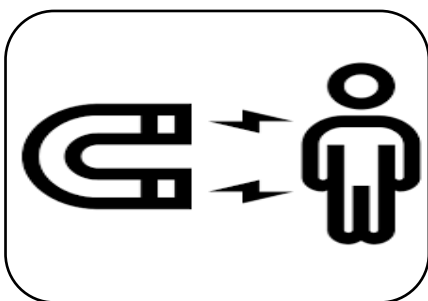
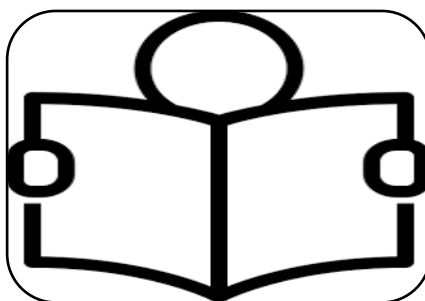


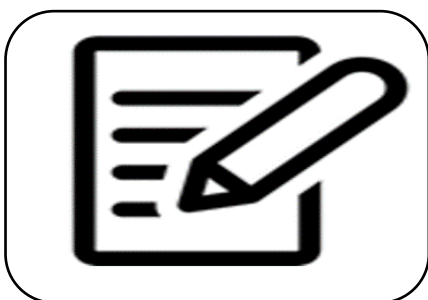
# Writing at Edale



**Engage**



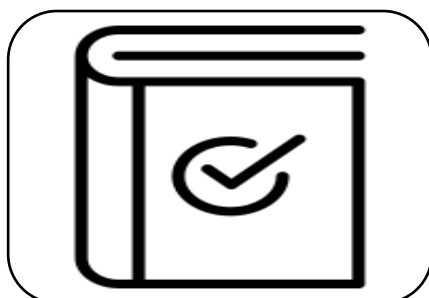
**Discover**



**Compose**



**Evaluate**



**Publish**

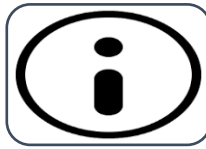
# Writing at Edale

## Intent

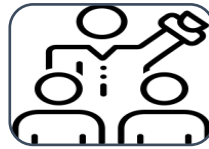
- Teachers spend approximately half a term on a purpose (entertain, inform, persuade or discuss). This gives teachers 6 weeks to build towards a final extended piece of writing with several shorter pieces along the way.
- Working in half-term blocks allows for the content to be taught in greater depth and provides more time to read a wide variety of models and engage in oracy sessions.
- Clear curriculum intent documents state explicitly the content to be taught for each year group for each of the four purposes.
- All non-fiction writing (accounting for approximately 50% of all writing) is rooted in the humanities and science curriculums.



Entertain



Inform



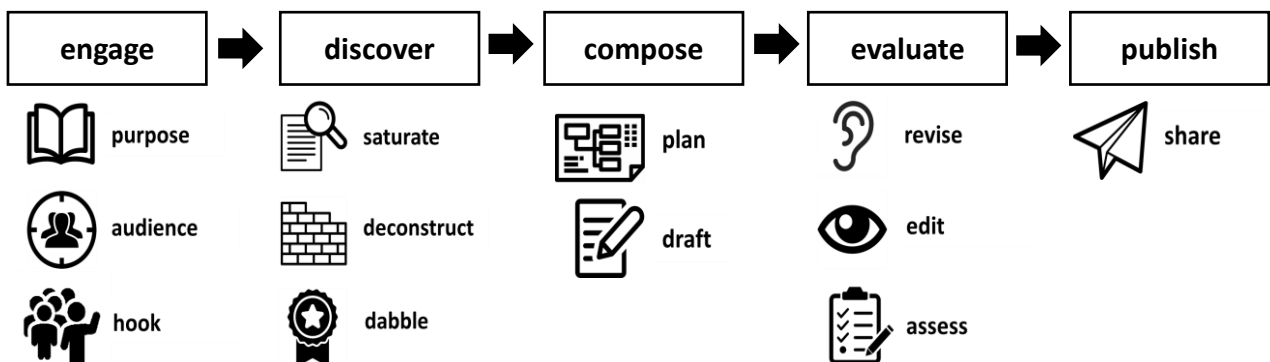
Persuade



Discuss

## Implementation

- At Edale, we follow the Transform Writing Process which is consistently applied across school.
- This implementation document gives explicit guidance for teachers in how to approach each phase of the writing process.

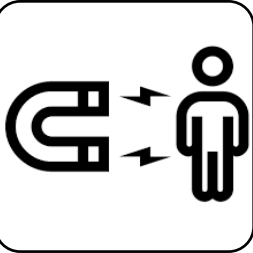


## Impact

- Writing is assessed at the end of each term and is reported to the Trust.
- Teachers engage in writing moderation events in school every half term.
- Each teacher has a copy of the PRIM-Ed toolkits to help inform their judgements.
- SLT conduct termly writing moderations to ensure judgements are consistent across school.
- The Trust holds regular year group writing moderation events to promote consistency across the trust.

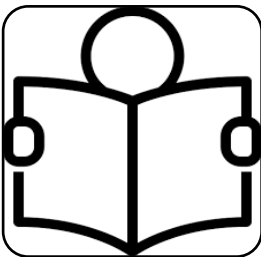
# The Writing Process

At Edale we follow the Transform Writing Process which is consistently applied across school.



## **Engage**

In this stage, children are **HOOKED** into the unit with a launch activity. This could be a trip, some drama work, a high quality text, a video stimulus etc. The **PURPOSE** and **AUDIENCE** are explicitly shared with the children to make the unit authentic. The success criteria is also explicitly shared with children and the writing journey is mapped out so children understand how their writing will develop



## **Discover**

In this stage of the process, children are **SATURATED** in high quality models. They explore them in reading and oracy sessions. They analyse texts and **DECONSTRUCT** them at the word, sentence, paragraph and whole text level. They then **DABBLE**. This is where the teacher instructs children in how to imitate the key features of the text in shared, guided and independent writing sessions.



## **Compose**

In this stage, teachers model how to **PLAN** the writing using a format appropriate to the text. Children then plan their pieces in detail. When ready, children then begin to **DRAFT** their pieces. At this stage teachers will be giving lots of live feedback and modelling writing in shared and guided writing sessions.



