



# Writing Policy 2023-2024

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# Writing Policy

### Rationale

This policy reflects the school's aims and objectives in relation to the teaching and learning of Writing. It sets out a framework within which teaching and non-teaching staff can operate. It gives guidance on planning, teaching and assessment. The policy should be read in conjunction with the National Curriculum which sets out the rationale for teaching each area of the English Curriculum and specifies the skills that will be developed for the majority of pupils in each year group. This document is the outcome of consultation and review undertaken by the English subject leader with the staff. At Farndon Fields Primary School we use the new National Curriculum for English (2014) as the basis of our English teaching and learning programme.

### **Our Mission**

Our vision is for Farndon Fields to be a high achieving, vibrant learning community in which children are nurtured, motivated and have outstanding expectations for themselves and others.

## **Our Values**

Nurture, Inspire, Learn, Succeed

## Intent

The overarching aim for the teaching of English at Farndon Fields is to promote high standards of language and literacy by equipping pupils with a strong command of the spoken and written word, and to develop their love of literature through widespread reading for enjoyment.

The national curriculum for English aims to ensure that all pupils:

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

At Farndon Fields, we aim for our children to become independent and creative writers. We encourage them to write clearly and with confidence over a range of genres, for specific audiences and purposes. Throughout their writing, we place great value on the importance of accurate grammar, punctuation and spelling as well as the development of correct letter formation and neatly presented handwriting. Through our English curriculum, we aim to nurture in the children a love of literature and language, and the confidence to continue to write throughout their lives.

# Implementation

Within our school, writing is taught daily in English lessons as well as being consolidated throughout the wider curriculum (such as history, geography, and science).

Our writing units are planned using the 'Banquet' approach. The banquet approach grew from the idea that children need lots of 'food' in order to write effectively, confidently and independently. We have streamlined the banquet into a starter course, and then a meat course. Following these two courses, they are ready to begin the planning and writing stages.

#### Writing Progression Maps:

Our Writing Progression Map indicates which skills need to be taught in each year group. It includes the national curriculum statements for writing. Each row represents a different term: 1st row, Autumn; 2nd row, Spring; 3rd row, Summer. There is some flexibility with when the skills are taught (e.g. if teachers feel a particular skill should be taught sooner or later due to a particular genre where a skill would suit perfectly), although the order suggested allows skills to be taught in a logical order so should be broadly followed.

It is a helpful reference tool when planning; it is clear to see what knowledge the children have previously learnt and see where they are going in future years.

