



Mission Statement:

We believe each child is special, unique and loved by God. We provide a broad, balanced and creative education within a stimulating, inclusive and safe environment, inspired by Christian faith and practice.

'Let your light shine before others...'

Matthew 5:16

Statement of Intent:

At St Uny CE Academy, it is our intent that our pupils will be able to read and write fluently, be adventurous in their language choices, and write for pleasure by the time that they leave us. For these aims to be realised, it is crucial that our pupils are provided with the knowledge and skills to spell accurately. It is our intent to provide pupils with a knowledge of morphology (word structure) and orthography (spelling structure) through regular, engaging, multi-sensory spelling sessions. It is our intent to encourage pupils to apply their spelling knowledge in all areas of their independent writing and to equip pupils with a range of skills and approaches to tackle the spelling of more ambitious and unfamiliar words. We want to develop the provision of spelling to allow children to effectively communicate their ideas and to take delight in the patterns and contradictions of the English language.

Approach to planning:

We aim to capture the imagination of children and give them the skills to be apprentice writers. We want to develop their enquiring minds by allowing them to question each step in the sequence of writing, while also identifying the key skills that are required to achieve success at each step. In order to do this, our lesson sequencing follows that of a true writer: inspiration, drafting, sharing, editing and publishing.

Initiate model/enable enable

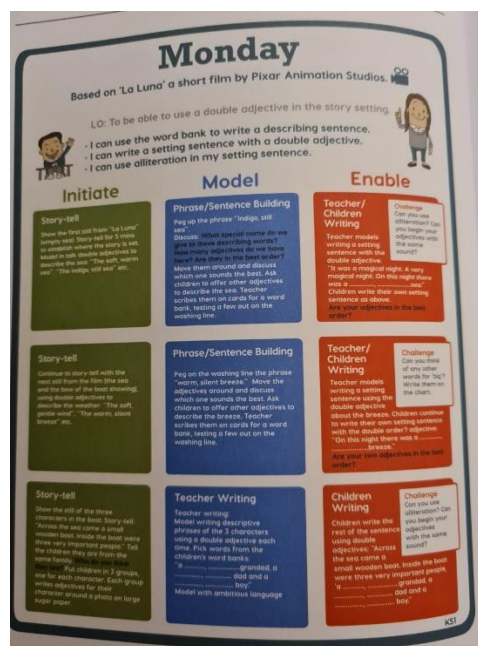
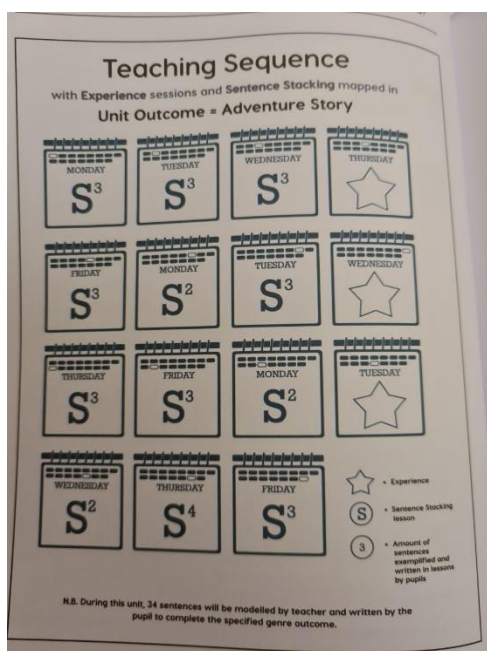
We begin with the *initiate phase*: a meaningful experience/hook to inspire and captivate our writers – this could be an active experience, a trip, a visitor, drama, film, music, an artefact, or a powerful piece of written text. The intent of the *initiate phase* is to entice pupils into learning and to awaken intrigue and interest through imagination, creativity, memories, excitement, possibilities and magic.

