



Writing at Ayresome Primary School

“Children’s words are powerful tools; through writing, they discover their voices, share their stories and shape their futures.”

Intent

Ayresome’s curriculum statement of intent for Writing has been carefully considered to ensure the content designed and delivered supports children to be the best version of themselves they can be.

The context that our children live in:

- Our children live in a community where developing the skills, resilience and emotional intelligence to thrive and grow as individuals is essential.
- Our children live in a world where understanding and celebrating their unique identities helps them navigate a challenging and ever-evolving environment.
- Our children live in a community where they need to feel empowered to make positive changes and believe in their own abilities.
- Our children live in a world where a strong network of relationships and community support is crucial for their growth and success.
- Our children live in a community where building vocabulary and language skills from an early age is critical to their future opportunities and achievements.

We want our children to:

- Be inspired to make a positive impact on their community.
- Have the ambition, resilience, and skills to succeed in a rapidly changing, interconnected world, and the confidence to use technology effectively.
- Have a supportive network within their community.
- Feel secure in who they are and be open to exploring their own growth and development.
- Develop a rich vocabulary and a lifelong love of learning.
- Strive to include others, focus on kindness and appreciate diverse perspectives.
- Live by a strong set of morals and understand the difference between right and wrong

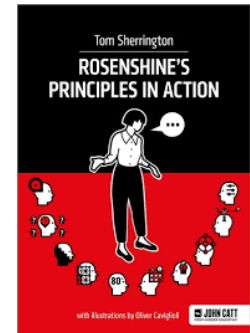
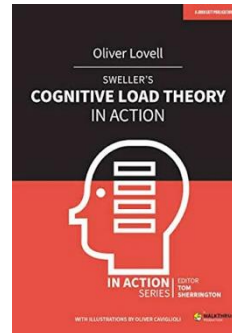
Therefore, we support our children’s holistic development by providing lived experiences through the lens of the STARS values.

Support **T**ogetherness **A**chieve **R**espect **S**uccess

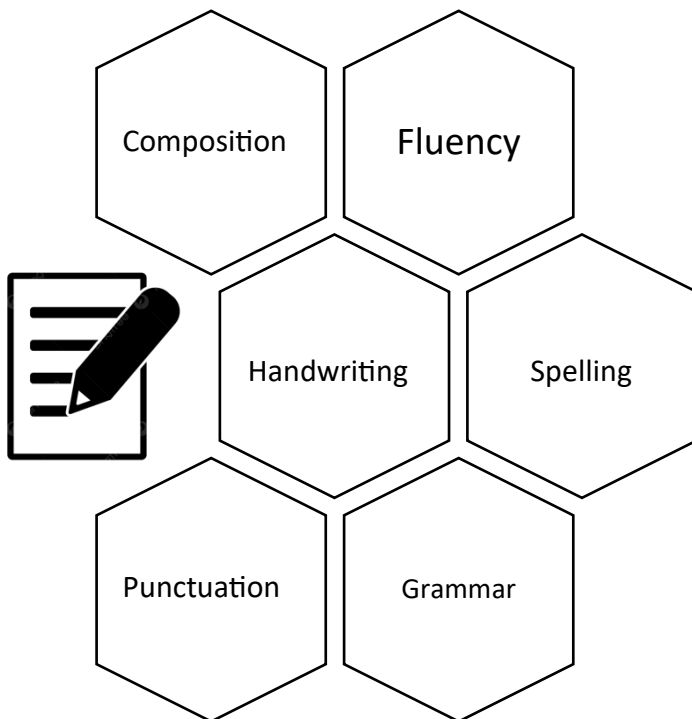
Implementation

To ensure our everyday classroom practice transfers our intention, we use current research in cognitive science to develop pedagogy and quality CPD to ensure subject content is expertly delivered. This is alongside mentoring and coaching through our interconnected channels of leaders across school.

Using research from Sweller’s Cognitive Load Theory, Rosenshine’s Principles and Ebbinghaus’ Forgetting Curve, the curriculum is implemented effectively using subject specific concepts. This enables pupils to attach new theory and ideologies onto growing schema as they move through Ayresome, year on year. This in turn helps pupils to make connections and make learning meaningful.



The foundations of Writing:



Composition is the process of creating structured written words, carefully considering how to assemble words and sentences to create coherent and meaningful work. It is the force behind developing conscious and considered control. It includes activities like planning, drafting, revising, and editing to help students express ideas clearly and creatively.

