



Rationale for teacher guidance in Writing

This is a guide to how we teach writing at CAW, in this document you will find the process, strategies, documents and links to curriculum. Happy writing!

The Leadership of Writing

Quality of Education Lead	Assistant Headteacher	Strategic Leader
Thomas McMorris	Florella Scozzafava	Hettie Luna

The Teaching of Writing

To best meet the needs of children from Early Years through to Year 6 in Writing, our lessons are taught as a whole class, sharing one 'model text' as our stimulus. The teaching of Writing moves through the three-weekly cycle of imitate, innovate and invent, allowing for children to spend time focussing on transcription skills before typically focussing on composition in the latter part of the unit. All children write daily and follow the process of planning, drafting, editing and publishing. Children are exposed to a new 'model text' for each unit, ensuring that the children under our care become competent and confident writers across a range of genres, becoming accomplished writers of narrative, non-narrative and poetry. Please see below for more information about our model texts.

We have a carefully constructed skills progression that must be considered when planning, resourcing and assessing children's writing.

Please refer to our Expressive Arts progression and Teacher Guidance to ensure that our expectations for Publishing promote our CAW qualities of aspiration, effort and excellence.

When Medium Term Planning for Writing consider:

Model Text	Planning Support/Time
<p>Model texts are pieces of writing written by class teachers to demonstrate the skills they would like the children to learn. Our most successful model-texts include vocabulary and grammatical constructions which are aspirational for the year group. For each Writing unit, the texts will consist of a poem, a narrative and a non-narrative text.</p> <p>Each of the 3 model texts within the half-term unit should have a common theme or stimulus, which allows children to build on their knowledge of the piece and develop their vocabulary over the 6-week period.</p> <p>For all units, consider how the children will be able to use the texts as a structure from which to write their own independent pieces of writing. In order for the children to be successful, the structure of the text should be clear and imitable.</p>	<p>When planning your Writing Unit, consider what the children have previously learnt, how successful this was and what you would like them to develop and acquire during this unit. In order to ensure full coverage of the National Curriculum, refer to the Writing Overview document in the planning folder.</p> <p>Teachers' planning will include opportunities for greater depth, giving certain children greater independence in authorial choices. An example of this could be a shift in the tense, an extra paragraph from a different narrative voice, perspective or a shift in tone. In Years 3-6, children who show potential for greater-depth writing will be given an editing scaffold to support them in developing their understanding of authorial choice and effect.</p> <p>We offer daily hour-long Writing lessons, totalling five hours per week.</p>





Building competency in Writing: Imitate, Innovate, Invent

Week One
Imitate

Week Two
Innovate

Week Three
Invent

Transcription to composition within a unit

Transcriptional-fluency focus

When ready, the **majority** of children will focus on independent composition.

A typical three-week unit should look as follows:

FICTION	Monday	Tuesday	Wednesday	Thursday	Friday
<u>Imitate</u>	Stunning start Learn the actions and vocab Box it up Toolkit	Write paragraph one	Purple Pen Write paragraph two	Purple Pen Write paragraph three	Purple Pen Extended Write
<u>Innovate</u>	Planning for innovate	Write paragraph one	Purple Pen Write paragraph two	Purple Pen Write paragraph three	Purple Pen Extended Write
<u>Invent</u>	Planning for invent	Write paragraph one	Purple Pen Write paragraph two	Purple Pen Write paragraph three	Purple Pen Extended Write

Poetry/Narrative/Non-Narrative

Across all year groups, children are exposed to a variety of text types. Our half-termly units begin with a week of poetry, in which the children innovate or invent from a poem. Children also write a non-narrative text, in addition to a narrative text, every half term - planning for which follows our Writing Overview document to ensure full coverage of the National Curriculum.

Building Transcriptional Fluency

Handwriting

Handwriting is taught daily, using the RWI mnemonics (in KS1) to support the children in correctly forming letters. The three-week cycle explained above allows for a stronger focus on transcription within the imitate and innovate stages before the children are (typically) ready to compose in the invent stage.

Once children are fluently printing, they will be taught how to use appropriate joins. Handwriting is taught and practised during morning work and modelled by the teacher during inputs.

Spelling

All children have regular spelling teaching and practice at least three times a week in their Writing lessons. A new rule is taught on day 1, practised on day 2 and be revisited regularly through Daily Dictation. Please see our spelling plan for more details.

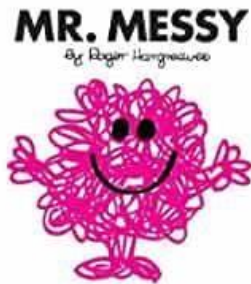

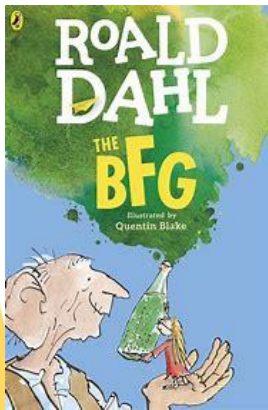
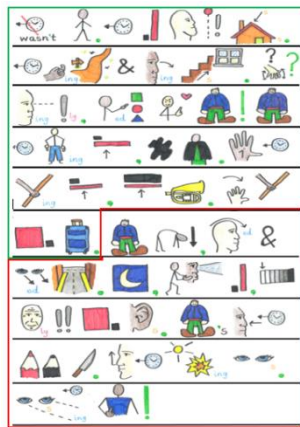
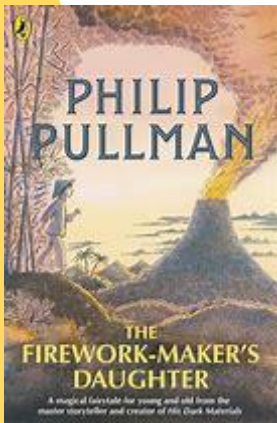

Alongside this, children are given dictated sentences to practise the spelling rules they have been taught. Please see the section below named 'Daily Dictation' for more information.





