WRITING AT WILLOWPARK
ACADEMY
Willowpark

INTENT

Learning to write is one of the most important things that a child at Primary school will learn. Pupils use their writing in almost all areas of the curriculum. Good writing also gives pupils a voice to share their ideas with the world. Writing at Willowpark assumes the same priority as reading and is linked intrinsically. Proficient writing enables pupils to demonstrate a deep learning across a broad curriculum. Pupils who can articulate what they know in writing, can evidence what they have understood.

We want our pupils to not only be able to write proficiently, with accurate spelling, punctuation and grammar, but to be able to do so in a manner that enables them to develop their individual flair and character within their writing; across a variety of formal and informal genres to write for a sense of purpose. To do this, pupils need a strong command of vocabulary. An understanding of a wide range of words enables our pupils to use them in context. We believe if our pupils can articulate and explain what they think; they can ask the right questions to learn more across the curriculum.

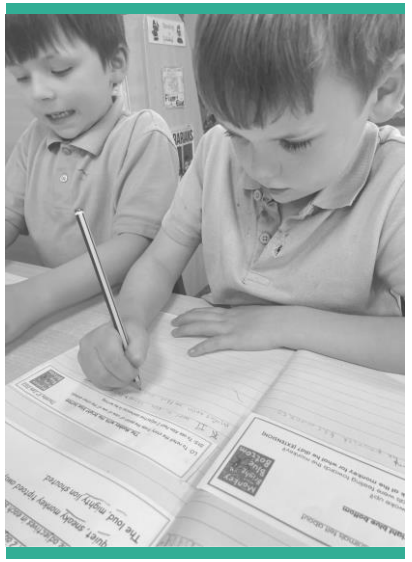
We want our pupils to use a variety of high quality texts to aid their learning of writing. A wide reading experience will determine a personal writing style. It is only through reading a broad variety of genres, that our pupils will develop their own style, which often becomes a signature of the writer.

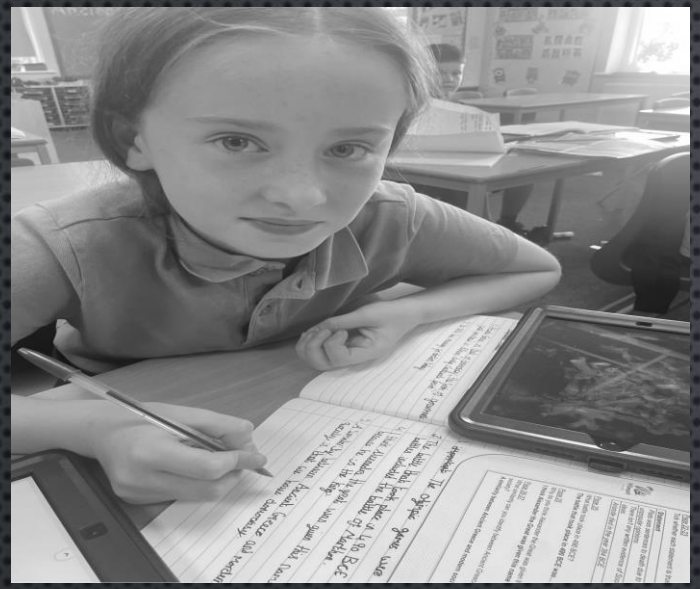
INTENT

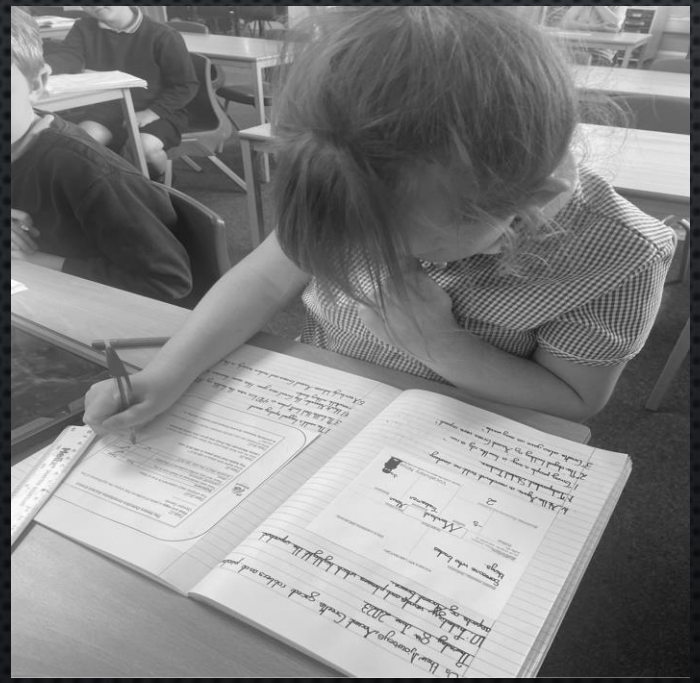
At Willowpark, we believe that developing a love for writing, and a life-long engagement with books and wider literature, is essential for each child to achieve excellence across all aspects of the curriculum. We know that children who read, and are read to by others, achieve significantly improved outcomes when compared with peers that do not read, or are not read to as widely.

That is why reading at Willowpark is intrinsically linked to writing and wider English skills, and is woven into the fabric of our full English curriculum. Our texts have been carefully selected to offer children an exposure to a broad and rich world of literature, drawing on cultures from around the world and supporting deep discussions that enable our children to grow into global citizens, whilst also becoming successful readers and writers.

By placing these books at the center of our learning, teachers use these texts as the context for meeting the requirements of the national curriculum.







OUR WRITING CURRICULUM

QUALITY TEXTS → P.I.C.C APPROACH

Cross-Curricular Writing Opportunities → Creative Writing Projects

Quality Texts- Our Journey through Literature

High quality texts are at the core of our teaching for writing. We choose books which capture children's imagination, inspire them and create an interest and stimulus for writing. These texts come from a wide range of demographics and backgrounds in order to encourage children to engage with literature and culture outside of their setting. They are our starting point for a unit of writing. In Year 1 and 2 (whilst the children are still on phonics) texts are linked to the current RWI book children are reading or a curriculum area. We call these Story Explorer texts. They are changed weekly.

