

The Rationale – Writing for Authentic Purpose and Audience

ESSENTIALWRITING is a progressively sequenced writing curriculum for Reception – Year 6, that is built upon the principles of writing for authentic purpose and audience. The curriculum is designed to teach and review children’s understanding of language choices, according to their writing purpose, across the year and in subsequent years.

| | Writing to entertain | Writing to inform | Writing to persuade | Writing to discuss |
|------|----------------------|-------------------|---------------------|--------------------|
| | | | | |
| EYFS | ✓ | ✓ | | |
| KS1 | ✓ | ✓ | | |
| LKS2 | ✓ | ✓ | ✓ | |
| UKS2 | ✓ | ✓ | ✓ | ✓ |

Often writing purposes overlap but there will be an overriding purpose each time we write. **ESSENTIALWRITING** explicitly teaches children what it means to write to entertain, inform, persuade and to discuss.

(inspired by Michael Tidd: [Writing for a Purpose \(or 4!\) | Ramblings of a Teacher \(wordpress.com\)](http://www.ramblingsofateacher.com))

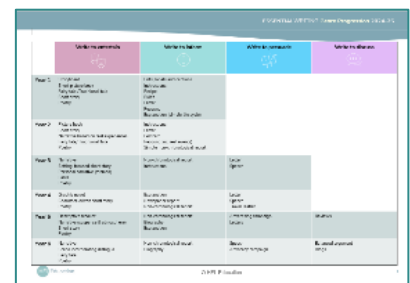
Within every unit plan, children are encouraged to write for a chosen, authentic audience and provided with time to publish and share their writing with their intended reader(s).

Writing Purpose Icons

Writing purpose icons (see table above) are available for all subscribing schools to download and use within the school’s own resources and on working walls. These visual cues are provided to support children’s understanding that they are writing for a particular purpose. Their knowledge of purpose-specific language, genre features and vocabulary accumulate as the curriculum progresses.

Genre Progression

Alongside developing children’s understanding of writing purpose, **ESSENTIALWRITING** also builds their genre knowledge. The Genre Progression Overview (see image) is also available for all subscribing schools to show how genre knowledge builds from year 1 through to year 6.



Genre Progression Overview

Core texts

ESSENTIALWRITING is a writing curriculum which uses a wide range of engaging literature. Schools should continue to explicitly teach reading alongside the use of **ESSENTIALWRITING** to ensure coverage of the reading objectives in the National Curriculum. This could be within guided groups or whole class guided reading for older year groups. Schools should also refer to the guidance from their chosen SSP programme in order to support early reading within year 1 (and year 2, where applicable).

Core texts are studied within **ESSENTIALWRITING** and children are taught to read as writers; they explore the writer’s craft. There are opportunities built into the unit plans for children to apply their skills when reading aloud and build upon their fluency, as well as read the core texts for enjoyment.

Core texts for each year group (see image, taken from Core Texts Overview) have been specifically chosen as a model for children’s final written outcomes or as a text to inspire their writing. Core texts have been selected to ensure diversity (including authors, illustrators and poets), representation, relevance and high-quality writing.



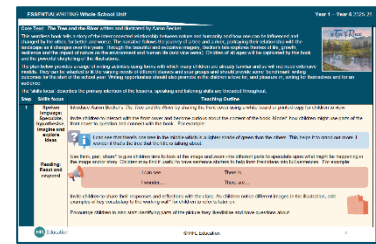
ESSENTIALWRITING Core Texts Overview

Where there are no published core texts for a unit (particularly in discussion units) models have been provided within the unit plan to support the writing process.

Core texts are regularly reviewed and new unit plans (using alternative texts) will be provided each year for subscribing schools to select from. All schools have the option of purchasing **ESSENTIALWRITING** core texts directly from Peters, who can offer a 30% discount on all purchases.

Optional Whole School Unit

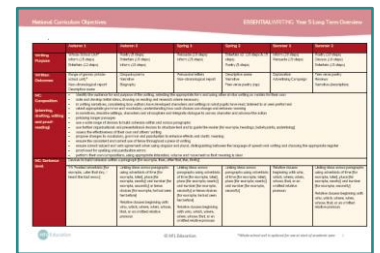
Included within **ESSENTIALWRITING** is an optional whole school unit which is intended to be used at the start of the autumn term for all year groups, from year 1 - 6. This is an opportunity to develop cohesion across the school at the start of the academic year and for teachers to get to know the new writers in their class.