## **Evaluate**

It is important that children are given opportunities to revise and edit their writing. These are two different processes:

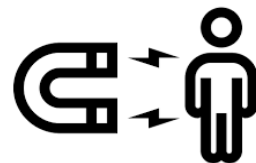
- **REVISING** changes what the writing sounds like.
- **EDITING** changes what the writing looks like.



## **Publish**

Once work has been drafted, edited, revised and redrafted, a final 'Take Care' draft should be published. This should be celebrated and shared widely.

# ENGAGE: HOOK / PURPOSE / AUDIENCE



In this stage, children are HOOKED into the unit with a launch activity. This could be a trip, some drama work, a high quality text, a video stimulus etc. The PURPOSE and AUDIENCE are explicitly shared with the children to make the unit authentic. The success criteria is also explicitly shared with children and the writing journey is mapped out so children understand how their writing will develop

## HOOK

Teachers hook children into the unit by capturing their interest and getting them motivated to write. This could be a trip, film, piece of music, a staged event or a captivating class read. Below are some examples of hook activities in school.

Online Resources	Film
<ul style="list-style-type: none"> <li>Once upon a picture</li> <li>Pobble 365</li> <li>Augmented reality apps</li> </ul>	<ul style="list-style-type: none"> <li>Literacy Shed clips</li> <li>Documentaries</li> <li>Use the film / musical version of the book</li> <li>YouTube videos</li> </ul>
Trips/Visitors	Craft / drama
<ul style="list-style-type: none"> <li>Go on a trip</li> <li>A theme day</li> <li>Drama / theater group</li> <li>Stage an event (a crime, a dinosaur egg etc.)</li> </ul>	<ul style="list-style-type: none"> <li>Teacher in role</li> <li>Visitor from the past</li> <li>Make historical artefacts</li> <li>Make a model for demonstration (e.g. pond diorama for explanation)</li> </ul>

## AUDIENCE

Writing is a way of communicating. It needs a genuine audience if children are to feel their writing is truly authentic. Clearly identifying authentic audiences and communicating this with the children at the start of a project is key for engagement. Audiences could be parents, peers, older children, younger children and the public via online platforms.

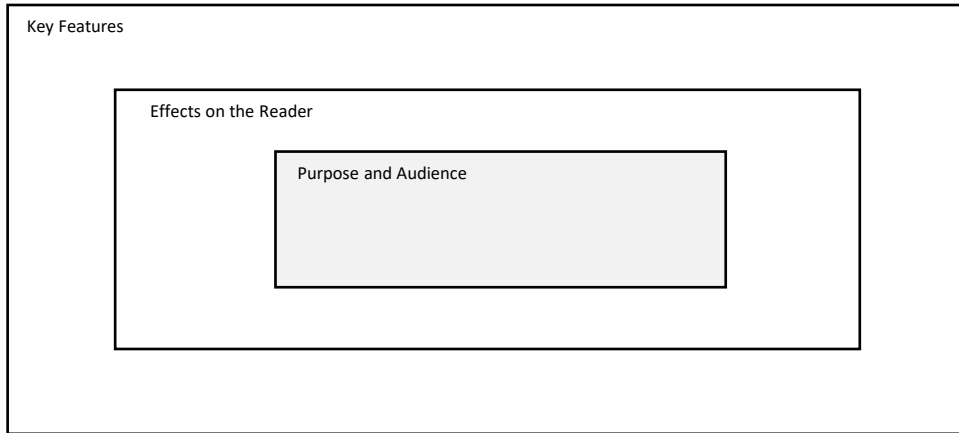
## PURPOSE

Children's engagement is higher when the writing has a clear purpose linked to audience. Below are some ways teachers create an authentic purpose for children's writing.

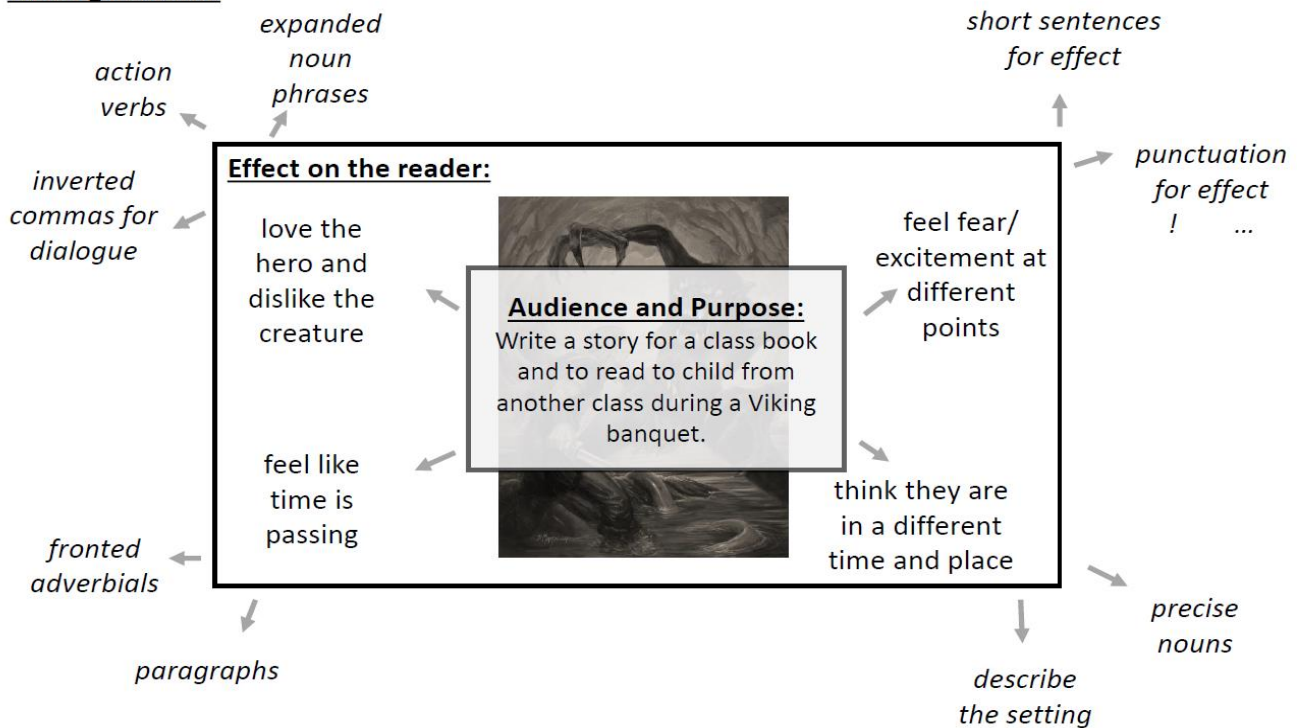
to inform	to entertain	to persuade (KS2)	to discuss (UKS2)
<ul style="list-style-type: none"> <li>a newsletter</li> <li>leaflet for a charity</li> <li>local attraction leaflets</li> <li>report for younger/older children</li> <li>script for a documentary</li> <li>essay for parents</li> </ul>	<ul style="list-style-type: none"> <li>published book of poems/stories</li> <li>stories for younger/older children</li> <li>short stories for twitter</li> <li>link with an author and send them work</li> </ul>	<ul style="list-style-type: none"> <li>letters/leaflets to support community project</li> <li>advertising campaign for a charity</li> <li>letters to local companies</li> <li>letters/leaflets to promote a social/environmental issue</li> </ul>	<ul style="list-style-type: none"> <li>in depth essays to share with key people/organisations (MPs, climate organisations etc.)</li> </ul>

