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CLPE Resources for Member Schools





Rhythm of the Rain by Grahame Baker-Smith
Regular Books 1988/1993/2006

The rhythm of water throughout the world, its necessity to humans and animals and how the water cycle works are all explored in an imaginative combination of words and pictures. It begins and ends with Isaac, playing in a pond by a mountainside as raindrops start to fall, and wandering where the water goes there a job he enjoys. The reader follows the rain that flows past Isaac's home as it winds through the countryside and the city to the sea. Aided from the ocean rise up into a cloud bringing rain to thirsty people in a land far from Isaac's pond.

Overall learning aims of this teaching sequence:

- Discuss writing similar to that which they are planning to write in order to understand and learn from its structure, vocabulary and grammar.
- Progressively build a varied and rich vocabulary and an increasing range of sentence structures, crafting and using language with the reader in mind.
- Assess the effectiveness of their own and others' writing and suggest improvements.
- Communicate learning around a key topic to a wider audience.
- Consider how an author's writing communicates their thoughts and ideas about the world and topics of interest.

This is a teaching sequence for Years 3 and 4. It was originally produced to accompany CLPE's Teaching Writing in Years 3 and 4 course.


Overview of this teaching sequence:

This sequence is approximately 6 weeks long and spread over 27 sessions. There is a wealth of opportunities for engaging in authentic writing for a different purpose and audience. The content will also enable teachers to support children in developing their ability to discuss environmental themes and the development of a deeper and richer understanding of the water cycle as well as the Earth's fresh water and salt water bodies.


Teaching Approaches	Writing Outcomes
<ul style="list-style-type: none"> Response to Illustration Renewing and Free Writing Read on the Wall Collage Thought Tracking 	<ul style="list-style-type: none"> Visual Organisers Personal Narratives Poetry Writing to Sells Referential Writing

© The Centre for Literacy in Primary Education, 2003

FREE BACK TO SCHOOL UNIT




CLPE TAKE 5
 YEARS 5 & 6
 HOME LEARNING ACTIVITIES




CLPPA
 THE CLPE POETRY AWARD 2023

THE SHORTLIST




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Early Years




Key Stage 1



Years 3/4



Years 5/6



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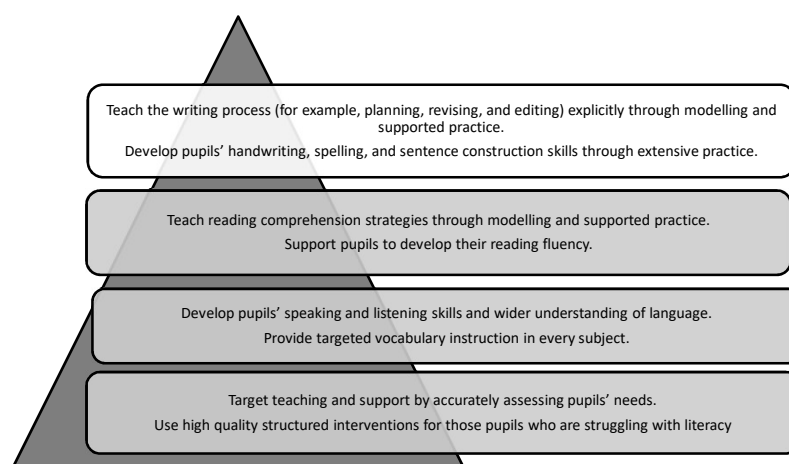
Aims:

- To discuss the most recent and relevant guidance and research to support you in developing your English curriculum in 2022-23.
- To consider what constitutes a quality English curriculum that enables engagement, progress and attainment for all pupils.

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EEF evidence-based recommendations to improve literacy outcomes



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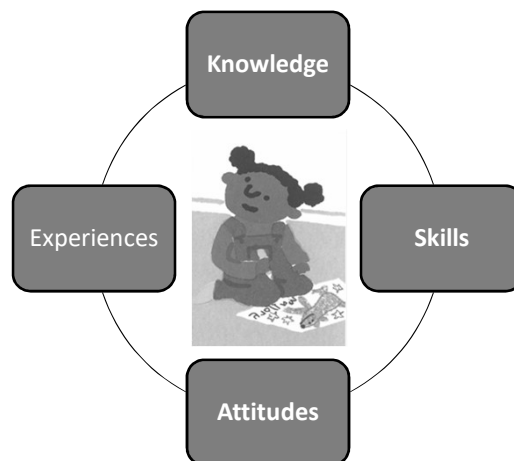
Supporting children to become good writers

What we need to know and be able to do to teach writing well

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What is involved in becoming a writer?



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What is involved in becoming a writer?

- Understanding what writing is and what it is for
- Wanting to be able to communicate in writing
- Having physical control over writing tools
- Grapho-phonic knowledge
- Understanding the conventions of writing
- Having the confidence to have a go
- Enjoying writing activities and feel successful

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Teaching bad writing

“I felt the warm breeze slicing through my skin and the green breeze swooping over me.”

“There was water dripping like the howling of wolves.”

“Tommy, still as a tiger hunting down its prey in the rich thin grass lay on his bunk, clutching the side like a terrified spaceman flying into orbit.”

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What makes good writing?

- What are the necessary ingredients required to produce good writing?
 - What would you list?
 - What would the other teachers in your school say?
 - What would your children say? Is this the same in every class, or would it vary across the school?
 - What ‘ingredients for good writing’ are implied by the environment, displays, class resources, current processes and teacher/pupil feedback?

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Key considerations in approaching a piece of writing:

Purpose

- **What** are you writing and **why**?

Audience

- **Who** is it for?

Form

- **How** will you present your writing to the intended reader?

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English programmes of study: key stages 1 and 2 National curriculum in England



- 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.

ELG: Fine Motor Skills

- Children at the expected level of development will:
- Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases;
 - Use a range of small tools, including scissors, paint brushes and cutlery;
 - Begin to show accuracy and care when drawing.

ELG: Comprehension

- Children at the expected level of development will:
- Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary;
 - Anticipate – where appropriate – key events in stories;
 - Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.

ELG: Writing

- Children at the expected level of development will:
- Write recognisable letters, most of which are correctly formed;
 - Spell words by identifying sounds in them and representing the sounds with a letter or letters;
 - Write simple phrases and sentences that can be read by others.

ELG: Being Imaginative and Expressive

- Children at the expected level of development will:
- Invent, adapt and recount narratives and stories with peers and their teacher;
 - Sing a range of well-known nursery rhymes and songs;
 - Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.

ELG: Speaking

- Children at the expected level of development will:
- Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary;
 - Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate;
 - Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher.

