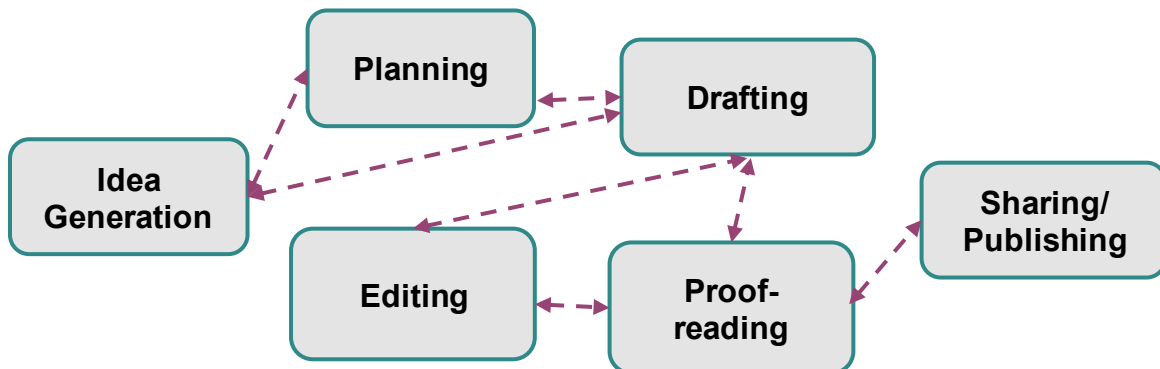
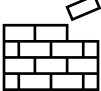
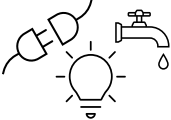


To teach writing effectively, we must encourage children to treat writing as a process, along with teaching and modelling strategies to support the different elements that can occur within the process: idea generation, planning, drafting, editing and proof-reading. Whilst the writing process is recursive (we will go back and forth between the stages quite naturally as we write) and will look different for everyone depending on what they are writing and why, children need to understand that each stage of the process is different and will require them to attend to different elements of their writing. The writing process *can* look like this:



We could argue that this process is like building a house. Without time and teaching dedicated to each stage, the writing (or the house) could fall apart and not be fit for purpose. Equally, our feedback will only be fit for purpose if we consider the stage of the process and tailor our advice accordingly.



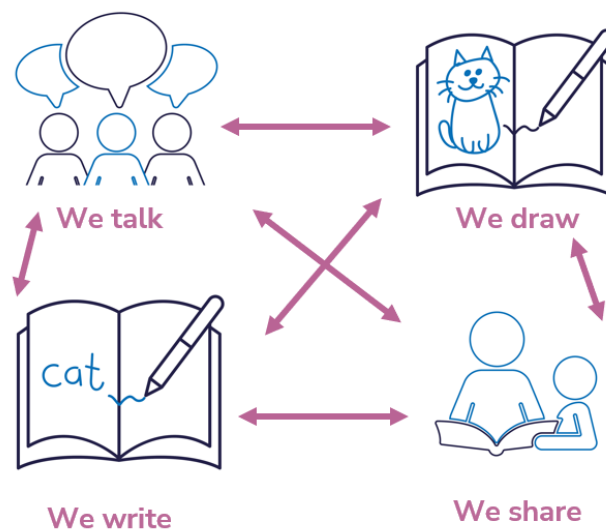
Idea Generation	Planning	Drafting	Editing	Proof-reading	Sharing/ Publishing
Testing the foundations 	Creating the blueprint 	Constructing the building 	Creating the magic 	Finishing touches 	Ready for sale! 
'What do I want to say (content), how do I want to say it (purpose & genre) and who do I want to say it to? (audience)'	'Can I see how my idea might look as a whole piece of writing?'	'Can I write my idea(s) down on the page from start to finish?'	'How can I make sure that my writing has the intended effect on my reader?'	'How can I make sure that my reader will trust the writing and not focus on any errors?'	'I can't wait to share my writing and find out what my reader thinks about it!'