## EXPANDED SUCCESS CRITERIA MODEL

This model is completed and shared with children at the beginning of the writing journey. Children get to see how what they will be learning over the coming weeks will improve the effect their writing has on their reader.



### Writing Features



This completed model for a year 4 story writing unit shows how the learning can be tied together explicitly for children. This helps them remain focused on the ultimate goal: learning how to engage and have an impact on the reader.

## MAPPING OUT THE JOURNEY

Making explicit to children what they will be learning over the course of a unit and what the ultimate goal is also helps to engage and keep children focused. A simple flow chart such as the one below should be shared with children at the beginning of the writing unit.

1. Take part in a oral story retelling session. Read legends about the Viking hero Beowulf.

2. Think about the effect on the reader to create success criteria.

3. Read different Viking stories to explore the structure and language features.

**In English, we will be writing to entertain.**

**We are going to write a Viking Legend** and create a class book. You will also read your story to another child at our Viking Banquet.

4. Practise using the language features.

5. Plan the main events of your legend including a setting and creature.

6. Draft your legend.

7. Revise and edit your legend to create a final version.

9. Read your legend to a friend in Year 3.

# DISCOVER: SATURATE



In this phase of the unit, children are immersed in a range of high quality texts that exemplify the purpose of the writing and provide an expert knowledge of the subject. They are given plenty of opportunity to hear, read and discuss outstanding models of writing. Time is given for children to attune themselves to the tone of the text through discussion, drama, oracy and reading fluency activities.

## LOTS OF QUALITY MODELS

The quality of the model will dictate the quality of the unit. Opinion is split as to whether these should be real life examples or teacher made, so a mixture is recommended. Children should be saturated in a range of high quality models before they are asked to write at length.

## READ ALOUD REGULARLY AND MODEL APPRECIATING LANGUAGE

Teachers read high quality models with expert prosody and draw attention to the impact the piece has on the reader. Teachers should think aloud when they read models e.g. “That word makes me feel... / this part makes me think about .... Etc.” Children need to see literature being appreciated.

## BUILD KNOWLEDGE AND VOCABULARY

When children are writing non-fiction pieces, teachers ensure children’s knowledge is deep and substantial before asking them to write at length. Teachers use *The Writing Revolution* sentence activities to deepen subject knowledge whilst simultaneously developing children’s sentence work.

If children are writing fiction pieces, teachers ensure a deep understanding of the genre is established through wide and extensive reading. If a specific setting is being used e.g. a woods, then teachers devote time for children to develop their knowledge of that setting and the associated vocabulary.

## ALLOW TIME FOR READING ALOUD IN FLUENCY, ORACY AND DRAMA SESSIONS

Not all writing lessons need to have a written outcome. Dedicating sessions to reading texts aloud is essential in developing writers as children can immerse themselves in the genre through quality talk.

Children need plenty of opportunity to practise reading models aloud with expression. Older children can critique performances in reference to effect on the audience and purpose of the piece e.g. reading a persuasive piece with passion and emphasis.

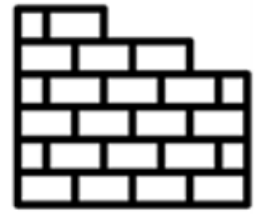
These activities are essential for children to attune to the tone of the text and to make explicit the link between grammatical features and effect e.g. reading ghost stories aloud and emphasizing those ‘all of a sudden’ type fronted adverbials or seeing in a drama session how ‘action verbs’ work more effectively as stage directions.

## ORAL REHEARSAL

For younger children orally rehearsing a model until it is known off by heart can be an extremely powerful tool and will lead to significantly greater confidence in the writing phase. This can be a very useful tool for older children too. Teachers can use text maps and story maps to help children learn a simple model by rote or simply engage the children in repeating sentences back in groups or as a whole class.

# DISCOVER: DECONSTRUCT

Children continue to be immersed in high quality models but in this stage they are focusing on how the piece works. They explore the organisation of texts and the language features they use.



What does it make you see?



How does it make you feel?



What does it make you think?



What will you magpie?

## ANALYSING MODELS

### Read as a Reader THEN Read as a Writer

We can often rush into identifying features and highlighting word classes. Children need to read models first with the view of discussing what it makes them visualise, how it makes them feel, what bits they like/dislike and what it makes them think, before embarking on analysing the writing from a grammatical perspective. This is important as it prevents responses such as “It’s good because it uses good verbs” and turning writing lessons into soulless checklists of grammatical features

### Read as a Reader Prompts:

- Which parts did you like/dislike and why?
- Which words/phrases/sentences created a strong image/feeling/thought? Why do you think this was?
- Which words/phrases/sentences would you like to magpie? Why?

Once children have explored the text from this perspective, then they can analyse it as a writer, focusing on grammatical and literary devices.

### Read as a Writer

When we read as a writer we analyse the what, how and why of a writer’s craft. We explore from a whole text perspective, looking at narrative arc or text organisation, into paragraphs then sentences and then specific word choices.



