

Princess Frederica Writing Curriculum 2024-2025

Curriculum Intent

At St Thomas' Federation we believe writing is both an essential skill for success in the wider world and an art form. Therefore we make our teaching of writing as creative as possible, as well as rigorously teaching the rules of spelling, punctuation, grammar. As we know that talk is the prerequisite for writing, we ensure there are frequent opportunities across all curriculum areas for pupils to develop their acquisition of effective oral communication for a range of purposes. We know that pupils need to know the differences between formal and informal language, as well as the spoken and written form. There is a strong emphasis on developing pupils' use of Standard English, whilst respecting and celebrating the colloquial languages that our school community brings. Vocabulary, grammar, punctuation, spelling and handwriting are taught and consolidated across programmes of study in order to write clearly, accurately and coherently, adapting language and style in and for a range of contexts, purposes and audiences.

Rationale for Text Selection (Year 1 - Year 6)

Immersing pupils in high quality literature is at the heart of our approach which aims to stimulate, inspire and motivate them in their own writing. It also allows us to create writers who think like readers; and readers who think like writers.

According to Doug Lemov *"There are five types of texts that pupils should have access to in order to successfully navigate reading with confidence. These are complex beyond a lexical level and demand more from the reader than other types of books."* (Reading Reconsidered) The five categories are as follows.

Archaic Language: Understanding archaic language gives access to some of the most seminal texts ever written. This is language that is unusual in today's world.

Non-linear sequences: Standard texts show times unfolding consistently. Non-linear texts have narratives that move backwards and forwards through time.

Narratively complex: The narrator of the story can sometimes be unreliable. The narrator may not be consistent in their telling of the story; there may be more than one narrator of the story; or the text might be so complex that it requires unpicking.

Symbolic text: Some texts use a lot of metaphors and images, whilst others convey an allegorical meaning.

Resistant text: Some texts are deliberately confusing so that the reader has to form meaning around nuances, clues, uncertainties and hints. Many poems fall into this category.

(adapted from Chris Quigley's Essential Curriculum & Five Plagues of Reading Spine by Doug Lemov).

The texts identified on the core text list ensure that each year pupils are exposed to all five of these categories more than once. The texts have also been curated to ensure progression across the curriculum, both in terms of reading and writing. Each year the texts increase in difficulty throughout the year, either by the level of challenge required for word reading (decoding of words and length of text); complexity of language and vocabulary; or conceptual or thematic complexity.

In addition, the selection of texts has taken into account the school's spiritual teachings, and ensure that there are a range of themes across texts to enable spiritual discussions and learning "...do with the search for meaning and purpose in life and for values by which to live. Having a higher and deeper awareness and concern for others in the world around us. An increasing awareness of the concept of others. A growing sense of empathy, concern and compassion and an ability to reflect on how our values and principles affect our relationships with others." (Spirituality Policy, January 2020). **Texts selected include the school's values of: friendship, perseverance, forgiveness, respect (St Thomas') and friendship, forgiveness, compassion and thankfulness (St Clement and St James).** The text list responds to the world around us now, for example the growing concern about the environment. Thus, each year pupils study at least one text which has environmental issues as its core theme.

The selection of texts also takes into account the school's Equality and Information Policy, March 2019 (see introduction, aims and objectives) and the schools' anti-racist ethos. Texts have been selected to ensure that each year pupils study texts set in a range of different places, times, and with characters from different heritages, of different genders, those that challenge gender stereotypes and portray neurodiverse characters. As much as possible a diverse range of authors are included in the selection of texts - this area will continue to be developed as new texts are published. When choosing traditional (archaic) stories, we have ensured that a range of cultural heritages are used. However, we have also tried to ensure that modern representations of a variety of cultures are included in the books we study to counter cultural and racial stereotyping.

Teachers need to be aware of the context that the texts were written and how this affects the writing. For example the time period, viewpoints and historical events that influence the writing. For example how gender or racial portrayal is a result of the context of the story, or time of writing. This will be communicated and discussed with the pupils at an age appropriate level.

Finally, the text selection takes into consideration other curriculum areas. Texts have been chosen to support the learning of other subjects. For example, Floella Benjamin's, 'Coming to England' is used to introduce the story of The Empire Windrush and the concept of the British Empire in Year 4. Knowledge from this text is then built on in Year 5 when the children read 'Windush Child' by Benjamin Zephaniah. The knowledge pupils gain from these two texts, enables them to come to the study of World War II in history with understanding of the British Empire and the Commonwealth. In addition, it is used to support local history studies in Year 5 and 6, when learning focuses on migration to the area; the legacy of this (e.g. Notting Hill Carnival); and the racial tensions created (The Notting Hill Race Riots, The Mangrove Nine and the Murder of Kelso Cochrane).