All stages of the process are interconnected and 'the writer passes through the process once, or many times, emphasizing different stages during each passage' (Murray, 1985, p4)

The writing process may look different for younger writers (see guidance below for younger children) but by KS2, children should be encouraged to understand the writing process as per the above diagram.

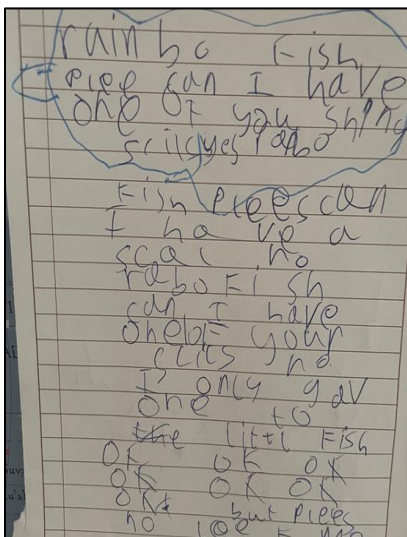
It is vital that, alongside the time for composition, children are given explicit, discrete spelling and handwriting lessons. When we combine spelling and handwriting instruction with explicit proof-reading lessons, we give children *all* the tools they need to produce transcriptionally accurate compositions.

The writing process with younger children may look like this:

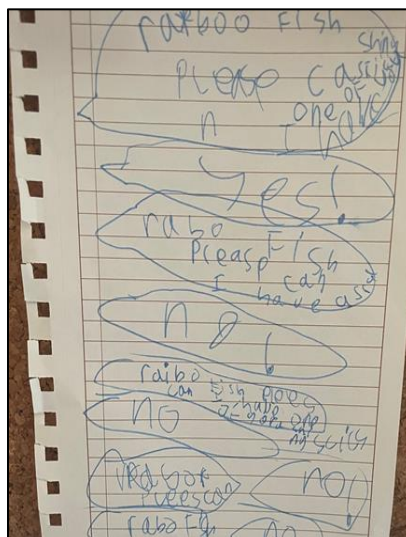


With thanks to Ross
Young & Felicity
Ferguson,
The Writing for
Pleasure Centre

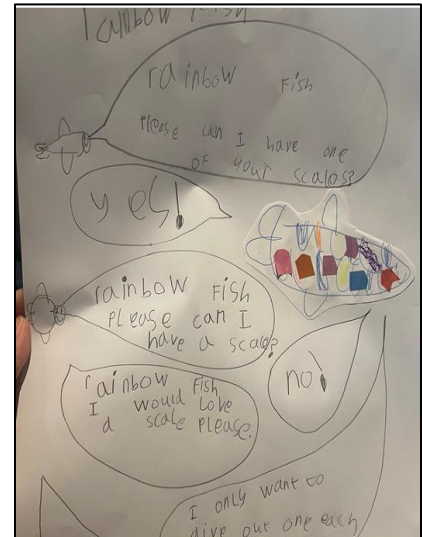
In this form of the process, the children's talking and drawing form the idea generation and planning stages; the sharing is a crucial element of writing for an authentic audience and can be the equivalent of publishing. Over time, even young children can start to be taught about editing and proof-reading in bitesize chunks, particularly once they have a more developed 'theory of mind' and can start to consider the needs of their reader in more depth. Here is an example of a child's writing, who had just turned 6, being taught an editing strategy (to include speech bubbles for dialogue, focusing on the needs of their reader) and then a proof-reading strategy (how to spell the word 'rainbow', focusing on accuracy of transcription) before creating their published piece:



First draft (here the editing strategy of including speech bubbles to make the writing clearer for the reader has begun)

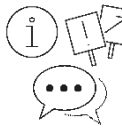


Second draft (note that now end-of-sentence punctuation has also been included, but was not explicitly mentioned by the supporting adult)



Final piece (note that handwriting has now also improved owing to a lighter load on the child's cognitive resources)

This document outlines some specific strategies that can be taught to children, from EYFS – KS2, to support their understanding of the writing process and enable them to flourish as writers.