Fluency is the ability to write smoothly, accurately, and effortlessly, allowing ideas to flow logically and coherently. It involves the use of appropriate vocabulary, varied sentence structures, and effective transitions. Writing fluency helps students convey their thoughts clearly and efficiently, making their writing more engaging and easier for the reader to understand.

Handwriting is imperative to becoming an effective writer. By effectively teaching handwriting, we produce enthusiastic and efficient writers who can convey ideas.

Spelling leads to effective transcription: spelling quickly and accurately knowing the relationship between letters and sounds (phonics) and morphology and orthography.

Punctuation supports the reader to understand written text. It provides the framework for sentence structure. A deeper understanding can be achieved once mastered when children use punctuation accurately alongside syntax variation; manipulating sentences to create flare and fluency.

Grammar is powerful and it gives sense to language. Mastering grammar allows young writers to truly explore creative writing.

Ayresome’s curriculum is mapped using these foundations. We plan for pupil development following the year group progression map outlined in the impact section below.

Subject Delivery

Please see our Early Years Policy with regards to the delivery of Early Writing.

When?

Writing lessons are integrated into timetables differently across schools to match our considered approach to child development. In Year One, there is a writing input for half an hour each day, with further opportunities to develop writing in provision. In Year Two to Six, there is one hour of writing taught daily. Grammar is incorporated into the writing lessons. Handwriting and spelling are taught discretely.

How?

Writing lessons are taught discretely to enable the efficient transfer of the foundational skills however, lessons are focused on delivering key knowledge in context. In Year One our curriculum pulls inspiration from 'The Drawing Club' and 'Curious Quests' to support the development of ideas building and securing KS1 writing objectives. In Year Two to Six, ideas and vocabulary are developed through a mirrored approach to that of 'The Write Stuff'. Where possible, texts have been linked to the themes across the curriculum to support our children to develop a breadth and depth of background knowledge, to better inform vocabulary choices and sentence composition.

Pedagogical Approach

Year One

Drawing Club and Curious Quests allow us to open up the world of tales and story to children whilst at the same time enriching their language and vocabulary, developing their fine motor skills and building upon their application of phonics. They are a highly creative approach that immerses children into a world full of imagination where anything can happen and often does!

Drawing club and Curious Quests are a true adventure. It is based on a perfect mixture of picture books, tales and animations. The approach involves time together as a whole class, followed by time spent with children exploring their own ideas and creativity. They put us, the creative teachers, back at the centre of our teaching, allowing us to have the freedom to adventure and effectively bring the world of stories to life!

Year Two to Six

Writing is centred on a high-quality text that always begins with a picture book at the beginning of the unit to capture our pupils' imaginations. The structure that is used to teach writing is an adapted version of best practice from 'The Write Stuff'. The focus is placed on enrichment, language and writing for effect to create 'impact writers'. We understand that developing children as writers is so much more than teaching them grammar or spellings, but we believe that if you provide a child with the skills to manipulate language, hone their vocabulary choices and support them to connect through written language, they are better able to communicate.

“Why write? Writing crystallises your ideas. It preserves them for others. It reveals the facets of your thinking. Good writing is creating a gem for others to discover.” – Jane Considine, The Write Stuff

Children initially study the unit novels, understanding more about the author and capturing the essence of purpose and how it was achieved. With this new inspiration, pupils are exposed to demonstrative transcribing to support them to enhance their skills in their own writing. Children learn to build sentences, focusing on the style of the author and the impact of words and sentences. An individual lesson is based on 2-3 learning chunks that include a writing stimulus and modelling, which provides children with the tools to write their own sentences. Along this journey, they are exposed to immersive experiences that support them to build language and cultivate ideas. A collaborative mapping process is used to provide pupils with the opportunity to share ideas with their peers. Pupils are then provided with the opportunity to write their final piece, utilising what they have learnt.

The teaching of **non-fiction** follows a similar structure to that of narrative, with one key difference – blueprints. Children are taught to see non-fiction texts as a blueprint that is pre-mapped to support them to understand that these types of texts have different structures. Each part of the blueprint has a specific place and shape to support children to understand purpose and position within the structure of the text.

Greater Depth is carefully considered during the writing process, with pupils moving along at the same pace as others, but encouraged and up skilled to ‘deepen the moment’. This involves the pupils writing more about the moment or development point they are on by enriching their language and intention, and considering how their writing outcome would be better perceived by the reader. This stops the children moving on too quickly with their writing and producing quantity not quality. Metacognition and self-regulation approaches are used to guide children to think about their own learning more explicitly, by teaching them specific strategies for planning, monitoring and evaluating their learning.