Implementation

Creative writing is taught as part of a writing lesson four times per week but many more opportunities to practise and apply the skills learnt in these lessons are provided across the curriculum. We also try to create as many real-life situations for the pupils to practise writing skills. For instance, application letters for class or school monitor roles; thank you cards to visitors; invitations to events; recounts of trips. In addition to the writing lesson, spelling and handwriting are regularly taught as separate lessons throughout the week. In Year 6 pupils also have daily discrete grammar and punctuation lessons.

The writing curriculum is backwards planned, not only to ensure coverage of all statutory and non-statutory elements of the NC, but also to ensure breadth of text-types, a mastery of grammar and an in-depth understanding of the nuances of language. It is extremely important to us that pupils understand that writing is a process of drafting and redrafting that requires writers manipulate language, tone and grammar to suit the text type, the purpose and the audience.

In Early Years, our writing curriculum begins with a storytelling approach, which provides structured periods of communication and language. We know that before pupils can write stories, they need to hear and speak them and embed the structural and grammatical features first. In Nursery, pupils focus on hearing, joining in with, and retelling familiar stories orally with props, as well as through mark making. From Reception, pupils begin writing and innovating the stories they hear. Our goal, for each child by the end of Reception, is that they can independently formulate and write a complete sentence based on a familiar story. In all year groups, pupils gain lots of oracy practice before writing takes place. However, internalising stories is particularly important at the early stage of writing. As a result, the texts for Year 1 have been selected to build on the EYFS texts, and include many stories which have a repetitive refrain.

A core text is used for the majority of writing units. The core texts are used as models and stimuli for both fiction and non-fiction writing. Other writing units are based around key learning from foundation subjects such as science, history or geography to enable pupils to apply their knowledge in a style of writing which is appropriate. For example, a newspaper article about the Mangrove 9; a persuasive speech about why the Benin Bronzes should be returned; or a non-chronological report about biomes.

‘Talk for writing’, drama and role play are a crucial step in the writing process, allowing children to explore the creative processes of being a writer. As a result, all units of work will incorporate:

- orally retelling stories, or parts of stories, thereby cementing plot and story structures in place more firmly;
- bringing characters and settings to life, exploring back stories and creating more rounded and realistic worlds;
- investigate patterns and mannerisms of speech.

At St Federation’ we use a process of **deconstruction, imitation, innovation** and **invention** in our teaching of writing.

Deconstruction

The core text and the model text (a text based on the core book which is written by the teacher in the text type being taught) is read and analysed. Language, sentence and layout features of the text type are identified and discussed.

Imitation

pupils are provided with speaking and listening, and drama activities so they can rehearse the key language and sentence features of the text orally. These activities are also designed to deepen their understanding of the text. The use of ‘talk scaffolds’ (lists of words, phrases and sentence starters) aim to develop and embed new vocabulary and sentence structures.

Using a ‘Writer’s Toolkit’ (a success criteria for the particular text type), teachers model or ‘shared write’, taking ideas from pupils, and demonstrating key teaching points. Within this process, there are opportunities for pupils to rehearse key learning/skills, correct misconceptions, and work in pairs and groups using mini-whiteboards to

practise their writing. Teachers 'narrate' the writing process aloud as they scribe on the board to communicate the cognitive and creative skills required to write effectively. They also use this stage as an opportunity to teach and embed grammar, punctuation, spelling and handwriting skills.

With the use of a 'word mat', designed specifically for text the pupils are writing, pupils are given independent opportunities to apply their learning. Teachers work with small groups or individuals to move the learning on further or to address misconceptions.

A process of self, peer and/or teacher evaluation is used to support editing and redrafting.

Innovation

Once pupils are more secure with a type of writing, and familiar with the story (or section of a story) they begin to innovate. A similar teaching process to 'Imitation' is used, but elements of the original core text are changed. For example, the characters, setting or a key event may be altered; the story may be retold from a different viewpoint; additions may be made and new events or characters introduced.

Invention

At St Thomas' we also feel it is important to give pupils time to experiment with their own ideas, drawing upon their learning from reading, life experiences and other subjects. Some lessons therefore provide opportunities for pupils to apply learnt writing skills more freely. For instance, if they have been learning to write in a journalistic style, they are given a more open task to write a newspaper article about another point in the core text, or real-life event. These also provide good opportunities for teachers to assess the child's writing when less support is given.

