

Writing the St Anne's Way



“No tears in the writer, no tears in the reader. No surprise in the writer, no surprise in the reader.” **Robert Frost**

English National Curriculum

Purpose of study:

English has a pre-eminent place in education and in society. A high-quality education in English will teach pupils to speak and write fluently so that they can communicate their ideas and emotions to others, and through their reading and listening, others can communicate with them. Through reading in particular, pupils have a chance to develop culturally, emotionally, intellectually, socially and spiritually. Literature, especially, plays a key role in such development. Reading also enables pupils both to acquire knowledge and to build on what they already know. All the skills of language are essential to participating fully as a member of society; pupils who do not learn to speak, read and write fluently and confidently are effectively disenfranchised.

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 language, 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

National Curriculum: 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 2 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 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

The 2 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 1 meaning. References to developing pupils' vocabulary are also included in 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.



Our Intent

At St Anne's we believe that the best writing happens when children understand, and are excited about, the purpose of why they are writing. We look for engaging contexts such as writing to an author or a visitor, writing in role as a beloved character from a class text we have read or finishing an amazing story that has had us gripped.

However, we understand that learning to write is one of the hardest challenges pupils face at school but it is vitally important. Therefore, we have developed a carefully structured curriculum, with engaging high quality texts at its heart, prioritising automaticity in transcription skills and oral composition before children are asked to write at length. Developing sentence mastery and grammar and punctuation knowledge is also prioritised. Furthermore, our curriculum is designed to enable pupils to revisit and revise a reduced number of writing outcomes, enabling them to develop a deeper understanding of the reason, audience, features and tone of that particular text. We believe that by supporting pupils throughout the writing process and ensuring they experience success, they will develop a love of writing.

There are a few fundamental principles we stick by:

- Quality writing should be developed through 'The Teaching Sequence for Writing' in a carefully planned 'Writing Unit'
- Engaging, high quality texts must be at the heart of every writing unit. We use the texts as our inspiration and to model language devices / techniques for the children
- Stimuli for writing are designed to engage our children and spark curiosity
- Gaining automaticity in transcription skills is a priority in Reception and Year 1 and children are not asked to write at length until these skills are embedded, instead producing oral outcomes
- Grammar, punctuation and language devices should be taught through our Sentence Knowledge Curriculum with a purpose in mind, i.e. as a rehearsal of language to be used in the main piece of writing that a unit is focusing on
- We will identify reasons for writing and discuss audience, features and tone
- Each new writing unit should take two to three weeks to allow for quality over quantity
- Regular opportunities are provided to revisit previously taught purposes for writing and provide opportunities to build writing stamina
- Children are given opportunities to revise and edit their writing as the result of specific feedback from their teacher or their peers
- Oral composition of sentences is essential for all pupils during the writing process

Whole School

As a community of writers, we expect **all adults** to model and communicate their love of writing. High-quality writing is displayed around the school to encourage our children to take pride in their work and strive to make their writing the best it can be. We have a list of non-negotiables in writing and all adults have high expectations of presentation and content. Where possible, writing is marked in-the-moment to get the best outcomes for the child. If this is not possible, specific written feedback is given to support improvement with children given the opportunity to respond to this feedback.

Termly moderation of writing takes place in year groups, key stages or whole-school and a sample moderation file is available to support teachers in the assessment of writing and identifying next steps.

Independent writing pieces in Years 1 to 6 are assessed against the objectives for the year group the child is working in (stuck in the front of the writing book) to support identifying next steps for the child and the teacher.

Individual writing targets are shared with the children and they are aware of what they need to focus on to make progress.

Long term plans for EYFS and Years 1 to 6 have been developed, based on high-quality texts to ensure progression and coverage of a range of writing outcomes.

Children's writing is regularly shared on Twitter.

Implementation - How this works in the classroom:

- Children are usually seated in mixed ability Kagan groups, allowing children to learn together
- Cooperative learning through a range of Kagan led activities
- Discrete daily handwriting and spelling lessons in Y2 to 6 and handwriting and phonics in Reception and Year 1
- Children spend time developing fluency in writing specifically taught sentence types appropriate for the final writing outcome, selected from our sentence knowledge curriculum
- In Years 2 to 6, children analysing examples of the given text type, discussing which is more effective and why, linked to the RAFT (Reason, Audience, Features and Tone) of the writing
- Children plan their own writing outcome
- Children write the outcome with feedback from peers and adults
- Children edit and improve their writing
- Children publish their writing (maybe for display or an oral presentation)
- Flexibility within units and lessons to adapt planning
- Teachers working with all pupils across the week
- Immediate interception to minimise intervention through the use of self, peer and teacher assessment throughout lessons
- Mini-plenaries to share ideas and iron out any misconceptions occurring; challenge each other to edit and revise; question choices
- Teachers targeting individual pupils / groups / whole class in specific areas of spelling, punctuation and grammar (SPaG) to move children's learning forward.

Y2-6 Teaching Sequence for Writing

Teaching Sequence for Writing (Fiction and Non-Fiction)

Please note – suggestion for the number of days for each phase is for guidance only. More/less days may be required but no phase should be omitted. Oracy activities should run through every phase of the sequence for writing.