### Read as a Writer Prompts:

- Has the author used any interesting nouns (e.g. ‘Rottweiler’ instead of ‘dog’; ‘oak’ instead of ‘tree’) what is the impact of this?
- Has the author used any precise verbs (‘pelted’ instead of ‘ran’; ‘sneered’ instead of ‘said’) what is the impact of this?
- Has the author used any imagery? (simile, metaphor/personification) What is the impact of this?

These prompts are just examples. The teacher would want to draw children’s attention to language features the class is focusing on. The main focus should be on the impact of the feature, not just the ability to identify the feature. Highlighting verbs in a text is a largely pointless exercise if children aren’t discussing the impact of these word choices.

Provide contrasting examples to highlight a writer’s choice e.g. if a child is failing to recognise the significance of ‘Rottweiler’ being used instead of ‘dog’, then focus their thinking by asking ‘How would the effect change if the author had used poodle or Labrador instead of Rottweiler?’ / ‘jogged’ instead of ‘vaulted’ / ‘ragged’ instead of ‘queried’ etc.

## READ AS A WRITER ACTIVITIES Continued.

When children analyse the craft of writers we need to be careful it doesn't slip into a disconnected 'identify the grammar feature' lesson. We need to ensure children are always focused on the effect on the reader and that this is linked to the purpose and audience.

Children should be given plenty of opportunity to discuss the effect of language on the reader and this should be modelled heavily by the teacher. Below are some activities that scaffold this discussion.

### HIGHLIGHT THE MOOD

A very simple activity that prepares children for deeper analysis is simply highlighting key words or phrases that create a specific mood. For example, children might be asked to identify all the words that create a 'scary' mood. Children can then discuss with their peers why they have chosen key words/phrases.

### SORTING ACTIVITIES E.G. DIAMOND 9

1	The knife had done almost everything it was brought to that house to do.	...a blade finer and sharper than any razor.	The hunt was almost over.
2      2	The man Jack paused on the landing.	There was a hand in the darkness, and it held a knife.	...wisps of night-time mist slithered and twined into the house...
3      3      3	One more and his task would be done.	...both the blade and handle were wet.	If it sliced you, you might not even know you had been cut, not immediately.
4      4			
5			

Sorting activities such as a 'Diamond 9' activity can be a great way to focus children on the effectiveness of key sentences. The children rank nine examples from most effective to least. With younger children this can be done as a cline activity on a simple continuum, or a simple two pile (good/bad) activity with fewer examples and individual words rather than sentences/phrases. Activities like this encourage discussion and debate about the effects of language.

### TEXT ANNOTATION

These sorts of analysis activities are wonderful opportunities for older children to explore texts in more depth, using sentence stems to help them articulate their thinking in writing.

#### Some key points:

- Model this extensively first
- Give children key foci to look for in the model
- Work in pairs first to develop exploration through talk
- Give children sentence stems to scaffold their comments (see overleaf)

## READ AS A WRITER: SENTENCE STEMS

I like this  
word/phrase/sentence  
because \_\_\_\_\_

The word \_\_\_\_\_ is effective  
because \_\_\_\_\_

This makes me feel \_\_\_\_\_  
because \_\_\_\_\_

The word/phrase/sentence  
\_\_\_\_\_ makes me  
feel/see/think \_\_\_\_\_  
because \_\_\_\_\_

The word/phrase \_\_\_\_\_ is  
powerful because it makes  
you think of \_\_\_\_\_

The impact of this is  
\_\_\_\_\_

This word/phrase suggests  
\_\_\_\_\_

The word \_\_\_\_\_ makes you  
feel \_\_\_\_\_ because it has  
connotations of \_\_\_\_\_ .

The writer has used the  
phrase \_\_\_\_\_ to imply \_\_\_\_\_

The author has used  
\_\_\_\_\_. For example  
\_\_\_\_\_. The impact of this  
is \_\_\_\_\_

This word/phrase/sentence  
is effective because  
\_\_\_\_\_

This word has connotations  
of \_\_\_\_\_

Using sentence stems like the ones above help scaffold children's responses. Again, this will need to be heavily modelled by adults in the room. Teachers may wish to focus on 1-3 key stems at any one time and gradually introduce more as the year progresses.

## DISCOVER: WORD BANKS

### DEVELOP CLASS WORD BANKS AND DEVOTE TIME TO EXPLORE THESE IN DEPTH

An effective word bank is the foundation of any effective writing unit. Children need to be given and taught the meaning of words and phrases that will push their vocabulary and liberate them as writers. The banks can be developed with the children during the saturation phase of the unit by magpieing quality examples or they can be premade by the teacher. Using the Descriptosaurus books will help with this.

Time needs to be devoted to exploring these word banks in depth to avoid children using words/phrases in the wrong context. Dual coding is incredibly useful when introducing new vocabulary. Vocabulary should be revisited constantly throughout a unit and across the day in (DO NOWS and handwriting sessions for example) to ensure it becomes embedded.

Word banks should also give children similes and useful adverbial phrases to use in their writing. Consider categorising the words/phrases you give children by function/effect. See the example below.

<b>Suspense writing word bank</b> <i>Setting: woods</i>			
Nouns	Similes/Metaphors	Adjectives	Verbs
tree	like claws	oak, elm, willow, yew	reached out, clawed at
thorns	like talons ready to pounce	thorny, needle-sharp, razor-sharp, tangled, gnarled, twisted, interlocking, drooping, high, vast, twisted, interlocking, drooping, sinister, eerie, ghostly	strangled, ripped, crept
brambles	like long, bony fingers		
creepers	like barbed wire		lurked, stretched, grasped, clutched, strangled,
bushes			
undergrowth			
mist	like a noose wrapping itself around her neck	dense, impenetrable, claustrophobic	reached out, strangled, crept
fog	like moving spirits moved like a ghost	gloomy, moonlit, pitch black, sinister, eerie, ghostly	lurked, stretched
something	as if warning her to get away	gloomy, moonlit, pitch black, sinister, eerie, ghostly	cawed, hooted, cracked, fluttered, peered, creaked, screeched, stared, screamed
owls			
ravens	screamed a warning to her		

In the above example from Y5, nouns are given suggested similes/metaphors, adjectives and verbs. These provide children with the building blocks to create their own sentences.

# DISCOVER: DABBLE



In this phase of the unit, Children are taught explicitly how to achieve each of the success criteria through short, focused activities. This is where cognitive load can be managed so children master the essentials before embarking on lengthier prose. At Edale teachers use our purpose intent documents to inform the content of these sessions.

