



Audience and purpose identified

The beginning of the unit should always focus on what the intent (the purpose) of the writing will be, and for what specific audience the writing will eventually be for. Additionally, the entire sequence of lessons should be planned, with the teacher(s) considering how long to spend on each 'section' and identifying potential pitfalls prior to teaching. For example, at this stage, the teacher(s) would identify, using the Reading Assessment, Writing Assessment and Genre. "Consideration of purpose and audience is vital for effective writing. Like adults, children need to have a reason to write and someone to write for." (Education Endowment Fund, 2017, 14)

Cain (2018, 93) explains that 'Destination Writing' is crucial to the writing process: that children should have a clear destination as to where the unit will eventually end. This purpose for writing then needs to be discussed and explained to the child. Why are we doing this? What's the point? How will it be effective? For whom is it for? "Children need to develop writing stamina by writing longer texts but, more importantly, they need the sense of achievement and satisfaction that comes from seeing the writing process through to its destination – a piece of writing that serves a purpose and can be read and enjoyed."

Immersion and engagement in the unit, complimenting topic or book focus where possible

Once purpose, intent and audience are identified, children should be immersed in the topic to ensure content-rich understanding of all aspects of the context for which they are writing about. For some pupils, children will be deprived of many of the experiences that may aid content-rich understanding and it is therefore crucial that teachers address these gaps in knowledge through deep, lengthy immersion (Hochman et al, 2017, 11). This will enable pupils to comprehend how the unit is 'relevant' to them, enable a deeper understanding of the subject matter and grasp the purpose of *why* they are writing (Cain, 2018, 64) This may be achieved through one or more of the 'Aspects of Engagement' listed below and elaborated on in Appendix 1.

It is also crucial that, as with the purpose and audience discussions, teachers have in-depth conversations with pupils, asking questions and seeking children's' opinions on the topic (content) at hand. This discussion will aid engagement. "Talking through ideas enables pupils to shape and reshape their thinking as they go along... Talk allows ideas

to be shared and manifested from inner thoughts and classrooms need to be buzzing with productive ‘idea growing’ talk.” (Considine, 2016, 20)

Further examples of how this can be used within the classroom can be found in Appendix 1.

- ✓ Drama e.g. *hot-seating, freeze-framing, Conscience Alley*
- ✓ Visits/Experience e.g. *visitors to school, photographs, visits, local events*
- ✓ Immersion e.g. *VR, immersion rooms, virtual tours, use of sound*
- ✓ Outdoor e.g. *sensory/experiential, learning walks, school grounds*

Familiarisation with the genre/text type/unit

For the third part of the unit, children need to be familiarised with the genre or text type they are studying to ensure they have a rich understanding of the stylistics devices authors use for meaning and effect. Depending on the unit (fiction, non-fiction, poetry) it may be appropriate for pupils to read a range of age-appropriate texts, showcasing a variety of authors who are masters of their craft. Teachers should explain and teach how authors use specific vocabulary and language choices, as well as sentence level techniques, to ensure the purpose and intent of the writing is clear and effective. As well as picking apart what makes ‘good’ writing, teachers should also spend time explaining the different conventions that are generally associated with the genre being taught. For example, if children are studying ‘suspense’ stories, teachers might spend time explaining how devices are used by the author to ensure the narrative is effective e.g. show-not-tell; short, truncated sentences; repetition for effect; ellipses.

Considine (2017; 154) explains that it is crucial that children are immersed in rich texts (fiction or non-fiction) to increase their understanding of the topic being taught and the features commonly found in these types of writing, before they go onto write their own: ‘These information quests are well worth encouraging, as the more children know about a time period, or a place, the more they will want to learn. With ever-growing knowledge comes a greater yield of *meaning* – through increased discoveries of texts, as well as interconnections formed from the information gleaned.’

It is crucial that these models are of a sufficiently challenging standard. “...there are many pupils who do not read for pleasure often and, even when they do read for

pleasure, they don't read high-quality novels. It is important we teach these children to glean writing techniques from high-quality authors." (Busnhell et al, 2019, 13)

Oral rehearsal, drama, and role-play, linked to Oracy skills

"If children cannot say good sentences, it's very unlikely they will write them." (McCaughan, 2018, 6) Children are now engaged in the topic, have a clear understanding of purpose and audience, and have studied how high-quality authors create effective, purposeful texts. Teachers should now dedicate time to the discussion of writing. As McCaughan says, children need to be given time to 'talk' through the writing, discuss what steps need to be taken to create a powerful piece of writing and how they will ensure the purpose is achieved. This may be realised through a mixture of 1:1, peer, guided, group, whole-class or even parental (homework) conversations and discussions.