At the beginning of every lesson, children should be asked to evaluate one sentence/paragraph for effectiveness (linked to RAFT and text type).

Phase	Approximate number of days	Activities
Stimulus for writing	1 day or part of lesson	Could be reading an extract, e.g. from the Class Text or a picture book, watching a film clip, discussing an image or object.
Sentence knowledge curriculum	up to 5 days	Teach 2-4 sentence types that may (if applicable) be applied in the final writing outcome for this unit. Link to writing stimulus where possible. Follow the teaching sequence for the Sentence Knowledge Curriculum.
Familiarisation with the text type	1 day	Y2 – analyse one text type against the RAFT. Text mark. KS2 – compare two text types against RAFT – which is more effective and why? Text mark the most effective one.
Generate ideas	1 day	Taking inspiration from the WAGOLLS, the class work together to generate ideas and collect vocabulary which can be used within their own writing. Oracy activities. Teacher gathers ideas for Working Wall.
Planning	1 day	Teacher models planning process and children plan their own piece of writing - using ideas from previous session. Essential that teacher has marked and fed back on plans to ensure they will support purpose of writing.
Modelling	2/3 days	Through teacher modelling and shared writing (my turn, our turn) the children learn how to compose effective pieces of writing which they then apply into their own scaffolded writing (your turn).
Edit and improve	1 day	Teacher (having read all work) models editing and improving to highlight any common misconceptions or areas for development. Focus on two or three teaching points that will have biggest impact, e.g. writing the ending, using coordinating conjunctions to join ideas, a sentence focus children should have used but many haven't). - Teach one point, children revise, repeat for next so this is chunked. Working with a partner, the children look back over their writing to correct errors, add missing details and improve. Editing can take place throughout the writing sequence.

<i>If children are doing a similar independent write after scaffolded write (once per half term in Autumn 1 and 2 and Spring 1), next 3 steps are followed.</i>		
<i>Planning</i>	<i>1 day</i>	<i>Teacher models planning process and children plan their own independent piece of writing - using what they have learnt already within the unit. Essential that teacher has marked and fed back on plans to ensure they will support purpose of writing.</i>
<i>Independent writing</i>	<i>2 days</i>	<i>Children have opportunity to work independently to apply their learning by creating their own pieces of writing, using their plan and previous scaffolded write.</i>
<i>Edit and improve</i>	<i>1 day</i>	<i>Teacher (having read all work) models editing and improving to highlight any common misconceptions or areas for development. Focus on two or three teaching points that will have biggest impact, e.g. writing the ending, using coordinating conjunctions to join ideas, a sentence focus children should have used but many haven't). - Teach one point, children revise, repeat for next so this is chunked.</i>
		<i>Working with a partner, the children look back over their writing to correct errors, add missing details and improve. Editing can take place throughout the writing sequence.</i>
<i>Publishing</i>	<i>1 day (not in every teaching sequence)</i>	<i>At the end of a unit, the children could produce a published piece of work which showcases their learning for a selected audience, perhaps for display. The publishing phase can also involve children presenting their writing orally to an audience. (Children do not need to redraft every piece of writing – one per term is sufficient).</i>
<i>Oracy</i>	<i>1 day</i>	<i>If presenting to an audience (oral outcome), one lesson should be allowed to teach the children the skills they will need. Present to partner and select children to present to wider audience. (See Oracy curriculum).</i>

Teaching Sequence for Writing (Poetry)

Stimulus for writing and familiarisation with the poetic form/device	1 day	Could be reading a poem, an extract e.g. from the Class Text or a picture book, watching a film clip, discussing an image or object. Y2 – analyse one text type against the RAFT. Text mark. KS2 – compare two text types against RAFT – which is more effective and why? Text mark the most effective one.
Generate ideas	1 day	Taking inspiration from the WAGOLLS, the children work together to generate ideas and collect vocabulary which can be used within their own writing.
Modelling and write	1 or 2 days	Through teacher modelling and shared writing (My Turn, Our Turn) the children learn how to compose effective pieces of poetry which they then apply into their own scaffolded writing (Your Turn).

In Autumn term and Spring 1, writing will be heavily taught and scaffolded so children gain a good understanding of that particular text type. In these half terms, writing may be similar to the model for some children. From Spring 2 to Summer 2, the writing outcomes are repeated to enable children to gain a deeper understanding of the text type. In these half terms, writing will be less scaffolded to enable children to show what they can do independently. Children's writing should not be similar to the model in these half terms.

In Autumn and Spring term 1, one piece of more independent writing will be taught to enable moderation judgments. This will be a repeat of a text type taught previously but with less scaffold.

Year 6 follow a different teaching sequence in order to produce sufficient independent pieces for moderation. There is flexibility in timings and in Spring Term, fewer scaffolded pieces.

In KS1, the teacher should model the planning process but the children can use the teacher's plan to complete their own writing.

In KS2, the planning process is modelled then children should be supported to produce their own plan. This should be increasingly independent in UKS2.

