Implementation

Writing Units

Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<p>Adventure The Queen's Hat by Steve Antony</p> <p>Information Linked to the Kings and Queens (History)</p> <p>Adventure Grandad's Island by Benji Davis</p> <p>Recount The Gunpowder Plot (History)</p> <p>Narrative - Story Last Stop on Market Street by Matt De La Pena</p> <p>Myths and Legend From the British Isles (Geography)</p> <p>Traditional Tale Pinocchio by Carlo Collodi</p> <p>Information Linked to the United Kingdom (Geography)</p> <p>Narrative Myth Song of the Sea</p> <p>Explanation Text Penguins in Antarctica (Geography)</p> <p>Traditional Tale Little Red Riding Hood</p> <p>Information Text All about Continents (Geography)</p>	<p>Traditional Tale with a Twist Little Red Riding Hood by Lucy Rowland</p> <p>Biography Florence Nightingale (History)</p> <p>Narrative The Christmas Star Film by the BBC</p> <p>Biography Mary Seacole (History)</p> <p>Narrative – Fable A Crow's Tale by Naomi Howarth</p> <p>Newspaper Report The Great Fire of London (History)</p> <p>Adventure Owl who was afraid of the dark by Jill Tomlinson</p> <p>Diary Writing Linked to the Great Fire of London (History)</p> <p>Narrative Legend George and the Dragon</p> <p>Information Text All About Europe (Geography)</p> <p>Narrative Stardust</p> <p>Mixed Poetry Linked to A light in the Attic</p>	<p>Narrative Star in a Jar by Hay Sam</p> <p>Newspaper Report Howard Carter and Tutankhamen (History)</p> <p>Suspense The Wolves in the Walls by Neil Gaiman</p> <p>Non chronological report Ancient Egyptian Gods (History)</p> <p>Narrative – Tragedy Flood by Alvaro F Villa</p> <p>Non - Chronological Report UK Mountains (Geography)</p> <p>Narrative Film Blue Umbrella by Pixar</p> <p>Information Writing Materials and Magnets (Science)</p> <p>Narrative Myth Theseus and the Minotaur</p> <p>Persuasive Letter To a fairy tale character</p> <p>Narrative - Comedy The Book Eating Boy</p> <p>Instruction Writing Linked to plants (Science)</p>	<p>Narrative Charlie and the Chocolate Factory by Roald Dahl</p> <p>Myths and Legends Mayan Myths (History)</p> <p>Traditional Tale The Princess and the Pea</p> <p>Innovated Version of a Fairy Tale Terry Jones's Fairy Tales (Reading)</p> <p>Narrative – Mystery The Whale by Vita and Ethan Murrow</p> <p>Persuasive Advert Holiday in America (Geography)</p> <p>Traditional Tale Aladdin and the Enchanted Lamp by Phillip Pullman</p> <p>Explanation Biomes of North America (Geography)</p> <p>Narrative Film Feast by Walt Disney Animation</p> <p>Chronological Report Linked to Stone Age to Iron Age (History)</p> <p>Narrative Adventure The BFG</p> <p>Biography David Attenborough</p>	<p>Science Fiction Cosmic by Frank Cottrell Boyce</p> <p>Myths and Legends Romulus and Remus (History)</p> <p>Adventure One Small Step Film by Taiko Studios</p> <p>Recount The Story of Boudica and the Romans (History)</p> <p>Narrative – Story Gorilla by Anthony Brown</p> <p>Non chronological report Northern Europe (Geography)</p> <p>Narrative - Mystery The Nowhere Emporium by Ross McKenzie</p> <p>Newspaper Recount Linked to the Viking invasion (History)</p> <p>Narrative Story I Believe in Unicorns by Michael Morpurgo</p> <p>Diary Linked to Vikings or Odd and the Frost Giants (History and Reading)</p> <p>Narrative - Fantasy Zoo</p> <p>Persuasive Letter Alice in Wonderland</p>	<p>Traditional Tale Hansel and Gretel by Neil Gaiman</p> <p>Biography Queen Victoria (History)</p> <p>Ghost Story Thornhill by Pam Smy</p> <p>Non-Chronological Report Linked to The Victorians (History)</p> <p>Narrative - Story The Journey by Francesca Sanna</p> <p>Non - Chronological Report Linked to WW1 (History)</p> <p>Mystery Narrative The Graveyard Book by Neil Gaiman</p> <p>Persuasive Letter: Encouraging enlisting Linked to WW1 (History)</p> <p>Horror Narrative A Monster Calls by Patrick Ness</p> <p>Newspaper recount Linked to Linked to volcanoes and earthquakes (Geography)</p> <p>Film Narrative Paperman</p> <p>Narrative Poetry Linked to The Highway Man</p>