The *model phase* then allows the children to begin asking their enquiry questions e.g. How can the order of my adjectives impact my writing? The teacher follows the inspiration with close modelling of activities, such as using a range of sentence structures, vocabulary selection, and word order to highlight the importance of choice and precision in the construction of a piece of writing. It allows the teacher to share the overall shape of the text (see below for further information about text shapes), the purpose of the piece of writing – to entertain, to inform, to persuade or to discuss – and the specific skills (WALTs) that the children will need in order to achieve success in their writing. The children then have the confidence and skills to write the first draft of their text for the intended purpose and audience.

The next challenge is to break learning down into bite-sized chunks, not just within a lesson but over a sequence of lessons, so that children are clear about the key skills (WALTs) they need to be using and good quality outcomes can

be achieved – this arrives in the form of the *enable phase*. Children need to have clear expectations for any given piece of work. They need to know that this is their opportunity to apply the skills that the teacher has specifically taught, either during the session or over a sequence of sessions. The contextualised application of these basic skills is the most effective way to ensure that learning and memory are strengthened and consolidated effectively. The *enable phase* allows for the teaching of sentence features and also previous learning from a range of specifically acquired skills through sentence stacking activities (model sentences being stacked together and organised into short, intensive moments of learning that can immediately be applied to independent writing).

After the draft has been completed, children are then involved in writers' workshop activities that focus on *enabling* them to share their writing, gain peer feedback, edit and finally publish their writing. Their writing can be published in a variety of ways – as a true writer's work would.



Approach to Writing:

Writing at St Uny Academy is centred around high-quality texts, visual aids, and meaningful experiences that capture the children's interest from the outset. The model that is used to teach writing is a personalised approach based around best practice taken from 'The Write Stuff'. The school environment enfolds children in stories, settings and language. There is a focus on drama, oracy, language development, and equipping children with fundamental knowledge and skills that will enable them to be successful throughout their lives.

The research of Jane Considine (The Write Stuff) was a development initiative in 2018, to enhance current provision and practice. The focus remains on a love of story, enrichment and language. Children are immersed in a key text, revealing plot points one at a time through the 'slow reveal' to maintain the excitement of revealing the story. This story forms the basis of the wider project and curriculum enrichment. We add clarity to the mechanics of the teaching of writing.

In Reception, children are immersed in a language rich environment, with stories at the core of their learning and the Early Years Curriculum. Even before they can write, the children are securing their understanding of words and their meanings through discussion and the characteristics of effective learning. The FANTASTICS are used to focus the children's ideas about what can be seen, igniting their senses and broadening their vocabulary. The children are also taught ambitious word choices through 'Word Collecting' activities.

Once the children can segment sounds, they begin to label the pictures they see with words and soon they use these words to form sentences. The children are supported to apply their phonic learning to their writing, follow a simple sentence structure and to use basic punctuation. Not only do the children hear stories, they soon become apprentice writers themselves. They begin 'Sentence Stacking'; connecting ideas about characters to create stories. By the end of their Reception year, the children are already on their journey as writers.



Children follow a method called 'sentence stacking'. Sentence stacking refers to the fact that sentences are grouped together chronologically or organisationally to engage children with short, intensive moments of learning that they can apply immediately to their writing. Children learn to sentence stack, focusing on the style of the author and impact of words and sentences. The planning of these is based on the teacher's assessment of the children's learning needs.

Teaching Sequence
with Experience sessions and Sentence Stacking mapped in
Unit Outcome = Adventure Story

MONDAY S ³	TUESDAY S ³	WEDNESDAY S ³	THURSDAY ★
TUESDAY S ³	MONDAY S ²	TUESDAY S ³	WEDNESDAY ★
THURSDAY S ³	FRIDAY S ³	MONDAY S ²	TUESDAY ★
WEDNESDAY S ²	THURSDAY S ⁴	FRIDAY S ³	

★

• Experience

S

• Sentence Stacking lesson

3

• Amount of sentences exemplified and written in lessons by pupils

N.B. During this unit, 34 sentences will be modelled by teacher and written by the pupil to complete the specified genre outcome.