As soon as children begin to write in Year 1, they should be trained to edit and revise their work. This may be simply rereading, partner reading or reading to teacher to check for sense, capital letters and full stops. This process should be modelled.

For other year groups, proofreading should happen at the end of writing each Plot Point (at end of one lesson or beginning of next).

Edit and revise should focus on two or three teaching points that teacher has identified as an area for development for some pupils (e.g. using speech punctuation, relative clauses, prepositional phrases, conclusion). Teacher then reteaches, edits and revises own model (evaluating own with children supporting to improve) and children then edit and revise own (can be paired). Repeat for next teaching point.

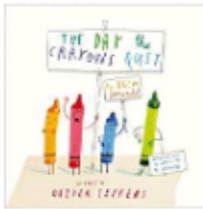




This phase is so important in writing and must not be omitted. Children need to learn that writing is a process and they are not 'finished' after writing the last word. Teachers should always model this rereading, checking, improving.

Long Term Plans




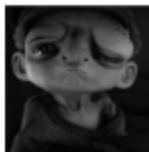
LTPs are mapped out by the English leads to ensure there is sufficient coverage across school. At times, adaptations may be made to suit the needs of the current year groups and these are done alongside teachers.

An example of a LTP is shown overleaf.








English Year 6 Overview 2025 – 2026


		Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
A u t u m n C o r e T e x t s															
		<p>Day the Crayons Quit – Daywalt & Jeffers</p> 	<p>Day the Crayons Quit – Daywalt & Jeffers</p> 		<p>Suspense writing Francis</p> 	<p>Poetry about emotions linked to the heart! My heart is a poem</p>  <p>Touched by joy – Bloom</p>		<p>Skellig – Almond (class read)</p> 					<p>Christmas decorations</p> <p>Ikea advert</p>		
W r i t i n g O u t c o m e s		<p>Letters of complaint capturing the character of the crayon / Writing as a piece of classroom equipment (Formal letter from Duncan's lawyer if the pupils are capable)</p>	<p>Persuasive speech - in role as a crayon, persuading Duncan to choose it</p>	<p>A narrative focusing on setting description and building up atmosphere.</p>		<p>Read poems Touched by Joy and discuss personificatio n. Produce a personificatio n poem in the style of Russian Doll</p>		<p>A diary/journal in role as Michael</p>		<p>A narrative scene including characterisation & dialogue – when Michael takes Mina to visit Skellig</p>		<p>Emotive/ persuasive Letter to Duncan/ their owner about being used on the tree this year</p>			
R A F T - G P S		<p>Opportunity to consolidate the end of Year 5 standards for sentence level and word choice independently. To write cohesively with accurate demarcation using the different sentence types and lengths and appropriate punctuation marks. Use appropriate verb tenses. Parenthesis for including information.</p>							<p>R To capture the character's emotional response to events A Michael F Narrative paragraphs T Michael's 'voice'</p> <p>Use of variety of causal conjunction eg so, because, as a result, due to, as a consequence</p>		<p>R To capture character through dialogue A Readers of Almond F Accurately punctuated dialogue T Appropriate voice for the different characters and the narrator Use the full range of speech punctuation to indicate dialogue allowing characters to interact and the story to be developed</p>		<p>R To complain/dem and/thank A Duncan/the owner of the tree F A letter T Appropriate to the character they are writing in the style of</p>		

	<p>R To complain</p> <p>A The pupils in the class</p> <p>F Letter structure</p> <p>T Appropriate to the voice of the character of the piece of equipment</p>	<p>R To persuade</p> <p>A The pupils of the class</p> <p>F Speech (hook, arguments and evidence, appeals to emotions and credibility, call to action, rhetorical questions, repetition, humour, closing – summarise, reinforce call to action)</p> <p>T Appropriate to the voice of the character of the piece of equipment</p>	<p>R To create atmospheric narrative</p> <p>A The reader of the fiction</p> <p>F A narrative description</p> <p>T Narrative voice and two character's level of formality will be appropriate.</p>	<p>R To persuade</p> <p>A Poetry lovers</p> <p>F a personification poem</p> <p>T Appropriate language for capturing the power of the mountain</p> <p>Identify and write personification</p>			
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	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13	Week 14
S p r i n g C o r e T e x t s	Refugees						Identity (Freedom – Catherine Johnson)							
	<p>Journey – Sanna</p> 	<p>The Arrival – Tan</p>  	<p>Survival books to understand the genre</p> <p>Surviving in a refugee camp https://youtu.be/ctCaKH-2Wm8?si=h8ThbKZVNu_cbd-E</p>	<p>Invisible – Percival</p> <p>To introduce the idea of everyone being visible</p>  <p>Clip from The Greatest Showman where Barnum finds the people for his freak show Clip of Barnum trying to woo the audience into his freak show / shows off his 'freaks'</p>	<p>Poetry about identity (see file)</p> <p>The Final Year – Goodfellow</p>  <p>Identity – Short film Mask –Rooney Russian Doll – Rooney Body Talk – Zephaniah The British – Zephaniah The undefeated – Alexander</p> 	<p>Film – Up</p>  <p>(There are a number of writing opportunities from this film in the file)</p>	<p>Little Freak</p> 							
W r i t i n g O u t c o m e s	<p>Fictional narrative capturing the journey of the family to a place of safety – focus on vivid setting description, description of the emotions of characters and their reaction to the situation.</p>	<p>Narrative version of a page from the graphic novel – setting, character, action, dialogue</p>	<p>Instruction from one child to another to help them survive at a refugee camp</p>	<p>A persuasive speech/poster from Barnum to persuade everyone to come to his show</p>	<p>Read extracts from The Final Year and discuss how the words work on the page for reading aloud. Write own version of Russian Doll about self</p>	<p>Letter writing</p> <ul style="list-style-type: none">• Carl to his dead wife• Letter of eviction to Carl telling him that he has to live his home <p>Capturing the voice of the writer</p>	<p>A narrative description of the setting, atmosphere, character description and dialogue that captures the relationship between the little Freak and his father</p>							