Yr.	Text	Sentence	Word	Punctuation	Yr.	Text	Sentence	Word	Punctuation
2	Show a preference for a dominant hand     Hold panol with a static tripod     Begin to write simple captions	Understand ther writing goes from left to right     Acothe meeting to marks     Use some chearly laborative laboration     communicate meeting, representing some     varies carrectly and in sequence	Write their own name     Write the initial sounds of many words	Latters     Words     Finger space		<ul> <li>a pace of writing</li> <li>Introduction to paragraphs (as a way to group release method);</li> <li>In narratives, oncets satings, characters and plot.</li> <li>Day specings account characters, sating, time</li> </ul>	<ul> <li>Expressing time, place and cause using conjunctions (for example, unex), defore, effec, while, so, because), advector (for example, because), advector (for example, or prepositions (for example, before, site, during, in, because of)</li> <li>Extend the range of sections using a viscor</li> </ul>	<ul> <li>Use on the effective similar using factor that Use of the forms (a) or (an) before a sount (according to whether the set (and begins) with a constant or a vewel) Use capital letters for proper mounts</li> </ul>	<ul> <li>Apositophes to mark where letters are missing.</li> <li>Le contraction (Far example, Ym, didn't, etc.) and to mark singular possession in nums (Far example, me mark book)</li> </ul>
(FS	Write captions     Write simple lists and basic labels	Begin to write some ample aentences     Begin to use the conjunction rand     Use simple determiners (e.g. the, a)	Correct letter formation of most letters, instructing ascondurs and costandars Write CVC words using abunds isemit Write some common irregular words (e.g. she)	Introduce capital letters     Introduce full stops		of day or type of weather	range of conjuscitions, e.g. because, and, but as, whetherede, it, hard, etc. • Developing the range of sentences with more than one deute by using a vider range of conjuscitions, including when it because,	Formation of sound using a range of profiles (For example: super-, actir, autor)     Use powerful withs challes (1, a dynonyms for vedo source)	Use a comme after a fronted adverbial phrase (of the imported, prepail fond, phrase or
ш	Write more than one sentence that follows on from the providue one     Begin to use key features of nametive (e.g. One day. One uson a time, etc.)	Writes simple services which can be read by themselves and othere. Such sentences with a capital letter and end with a full stop.     Use simple obterminers ( <i>i.e.g. my, Na, Net</i> ) Use the contraction and	<ul> <li>Use increasingly confident phonic knowledge to wite words that match spoken sounds</li> <li>Spell phonically regular words with more than one syllable (e.g. capet, downat, etc.)</li> <li>Introduce simple proceeditors</li> </ul>	Introduce question marks	Ĭ	organisational divides (e.g. headings and sub- headings)	athrough • Une advects (by) starters or prepositional starters (b activities) = g. Carefuly, sile constant along the floor of the care, Betrind the box, he found a mode, etc.	<ul> <li>Use possessive pronouns, i.e., my, you, hit, ners, hit, surs, hields</li> <li>Identifying all the basic word classes of a simple sentence, and a surple sentence, adjective, preparation, aswerbil</li> </ul>	adverb ending in "vy" Introduce inverted commas to punctuate direct speech
_		Use simple adjectives	(e.g. in. on, to, up, etc.)	Lise capital letters for memory of people, places		<ul> <li>In narratives, begin to use paragraphs to organise each part of story to indicate a change</li> </ul>	<ul> <li>Understand the difference between a phrase and a clause</li> <li>Choosing neurs or proneurs appropriately for</li> </ul>	<ul> <li>Word families based on common words, showing how words are related in form and meaning (For example four, feared, fearby, fearby)</li> </ul>	Introduce a colon for instructions     Use builtet points for simple lists
	Open a simple namelike about time of day or the versifier     Securice softences to form a short namelike	<ul> <li>Use the conjunction land</li> <li>Use adjectives to describe nouns</li> </ul>	Use a sider range of prepositions	and the personal pronoun 'T • Full staps		in place or jump in time	clarity and cohesion and to avoid repetition	,	(e.g. Instructions - equipment, ingreditents, etc. )
1	Open a simple namifile around the character crowling     With non-finition, use a heading and built points     Label chipte diagrams	Use the conjunctions tend and "secause"     Know the difference between a question and an captamation	Use differention     Use imputer prefixes (i.e. un) to charge the maximy of adjustness and wates     (e.g. workford, with, with)     Use inspirar planet near auffase (i.es. of -es) -     e.g. stops: workers, ed.	Guestion Marks     Exclamation marks		Per openings around characters, setting describtion or action     In memory, use peragraphic to oppenies each part of story to include a charge is place or pump in these     In mon-locar, use paragraphe to organise ideas mound a time.	