## MODELLED AND SHARED WRITING

Children need to see daily shared or modelled writing by the teacher at the sentence and paragraph level. Teachers need to make explicit the implicit workings of the writer to the children by 'thinking out loud' and modelling revising and editing.

## CONTEXTUALISED GRAMMAR SESSIONS

Contextualised grammar sessions explicitly teach the knowledge required to achieve the agreed success criteria. For example, if children are working towards writing a ghost story then they need whole sessions on specific relevant grammar such as action adverbials or spooky similes. Mastering these literary and grammatical features at the sentence level will allow for greater automaticity when they come to write their lengthier texts.

## USE 'THE WRITING REVOLUTION' SENTENCE ACTIVITIES

Use the four sentence activities referred to in *The Writing Revolution* that develop sentence understanding: scrambled sentences, sentence types, fragments and correcting run-ons.

Use the five sentence activities referred to in *The Writing Revolution* that develops sentence construction: because/but/so, subordinate clauses, appositives, sentence combining, and sentence expansion.

## SHORT, FOCUSED WRITING ACTIVITIES

Shorter, focused writing activities allow children to practise using the features identified in the success criteria with growing independence. Teachers use tools such as 'Slow Writing' and 'Short Burst Writing' to give children opportunity to start to bring together their learning. 'Writing Frames' can also be used so children can explore and complete part-examples either independently or in pairs.

**Short Burst Writing:** After teaching the appropriate grammatical and literary features at the sentence level, children can have a go at a specific part of a text, a character description in a story writing unit for example. The teacher could review this writing, re-teach any material they feel requires re-teaching and then the children can have another go at writing a character description, perhaps with a slightly different stimulus (a dragon then an ogre for example). This allows children plenty of practice in short focused pieces. It also provides valuable assessment opportunities for teachers to inform their teaching.

**Slow Writing:** teachers give children a list of explicit prompts that build confidence in key grammatical or literary devices. These devices must have been taught explicitly before attempting to include them in a Slow Write. E.g.

1. Describe part of a tree, brambles or thorns using a simile.
2. Describe the fog. Open your sentence with a prepositional phrase.
3. Describe the wind using personification.
4. Open your sentence with a simile to describe the weather.

Providing these constraints encourages creativity and reduces cognitive load. They can be a series of disconnected sentences, or build to a complete paragraph such as in the example above.

**Writing Frames:** these are part-completed examples that allow children to practise writing whole passages. They are particularly effective when used in mixed-attainment pairs, as this promotes discussion and supports less confident writers. e.g.

\_\_\_\_(where)\_\_\_\_\_, the ghostly white moon shone down like a \_\_\_\_\_. Ahead of her, the trees \_\_\_\_\_ . In front of her, the graveyard was as silent as \_\_\_\_\_. Across the floor, the mist \_\_\_\_\_ .

### **CONTINUOUS FEEDBACK AND ADAPTIVE TEACHING**

During the dabble phase, teachers give enriched live feedback to address misconceptions at the word and sentence level whilst cognitive load is comparatively low. Continuous formative assessment informs what the teacher will focus on in the next lesson. The 'dabble' phase should be rife with live feedback and errors in books should be corrected. Teachers should also be actively encouraging children to identify their own mistakes.

Teachers use:

- Apple TV / Visualisers
- Showbie Feedback Tools
- The dot-in-the-margin (dot in the margin indicates there is a mistake on the line)
- Circling misspellings
- Whole class feedback sheets
- Peer revising/editing

## MODELLED AND SHARED WRITING: KEY PRINCIPLES

*Extracted from a TES article by a member of Edale Staff: <https://www.tes.com/news/nine-steps-leading-effective-shared-writing-sessions>*

### 1. Have a focus

Focus your shared writing session on a particular aspect or aspects of writing. The more focused it is, the more effective it will be. A good rule is to have between one and three focuses, with three being the absolute maximum. Any teacher reading your shared writing after the session should be able to clearly see what your focus was.

### 2. Keep it short

I have vivid memories of doing a shared writing session as a trainee that was 45 minutes long. It was torture – for me, the kids and, I daresay, my mentor. I now set myself a maximum of 20 minutes in upper key stage 2, 15 minutes in lower KS2 and 10 minutes in KS1.

### 3. Model using a plan

We've all been there. The students spend a whole lesson crafting a beautiful plan and then leave it in their trays and never refer to it when they actually come to do independent writing. In shared writing sessions, have your plan on display and make explicit reference to it throughout the process, making it clear how to use a plan when writing.

### 4. Encourage ideas

To promote discussion, seat children in mixed attainment pairs and take regular breaks for them to talk to their partners and generate ideas. Get them to draft key words, phrases or sentences; so that they will have plenty to contribute during the shared exercise and will have a bank to use later in their own writing. Also don't be afraid to let children shout out ideas and have someone bank these somewhere in the classroom.

### 5. Spark their imaginations

Good writing requires stimulus. Beginning a session with a drama activity, a mind walk (a guided day dream), a piece of music, a film or an image will help students to come to the shared writing full of ideas.

### 6. Model drafting

Involve the children in reading work back and making improvements, making reference to the day's success criteria and checking for grammar and punctuation errors. Speak your internal writer's dialogue out loud and make the decisions you are making explicit. For tricky spellings, model the appropriate strategy to give the word your best effort, but don't be afraid to circle words you're unsure about with the clear intention to check it later with a dictionary (using dictionaries mid-session is a sure way to break the creative flow of writing). The result may not look pretty but it is essential for children to see and hear writing as a drafting – and a sometimes messy – process. You can always publish a final draft later.

### 7. Display the work

Stick your shared writing up on the learning wall or hand out copies. Children should be able to refer to the draft when creating their own. At first, less confident writers will want to stick closely to the model and this should be encouraged. As the year progresses, they will become more confident and will want to write more independently.

### 8. Mix it up

I've never understood the need for a session to be either exclusively modelled (watch me) or exclusively shared (let's write together). I much prefer a mixture of the two. For example, if my focus is using fronted adverbials, I will model this explicitly in my first few sentences. Then, when I think the children have got the idea, I will write a sentence with a blank space at the beginning and ask children for contributions.