Example of Whole School Unit

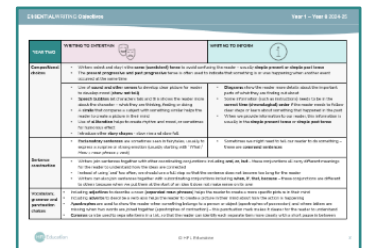
National Curriculum Coverage

ESSENTIALWRITING ensures complete National Curriculum Coverage from year 1 to 6 (see image, taken from the Y5 Long Term Overview). Objectives have been mapped out across the year with opportunities to review key objectives from the previous year group. Objectives build sequentially over the year with deliberate emphasis and repetition of core skills that children will rely upon the most within their writing (e.g. consistent use of tense; Autumn 1 plans review previous year group’s key learning within sentence structure).



Example of Long Term Overview

An additional layer to the National Curriculum has been developed to support understanding of compositional objectives linked to the writing purpose. All objectives are connected to the intended effect on the reader: these are detailed within the Year Group Long Term Overviews and the **ESSENTIALWRITING** Objectives document (see image). The **ESSENTIALWRITING** Objectives document contains year group objectives all on one page.



ESSENTIALWRITING Objectives

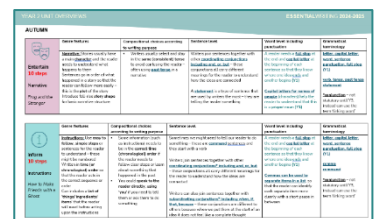
Opportunities for application of spelling and handwriting are woven through **ESSENTIALWRITING** plans. Schools should continue to teach explicit spelling and handwriting lessons in addition to **ESSENTIALWRITING**. HFL Education’s Handwriting Progression and Toolkit KS1 and KS2 (see image) is available to schools who subscribe and sample pages from **ESSENTIALSPELLING** are also available in resources.



Handwriting Progression & Toolkit

Unit Coverage

Unit Coverage documents (see image) have been produced to show the coverage of objectives within every Y1 – Y6 unit. This provides clear detail of what is being taught within each unit and will support teacher assessment. If schools wish to teach units with a different core text, the unit coverage document can be used to ensure that key objectives are still being taught.



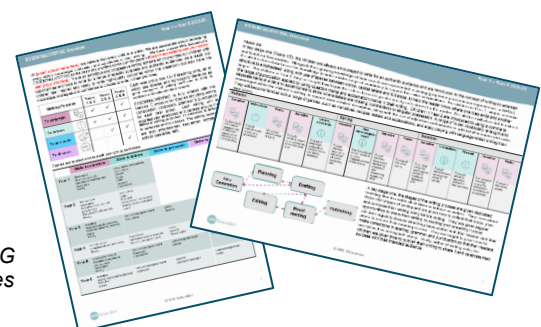
Example of Unit Coverage Overview

Information for school websites

In order to provide information about the school’s chosen writing curriculum, there is an editable overview that can be edited according to your specific school’s details and uploaded to the school website.

Please do not upload or share any other documents that are available within your school’s subscription into the public domain.

Example pages from the **ESSENTIALWRITING** overview for school websites



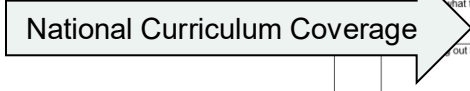
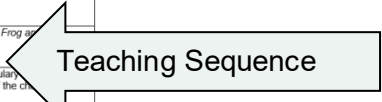
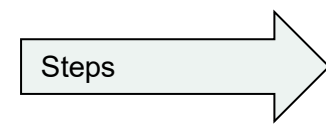
Unit Plans

ESSENTIALWRITING plans are colour-coded for each year group (see image below). The covering page for each year unit plan is presented in the year group colour with clear information on the writing purpose, core text(s) and the term it is taught.



Every Y1 – Y6 unit plan starts with the teaching outline so teachers can see at a glance which key objectives will be covered within the unit and how the lessons build sequentially to ensure quality outcomes. The unit is broken down into steps to give teachers ownership of the time spent on each step. Some classes may need a couple of timetabled lessons on one step, whereas another class may combine two steps within one of their timetabled lessons.

