

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

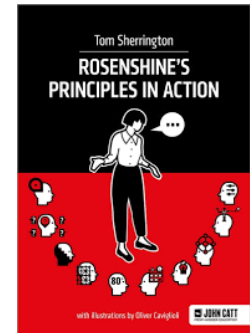
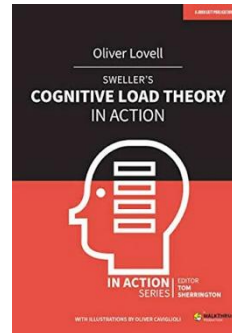
Therefore, we support our children’s holistic development by providing lived experiences through the lens of the STARS values.

Support Togetherness Achieve Respect Success

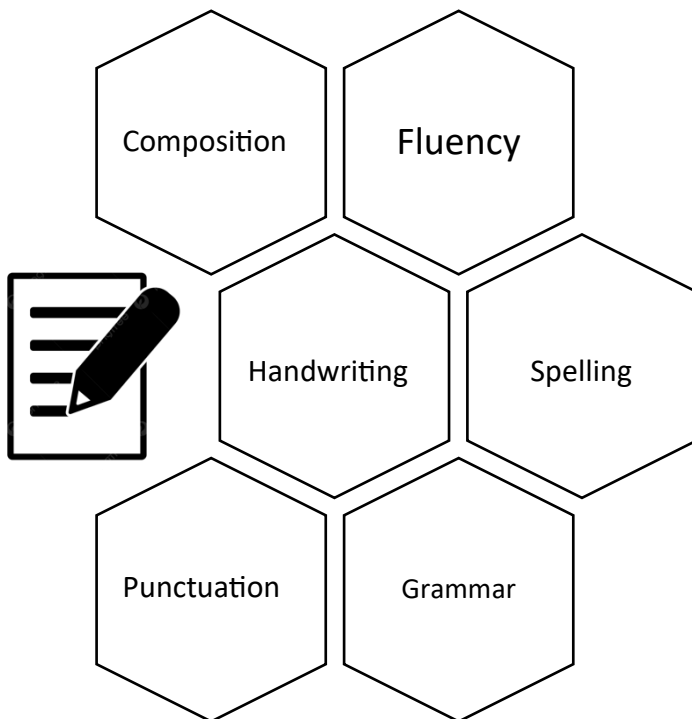
Implementation

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 'Spelling Shed'. The 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 |  | | |
| Autumn 2 | <u>Katie in London</u> Genre - Non Fiction Outcome - Leaflet about London | <u>The Pea and the Princess</u> Genre - Fiction Outcome - Letter to the Queen | <u>Vlad and the Great Fire of London</u> Genre - Fiction Outcome - Diary entry in the role of Vlad |
| Spring 1 | <u>The Tale of Peter Rabbit</u> Genre - Fiction Outcome - Character Description of Peter Rabbit | <u>Spring Story</u> Genre - Non Fiction Outcome - Instructions to make a Spring Picnic | <u>Nature Trail</u> Genre - Poetry Outcome - Nature Poem |
| Spring 2 | <u>Little People Big Dreams: David Attenborough</u> Genre - Non Fiction Outcome - Fact file | <u>Somebody Swallowed Stanley</u> Genre - Fiction Outcome - Recount - Stanley's Journey | <u>The Boy Who Grew a Forest</u> Genre - Fiction Outcome - Setting Description Jada's Forest |
| Summer 1 | <u>Meet Captain Cook</u> Genre - Non Fiction Outcome - Fact file | <u>The Great Explorer</u> Genre - Fiction Outcome - Setting description Arctic | <u>The Search for the Giant Arctic Jellyfish</u> Genre - Fiction Outcome - Narrative - The Day we found the Jellyfish |
| Summer 2 | <u>The Lighthouse Keeper's Lunch</u> Genre - Fiction Outcome - Letter Mr & Mrs Grinlin | <u>The Storm Whale</u> Genre - Non Fiction Outcome - Leaflet - How to care for sea creatures | <u>Town is by the Sea</u> Genre - Fiction Outcome - Narrative - Alternative ending |