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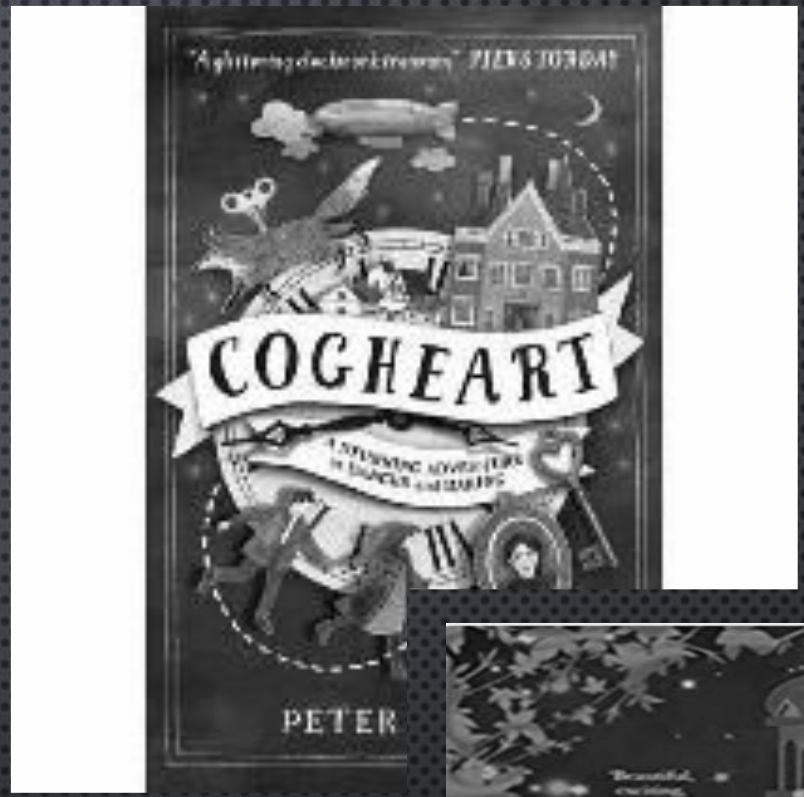
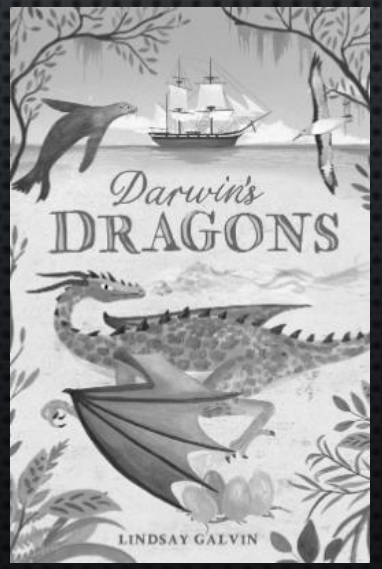
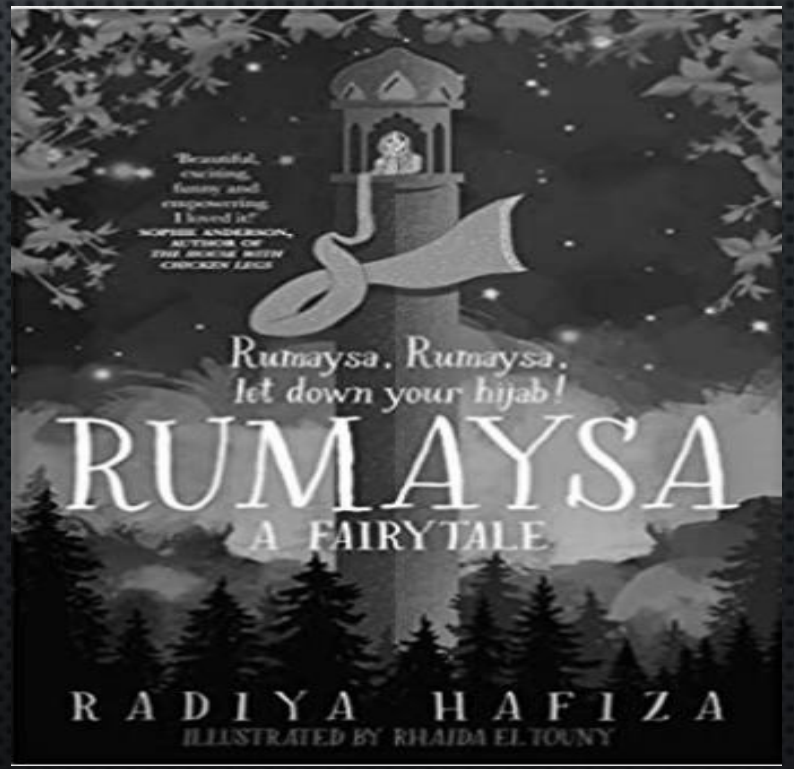
AUTHENTICITY

- Whilst our texts and knowledge choice represent the core learning journey that children at Willowpark will take through literature, it is not a restrictive and exhaustive list. This forms the foundation and starting point of a deep journey through our curriculum of literature. Our expert practitioners bring each story to life with relevance whilst sparking interest and curiosity from children.
- Links throughout our wider curriculum are firmly embedded within our coverage in order to enrich our pupils' subject knowledge, building on previous learning and further embedding this within their school journey. Because of this, our curriculum showcases these direct links to enable pupils to have the skills to interpret texts across different genres and contexts.