Writing Purpose	Genre	Suggested Age Groups	Idea Generation Strategy	Acknowledgement
	Any	EYFS – Y6	Ideas Heart – ask the children to draw a large heart and, inside the heart, write down any topics, people, places and things that are important to them. Ask them to place whatever feels closest to their heart in the middle and draw or write it there. If there are subtopics within a big topic, they can also write those down (e.g. My Family = big topic; My brother, My cat, My auntie, etc).	Heard, Georgia (2016), <i>Heart Maps: Helping Students Create and Craft Authentic Writing</i> , Heinemann
	Narrative and poetry	EYFS – Y6	Photo Inspiration – ask the children to bring in a photo that means something to them and has strong memories attached to it. Photocopy the photograph and place them in the middle of a large piece of paper. Ask them to draw or write down the images that come into their mind when they look at the photo. Use these images to springboard into a developed idea for a story, for example, based on the memory.	
	Narrative	EYFS – Y6	What If....? Provide A3 or flipchart paper to the children and ask them to talk about, draw and/ or write down their ideas based on what if...? scenarios. For example, you might pose a question to the children (e.g. <i>What if we woke up tomorrow and we were not able to smell anything?... What if an alien spaceship landed in our playground?</i>) and then let them talk about their own what if questions. Ask them to draw what is in their mind or write down their question, discuss them with each other and circle their favourite ones.	Clark, Roy Peter (2011), <i>Help! For Writers: 210 Solutions to the Problems Every Writer Faces</i> , Little, Brown and Company
	Any	EYFS – Y6	Springboarding (using books and/ or objects) – We can encourage children to think of the books they read, as well as use interesting or unusual objects (such as a rusty key, a shoe, a compass, a map, etc) to springboard into their own ideas for writing. For example, the children might have been reading a book such as 'Madlenka' by Peter Cis and they use this story to write about a time when they had a wobbly tooth or to write about their own neighbourhood.	
	Poetry	Y2 – Y6	Listen to the Sounds – Ask the children to listen to the sounds they can hear in their everyday environment (this could be in the classroom or outside, around the school grounds, etc). Examples of sounds they could hear could be: talking, moving things, traffic, wind, etc. Use the sound as the rhythm of the poem, attaching your own words to each beat. Ask: What is that sound? What does it make you think of? How can you put it into words?	Graves, Donald (1992), <i>Explore Poetry</i> , Heinemann
	Any	Y3 – Y6	Word Mapping – Put a word related to the topic on the middle of a page. Draw lines out to other words that connect to the word in the circle. When adding words that connect, tell the children not to overthink it and just write what comes to mind. Ask the children to look back at the words and phrases on their map and see if anything surprises them or if they can make further connections between the words and phrases on the page. What sticks out as the most important elements of the topic that they could write about?	Murray, Don (1985), <i>A Writer Teaches Writing</i> , Houghton
	NCR, explanations, persuasive letters, balanced arguments, blogs	Y3 – Y6	Score Yourself – Write down a list of topics that you feel strongly about (e.g. playing Roblox, wanting more laptops at school, too much traffic on the local roads, having a later bedtime, etc). Write these topics onto the left-hand side into a table with four columns. Into the next column, write down as many things that you know about the topic, as well as related facts. In the next column, score yourself out of 10 for the amount you know. In the final column, score yourself out of 10 for how strongly or passionately you feel about it. Aim to write about the topic that scores highest in both categories.	

*In the EYFS, usually the children are not writing enough to need a formal 'plan, and instead it is essential to encourage children at this age to **talk** about and then **draw** what it is they want to write about. Their drawings can act as a reminder and their plan for what they wanted to write, especially if they are making a book across several days. On occasion, however, if creating something more developed such as their own story or a recount, you might want to teach them planning strategies such as story shapes (focus on the fall-rise shape in EYFS) and life mapping.