The EEF states that effective speaking and listening are at the heart of language, "Speaking and listening are critical to extending pupils' receptive and expressive vocabulary." (Education Endowment Fund, 2017, 8) and that pupils should be given significant time to listen and contribute to discussions about a text or topic.

When children are speaking aloud, staff should refer back to the Six Steps to Presentational Success document. The outline of this can be found at Appendix 2.

Teachers should dedicate time in the teaching sequence to this, resisting the urge to 'squeeze' it in at the start or end of a lesson. "Talk is the most powerful tool of communication in the classroom and its fundamentally central to the act of teaching and learning" (Voice 21, 2021). For a range of ideas referring to oral rehearsal, drama and role-play, please see Appendix 1.

Explicit GPAS linked to text type/genre being taught

Teachers should dedicate time in the teaching sequence to teach the specific grammar, punctuation (and spelling) conventions that are suitable to the genre being taught, and the purpose of the writing. For example, if children in Year 5/6 children are creating myths and legends, it would be appropriate to teach (or revise) the concept of direct and indirect speech to ensure that dialogue is advancing the action. As with the focus on high-quality texts earlier in the sequence (and the general importance of reading and re-reading) it is

again crucial that children see how real authors utilise these areas of grammar and punctuation to enhance meaning and effect.

Furthermore, the most useful teaching of new grammar and punctuation for children is to see it 'in action' by the author themselves; to again understand the *purpose* of why it is being used. Showcasing how a real author wields and exercises new grammar and punctuation to enhance meaning and effect. E.g. expanded noun phrases from *The Iron Giant*, direct speech punctuation from *Kensuke's Kingdom*, use of pronouns in *Odd and The Frost Giants* etc.

Children should not only write and 'answer' questions about the grammar and punctuation they are learning about, but utilise it in sentences linked to the topic and 'speak' the grammar they are learning. Grammar should always be taught with an eye on the final purpose of the unit, otherwise children will fail to grasp the importance of *why* they are learning it. "Grammar teaching makes most sense if it is taught as an active process, related to the teaching of writing and reading." (Corbett, 2016, 7).

Teachers should refer to the non-fiction progression documents and long-term Grammar planning documents for genre-specific and year-group-specific grammar and punctuation.

Finally, it is crucial that in subsequent lessons, teachers continue to revise and talk about the grammar and punctuation being used to ensure children 'overlearn' and revisit it as often as possible, ensuring that GPAS taught is embedded in long-term memory. "Ultimately, grammar is about knowing enough about the various structures to be able to deploy them in skilled and interesting ways. Once children get to grips with the basics, they can then manipulate language and take control of a wide range of effects and intents." (Considine, 2016, 260)

Shared writing and guided writing; a focus on articulate use of new, appropriate vocabulary

Before children begin to write longer passages of their own, teachers should dedicate significant time to shared and guided writing. This will ensure that children see a 'master' at work (Bushnell et al, 2019, 49), understanding how grammar, punctuation and conventions of the genre can be weaved together to create a cohesive, purposeful text. "The teacher and students are engaged interactively, with plenty of modelling, corrective

and affirming feedback and aspects of re-teaching where gaps remain... building fluency and ultimately developing a level of automaticity with recall.” (Sherrington, 2019, 42)

It is crucial that during shared (and guided) writing sessions, children’s opinions are taken into account; it is not only the teacher who is ‘showing off’ what they can do (Bushnell et al, 2019, 64). There needs to be shared vision, a shared editing of the text to ensure shared success. “It is important for the teacher to involve the children to refine their ideas so that they are fluent, coherent and effective... Shared Writing must be interactive – if it is not, it rivals watching paint dry.” (Corbett, 2017, 35)

Ample time should always be given to this shared pursuit of creative writing. “Constant rereading helps to ensure that the writing flows coherently as well as being a chance to spot mistakes or clumsy writing that jars on the ear.” (Corbett, 2017, 36) Shared and guided writing should not be rushed, and should involve the teacher – and the class - re-reading and constantly re-wording work to enhance meaning and effect. This will also have the added benefit of showing children the purpose of redrafting and editing - a key point later in the teaching sequence.