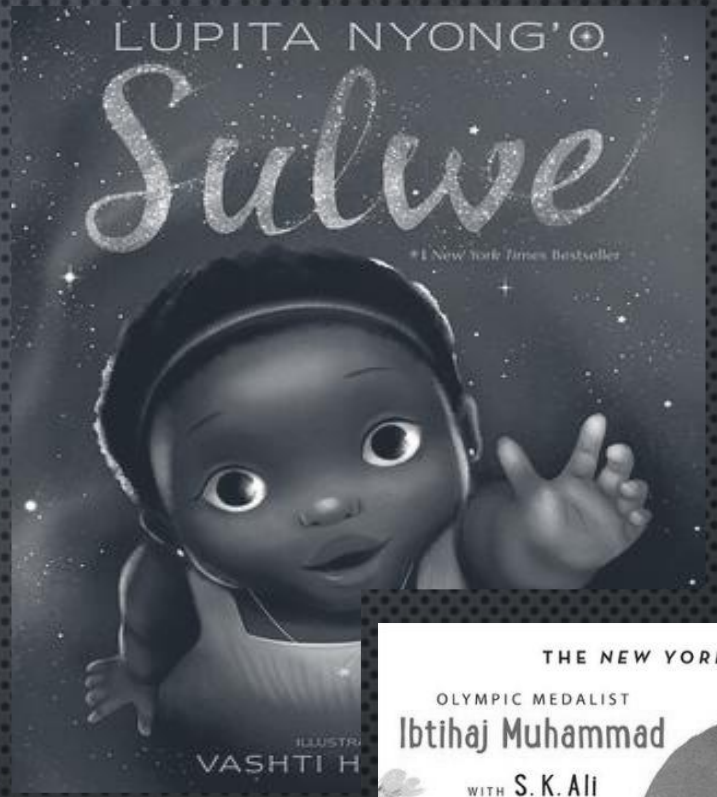


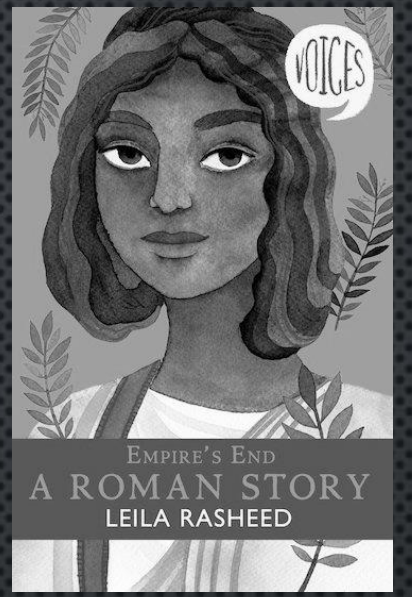


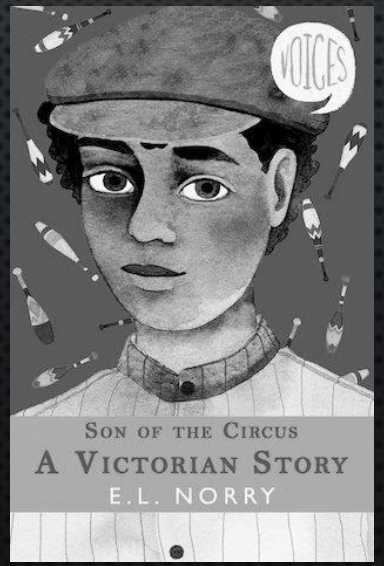


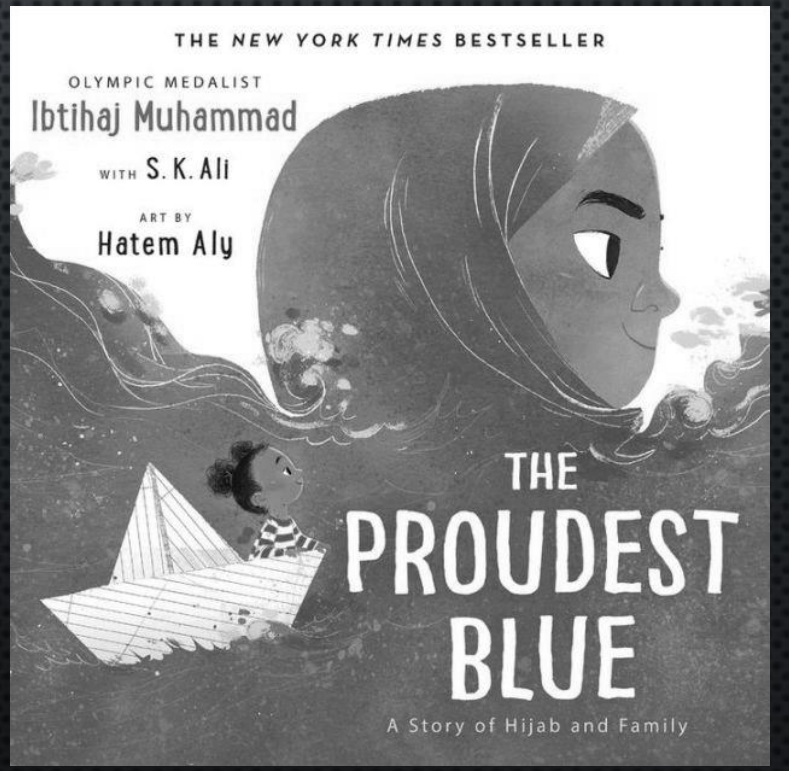
DIVERSITY

At Willowpark, we encourage children to 'dream more than others think is practical' and to 'risk more than others think wise' and we believe that a deep understanding of the wider world around them is an essential aspect of this. Children from our demographic are taught about cultures from around the world; broadening their horizons from their locality, and our wider coverage is selected with this diversity in gender and culture deeply rooted at its heart.

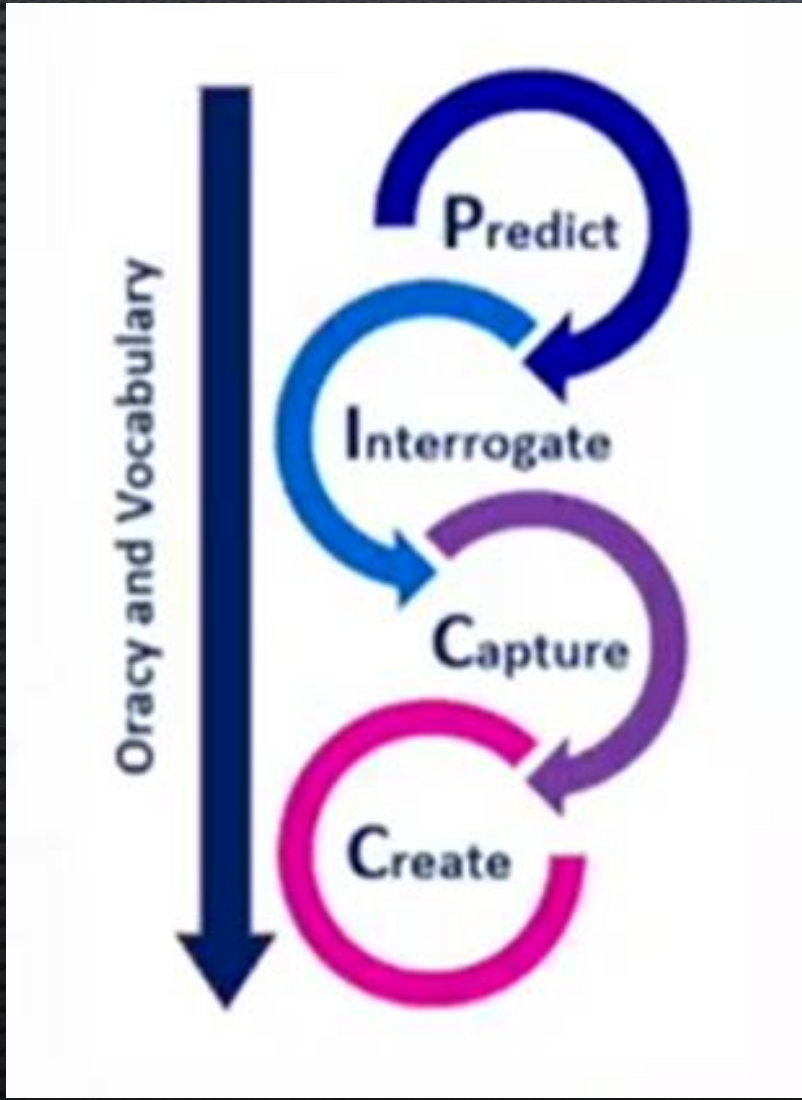








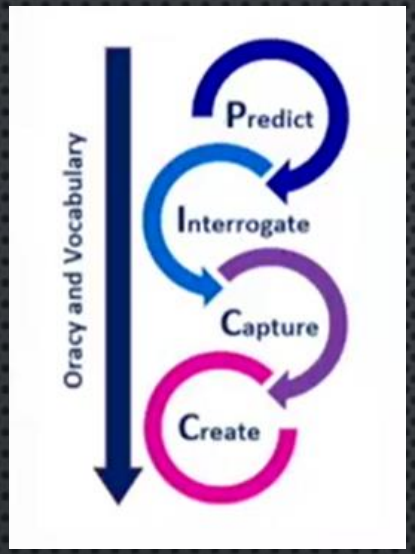
How we teach Writing – The P.I.C.C Approach



At Willowpark, we use the P.I.C.C approach throughout our reading and writing lessons. Reading lessons feed into the writing.