<ul> <li>Entering of comparison and statuting instances range of comparisons on statuting instances comparison and an entering in the statuting instances comparison and an entering in the statuting instances in the well many memory in a statuting in a magnetic statuting instances and statuting in a magnetic statuting instances and statuting in statuting instances and statuting in a statuting statuting instances and statuting in a statuting in statuting instances and statuting in a statuting statuting instances and statuting in a statuting statuting instances and statuting in a statuting in statuting instances and statuting in a statuting statuting instances and statuting in a statuting statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting in a statuting in a statuting statuting in a statuting in a statuting statuting in a statuting in a statuting</li></ul>	<ul> <li>Use proper neuron to enfort to a particular portion on thing, as denotary, many, Contract Expand Develop Orelandor a Insertient's processing Develop Orelandors a Insertience at 11 mean observation of advect, advecting at 11 mean presentative, advect, advecting, process, proper record Use present perfect from of verba (eq.), He bas</li> </ul>	Liss common to mark classes and to mark off frames indentifies     La control advertises     La control devices device agreech –     La control devices device agreech and reporting     dealers e_This device "grade Conclession", con- enced agreeches and the classical and reporting     dealers e_This device "Conclession", con- controllert societies "State", convert
	<ul> <li>Write a simple narrative with a beginning, middle and end</li> <li>Make simple represented to writing</li> </ul>	<ul> <li>Begin to use further conjunctions - bull and 'so' Know the difference between a statement, guestion and exclamation</li> <li>Begin to start services with simple advertes</li> </ul>	<ul> <li>Use simple similes using 'Not'</li> <li>Use sufficies that can be added to not words (i.e. 403, -e5, -e5, -e5);</li> <li>e.s. Federes Debased - Jecker, subject, eds.</li> </ul>	Speech dustries			<ul> <li>(aring 'se' or 1ke) and to <u>segn</u> to use mellaphone and personification.</li> <li>Nous phrases exampled by the addition of molifying adjectives, neuro and prepabilism</li> </ul>	Geoplesette percention of versiones, religion game out to play instead of He went out to play     Cevelop contidence in using of figurative devices	Longo and allowing an annual
	<ul> <li>Write a simple nemative with a beginning, middle and and</li> <li>Open a simple renetive second the character or socing (or time of day / weather)</li> <li>Make secole instructivement to antina</li> </ul>	(e.g. Sardy, Blowy, etc.) Know the difference between a command, statement, question and estimation Open settimate using simple adheretic Use a range of one) inclines (bit, and, because en)	Use two adjectives to describe a noun (e.g. The servic encour need feedber, etc.) Use define using feed or that Undescand and loss impressive (housy) vertue Form compound works (e.g. whitebast)	Contractly use capital letters, full stops, calestion and exclamation marks     Use appetraciples for contraction (a.g. card), don't, doi: 2.	4	<ul> <li>Appropriate choice of pronsum or noun within an ecrose sentences to ald <u>colleasion</u> and evelo repetition</li> </ul>	mostrying adjectives, nouns and proposition phrases (e.g., "The result- systemet in The civit match teacher with cardy Arr/) - When withing dialogies, cardy arr/s politics, e.g. "Helis "also writewards, shyly. - Intersperse nametive <u>between lines</u> of dialogue.	(e.g. metaptor, alteration, personification, econectoporte, smithe Use perfects to give the antanym (e.g. 2007, 2007, 2017, 2017)	<ul> <li>Use appetruphes to mark singular <u>and planet</u> passession (a.g. the mark boak, the ghis' coats) and irregular contracted forms (e.g. wort, cart) shart, etc.)</li> </ul>
2	<ul> <li>Index on type index with a short paragraph.</li> <li>Write an average to a score to the short paragraph.</li> <li>Lao hand has an average and the score to the score t</li></ul>	<ul> <li>Begin varying sentence operates within a piece of writing (the, askedba and vintes/y andhg)</li> <li>Begin to select adjustives for greater effect.</li> <li>Use separated nous phrases (inc plenty of food; Asts of people, ato.)</li> </ul>	subcerven, etc.) Use sample quantiterativene linear jarg (Kost some entry all noise (Kos all) ) Rom noise suble the subtract some hour in jarg, another suble the subtract some in the "Ay" in term entry with a total the graphic source - develop, with a total some in the subtract - develop.	Use common for lists <u>Basin</u> to use common after an 'Hy' opener		<ul> <li>Make increasingly accurate changes to grammar and vocabulary to improve consistency, including the accurate use of promouse in sentences</li> </ul>	<ul> <li>Drop in fingl classes, e.g. Sata, sugrishy at the saches, Sel of Ner class.</li> <li>Degin to develop lates it astrolyse, when writing classing is more the ofference between direct speech and reported speech.</li> </ul>	<ul> <li>Initialuce access model verba (e.g. woold, stould, could).</li> </ul>	<ul> <li>Use actions effectively in writing</li> </ul>