Writing Purpose	Genre	Suggested Age Groups	Planning Strategy	Acknowledgement/ example
All	Any	Y1 – Y6	Writing Purpose & Audience Grids – Before writing, children need to be able to understand the purpose of their writing and who they want to/ will be writing for. This authentic audience needs to be referred to throughout the writing process, with a grid such as this used during planning to start considering how they might want their audience to feel.	My writing purpose My audience How I might want my reader to feel when they read my writing:
	Narrative	EYFS* – Y6	Story Shape Plan – With older children, you might want to show them Kurt Vonnegut's explanation of story shapes , where he maps a story such a Cinderella onto the 'rise-fall-rise' shape. Invite children to think of their own plot for a story in terms of the six different story shapes that humans use to tell stories. Simply drawing a story shape and drawing or writing the key elements of that story onto the shape helps to develop an outline and plan for their story that can be referred to during drafting.	
	Narrative, recount, memoir	EYFS* – Y6	Life Mapping – Ask the children to draw a map of a place that they know well, or that means a lot to them. With younger children, it is best to encourage them to draw where they live in the middle of the paper and then draw dotted lines or roads to other places they've been that hold significant memories. This could be based on their road or local area, or to any other place throughout the world that they have been to. The children can then talk about their maps with their peers and choose a memory that could form the basis of a recount, memoir or narrative.	Young, Ross, Ferguson, Felicity, Hayden, Tobia & Vasquez, Marcela (2022), <i>The Writing for Pleasure Centre's Big Book of Mini-Lessons</i>
	Narrative, memoir, graphic novel	Y1 – Y6	Storyboard – This form of planning encourages the children to visualise each key moment of their story and consider what they feel is important for their reader. If their story involves a new character or new setting, then the storyboard needs a new box. Encourage just a quick sketch with just enough detail to remind you of what you wanted to write about. The children can then write a simple summary underneath of what happens at that point in the story, and add speech bubbles if there is anything specific they want to include about what a character says.	
	Any	Y3 – Y6	Question / Answer – ask children to think of a list of questions that their reader(s) might have about the chosen topic. Write each question on a sticky note or piece of card and then write the answers underneath the question on the page. This will ensure that, if children do not know they answer, they either need to go back to idea generation or be provided with time to find out the answers. Use the questions to either create paragraphs or subheadings. If some questions are similar, encourage the children to think about how they could combine those into the same section of writing.	Portalupi, JoAnn & Fletcher, Ralph (2001), <i>Nonfiction Craft Lessons: Teaching Information Writing K-8</i>, Stenhouse
	Any	Y3 – Y6 Y5 – Y6	Planning Grids – Children do not have to stick rigidly to their planning grids when they draft, but these are helpful to help reorientate children if they become stuck whilst drafting. Planning grids can be used to organise non-fiction writing by deciding on the topics to be written about and how to organise them into paragraphs. Sometimes, children might want to write this information onto sticky notes and move these around on their planning grid until they are happy with the order of how they want to present the information they are going to write about.	

I want to be
I f—o—the v—
o t—l tole—
I need to be back. I jumped over
the fence. I thought to take a break.

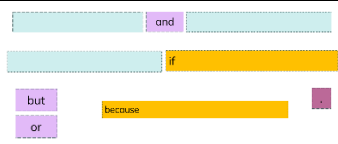


College April 14.

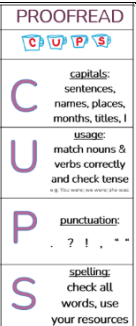
It is also useful to teach children about their writerly habits whilst drafting, which can vary depending on how they are feeling at the time or the genre that they are writing. Each are valuable habits to adopt at different times, and it is useful for children to consider which habit serves them best according to their needs during drafting:

The Chucker	The Plodder	The Planner
<i>What the writer might do:</i> Prefer to chuck all ideas onto the page to complete an entire draft, without editing or proof-reading until finished. This can be particularly useful to encourage risk-taking and creativity.	<i>What the writer might do:</i> Write just a sentence or a paragraph and then go back to re-read and edit and/or proof-read before continuing the draft. This can be particularly useful for less experienced writers.	<i>What the writer might do:</i> Keep going back to their original idea and/or plan to make sure that their draft is on track. This can be particularly useful for more complex writing that involves sophisticated content knowledge.
<i>How best to support:</i> Ensure that they try to use basic sentence punctuation (e.g. capital letters and full stops) at the point of drafting, to avoid having too much to do during the proof-reading stage.	<i>How best to support:</i> Teach specific editing and/or proof-reading strategies that they can use as necessary in between drafting (e.g. the 'Guess what?' strategy to read aloud their sentence and check for punctuation)	<i>How best to support:</i> If necessary, provide sticky notes for children to stick next to each section or paragraph for children to write their notes or reminders for what they wanted to say at different points in their writing.

After drafting, it is useful to give children time away from their writing so that they do not have the 'curse of knowledge' (thinking what we have written matches with what is on the page). Usually at least 24 hours is best between drafting and dedicated time/ lessons for editing, and again between editing and dedicated time/ lessons for proof-reading.

Writing Purpose	Genre	Suggested Age Groups	Editing Strategy	Acknowledgement/ example
All	Any	Y1 – Y6	Voice whisper – put your fingers in your ears/ cover your ears and read your writing aloud. You will only need to whisper as you read to be able to hear your writing clearly. Whilst you are reading, listen carefully as a reader and pause after sentences/ paragraphs to make any changes to the writing, according to what you needed as a reader of the writing.	
All	Any	Y1 – Y6	Flaps (or editing pages) and carets – editing strips, or flaps (one quarter or one half of a lined page), or even sticky notes, can be used to stick over or next to the section of writing that needs changing. These are useful for a sentence or more of writing. Children can also be taught about using carets (^) to add in a word or a phrase.	
All	Any	Y2 – Y6	Rewrite a line – find a sentence or line in your writing that you think is important in the writing but doesn't feel quite right yet. Try using different words to say the same idea. You could also try to rearrange the order of the words in your sentence/ line. Keep the idea but change the words or order of the words. Say it aloud before writing it down. Once you have rewritten it between 3 – 5 times, then ask yourself which one feels the 'most right' to select that version.	Ray, Katie Wood (2002), <i>What You Know by Heart: How to Develop Curriculum for Your Writing Workshop</i>
All	Any	Y2 – Y6	Cracking open verbs – look for a dull or boring verb in your draft and discuss whether this is doing the job to really show the reader what is happening. Look at a selection of published genres that match whichever writing project is taking place; find the range of verbs the writer(s) has/have chosen and consider how these verbs aid a reader's visualisation. Take the dull verb in the writing and, using an online thesaurus (such as wordhippo.com), create a mind map around it of other possibilities. Choose the verb that best fits what you are trying to say within the sentence. You may find you need to rewrite the whole sentence, not just swap the one word, or use a whole phrase instead of the one word.	Heard, Georgia (2002), <i>The Revision Toolbox: Teaching Techniques That Work</i>
All	Any	Y4 – Y6	Shades of meaning (support with vocabulary choice) – source a range of colour palette paint-strips that have a range of hues of the same colour, from lighter to darker tones. These help to communicate that some words' synonyms have varying degrees of intensity – the lighter colour means 'a little bit' and the darker colour means 'a lot'. Use a thesaurus, or online thesaurus such as wordhippo.com, to list synonyms on the different shades. Select a word from the list according to the most appropriate meaning for what you mean to say in that sentence.	Fisher, Douglas & Frey, Nancy (2008), <i>Word Wise and Content Rich, Grades 7-12</i>
All	Any	Y2 – Y6	Sentence strips (support with sentence structure) – sentence strips (<i>using consistent, different colours for a main clause, subordinate clause and coordinating conjunctions</i>) can be used to demonstrate how shorter sentences can be combined to add rhythm and variety for the reader. Tell the children to find two sentences about the same topic and think about the relationship between those two sentences. Choose a conjunction and try combining the sentences into one, rereading and rewording if necessary to check it makes sense. Decide on which version is preferable in their final draft.	
	Narrative & subgenres (e.g. fairy tales)	EYFS – Y2	Speech bubbles let your characters talk (supporting use of dialogue with younger children) – at this stage, children should be encouraged to draw the sections of their story e.g. within their draft or on a storyboard. Ask them to look at a scene they have drawn and ask themselves: 'What would my characters say here?'. They can add a speech bubble and add their talking inside it, just writing the words that come out of the character's mouth. Mo Willems' pigeon series of picture books provide great examples of mentor texts for use of speech bubbles to convey dialogue, along with comic books and graphic novels.	Portalupi, JoAnn & Fletcher, Ralph (2007), <i>Craft Lessons: Teaching Writing K-8, Second Edition</i>