The first phase is prediction which is key throughout our reading days with predictions being reviewed and updated as the children become more familiar with the text. The children then interrogate the text by looking closely at vocabulary, grammar and answering reading questions. Ideas for writing are then captured through speaking and listening, research, role play, either modelled, shared or guided writing and taught SPAG. Children then create their writing with a huge emphasis on the teaching of redrafting and editing culminating in independent edit and redrafting.

Throughout the entire sequence Oracy and Vocabulary skills are taught and opportunities to embed are provided.

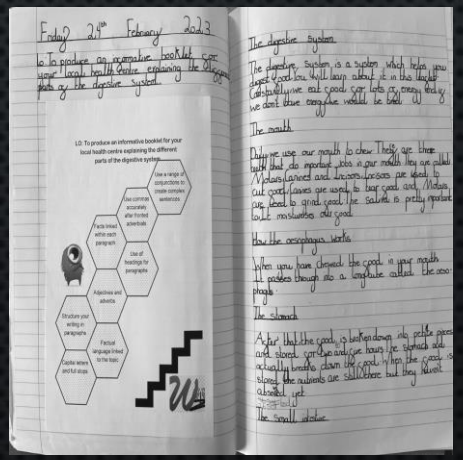


OUR WRITING CURRICULUM – R.A.F.T

The P.I.C.C. a Text approach focuses first on thinking about outcomes and aims for the unit. This may initially be done during discussions about long term plans, however, it is important that staff knowledge of children's needs is first taken into account. What do children need support with?

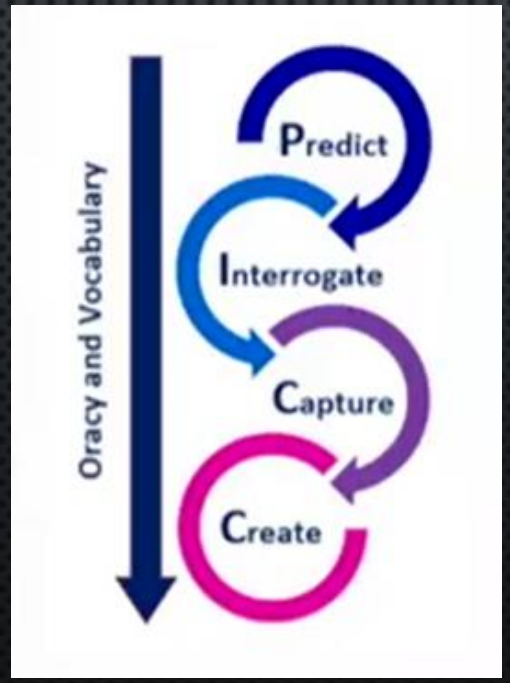
Once the overall outcome has been chosen, it is important to think through exactly what your outcome should like. We use R.A.F.T. to provide a structure for this:

Reason: why are they writing?
Audience: who are they writing for?
Features: what are the main features I want them to focus on? What shouldn't be included?
Tone: how do we want our writing to sound?
By thinking through the R.A.F.T. the teaching sequence is clearer and ensures each building block of the teaching works together to support the final goal. It also ensures that writing for reality, for a real audience and purpose, is at the forefront of planning.



OUR WRITING CURRICULUM – HOOK THE CHILDREN IN

Building a love of the writing process is so important. Although having a quality text and real purpose are the most important vehicles with which to engender engagement, it is always worthwhile to think of a hook to get children thinking. A hook does not need to be spectacular – it does not need to be a crashed rocket in the playground or a dragon's egg under a tree. A hook is anything which will get your pupils thinking – it could be an object, an image, a trip or a game, or simply a conversation



Interrogate – Interrogation of writing

The second focus is the explicit teaching and exploration of the genre or text type children will eventually be writing. This is important as children need to discuss models of writing, pulling them apart and discussing their effectiveness, in order to become effective writers themselves. This is where you can introduce the R.A.F.T. to children, comparing different examples of writing and discussing different writers' approaches. In many schools, the teaching of genre has become about simply annotating texts or listing success criteria, however if you broaden your discussions into effectiveness, perhaps even ranking examples, children will gain deeper understanding.

The final focus of the Interrogate phase is the teaching of specific GPS skills in context using the inspiration texts. Of all the sessions, it is these that are most heavily affected by pupil need. You may choose to focus on word, sentence or text level objectives – whichever knowledge is needed to produce effective writing for your outcome and add to children's understanding of English.

Once Interrogate is completed, children should have a greater understanding of the text and the technical skills required to be able to start to gather their own ideas for writing.

Capture

The Capture phase is designed to give children time to build knowledge; talk through their ideas collaboratively and use texts to borrow words and phrases. It gives them the chance to build their content, so that when they write, they can focus on writing effectively rather than what is coming next. This peart of lesson will focus on oracy and research.

Create

The Create phase incorporates planning, writing, editing and sometimes publishing, As with all phases, teacher modelling is key, however at this point in the unit, we must ensure that modelling is focused on a different outcome to that being written by the children, to ensure independence of output.

The first step in this phase is planning to write. As children have time to gather their initial ideas during the Capture phase, this is often a case of children selecting and sequencing their content, adding key vocabulary or concepts as required to act as an aide memoire. As with any writing sequence, planning can differ greatly in appearance and approach. Whichever style of planning teachers prefer to engage in, modelling and shared planning is key.

Create

Depending on children's needs, the next step would be to engage in modelled, shared and guided writing, explicitly supporting children to use planning to form writing. This could continue throughout the Create phase, with small guided groups benefitting from specific support, as well as misconceptions and key concepts being addressed through whole class feedback.

Once children are confident in what they are writing, they need the time and space to be able to write, focusing on making effective choices linked back to the R.A.F.T. of the unit

Create

In our view, it is far better for a child to edit one or two key concepts well than ten poorly. Using whole class feedback, editing should be a sequenced process, moving from reteaching to modelled and shared editing, then on to independence. Equally important is that editing is not reduced to merely adding more content – it should be about improving the overall effectiveness of the writing related to the R.A.F.T. Effectiveness may be improved by fixing errors, or adding some missing content, but it can also be improved by removing unnecessary words, substituting content and asking if there is a more effective way to structure a sentence or idea. We will be publishing a blog post exploring best practice in editing next half term.