Another significant part of the teaching sequence at this stage is the use of vocabulary. Some pupils have a significant lack of vocabulary (Jennings, 2019, 16) due to their lack of reading and real-life-knowledge, and it is crucial teachers spend time (prior to *and* during the topic) finding, using and explaining correct and appropriate vocabulary. This may take the form of adventurous and new vocabulary (often in the case of fictional writing) but may also involve the use of subject-specific or Tier 2 vocabulary, ensuring it is not used incorrectly and serves the correct purpose. Teachers should regularly discuss and challenge pupils (where necessary) when vocabulary *is* used incorrectly (Cain, 2018, 76) and advise or show them how to edit their writing purposefully.

Shared, guided or independent planning

Effective planning is crucial if children are to successfully achieve the learning intentions of the unit they are studying. Without time dedicated to planning (whether in fiction or non-fiction units) it is possible that children, despite the best intentions of the teacher, can slip into writing that is not fit for purpose or audience. For some pupils, planning may seem tiresome and they may fail to see the benefit of time dedicated to it (Cain, 2018, 92), it is therefore vital the teacher takes time to explain the benefits of planning and why our final writing will be more effective because of it.

The type of planning used is highly dependent on the genre being studied and teachers have relative autonomy over how this planning is achieved. Various examples can be found in Appendix 3. One thing that works for one cohort of children does not necessarily work for others. Despite this, there are a number of things to consider when spending time planning a piece of writing.

At the forefront of any planning document, whether lower KS1 or upper KS2, should again be audience and purpose. How can I make my writing 'achieve' the purpose? For what audience is this for? What devices do I need to employ to make writing effective? The detail of this will of course vastly differ depending on the year group. "Whatever form is chosen; children will need to be clear about why their piece of writing exists. What is its purpose? Is it to entertain, inform or persuade?" (Cain, 2018, 86)

Moreover, children should be encouraged to independently (where possible) consider what stylistic and linguistic devices they have studied so far in the unit would be appropriate for them to include in their writing, or what genre-specific traits e.g. second person for instructions.

Therefore, the best planning involves some autonomy for the child, sometimes allowing them to choose their own success criteria and aspects to include. If the first steps of the teaching sequence have been successful, children should be able to consider what *they* want to include. "Co-constructing toolkits is much more effective than listing a series of success criteria and sticking them in children's books... if they are involved in co-constructing the lists, and if the toolkits include examples of what the features mean, they will support the children's learning." (Corbett et al, 2017, 28)

The teacher then needs to work with the pupils to scaffold these ideas and success criteria into a workable plan for their writing. Clearly, the older children get, the more independent this is likely to be.

In fictional, narrative writing, teachers should use a range of planning devices to structure writing that are suitable to their class. e.g. story mountain, plot points, plot maps. Considine (2016, 117) lists nine 'story journeys' which are useful planning frames teachers can build on. Children, as with previous lessons, should 'talk' through their plans aloud, verbalising what will happen next and why, retelling the story. Where appropriate, the teacher should question this and ask the child to justify why and what will happen.

Doing this will ensure the child has a strong grasp of the journey their character(s) will take. Examples of 'visual planning' can be found in Appendix 4.

Non-fiction writing is more dependent on a specific structure, and the planning of which will subsequently depend more heavily on the year group it is being taught in. Staff should refer to the Non-fiction Progression documents for specific genres for help with the planning of these topics. However, it is again crucial that children have time to 'talk' through their plans. "Having several children share their plans, explaining and justifying their thinking... prompts class dialogue through questions, suggestions and comparisons." (Cain, 2018, 93) Children should analyse potential pit-falls and concentrate primarily on how the purpose will be achieved e.g. If the topic is persuasion, how will I ensure my writing actually does persuade the person; what will I need to include?

Independent writing opportunity

Children need ample opportunities within the unit to write shorter extracts or to continue/correct sentences, but will at some point need a protracted period of time to compose an extended piece of writing – Destination Writing. Of course, this writing should be, where possible, be independent. It should allow the pupil to showcase the grammatical, stylistic and linguistic traits they have learnt in the topic to create their own text, always focusing on the purpose of the writing.

At no stage should teachers plan in full-scale 'Cold Write' scenarios for children. These "lessons" generally waste valuable teaching time. However, independent paragraphs and sentences might be first attempted (with little help) so that children can, with the teachers help, work out how to improve them using some of the techniques and strategies they have learnt previously. These lessons would normally form part of the guided/shared writing part of the teaching sequence.