Yr.	Text	Sentence	Word	Punctuation
	<ul> <li>Develop confidence is using perspreads by changing black, three and action (and linking) ideas encrease perspreads).</li> <li>Usia a videm rings of over cases to built conserve within a paragraph (for example, ther, effer ther, ther, Snoty).</li> </ul>	<ul> <li>Confliction use a mage of conjunctions of subaritation and accelerations c.g. pocure as in, even through adhusts despite, while, meanwrise, etc.</li> <li>Infractuse relative classes <u>bearrang with</u>s who, which, that unknet, enter Conflicting shart services in a sarge of ways, into, fronte all enteries.</li> <li>Device partness, when withing dialogue, a.g. "Samp Karly services and services in thread backwards".</li> </ul>	<ul> <li>Indicate degrees of possibility using model webs in a might should will must do by advertis (evolves, survey, etc.)</li> <li>Have castle assection of specific noons (e.g. The great cash in the models of the park A Lamborghini receil down the mod, etc.)</li> </ul>	Consolicate the une of f <u>ull purchastor</u> for direct speech – Le. Commo Memori direct speech and reparting classes as 1 W a law, speech Consteak, 22 use and purchastor within inverted comman, a.g. The constant ensuing. "Set 20 and" • Brites the use of apostophes for contraction and passassion ( <u>mostry purchas</u> ) • Parenthesis (using commas, brackets, doshes)
5	<ul> <li>In neuralities, thoughtful, deaches earlings and characters to rought modations phone.</li> <li>Linking kees access paragraphic using advertises of the (ca), deach (acc ca), accessly and number (ca), accessive(or times choices (ca), to had sean An-able)</li> <li>Enguge the consistent and cornect use of vieth testes Throught a plots of intig Ensure the corned subject and with agreement when using simplicity of vietal.</li> </ul>	<ul> <li>Device use of compound and complex enterines using a <u>burrance</u> of conjunctions for consertantian and subcontraints in g is a stray useptive arthonomy the subcontraints of g is a stray <u>contraint</u> of wave to burrance and a stray <u>contraint</u> of wave to burran the stray of a <u>contraint</u> of wave to burran of any of the <u>burrance</u> and a stray of the stray of the <u>burrance</u> and a stray of the stray of the stray of the stray of the stray burrance and the stray of the stray the stray of the stray of the stray response of the stray of the stray response of the stray of the stray of the stray response of the stray of the stray of the stray response of the stray of the stray of the stray response of the stray of the stray of the stray response of the stray of the stray of the stray of the response of the stray</li></ul>	<ul> <li>Ensure preter confidence in using a range of figurative devices (r.g., metcristr, alterative, personification, excitatipoeta, pintle) for effect</li> </ul>	<ul> <li>Use of commas to clarify meaning or avoid ambiguity</li> </ul>
	<ul> <li>In nematives, indegrade dialogue to correcy character and advance the action</li> </ul>	<ul> <li>Interspense narrative between lines of dialogue, (<i>A</i>, using action and/or thought).</li> <li>Deverge the use of sentence restagging techniques (e.g. akg/heolig or shockonig sentences) for menning and/or effect</li> <li>Use present progressive and past progressive form of varies</li> </ul>	<ul> <li>Converting nouns or adjectives into <u>verbs</u> using suffices (e.gals) -abs(-dy)</li> <li>Understand the sifterance batween relative and possessive pronouns</li> </ul>	Begin to use hyphemated words for description (e.g. Moneuyer, othergied, surk-writed, red- hadad, etc.)     Begin to use semi-colored to mark boundaries botheon independent clauses (Por excerpted is naming) (m bd up.)
	<ul> <li>Lisking ideas access parameters in the a wider magnet of cohesive dividers — For example, magnetism of word or praces, grammatical constitutions (for example, the use of advertisins, consequence), and elipsis</li> <li>Chooping parameters (advecting), consequence), and elipsis</li> <li>Chooping parameters (advecting), and elipsis, including, such heading, common, builds, or ranking, such heading, common, builds, as a parameter such</li> </ul>	Intersperse namelies <u>batters</u> lines of dividues, In most the actors torset and to develop mine date without Battern lines of earstito in dialogee, using as, while, while, acc. Use a range of simple compound and complex, serences as varied - using a full large of conjunctions in coundimission and subordiration.	<ul> <li>Confidently are relative classes beamma with who away, when when whose the gran antified relative protoco in factory degrees of possibility using adverts giver secure perhaps, using the original webs giver exemption might about, will most etc.)</li> <li>Fully understand a range of synonyms and antonyms, accide antiby origins than accidently.</li> </ul>	Use estimi-colors, colors or desites to mark, burnance: bottop: independent clauses (For events): He foil in the floor or was unsure unterfair and/annias).     Use of the deform to introduce a fait and use of sent-colors within too
6	<ul> <li>In nametwos, socure the effective description of sattings and characters to wavel aggregations modulationsphere</li> <li>In nametwos, officative/integrate dialogue to convey character and adveces the action in nametwos, include supprise, off hanges, fight/becoharboxets, threading integrate, in hon-factor, use a variety of tool layouts accentrative to particle</li> </ul>	Use active and passive visioe to streate effect. For example: Archive. The accidently affected the glass. Pather. The stream stream of the glass. Archive. The stream stream of the reservence. Passive. The water stream headed.	<ul> <li>Be clear of the <u>ofference between</u> vocatulary hypotal of informal appendit and vocatulary soutplates for forms besiden and uniting for on a order of the complication of the soutplate of the south of the complication devices <u>bit</u> affect (e.g. Rhyme, Althenition, Medgeno, Simila, Hyperbole, Tomenbolene, Resconficiation)</li> </ul>	<ul> <li>Understand how hyphone can be used to avoid methodity. For example, men eating profit varies man-barring shaft, or neover versus to cover, etc.)</li> </ul>
	<ul> <li>Self-select or create a specific publishing format to enhance a fait-type and to engage the reader</li> </ul>	<ul> <li>Know the difference between structures typical at informal speech and structures appropriate for formal speech and writing (For crance: the use of question tags: He's your friend, Kn't ha?. Or the use of subjunctive</li> </ul>	<ul> <li>Understand abstract noune (e.g. peace, kive, service, etc.)</li> <li>Realise that when you find a synonym, the word may mean scientific a signify different. e.g. "big" and "<u>years</u>" - "Brand" can mean "one thorsand".</li> </ul>	Revise the full range of punctuation for effect