The Write Stuff

At The Friars Primary we have started to use **The Write Stuff** (TWS) to teach narrative, this approach brings clarity to the mechanics of the teaching of writing. It follows a method called 'sentence stacking'. Sentence stacking refers to the fact that sentences are grouped together chronologically or organizationally to engage children with short, intensive moments of learning that they can apply immediately to their writing. An individual lesson is based on a sentence model, broken into three separate 'chunks' of learning.

TWS approach revolves around the 'writing rainbow,' this is split in to 3 tiers and each 'chunk' of learning will focus on at least one of the lenses from the rainbow.

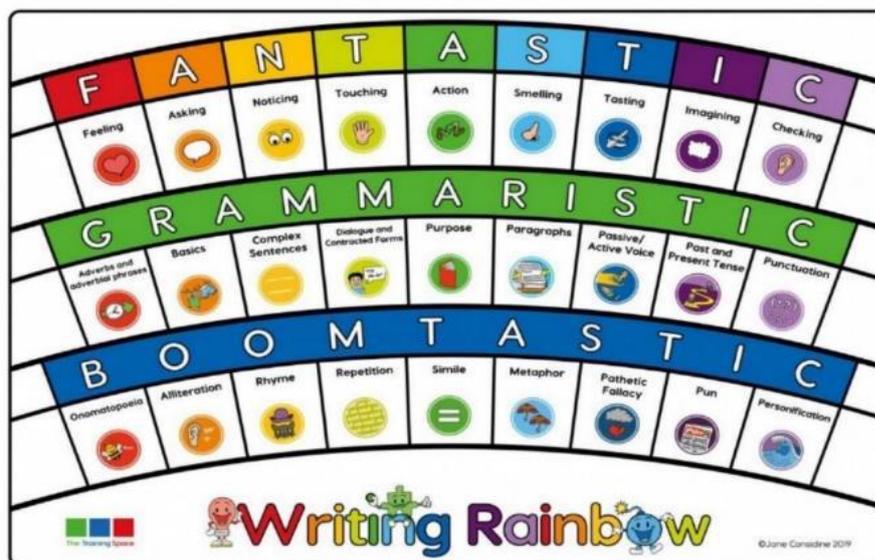
The three tiers of the rainbow are split in to

FANTASTICS GRAMMARISITICS BOOMTASTICS

The **FANTASTICS** are the 5 senses plus feeling, imagining, action and asking. Most writing in books can be attributed to one of these lenses.

The **GRAMMARISTIC** tier is the current National Curriculum.

Finally, the **BOOMTASTIC** tier revolves around the techniques that writers use to engage the reader, this is the most challenging tier, however some lenses are suitable for children in year 1, although it is not expected that children in KS1 cover all aspects of the lowest tier.



Experience Days

Each unit begins with an 'experience day.' Children need experiences to enable them to write. We therefore need to immerse them in what we want them to write about. This could be; trips, visitors, video clips, sound clips, artefacts, objects, drama etc. From this experience, teachers need to *wring out* (generate words and phrases) all the ways children can think about that experience, using the FANTASTICs. It is essential that the experience day enables children to develop their understanding of what they are going to write about; it must have meaning and link purposely to writing.

TWS Lesson Content

TWS is used for narrative writing only. Each unit lasts between 4 weeks and the plans have been selected carefully by the English Lead and are mapped out on our LTP for English writing.

The plans from Jane Considine enable teachers to focus on gathering the stimulus/resources needed to ensure that children are exposed to language and writing techniques that they can develop through the support of the modelled session.