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Ofsted Research Review Series: English (2022)



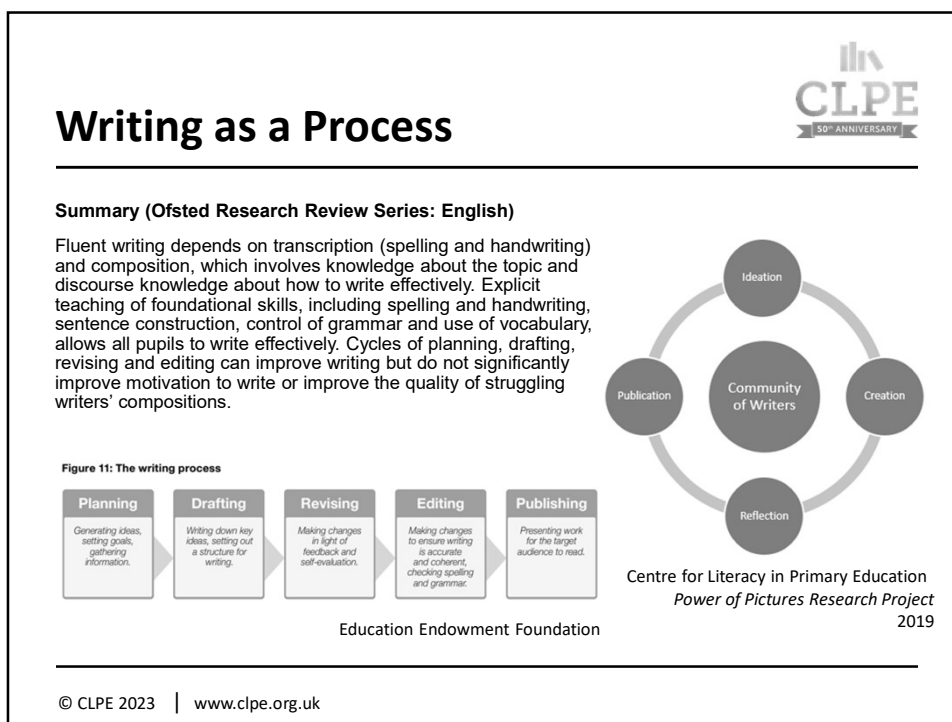
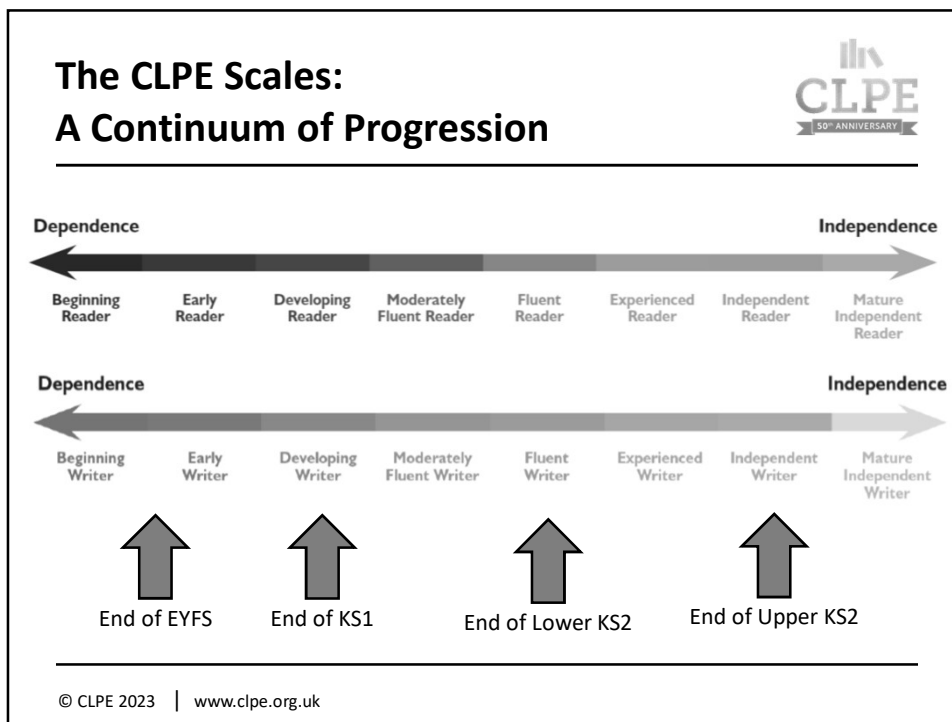
Writing

Writing involves transcription (spelling and handwriting) and composition (articulating ideas and structuring them in speech, before writing them down). Pupils need sufficient capacity in their working memory to plan, compose and review effectively. This requires transcription skills to be secure. As a result, fluent transcription skills should be a critical focus for the early years and key stage 1. By the beginning of Year 1, 'not all pupils will have the spelling and handwriting skills they need to write down everything that they can compose out loud'. The national curriculum suggests using dictated sentences in Year 1 to apply and practise spelling.

Working towards written composition

In the earliest stages of writing instruction, it may be effective to teach composition and transcription separately. For example, when focusing on composition, pupils can convey their ideas orally. Teachers can model how text is an important vehicle for recording ideas, thoughts and feelings by putting pupils' ideas into writing, modelling spelling and punctuation, or showing how a writer chooses appropriate words and sentence structure to convey an idea. This allows pupils to focus their attention on composition through oral activities. Separate teaching activities can be devoted to transcription. For example, in the early stage of phonics instruction, practising letter formation or writing simple sentences dictated by the teacher can support recall of GPCs for spelling.

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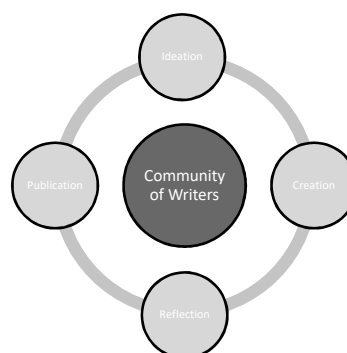
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Pause and Reflect


- *What does writing engagement and attainment look like in across Key Stages?*
- *Do teachers have the subject knowledge to develop children's writing fluency and stamina?*
- *How are writing outcomes planned for? Is writing taught as a process? Is each part of the process valued and modelled?*
- *What challenges are there? Are there elements of the writing process that are more challenging to teach/learn than others?*

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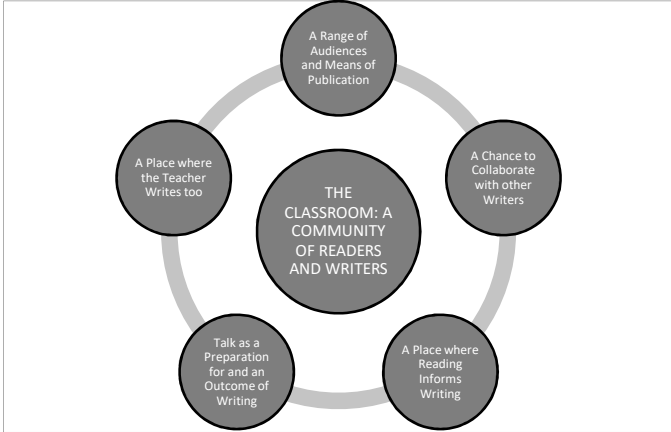
Developing a community of writers



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Creating a Writing Community



English, Language and Literacy 3 to 19 – Writing 7 to 16, J. Richmond, 2015

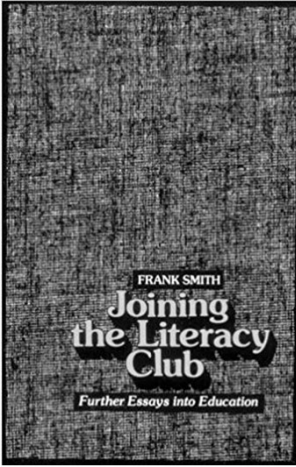
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Writer Identity

*“Learning to write begins - whatever the learner’s age with seeing oneself as a writer, doing the things writers do, and thinking the way writers think. **This is a matter of identity**, not of instruction, or of effort, or even of desire to learn. Teachers have a crucial role to play here, not in teaching the technicalities of writing, but in **engendering appropriate attitudes to writing.**”*

Smith, Frank (1994:180)



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The Teacher as Writer

“At the heart of any writing programme is the writing teacher who guides the learning and provides a model of the writing process for the learners. If teachers see themselves as practising writers - which they are - they will be more able to make the process explicit in their teaching.”