R A F T - G P S	<p>R To capture atmosphere, action and reaction A Readers of Sanna F Narrative description T Appropriate for the picture book</p> <p>Use a variety of fronted adverbials to make the scene exciting. Focus on the use of verbs and adverbs to bring the action to life! Dialogue that conveys character and moves the action on</p>	<p>R To capture the tension of the separation and the dialogue between the characters A Readers of Tan F Narrative paragraph T Appropriate for the characters in the scene and the narrator's voice To use a variety of cohesive devices including adverbials of time, place and manner to link ideas across and within paragraphs Use inverted commas to punctuate accurate dialogue and develop the reporting clause.</p>	<p>R To instruct A Children in a refugee camp F Instructive T Voice is that of another child/more formal voice for GD pupils</p> <p>Pupils will incorporate the features of instructive writing including imperative verbs, adverbs and conjunctions for explaining the process.</p>	<p>R To persuade A The audience outside The Freak Show. F Paragraphs with a persuasive cohesive structure. T The appropriate voice of Bamam</p> <p>Use of persuasive language features linked to positive persuasion – rhetorical question, hyperbole, slogans, alliteration Use present tense, Use adverbs (e.g. perhaps, surely) modals to suggest degrees of possibility</p>	<p>R To entertain A other children F Poetic structure T Emotional Focus on language choice Use similes and metaphors within the writing to help bring the description to life.</p>	<p>R To show love and loss A Ellie F A letter T Heartfelt</p> <p>Use appropriate layout of a letter -understand role of the different paragraphs – introduction, heart of the letter, closing paragraph that concludes Cohesion across the paragraphs</p>	<p>R To make the audience feel sympathy for the little Freak A other children F Narrative paragraph T Atmospheric and emotional</p> <p>To identify and use conjunctive adverbs to open sentences. Use these transition words to connect independent clauses or sentences by showing the relationship between them eg Additionally,</p> <p>Dialogue that conveys character and moves the action on</p>
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	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
S u m m e r C o r r e c t e d T e x t s	Short writing tasks												
	<p>Coraline – Gaiman & Russel (graphic novel)</p>  <p>Coraline Animated film</p> 	<p>IKEA advert – Gnome attack</p>  <p>How to Survive a Garden Gnome Attack: (And They Will) – Sambuchino</p> 	SATs WEEK	<p>Alma</p> 	<p>USA Everything you ever wanted to know – Lonely Planet Kids</p>  <p>Holiday Brochures advertising Once in a lifetime holiday in America Trip Advisor reports of holidays that score poorly</p>			<p>The Final Year – Goodfellow</p> 					
W r i t i n g O u t c o m e s	<p>Suspense narrative based on a scene from the book. To include a brief atmospheric setting description and dialogue that captured character and moves the action on.</p>	<p>Instructions for surviving a gnome attack – identify the audience as either the humans or the gnomes</p>	SATs WEEK	<p>Narrative of the film/from a different perspective eg a doll in the shop or a flashback from Alma</p>	<p>Holiday in an American hotel – Advert</p>	<p>Trip advisor report about the truth of the holiday</p>		Revisit previous writing outcomes to edit and revise			Sentence level work 6.10 Non-standard English 6.11 Non-standard English - speech		

<p>R A F T - G P S</p>	<p>R To unnerve A Readers of Coraline F Narrative paragraphs T Full of suspense</p> <p>Use the full range of speech punctuation to indicate dialogue allowing characters to interact and the story to be developed Identify and write ellipsis as a pause</p>	<p>R To instruct A People trying to survive a gnome attack F Instruction T Pupils to decide on an appropriate tone</p> <p>To use brackets, commas or dashes to capture parenthesis and give extra information to the reader. To include modal verbs to explore the possibility.</p>		<p>R To create a gothic atmosphere A Lovers of gothic horrors F A narrative T Full of suspense</p> <p>Use a variety of fronted adverbials to give pace to the writing. Focus on the use of verbs and adverbs to bring the action to life!</p>	<p>R To persuade A The reader who is hoping to visit the hotel F An advert T Dependent on the brochure that it would be in.</p> <p>To identify and write conjunctive adverbs after semi-colons to combine and then link two main clauses</p> <p>To use modal verbs.</p>	<p>T To persuade A The reader who is hoping to visit the hotel F A review T Dependent on the voice of the person who has written the review (informal/ formal)</p> <p>To write with an informal style as if sharing their inner thoughts. To use brackets, commas or dashes to capture parenthesis.</p>		<p>Revisit any GPS objectives based on Teacher Assessment of gaps in previous writing outcomes</p>	<p> The Final Year - CLIPPA Teaching Sequ</p>
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Medium Term Plans – plans are written by English leads alongside teachers. From these, teachers write their daily lesson plans and ensure formative assessments feed into the planning process and the session by session planning is changed according to the pupils needs.