Example Model Texts:

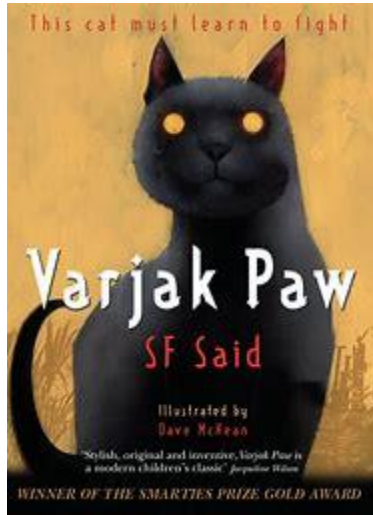
Model texts should ideally be written by the class teacher and are typically based on the year group's Reading Reconsidered text (KS2) or a class text that has already been shared with the children (KS1). Examples of model texts, story maps and their curriculum or text link are below:

	Related text or topic	Model Text	Text Map
Year One		<p>Mr Messy</p> <p>Mr Messy was a messy person. His clothes were scruffy. He lived in a horrible house in Muddleland. The walls were broken! The garden was untidy! On Monday Mr Messy wanted a transformation.</p> <p>On Tuesday he swept and mowed. He even had a bath! Mr Messy did not know what to say. He was not used to having clean things! He was not used to having clean hair! Mr Messy chorled. I think Mr Messy will have to change his name, don't you?</p>	
Year Two		<p>BFG – Character Description</p> <p>Paragraph 1</p> <p>It wasn't a human. It was so tall that its head was higher than the tops of the houses. It was coming my way and peering into each upstairs window. What could it be? Looking at it carefully, I decided it had to be some kind of giant! The giant was wearing a long, black cloak. In one hand he was holding a long, thin trumpet. In the other hand he held a large suitcase.</p> <p>Paragraph 2</p> <p>As the giant bent down, he turned his head and glanced across the street. In the moonlight, I caught a glimpse of a long, pale, wrinkly face with the most enormous ears. The giant's nose was as sharp as a knife. Above the nose there were two bright flashing eyes. His eyes were staring straight at me!</p>	
Year Three		<p>Whoosh! The dark-lighter whizzed past the firework maker's daughter. "Father, father, look what I have made!" she roared over the screech of newly lit fireworks.</p> <p>"What a fine dark-lighter you have made. But how am I going to find you a husband when your hair's a mess and your clothes are stained with chemicals," he replied. Lila's mouth dropped. "Clean yourself up!" he ordered.</p> <p>"You won't be a firework maker forever, you need to get married," she mocked her father under her breath as he left the room. "I'll show him!"...</p> <p>As soon as her father had disappeared, she grabbed all of the ingredients she could find. All of a sudden, she found herself throwing rainbow-drops, sizzle makers and cloud-powder into the cauldron as if they were sprinkles on a chocolate cake! Finally, she mixed the concoction with extreme strength, spooned it inside the casing and lit it. Poof. Up above, the malfunctioned firework blew out before it had even reached the ceiling. Before she could stop herself, she kicked the workbench, hung her head and watched a tear roll off her filthy face and onto the dusty floor...</p> <p>Minutes later, she lifted her head. "I can't give up so easily!" she decided! She picked up some flowers of salt and some scorpion oil and lit them. Fizz. The sparking, glistening creation ricocheted into the sky. Bang! Bang! Bang! The majestic display in the distant sky left her breathless. Could this be the one?</p>	





Year
Four



THE OUTSIDE ECHO MYSTERIOUS VANISHINGS CONTINUE

A region-wide issue has come to The Outside Echo's attention this week. Cats, birds, ~~demons~~ and wild, have been disappearing at an alarming rate. These ~~business~~ crimes have been reported across the city of East Naxos. Most reports ~~indicate~~ the sightings have occurred at night time, although some show these sightings could be happening in daylight hours too. The motivation behind these events is not clear. Whilst there are many theories about who is responsible for these sightings, the most likely culprit is the town's newspaper. Known as 'The Outside Echo', this figure has been spotted late at night suspiciously reading the streets. The evidence, coupled with the fact no one knows a thing about him, makes him the prime suspect.

Police have recently stepped up their investigation into these disappearances after reports of concern for local ~~normal~~ Lulus, flooded the station. So far, officers have committed to the ~~investigation~~ of these new sightings, setting up an animal safety hotline and putting ~~Superintendent~~ Melhora in charge of the investigation. When questioned if this is enough of a

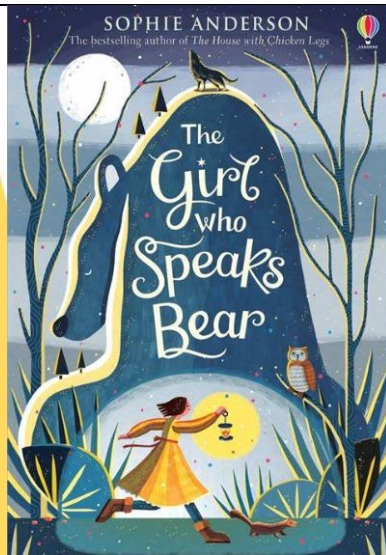
response, Superintendent Melhora responded, "I can ~~ensure~~ you The East Naxos Police Force have taken the matter extremely seriously and have ~~escalated~~ the investigation to Level 2. My officers are working ~~around~~ the clock to locate and retrieve as many cats as possible."

The importance of finding the cause of these sightings cannot be ~~stressed~~ enough. Families are ~~growing~~ the use of their ~~beloved~~ pets, reluctantly waiting for their return. Across the city, children are worried sick about their favourite stray and, disturbingly, rat and mice infestations are at a record high. Cats that do survive the sightings are returning home ~~unusually~~ wounded, leaving scars and disfigurement. To support the community, The Outside Echo has launched a ~~campaign~~ ~~called~~ Protect Our Pets. Please help us to end the misery by joining our campaign's first cat protection patrol. Taking place tomorrow at 7.30pm and reporting any information to the police hotline on 01234 567 890. Please act now - our pet's lives are in mortal danger.