Indeed, Independent writing should always sit alongside regular shared and guided writing sessions, and children should not be 'left to it' if the teacher realises there are misconceptions and errors in their work. At this stage, it is crucial the teacher steps in (as the master) and explains, rather than just corrects, what has gone wrong. This may involve spending time on whole-class shared writing, or may require the teacher to work in a guided group with a small number of pupils. During these sessions, it is still crucial for children to be discussing their work, either with their peers or with the class as a whole; the teacher again encouraging them to be reflective and to discuss *why* they have made particular decisions with their work. It is therefore crucial that children still have

access to high-quality texts so they can read and comprehend how a real author has written.

During these independent writing sessions, it is useful for teachers to be aware of the preceding parts of the teaching sequence to understand difficulties children may have. i.e. it is unlikely that pupils will be able to write effectively if they have not understood the purpose; are not engaged; have not planned effectively; have not discussed their work orally etc. In terms of engagement, independent writing opportunities also give the teacher the chance to encourage the children to enjoy their writing, to re-engage them in the topic (see Appendix 1) and to reiterate the purpose and audience of their writing.

Teacher, peer and self-assessment

Assessment is of course crucial to the teaching sequence as a whole, and should not be seen as one part that comes 'after' the independent writing. However, it is important that once children have attempted to construct their longer piece of writing, teachers take time to self/peer/teacher mark the work to ensure children have accurate feedback as to how to improve. As noted in the Independent Writing section above, a huge amount of this Assessment for Learning may take place during the session itself, in the form of Hot/Interventional marking, and it is often far more effective when done this way.

Peer and self-assessment are very useful for pupils as it will give them a chance to reflect on their work critically with friends and peers. Children understanding that their work has strengths as well as areas for development, and being able to articulate them, is crucial to them understanding the purpose of the writing itself and why it has either 'worked' or 'not worked'. "Children will engage with their personal targets if the challenge is right and teachers pay regular attention to whether they are improving or not. They will become increasingly self-reflective if they are given clear guidance... and begin to drive their own learning forward." (Cain, 2018, 91)

At this stage, it is clearly important that teachers also use the English Assessment sheets to ensure that children in the class are making the progress they should be and that the independent writing session has been sufficiently successful. However, as our next stage is to edit and redraft, a number of misconceptions and issues can be rectified by re-teaching topics and unpicking mistakes. Indeed, common mistakes (amongst a number of children) will help to inform your planning for the next genre/topic being taught.

"Regular assessment will not only measure your students' progress, it will also inform

your decisions about what to teach and where to focus your efforts.” (Hochman et al, 2017, 207)

Redrafting and editing based on features of genre, GPAS or ‘non-negotiable’ errors

Reasons for redrafting and editing can usually be classified by one of the three areas below, and differ in the amount of ‘teacher-input’ that will be needed:

- **Purpose:** The conventions of the genre have not been applied correctly so the purpose of the writing is less successful. This may involve re-teaching pupils about why certain genres tend to follow certain linguistic and stylistic conventions e.g. The use of standard English in a formal letter, Lack of modal verbs in instructional writing, Persuasive writing that does not include persuasive devices, Lack of imagery in poetry
- **Grammar and Punctuation:** There are mistakes and missed opportunities in the child’s application of grammar and punctuation. It may be that punctuation is missing entirely, or has been used incorrectly. This will require the teacher to ‘unpick’ these misconceptions and allow children time to solve them. E.g. Direct speech used incorrectly when attempting to advance a narrative through dialogue. Editing in this involves “making changes to ensure the text is accurate and coherent. At this stage, spelling and grammar assume greater importance and pupils will need to recognise that their work will need to be accurate if readers are to engage with it and extract the intended information from it.” (EEF, 2017, 14)
- **Non-negotiable errors:** These are simple, straight-forward mistakes which the child will be able to rectify themselves without huge input from the teacher. They are often the kind of mistakes that pupils will spot once they put a ‘fresh set of eyes’ on the piece of work a day or so later. It may need gentle encouragement from the teacher, but should in general not require direct teacher input for a period of time e.g. Capital letters for Proper Nouns.

Redrafting the work itself may take various forms; it is not always appropriate, necessary or engaging to ask the children to re-write the entire text again. Conversely, in some contexts this *may* be useful if the final piece of writing is going to be published in some form e.g. when writing a final draft that will be published to a real audience such as a letter to an MP, writing which will be used on display etc.