UKLA 2009

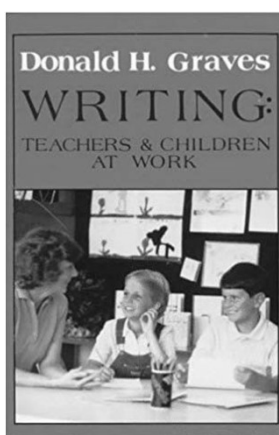
Table 10. Being an author sub-codes and definitions.

Sub-code	Definition	Example
Drawing on experience	Knowledge that writing leans on or builds from experience	<i>It starts as something in my life that's real and important to me</i>
Authorial intention	Knowledge that writers should start with having or finding something to say	<i>You need to know whether you're going to build a shed or a cathedral before you start</i>
Emotional connection	Knowledge that writing is emotive	<i>Not just thinking about story as a technical thing ... it's an emotional thing</i>
Authentic voice	Knowledge that writers have their own style/ footprint	<i>Just allowing them to use their own voice and be authentic</i>
Drawing on reading	Knowledge that writing is shaped by reading	<i>The best way to learn how to write is to read other people and see what they're doing</i>
Ownership	Knowledge that writer have rights over their writing	<i>Do whatever you like because that's your book, it's your writing</i>

Writing as a craft: Re-considering teacher subject content knowledge for teaching writing, Myhill, Cremin & Oliver (2021)

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Teachers as Writers: Learning the *craft* of writing



*‘We don’t find many teachers of oil painting, piano, ceramics or drama who are not practitioners in their fields. Their students see them in action in the studio. **They can’t teach without showing what they mean. There is a process to follow. There is a process to learn.** That’s the way it is with a craft, whether it be teaching or writing. **There is a road, a journey to travel and there is someone to travel with us, someone who has already made the trip...** ...A craft is a process of shaping material toward an end. **There is a long, painstaking, patient process demanded to learn how to shape material to a level where it is satisfying to the person doing the crafting.**’*

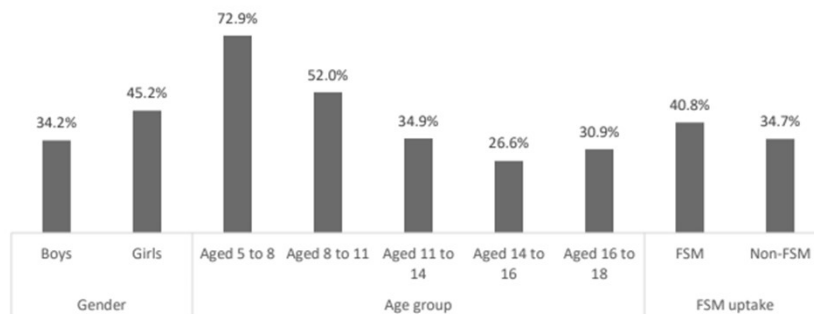
Donald H. Graves, *Writing: Teachers & Children at Work*, 1983, p.6

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National Literacy Trust Writing for Enjoyment 2022



Figure 3: Percentage of children and young people aged 5 to 18 who enjoyed writing in 2022 by gender, age group, and free-school-meal uptake (8 to 18s only)

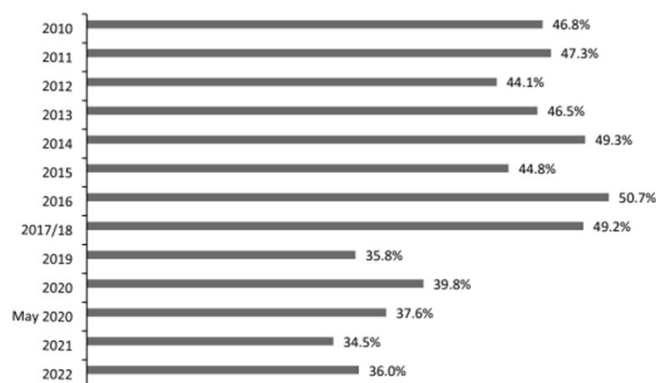


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National Literacy Trust Writing for Enjoyment Aged 8 to 18 2022




Figure 2: Percentage of children and young people aged 8 to 18 who enjoyed writing either very much or quite a lot from 2010 to 2022³



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Attitudes Towards Writing

I really like it because it helps me improve my spelling and handwriting and it will help me later on in life	When you write lots it makes my hand ache and sometimes I get distracted
Pretty good because I have lots of ideas but I'm not good at handwriting	Sometimes I struggle but usually I like English so I focus more and sometimes I get marbles for my work
I feel like I can do it and that I have fairly neat handwriting	Stressed out and puts pressure on me to do it
I feel ok about it because sometimes I can write things that I like but sometimes I have to write about things that bore me or things that I don't like	Always excited about it especially when we're doing a book it's probably my favourite thing in school!
Sometimes I feel nervous, but most of the time I feel really frustrated because I don't get to spend any time writing stories	I don't like it because you can't choose what you write
It's fine but sometimes it hurts your hand	Ok but I don't like sharing with people
Oh god, you don't want to know	I feel worried and anxious
My grammar is horrible and I have bad ideas	Amazing I love to write
	I feel like I'm a good writer because I use lots of describing words and it makes sense

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Impact of classroom organisation

I really really love writing and I am on the highest table in writing. I am very imaginative when it comes to writing and I think out of the box and try to think of different ideas

I think that I'm quite good because I am the highest table. Because I have the attitude, I feel confident

I'm middle set because I'm not really good in literacy but I enjoy it

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Perception Survey

What would your pupils say...

- *What is writing and why do we do it?*
- *Do you enjoy writing? Why? Why not?*
- *Are you a good writer? How do you know?*
- *What's the best piece of writing you've done recently? What was good about it?*
- *Do you ever write/draw at home? What kinds of things?*
- *What does the teacher need to know about you and your writing?*
- *What advice would you give to someone younger that you to help them get better at writing?*

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The Writing Classroom

- **What should the writing classroom look like?**
- What should be seen, heard, done in a writing classroom?
- What should be included? What will be important?
- What has been effective in your own classroom/experience?

You might think in terms of:

- *the environment: resources, display, opportunities provided*
- *routines around writing: incl. accessibility, inclusion, independence, collaboration, choice...*
- *publication and celebration of writing*

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The importance of reading:

“All children need literature. Children who are authors need it even more. They need to be surrounded with poetry, stories, information books, biography, science and history, imaginative and factual books. The children need to hear, speak and read literature. It provides drama, problem solving and precise language. Best of all, it is written by authors who know children and write with different voices than those usually found in textbooks. Children’s literature covers virtually the entire span of human experience and knowledge.”