#### Genres:

As they progress through the school, children will learn to write for different genres: to inform, to entertain, to persuade and to discuss. We use Michael Tidd's framework for this which indicates which genres are suitable for different age groups.

	〒 😵 ハੈ? <u>▲</u> ▲ Writing to entertain	Writing ) to inform	Writing to persuade	Writing to discuss
Year 1 & 2 (KS1)	Story Description Poetry	Recount Letter Instruction		
Year 3 & 4 (LKS2)	Narrative Description Poetry	Explanation Recount Biography Newspaper	Advert Letter Poster	
Year 5 & 6 (UKS2)	Narrative Description Poetry	Reports Biography Newspaper Essay	Advertising Speech Campaign	Argument Newspaper Review

#### Long Term Plans:

Each year group has a Long Term Writing Plan which sets out the writing units for the year, linking with the class topics for each term. The plans ensure there is a range of purposes and appropriate genres covered. They also identify when each skill from the Writing Progression Maps is covered (if they are in bold, they are being taught for the first time that academic year; if they are not in bold, it is an opportunity for consolidating the skill).

These Long Term Plans are a working document, so when/if changes are made, the plans are updated.

In Autumn, the first writing unit for the whole school is based on the same stimulus (often a picture or wordless picture book) provided by the English Lead and the genre is a description. This allows the opportunity to consolidate the basic skills from the previous year and gives teachers an idea of where each child is at.