Poetry

Each term begins with a Poetry Day, designed to immerse all pupils in the exploration and appreciation of poetry. Each year group engages with a different poem, aligned to that term’s theme, allowing for progression in poetic forms and literary devices from EYFS to KS2.

Poetry Day is structured around reading, exploring, discussing and responding to a selected poem. Pupils then use their own ideas and experiences to write their own poetry, followed by the opportunity to rehearse and perform their poem. This process not only enhances comprehension and appreciation for various poetic forms but also expands pupils' vocabulary and oracy skills. As they create their own poetry, emphasis is placed on experimenting with language, structure and form, enabling them to grow as confident and expressive writers.

Additionally, Poetry Day develops pupils’ speaking and listening skills, encouraging them to collaborate, share ideas and present their poems through group discussions and performances. This approach helps pupils to express themselves creatively while showing understanding through intonation, tone and volume so that the meaning is clear to an audience.

Spelling

A multi-strategy approach to spellings based on excellent knowledge of specific spelling rules is the approach we've taken to spelling. This begins in Year Two using the Little Wandle spelling programme. From Year Three onwards, the programme used to support us to deliver this is 'EdShed'. This includes activities that focus on phonological understanding, approaches to secure the long-term memory of these spellings (mnemonics) and activities that check their understanding of meaning.

Handwriting

Handwriting is of fundamental importance to educating our pupils because pupils who do not learn to write are, in every sense, disempowered. This is why handwriting is one of our foundational principles of writing and one of our key priorities. Year groups incorporate regular handwriting practice into their days that focus on:

- Building physical strength to underpin formation and concentration
- Developmentally appropriate practice
- Building on smaller components of letter formation to build up to fluency
- Building fluid movement
- Posture development including body position and paper position
- Correct pencil grip (as soon as the tri-pod grip is developmentally appropriate)

Genre Maps

YEAR 2		GENRE MAP	
Autumn 1	<u>Katie in London</u> Genre: Narrative - Character Description	<u>My First Book of London</u> Genre: Non-Fiction - Leaflet	
Autumn 2	<u>Vlad and the Great Fire of London</u> Genre: Non - Fiction Recount	<u>The Great Fire of London</u> Genre: Non-Fiction - Recount: News report	
Spring 1	<u>The Queen's Hat</u> Genre: Narrative - Adventure Story	<u>Queen Elizabeth</u> Genre: Non-Fiction - Non-Chronological Report	
Spring 2	<u>Cook's Cook</u> Genre: Non Fiction - Recipe	<u>The Great Explorer</u> Genre: Narrative - Adventure Story	
Summer 1	<u>Fantastic Mr Fox</u> Genre: Narrative - Character Description	<u>Town is by the Sea</u> Genre: Non-Fiction - Recount: Postcard	
Summer 2	<u>The Lighthouse Keeper's Lunch</u> Genre: Non-Fiction - Retell	<u>The Storm Whale</u>	


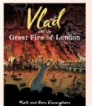



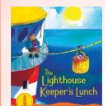






YEAR 3		GENRE MAP	
Autumn 1	<u>The First Drawing</u> Genre: Narrative - Character Description	<u>The Wild Way Home</u> Genre: Narrative - Adventure Story	
Autumn 2	<u>What the Romans did for us</u> Genre: Non-Fiction - Non-Chronological Report	<u>Romans on the Rampage</u> Genre: Non-fiction - Informal letter	
Spring 1	<u>Pop - Up Volcano</u> Genre: Non-fiction - Explanation	<u>Escape from Pompeii</u> Genre: Non-Fiction - Diary	
Spring 2	<u>Duffy's Lucky Escape</u> Genre: Fiction - Issue/Dilemma	<u>Songs of the Dolphin Boy</u> Genre: Non-Fiction - Persuasive Letter	
Summer 1	<u>The Ancient Olympic Games</u> Genre: Non-chronological report	<u>Greek Myths</u> Genre: Narrative - Myths	
Summer 2	<u>The Incredible Eco-systems of Planet Earth</u> Non-fiction: Persuasive brochure	<u>The Miraculous Journey of Edward Tulane</u> Narrative - Fairy tale	


