

## Writing Policy new 2022

### Intent

**How children at Chilmark build knowledge of writing and of being a writer.**

*(Based on research into how to promote high quality writing- see appendix one for readings)*

Children become knowledgeable about the different reasons in which writers are *moved* to write: **to teach, persuade or influence, entertain, paint with words, reflect and to make a record**. Over time, they become increasingly knowledgeable about the different ways in which these reasons can be realised, including through rich interconnection and subversion.

#### Reasons why we are moved to write

Pupils write because they want to-

1. **Teach** others by sharing their experience and knowledge, or to teach themselves by writing to learn.
2. **Paint With Words** to show their artistry and their ability to see things differently, or to simply play around and have fun.
3. **Persuade Or Influence** by sharing their thoughts and opinions.
4. **Reflect** in order to better understand themselves, their place in the world or their response to a new subject.
5. **Entertain** themselves or others by sharing stories - both real and imagined
6. **Make A Record** of something to look back on that they don't want to forget.

**At Chimark and Fonthill Bishop Children become increasingly knowledgeable about:**

1. The variety of ways in which writers can reach and leave an impression on a variety of audiences through writing.
2. The writing processes writers use and, over time, are given the agency to develop their own preferred writing process so they can write from a position of strength.
3. The strategies and techniques writers use to realise their writing intentions.
4. How grammar functions within the craft of writing. Through authentic use, children become knowledgeable about grammatical and linguistic terms. The importance writers place on word choice and on increasing their vocabulary. This includes seeking synonyms for words when it feels appropriate.
5. How writers use punctuation and other conventions to aid their audience's ability to read their writing easily and as they intended.
6. How writers proofread their writing effectively and so correct unsure spellings before a piece of writing goes to publication.
7. Automaticity and legibility in handwriting and its importance in relation to future readers accessing their texts.
8. The need for a writer's writing products to be visually stimulating, accurate and of the highest quality.
9. Children learn typical spelling patterns and how words are constructed. They also become knowledgeable about different techniques for learning spellings.

### **How our children's writing skills progress at Chilmark and Fonthill Bishop School.**

1. Over time, children learn how to work within, and contribute to, a community of writers.
2. Children become increasingly skilful in living the writer's life at home and at school.
3. As their knowledge surrounding the purposes of writing increases, so does their skill in combining, manipulating and subverting them.
4. Children become more self-regulating, skilful and adaptable in their use of the different writing processes, including how they plan, draft, revise, edit, publish and perform their writing intentions.
5. Children are able to apply more writerly techniques and become skilful in discerning which will be most appropriately applied.
6. Children's ability and skill to proofread, use a dictionary, and use other spell checking devices increases over time. This means fewer errors find their way through to publication.
7. Children's ability to use a thesaurus skilfully increases over time.
8. Children's ability to use a variety of writing materials and word processing technology increases over time.

### **How we are preparing children for life after school and how we are trying to tackle social disadvantage.**

1. Children learn about the different ways in which we are *moved* to write and by developing as writers, they can fully engage with society in a variety of ways.

2. Through class writing projects, they learn how to share their knowledge, opinion, imaginative creativity and artistry. They also learn how to influence and to be persuasive, because you either learn to write your own thoughts or opinions, or else are subjected to someone else's.
3. Through class writing projects, we ensure children can discuss, debate, independently research and explore their own ideas, develop their own writing projects and have an independent response, through writing, to material and subjects taught. They are also able to entertain a variety of audiences through stories and personal anecdote.
4. Children are keen and utterly able to write in personal response to what they are reading. They learn how to ensure their writing is technically accurate before it reaches publication. This ensures their writing makes the best impression and is taken seriously.
5. We decrease the risk of school failure which results from a pupil's inability to share their knowledge and to 'write to learn'.
6. We appreciate that business leaders, the job market and academic disciplines require strong writers and so we develop them.

### **How learning to be writers gives our children cultural capital.**

1. We believe that, by teaching children to become life-long independent motivated writers, we are providing them with the most powerful cultural capital you can have – an ability to turn your voice (your thoughts, knowledge, opinions, artistry) into powerful writing.
2. By writing within a community of writers, children find that they can learn from others' cultural capital.
3. We teach children how writing can be a powerful tool for understanding new knowledge and how you can reorganise it and have a personal response to it.

## **Implementation**

### **How we ensure children understand what and why they are writing.**

We ensure that children know *what* and *why* they are writing by:

1. Making explicit the purpose and future audience for the class writing project/themes and where their writing will end up.
2. Allowing children to choose what they want to write about within the parameters of a class writing project.
3. Teaching them about why certain genres exist before inviting them to use the genres for themselves in class writing projects.
4. Teaching children that writing is a craft which is developed through repeated practice.