An individual lesson is based on a sentence model, broken into three separate chunks: ·

Initiate section – a stimulus to capture the children's imagination and set up a sentence. ·

Model section – the teacher close models a sentence that outlines clear writing features and techniques. ·

Enable section – the children write their sentence following the model and have the opportunity to 'deepen the moment' where they can explore the plot point further and demonstrate their own creative sentences using their previous learning.

Feeling – This is all about emotions and feelings, and the internal workings of characters and people within non-fiction. This is an important part of writing. This is how, as writers, children begin to zoom into how characters are experiencing the world.

Asking – This is not just about questions – this is about dialogue, speech and all the chitter-chatter that happens in stories. In non-fiction, it means the quotes, expert opinions and inverted commas that we see in the writing.

Noticing – This is the part where we're zooming into the sense of sight. What can be seen long-distance, nearby, what can we see as the reader? What does the writer reveal to us? Can we see more than the reader can see? Can the central character see what we can see? Do we know what is happening already? Do we know something that is about to happen that the central character does not? This is about being very clear about what we reveal to the reader.

Touching – This is how we move through the world and touch things, and how we bring that sensation to life through our writing. How does the grass feel when we stroke it? How does the water feel on our hands? This is about lifting our writing off the page through the sense of touch.

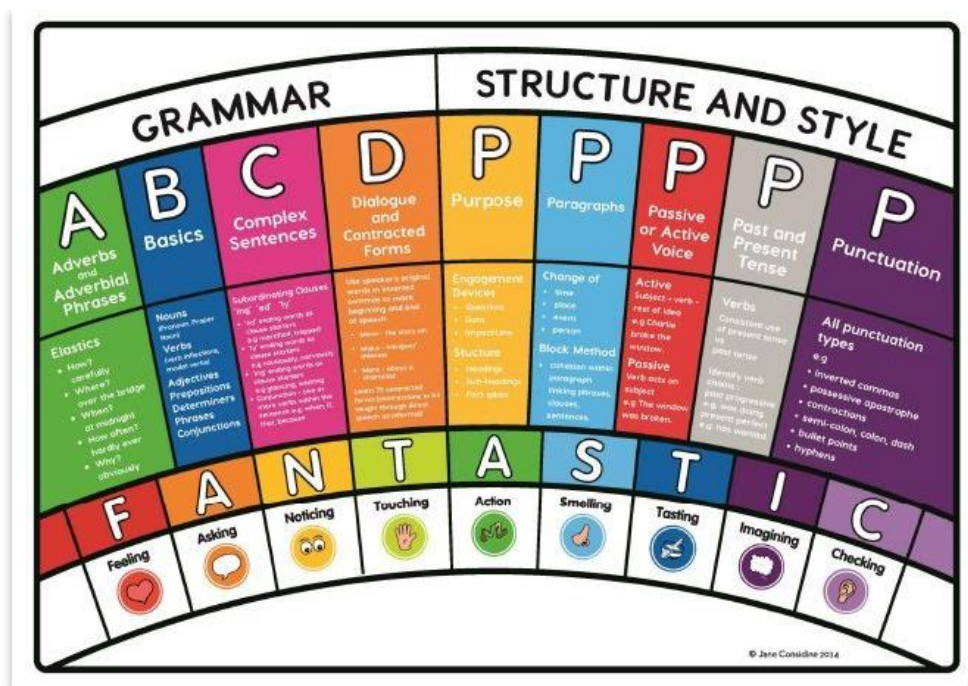
Action – Children love action! They want their stories to be action-packed – they want to jump off the cliff, escape out of the window, and run through the corridors. We need to help them with all types of action – small, slow, deliberate action, like the turning of a door handle.

Smelling – Often forgotten, but Michael Morpurgo never forgets a smell. He is always writing about the homely smell of Grandma's carpet, or the waft of tomato soup. If you want to be a great writer, you must not forget about smell.

Tasting – This is an important lens that is often forgotten about. Taste is a way we can really bring a story to life – how important is taste at the supermarket, or a food festival, or when a character moves through the story and finds their favourite porridge?