Writing Purpose	Genre	Suggested Age Groups	Proof-reading Strategy	Acknowledgement/ example
All	All	Y1 – Y6	'Guess What?' (support for sentence demarcation) – children should say to themselves 'Guess what?' and then read the sentence they have written on the page. If it makes sense in response to 'Guess what?' then it's a complete sentence. If it doesn't seem to make sense, then they should rephrase the sentence until it does. Write it, reread it and make sure it makes sense. 	Benjamin, Amy & Golub, Barbara (2015) <i>Infusing Grammar into the Writer's Workshop: A Guide for K-6 teachers</i>
All	All	Y3 – Y6	Voice Comma (comma use) – within a longer sentence, listen for any dip and a rise in intonation as you read it aloud. You could show the children two different versions of a sentence that needs a comma for meaning – one sentence without the comma and one with, to notice where their voice dips and rises. The place between the dip and rise is where a comma can go. Place a comma there if it helps to break up the longer sentence into clearer-meaning chunks for the reader. If you are unsure whether it should be a full stop instead, try that and use the 'guess what' strategy to check whether it makes sense to the full stop, or whether it should be a comma. Read back again and check it makes sense.	
All	All	Y3 – Y6	Chin drops (spelling) – put a flat hand under your chin, palm down, and say the word you're trying to spell. Each time your chin drops, that is a new syllable. Count the chin bumps on your fingers. Say the first syllable of the word and write it down, making sure that there is at least one vowel or <y> in each syllable. Say the word again and listen for the next syllable, writing that down and repeat as necessary. For example: <u>but</u>/ <u>ter</u>/ <u>fly</u> = 3 syllables.	
All	All	EYFS – Y2 Y3 – Y6	Buttons, cubes, stickers (finger spaces) – offer special spacing tools for younger children to use, such as buttons or cubes for them to place after they have written a word and encourage consistent spacing. For left-handers, stickers might be more beneficial (preferably ones that can be removed or that match the colour of the paper). Lolly sticks to coffee stirrers – to encourage older children to move towards consistency of smaller spaces between words, they could use a coffee stirrer to hold the place after they have written a word.	National Handwriting Association, Good Practice for Handwriting Toolkit (2017)
All	All	Y2 – Y6	Start with the last word (spelling) – to catch spelling errors more accurately, start reading the writing from the last word, back to the first. Point to each word as you read it aloud and ask 'does that look right?' Circle or underline any words that do not look correct and check the spelling using an online spelling resource or spellcheck on a word processing software.	
All	All	Y2 – Y6	Best-bet spelling – with words that have sounds that could involve alternative GPCS (for example, the /ay/ sound could be spelt as <ai>, <ay> or <eigh>), say the word several times aloud, counting the sounds that can be heard on fingers. Write down the word, using all alternative GPCs as required. For example, the word 'window' could be spelled as 'windoa', 'window' or 'windoh', using the alternative GPCs for the /oa/ sound. Decide on the 'best bet' spelling, according to how the sound will usually be spelled, according to the position in the word and/ or other letters that are in the word.	
All	All	Y3 – Y6	Underline your verbs (tense check) – underline all the verbs in the draft. For each verb, ask 'is this happening now (present), did it happen earlier (past), or is it about to happen (future)?' Sometimes, there will be two different tenses in the same sentence (e.g. when I pass my exams, I will study English at university) – check for sense by reading aloud. Be sure to offer a list of verbs conjugated in the present, past and future tense and provide children with examples. Use both regular (e.g. dream/ dreamed) and irregular (e.g. go/ went, drive/ drove, write/ wrote).	Francois, Chantel & Zonana, Elisa (2009), <i>Catching Up on Conventions: Grammar Lessons for Middle School Writers</i>