### **How we encourage children to engage in developing as writers.**

1. By ensuring teachers get to know the children in their class. This is achieved by allowing children to write about their own lives, thoughts, opinions, knowledge and imaginative ideas.
2. By focusing on the affective needs of effective practice, namely: self-efficacy, agency, motivation, volition, writer-identity, self-regulation and writing for enjoyment, satisfaction and pleasure.

## **How does developing as a writer impact positively on children's personal development?**

1. To truly develop a child's writer-identity is to develop their whole identity and therefore contributes to their personal development in the most profound way.
2. We ensure children leave our school with a craft which can help promote positive well-being and self-esteem.
3. Because children learn to develop their own writing process, they develop a writer-identity. This gives them confidence and knowledge of themselves as writers.
4. Because our class writing projects are purposeful, involve a future audience, and children have agency over the subject for their writing, children have motivation for wanting their writing to be the best it can be.
5. Because children build a community of writers through our writing workshop approach, they learn how to reflect wisely, behave with integrity and cooperate consistently with their fellow writers.
6. Because children are encouraged to write in personal response to subjects and to use their knowledge, opinions, thoughts and own imaginings in their writing, they learn how being a writer gives them an ability to reflect and to represent their thoughts and ideas creatively.
7. As the children develop as writers, they are given more control over their writing process and setting their own deadlines for completing class writing projects. As a result, children learn how to be responsible for themselves.
8. Because children are given ample time in which to pursue their personal writing projects, they are actively encouraged to develop themselves through writing by definition. They learn that writing can be a pleasurable and recreational activity and a life-long pursuit. They are encouraged to bring their writing to and from home and school.
9. They learn how writing can show their artistry, ability to see things differently, and about the enjoyment in playing and having fun with words.

## **How is children's development as writers connected to other parts of the curriculum?**

1. Because children become increasingly knowledgeable about the ways in which writers are *moved* to write, they are able to write in personal response to what they learn in other areas of the curriculum and to share this with other members of the class. This helps them and their peers have a deeper understanding of other parts of the curriculum as a result.
2. Children learn some of the discipline-specific genres involved in other parts of the curriculum. For example, writing people's history, historical recounts and accounts, biography and scientific reports.

## **How are children with SEND supported in developing as writers?**

Children with SEND are supported in the following ways:

1. They start with a simplified writing process of planning, drafting and publishing. Publishing is undertaken by an adult helper on the child's behalf if requested.
2. They are encouraged to plan using storytelling, drawing, talk and picture book making.
3. They are encouraged to make picture books which try to match the quality of the commercial picture books found in the classroom and school libraries.
4. Over time, they are moved towards conventional planning, dabbling, revising and basic editing.

5. They regularly write alongside an adult who is also writing.
6. They receive a greater frequency of pupil-conferencing/feedback.

### **How are your advanced and highly experienced writers supported?**

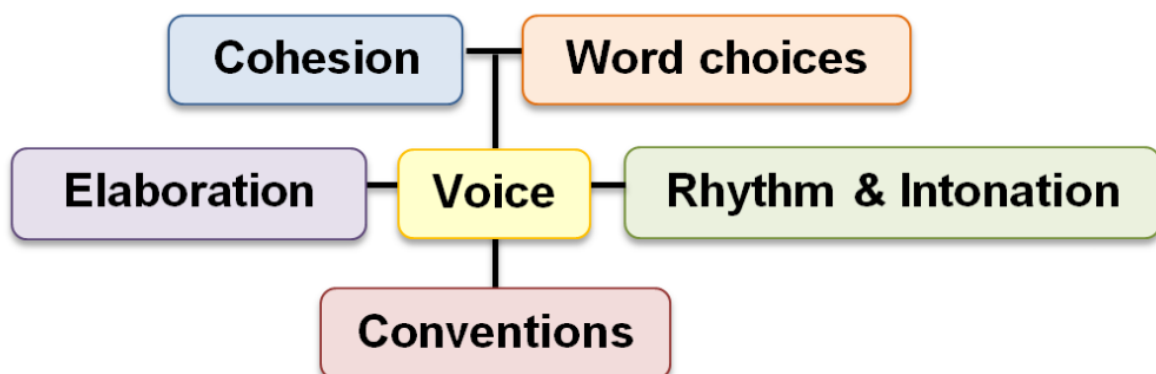
Advanced writers are supported in the following ways:

1. They are encouraged to write and learn from one another.
2. They have freedom over their writing process and the strategies they employ.
3. They are encouraged to actively hybridise or subversively manipulate class writing projects in new and creative ways.
4. They are encouraged to collect words, sentences / poetic moments, themes, try out types of openings and types of endings, metaphors, characters as metaphors, collect / discuss psychological / philosophical ideas as plots / characters / settings for narrative writing.
5. Read for pleasure a wide variety of texts including those which present a challenge.
6. To develop their narrative writing beyond the norm and take on advanced writerly techniques.