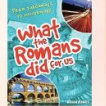

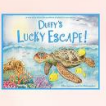

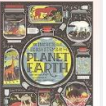


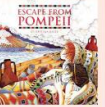
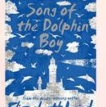

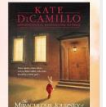
YEAR 4		GENRE MAP	
Autumn 1	<u>National Trust: Step inside homes through history</u> Genre: Non-Fiction - Non-Chronological Report	<u>Rivet Bay</u> Genre: Non-fiction - Diary Entry	
Autumn 2	<u>The Rhythm of Rain</u> Genre: Non-Fiction - Explanation	<u>The River Singers</u> Genre: Narrative - Dilemma Story	
Spring 1	<u>Cinderella of the Nile</u> Genre: Non-fiction - Persuasive letter	<u>Egyptian Myths</u> Genre: Narrative - Myths	
Spring 2	<u>The Story of Tutankhamun</u> Genre: Non-fiction - Instructions	<u>Darcy and the Riddle of the Sphinx</u> Genre: Fiction - Setting Description	
Summer 1	<u>Viking Voyagers</u> Genre: Non-fiction - Newspaper Report	<u>She Wolf</u> Recount - Informal letter	
Summer 2	<u>Boy in the Tower</u> Genre: Narrative	<u>The Buildings that made London</u> Genre: Non-Fiction - Non-chronological report	



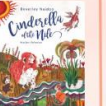
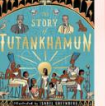


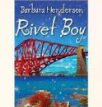
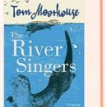




YEAR 5		GENRE MAP	
Autumn 1	<u>The Great Kapok Tree</u> Genre: Non-Fiction - Diary	<u>The Explorer</u> Genre: Narrative - Adventure Story Opening	
Autumn 2	<u>Rain Player</u> Genre: Narrative - Myth	<u>The Maya and Chichen Itza</u> Genre: Non-Fiction - Persuasive Brochure	
Spring 1	<u>The Tudors</u> Genre: Non-Fiction - Balanced Argument	<u>Treason</u> Genre: Narrative - Character description	
Spring 2	<u>Treason</u> Genre: Narrative - Historical Fiction	<u>The Queen's Fool</u> Genre: Narrative - Mystery	
Summer 1	<u>The Bluest of Blues</u> Genre: Non-fiction - Biography	<u>Street Child</u> Genre: Non-Fiction - Persuasive Argument	
Summer 2	<u>Everest</u> Genre: Fiction - Adventure Story	<u>Dragon Mountain</u> Genre: Non-Fiction - Instructions	


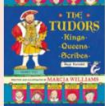




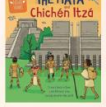
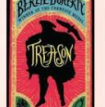



YEAR 6		GENRE MAP		
Autumn 1	<u>War Game</u> Genre: Narrative - Setting description	<u>Private Peaceful</u> Genre: Narrative - Character Description	<u>Private Peaceful</u> Genre: Narrative - Recount	
Autumn 2	<u>Rose Blanche</u> Genre: Narrative - Retell	<u>Letters from the Lighthouse</u> Genre: Non-Fiction - Letter		
Spring 1	<u>The Journey</u> Genre: Narrative - Short Story	<u>The Railway Children</u> Genre: Non-fiction - Newspaper Report		
Spring 2	<u>The 50 States</u> Genre: Non-Fiction - Non-Chronological Report	<u>Holes</u> Genre: Narrative - Diary	<u>Holes</u> Genre: Narrative - Setting Description	
Summer 1	<u>The Wolves in the Wall</u> Genre: Narrative - Story	<u>Alma</u> Genre: Narrative - Story	<u>Survivors</u> Genre: Non-fiction - Biography	
Summer 2	<u>Shackleton's Journey</u> Genre: Non-Fiction - Non-chronological report	<u>Ella on the Outside</u> Genre: Non-Fiction - Letter	<u>Ella on the Outside</u> Genre: Non-Fiction - Email	













Text Overview

YEAR 2	WHO AM I AND WHO AM I BECOMING?	COMMUNITY	HERITAGE AND CULTURE	CHARACTER	CURIOSITY	COMMUNICATION
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	 Katie in London by James Mayhew	 Vlad and the Great Fire of London by Kate Cunningham	 The Queen's Hat by Steve Antony	 Cook's Cook by Gavin Bishop	 Fantastic Mr Fox by Roald Dahl	 The Lighthouse Keeper's Lunch by Rhonda and David Armitage
	 My First Book of London	 The Great Fire of London by Suzanna Davidson	 Queen Elizabeth by Maria Isabel Sanchez Vegara	 The Great Explorer by Chris Judge	 Town is by the sea by Joanne Schwartz and Sydney Smith	 The Storm Whale by Benji Davies