Donald H. Graves, Writing: Teachers & Children at Work, 1983, p.67

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The role of a quality text-based curriculum rich in literary forms

Power of Reading Teaching Sequences

Build your curriculum around high quality children's books with our whole school membership. Access over 230 detailed Power of Reading teaching sequences for Early Years to Year 7 and gain the creative ideas, inspiration and structure for your literacy curriculum.

[Find out about the Power of Reading](#)

FILTER


The screenshot displays a grid of 12 book covers, each with a 'DOWNLOAD PDF' button and a 'VIEW BOOK PAGE' link. The books shown include:









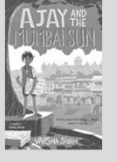
- JURFACILE*: Suffragette The Battle for Equality Teaching Sequence
- The Dam*: The Dam Power of Reading Teaching Sequence
- We're Going to Find the Monster*: We're Going to Find the Monster Power of Reading Teaching Sequence
- The Last Homework*: The Last Homework Power of Reading Teaching Sequence
- Henry and the Middle of the Snake*: Henry and the Middle of the Snake Power of Reading Teaching Sequence
- Michael Rosen*: The Missing Power of Reading Teaching Sequence
- My Pet Gubbish*: My Pet Gubbish Power of Reading Teaching Sequence
- Danny Chung Does Not Do Maths*: Danny Chung Does Not Do Maths Power of Reading Teaching Sequence
- IG MOUTH*: IG MOUTH Power of Reading Teaching Sequence
- Win the Day*: Win the Day Power of Reading Teaching Sequence
- Kingdom Revealed*: Kingdom Revealed Power of Reading Teaching Sequence
- Be a Hero*: Be a Hero Power of Reading Teaching Sequence

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A Range of Reading



Magazines	Comics	Picturebooks	Short Stories	Novels	Non-Fiction
					
					

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The Reader in the Writer in practice



THOR

Thunder-god
coming from
Thor's realm

DATA FILE

discs hold
cape

Boat to secure
discs

metal breast
protects waist

long cape

weather and
steel armour

golden
leaps

Scal armour

APPLICATIONS
Asgard, Avengers
left alone, fierce
KEY STRENGTHS
strength, agility
can summon
lightning, power
can regenerate
superiorly

Thor is the eldest son of Odin and Frigg, the King and Queen of the realm, Asgard. After the passing of his father, Thor becomes King of Asgard, although his world is destroyed by Surtur, the fire demon.

BLACK WIDOW

widow's Bite
gownlet

removable
blackback
wrench

red hair


black widow
Symbol

tip-toes -
black boots

DATA FILE

APPLICATIONS
S.H.I.E.L.D. Avengers
left alone, fierce
KEY STRENGTHS
red form
poisons
martial training
agility, skill
she will find
the answers
blackback

Black Widow Natasha Romanoff was once a top Soviet assassin. S.H.I.E.L.D. Agent Clint Barton was ordered to eliminate her, but he saw her potential and recruited her instead.



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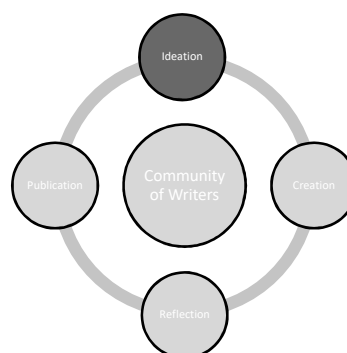
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Pause to reflect

- *Is there evidence of a writing community in each of your classrooms? Where are the strengths? What are the areas for development?*
- *How do your children feel about writing? Are they engaged and motivated? Do they see themselves as writers? Why? Why not?*
- *Do children choose to engage in their own self-initiated writing? Do they share this in class? How is this writing included in the school curriculum and broader culture around writing?*
- *Are all of your teachers reading and writing teachers? Do they enjoy modelling the craft of writing?*

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Supporting children to build ideas for writing



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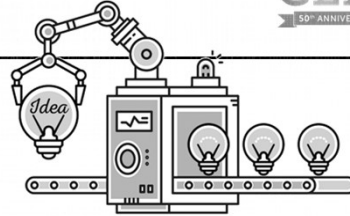
Defining Ideation

ideation **noun**

ide-ə-tion (ɪ-dē-ˈæ-shən)

Synonyms of *ideation* >

: the capacity for or the act of forming or entertaining ideas



CLPE
50th ANNIVERSARY

- How would your teachers and students define ideation?
- What does ideation look like in the primary classroom?
- What elements of ideation best support your young writers?
- How much time is spent at the ideation stage? Does this vary depending on the outcome?
- Are there any challenges at this stage of the writing process?

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Ideas could be stimulated by:

- Stories, books and information read or seen;
- Personal experiences and feelings
- Real life events
- Other stimulus: music, art, drama, film, dance

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Providing concrete learning experiences to support and engage writers



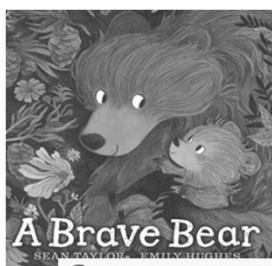
CLPE @clpe1 · Jul 4, 2017
Lots of amazing work inspired by **Yucky Worms** by @fivekingdoms at today's Power of Reading in the #EarlyYears

Frog eggs are
scared by teley
and they eat
seaweed.
Molly. 🐸🐸🐸

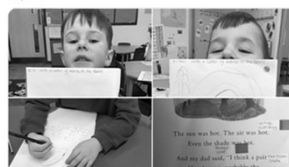


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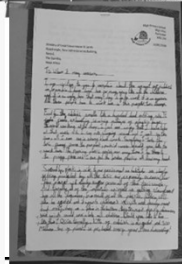
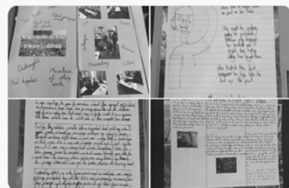
Providing genuine purpose and audience



HGPAMrsPybus @HGPAMrsPybus · Jan 18
We have a pair of very proud writers this morning!
What advice can we give to the bears so they can cool down?
"I think you should go in the pool to cool down."
"I think you should go into the cave to cool down." @MrsKallyHGPA #MyCLPE



Charlotte Hacking @charliehacking · Jun 26, 2018
Some incredible shared journals from Bligh Federation showcasing their @clpe1 Power of Reading work. This beautiful example is from **One Plastic Bag** by Miranda Paul, illus. Elizabeth Zunon and shows a range of writing outcomes...

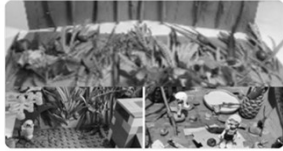


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Planning focused experiences for language and vocabulary development




CLPE Retweeted
St Mary's & St John's CE School @SMS_London · 19 Jan
 Reception start their new focus @clpe1 book this week so as a precursor as we learn about the setting, they gathered items on their trips to the park/in their garden, to make a forest scene, using some small world toys to enhance their setting too.