All	All	Y2 – Y6	Use CUPS (proof-reading checklist) – it is useful to provide children with a proof-reading checklist, such as CUPS, to break down the steps of proof-reading into manageable chunks. Once children are familiar with a range of proof-reading strategies, they can be encouraged to self-regulate this process and attend to different elements in their writing at different points (e.g. start with 'P' and just focus on end-of sentence punctuation, then look at dialogue punctuation, before moving onto 'C' and checking for capital letters at start of sentences, then capital letters for names of people and places).	 PROOFREAD C capitals: sentences, names, places, months, titles, I U usage: match nouns & verbs correctly and check tense (e.g. The cat was jumping and was) P punctuation: . ? ! , " " S spelling: check all words, use your resources
-----	-----	---------	--	---

Glossary

- Benjamin, Amy & Golub, Barbara (2015) *Infusing Grammar into the Writer's Workshop: A Guide for K-6 teachers*, Routledge
- Clark, Roy Peter (2011), *Help! For Writers: 210 Solutions to the Problems Every Writer Faces*, Little, Brown and Company
- Fisher, Douglas & Frey, Nancy (2008), *Word Wise and Content Rich, Grades 7-12: Five Essential Steps to Teaching Academic Vocabulary*, Heinemann
- Francois, Chantel & Zonana, Elisa (2009), *Catching Up on Conventions: Grammar Lessons for Middle School Writers*, Heinemann
- Graves, Donald (1992), *Explore Poetry*, Heinemann
- Heard, Georgia (2016), *Heart Maps: Helping Students Create and Craft Authentic Writing*, Heinemann
- Heard, Georgia (2002), *The Revision Toolbox: Teaching Techniques That Work*, Heinemann
- Martin, Tony, *Talk for Spelling*, UKLA Minibook
- Murray, Don (1985) *A Writer Teaches Writing*, Houghton Mifflin Harcourt (2nd edition)
- National Handwriting Association, Good Practice for Handwriting Toolkit (2017) [Good Practice for Handwriting – A Toolkit for Teachers \(nha-handwriting.org.uk\)](http://nha-handwriting.org.uk)
- Portalupi, JoAnn & Fletcher, Ralph (2001), *Nonfiction Craft Lessons: Teaching Information Writing K-8*, Stenhouse
- Portalupi, JoAnn & Fletcher, Ralph (2007), *Craft Lessons: Teaching Writing K-8, Second Edition*, Stenhouse
- Ray, Katie Wood (2002), *What You Know by Heart: How to Develop Curriculum for Your Writing Workshop*, Heinemann
- Thomas, P.L. (2016) 'Student Choice, Engagement Keys to Higher Quality Writing': <https://radicalscholarship.wordpress.com/2016/02/16/student-choice-engagement-keys-to-higher-quality-writing>
- Serravallo, Jennifer (2017), *The Writing Strategies Book*, Heinemann
- Department for Education (2012): 'What is the Research Evidence on Writing?' [What is the research evidence on writing? - GOV.UK \(www.gov.uk\)](http://www.gov.uk)
- Young, Ross, Ferguson, Felicity, Hayden, Tobia & Vasquez, Marcela (2022), *The Writing for Pleasure Centre's Big Book of Mini-Lessons*