YEAR 3	WHO AM I AND WHO AM I BECOMING?	HERITAGE AND CULTURE	CURIOSITY	COMMUNITY	COMMUNICATION	CHARACTER
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	 The First Drawing by Mondica Gerstein	 What the Romans did for us by Alison Hawes	 Pop Up Volcano by Tom Vaillant	 Duffy's Lucky Escape by Ellie Jackson	 The Ancient Olympic Games by Johnny Nunez	 The Incredible ecosystems of planet Earth by Rachel Ignofsky
	 The Wild Way Home by Sophie Kitley	 Romans on the Rampage by Jeremy Strong	 Escape from Pompeii by Christina Balt	 Song of the Dolphin Boy by Elizabeth Laird	 Greek Myths by Geraldine McCaughrean	 The Miraculous Journey of Edward Tulane by Kate DiCamillo

YEAR 4	WHO AM I AND WHO AM I BECOMING?	CURIOSITY	COMMUNICATION	HERITAGE AND CULTURE	CHARACTER	COMMUNITY
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	 National Trust: Step inside homes through history by Goldie Hawk	 The Rhythms of the Rain by Grahame Baker-Smith	 Cinderella of the Nile by Beverley Naidoo and Marjan Vafaeian	 The Story of Tutankhamun by Patricia Cleveland-Peck	 Viking Voyagers by Jack Tite	 The Buildings that made London by David Long
	 Rivet Boy by Barbara Henderson	 The River Singers by Tom Moorhouse	 Egyptian Myths by Jean Menzies and Katie Ponder	 Marcy and the Riddle of the Sphinx by Joe Todd-Stanton	 She Wolf by Dan Smith	 Boy in the Tower by Polly Ho-Yen

YEAR 5	WHO AM I AND WHO AM I BECOMING?	COMMUNICATION	CURIOSITY	HERITAGE AND CULTURE	CHARACTER	COMMUNITY
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	 The Great Kapok Tree by Lynne Cherry	 Rain Player by David Wisniewski	 The Tudors: Kings, Queens, Scribes and Ferretal by Marcia Williams	 Treason by Berlie Doherty	 The Bluest of Blues by Fiona Robinson	 Everest: The remarkable story of Edmund Hillary and Tenzing Norgay by Alexandra Stewart + Joe Todd Stanton
	 The Explorer by Katherine Rundell	 The Maya and Chichen Itza (Time Travel Guides)	 Treason by Berlie Doherty	 The Queen's Fool by Ally Sherrick	 Street Child by Berlie Doherty	 Dragon Mountain by Kate and Kevin Tsang

YEAR 6	WHO AM I AND WHO AM I BECOMING?	CURIOSITY	CHARACTER	HERITAGE AND CULTURE	COMMUNICATION	COMMUNITY
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	 War Game by Michael Foreman	 Rose Blanche by Ian McEwan and Roberto Innocenti	 The Journey by Francesca Sanna	 The 50 States by Gabrielle Balkan + Sol Linero	 The Wolves in the Walls by Neil Gaiman + Dave McKean	 Shackleton's Journey by William Grill
	 Private Peaceful by Michael Morpurgo	 Letters from the Lighthouse by Emma Carroll	 The Railway Children by E Nesbit	 Holes by Louis Sachar	 Survivors by David Long	 Ella on the Outside by Cath Howe

Impact

The ultimate test of the impact of the curriculum is in whether the students know what we intended them to learn. This progression has been carefully mapped against the Foundations of Writing in the table on the following pages.

To determine this, we check and monitor children’s learning, providing teachers and students with information about progress. We need to be able to fluidly use ‘checking for understanding’ techniques in the moment, as well as being able to know what has been learnt and retained over time and the depth of that learning. To do this we:

- Use a range of strategies to check for understanding to ensure we are aware of all students’ learning during the lesson and adapt as necessary
- Retrieval practice is built in, to support the theory of the forgetting curve and secure constructs in long term memory
- Depth of knowledge is then assessed through final pieces of writing using the Ad Astra TAFs and collated in writing assessment folders.