It is however crucial that the redrafted and edited work remains the child’s work and not merely the ‘answers’ the teacher was looking for. “The end product should be a faithful

reproduction of the children’s words and ideas rather than a reinterpretation by the teacher. If children do not recognise the writing as their own, they will feel no ownership or pride in it.” (Bushnell et al, 2019, 72) While it is clearly evident the teacher should signpost where a child has gone wrong, it is often more useful to do this in with a ‘shared’ text which is similar to the pupils. For example, when writing a story aiming to entertain and shock the reader, the children may decide to write in the present tense to amplify the sense of action. Imagine the likely scenario where some children slip into the past tense. This is clearly an instance where children *will* need to be retaught elements of how to change tense. However, rather than doing this to a child’s specific writing and showing them the answers, it will be more useful to do this (together) in a shared writing session based on a very *similar* text. That way, the pupils are still remedying their misconceptions, while keeping ownership over their writing. Now, having understood where they went wrong, children have the autonomy to make the changes required themselves.

Celebration of work, linked to audience and purpose

It is crucial that enough time is dedicated to the celebration and completion of work. Sometimes, due to extenuating circumstances, this may require an additional day or two as the unit has perhaps progressed slower than expected. Teachers should always ensure this ‘celebration’ is not cut-off so that a new genre can be introduced. Hochman et al (2017, 76) states, “your students must first need to understand three things: what they’re writing about, whom they’re trying to communicate with, and why they’re writing.” This serves as a good ‘check list’ at the end of a piece of writing to see whether a child has fully understood what they have been writing.

Additionally, children should be signposted to where they used different parts of the teaching sequence in their writing. E.g. Oracy helped me understand how a character might speak, editing enabled me to create a narrative that was in the style of a specific author, visual planning helped me consider when to stop/start my next paragraph etc.

‘Destination Writing’ (Cain; 2018, 93) implies that children’s work will have an end-point to it; a final celebration of their writing in all its glory. This destination will have been planned in during the first stages of the teaching sequence and it is crucial that it occurs. e.g. There is no point writing a letter to a local care home if it is not actually going to be sent!

Moderation

At all stages in the teaching sequence, staff should liaise with other teachers in the year group to discuss how the unit is progressing. It is highly unlikely that the sequence will go entirely to plan, or that every part of it will be perfect, but it is through this shared discussion and *moderation* that teaching will be improved unit-on-unit throughout the year. Additionally, at the very end of the unit, it would be prudent for teachers to sit down with each other (and potentially the Phase Leader) to again discuss which parts 'worked' and which parts did not.

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Appendix 1:

The Aspects of Engagement (Practical ideas for the classroom)

Drama	Visits/Experiences	Immersion	Outdoor
Hot-	Visual literacy	Immersion rooms	Experiential/sensory e.g. woodlands
Freeze-framing	Objects e.g. evacuees suitcase	Use of multimedia	Learning walks of school or local area (links to History) e.g. instructional writing, persuasion
Character sculpting	Real letters and photographs	Music into writing	School grounds (links to Geography) e.g. non-chronological)
Debates / trials	Dress-up days	Virtual Reality (VR)	Nature journals / field guides e.g. information texts, recounts
Conscience Alley	Visitors to school	Augmented Reality (AR)	Garden/EYFS equipment e.g. for instructional writing
Teacher / Pupil in Role	Educational visits	Virtual tours	Forest School e.g. experiential, descriptive writing
Miming scenes	Local events	Head-space time	Local area (Halesowen)
Act the story	Relevant global events	Independent, focused research	Weather related e.g. seasonal poetry
Puppet theatre	Seasonal activities	Recorded videos e.g. YouTube	Links to Science (biology)
News programmes to explore content	Sensory approaches	GIS e.g. Google Earth	Natural 'potions' e.g. ingredients for poems
Mobile phone call (recall story)	Topic-webs	Computer games	Orienteering e.g. instructional writing
Role on the Wall	Online interactions e.g. Twitter	Equipment in school e.g. musical instruments	

Lego/Playmobil scenes	Book foci e.g. picture book	Visualising environments e.g. drawing scenes	
Crime scenes e.g. recounts / newspaper reports			
TV shows e.g. <i>Blind Date</i> for narrative description / <i>Bake Off</i> for instructions			

Appendix 2:

Presentational skills: Six Steps to Success!



Appendix 3:

Examples of guided/shared writing:

<https://newfielddudley.sharepoint.com/:w:/s/TeachingandLearning/EfQMilnXRNJCjtKn9Kd1bxwB2gpBIFGIQLNIWesQuxkVXQ?e=YBqnhy>

Appendix 4:

Examples of planning:

Newfield Park Primary School

English Teaching Sequence



<https://newfielddudley.sharepoint.com/:w:/s/TeachingandLearning/EW9kjzwrHNtLuZLmBYqyACQBIDKUZ4UzYpC1WaoLAK7RyQ?e=zwusDM>

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