### 9. Do it every day and try to enjoy it

Doing a shared writing session every day is essential in developing confidence, improving attainment, and perhaps most importantly, promoting the idea that writing is an enjoyable and creative process.

# COMPOSE: PLAN



Planning is an essential part of the writing process. It needs teaching and modelling explicitly with children so that they become confident in capturing their ideas in a logical order before beginning to write. Below are the approaches used for planning writing at Edale. The type of planning used by teachers depends on the age/confidence of the children they are working with and the purpose of the unit.

## BOXED-UP PLANS

Boxed-up plans are tried and tested, versatile and can be used across the primary phase. The child or adult uses the write hand column to plot the broad content or success criteria of each paragraph and the child then completes the plan by bullet-pointing the key ideas of each paragraph.

### *Boxed-up plan for a information report*

Crocodilian Report: plan	
<b>Introduction:</b> <ul style="list-style-type: none"> <li>Open with a WOW question or exclamation</li> <li>What is a reptile?</li> <li>What is a crocodilian?</li> <li>Where are crocodilians found?</li> </ul>	<b>Topic sentence:</b> <ul style="list-style-type: none"> <li>S1</li> <li>S2</li> <li>S3</li> <li>S4</li> </ul>
<b>Super Senses:</b> <ul style="list-style-type: none"> <li>What senses do crocodilians use to hunt?</li> <li>Provide an example</li> </ul>	<b>Topic sentence:</b> <ul style="list-style-type: none"> <li>S1</li> <li>S2</li> <li>S3</li> <li>S4</li> </ul>
<b>Adaptations</b> <ul style="list-style-type: none"> <li>Open with a WOW question or exclamation</li> <li>Describe at least 3 adaptations of the crocodilian and explain how this helps it survive</li> </ul>	<b>Topic sentence:</b> <ul style="list-style-type: none"> <li>S1</li> <li>S2</li> <li>S3</li> <li>S4</li> </ul>
<b>Conclusion</b> <ul style="list-style-type: none"> <li>Open with a concluding statement</li> <li>Suggest where readers could go to find more information</li> </ul>	<b>Topic sentence:</b> <ul style="list-style-type: none"> <li>S1</li> <li>S2</li> </ul>

### *Boxed-up plan for an action story*

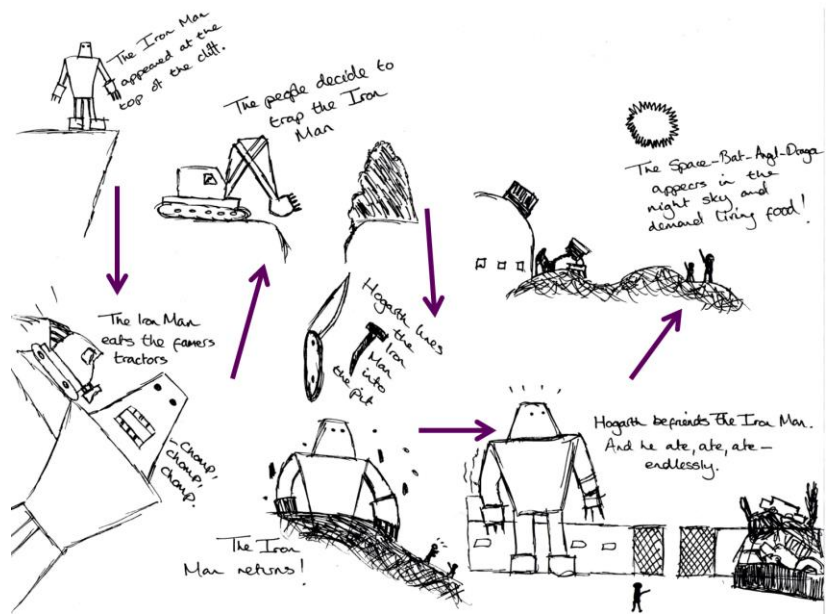
Escape Sequence: plan	
Create a tense atmosphere by describing the weather, sounds, and the setting  <b>Use:</b> <ul style="list-style-type: none"> <li>personification</li> <li>prepositional phrases as openers</li> <li>precise nouns and ambitious adjectives</li> </ul>	
Your character begins to CREEP towards the exit  <b>Use:</b> <ul style="list-style-type: none"> <li>'scared' verbs/adverbials</li> <li>use show not tell</li> </ul>	
Your character is spotted! Action time!  <b>Use:</b> <ul style="list-style-type: none"> <li>Action verbs and adverbs</li> <li>Long sentences with plenty of events</li> <li>Short sentences for impact</li> </ul>	
Your character escapes!  <b>Use:</b> <ul style="list-style-type: none"> <li>short and calm sentences to slow the reader down.</li> </ul>	

Topic sentences are used widely in non-fiction writing. They summarise the key points of each paragraph. Teachers at Edale encourage children to make use of questions, statements, commands and exclamations as topic sentences to keep writing varied and engaging.

## GRAPHIC ORGANISERS

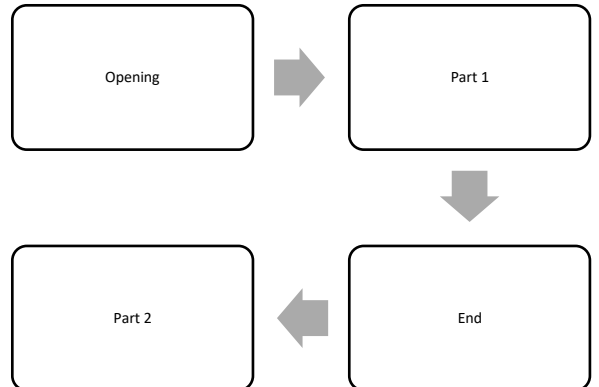
Children are taught to use a range of graphic organisers to help plan their writing. These include story maps, story boards and flow charts.

### Story Maps



Story maps are versatile planning formats which help build an overview of the whole story. Older children can then plan each section in more detail.

### Storyboards and flowcharts



Storyboards and flow charts are simple yet highly effective tools to help children build an overall picture of narrative arcs.

# COMPOSE: DRAFT

In this phase of the unit, children are ready to begin to draft their pieces. They have already practised key elements during the dabble phase and have a substantial repertoire of models from the discover phase.