Structure of weeks – fiction

The process of teaching a fiction unit is approximately a 3-week process with an additional week to facilitate independent writing. A typical week using TWS approach would look like this:

Week One	Week Two	Week Three	Week Four
Monday – Experience Day	Monday – specific SPAG lesson	Monday – specific SPAG lesson	INDEPENDENT WRITING PROCESS
Tuesday – Sentence Stacking	Tuesday – Sentence Stacking	Tuesday – Sentence Stacking	INDEPENDENT WRITING PROCESS
Wednesday – Sentence Stacking	Wednesday – Sentence Stacking	Wednesday – Sentence Stacking	INDEPENDENT WRITING PROCESS
Thursday – Sentence Stacking	Thursday – Sentence Stacking	Thursday – Sentence Stacking	INDEPENDENT WRITING PROCESS
Friday – Extended writing (Revise and apply)	Friday – Extended writing (Revise and apply)	Friday – Extended writing (Revise and apply)	INDEPENDENT WRITING PROCESS

Note we will not be doing the prescribed multiple experience days over the unit. More so start with a big experience day which sets the pupils up for the unit

In addition to the prescribed unit we will also be teaching SPAG (grammar lessons) in isolation as we believe at The Friars Primary School that our pupils need explicit spelling and grammar instruction

Structure of lesson - fiction

When working on a TWS unit the process is very much a three-part lesson. The suggestion is that the lesson is broken into three (KS2) or two (KS1) learning chunks.

Within each learning chunk you will follow this process:

- 1) Initiate – (Collect ideas)
- 2) Model – (Use a given idea from the pupils)

3) Enable – (Pupils have a go similar to your model.)

You would then repeat this process three times (Ks2) or two times (Ks1.) Each learning chunk is related to an item on the success criteria.

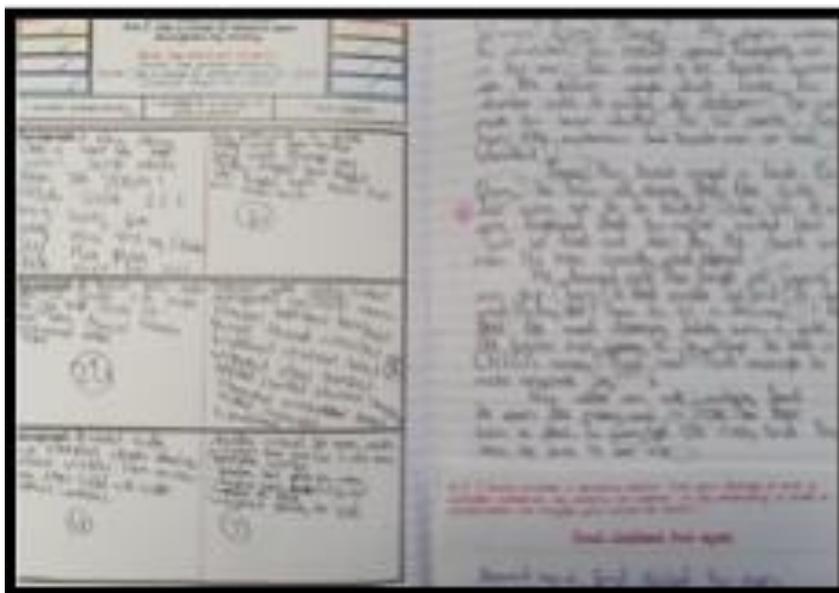
What this will look like in the pupil books

Work produced should be across a double page. The left-hand side of the page is the children's 'inspiration page,' the children then complete their 3-sentence paragraph for the lesson on the right.

Example

Inspiration Page:

Notes, vocabulary and jottings split into the three learning



Writing Page:

Here the sentences are recorded based on the inspiration page. It's a good idea to encourage children to naturally embellish and extend beyond the three where possible.

Plot Points

Plot Points When using TWS children **do not read the book that they are using as a stimulus for writing.** If it is a longer book, then teachers read the book up to where they want the children to write from. Plot points are predetermined in the planning from Jane Considine.