Long Term       Please note:         Planning –       The genres you teach should be taken from the Michael Tidd purposes for writing grid.         You should be covering all the 'purposes' for you year group.       Remember you do not have to cover every genre as they can be spread over two years.         Writing       Your Text, Sentence, Word and Puructuation skills should be taken from the Writing Progression Maps – bold for the new skills, non-bold for the ones which will be consolidation.							West ik 2         Bar           Vest ik 2         Bar           Vest ik 3         Bar           Vest ik 4         Bar           Vest ik 5         Bar           Vest ik 6         New title Bar	Image: Second	Advert Latter Advert Latter Speech Comparing	Pagement Recieve
Year 5	Genre (with brief description)	Purpose	Rich stimulus (text?)	Text	Sentence	w	ord	1	Punctu	ation
	Description Whole school focus	₩ 😌 (17) 🔬 🛋 🐗 Weiting for extention	Quest stimuli		<ul> <li>Confidently use a range of conjunctions of subordination and coordination.</li> </ul>	Make careful sele	ction of specific nouns	Embed use of apostrophes for contractions and possession (inc. plurals)		
	Biography Warm - Tim Peake Hot – another astronaut <u>Buzz Aldrin</u> Neil Armstrong	Writing ) to inform 🄊		<ul> <li>Develop confidence in using paragraphs by changing place, time and action (and linking ideas across paragraphs).</li> </ul>	<ul> <li>Introduce relative clauses beginning with: who, which, that, where, when</li> <li>Confidently use a range of conjunctions of subordination and coordination</li> </ul>	<ul> <li>Introduce relative pronouns (who, which, that, where, when)</li> </ul>		bracke	ts, dashes use of apo	i <b>g commas,</b> ) ostrophes for
Autumn - Planet Earth	Advertising Hot – Own imaginary planets (teacher model Planet Sogud)	Entry (c printing	Atlas Adventures	<ul> <li>Use a wider range of devices to build cohesion within a paragraph (For example: then, after that, this, firstly).</li> </ul>	<ul> <li>Confidently start sentences in a range of ways, including P.I.L.E.S</li> </ul>		of possibility using might, should, will, erbs (perhaps, surely,	•		
	Narratives Warm - Fight scene in Beetle Boy (Chapter 3) Hot - Own fight scene	M Q (17 A A A Decisi in articular	Beetle Boy – M.G. Leonard	<ul> <li>In narratives, thoughtfully describe settings and characters to <u>reveal</u> mood/ atmosphere.</li> </ul>	<ul> <li>Develop sentences, when writing dialogue, using W.A.V.E. (i.e. while/ whilst, ss, -ing werb, emotion)</li> </ul>	•		puncto i.e. Co and re late," end pu comm shoute • Embed	mma betw porting cla gasped Cin unctuation as, e.g. The ed, "Sit dow I use of apo ctions and	direct speech – reen direct speec use e.g. "It's derella. Or use within inverted a conductor
Spring - Home from Home	Poetry (kennings) Warm – Anglo Saxons Hot – Vikings (See ppt on sharepoint in Y5 folder)	W 😧 II? A 🛋 🕯 Refer to animiter		•	•	<ul> <li>Ensure greater con range of figurative M.A.P.O.S. – meta personification, or for effect</li> </ul>	e devices (e.g.	• Begin	to use hypl scription	henated words

#### Warm and Hot Writes:

	The warm write (imitate)	The hot write (innovate)
Why are they important?	They allow the teacher to explicitly model how to plan and write. The children are exposed to seeing how the skills they've learnt can be effectively imbedded in a piece of writing. They then have the opportunity to apply the same skills for themselves.	This provides the children with the opportunity to develop independence and further enjoyment with their writing. It allows the children the space to 'show off' what they have learnt over the unit. It provides the class teacher valuable assessment opportunities – which children have demonstrated confidence with the skills, which children need further consolidation.
Do they all write about the same thing?	Yes. They all might retell the same story, or all write about the same event or animal with small tweaks here or there.	No. Their writing will follow a similar structure to the warm write, but they will have the freedom to change aspects of it. E.g. if writing a story, they might change the characters, or the setting, or the 'problem'.
How does the planning stage differ?	The warm plan is very scaffolded, with lots of talk and teacher modelling.	The hot plan is less scaffolded. They can refer back to the warm plan and the resources on the WW. (Some children may still need basic scaffolding).
How does the 'write' stage differ?	The teacher models writing at the start of most writing sessions – deliberately including the skills, making purposeful errors and modelling Think, Say, Write and Check.	There is little or no modelling. Children can refer back to their warm writes for inspiration.

#### **Creative Writes:**

In KS2, after completing a banquet, the children have an opportunity for a creative write. These writes are designed to foster children's creativity and enjoyment of writing. It allows them further opportunity to use the range of writing skills they have learnt. They will generally take two lessons: 1<sup>st</sup> lesson to look at a stimulus (e.g. image / video) and develop ideas; 2<sup>nd</sup> lesson to write. The class may be given a specific genre to write in, or they may be given freedom to choose their own genre.