THE OUTSIDE ECHO Mysterious Vanishings Continue



Year
Five



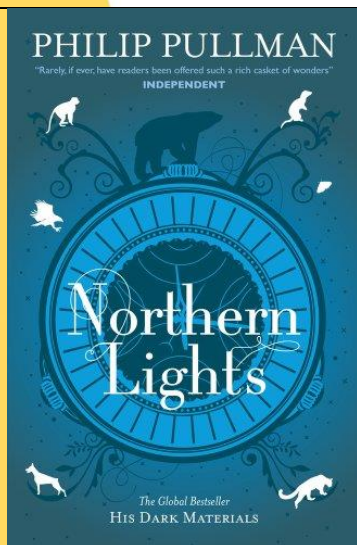
The Princess Nastasya's Last Arrow

Once upon a time, a great warrior, called Princess Nastasya, came to The Snow Forest. She carried a bow over her shoulder and a quiver of arrows on her back. For many years she defended and protected the creatures of The Snow Forest: drove the water demons from the river, calmed the wood spirits whose howls brought rain and saved the soul of The Giant Dandelion. Then one day, she met a fisherman on the shores of The Green Bay. They fell in love and had a beautiful baby daughter. But before the baby was one month old, The Fiery Volcano in the north exploded into flames. Smey, a three-headed fire dragon, erupted into the sky and Nastasya's husband, who was near the volcano at the time, became trapped by the furious beast.

Grief tore through Nastasya as she watched her husband disappear into the flames. Her chest crumpled and she struggled to breathe. She released her last arrow, but it missed its target. The arrow clipped Smey's wing, making him tumble through the sky, spitting fiery bombs and cinders everywhere until he collapsed upon her. There was no escape. High above, the last arrow flew on. It sailed over stars, carrying Nastasya's love and strength. It dipped under the moon, picking up moonbeams and magic and it landed deep in the bark of the tall, slim birch. Tears pooled in Nastasya's eyes, which shone with thoughts of her orphaned child. But her final breath was filled with hope, that one day he daughter would find the last arrow and then her story would be remembered. |

Nastasya burned with rage. She shouldered her bow, held her baby close and climbed to a cave in The Blue Mountain. There, though it broke her heart to do so, she left her beloved daughter in the care of the only creature she trusted to keep her safe: The Bear Tsarina. After, Nastasya carved six arrowheads, strong and cold enough to cool the anger in a fire dragon's heart. The sun set and the moon rose three times before Nastasya reached the Fiery Volcano and found Smey's cavern. Nastasya charged in and aimed an arrow at the dragon's heart but her husband was too close for her to take the shot. Acting quickly, she fired five arrows at Smey's three heads, blinding five of his eyes. Smey opened his great wings and flew from the cavern, still holding Nastasya's husband, until finally dropping into him into a swirl of dragon-fire.

Year
Six



"Oh, John Faa!" she thought in anguish. "You didn't foresee this, and I didn't help you!" But she had no more than a second to think, for there was a mighty snarl from Pantalaimon and something - another daemon - lunged at him and threw him to the floor, knocking the breath out of Lyra. Her arms were wrenched behind her, her wrists were lashed together and a hand covered her mouth to stifle her screams. But scream she did - lustily.

"Torik! lork! Byrnioun! Help me!" But could he hear? She might have heard lork's roar in reply but it was a long way off, for now she was jolting over rough ground, arms twisted, sobbing with fear and rage. The air was filled with unfamiliar voices.

"Pan!" she gasped. "I'm here - shh, I'll help you breathe. Keep still." Pan whispered, his mouse-paws tugging at her hood until her mouth was freed and Lyra was able to gulp hungrily at the frozen air.

A whip cracked the air and the howl of racing dogs could be heard over the tundra; the snow was falling thickly and the sky was dark. Presently, Lyra became too cold to peer out any longer and she lay down. She slipped uneasily into a fitful sleep.

... Lyra started awake. She had to shield her eyes from the powerful anbaric light overhead which was swivelling to find the new arrivals. Lyra's captor thrust her forward towards a figure in a long, white coat who took out a draw-string purse and counted out a dozen heavy coins into the hunter's hand. Without a backward glance, the two men cracked the whip and sped away into the avenue of lights until they vanished into the dark beyond. Pantalaimon at her ear, a goldfinch now, hissed, "Act stupid and dim. They mustn't realise who you are."

She followed the man over the threshold of the building into a room brilliantly lit by cold, fluorescent lights overhead and with a faint, perpetual hospital-medical smell. A cold terror trickled down Lyra's spine: she had been brought directly to the so-called Fields of Evil - Lyra had arrived at Bolvangar.





Publishing examples



Planning Support:

Planning for Writing Units follows a repeating structure of:

- The Imitate Phase: where children learn the skills demonstrated in the Model Text.
- The Innovate Phase: where children begin to apply these skills in a controlled context.
- The Invent Phase: where children independently apply these skills to their own writing and ideas.

Within each of these phases, children should be recording in their books and receiving written and verbal feedback to enable them to recognise their successes and continue developing their writing skills. The most successful lessons are those which focus on quality over quantity and those which value the writing process of plan, draft, edit, re-draft.

› Staff Shared (T:) › Planning 2019-2020 › Planning Templates 2019-2020 › Writing





Year Group and Teacher:		Writing Stimuli:				
Context:						
	Monday	Tuesday	Wednesday	Thursday	Friday	
Imitate:						
Innovate:						
Invent:						
Cold Write			Publishing			






As independence in a year group (for example Year Six) or the intended skill is in evidence, it may be decided in the planning phase and with consultation with the Strategic Lead that the imitate phase is skipped.