## KEY ELEMENTS OF DRAFTING

### Lots of shared and guided writes

Children will need regular shared and guided writing sessions throughout the drafting phase. This could be at the sentence, paragraph or extract level. As Pie Corbett says – if you're not teaching shared writing, you're not teaching writing!

### Model how to use plans

Teachers will need to model how to use plans to turn notes/bullet-points into complete sentences. This can be done as part of the shared/guided writes.

### Live feedback

Children need time to draft and re-draft in the moment. Tour the room and identify misconceptions and errors and share these with the class using live feedback. Showcase excellent work on the apple TV and discuss as a class a child's successes. This is simple yet extremely powerful.

### Promote independence

Use feedback approaches such as the dot-in-the-margin and circling key spellings to indicate errors. Encourage children to correct independently.

### Promote re-drafting as you go

In shared and modelled writes, promote how writers draft and re-draft as they go by reading back phrases and sentences and neatly revising content.

### Less is more!

Some children just want to write lots (even if it goes massively off the brief!) Discourage this as it reinforces bad habits (children end up writing a lot, badly). Model and promote writing less but better. You can always incorporate 'free writes' into your timetable for those children who are desperate to be let loose from time to time.

### Support and Challenge

In these sessions, if the discover, dabble and plan phases have been successful most of the class should be working relatively independently. This frees the teacher up to work with smaller groups focusing on support and challenge. Do ensure that these children get opportunities to work independently though.

# EVALUATE: EDIT, REVISE AND ASSESS



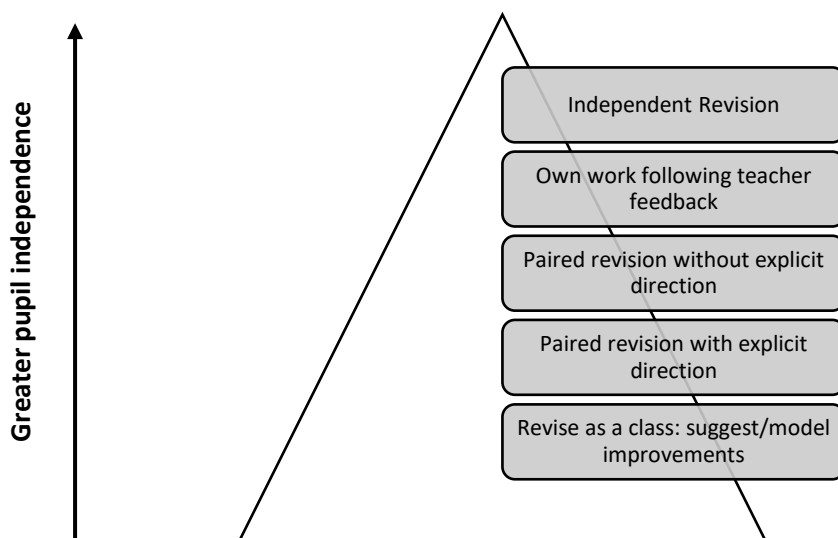
It is important that children are given opportunities to revise and edit their writing: these are two different processes:

- **Revising** changes what the writing sounds like.
- **Editing** changes what the writing looks like.

Revising writing is the hardest skill and one that will need a lot of modelling from the teacher. The Writing Revolution encourages teachers to:

*Provide children with an unelaborated paragraph (without errors) based on the topic they are writing about. Guide children in the process of revising the paragraph. Because there is no ownership, children are more likely to make changes!*

Teaching revising is not an easy task and it requires a lot of **teacher modelling**. However, this is an essential skill for improving writing outcomes. **Independence** in revising should be **encouraged over time**:



A common mnemonic for this is **ARMS and COPS**. For lower attaining children, revising writing could be encouraged through the focus on **improving vocabulary** and ensuring word choices are accurate.

Revise – ARMS	Edit – COPS
<b>Add</b> sentences, phrases and words	<b>Capitalisation:</b> check those capital letters!
<b>Remove</b> unnecessary words, phrases or sentences	<b>Openers and Organisation:</b> make sure openers for sentences vary and paragraphs are correct
<b>Move</b> words, phrases or sentences for effect	<b>Punctuation:</b> correct and improve punctuation
<b>Substitute</b> words, phrases or sentences for others (for an effect)	<b>Spelling:</b> use word banks and/or dictionaries to check spellings

# EVALUATE: EDIT, REVISE AND ASSESS CONTINUED

## STRATEGIES FOR EDITING AND REVISING

Below are some of the practical strategies used at Edale during the editing and revising stage.

<b><i>Read writing aloud</i></b>	Children are given opportunity to read their writing aloud to a critical audience
<b><i>Response Partners</i></b>	Children read their work to each other and offer critical feedback
<b><i>Writing Conferencing</i></b>	Children work with an adult or peer and systematically revise and edit their work
<b><i>Checklists</i></b>	Children use checklists, created by the teacher, to check their work for key success criteria
<b><i>Highlighting</i></b>	Often used in conjunction with a checklist, children highlight key success criteria in their writing
<b><i>Green Pen</i></b>	Children use a green pen to make small changes to their piece
<b><i>Re-draft Flaps</i></b>	Where larger changes are required or passages need re-drafting, children use 'Re-draft flaps'