Plot points – it is important to never reveal all! Always reveal one at a time. Teachers should hold the whole class on each plot point. **For those children that are more able, they 'deepen the moment,' they should never plot push.** 1 plot point = 1 lesson
1 lesson = 1 paragraph.

Teachers' model the plot points for a story, through sentence writing and vocabulary building. A plot point graph could be used, with an axis on the side showing positive and negative intent ranging from +10 to -10. The plot points go across the page. Only reveal one plot point at a time.

Structure of long-term plan

It is expected that in each term class teachers will complete a fiction (TWS) and non-fiction unit. The units to follow are listed at the top of this document and are on more detailed ½ termly plans.

½ termly plans

Within your ½ termly plan it informs the class teacher what their expected fiction unit (TWS) is and their non-fiction unit it.

- The fiction unit (TWS) is to last around 4 weeks.
- The non-fiction unit is to last around 1.5 – 2 weeks.
- Sticking to these timings allows enough time over the ½ term to complete both. They can be done in any order.
- The ½ termly plan also contains the class teacher's expected revision/apply pieces of writing that are to be completed on a Friday's extended write. These are pieces of work that may not have been worked on over the week and the pupils are essentially coming into it 'cold.' These are used to gather assessment information only.
- The ½ termly plan contains the expected grammar to be taught that ½ term.
- Within the ½ termly plan there are the expected spelling patterns to be taught and the associated spelling lists.
- Importantly there are the matching common exception word/statutory spelling lists that pupils at age related expectations must cover that term.
- Within each ½ term there is the expected handwriting objectives and standards.

Non – Fiction

Non-fiction is taught in around 2-week blocks, however we do not follow TWS for the teaching of NF. NF units are mapped on to the school's writing LTP, and where appropriate link to work that the children have studied in history/geography, or via the text the children are reading in their reading lessons.

Structure of weeks and lesson – Non Fiction

Week One	Week Two
Monday – Experience Day	Monday – Guided and Shared Write
Tuesday – Explore Model text/s from Pobble and other sources to generate a success criteria for the genre.	Tuesday – Guided and Shared Write
Wednesday – Research for writing topic	Wednesday – Plan for writing
Thursday – Guided and Shared Write	Thursday - Writing
Friday - Extended writing (Revise and apply)	Friday – Writing including editing and drafting.

Weekly Writing Challenge

Weekly writing challenges 'typically on a Friday' and known previously as extended writing is a chance for teachers to assess pupils writing skills. The topics for 'Writing Challenges' have been planned in advance and will enable pupils to show their writing expertise.

These pieces of writing do not need to be the final product of writing – they give a snapshot of what pupils can achieve at a certain point of time.

The idea behind writing challenges is to allow pupils to revise, revisit and explore previously taught genres of writing.

It is expected that class teachers would enable pupils to have an extended amount of time to complete the writing. There might be some contextual input, warm up activities, and practise beforehand, yet the majority of the writing should be independent.

This writing is then assessed against the Irwell Education Partnership writing moderation documents.

Spelling and Grammar

Spelling is **mapped out ½ termly per year group**. With the exception of Year 1 which

Year 2 – Writing Curriculum				
Term	Writing genre	Revision and Apply	Grammar	Spelling
Autumn 2	Fiction Narrative The Christmas Star Film by the BBC Non Fiction Biography Mary Seacole (History)	Non Fiction Letter: From Florence Nightingale to Mary Seacole Non Fiction Comparison: Hospitals before and after Florence Nightingale Non Fiction Recount: Salford Museum/Peel park Fiction Setting Description: Voices in the Park	Question sentences and use of question mark Coordinating conjunctions or, and, but Subordinating conjunctions, when, if, that, because Simple past and present tense	The sound j often spelt with g before e i and y The sound j always spelt with j before a o and u The sound l spelt with -le at the end The sound l spelt with -el at the end of words The sound l spelt with -il and -al at the end of words The sound -igh spelt with -y at the end of words
Spelling Lists:		1. table apple bottle little gem giant magic jacket join	2. camel tunnel squirrel travel towel tinsel	3. pencil fossil nostril metal pedal capital animal hospital

uses the Read Write Inc. schedule of phoneme grapheme correspondence.