Innovate

Monday	Tuesday	Wednesday	Thursday	Friday
Planning				
Planning for innovate	Write paragraph one	Purple Pen Write paragraph two	Purple Pen Write paragraph three	Purple Pen Extended Write

Imitate

Monday	Tuesday	Wednesday	Thursday	Friday
See classroom environments page for outcomes				
Stunning start Learn the actions and vocab Box it up Toolkit	Write paragraph one	Purple Pen Write paragraph two	Purple Pen Write paragraph three	Purple Pen Extended Write

Invent

Monday	Tuesday	Wednesday	Thursday	Friday
See planning page				
Planning for invent	Write paragraph one	Purple Pen Write paragraph two	Purple Pen Write paragraph three	Purple Pen Extended Write





Most effective lessons look like...

The most effective Writing lessons are those which are planned and designed with the needs of all children in mind.

Below are a range of different lesson structures to explore and develop as you get to know what works best for the range of learners in your lessons.

Immediate Engagement	Reflect and Perfect	Teacher Led Phase	Independent Learning Time	Assessment Accountability	Independent Learning Time	Evaluate and Demonstrate
Immediate Engagement	Independent Learning Time	Teacher Led Phase	Independent Learning Time	Assessment Accountability	Reflect and Perfect	Evaluate and Demonstrate
Immediate Engagement	Reflect and Perfect	Teacher Led Phase	Independent Learning Time	Independent Learning Time	Assessment Accountability	Evaluate and Demonstrate
		Independent Learning Time	Teacher Led Phase			
Immediate Engagement	Reflect and Perfect	Teacher Led Phase	Independent Learning Time	Assessment Accountability	Independent Learning Time	Evaluate and Demonstrate
Independent Learning Time		Teacher Led Phase	Independent Learning Time	Assessment Accountability	Independent Learning Time	Evaluate and Demonstrate
Immediate Engagement	Teacher Led Phase	Independent Learning Time	Assessment Accountability	Independent Learning Time	Assessment Accountability	Evaluate and Demonstrate
Immediate Engagement	Reflect and Perfect	Teacher Led Phase	Independent Learning Time		Independent Learning Time	Assessment Accountability
		Independent Learning Time	Teacher Led Phase			





SEND support

In Writing, we best meet the needs of all pupils through careful consideration of task design, scaffolding and lesson structure. Our lower attaining SEND learners are supported through the use of our Writing Competencies Progression structure, giving them appropriate scaffolding when sentence writing and supporting them with letter formation where needed:

The Mechanics of writing:					
WM1	WM2	WM3	WM4	WM5	WM6
I can mark make	I can form some letters	I can form all letters accurately	I can write my name	I can write a CVC word	I can write a simple sentence

Sentence writing:								
SW1	SW2	SW3	SW4	SW5	SW6	SW7	SW8	SW9
I can trace over yellow writing with some accuracy	I can trace over yellow writing forming my letters correctly	I can copy yellow writing onto green lines with the first letter of each word done for me	I can copy yellow writing onto green lines	I can write a sentence using green lines from listening to a recording	I can write a sentence using green lines with some words written by the teacher after oral rehearsal	I can write a sentence using green lines after aural rehearsal with an adult	I can write a sentence after aural rehearsal with an adult without green lines	I am ready to write independently!

Idea generation:							
IG1	IG2	IG3	IG4	IG5	IG6	IG7	IG8
I can repeat/copy ideas from my text map or other learning	I can finish a sentence with an idea of my own with help from an adult and a visual word bank	I can finish a sentence with an idea of my own with help from an adult	I can generate an idea with help from an adult	I can generate an idea with help from a word bank	I can generate an idea using my own experiences after talking to an adult	I can link my new ideas together cohesively	I am ready to think of ideas independently!

Teachers should regularly assess those children working at the above levels, focussing on how best to support the learner in making progress to the next step. These records will be kept centrally and referred to in termly Pupil Progress Meetings.

Where the Writing Competencies are no longer appropriate (in the majority of KS2, for example), our lower-attaining Writers are supported through well-scaffolded plans (see planning examples below), daily whole-class text rehearsal and thorough lesson preparation.





Components of Writing Lessons

Daily Dictation

A daily dictation should take place at the beginning of most Writing lessons in KS1 and KS2. This high-pace component of the Writing lesson should involve the teacher dictating a sentence which the children then write on whiteboards. All classrooms should be resourced with a RWI Speed Sounds chart for the children to use to support them with spelling. In Years 3-6, the children should identify the subject, verb and object of the sentence where appropriate. There is an expectation that in Years 1-4, the teacher then models letter formation on the board before the children then copy the sentence into their Handwriting Books, focussing on formation and joins as needed, reciting Read Write Inc. letter formation rhymes as appropriate.

Teachers should refer to the National Curriculum spelling rules for the appropriate year group when composing their sentences.

The Planning Lesson

The planning lesson is an essential component of the writing process, where the children are taught to generate their own ideas and prepare themselves for the writing that will take place during the week. Plans should be appropriately scaffolded for the varying needs in each class. These lessons are structured with high accountability in mind, with the expectation that all children have an idea to share with the rest of the class. Time is given for each paragraph for the class to discuss their ideas in partners before the teacher then cold calls children around the room before they all write their ideas on a plan. Examples of the planning documents used by children can be seen below.

Examples of planning

WTS	EXS	CDS
<p>Setting What can you tell us?</p> <p>Suggestion of danger What is the danger?</p> <p>Name and age Describe their personality Give two pieces of evidence to show their personality.</p> <p>What is the child doing? How does the Gobbler approach the child?</p> <p>What do they look like? What do they offer the child?</p>	<p>Character description Name: _____</p> <p>What is the child doing? What is the child doing?</p> <p>What is the child doing? What is the child doing?</p> <p>What is the child doing? What is the child doing?</p> <p>What is the child doing? What is the child doing?</p>	<p>Character description Name: _____</p> <p>What is the child doing? What is the child doing?</p> <p>What is the child doing? What is the child doing?</p> <p>What is the child doing? What is the child doing?</p> <p>What is the child doing? What is the child doing?</p>





Literacy Teaching In Early Years

Our Literacy Mission

- Teach beyond the curriculum to prepare children for Reception or Year 1.
- Foster a love of writing from all pupils, regardless of attainment.
- Grow children's stamina for writing and develop their writing toolkit.
- Grow children's confidence to take on challenges in their writing and to do so with increasing independence.
- Use text-led learning to inspire and immerse children in engaging and exciting learning.