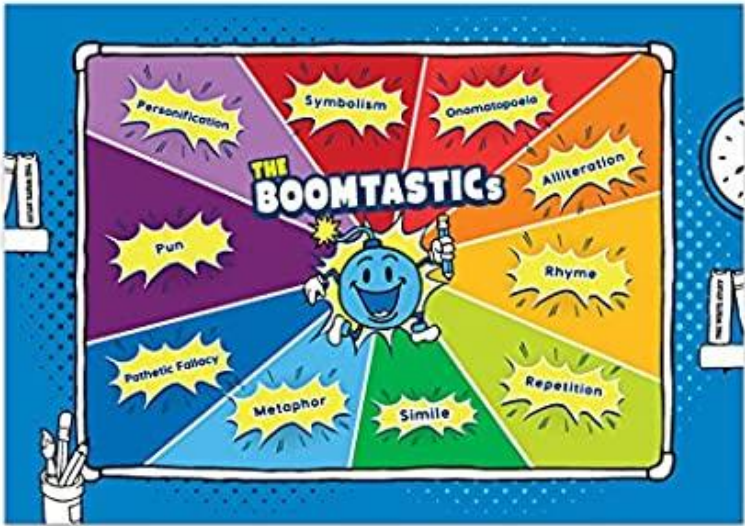
Imagining – This lens is critical. These are the inner thoughts of the character – a very skilled writer gives us a window to the inner thinking of a character and helping children to do this moves them closer to being more mature in their writing.

Checking – Checking for sounds, and hearing, and that sense of bringing something through the text using sound. Are they urban sounds? Are they rural sounds? How important is that sound? Have you ever noticed that in suspense writing the smallest of sounds are magnified?



The 9 GRAMMARISTICS cover national curriculum requirements, capturing the broad spectrum of key grammar knowledge. Discrete grammar lessons are also taught to ensure specific grammar knowledge is taught and revisited. A grammar routeway is used to ensure consistency and progression through school.

The BOOMTASTICS capture the ten powerful ways to add drama and poetic devices to writing. They help children to structure their work, teaching them to showcase their writing voice, demonstrate originality and to take risks in a bid to capture the truth of a situation.



Once children have followed their 'central character' through the story, they have the opportunity to plan and write independently using their previous learning to shape their creative stories. Children at St Uny Academy are encouraged to see writing as a journey; re-drafting and editing are used before writing is published. Writing extends across the curriculum with children being given opportunities to write for a range of different purposes outside of the writing lesson.

All English based activities are extended with opportunities for Greater Depth, where children can take writing in their own directions.



Differentiation:

Lower attaining writers will progress through the sequence of writing at the same rate as others. The small chunk method of the *enable* phase allows them to have absolute clarity around the expectations of their writing an any point in the sequence. If, at any point, individuals or groups are unsure of their writing, they will have access to the words, phrases and clauses that were developed in the *model* phase.

The highest attaining writers are initially required to complete the focus on the *enable phase*, but after that they will have the opportunity to achieve mastery in writing by 'deepening the moment'. They will be able to write above and beyond the expectations of the session, as long as they stay within the narrative plot point. Training pupils in this technique will sharpen their expertise in staying to the point, controlling cohesion within and across a text, selecting vocabulary for effect, and reflecting on previously acquired skills that could be applied to their current text.

Assessment:

Formative assessment in reading and writing is completed on a regular basis by each teacher using the Arbor assessment programme. This allows teachers to assess children against each National Curriculum objective and calculates an ongoing grade for children which is then saved termly and used for further analysis of individual groups. This information is then used to ensure that lesson plans directly address the needs and priorities for the children. Oral feedback and teacher's marking in line with the school's marking policy allows children to act upon advice. Children also use self and peer assessment including regular use of success criteria to become involved in their own understanding of the success.

Target Setting:

Targets are set in line with the children's achievements according to the national curriculum objectives. Arbor is used to support the setting of targets which are then shared with children and parents through termly reports and parent consultations.