The final part of this phase, and indeed the whole unit, is for the work to be published. Where a piece of writing goes and how it is published will depend heavily on the R.A.F.T. Some schools demand every piece of writing to be redrafted, however it is my opinion that redrafting is important, but only if the R.A.F.T. requires it. I would much rather celebrate the whole writing process, seeing imperfect edited pieces on display, rather than only perfectly presented redrafts that hide so much of the work involved. Whether redrafted or not, it is crucial that the R.A.F.T. is acted upon. If your pupils have written to the Queen, their letters should go to Her Majesty The Queen. With publishing, children's writing gains greater purpose; they see the power in writing as a part of life, as a reality, not just as something they have to do at school.

THE EXPLICIT TEACHING OF WRITING AT WILLOWPARK HAPPENS IN THREE DISTINCT WAYS: MODELLED WRITING, SHARED WRITING AND GUIDED WRITING.

Modelled Writing

This is where the teacher shows the children how to do something in writing that is new or difficult and will help the children make progress. The teacher writes in front of the children, on a flip chart if possible, giving a running commentary of their thought process as a writer. The children are witnessing a 'writer' at work. This modelling must be focused on 'making the invisible, visible' and centered on key aspects that need teaching, avoiding going off on a tangent and clouding the objectives.

In this context, the modelled writing is the WAGOLL and, whilst teachers may sometimes present children with a pre-prepared and typed WAGOLL, the children will experience the process that an 'expert' goes through to produce that. Without that process they are only ever seeing the tip of the iceberg and not seeing all of the thinking, composing and refining that goes on in the writer's head.

THE EXPLICIT TEACHING OF WRITING AT WILLOWPARK HAPPENS IN THREE DISTINCT WAYS: MODELLED WRITING, SHARED WRITING AND GUIDED WRITING.

Shared Writing

This is an example of the class teacher and the children working as a collective. The children compose orally, on whiteboards, in writing toolkits or in jotters before presenting their contribution to the shared writing process. This can bridge the gap between dependence and independence for many children. That is not to say that it is completely separate from modelled writing. Teachers should always have a clear direction for the writing and should lead this process, modelling appropriate spelling, punctuation and grammar at all times. Teachers may have drafted a version beforehand and use this as a guide or reference. This process is important for all children, regardless of their level of current attainment, and gives the teacher control over the writing process. It is an opportunity for teachers to be able to give specific teacher feedback and to ensure that children are making good progress towards the learning intentions.

THE EXPLICIT TEACHING OF WRITING AT WILLOWPARK HAPPENS IN THREE DISTINCT WAYS: MODELLED WRITING, SHARED WRITING AND GUIDED WRITING.

Guided Writing

Guided writing is a form of targeted small group teaching and is essential to ensure that all children are making progress from their starting points. It focuses on children who have similar needs – or next steps – based upon a teacher's assessment of their writing; gaps in their skill set; and observations of how they write. It facilitates the teaching and learning of individual children within the group and allows the teacher to give immediate, verbal feedback.

GUIDED WRITING

Working in small groups enables the teacher to tailor learning to meet the needs of the children in that group. Within Key Stage One and Foundation Stage, and also for emerging writers in Key Stage Two, this may take the form of transcription. This is where the teacher dictates sentences which are tailored to support and practice spelling, punctuation and grammar, or phonics skills and common exception words that have been taught up to that point in time. This means that the children are not having to focus on the composition of their writing, which would otherwise limit their cognitive capacity. The objectives might focus on something the children found difficult the day before, recurrent misconceptions, barriers to progress or gaps identified at summative assessment points. Guided writing accelerates progress by focusing on the child's next steps, giving them very explicit guidance and instruction. This may be in line with SPAG objectives identified on the rubric (KS2), success criteria (Foundation Stage and KS1), or responding to individual targets and needs.

GUIDED WRITING

Organised, pre-lesson, to build on developing needs as identified during previous sessions. This may be developed from feedback from support staff, to follow on from marking on the TAR, or in response to a specific area of focus (see Success Criteria for FS and KS1 and Rubric for KS2 for further guidance).
Where this is possible, this might be planned during planning sessions and identified on a team planning map to ensure wide coverage of class and cohort (see appendix).

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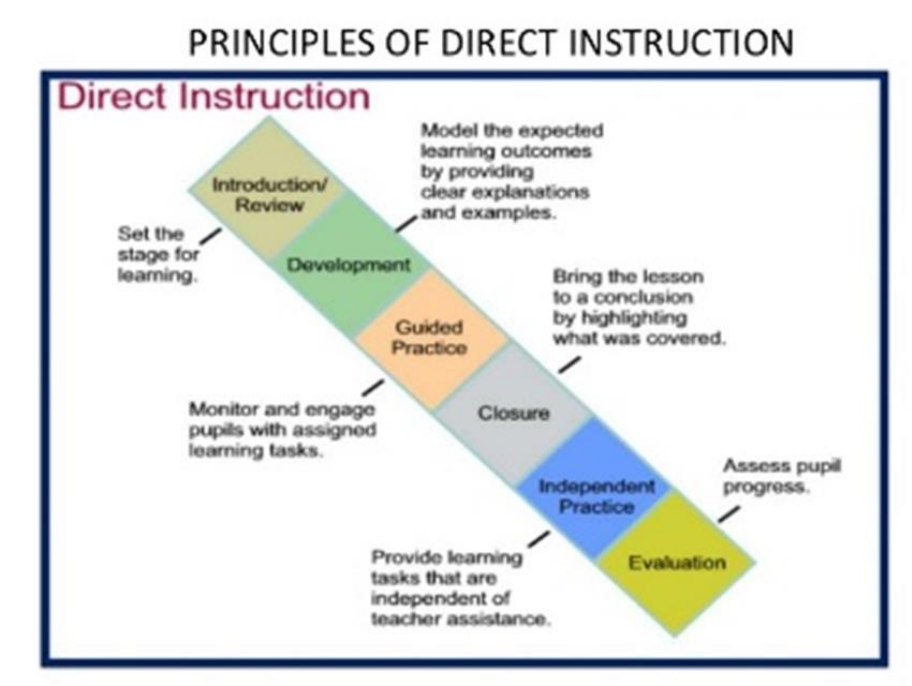


At Willowpark, we have created a bespoke teaching and learning cycle using P.I.C.C. which is based on Rosen shine's principles of direct instruction.

Throughout the P.I.C.C sequence the principles of Modelled, Guided , Partner and Independent practice are embedded.