Literacy teaching is seen as a vehicle to teach the majority of other Early Learning Goals (ELGs)/areas of learning (AOLs). Key questions for these subjects are detailed in the AOL maps and are then mapped out onto medium term plans by teachers. This ensures that these important questions are thoughtfully woven into literacy teaching and link in a meaningful way to the current topic. In this way, learning of key knowledge from other areas of the curriculum are woven into exciting text-based learning and avoid being learned in isolation. Here children are encouraged to make links with learning across all of the areas through their own experiential literacy sessions. Learning in this way allows for slow expositions of key texts which is supportive in promoting a real 'love' and enjoyment of a key text.

Purpose for Writing (PfW)/Purpose for Mark Making (PfMM):

The writing tasks/opportunities the teachers design are well considered and meaningful in literacy lessons. Children are posed with a problem/task related to the hooks designed for the topic text which writing will help them to solve. Working in this way allows children to engage in writing tasks multiple times a week which support children in regularly revising key writing competencies. Where appropriate, these tasks will also encourage conversation around the key questions identified across other AOLs for that time. An example of this would be children discovering photos of Evil Pea in their school causing mischief! They write a wanted poster for the Sussex Police who later visit that week and engage in these Evil Pea discussions. The teacher leads a PSED focused discussion during the task about what Evil Pea could do to fix his mistake.

In Nursery, a child-initiated approach is adopted with regards to creating PfMM opportunities. When children progress into Reception, this approach is continued until practitioners judge that children are ready for this practice to become an expectation.

How does this support children in their writing?

- Children are engaged and excited by the experiential hook-based lessons. They are keen to write and be involved in the exciting narratives the teachers create.
- Learning is exciting and memorable, meaning children make strong connections across a range of AOLs covered in the literacy teaching e.g. Children learn facts about stars by engaging in letter writing to the topic's character who believes a star can be caught..
- Children feel empowered to write as they feel their writing is purposeful and useful to a cause.
- Children see the power of writing as a communication tool and the impact it can have.
- Children are immersed in learning and their imaginations are sparked. Through this pupils' idea generation for writing and their understanding of their own writing is supported.
- Children's ability to write in role and make links with a storyline is developed.

Recording Evidence of Cross-Curricular Links

Literacy tasks are designed to incorporate the key questions outlined on the AOL maps. Where relevant, staff record quotes of the children speaking about their learning onto their work. This captures the child's voice and evidences their understanding of the key concepts taught that day.



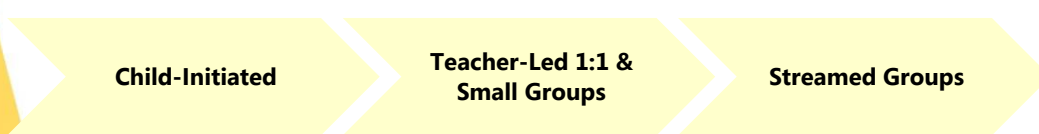


Transcriptional Writing

As children develop as early writers they are required to master a vast range of writing competencies. Children need to be given the opportunities to overlearn these skills by engaging in writing tasks regularly. It is important to develop the author's voice but children must first begin to develop an increasingly secure basis of competencies. Therefore, before writing children engage in discussions about their ideas to develop their sense of voice and language structures for writing but when writing, staff make the judgement, based on the child's writing level, as to the level of transcription that will be used for each child. This avoids children becoming overloaded with demands for writing and helps to tailor each writing task to align more with the skills the child needs to develop. As children become more secure with writing competencies, the expectation for children to construct their own sentences independently for writing increases.

Please refer to the 'Reception Writing Mark Scheme' for more information about how these writing competencies are assessed and developed in Reception.

Reception Writing Groups Progression



Child-Initiated

Provocations are used to invite children to solve problems four times a week. This is to foster a love of writing and empower children to see their writing as a powerful communication tool. This also supports children to build confidence and enjoyment of writing and mark-making.

Teacher-Led 1:1 & Small Groups

Expectations and routines surrounding writing have now been established and children are keen to engage with writing tasks. This means children respond positively to adult-initiated writing, often many requesting to write. For those who are ready, opportunities for independent writing or larger groups are used. Teachers differentiate tasks according to each pupil's needs. Adult led writing opportunities are created four times a week and the majority of children will write 3-4 times each week.

Streamed Groups

In order for children to have multiple opportunities to apply and rehearse the skills taught in their daily phonics lessons, children are organised into writing groups which provides children with the opportunity to write up to four times a week with an adult. Children are grouped according to their writing abilities. All children's progress is reviewed in a weekly team meeting where next steps and the possibility of moving to a new group are discussed. Children's names are highlighted in their RWI group to help adults appropriately target sounds and words for writing. Those requiring further support with letter formation (LF) can also be highlighted to adults. This also supports early identification of those who may have disparity between their writing and reading attainment.





Ratio	1:1	1:2	1:2	1:2	1:2	1:4	1:4 or 1:3
Red Words	n/a	I, the	I, the	put, the, I, no	put, the, I, no	put, the, I, no, of, my, for, he, your, said, you, be, are, to, me, go, baby,	put, the, I, no, of, my, for, he, your, said, you, be, are, to, me, go, baby,
Sounds	m-x	m-x	m-x	m-x, Set 1 Special Friends	m-x, Set 1 Special Friends	All Set 1, Set 2 Special Friends	4 sound+ words, Focus on Set 2 Special Friends
Focus	My name & 1 CVC word, followed by letter formation/fine motor intervention	I am' or 'It is' CVC 3 word sentences e.g. I am mad.	I am' or 'It is' CVC 3 word sentences e.g. It is fun.	Independent 'I am/It is' sentence, then supported CVC red word/SF sentence writing	Independent 'I am/It is' sentence, then supported CVC red word/SF sentence writing	Independent CVC sentence, then supported complex sentence	Independent complex sentences and focus on co-constructing/independent sentence construction
Children	Name	Name (LF)	Name (LF)	Name	Name	Name	Name
	Name	Name	Name	Name	Name	Name	Name
	Name	Name (LF)	Name	Name	Name	Name	Name
	Name	Name (LF)	Name	Name	Name	Name	Name
	Name	Name	Name	Name	Name	Name	Name
	Name*		Name	Name (LF)		Name	Name
	Name*		Name	Name		Name	Name
	Name (writing cvc sentence)		Name	Name		Name	Name
Total	8	5	8	9	2	9	8
Key:						HA marking grid	HA marking grid
black = SSA/1:1		pink = ditty	green = green				
grey = SSC		red = red	purple = purple				