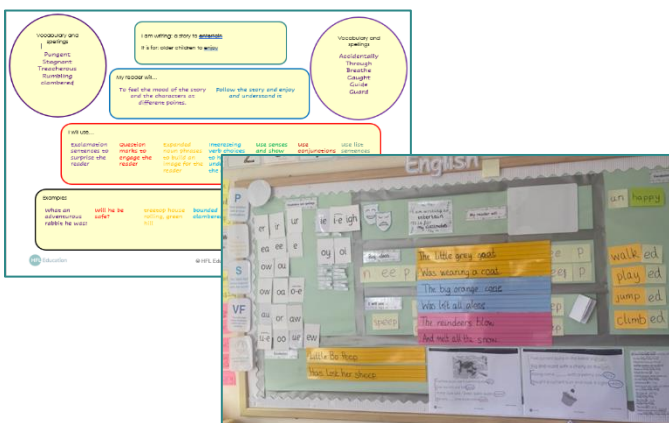
| Step | National Curriculum Coverage | Teaching Outline |
|------|--|--|
| 1 | Explain and discuss their understanding of books that they listen to. Make inferences on the basis of what is being said and done. | Introduction to the book and establishing Rat's character from <i>Frog and the Stranger</i> which culminates in a role on the wall' activity. |
| 2 | Draw on what they already know or on background information and vocabulary provided by the teacher. Consider what they are going to write before beginning by writing down ideas and/or key words, including new vocabulary. | Read more of the text <i>Frog and the Stranger</i> . Develop vocabulary to describe the characters. Write sentences to describe some of the characters. |
| 3 | Learn how to write sentences in statement form. | Understand what a statement sentence is, learning how they are constructed and demarcated. Ensure that children understand that 'to be', 'to have' and 'to do' are verbs, that sentences need a verb, and discuss the various conjugations of these verbs. |
| 4 | Write sentences using co-ordinating conjunctions and, or and but | Children are provided with a model which uses a range of single clause and multi-clause sentences. They read these prosodically. Then, using a practical approach, children will identify the conjunctions and 'feel' the rhythm of the sentences. |
| 5 | Write sentences using co-ordinating conjunctions and, or and but | In pairs, children will write sentences based on events in the book. Alongside reviewing their knowledge of simple present and past tense verbs, they will practise writing multi-clause sentences. They will then be supported to check their writing and will do this collaboratively. |
| | that they want to say, sentence by sentence | Children first consider the authorial intent for the reader at a certain part of the story. They then write this part. Following that, the approach to checking their writing (modelled and applied in previous step) is recapped and children check their own writing. |
| | out loud what they are going to write about | Establish audience and purpose for writing. Complete part of a planning grid based on events in the book. Work collaboratively to generate a variety of events the children could write about. In groups of three, choose one of the scenarios and create a short enactment. Introduce the fall-rise story shape for basic narrative structure. The children note down their ideas for their scenario onto their own story shape, as part of their planning process. |



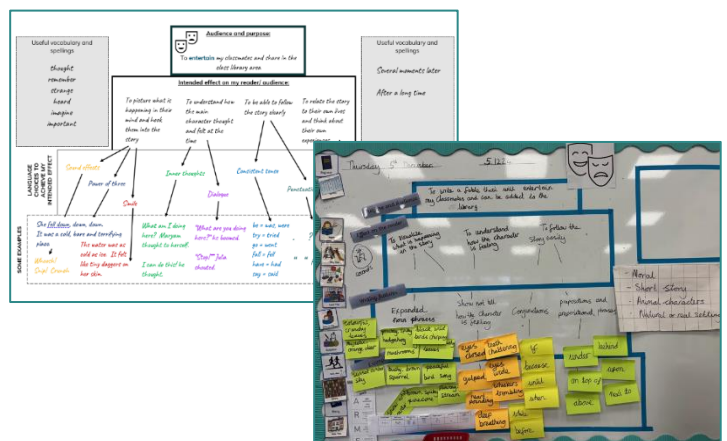
Within each step there is a learning objective taken verbatim from the National Curriculum. These are to guide the teacher, so they know the main teaching within the lesson and how it fits within the curriculum. They are not intended to be shared with the children in this format and teachers will need to adapt the language if sharing objectives with their children.

Success Criteria

To support teachers and children to connect all writing choices to the intended effect on the reader, all ESSENTIALWRITING units contain examples of 'Pyramid Success Criteria' (see image below). The pyramid is designed to show how all decisions are informed by purpose and audience and how the writer wants their reader to think, feel or understand something in a particular way. This success criteria grid is built over the course of the unit and referred to whilst the children are composing their final written outcome. Teachers can refer to the model included within each unit to create a working wall and children can have their own copies that they annotate over the course of the unit. This ensures a consistent approach to the sharing of success criteria throughout the school and makes the connection between purpose and audience explicit to the children.



Example of KS1 Success Criteria



Example of KS2 Success Criteria

| | | | |
|--|--|--|--|
| ENGLISH UNIT PLANNER | | Term: Spring 2 | |
| Unit: Personal Narratives | | Duration: Approximately 3 weeks (15 steps) | |
| Final written outcome: Personal narrative (memoir) | | Audience: Chosen by the children | |
| Key Text Titles: <i>Ralph Tells A Story</i> written and illustrated by Abby Hanlon; <i>Jabari Jumps</i> written and illustrated by Gaia Cornwall; <i>The Proudest Blue</i> written by Ibtihaj Muhammad & S.K. Ali, illustrated by Hatem Aly (Choose at least two of these texts to use during this unit) | | | |
| <p>Key:</p> <p> This symbol is used to indicate an opportunity to add to your working wall.</p> <p> This symbol is used where there is a grammar focus underpinning the writing model.</p> <p> This symbol is used where there is an opportunity to address spelling within the context of the lesson.</p> <p> This symbol is used to indicate an opportunity for children to proofread and edit their writing.</p> | | <p> Yellow boxes exemplify a potential written model to share with children.</p> <p> Orange boxes exemplify a potential spoken scaffold to share with children.</p> <p> Blue quote boxes offer suggested spoken prompts or questions that you could use.</p> | |
| Cross-curricular links PSHE & Citizenship (e.g. anti-bullying) | | | |