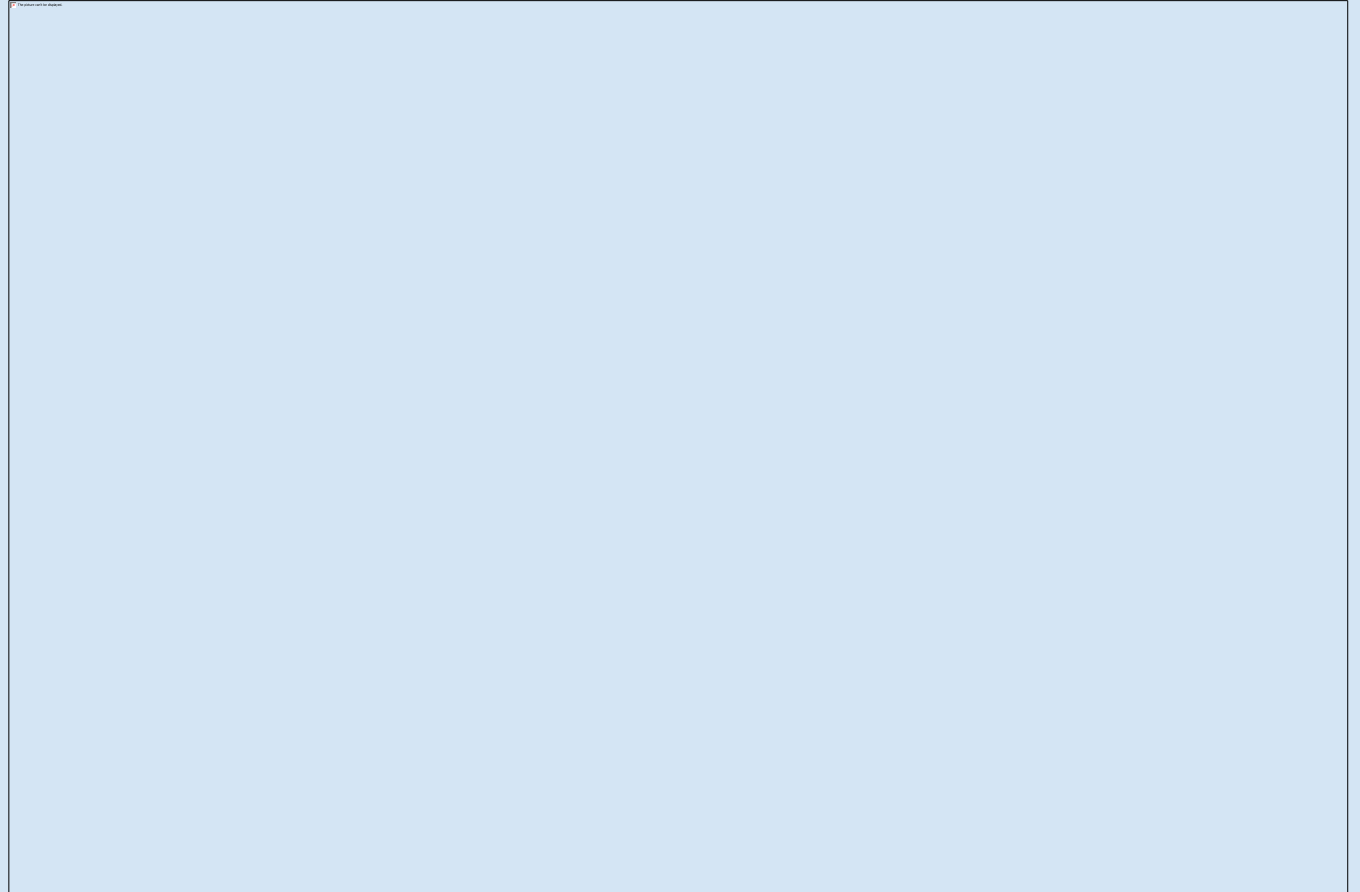
Example:

 **Year 6 MTP Autumn 1**

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7
Core Texts/ Stimulus for Writing	The Day the Crayons Quit - Daywalt 	The Day the Crayons Quit - Daywalt 	The Day the Crayons Quit - Daywalt 		Short Film – Francis 		My Heart is Like a Poem – Russian Doll 
Writing Outcome	Letters of complaint capturing the character of the crayon / Writing as a piece of classroom equipment		Persuasive speech - in role as a crayon, persuading Duncan to choose it		A narrative focusing on setting description and building up atmosphere.		Personification poem about emotions
Teacher Model	 Complaint Letter Red Crayon Model.docx		 Teacher Model Red Crayon Persuasive Sp		 Francis Model.docx		 Personification Emotions Poems Moc
GDS Outcome	Formal letter from Duncan's lawyer if the pupils are capable		Persuasive speech – persuading Duncan not to choose it		Write from the perspective of the creature under the lake		NA
RAFT	R To complain A The pupils in the class F Letter structure T Appropriate to the voice of the character of the piece of equipment		R To persuade A The pupils of the class F Persuasive speech (hook, arguments and evidence, appeals to emotions and credibility, call to action, <u>rehectorical</u> questions, repetition, humour, closing – summarise, reinforce call to action) T Appropriate to the voice of the character of the piece of equipment		R To create atmospheric narrative A The reader of the fiction F A narrative description T Narrative voice		R To persuade A Poetry lovers F a personification poem T Appropriate language for capturing the power of the mountain Identify and write personification W e11
Writing Outcome Structure/ Features	<ul style="list-style-type: none"> Greeting/salutation Opening statement - short paragraph outlining reason for writing Paragraphs explaining problems Rhetorical questions 		<ul style="list-style-type: none"> 1. Strong Introduction: Attention-grabbing hook: Captures the audience's interest immediately. Clear thesis statement: States the main point or claim the speaker 		<ul style="list-style-type: none"> Atmospheric setting description using  Figurative language – simile, metaphor, personification Simple sentences to enhance mood and create suspense 		<ul style="list-style-type: none"> Similar structure to 'Russian Doll' by Sally Rooney

Nursery

- High-quality writing displays and area and a word-rich environment, including examples of children's writing/mark-making at age-related expectations
- Mark-making opportunities inside and out
- Daily shared read/ write with an adult
- Daily ribbon dancing and squiggle while you wiggle to promote fine-motor skills
- Access to balance bikes and outdoors to promote gross-motor skills
- Adults trained to target mark-making opportunities in all areas



Reception

- Daily RWI lesson (10-30 minutes) set according to decoding ability – phonics, reading, handwriting and writing sentences linked to phonic knowledge
- Daily shared read/write with an adult
- High-quality writing displays and area and a word-rich environment, including examples of children's writing at age-related expectations
- Writing opportunities inside and out
- Access to balance bikes and outdoors to promote gross-motor skills
- Daily fine-motor activities
- Fine and gross-motor intervention for those children who need it
- Weekly guided write with an adult linked to class text and phonic knowledge
- Adults trained to target writing opportunities in all areas, linked to child's current phonic knowledge



Year One

- Daily 30 minute RWI lesson (focus on phonics, reading and spelling only) until children have completed the RWI programme – aim to be completed by Spring Term 1 in Year 2 at the latest
- daily handwriting sessions
- weekly spelling focusing on common exception words- from Autumn 2
- Daily shared read/write with an adult modelling reading and writing texts at a level beyond which the children could access independently
- High-quality writing displays and a word-rich environment including writing at age-related expectations
- Intervention when needed focuses on the specific components that need attention, for example spoken language, fine-motor skills, letter formation or spelling



Year One

- Children in Year One follow a 'Challenge Curriculum'
- This involves the class being split into four groups with two groups working on either Adult Led or Adult Initiated activities whilst the other two groups work in the Challenge Areas (Reading, Writing, Speaking and Listening, Maths, SPAG, Creative, Tinkering and outdoor areas)
- During the English lesson there is a 10 to 15 minute whole class input focussed on composition (spoken language/shared read/modelled write). Pupils convey their ideas orally and teachers model how the text is an important vehicle for recording ideas thoughts and feelings by putting pupils ideas into writing, modelling spoken language, spelling, grammar and punctuation or showing how a writer chooses appropriate words and sentence structure to convey an idea.
- Each group will then do an adult led activity with either the teacher or Teaching Assistant (rotated daily). The adult led activity is a guided write linked to their current phonic knowledge, involving practising letter formation, spelling linked to the sounds they have been learning in phonics lessons and dictated 'hold a sentence' activities to practise applying their phonic knowledge in a sentence.
- Later in the week, children who have sufficient phonic knowledge will do guided writing activities linked to the class text or experience they have had that week
- The writing sequence is as follows:
 - Hook and familiarisation with text
 - Capturing ideas and spoken language
 - Teacher model
 - Guided/independent write (focus on transcription skills at appropriate level)
- As children become fluent in transcription skills, explicit teaching of foundational skills, including spelling and handwriting, sentence construction, control of grammar and use of vocabulary allow all pupils to write effectively in their independent writing
- The challenges in all areas are designed to be independent but to feed into the final writing outcome for that unit of writing, e.g. 'Talking' the story using a story map in the Speaking and Listening Area, finding 'red words' they will need to write in the Reading Area, creating a picture, model or scene from the story in the Creative and small world Areas, practising spellings they will need for their writing in the SPAG area
- There are long and medium-term plans for writing which cover a range of writing types and shows progression and opportunities to consolidate learning.
- Children have daily handwriting lessons. Children join in with the PenPals gross motor activity as a whole class and work in small groups to focus on key letter formation.