It is the expectation of the class teacher that they devise spelling lessons to meet these particular spelling objectives and rules ½ termly. Each class has at least 4 spelling sessions a week.

Each ½ term there specific spelling lists for pupils to learn weekly that relate to their spelling's objectives.

As like spelling, grammar to be taught is **mapped out ½ termly**. Grammar is expected to be taught in short daily chunks as part of the daily English lesson. There will also be time for a weekly whole grammar session within fiction writing.



E

Working towards the expected standard

- Use subordinating and co-ordinating conjunctions to join phrases and clauses
- Can punctuate sentences using a capital letter, full stop, question mark and exclamation marks
- Can use capital letter for nouns and personal pronoun 'I'
- Can use simple past, present and future tenses correctly
- Can use sentences with different writing forms (statements, questions, exclamations and commands)

Working at the expected standard

Punctuation

- Can use capital letters, full stops, question marks and exclamation marks consistently
- Can demarcate sentences with some use of commas in a list, apostrophes (for possession and plural nouns) and speech marks

Spelling

- Can use prefixes and suffixes correctly (~~meat~~, -ness, ~~tu~~, -less, ~~ly~~)
- Can recognise and spell further homophones (he'll, heel, heal)
- Can spell some words that are often misspelt (English Appendix 1)
- Can spell all words from Year 1 / 2 list and some from Year 3 / 4 list

Composition

- Can mostly use varied and rich vocab to add detail and engage the reader
- Can begin to organise paragraphs for a change of place, time or person
- Can write a narrative with a clear structure, setting, characters and plot
- Can use headings and subheadings appropriately
- Use a wider range of subordinating (when, because, if, that) and co-ordinating conjunctions (and, but, when)
- Can use a range of some conjunctions (while, before, if), adverbs (then, soon, next, therefore) and prepositions (in, on, before, during and after) for time and cause
- Can use a range of adjectives to expand noun phrases
- Can use present perfect form of verbs (has gone, have been)
- Can recognise and use determiners 'a', 'an' and 'the' (a – before a consonant, an – before a vowel)
- Can use nouns and pronouns (he, she, we) appropriately

Handwriting

- Can use the diagonal and horizontal strokes needed to join letters in most of their writing.

Working at greater depth within the expected standard

- Can spell most words that are often misspelt (English Appendix 1)
- Can use paragraphs for a change of place, time or person consistently
- Can use a variety of conjunctions (while, before, if), adverbs (then, soon, next, therefore) and prepositions (in, on, before, during and after) for time and cause consistently
- Using the diagonal and horizontal strokes needed to join letters in all of their writing.

Common exception words and statutory spellings.

Within each ½ term there are spelling lists and objectives. Teachers should expect to teach the majority of their pupils from within the expected spelling objectives for that term. It is expected that they use their judgement and track backwards for pupils who are below within spelling and get to the objective that matches their need. Spelling and/or phonics should be taught daily where possible.

It is expected that at least one day a week is devoted to teaching the CEW(Y1&2) or statutory spellings(Y3&4) for that given half term. Again, teachers are expected to track backwards for pupils who are below within spelling and get to the CEW/Statutory list that matches their needs. They CEWs may also be taught in smaller chunks every day over the week.

Handwriting

Handwriting is taught via a scheme entitled 'Letter Join.' It is the intention that pupils learn to write with a cursive style. Pupils are taught clear print of letters in Reception and consolidated in Autumn Year 1. Pupils in Year 1 are taught pre cursive letters and expected to start to join their letters by Year 2. Planning and resources are provided by Letter Join; however, teachers are expected to model the correct form of handwriting for their year group. Most classes have at least 3 specific handwriting sessions a week.

Assessment

Independent Writing

This type of writing is assessed on a weekly basis via the writing challenge tasks. Typically, this will take place at the end of a week on a Friday. Prior to setting the task for pupils, teachers will have created a toolkit which set out the expected spelling, grammar, and compositional elements they will be assessing against. It is expected that this in term is depth marked by the class teacher and is ready for the pupils to review prior to the next writing challenge. These independent writing tasks may or may not be linked to the current writing unit – they are expected to allow the class teacher to revise, revisit and assess a range of writing genres. They are typically linked to cross curricular topics and events.