The stimulus chosen might be linked to the class topic, or they might be based on particular interests of the class.

#### The flow of the Banquet:

#### STARTER

• Lesson/s to engage the children in the new unit, providing the purpose and audience of the write.

#### MEAT

- New writing skills are taught. WAGOLLs (What A Good One Looks Like) may be looked at as good examples.
- The STAR structure (Show, Teach, Apply, Reason) is used when teaching new skills.

#### WARM WRITE

- The children will be supported to plan their warm write. In KS1 this is done through story-mapping. In KS2 we use IPEELL planning grids (Introduction, Point, Elaboration, Ending, Links, Language).
- After seeing teacher modelling, the children write their warm writes.
- Opportunity for proof-reading and editing will be given.

#### HOT WRTIE

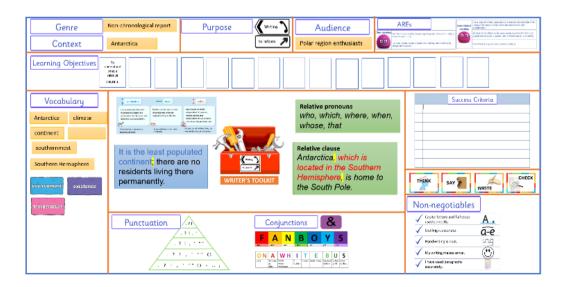
- The children have time to make choices about their hot write and plan these.
- The children write, then proof-read & edit their hot writes.

#### PUBLISH

• For some units, the children might publish their hot writes – for example, writing them up in neat for a display, sharing their writing with another year group or recording themselves read it aloud on a site like Flip Grid.

#### Working Walls:

English Working Walls include a display board and often a washing line. It shows the journey of the unit and can be added to during the lesson. Children are encouraged to look back at the Working Wall to support them in their learning.



#### Spelling

In EYFS and Year 1, spelling is taught within phonics lessons.

For Years 2-6, spelling is taught 3 times a week for around 20-30 minutes each session. They have a spelling test each week. We use the Spelling Shed scheme to guide the teaching of spelling. Teachers annotate the plans with adaptions for children who need this.

Previously taught spelling rules are identified throughout the week in other lessons where appropriate; this helps to embed spelling rules. Links to spelling is often made in Latin lessons as many of our words originate from the Latin language.

As part of their homework, children in Years 1-6 are set spellings to practise on Spelling Shed.

Nessy (an online platform) is used for children who are not secure in their phonics and not at the expected standard in their reading or/and spelling. It will be used regularly throughout the week in school and might be used at home when appropriate.

#### Handwriting

It is important that every child learns to form lower case letters and capital letters with the correct formation, size and orientation. We follow the 3 stages that RWI use for teaching letter formation. In Stage 3, children learn to join their letters. This is introduced in Year 2 when the children have secured Stages 1&2.

Handwriting is initially taught daily through phonics lessons. Year 1 – Year 6 continue to have regular handwriting lessons, the frequency determined by the need of the class.

#### Vocabulary

Vocabulary lessons happen once a fortnight in each class, for around 20-30 minutes. They introduce 3 new words from the Tier 2 category (these are not everyday words, and not technical words linked with science for example, but words that need to be specifically taught). The words taught in vocabulary lessons are referred to throughout the week.

Each classroom also has a 'Never Hear the Word' vocabulary chart in their classroom:

- Red never heard of the word
- Yellow heard of it but unsure of the meaning
- Green understand the word and can explain its meaning

When classes meet a new word - which may have arisen from their class story, whole class reading text or in lessons – it is written on the chart and the word is explored. The word makes its way up the chart as children become more confident in its meaning and can use it in context.

#### Inclusion and Equal Opportunities (challenge for all):

We believe every child should have equal opportunity to achieve their full potential and access an ambitious and coherent curriculum that leads to deep learning, regardless of race, sex, gender identity, cultural background, disadvantage or Special Educational Needs or Disability.

If a child has a special educational need or disability, we do our very best to ensure we meet that child's individual needs. No child is left behind to struggle.

In writing lessons, the lower-attaining children will receive support in a variety of ways. This differentiation may be through: resources used, the difficulty of the task, questioning, support given and outcome.