## ASSESSING

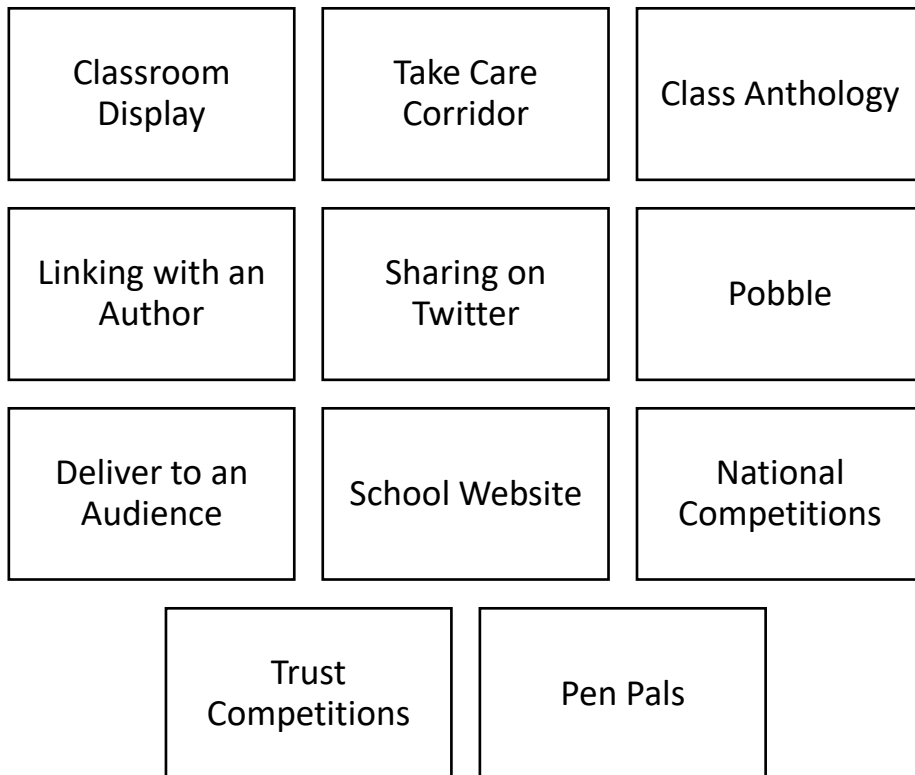
Teachers will have been using formative assessment throughout the teaching sequence to inform their teaching. At this point in the process, teachers will want to formally assess their children's work and identify any final teaching points before children complete and publish their work.

Teachers will also make formal notes on successes/areas to improve to action when the class next revisit this particular purpose.



# PUBLISH

Once work has been drafted, edited, revised and redrafted, a final 'Take Care' draft should be published. This should be celebrated and shared widely. Below are a few ways in which this is achieved at Edale.



## Adaptations in Writing Sessions

Writing draws on multiple skills — transcription, composition, and executive function. Each of these areas can present barriers for pupils, especially for those children with SEND, EAL or who are New-to-English. Below, some of the adaptations used at Edale are described with a clear rationale for their use.

### Transcription

Strategy	Example in Practice	Why It Helps
<b>Universal Adaptations (for all pupils)</b>		
Offer varied writing tools and paper	Provide pencil grips, sloped boards, or options between pen and pencil; use paper with wide lines or coloured backgrounds	Improves comfort and reduces fatigue; supports pupils with visual or fine motor differences
Model letter formation and handwriting	Teacher models writing on the board while describing letter shapes aloud (“Start at the top, down, flick”)	Builds muscle memory and supports motor planning
Encourage oral rehearsal before writing	“Say your sentence three times before writing”	Reduces working memory load and supports pupils who struggle to hold a sentence in mind
Provide vocabulary supports	Use word mats, topic-specific displays, and labelled diagrams	Reduces spelling stress, allowing focus on content
<b>Targeted (for specific needs)</b>		
Assistive technology	Allow typing, speech-to-text, or Clicker 8	Physical needs, fine motor difficulties, dysgraphia
Alternative recording methods	Pupil dictates to an adult or records a voice note	Processing, cognitive or motor difficulties
Reduced volume with focused quality	Instead of a full paragraph, write one sentence using key vocabulary	ADHD, cognitive or physical fatigue
Sensory supports	Use coloured overlays, high-contrast backgrounds, or quieter writing areas	Visual processing, sensory sensitivities
Movement breaks	Offer “write for 5, move for 2” cycles	ADHD, physical needs, attention regulation

### Composition

<b>Universal Adaptations (for all pupils)</b>		
Model and scaffold writing	Teacher writes a shared text aloud, verbalising thinking (“I need to add an adjective here”)	Makes invisible processes explicit
Use visual prompts and planning tools	Story mountains, mind maps, or graphic organisers	Supports pupils who struggle to sequence or retain ideas
Provide oral rehearsal opportunities	Pair talk, drama, or “think it, say it, write it”	Aids pupils with working memory or language processing needs
Build vocabulary explicitly	Display new topic words, provide word banks or sentence stems	Supports pupils with limited language exposure or recall difficulties
Offer structured success criteria	“Remember: capital letters, full stops, adjectives” on a mini checklist	Builds independence and reduces cognitive load
<b>Targeted (for specific needs)</b>		
Chunk writing into small steps	Plan → Write one sentence → Check	ADHD, processing or working memory needs
Use visual or symbolic supports	Storyboards, picture sequencing, Widgit symbols	Cognitive delay, language processing, autism
Provide sentence starters	“I can see...” “This happened because...”	Language, memory, or cognitive needs
Use pre-teaching and rehearsal	Introduce vocabulary and topic content before the lesson	Pupils who struggle with comprehension or recall
Leverage strengths	Allow storyboarding, drawing or comic strip writing before composing text	Visual learners, ASD, dyslexia

## Executive Function

Strategy	Example in Practice	Why It Helps
<b>Universal Adaptations (for all pupils)</b>		
Clear goals and visual success criteria	Display “What a good piece looks like” and refer back to it	Keeps focus on the task outcome
Short, structured stages	Divide lessons into clear parts (Plan → Write → Review)	Helps pupils sustain attention and manage time
Use timers and visual cues	Sand timers or visual countdowns for each stage	Supports time awareness and motivation
Promote self-check routines	End-of-task “Did I...?” cards for pupils to tick	Encourages independence and metacognition
Flexible seating and quiet zones	Offer options for pupils who need calm or movement	Helps sensory regulation and focus
<b>Targeted (for specific needs)</b>		
Task breakdowns	Provide visual lists: “1. Write title 2. Add adjectives 3. Check capitals”	ADHD, working memory, processing
Colour-coded stages	Use colour cues for planning (blue), writing (green), editing (red)	Executive function, sequencing
Personalised checklists	Use laminated step cards with visuals	Cognitive and attention needs
Verbal feedback loops	Teacher checks in every 5–10 minutes	Pupils needing reassurance or redirection
Sensory or focus supports	Noise-reducing headphones, fidget tools	ADHD, ASD, sensory regulation
Motivational supports	Token systems, “beat the timer” challenges	ADHD, engagement difficulties

## Putting It All Together

- Start with universal design — adapt the environment and teaching before individualising.
- Use targeted strategies to meet the needs of specific pupils, but keep expectations consistent.
- Celebrate multiple means of expression — oral, visual, typed, dictated, or drawn.
- Involve support staff and parents to ensure consistency in approaches and language.
- Regularly review adaptations — what’s helping, and what can be faded to build independence?