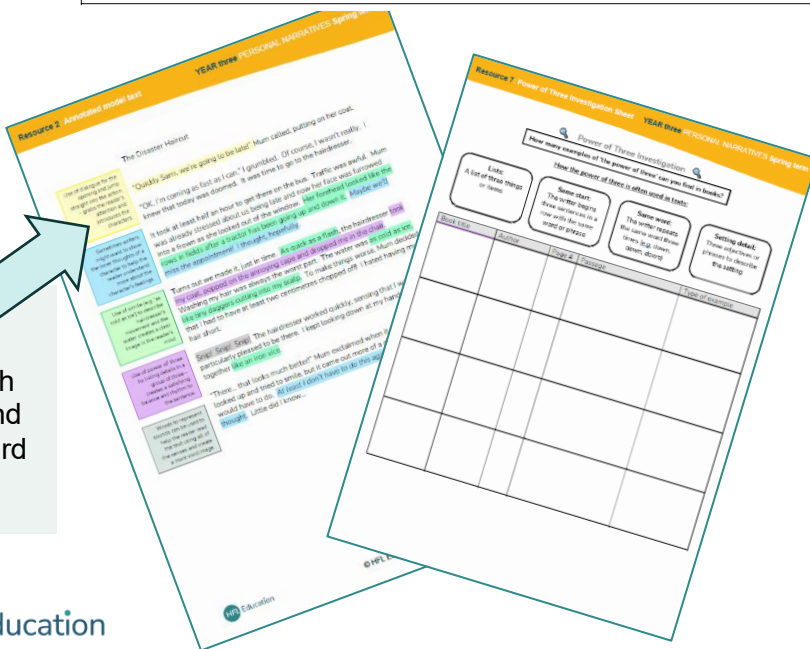
Icons for spelling, grammar, editing and working wall opportunities

Coloured boxes within the plans include examples of written models, spoken scaffolds and prompts and questions. Teachers' metacognitive talk is also included within the blue lozenge to support the modelling of writing

This column contains suggestions for challenge, adult support and resources. Adult support involves any adult including the teacher

Editable column for teachers' notes for adaptations

Annotated model supplied with each unit and editable Word resources



Learning Objective: To understand and use a range of tenses, including the present perfect
Learning Outcome: To create a recount using consistent tense

Route to Learning Outcome

| Tense | Example |
|---------------------|----------------------|
| Simple present | <i>I walk</i> |
| Simple past | <i>I walked</i> |
| Present progressive | <i>I am walking</i> |
| Past progressive | <i>I was walking</i> |
| Present perfect | <i>I have walked</i> |

Remind children about the use of pronouns, nouns and verbs within a sentence and think of some examples together. Based on these examples (e.g. I, we, they, she/he, the boy/girl, the insect.... walk, run, play, etc) choose one pronoun and a verb. Change the verb according to different tenses:

When we use the **progressive form**, we add the 'helper' verb + to be (am/ is/ are/ was/ were)

When we use the **perfect form**, we add the 'helper' verb + to have (have/ had)

Look at the following suggestions for the opening sentence of a personal narrative and ask the children which one they think makes the best first sentence and why:

I walk along the road to the horrible dentist.
 I walked along the road to the horrible dentist.
 I am walking along the road to the horrible dentist.
 I was walking along the road to the horrible dentist.
 I have walked along the road to the horrible dentist.

Elicit which tense each sentence is using and explain that writers can often get confused by which tense to use, but we should just select the one that sounds the best and makes the most sense for the reader (in the examples above, the second sentence in simple past tense sounds the clearest and is not confusing). Based on the writing read so far, look at the use of simple past tense in either *Jabari Jumps* or *Ralph Tells a Story* and show how usually the first sentence sets the tense that the reader will expect to experience and needs to be consistent.

Suggestions for adaptations for learning:
Stretch and challenge: Ask children to manipulate their use of tense within their recount writing and include the present perfect tense at times where it feels more appropriate (e.g. *I have been to the swimming pool many times before, but today it was different...*)
Adult support: Model oral rehearsal of simple past tense within guided writing group, for children to practise rehearsing and hearing/ holding the sentence before writing it down.
Scaffolds and resources:

Your notes: (important to think about your own cohort here)