Where appropriate, interventions are used to support children with their individual needs:

- DIPT spelling
- Nessy dyslexic reading and spelling programme
- Colourful Semantics
- Phonics interventions to support reading and spelling.

Across the broader curriculum, inclusive strategies and technologies are used to ensure pupils who have difficulty with writing are supported to access the wider curriculum, for example using the Clicker 8 programme or talk tins. For some children, using a laptop to type their warm/hot writes enables them to access the learning.

We aim to ensure that every child is challenged, including the higher attaining writers. Teachers model writing to the highest standard and children are encouraged to draw on what they have read for their own writing. They are also given precise feedback by teachers to help them reflect and edit their writing effectively.

## Impact

#### Assessment

At Farndon Fields, we use a range of assessment tools to assess writing. Ongoing formative assessment happens daily and informs teachers of the immediate support their class needs or next steps for subsequent lessons. Summative assessments may also be used formatively, to identify gaps and plan future learning and teaching.

To help us make informed and accurate writing summative assessments, we triangulate a range of data:

#### • Success Criteria slips:

After each warm and hot write there is self, peer and teacher assessment. The children identify what they need to practise, and the teacher identifies each child's next step.

	Peer	Teacher
Success Criteria	Voice	Voice
I have used compound sentences.	$\odot \bigcirc$	$\odot \bigcirc$
I have used complex sentences.	$\odot \bigcirc$	$\odot \bigcirc$
I have used parenthesis.	$\odot \bigcirc$	$\odot \bigcirc$
I have used relative clauses.	$\odot \bigcirc$	$\odot \bigcirc$
I have used paragraphs correctly.	$\odot \bigcirc$	$\odot \bigcirc$
b b b b b b b b b b b b b b b b b b b		
	I have used complex sentences. I have used parenthesis. I have used relative clauses.	Success Criteria     Voice       I have used compound sentences.     Image: Complex sentences.     Image: Complex sentences.       I have used complex sentences.     Image: Complex sentences.     Image: Complex sentences.       I have used parenthesis.     Image: Complex sentences.     Image: Complex sentences.       I have used relative clauses.     Image: Complex sentences.     Image: Complex sentences.       I have used relative clauses.     Image: Complex sentences.     Image: Complex sentences.       I have used paragraphs correctly.     Image: Complex sentences.     Image: Complex sentences.       I have used paragraphs correctly.     Image: Complex sentences.     Image: Complex sentences.

#### • Teacher Assessment Framework:

Teachers complete the Teacher Assessment Framework grid for each hot write. These provide teachers with a clear criteria to see areas children need to develop in. They also give a clear indication if a child is Working Towards, At, or Exceeding the expected standard for the year group.

Creative writes **are not** assessed against the Teacher Assessment Framework (TAF), unless extra evidence is needed for a particular assessment statement.

• Moderations:

Over the year there are various moderations to ensure that teacher judgements are accurate. Some of these are at Farndon amongst teachers here, others happen with other schools in the trust, and others with schools in the local area (Rutland or Leicestershire).

Children are also given regular opportunities to write across the curriculum. Looking in the children's topic books also show how well the children can apply their writing skills in other contexts.

Teachers work hard to use any assessment to inform their future planning and the support that is then given to their pupils.

#### **ROLE OF ADVISORY BOARD**

The purpose of the Advisory Board is to ensure the implementation of the National Curriculum and to review the policy. Additional meetings may be held to discuss English priorities across the school and to gain an overview of the teaching and learning of English.

#### **MONITORING OF POLICY**

We are aware of the need to monitor and update the school's Writing Policy on a regular basis, so that we can take account of improvements made in our practice and to changes in assessments, materials and government requirements. We will therefore review this policy at least once a year. The members of staff with responsibility for Writing are Simone Harrison and Belynda Jones.

Reading throughout the school, and how it reflects this policy, will also be reviewed throughout the school year in the following ways:

- Advisory Board work scrutiny
- School Improvement Partner
- DSAT peer reviews
- SLT/staff work scrutiny
- KS2 internal moderation
- KS2 external moderation
- Moderation with other schools within DSAT
- Learning walks

#### REVIEW

This Policy will be reviewed in May 2024 (or sooner, only if national legislation / policy demands it).