| YEAR 3 | | GENRE MAP | |
|----------|---|-----------|---|
| Autumn 1 | <u>Belonging</u> Narrative Setting description | | <u>Anisha: Accidental Detective</u> Narrative Mystery story opening |
| Autumn 2 | <u>Leo and the Gorgon's Curse</u> Non-fiction Instructional text (recipe) | | <u>Greek Myths</u> Narrative Myth |
| Spring 1 | <u>The First Drawing</u> Narrative Character description | | <u>The Wild Way Home</u> Narrative Adventure story scene |
| Spring 2 | <u>Pop - Up Volcano</u> Non-fiction Explanation text | | <u>Escapes from Pompeii</u> Non-fiction Historical diary |
| Summer 1 | <u>The Ancient Olympic Games</u> Non-fiction Non-chronological report | | <u>Magic Tree House: Olympic Challenge</u> Non-fiction Newspaper report |
| Summer 2 | <u>The Owl and the Pussy Cat</u> Text transformation: Poetry to narrative Fantasy story | | <u>A Midsummer Night's Dream</u> Narrative Playscript |








































| YEAR 4 | | GENRE MAP | |
|----------|---|-----------|--|
| Autumn 1 | <u>The Proudest Blue</u> Narrative Contemporary story opening | | <u>The Boy at the Back of the Class</u> Narrative Diary entry |
| Autumn 2 | <u>Cinderella of the Nile</u> Non-fiction Persuasive letter | | <u>The Story of Tutankhamun</u> Non-fiction Instructional writing (mummification) |
| Spring 1 | <u>What the Romans Did For Us</u> Non-fiction Non-chronological report | | <u>Romans on the Rampage</u> Narrative Informal letter |
| Spring 2 | <u>The Rhythm of Rain</u> Non-fiction Explanation text | | <u>The River Singers</u> Narrative Setting description story opening |
| Summer 1 | <u>Emmeline Parkhurst</u> Non-fiction Biography | | <u>The Time Travellers</u> Narrative Adventure story action/ dialogue scene |
| Summer 2 | <u>Jabberwocky</u> Text transformation: Poetry to narrative Fantasy story | | <u>The Tempest</u> Non-fiction Balanced argument: Should people visit Prospero's island? |

| YEAR 5 | | GENRE MAP | |
|----------|--|-----------|--|
| Autumn 1 | <u>The Island</u> Narrative Allegorical Story | | <u>No Ballet Shoes in Syria</u> Non-fiction Information Text |
| Autumn 2 | <u>Rain Player</u> Narrative Myth | | <u>The Maya and Chichen Itza</u> Non-fiction Persuasive brochure |
| Spring 1 | <u>Smashing Saxons</u> Non-fiction Newspaper Report | | <u>The 1000-Year-Old Boy</u> Non-fiction Balanced argument |
| Spring 2 | <u>The Great Kapok Tree</u> Narrative Diary entry | | <u>The Explorer</u> Narrative Adventure Story Opening |
| Summer 1 | <u>Kings and Queens</u> Non-fiction Non-chronological report | | <u>Treason</u> Narrative Historical fiction |
| Summer 2 | <u>The Pied Piper of Hamelin</u> Text transformation: Poetry to narrative Fairy Tale | | <u>Macbeth</u> Narrative Character rewrite |

| YEAR 6 | | GENRE MAP | |
|----------|--|--|---|
| Autumn 1 | <u>The Journey</u> Narrative Short story reconstruction | <u>Can You See Me?</u> Narrative Character description | <u>Can You See Me?</u> Narrative Diary entry |
| Autumn 2 | <u>Early Islamic Civilisation</u> Non-fiction Non-chronological report | | <u>The Golden Horsemen of Baghdad</u> Narrative Adventure story scene |
| Spring 1 | <u>Rose Blanche</u> Narrative Historical fiction | | <u>Letters from the Lighthouse</u> Non-fiction Informal letter |
| Spring 2 | <u>Everest</u> Non-fiction Balanced argument | | <u>Dragon Mountain</u> Non-fiction Explanation text |
| Summer 1 | <u>Martin Luther King Jr</u> Non-fiction Wikipedia entry | | <u>Journey to J'Burg</u> Narrative Dialogue and action scene |
| Summer 2 | <u>The Highwayman</u> Text transformation: Poetry to narrative Romantic suspense story | <u>Romeo and Juliet</u> Non-fiction Persuasive speech | <u>Romeo and Juliet</u> Narrative Alternative ending |