Reception Extended Group Writing

Children who are identified to consistently demonstrate proficiency in writing simple phrases and sentences independently will be moved onto a next phase of writing. As children have already demonstrated they are secure with segmenting, blending and the mechanics of transcriptional writing, the focus is now on building their stamina for writing and their authors' voice. Children will engage in co-constructing sentences before writing, working towards constructing and writing their own sentences independently. Alongside this they will also be challenged to write increasingly complex sounds as well as rehearsing the Red Words and Special Friends taught in their phonics groups. Where relevant, children will also experiment with different narrative styles such as 'Once upon a time' as well as moving on to write simple Talk for Writing stories. All of these practices support children to exceed the expectations of the Writing ELG and prepare them to be highly proficient writers when entering Year 1.

Extended Group Writing Marking Grid – How do I use it?

Continue to refer to the Reception Marking Writing Guide to mark H, M or I in each box. The difference here is that you will no longer be marking segmenting and blending explicitly as children have been previously identified to be secure in writing 3-4 sound words. Instead, underline words or sounds in yellow highlighter that children have copied from an adult's modelling. This will identify the specific Special Friends, Red Words or phonetic spellings attempts which children require further support on. Alongside this, the other mechanics of writing can be monitored using the marking grid.

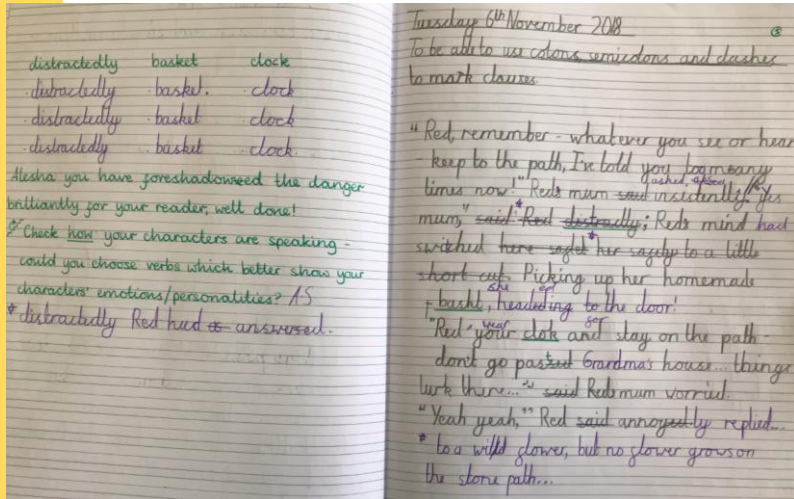
Extended Group Writing - Marking Grid					
Date		Ratio		Staff	
Finger Spaces		Sentence Construction			
Punctuation		Sentence Retention			
Capital Letters		Underlined = copied from model			



Feedback

Please refer to our Feedback and Marking Policy in line with this guidance

Please refer to Appendix 1 for the CAW EYFS Marking Scheme.

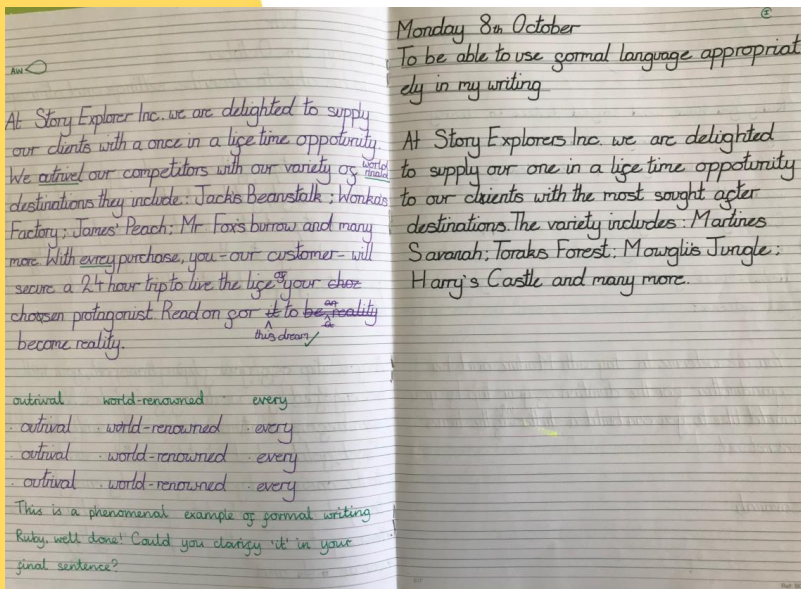


Written Feedback:

The purpose of written feedback is to support the child in proof-reading their writing and to promote good progress for all children.

Ensure adequate time is set aside for children to complete their feedback in purple pen. This should be ideally included within the daily lesson structure to give ample time for reflection.

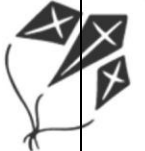
See the Feedback policy for the CAW marking symbols.