Janet @teachwithach
 This week, if you went outside amongst the dancing leaves and gobby twigs, built up new vocabulary, expressed themselves with art and created poetry in groups! I'm so SO proud of them #powerofreading #clpe @bonzetat #powerofpictures #thelastwolf #edutwitter



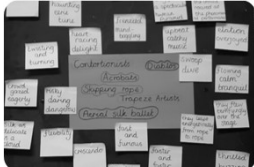
2RT @HGPAmsRTash
 Today we visited the forest to build our vocabulary, ready for our poetry writing describing a woodland #thelastwolf #clpe




2RT @HGPAmsRTash
 Gathering adjectives to create our own pumpkin poetry Poem to follow! @MsSpenceHGPA @clpe1 @csoundar



Stakesby Academy Year 3 @Stakesby
 We are writing a new page for our #powerofreading text and the children's ideas have been coming in 'fast and furious'. I'm loving their enthusiasm for new vocabulary. @StakesbyAcademy #clpe1



OWPStoucans @OWPStoucans
 We used text-marking to inspire our key vocabulary choices today, that represents The Suffragettes. This has been a great start to our new @clpe text - 'Suffragette - the Battle for Equality' by David Roberts.




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Providing rich talk to develop voice, language structures and levels of formality



BradleygreenY6 @BradleygreenY6
 We have listened to 'what are we fighting for' by Brian Moses today and thought about the question. We have been preparing for our conscience alley this morning, getting ready to write our own poems. @clpe1 #powerofreading #teamwork #challenge #repsect

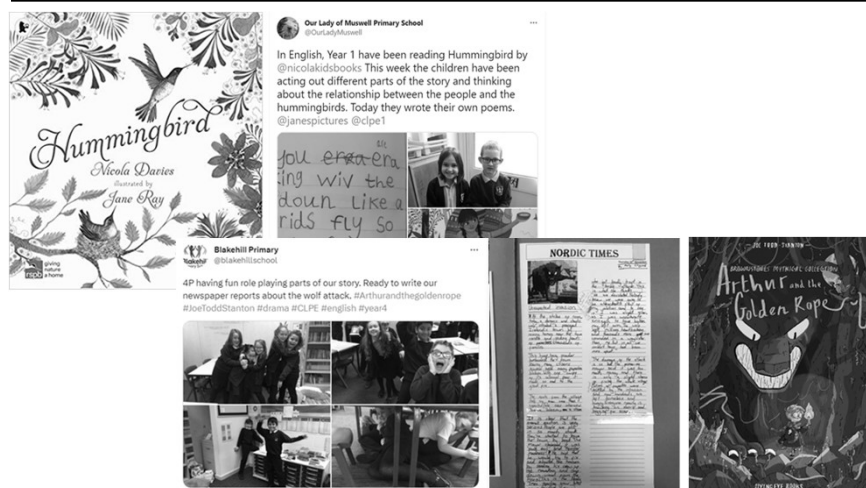


10:43 AM · Oct 6, 2020

- Work together as a class to establish and clarify arguments on both sides of the debate. Afterwards, give the children an opportunity to return to their own opinions on the topic. *Since the start of the session, have they changed their mind about the issue? What is the strongest argument that they have heard on either side?*
- Explain that they are going to have an opportunity to use what they have found out to produce a piece of writing that summarises the arguments on both sides of this debate. Discuss where they might have seen this type of writing. Many magazine or online articles, speeches and leaflets will tend to focus on one side of a debate with the intention of persuading the reader to their point of view. A text that offers the reader both viewpoints and space to make up their own mind is rarer. As an example you might read one of the 'big Debate' articles from *The Week Junior*. If you have a school subscription, bring in old copies of the magazine for children to read. Alternatively, you can download an example [here](#) from their website (Further *The Week Junior* resources to support debate skills are available here: <https://schools.theweekjunior.co.uk/system-language-resources/>).
- After children have had time to read and text mark the article, discuss language features and structural features that they feel help to communicate the arguments clearly for the reader as well as supporting the reader in navigating the page. Among those features, children might note the way in which punctuation is used (including dashes, brackets, commas and semicolons) in order to insert phrases and separate clauses which clarify potentially unfamiliar, subject-specific language or add information that enhances the argument. Other language features, which children may note, include the use of rhetorical questions and conditionals such as 'might' and 'could'. They may also discuss the extent to which the addition of relative clauses add detail to a sentence without overburdening the reader or making sentences unmanageable.
- If children are not used to writing in this style, you may need to model drawing on the notes and research to begin drafting the different elements that come together to make up a

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Providing opportunities for children to develop ideation through classroom drama



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Positive Effects of Drama on Writing



- It motivated more children to want to write;
- It provided more children with substantial ideas and experiences so that they had something to write about;
- Each child could draw individual responses from the drama. Consequently, despite the structure of a writing frame, individual pieces of writing were different and reflective of the child's rather than the teacher's thinking;
- Children generally wrote more and in a shorter period of time;
- Children's vocabulary and sentence structure was noticeably richer when their writing emerged from drama work;
- More children demonstrated a clearer sense of audience in their writing;
- More children demonstrated empathy for those whom they wrote about;
- Some children's writing could be seen to have benefitted from the input that the visual qualities of drama had to offer.

Joe Winston, **Drama and English at the Heart of the Curriculum**

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Providing time, space and resources to capture and work up ideas for writing:



'For me, the creative process has to be imperfect, messy, playful, often childlike, often weird. I can't plot or to plan too closely. When I start a new story, I usually have a few notions or images. Sometimes I have a powerful central idea, a character who demands attention, a scene that cries out to be created on the page. But even then, I'm often not quite sure what I'm doing or why I'm doing it. I set off like an explorer, in the hope that I might discover a story that's powerful and new.'

David Almond



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Teaching approaches that support writing ideation



Teacher as Reader and Writer	Reading Aloud	Book Talk	Looking at Language
Text-Marking	Incidental Writing	Collaborative Writing	Visualisation
Breadth of Experience	Making links	Drama and Role Play	Creative Writing Journals
Artwork and annotation	Scale of Intensity	Graph of Emotion	Shared and Modelled Writing

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Reflecting on the quality of the curriculum and children's outcomes



"It made me think that we need to develop the ideation stage much more. We are perhaps prescribing too much instead of allowing more free-thought."

'Drawing before writing slowed the process down and alleviated the 'stress' of writing, allowing them to gather their thoughts. The variation of lessons and amount of writing has allowed many more of my pupils to gain confidence with drawing and learn not to be afraid of writing.'

"More time needs to be given to the ideation process and support with structuring texts. Children just need time to produce quality."

Teachers after attending CLPE's *The Power of Pictures* training

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"More time needs to be given to the ideation stage..."