The Gradual Release of Responsibility Model is a teaching strategy characterized by a sequence of learning activities that shift the responsibility from the teacher to the student. The goal of this approach is autonomy and efficacy on the part of the student–ideally, the ability to transfer understanding on their own

Our Teaching Sequence

Day 4

INTERROGATE PHASE

- Hook for writing
- Introduce the RAFT and outcomes including steps to success
- Teach SPAG in context using the guided/ partner/ independent cycle

CAPTURE PHASE

- Introduce WAGOLL (can be through modelled, guided or shared write)
- Teacher and children plan using ‘ boxing up’
- They gather ideas from eachother, books, research etc

CREATE PHASE

- Children write using steps to success

Our Teaching Sequence

Day 5

- SPAG Spotter session based on teacher feedback (G,P,I)
- Teacher modelling of editing/ redrafting. Use steps to success.
- Editing/ redrafting part of the writing to improve. This can be with a partner or independently.

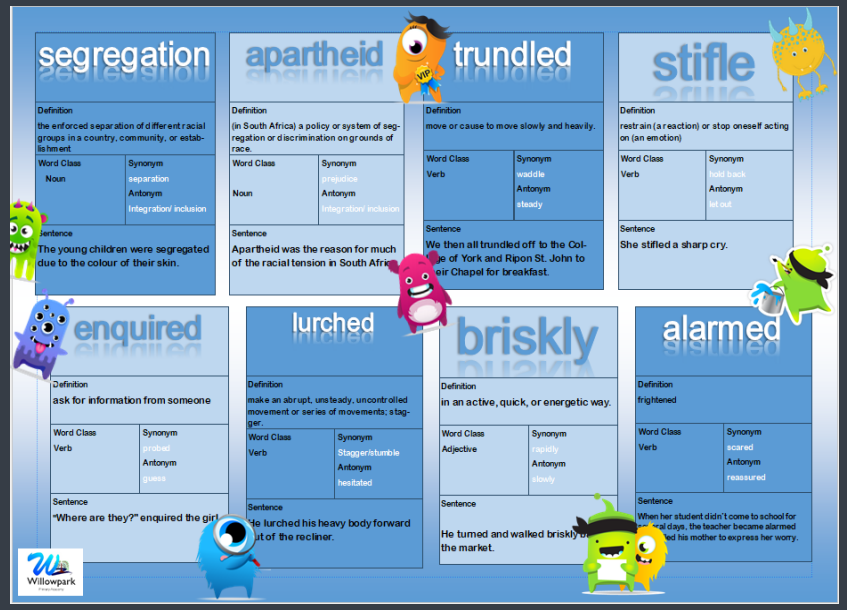
Writing is frequently published. This may be in the form of neat copies and final drafts, real life writing, cross curricular, through ICT or as part of creative writing week. There is no requirement that this is done for EVERY piece of writing.

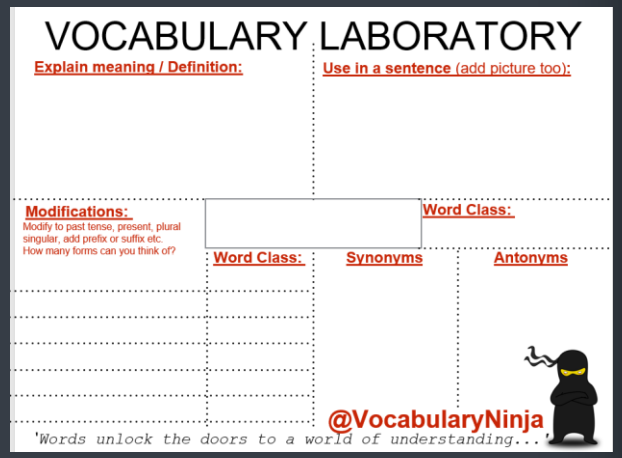
Spoken language underpins every element of the above.

Although the above is planned across 5 days. This is not a fixed timetable and there is fluidity to embed, master and develop concepts in response to children needs and as such is not restricted to five days.

VOCABULARY

Vocabulary is explicitly taught throughout the interrogate phase of our reading days. For each unit of work a Vocabulary Vault of tier 2 words is created by the teacher. These words are words that children will be expected to use in their writing. WAGOLLS, modelled , shared and guided writing will include these words for effect. Words are dissected using our Vocab- lab dissection sheets. These are used in English and within the wider curriculum.