Aspect	Year 2	Year 3	Year 4	Year 5	Year 6
Composition	Write narratives, real events, and poetry. Use planning to rehearse sentences orally before writing. Develop positive attitudes towards writing.	Write narratives with clear structure, settings, and characters. Organise paragraphs around a theme. Use headings, sub-headings and bullet points in non-narrative texts.	Write for different purposes and audiences, selecting varied and rich vocabulary for effect. Organise paragraphs around a theme and elaborate on the main idea to give depth. Describe characters, settings and create a plot in narratives.	Write for different purposes and audiences, selecting language that shows awareness of the reader. Use a range of techniques to develop characters, settings and plot. Use detailed paragraphs to show shifts in time or place.	Write effectively for a range of purposes and audiences, drawing independently on what they have read. Integrate dialogue to convey character and advance the action. Use devices to build cohesion across paragraphs.
Fluency	Write simple, coherent sentences using coordination (e.g., 'and', 'but') and some subordination (e.g., 'when', 'if').	Write longer pieces in the correct tense with varied sentence structures. Use subordinating conjunctions (e.g., 'because', 'if', 'when', 'although'),	Write extended pieces using conjunctions, adverbs and prepositions. Use fronted adverbials for variety and cohesion. Ensure tense consistency, including present	Use a wide range of sentence structures and vocabulary to express ideas fluently. Use cohesive devices (e.g., conjunctions, adverbs and	Write fluently using varied sentence structures and vocabulary. Use a range of cohesive devices within and across paragraphs. Exercise conscious control over

		adverbs and pronouns to develop writing fluency.	perfect forms. Choose nouns or pronouns appropriately.	pronouns) to enhance clarity.	language for different purposes.
Handwriting	Form lower-case letters of the correct size relative to one another. Use capital letters and digits correctly. Start using joined handwriting.	Develop legibility in joined handwriting. Ensure consistency in size, spacing, and proportion.	Maintain legibility in joined handwriting. Ensure accuracy in sizing and spacing.	Maintain legibility and consistency in joined handwriting across different tasks.	Maintain legibility in joined handwriting when writing at speed. Adapt style for different purposes (e.g., formal writing vs. note-taking).
Spelling	Spell common exception words and words with taught spelling patterns. Segment spoken words into phonemes and represent them with graphemes.	Use prefixes and suffixes (Appendix 1). Spell some words from the Year 3/4 list. Spell homophones correctly.	Use a range of prefixes and suffixes. Apply the correct homophone in context. Spell most words from the Year 3/4 list.	Use further prefixes and suffixes (Appendix 1). Spell most words from the Year 3/4 list and some from the Year 5/6 list. Spell homophones correctly.	Spell correctly most words from the Year 5/6 list. Use a dictionary to check the spelling of uncommon or ambitious vocabulary. Spell most homophones correctly.
Punctuation	Use full stops, capital letters, question marks, exclamation marks. Use commas in lists and apostrophes for contractions and singular possession .	Punctuate sentences accurately with capital letters, full stops, question marks and exclamation marks. Use apostrophes for contraction and singular possession. Begin to use inverted commas for speech.	Use possessive apostrophes for plural nouns. Use commas after fronted adverbials and in lists. Punctuate speech correctly (capital letters, commas, inverted commas).	Use brackets, dashes, or commas for parenthesis. Use commas to separate phrases and clauses, and to clarify meaning and avoid ambiguity. Begin to use colons to introduce a list.	Use a range of punctuation (including colons, semi-colons, dashes and hyphens) correctly and with precision. Punctuate bullet points correctly. Manipulate punctuation to enhance meaning.

Grammar	Use present and past tense mostly correctly. Use adjectives and adverbs to add detail. Use simple conjunctions to link clauses (e.g., 'and', 'but').	Use subordinating conjunctions (e.g., 'because', 'if'). Choose pronouns to avoid repetition. Use conjunctions, adverbs and prepositions to express time, place and cause.	Use a range of subordinating conjunctions. Ensure consistent tense, including present perfect forms. Use fronted adverbials and prepositional phrases.	Use relative clauses with 'who', 'which', 'where', 'when' and 'whose'. Use a wide range of sentence structures, expanded noun phrases, and adverbial phrases to add detail and interest.	Use passive voice, subjunctive forms, expanded noun phrases and relative clauses to convey more complex ideas. Control grammatical structures to enhance clarity, precision and style.
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