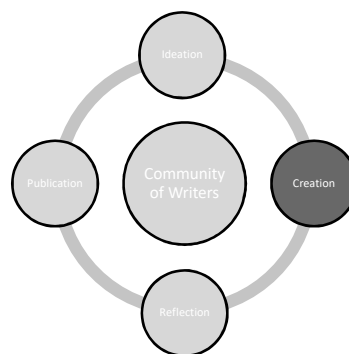
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Pause to reflect:

- *Are teachers confident to plan experiences and use a range of approaches that motivate, inspire and scaffold writing across Key Stages?*
 - *How much time is spent with children at the ideation stage of the writing process? How does this vary and why?*
-

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Supporting children to draft and create writing



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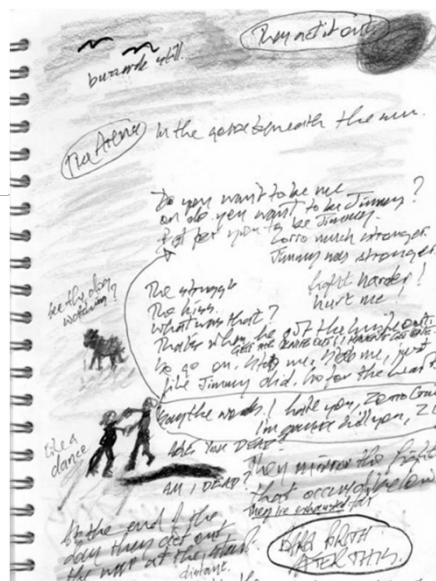
I use notebooks, sketchbooks, pens, pencils, coloured pencils. I scribble and doodle, experiment and play.

I allow words and images to flow from my hand onto the page and I'm often amazed by what appears there. I love my computer, too.

At the same time as scribbling, I start to compose sentences, paragraphs, pages. I create a title page with the name of the book (even though I know the title will probably change) and the name of the author (me!). I establish a daily routine and keep a tally of the number of words I write. I print out the pages and hold them together with bulldog clips so that I can see the pages growing and accumulating.

I try not to force the story to take a particular shape. I let it grow like an organic thing. I search for the tone of the story, the voice in which it has to be told. I keep on scribbling and composing. I write and rewrite. I throw away and throw away.

I read the story aloud to myself to test its rhythm and flow.



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Working in rough when writing...



‘When I’m planning I often have multiple ideas popping up at the same time, so I’m attempting to catch the best ones as they fly by and preserve them on paper. My notebooks are full of arrows and triple asterisks instructing me to move forward four pages, past the ideas I jotted down hurriedly twenty minutes ago, to continue the thread of the story.’

J.K. Rowling

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Creation should be supported by providing pupils with:



- Time to try out and work up ideas
- Space and freedom to be tentative
- Flexibility to work in different ways to plan, draft and develop thinking
- No pressures that initial ideas be worked up to a fixed extent, be presented in a certain way or be polished to a level that is unnecessary to drafting and shaping
- An idea of appropriate deadlines
- Access to another writer in the community to share and work through thoughts and challenges as ideas progress
- Time to work and re-work ideas as thought processes develop

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Considering the purpose, use and influence of 'model' texts

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Exposure to high quality published texts, across a range of literary forms



'To learn to write for newspapers, you must read newspapers; text books about them will not suffice. For magazines, browse through magazines rather than through correspondence courses on magazine writing. To write poetry, read it.'

Frank Smith, 1988

Using authentic texts offers students encounters with language-in-action, rather than language for-demonstration.

Debra Myhill et al (2013)

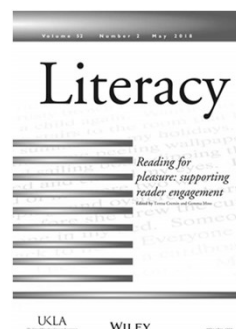
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The Reader in the Writer...



In supporting reader engagement, we should also support writer engagement, and the engagement of children in all forms of text through which they shape and assemble their literacy identities. In so doing, we support them in breathing life into the texts they engage with and greatly enrich their opportunities for literacy learning.

Parry & Taylor - Readers in the round: children's holistic engagements with texts [UKLA Literacy: Volume 52, Number 2, May 2018]



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A breadth of reading experience to influence and enrich literacy learning



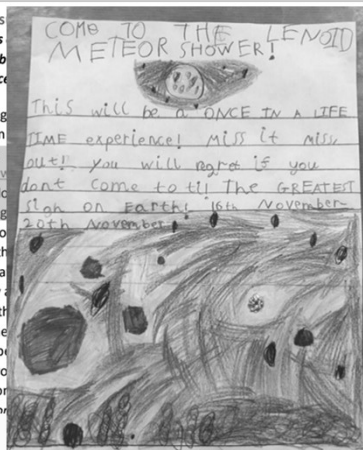
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Preparing for writing using authentic, real-world texts



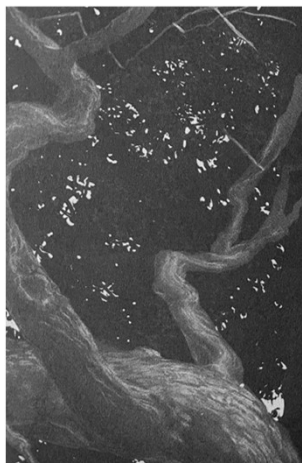
Sessions 6: Pers
Shared writing is
what it's like to b
and can introduc

- Following a flyer on
- Look at <http://www...> leaflet also of writing
- Return to explain the her to wa
- Begin by and anothe
- Pause the or have be
- of the gro
- Reflect on What w



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Learning from Authors: The Reader in the Writer



Below that, curling round at the base of the high bank, was the brook, a spotty dark mirror snaking through pale earth.

It hadn't rained for weeks, a long, dry spring after a sharp, cold winter, and the water was low. Pebbles poked dry heads into the air.

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Understanding how authentic texts work: Language analysis



HIDE-AND-SEEK
Many fish hide in rocks, plants or reefs. **Squirrelfish** hide during the day and come out at night. They make clicking, grunting noises to scare off predators.

Expanded noun phrases, adverbial phrases and compound sentences

Statement of fact followed by adverbial phrase

Fronted adverbial

Determiners: the...some...many ... other...these...

Present tense

MAKING EYES
Some small fish, like the **damsel**fish develop an eye-shaped marking on their fins. This confuses larger fish, as it looks like the damselfish are swimming in the opposite direction.

URVIVAL
...uflage. There are learned to survive.

CHEMICAL WEAPONS
When it is threatened, the **whitespotted boxfish** releases a poison that is strong enough to kill other fish.

BIG FISH

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Co-constructing and using success criteria with young writers



What	Check	Why?
Consistent present tense voice		
Statement sentences		
Short simple sentences as well as compound and complex sentences		
Expanded noun phrases		
Adverbial phrases		
Range of determiners		

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HIDE-AND-SEEK
Many fish hide in rocks, plants or reefs. **Squirrelfish** hide during the day and come out at night. They make clicking, grunting noises to scare off predators.

SURVIVAL
Camouflage. There are many ways fish have learned to survive.

CHEMICAL WEAPONS
When it is threatened, the **whitespotted boxfish** releases a poison that is strong enough to kill other fish.

MAKING EYES
Some small fish, like the **damsel fish** develop an eye-shaped marking on their fins. This confuses larger fish, as it looks like the damselfish are swimming in the opposite direction.

Statement of fact related to behaviour followed by detail or explanation

Expanded noun phrases, adverbial phrases and compound sentences add detail and description.

Fronted adverbial provides context and sets the scene.

Determiners provide context; the...some...many ... other...these...

Present tense explanatory voice – currently living species behave in this way (and why)

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Scaffolding for Success?