Text Overview

| | CHARACTER | COMMUNITY | CULTURAL ROOTS | CURIOSITY | COURAGE | COMMUNICATION | CHARACTER | COMMUNITY | CULTURAL ROOTS | CURIOSITY | COURAGE | COMMUNICATION |
|--------|---|--|---|---|---|---|---|--|---|---|---|---|
| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| YEAR 1 |  |  |  |  |  |  |  |  |  |  |  |  |
| YEAR 2 |  |  |  |  |  |  |  |  |  |  |  |  |
| |  |  |  |  |  |  | | | | | | |

| | CHARACTER | COMMUNITY | CULTURAL ROOTS | CURIOSITY | COURAGE | COMMUNICATION |
|--------|---|--|---|---|--|---|
| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| YEAR 3 |  Belonging by Jeanine Baker |  Leo and the Gargoyls Curse by Joe Todd Stanton |  The First Drawing by Mordcai Gersten |  Pop Up Vikings by Tom Vialant |  The Ancient Olympic Games by Tommy Nunz |  The Owl and the Pussycat by Edward Lear |
| |  Anisha Accidental Detective by Serena Patel |  Orchard Book of Greek Myths by Geraldine McCaughrean |  The Wild Way Home by Sophie Kiriley |  Escape from Pompeii by Christina Ball |  Magic Treehouse 15: Olympic Challenge |  A Shakespeare Story: A Midsummer Night's Dream |
| YEAR 4 |  The Proudest Blue by Ibtihaj Muhammad and S.K. Ali |  Ordinals of the Nile by Beverley Naidoo and Marjorie Vafarian |  What the Romans did for us by Alison Rowan |  The Rhythm of the Rain by Grahame Baker-Smith |  Little People Big Dreams: Emmeline Pankhurst |  Jabberwocky and other nonsense collected Poems |
| |  The Boy at the Back of the Class by Dagoberto Gaitan |  The Story of Tutankhamun by Patricia Cleveland-Peck |  Romans on the Rampage by Jeremy Strong |  The River Singers by Tom Moorhouse |  The Time Travellers: Adventure Calling Safiya Ahmed & Alessia Trunfio |  Shakespeare: The Tempest |
| YEAR 5 |  The Island by Armin Greder |  Rain Player by David Wisniewski |  Smashing Savans (Newspaper Edition) by Terry Deary |  The Great Kapok Tree by Lynne Cherry |  Kings and Queens: Alfred the Great to King Charles III and Everyone in Between by Marcia Williams |  The Pied Piper of Hameln by Michael Morpurgo |
| |  No Ballet Shoes in Syria by Catherine Bruton |  The Maya and Chichen Itza (Time Travel Guide) by Ross Welford |  The 1000 year old Boy by Ross Welford |  The Explorer by Katherine Rundell |  Treason by Berlie Doherty |  Maduik (A Shakespeare Story) by Michael Morpurgo |
| YEAR 6 |  The Journey by Francesca Sanna |  The History Detective Investigates: Early Islamic Civilization by Claudia Martin |  Rose Blanche by Ian McEwan and Roberto Innocenti |  Everest by Sangma Francis |  Martin Luther King Jr - Volume 33 by Maria Isabel Sanchez Vegara |  The Highwayman |
| |  Can you see me? by Libby Scott and Rebecca Westcott |  The Golden Horsemen of Baghdad by Saviour Protta |  Letters from the Lighthouse by Emma Carroll |  Dragon Mountain by Katie Tsang and Kevin Tsang |  Journey to Jo'burg by Beverley Naidoo |  Romeo and Juliet (A Shakespeare Story) by Michael Morpurgo |

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.

Year group progression map

| 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'), adverbs and pronouns to develop writing fluency. | Write extended pieces using conjunctions, adverbs and prepositions. Use fronted adverbials for variety and cohesion. Ensure tense consistency, including present perfect forms. Choose nouns or pronouns appropriately. | Use a wide range of sentence structures and vocabulary to express ideas fluently. Use cohesive devices (e.g., conjunctions, adverbs and pronouns) to enhance clarity. | Write fluently using varied sentence structures and vocabulary. Use a range of cohesive devices within and across paragraphs. Exercise conscious control over language for different purposes. |
| Handwriting | Form lower-case letters of the correct size relative to one another. Use capital letters and digits | 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 |

| | | | | | |
|--------------------|---|--|---|---|--|
| | correctly. Start using joined handwriting. | | | | 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 | Use subordinating conjunctions (e.g., 'because', 'if'). Choose pronouns to avoid repetition. Use conjunctions, adverbs and prepositions to | 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 | Use passive voice, subjunctive forms, expanded noun phrases and relative clauses to convey more complex ideas. Control grammatical structures to enhance clarity, |

| | | | | | |
|--|-----------------------|--------------------------------|--|-----------------------------|----------------------|
| | (e.g., 'and', 'but'). | express time, place and cause. | | to add detail and interest. | precision and style. |
|--|-----------------------|--------------------------------|--|-----------------------------|----------------------|