Spelling

Class teachers will weekly assess pupils against their relevant spelling lists for that ½ term. (Refer to the ½ termly planners to see spelling lists.)

Spelling – CEW/Statutory Words

Class teachers will assess against these words on a termly basis. They may be included in the weekly spelling test as well to increase memory and usage. As the terms go on pupils are expected to be tested on the words from the previous term as well. Thereby, increasing the number of statutory words as the year goes on.

SPAG

Class teachers will conduct a formal assessment at termly intervals. The assessment will assess pupils on content expected to be learnt that ½ term. Teachers will use the termly planners as a guide for expected content and then use Testbase to create a relevant test that matches content. As the year moves on, the amount of content for class teachers to pull from will increase as they have been exposed to more content.

Summative Assessment

Class teachers will assess pupils against the standards of working at EXS, just below, Below and Greater Depth at termly intervals. (Three times a year.) The judgement is based on the content taught currently. For example, a pupil may not have encountered some of their objectives yet but that is not to say they are not working at EXS within their taught content.

Moderation

At The Friars Primary School, we DO NOT create work/evidence for the purposes of external moderators/moderation only. Their role is to moderate our own judgements. As it stands, Reception, Year 2 and Year 6 are likely to have external moderations towards the end of each academic year. We do not create extra/additional work for the purposes of moderation. These year groups will still follow the prescribed writing curriculum for their year.

Internal Moderations

SLT

After a class teacher has submitted their summative **data (Dec – Autumn, April – Spring and July Summer)** The SLT will select 1 pupil from each of the categories Below, Working Towards, Expected and Greater Depth to moderate judgements. This will be done for all year groups three times a year.

Across phases

Class teachers working in teams of two. Working with respective year groups. For example, there would be one Y1 teacher and a Y2 teacher would bring a copy of their most recent writing challenge. They would then arrange the pieces of writing in rank order from lowest to highest and decide roughly which pieces they would say meet the categories of below, just below EXS and Greater Depth.

External moderations

In addition to the standard Rec, Y2 and Y6 external LA moderations we conduct external moderations for all year groups between our cluster of schools for writing. (Irwell Education Improvement Partners) This typically happens in the Summer term. Given the current working situation in regard to Covid-19, there is potential for this be carried out remotely.

Appendices

1. Grammaristics Tier

Complex sentences

Coordinating and subordinating conjunctions. Putting 'when' or 'if' in the blank space will completely change the mood of the sentence. We need to model and discuss this with children.

Dialogue and contracted forms

There are 75 contracted forms. Again, this comes through our modelling.

Purpose

Children need to be told what the purpose of their text type is and the audience they will be writing for.

Sentence

There are roughly 3-12 sentences in a paragraph. Use the phrase 'family of sentences' to help children understand what a paragraph is.

Passive and active voice

Passive construction is often done by higher attaining writers. Shifting from one voice to the other.

Higher order conjunctions

(however, although etc.) build step sentences so their writing improves.

The Techniques of Writing (BOOMTASTIC) In this zone of writing, children can show flare and it's about getting them to 'boom' their writing off the page.

Onomatopoeia

In fiction, examples may be – buzz, tweet, chirp, the sounds of spring were everywhere.

Alliteration

Often appears in headlines. Bear's Breakfast Bagged By Blonde. A shaky shadow shifted in the foliage.

Rhyme

Children find this hard. We have to model this in our demonstration writing.

Repetition For effect.

The power of three. Three 'ing' verbs e.g. twirling, twisting, turning, the leaves signaled a change. Often done in persuasive writing. BFG – Sophie saw...Sophie saw...

Simile

Adam Curtis

.....was as.... Was like.... E.g. Grandma's bed was as messy as...