Verbal Feedback:

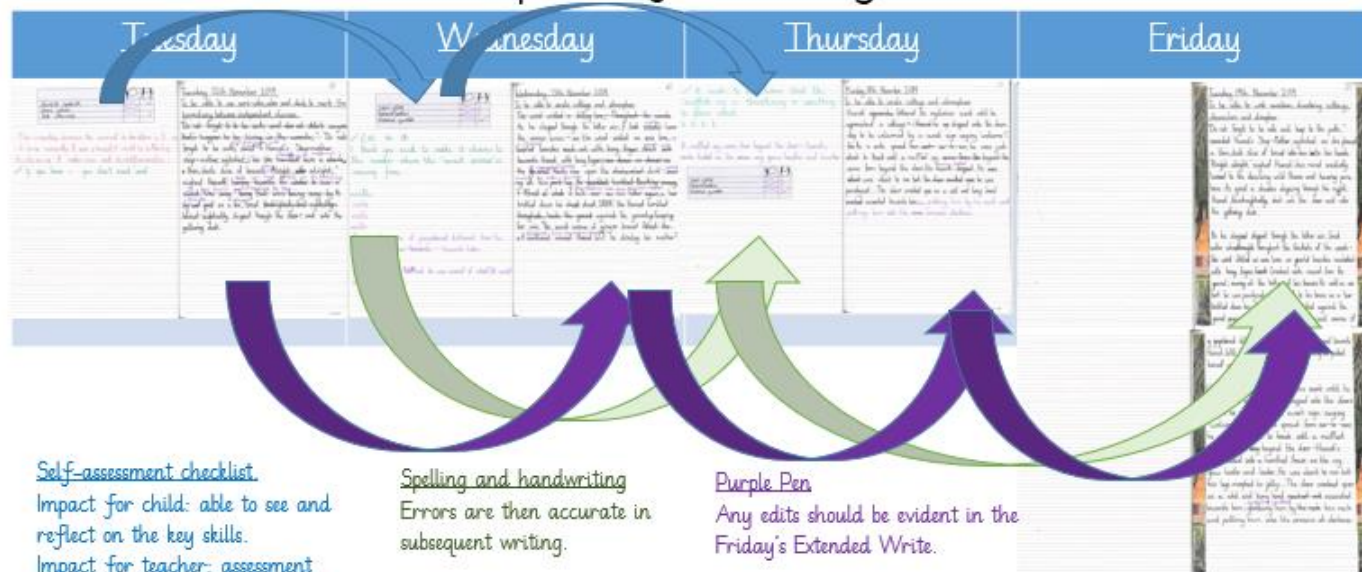
In some instances, it may be more effective to convey praise and next steps verbally – either within the same lesson or at the beginning of the next.

This may be used to show that conferencing has taken place within the lesson and teachers can use bullet points to show what was discussed if this would be helpful for the child.





Impact of marking



Self-assessment checklist

Impact for child: able to see and reflect on the key skills.
Impact for teacher: assessment opportunity (informs next day's teaching) and informs that day's modelling.
Removed for invent week.

Spelling and handwriting

Errors are then accurate in subsequent writing.

Purple Pen

Any edits should be evident in the Friday's Extended Write.

Purple pen use should demonstrate proofreading and, if appropriate, editing with a view to improving impact on the reader.

Pupil outcomes

Intended Learning

Learning Objectives for individual lessons should be taken directly from the National Curriculum (some may be condensed or slightly adapted due to length) e.g.

To be able to write pieces describing settings, characters and atmosphere and include speech that helps picture the character's personality or mood as well as moving the action forward.

To be able to describe settings.

To be able to use speech which helps picture the character's personality.

To be able to use speech which moves the action forwards.

Exercise Books/Demonstrable Outcomes

Exercise books should demonstrate the learning achieved in the lesson and are opportunities to assess the children's progress against the objective.

Teachers in key reporting year groups will store paper copies of the assessment framework in a centrally located folder. This will be referred to in Pupil Progress Meetings and moderation events.






In Development

In Years 3-6, the teaching of spelling rules is now taught in the following structure:

	P1	P2	P3
Week 1	Teach skill 1 (no dictated sentence but whiteboard work through the <u>Pixl</u> slides) (extra time due to no PP)	DD sentence with skill 1	DD sentence with skill 1
Week 2	Reteach skill 1 OR move onto teach skill 2	DD sentence with skill 2 (or 1 if reteach)	DD sentence with skill 2 (or 1 if reteach)
Week 3	Teach skill 3	DD with skill 3	DD with Skill 3
Week 4	Recapping 3 skills from this term	DD with skill 1/2/3 from this term	DD with skill 1/2/3 from this term
Week 5	DD with skill 1/2/3 from last term	DD with skill 1/2/3 from last term	DD with skill 1/2/3 from last term
Week 6	Catch up week if reteach needed		

Homophones & CEW (or year group issues) dripped into sentences in DD throughout term.

In order to further support our Greater Depth writers in considering language-use and its impact on the reader, Year Six are now using an additional editing scaffold for potential GDS writers. Please see below:

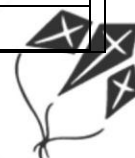
Writing with intention and control		
Rewrite the sentence in the passive .	Change where the reported clause is in a sentence with speech.	Begin the sentence with a subclause, using a verb in the progressive form (<u>ing</u>).
Rewrite the sentence in as few words as possible.	Think of an adverb to use which will build your character or setting even further.	Rewrite a sentence so that the structure is a main-clause sandwich! 
Read through your paragraph. What does your reader not need? Get rid of it!	Pick a sentence. Annotate it on the left page, explaining the reason for your vocabulary choices and the intended impact on your reader.	Choose a sentence to add appropriate figurative language to.

Since Spring 2023, our most proficient writers in Years 3-5 also use an editing scaffold.