### **This is what we believe our teachers need expert subject knowledge in.**

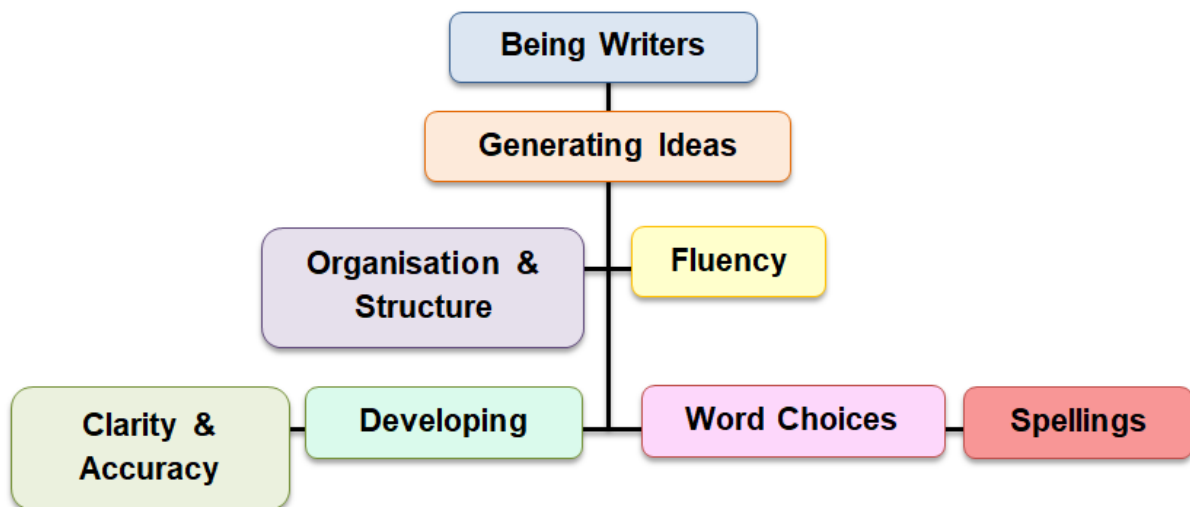
Teachers must have expert knowledge in the following:

1. The reasons writers are *moved* to write (see page two).
2. The typical genres used by writers to realise this need to write.
3. The typical content, topics, attention to audience, ways of presenting, and linguistic, literary and grammatical features employed in these genres.
4. That genres are subject to change, are often interconnected and often realise more than one purpose.
5. That the writing processes are recursive and that writers develop their own preferred process over time. Teachers should also be knowledgeable of their own writing process.
6. They should know the many strategies and techniques employed at different stages of the writing process and teach them explicitly.
7. They should be able to expertly identify certain grammatical, linguistic and literary features employed by children in their compositions.



*The aspects of grammar that teachers need to be able to identify and teach.*

8. They should be knowledgeable about the strategies and techniques involved in developing children's writing in eight key craft areas.



*The eight key craft areas that teachers need to know.*

### **This is our school's pedagogical knowledge for teaching children to be writers.**

Our pedagogical knowledge is based on extensive scientific research into the most effective writing instruction, case studies of what the best performing teachers of writing do that makes the difference, our own school action research and the wisdom of professional writers. (Please citations in appendix one) We therefore understand that the effective teaching of writing involves the application of the following principles:

1. Build a community of writers.
2. Ensure every child is a writer.
3. Read, share, think and talk about writing.
4. Plan purposeful and authentic class writing projects.
5. Teach the writing processes
6. Set writing goals
7. Be reassuringly consistent.
9. Balance the teaching of composition and transcription.
10. Teach daily mini-lessons
12. Give high-quality feedback through pupil conferencing and through responsive mini-lessons.
13. Connect reading and writing.
14. Discuss openly the purpose and choices made by writers when sharing high quality books (read by the teacher to the class).