Metaphor

E.g. holiday brochure. Jewellery – bracelet, ring, necklace, pearl, ruby, diamond, shimmering, glimmering. 'Mauritius is the pearl of the Indian Ocean. The coastline is edged with a necklace of cliffs that surround the emerald, sparkling sea. The richness and preciousness of the southern Indian island is locked like a pendant waiting to be discovered. Tranquil by day, the shimmering sands of the beaches both entice and mesmerize. Dazzling by night, the seafront comes to life with captivating light shows and music. A jewel in the crown of the market places; the coming together of old and new stalls that present a glittering collection of art, music and gifts. Mauritius will charm its way into your heart, as a personal treasured gem that delivers both luxury and a wealth of experiences.' In story, we might shift the tone and give clues that it's the wolf (Our thinking of words related to wolf – moon, lunar, craters) e.g. Grandma's eyes were mad moons and Little Red Riding Hood looked closely at her crow's feet craters.

Pathetic Fallacy

Giving animals and inanimate objects human feelings e.g. the somber clouds.

Puns

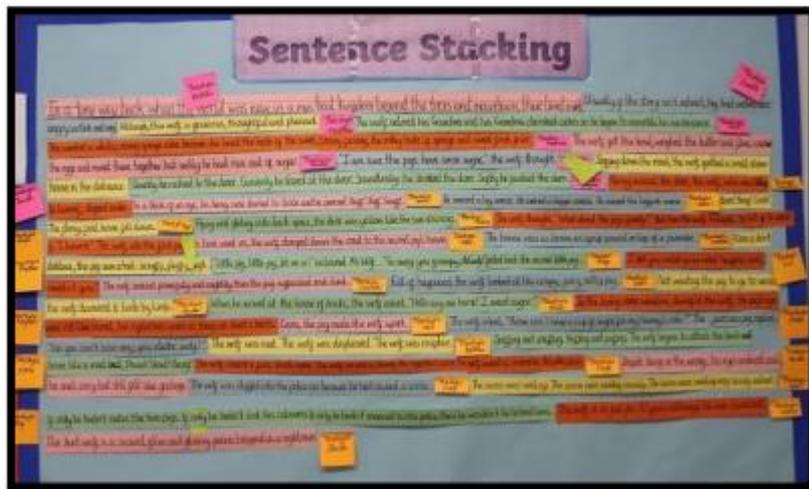
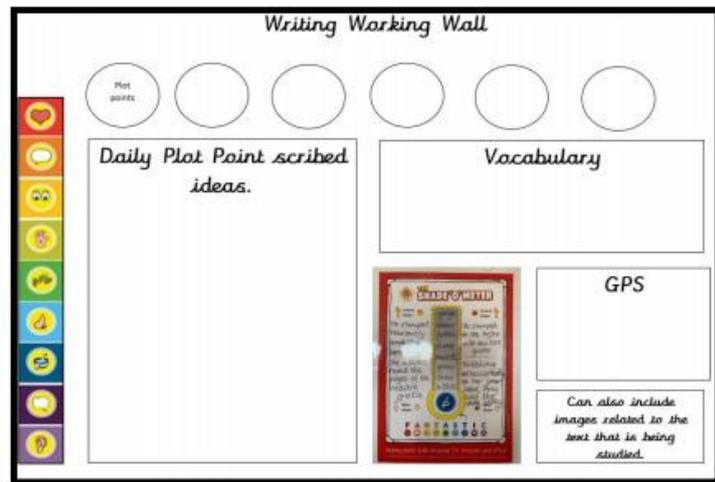
Often appear in Headlines e.g. Goldilocked up! Leaf her alone. The root of the forest problems is you! Has to suit the text. Comedic writing. Perhaps in story.

Personification

Personification is giving any type of human quality e.g. the clouds stared down. 'Outside, a wild wind howled. A savage storm attacked the trembling trees.' Example from Varjak Paw. 'The moon stared down on them, a sullen one-eyed sentry in the sky.' Using a human word (stared). "The sun smiled down on them, a hopeful one-eyed story watcher."

Classrooms

The working wall should be **updated daily** during the plot point sessions and should include **high level vocabulary** developed in subsequent sessions and the **GPS focus for the week**. The writing symbols are placed around the board with the focus for the session placed



prominently in the centre of the board. This will act as a support for the children across the unit.