Year 2 and Key Stage Two

Children in Year 2 and Key Stage 2, have a daily English lesson which follows the Teaching Sequence for Writing.

Alongside this, all classes teach handwriting daily for 10 minutes, following the Penpals Handwriting Scheme. Furthermore, classes in Y2-6 also have a daily spelling lesson, using the Spelling Shed scheme of Work.

Spelling

In Early Years and Year 1, the children will be learning how to spell mainly through learning phonics, linked to their RWI group. From Autumn 2, Year 1 children practise 5 words a week with an adult supporting letter formation. Children then complete a spelling test once a week. The words are taken from the year 1 common exception words list.

From Year 2 upwards, we begin to teach children how to spell using different strategies, through our spelling programme Spelling Shed.

Our teachers deliver daily spelling lessons and we teach children how to spell using different strategies. We believe in learning spellings in a practical, specific way, with research indicating that these strategies are much more powerful than traditional methods of learning spellings by rote.

Spelling Shed includes:

- A spelling scheme, giving 100% coverage of the National Curriculum.
- The ability to create unlimited custom lists and search for others' lists within the platform.
- A tablet and mobile game for students to use to practise spelling.
- An online game, which gives access to our platform on all current desktop, laptop, tablet and mobile devices.
- Whole-class Hive games that allow all pupils to play alongside each other as an alternative for a weekly spelling test.

Handwriting

We aim for our children to leave in Year 6 with the ability to write using their own style of fast, fluent, legible and sustainable handwriting, as well as other styles of writing for specific purposes. In addition to teaching handwriting during our daily handwriting lessons, we have high expectations that what is taught and practiced in handwriting lessons will be used in all writing activities. We believe that handwriting is integral to a child's personal development and know that children's engagement and self-esteem can be improved by their satisfaction and pride in good quality presentation.

Our school uses RWI Phonics and Penpals for Handwriting to ensure that:

- The importance of handwriting is recognised and given appropriate time
- The progression of handwriting is consistent across the school
- Handwriting is acknowledged to be a whole body activity and emphasis is placed on correct posture and pencil grip for handwriting
- Expectations of left-handed children are equal to those of right-handed children, and appropriate advice and resources are available to ensure that they learn to write with a comfortable, straight wrist
- Handwriting is linked into grammar, punctuation and spelling in order to practice and contextualise all of the transcriptional and stylistic skills for writing
- Children learn to self-assess their own writing and develop understanding and responsibility for improving it
- Children learn to write in different styles for different purposes such as print for labelling a diagram, illustrated capitals letters for creating a poster, swift jottings for writing notes, making a 'best copy' for presentation and fast, fluent and legible writing across the curriculum

Assessment – how we know are pupils are doing well:

- Marking and feedback through lessons and units
- Teacher assessment and adapted plans as a result of targeted marking
- Application of skills across the curriculum
- Edited and revised work by pupils showing they are learning from their mistakes (from EYFS – Year 6)
- Independent writing pieces throughout the year
- Year, phase, whole school and across schools moderation of writing
- Pupil progress meetings where teachers can talk about individual children's achievements and next steps in depth
- Targeted use of teaching assistants
- Targeted interventions to plug gaps in learning – inside and outside of the classroom.

Marking Process in English

1. Read all work, thinking about the following questions in order:

- Does it work? (Purpose, Audience, Register – is it believable?)
- Does it flow? (Cohesion: Paragraphs)
- How accurate is it? (looking at previous years objectives, SPaG, vocabulary choice)

2. Assess and Feedback - How can I improve this writing?

- What is whole class? (Add extra starters, adapt next lesson, add in additional lessons to address issues)
- What are specific issues for certain groups of children (who is going to work with this group the following day? Doing what? When?)
- What are individual needs? (word mats, reminders on tables, pencil grips, interventions i.e. handwriting)

3. Regular retrieval opportunities – Flashback 4 every lesson

4. Respond

- Ensure children respond each day in purple pen, first 5 minutes of every lesson
- Adapt planning accordingly
- Ensure an editing/proof-reading/re-drafting lesson is built in after every extended piece

Writing Across the Curriculum

Our curriculum provides a significant ongoing opportunity for children to write for a wide range of purposes, in a variety of subjects.

Where there are purposeful opportunities, children apply what they have learnt in their writing lessons in other subjects. There are also opportunities across the wider curriculum for children to show what they have learnt through expository writing in subjects such as Science, Geography and History. Teachers will focus on children writing effective sentences across the wider curriculum.