*“...linguists then recommended that teachers should directly teach their students the features they had found to be characteristic of A-grade scripts. The pedagogy suggested was both obscure and questionable, with guidelines such as: pupils looking at paragraph linking should be “given a quota in their writing and encouraged to use two place adverbials for every time adverbial”. It is hard to imagine a less helpful suggestion for improving writing. **Direct teaching of particular linguistic features is no substitute for substantial and extended experience of both reading and writing.**”*

Myra Barrs, Teaching Bad Writing (2019)

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Teaching language and grammar successfully

Children need you to be able to:

- Analyse and name the grammatical features in authentic texts
- Explain grammatical concepts clearly and through examples from quality and authentic texts
- Talk about the impact and specific effects created by an author’s language and grammar choices
- Support them to transfer this knowledge into their own writing; how to make meaning through language and grammar choices
- Know how to consolidate and build on their existing knowledge about language

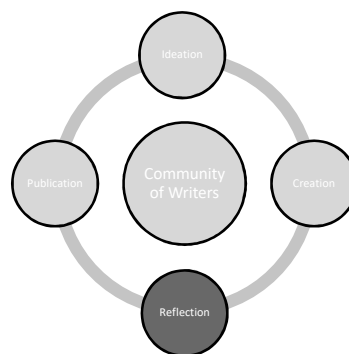
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Pause to reflect:

- *How do children know what successful writing can look like across literary forms?*
- *What role do high quality, published and real-world texts play in showing children how effects can be achieved?*
- *Do teachers have sound understanding of the language and grammar features common to specific text types and why they are chosen by an author?*
 - *Do teachers and children co-construct success criteria or are language and grammar features presented to them?*
 - *Is the criteria for successfully crafted writing based on reader response and an understanding of audience, purpose and form? Do they reflect on the ‘why?’ as well as the ‘what?’*

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Supporting children to reflect on their writing



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Reflection and Editing

*"Before writing is published, children are encouraged to reflect on their work, alongside a response partner, which may be an enabling adult or peer, to give attentive consideration to writing produced in order to make sense of the content, and to make appropriate changes if these are required. Children explore where ideas are working well for the purpose, audience and form of the writing and where challenges or sticking points are arising. **The focus is on the content and overall structure of the writing, with the perceived audience in mind, rather than the technical handling of the writing system (spelling, punctuation etc.).** Reading the writing aloud is a crucial part of this process, so that writers can hear how the words sound and flow off the page as well as how they scan and sit on the page. **A culture of supportive response is developed in the writing community through asking questions and making suggestions to guide the writer in developing their work to be the best it can be for themselves and their audience.**"*

Harrow Gate Primary Academy, CLPE Associate School, Case Study 2022

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Responding to children's writing

Engagement: internalising the message

- *What thoughts, feelings, visual impressions come to mind as you read?*

Appreciation: considering the writers' achievements

- *How did the writer make you engage in this way?*

Suggestion: considering specific ways to develop the writing

- *What can you suggest to develop the writing as present?*

Extension: considering possible strategies and ideas to extend the writing


- *What can you suggest to extend the writing, what more is needed or would enrich?*

Goouch et al: *Writing is Primary*, 2009

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Reading writing aloud	<ul style="list-style-type: none"> • Children's writing can be improved if their teacher reads it aloud at an early stage, giving it life and breath and helping the young author see the patterns and tunes they have created.
Using response partners	<ul style="list-style-type: none"> • Children help each other by reading their writing aloud and responding as readers. Supporting each other as they compose and structure their ideas.
Establishing editing partners	<ul style="list-style-type: none"> • Children support each other with transcription proof reading, looking at spelling, punctuation and grammar.
Making writing public	<ul style="list-style-type: none"> • Through performance and/or publication allows children to benefit from hearing their more polished voices and to gain feedback and responses from their intended audiences

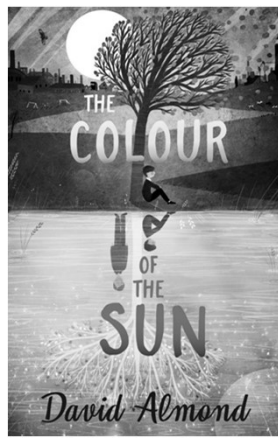
Cutting and Reshaping; Slashing and Burning



*I start to get a sense of the overall shape and I see what kind of book this might be. I begin to understand some of the connections that hold it all together. I **cut and reshape**.*

*I get rid of characters who once seemed essential but who now get in the way. Sometimes I change the tense in which the book is written. I change from third person to first and back to third again. I **slash and burn**.*

*I keep on writing, scribbling, rewriting, rewriting. I get the glimmerings of an ending but I don't rush towards it. I let the story continue to flow and to grow. I **take great pains to try to make every word earn its place**.*



David Almond: On Writing, 2019

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David Crystal



Above all, remember the Grammar Mantra:

- *What options were available?*
- *Why was this one chosen?*
- *What impact does it have on the audience?*

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Grammar as choice: A focus on sentence structure



Issac was playing in his favourite pool on the side of his favourite mountain.

On the side of his favourite mountain, Issac was playing in his favourite pool.

On the side of his favourite mountain, in his favourite pool, Issac was playing

Issac was playing in a pool on the side of the mountain.

On the side of a mountain, Issac played in his favourite pool.

Issac is playing in his favourite pool on the side of his favourite mountain

Issac played near the deep, glistening pool on the side of a rugged and majestic mountain which towered over him like a tsunami that was about to strike.

I was playing in my favourite pool on the side of my favourite mountain, when I felt the shadow of clouds overhead.

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Community of Writers



- Watch this short film featuring children from **Whitehill J.M. School** talking about working with their peers to improve their writing.
- *How do you think the use of response and editing partners has impacted on their engagement and attainment in writing?*



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Whitehill J.M. School



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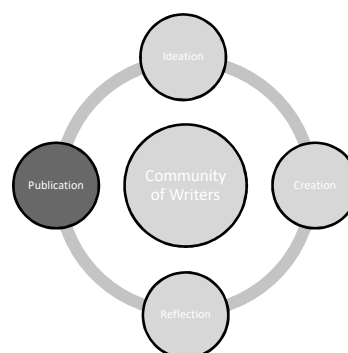
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Pause and Reflect

- *How do teachers support children to read and reflect on their own writing before sharing with a response partner?*
- *Do teachers respond to children's writing genuinely as readers? How do they layer responses to children to bring the best out of the content **before** moving to polishing of spelling and punctuation?*
- *How can you build up this approach with the children so they are confident in peer reviewing each other's work at each stage of the writing process?*

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Supporting children to publish writing



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Publication should be supported by providing pupils with:



- Time to work with an effective partner to proof read and edit work ready for publication
- Examples of published writing to draw on for ideas and inspiration
- Materials that allow them to publish their writing that most closely fits their desired intention
- Time to try out different methods and re-work to achieve desired effects

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Giving Choice and Voice in Publishing Writing



NEWCOMERS

My father came to England from another country
My father's mother came to England from another country but my father's father stayed behind.

So my dad had no dad here and I never saw him at all.