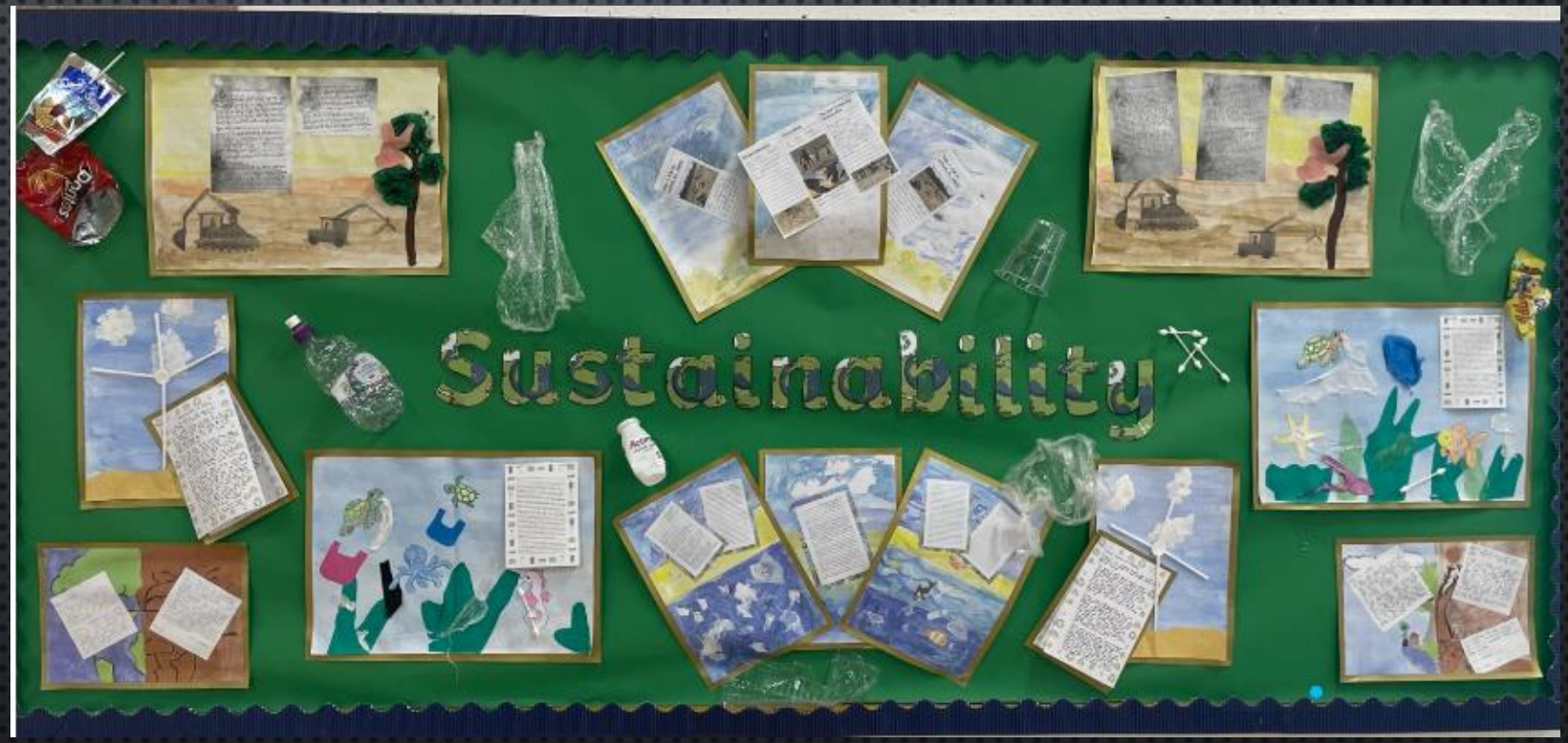
Cross- Curriculur Writing

Each class will write across the curriculum. They will speak and write as a historian, as a geographer and as a scientist. Opportunities to write are planned out on our long and medium term plans, lining to substantive and disciplinary concepts for particular subjects.

Cross Curricular Writing Opportunities (use a variety of high quality non- fiction texts to support topics)	**Writing as a historian:** How did the Industrial Revolution change Oldham? (cause and consequence) Compare and contrast the life of the disadvantaged in the Victorian era and today. (Similarity and difference) **Writing as a Scientist: Explanations:** Report and present findings from your **light** enquiries, including conclusions, causal relationships and explanations of and degree of trust in results, in written report.	**Writing as a Scientist:** Report and present findings from your **Electricity** enquiries, including conclusions, causal relationships and explanations of and degree of trust in results, in written report. Research: James Dyson	**Writing as a geographer**: Should tourists be allowed to visit the Galapagos Islands? **Writing as a Scientist:** Moth: An Evolution Story written by Isobel Thomas **Write like a Scientist:** Debating human intervention	**Writing as a geographer using non-fiction:** Is Global trade a good or bad thing? **Writing as a Scientist:** Record results of increasing complexity using scientific diagrams and labels and classification keys. Report and present findings from enquiries in oral and written forms such as displays	**Writing as a historian:** Why is the Holocaust significant? Did we learn from this atrocity? Have mistakeS been repeated? (significance) How did men, women and children's experiences differ during WW2 in Oldham and the rest of Britain? Similarities and differences) **Writing like a Scientist:** Diet and lifestyle have no impact on health. Is this statement true or false? Convince me **(persuasive writing)** Report and present findings from your Healthy Bodies enquiries, including conclusions, causal	**Writing as a humanitarian:** The Windrush Generation and their legacy is commemorated on 22 June each year. Do you agree? Why should we remember? What lessons have been learned? (Significance)

Creative Writing Projects

Our whole school creative writing projects take place each term. Each child has a published book where they use artistic technique to design their background for their creative writing and where they present their published piece.



Spelling

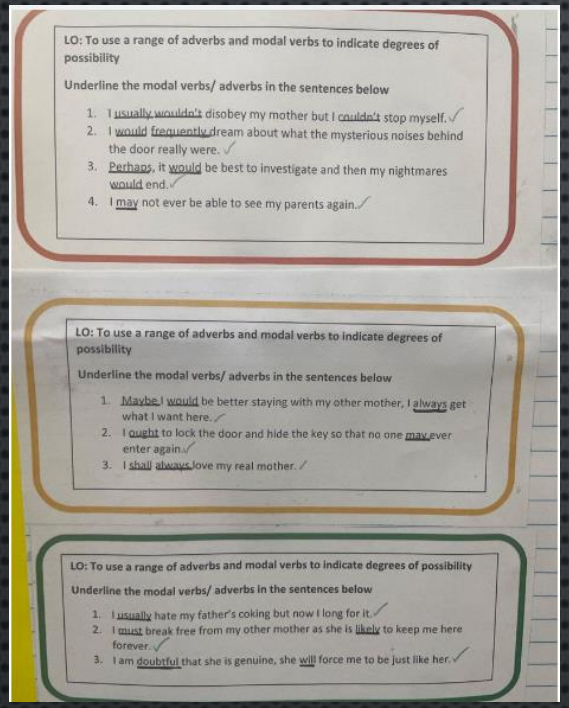
At Willowpark, we teach spelling using the Spelling Shed scheme. We follow their progression of spelling which incorporates both spelling form the statutory spellings list and specific year group patterns.

Spellings are taught at the start of English lessons and revisited over the academic year to ensure retention.
In addition. We teach both meaning and spelling. Spellings are often included in vocabulary lessons, our vocabulary vaults and WAGOLL's.

Spelling sessions focus on analogy making , making connections between words they already know and new words develops children's awareness of spelling as a system.

We teach statutory spellings on a 1:1 basis with children practicing and taking home personalized spellings in key stage 2.

Spelling, Punctuation and Grammar



LO: To use a range of adverbs and modal verbs to indicate degrees of possibility

Underline the modal verbs/ adverbs in the sentences below

1. I usually wouldn't disobey my mother but I couldn't stop myself.
2. I would frequently dream about what the mysterious noises behind the door really were.
3. Perhaps, it would be best to investigate and then my nightmares would end.
4. I may not ever be able to see my parents again.

LO: To use a range of adverbs and modal verbs to indicate degrees of possibility

Underline the modal verbs/ adverbs in the sentences below

1. Maybe I would be better staying with my other mother, I always get what I want here.
2. I ought to lock the door and hide the key so that no one may ever enter again.
3. I shall always love my real mother.

LO: To use a range of adverbs and modal verbs to indicate degrees of possibility

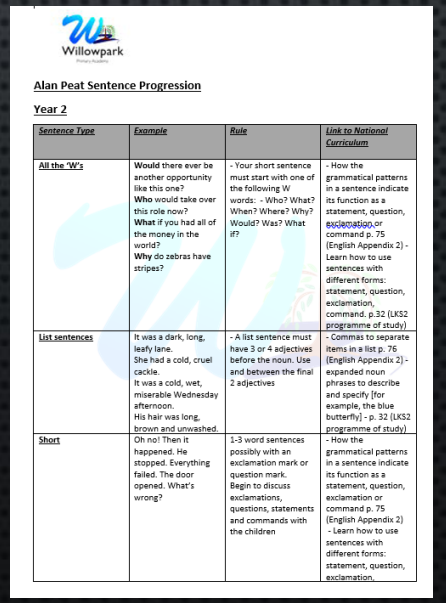
Underline the modal verbs/ adverbs in the sentences below

1. I usually hate my father's coking but now I long for it.
2. I must break free from my other mother as she is likely to keep me here forever.
3. I am doubtful that she is genuine, she will force me to be just like her.