### **This is how teachers check pupils' understanding and set future writing goals with them.**

Teachers check pupils' understanding and set future writing goals by:

1. Ensuring children know what the distant goal for the class writing project is, namely, what the purpose and future audience for the project is, and this is shared with the class (eg through the learning journey/sequence in the classroom)
2. Establishing product goals for the project through whole-class in-depth textual-analysis.

3. Teaching responsive mini-lessons which reflect what the class needs more instruction in.
4. Ensuring that the writing processes are on display, with adults modelling using this as a prompt for pupils
5. Assessing children's developing writing and making decisions about what needs to be taught next.

**This is how we ensure key knowledge and skills about being a writer become part of children's long-term memory.**

Because of our commitment to a reassuringly consistent writing approach, children repeatedly practise the craft of writing, are repeatedly moved to write in a variety of common genres, and because these genres are repeated and built upon throughout the years, children begin to place this knowledge into their long-term memory. Children become experts in the writing processes as they move through the school and once experienced enough, are encouraged to develop their own preferred writing process. Because children work through the writing processes repeatedly, and are taught writing strategies, they undertake their writing effectively, efficiently and largely independently.

## **Impact**

**What the children can show for themselves at the end of their time with us.**

1. Children will have a wealth of writing, from their whole time in the school.
2. Children will have their own established writing process, strategies and routines for producing successful, meaningful and accurate writing.
3. They will have artefacts and memories of the impact their published and performed writing has had on the local community and beyond.
4. Children know how to successfully live a writer's life after leaving school. If they wanted or needed to, they could live the writer's life for economic reasons (knowing how to write with authority, daring and originality is great currency). They could decide to live the writer's life for political or civic reasons – sharing their knowledge and opinions with clarity and imagination. We also hope they would write for personal reasons – as an act of reflection or record keeping. Finally, I would want them to know how to write for reasons of pure pleasure and recreation – feeling a sense of joy and accomplishment in sharing their artistry, identity and knowledge with others in ways that are profound and confident.
5. It's also our conviction that our intentions and subsequent implementations of research-informed writing practices will ensure our children achieve very well on national assessments.

## Appendix One

### [Writing For Pleasure: theory, research and practice](#)

R Young, F Ferguson - 2020 - [taylorfrancis.com](#)

This book explores what **writing** for **pleasure** means, and how it can be realised as a much-needed pedagogy whose aim is to develop children, young people, and their teachers as extraordinary and life-long writers.

### [Southey's Anti-Professional Fantasy: Writing for Pleasure and the Uneducated Poet](#)

T Burke - Romanticism, 2011 - [eupublishing.com](#)

Robert Southey's reputation as the hardest-working writer of the early nineteenth century was well deserved. Few could be so consistently, relentlessly productive as he.

### [Writing for pleasure and the teaching of writing at the primary level: A teacher cognition case study](#)

RM Gusevik - 2020 - [uis.brage.unit.no](#)

This research project is a collective case study exploring teacher cognition in relation to the teaching of first language (L1) **writing** at the primary level in England. The study places particular emphasis on **writing** for **pleasure**.

### [What Is It "Writing for Pleasure" Teachers Do That Makes the Difference? Final Report.](#)

R Young - Online Submission, 2019 - ERIC

... They want to feel proud of their **writing** and feel that they are achieving worthwhile **writing** goals. As you can see from the pyramid below, once children's self-efficacy, agency and self-regulation are attended to, they feel more volition and motivation to **write**.

### [Writing for pleasure](#)

R Young, F Ferguson - Inspiring Primary Learners, 2021 - [taylorfrancis.com](#)

**Pleasure** is gained from practising the craft of **writing**, from engaging in the process or in particular parts of the process, whether it be: generating ideas; dabbling; getting the words down on paper or screen for the first time; revising a section till you get it just so; editing to ...

### [Teaching Writing for Pleasure in School](#)

C Blaser, G Maheux, S Kistabish... - ... of Perseverance and ..., 2016 - [colloques.uqac.ca](#)

Our report provides an account on a part of an action-research project on the development of **writing**

### [Telling Stories or Selling](#)

### [Stories: Writing for Pleasure, Writing for art or Writing to Get Paid?](#)

S Rochester - Whose Book is it Anyway?, 2019 - [library.oapen.org](#)

A YouGov poll<sup>1</sup> in 2007 found that 'more Britons dreamt about becoming an author' than any other profession in the UK, followed by sports personality, pilot, astronaut and event organiser on the list of most coveted jobs. <sup>2</sup> The same poll showed that 10% of Britons ...