Example:

History:

*The great fire of London burned most of the city **because** the equipment we have now did not exist in 1666.*

*The great fire of London burned most of the city **so** it had to be completely rebuilt.*

*The great fire of London burned most of the city **but** it was an opportunity to create a grand new capital.*

Science:

***Although** wasps and water-boatmen are both insects, they are both carnivorous.*

***Because** insects do not have an internal skeleton, they have a hard shell, called an exoskeleton, on their exterior.*

Impact

- Confident children who can talk about their learning choices in English and across the curriculum
- Children who are enjoying their learning and application of skills in all lessons across the curriculum
- English being taught in all lessons, not just an 'English lesson'.
- Readers as writers
- Pupils showing the depth of their knowledge and learning through the successful use of peer assessment
- Reading and writing skills being successfully used to a high standard in all areas of the curriculum
- The proportion of children achieving age related expectations and greater depth is at least in line with other schools in a similar context to us

Cultural Capital

During their time at St Anne's, all pupils will access a wide range of significant authors and poets from a range of cultures and time periods.

We invite poets and authors into school each year and ensure that these are culturally diverse, with the aim of broadening and deepening the children's understanding of the world of literature.

The children also access a range of authors and poets over online platforms such as Zoom and take part in online workshops.

All children in KS2 are members of our local library and we plan in regular opportunities to visit.

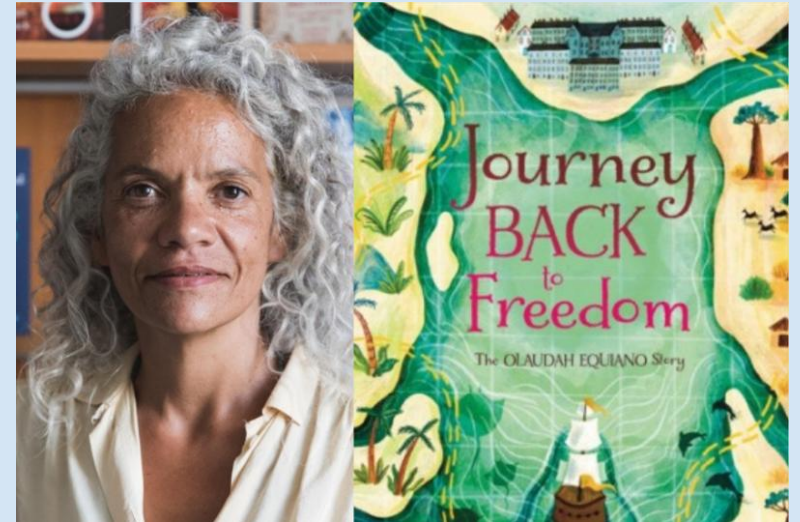


Rob – The Rap School

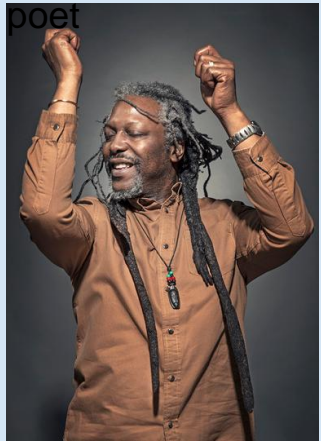


Visits to St Anne's

Catherine Johnson - author



Levi Tafari -



Paul Jenkins – poet



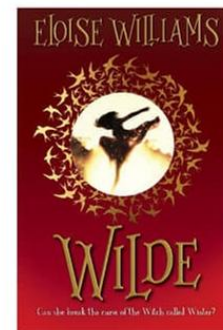
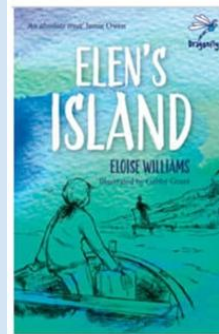
Pam Smy - author



Tasmin Winter -
author



Eloise Williams - author



Support

- English National Curriculum documents
- [English Subject Report](#)
- [The Writing Framework](#)
- English Consultant Dawn Robertson works with leaders and teachers 3 times a year
- RWI support package
- Education Endowment Fund research outcomes
- In school and cluster moderation
- Regularly updated CPD staff library

Strengths of Writing at St Anne's

- Leaders who are passionate about writing and stay up-to-date with latest research in teaching writing successfully
- Curriculum is well designed so that all of the National Curriculum is covered
- Leaders and teachers planning is quality assured by an English Consultant
- Writing centres around high quality texts to bring the curriculum to life
- CPD packages in place to support teachers who require further development
- A range of approaches to create a bespoke curriculum with our children's needs at the heart
- Exciting range of authors visits in person, zooms, library visits to bring the curriculum to life

What do we need to get better at?

- Continue to develop the revised curriculum for early writing, focusing on transcriptional skills
- Ensure spelling and handwriting policies are consistently being adhered to across school
- Regular moderation across year groups to build teacher's confidence and accuracy of judgements
- Improve outcomes in writing in all phases

What do we need to improve?

- Cluster moderation for all year groups
- Team teaching and coaching to support teachers and increase confidence
- Responsive teaching to address gaps in learning before moving on
- Monitor implementation and ensure timetables include the spelling and handwriting requirements
- Marking and feedback in writing to address individual pupil strengths and weaknesses