In our Nursery setting, the marking symbols below are currently being trialled:

Nursery Pre-Writing Mark Scheme

Complete on Marking Sticker	Name Writing	1	Child makes random marks to represent their name.
		2	Child forms 1 or 2 letters of their name. The formation may not be correct.
		3	Child forms the letters of their name but in the incorrect order or backwards
		4	Child forms the letters of their name in the correct order but with incorrect formation.
		5	Child can independently write all the letter of their name in the correct order. The first letter must be a capital letter.
	Pressure	✓	Child presses lightly with their mark making tool to create faint marks.
		x	Child uses good amount of pressure with their mark making tool to create marks.
	Dominant	x	Child swaps between hands whilst mark making



City Academy Whitehawk – Teaching Guidance Documents

	Hand	✓	Child only uses preferred hand whilst drawing	
	Grasp	PG	Child uses palmer grip	See the below for picture of grasps.
		DP	Child uses digital pronate grip	
		FF	Child uses four-finger grip	
		TG	Child uses tripod grip	
	Meaning to Marks	1	Child gives no meaning to the marks they make	
		2	Childs begins to ascribe meaning to the marks they have made with adult prompt	
		3	Childs begins to ascribe meaning to the marks they have made once they finish	
		4	Gives meaning to marks they make as they draw, write and paint	
	Drawing Stage	DS	Disordered scribbles –these scribbles are usually the result of large movements from the shoulder, with crayon or marker held in the child’s fist.	
		CS	Controlled scribbles – child may make repeated marks on the page—open circles, diagonal, curved, horizontal, or vertical lines.	
		LP	Lines and patterns - writing is made up of lines, curves, and repeated patterns. Child try to imitate this in their own writing. So while they may not write actual letters, you may see components of letters in their drawing such as symbols. These might include lines, dots, and curves.	
		OP	Pictures of Objects or People – children draw basic representations of objects and people using basic shapes	
	Letter Writing (Not including name writing)	1	Child makes no attempt to write letters	If a child begins to write words, complete a writing marking sticker.
		2	Child begins to copy letters with visual prompts in front of them e.g. copying letter from a flash card	
		3	Child begins to form letters anywhere on the page with a verbal prompt e.g. around the apple, down the leaf	
		4	Child independently writes letters.	
Child Initiated	x	An adult has guided this activity.		
	✓	A child has completed this work independently.		
Staff	The staff member writes their initials to show who has completed this activity with the child.			
Complete On Paper	Only if a child has attempted to write their name or letters: Say, “Purple pen when we practise again!” 1. Choose a letter they have written to improve. 2. Saying the handwriting phrase, model in green biro (teacher) or blue biro (support staff) pen 3. Repeat again in yellow highlighter. 4. The child uses purple pen to trace over the yellow highlighter with support. 5. The child uses purple pen to have another go.			
	Speech 	<ul style="list-style-type: none">• If writing/drawing is difficult to decipher, write the word(s) or a short explanation next to it on the child’s work.• If a child has been mark making or writing one word, include a short quote about what they say about their drawing e.g. “It’s me and mummy”		
Stages of Pencil Grip				
Palmer Grip		Digital Pronate	Four-Finger Grip	Tripod Grip



Stages of Drawing












Disordered Scribble

Controlled Scribble

Lines and Patterns

Pictures of objects or people



CAW Reception Writing Mark Scheme			
Segmenting 	X	Identifies no sounds	<i>What if they have written more than one word?</i> Mark the longest word written.
	H	Can identify 1 sound	
	M	Can segment 2 or more sounds e.g. 'c' 'a' in cat	
	I	Can segment all of the word's sounds independently	
Blending 	H	Cannot blend any sounds and requires adult to do so.	<i>What if they have copied a word from a word mat?</i> Underline the copied word(s) with a yellow highlighter.
	M	Can blend most of the sounds in a word e.g. 'ca' for 'cat'	
	I	Can blend all sounds in a word	
Letter Formation 	H	Child is unable to remember letter formation or copy from sound mat. Adult models letter to copy and/or child traces over yellow highlighter. Adult may also help hold the pencil/pen when writing.	<i>What if a child can identify the sounds from the sound mat but is unable to hold/use the pencil at all?</i> Support them to hold the pencil and mark 'letter formation' as H.
	M	Child finds the letter on the sound mat independently and writes the letter by copying from the sound mat.	
	I	Forms letters from memory with/without a short verbal prompt e.g. "Down the <u>tower?</u> "	
Red Words 	H	After verbal prompt, the child remains unsure and is unable to locate the word on the Red Word Mat. Adult points to the word on the mat and/or writes in yellow for child to trace in pencil on their work.	
	M	After verbal reminder about red words e.g. "'to' is a red word" child writes word from memory and/or independently finds the red word on the mat to then copy independently.	
	I	Can write red words from memory.	
Finger Spaces 	H	Adult uses their hand to add finger spaces in for child. Child does not recognise need for finger spaces.	
	M	After verbal prompt to use finger spaces e.g. "What do we need between each word?" Child adds in finger spaces.	
	I	Child uses finger spaces unprompted.	
Sentence Construction 	H	Adult thinks of sentence/phrase for child to write	
	M	Sentence/phrase is co-constructed	
	I	Independently thinks of their own sentence/phrase	
Sentence Retention 	H	Child is either given a sentence strip or is verbally given a sentence/phrase.	
	M	Adult gives one or two verbal prompts to remember the sentence.	
	I	Child remembers sentence for writing without any reminders.	
Punctuation 	H	Child does not remember to add punctuation after prompt	
	M	Child is given a verbal or visual prompt and remembers.	
	I	Child remembers to add punctuation (full stop) independently.	
Capital Letters 	H	After verbal prompting and looking at the capital letter mat child remains unsure. Adult writes the capital letter in yellow highlighter on work for the child to trace.	Red Word 'I'? If writing 'I' as the word form, count this as a red word. Do not mark as a capital letter.
	M	Child requires a visual cue, a tag of the head for example, to know to add a capital letter. Child forms capital letter with or without use of the capital letter mat.	
	I	Unprompted, child remembers the need for a capital letter and does not require the mat. Adult can give a verbal handwriting prompt if needed.	
Child Initiated? 	✓	A child began writing independently or asked if they could write with you.	
	AI	AI (Adult Initiated) - An adult invites the child to complete this writing.	
Ratio	1:1 or 1:2 etc (This shows how many children worked with an adult at the time.)		
	I	If the child has written the piece of work without any form of adult support.	
Staff	The staff member writes their initials to show who has completed this activity with the child.		