One day in spring some things arrived: a few old papers, a few old photos and - oh yes - a bulky bulky thick checked jacket that belonged to the man I would have called 'Grandad'. The Man Who Stayed Behind.

But I kept that jacket and I wore it and I wore it and I wore it till it wore right through at the back.



PARISMAH, 2020

DEAR WORLD,
 THANKS for being there for me.
 Giving me air to breathe, water to drink and food to eat.
 And **CLOUDS!** I've really enjoyed watching them out my window.
 And **BIRDS.** I've really enjoyed hearing their busy spring chatter.
 And **SUNSHINE.** Brightening my day, warming my skin.
 And **NIGHTTIME,** Showing me other planets and stars, filling me with awe.
 I can't wait to get out and explore you again.
 Best wishes
 Neal

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Opportunities to polish presentation for bookmaking and publication



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Making Books: Guidance, Ideas and Instructions



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Pause to reflect:


- *Are children familiar with the different ways messages are communicated in the real world and how these are published to impact most effectively on the intended audience?*
 - *Are children taught the steps that lead to publication such as proof-reading, spelling and punctuation checks and why these are important for published work?*
 - *Are children encouraged to make active decisions about the best ways to publish their work? Do classrooms have the materials and resources they need to do this effectively?*
 - *Is it a valued part of the writing process? Are children given adequate time to publish their work to the best level possible?*
 - *Is children's published work shared with the intended audience? Are they encouraged as a reader to offer responses on the effect the writing had on them?*
-

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In Summary

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Writing Takes Time

- Quality real- world text exemplars
- Response as a Reader
- Time for Research
- Note-taking and Summarising
- Exploration of Language
- Making sketches
- Tentative writing
- Reading own work aloud
- Regular response and reflection
- Publication



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Harrow Gate Primary Academy

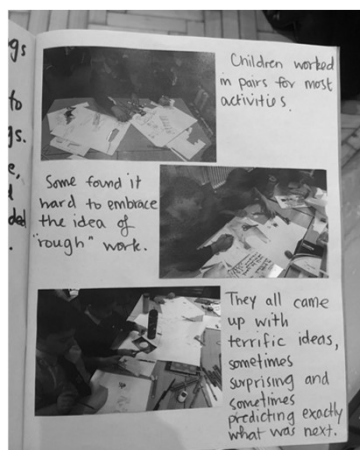


Routines to Develop Writing Competency

Before:	During:	After:
<p><i>Exploring ideas</i></p> <ul style="list-style-type: none"> •Talk and discussion •Playing the story •Role-play •Retelling •Drawing •Mapping <p><i>Shaping for purpose and audience</i></p> <ul style="list-style-type: none"> •Shared writing 	<p><i>Shaping for purpose and audience</i></p> <ul style="list-style-type: none"> •Shared writing •Response partners •Talking about process • Reading own writing aloud •Commenting on each others work •Sharing ideas •Collaborative writing 	<p><i>Evaluating and valuing</i></p> <ul style="list-style-type: none"> •Talking about the process as a writer: child-teacher; child-child •Editing partners <p><i>Polishing</i></p> <ul style="list-style-type: none"> •Support for spelling •Rewriting for a purpose <p><i>Celebrating achievement</i></p> <ul style="list-style-type: none"> •Publishing •Book-making •Performing the writing for others to enjoy

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Impact on writer resilience: facing uncertainties and overcoming challenges



'The children were hugely engaged in all stages. Whilst realising the value of being messy and that they can edit as they write they took enormous pride in what they were doing.'

**Power of Pictures
Project Teacher**

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What has been beneficial about the process?



*"It's helped me appreciate **the importance and difficulty of the writing process**. It has changed my perception of editing, i.e. **that this is part of the creation process**. It has also helped me understand lots of the difficulties that children have; namely generating ideas, considering audience, understanding the structure of writing. **More time needs to be given to the ideation process and support with structuring texts. Children just need time to produce quality.**"*

Project Teacher

*"The children seem to have **grown in confidence** through the writing process. Some who regularly get confused and stuck now find that **time and strategies for ideation are freeing up their ideas**, giving them time to imagine, to try out ideas and then structure separately. It has also **changed their approach to writing longer texts** and the way they approach **composing a sentence with far more focus on meaning.**"*

Project Teacher

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Next steps:



- Use (sections of) the Next Steps to identify activities/provision that support areas where children need further development.
- *Is there a pattern across a phase/the school that shows that further CPD is needed for staff, or that specific aspects need to be planned for more specifically, or that targeted resources are needed?*



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WRITING IN PRIMARY SCHOOLS

What we know works

Centre for Literacy in Primary Education

Research from CLPE projects:
 Raising Achievement in Writing
 The Power of Reading
 The Power of Poetry
 The Power of Pictures



CENTRE FOR LITERACY IN PRIMARY EDUCATION



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CLPE Training

CLPE's CPD and training for primary schools provides a whole school approach to literacy teaching. Designed to give teachers access to a wide range of strategies, resources and creative ideas to teach literacy effectively.

[Download CLPE's course brochure](#) to see the full range of CLPE training to support your literacy curriculum.

FILTERS

The screenshot displays a grid of training opportunities. The first row includes: 'Let's Write! Improving Reading and Writing Using Poetry with Joseph Coelho' (23rd May 2023), 'Meeting the Needs of Children with English as an Additional Language' (First sessions from 24th May 2023 through to 14th June 2023), 'Literacy Leader Forum- Webinar' (20th May 2023), and 'Developing Historical Enquiry Around a High Quality Text Victorians - Webinar' (20th May 2023). The second row includes: 'Teaching Writing - Years 5 and 6' (20th June 2023), 'Leading the English Curriculum with the Power of Reading - FREE Online Event for Leaders' (10th June 2023), 'Teaching Writing - Years 1 and 2' (5th June 2023), and 'Power of Reading Information Event Face-to-Face - East of England' (20th June 2023). The third row includes: 'Teaching Writing - Years 3' and 'Eco On!'. Each card features a small image related to the topic and a button to view more details.

Key Experiences for Developing Writing:



- Put the 'want' into writing
- Give children confidence to see themselves as writers
- Value all attempts at writing-make children successful
- Offer environments that offer real purposes and audiences for writing
- Ensure children have rich book experience
- Offer experiences that link writing with reading, talking and play
- Lots of time to talk and write together
- Enable children to write about own experience
- Make books to be read by others
- Opportunities for children to see adults writing
- Choice-about when and how to write

Making my own mark, Helen Bromley



Reflection:

- What might you like to explore further from today's meeting?
- What do you still need to find out?
- What do you hope to gain for:
 - The children and their engagement, attainment and progress?
 - The development of your teaching staff?
 - Your subject and your leadership of it?
- What will you need to do to achieve your goals?
- What further support will you or your colleagues need?

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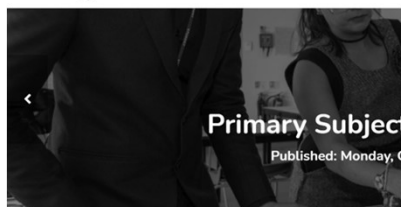


Evaluation

← → ↻ hounsloweducationpartnership.co.uk/survey/primary-subject-network-e



> MEMBE



Primar

N

Primary Subject Network Evaluation



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