We aim to teach grammar in context and plan activities accordingly. Teachers use Rosen shine's principles od direct instruction to teach grammar during writing days.

On planning and in books, grammar is taught and activities are undertaken in a cycle of guided, partner and independent. This is indicated through our traffic light colour system of red, amber and green.

We use Alan Peat sentences which provided a unified vocabulary and approach to sentence structure for children. These sentences have been broken down into year groups, matched with national curriculum and year group expectations.

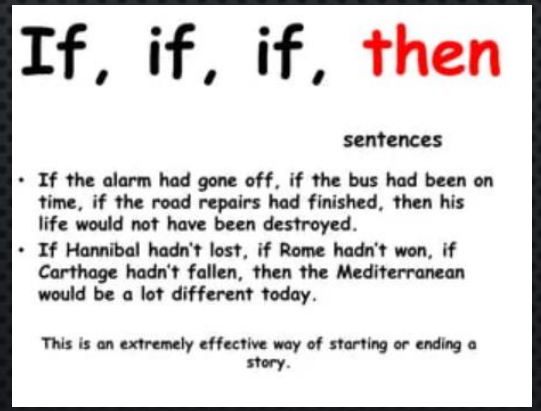


Willowpark

Alan Peat Sentence Progression

Year 2

Sentence Type	*Example*	*Rule*	*Link to National Curriculum*
All the 'W's	**Would** there ever be another opportunity like this one? **Who** would take over this role now? **What** if you had all of the money in the world? **Why** do zebras have stripes?	- Your short sentence must start with one of the following W words: - Who? What? When? Where? Why? Would? Was? What if?	- How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command p. 75 (English Appendix 2) - Learn how to use sentences with different forms: statement, question, exclamation, command. p.32 (LKS2 programme of study)
List sentences	It was a dark, long, leafy lane. She had a cold, cruel cackle. It was a cold, wet, miserable Wednesday afternoon. His hair was long, brown and unwashed.	- A list sentence must have 3 or 4 adjectives before the noun. Use and between the final 2 adjectives	- Commas to separate items in a list p. 76 (English Appendix 2) - expanded noun phrases to describe and specify [for example, the blue butterfly] - p. 32 (LKS2 programme of study)
Short	Oh no! Then it happened. He stopped. Everything failed. The door opened. What's wrong?	1-3 word sentences possibly with an exclamation mark or question mark. Begin to discuss exclamations, questions, statements and commands with the children	- How the grammatical patterns in a sentence indicate its function as a statement, question, exclamation or command p. 75 (English Appendix 2) - Learn how to use sentences with different forms: statement, question, exclamation,



If, if, if, then

sentences

- If the alarm had gone off, if the bus had been on time, if the road repairs had finished, then his life would not have been destroyed.
- If Hannibal hadn't lost, if Rome hadn't won, if Carthage hadn't fallen, then the Mediterranean would be a lot different today.

This is an extremely effective way of starting or ending a story.

NON- NEGOTIABLES

Year 6 Autumn Non-Negotiables for Grammar and Punctuation:

Accurately and consistently use:

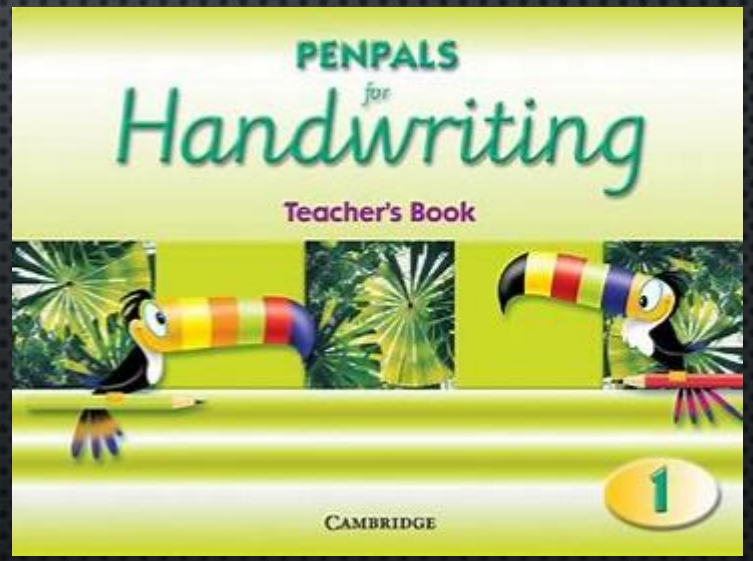
- capital letters and full stops, exclamation marks, question marks and commas in lists, inverted commas and other speech punctuation, apostrophes for contractions, apostrophes for singular possession and for plural possession
- Commas after fronted adverbials
- Commas to clarify meaning
- Commas, dashes and brackets for parenthesis
- Accurately link ideas across paragraphs using adverbials of time (later), place (nearby), number (secondly) or tense choice (he **had** seen her before), word repetition and ellipsis
- Use a range of synonyms / antonyms and choose correct vocabulary for formal or informal contexts

Year 6 Autumn Non-Negotiables for Handwriting:

- Revision of size, proportion and spacing with a focus on speed and fluency.

Each year group has a set of non- negotiables for grammar and handwriting linked to the national curriculum and year group objectives.

Handwriting is taught through the Penpals scheme.



WAGOLLS

At Willowpark, we use WAGOLLs (What A Good One Looks Like) to model high-quality writing for children. These may be taken from a range of professional sources or drafted by teachers for learning- specific content. All WAGOLLs model high-quality vocabulary, punctuation and spelling. They are error-free and are used primarily to elicit conversation in children about the key features of a text.

As this is a pre-prepared piece of work, the only mistakes modelled should be those that have been explicitly planned for. A part of this process may be presenting a WAGOLL with purposeful mistakes to support learning and opportunities to edit and improve the alongside the rubric.

Teachers may also use WAGOLLs to address key areas of learning within a unit, for example specific SPaG objectives, or subject-specific vocabulary, key sentence structures or as an opportunity to address misconceptions that have previously arisen in the children's work.
Modelling high-quality examples of writing is fundamental to ensuring that we are demonstrating an example of best practice for writing; writing models will always reflect the language that is appropriate for the specific text type.

IMPACT

KS1 results 21-22	Willowpark Primary Academy	Oldham Local Authority	National %
% of students in Y1 achieving ARE in Phonics Screening Check % Students in Y2 meeting ARE in Reading, Writing and Maths			
Phonics (Y1)	86% Well above LA & National	72%	75%
Reading (Y2)	64% Above LA and broadly in line with NA	60%	67%
Writing (Y2)	56% Above LA and broadly in line with NA	48%	58%
Maths (Y2)	63% Above LA and broadly in line with NA	60%	68%

THANK YOU