Writing outcomes are regularly published, often alongside art work, in order to celebrate the pupils' work. These are displayed in class books or around the school.

Alongside the three levels of writing (word, sentence and text), we can understand writing as three discrete but interlinked skills:

- Transcription
- Handwriting
- Compositional

Transcription refers to spelling, punctuation and grammar. It describes the skill of being able to transfer speech from oral rehearsal to written words on a page in a manner that makes semantic and syntactic sense. Pupils should increasingly transcribe with an understanding of the difference between spoken English and standard written English. Pupils should also increasingly show an awareness of the reader, and alter transcription appropriately.

Handwriting is the ability to form letters and words in a neat, fluent manner. Pupils should begin by using the lines in their book to ensure all letter sizing is consistent. When ready, pupils can join their letters, which will increase speed and stamina. Automating handwriting is very important, as pupils working memory should increasingly be focussed on transcription and composition. [The handwriting policy can be found here.](#)

Composition brings all of the threads of effective writing together. In particular, though, it is concerned with ‘composing’ a great piece of text through imagination, clarity and originality. This may include innovating known stories, or inventing completely new ones, and often requires some experimentation. Pupils should consider the overall structure of the text within their composition work.

Spelling

Our spelling programme is designed to build upon the learning that happens within the phonics programme. This is to ensure continuity and ensure that students build upon and retrieve this foundational knowledge when encoding. The spellings programme has been written with the National Curriculum in mind and covers the rules set out within it. [Here is a link to our spelling curriculum and approach.](#)

Assessment

Both formative and summative assessments are made regularly throughout the year to inform teaching, track pupil progress and attainment, and identify pupils requiring additional support and intervention programmes.

Within each lesson, teachers continuously assess pupils’ learning through a variety of means (oral construction of sentences, questioning, rehearsal of writing on mini-whiteboards, independent tasks) and provide feedback. Where possible instant feedback at the time of writing is given with opportunities for pupils to address and correct misconceptions (i.e. rephrasing of sentences or redrafting). Feedback is given on each written piece either:

- Verbally e.g. where the teacher is working with a small group or with younger pupils. Work is annotated to show verbal feedback has been given.
- Through the use of the school’s marking codes for writing (see Feedback and Assessment Policy)
- Through written comments (see Feedback and Assessment Policy)
- Against group or individual targets, the learning intention or Writer’s Toolkit.
- Successes as well as improvements are communicated.
- Age appropriate punctuation, grammar and spelling points are identified.

At regular periods throughout the year, (minimum once per half-term), pupils are set an independent task to assess their understanding and application of key objectives relating to the phase (KS1, lower KS2, upper KS2) and whether pupils have achieved their current writing targets. Teachers use their own professional judgements, in collaboration with colleagues, to decide when this would be most useful. These tasks are used to inform further planning and teaching, set new targets and inform intervention programmes and additional support. Three times per year, the independent writing tasks are moderated across schools in the Federation and Partnership.

Impact

- Children write with confidence and for purpose in an increasing range of text types.

- Children develop extensive and varied vocabulary.
- Children take pride in well-presented writing.
- Children can articulate ideas, thoughts and emotions clearly and effectively.
- Children can express articulate opinions and assessments of both their own writing and that of others. Children develop a love and appreciation of language and its power.
- Children communicate well in writing across a range of subjects.
- Children leave school as lifelong 'writers as readers' and 'readers as writers'.
- Children are able to implement the writing skill they have learnt in other areas of life.

Princess Frederica's Core Text List and Genre Map

EYFS Cycle A						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	All about Me	All About Me/ Celebrations	Traditional Tales from Around the World	Fantastic Beasts	Growing and Changing (6 weeks)	Our Big Adventure
Core Text	Owl Babies So Much Have you filled a bucket? All are Welcome In Every House on Every Street/ We are Family	Little Glow - Diwali, bonfire night Super Duper You? Look for another all about me book to support all about me boxes The Leaf Thief - Night of the Moon - Ramadan and Eid The Christmas Story	The Three Little Pigs The Three Billy Goats Gruff Anansi the Spider The Gingerbread Man	Rumble in the Jungle (Poetry) Dinosaur Roar/ Stomp, Chomp, Big Roars, Here Come the Dinosaurs Bee by Britta Teckentrup	Jack and the Beanstalk Monkey Puzzle Tiny Seed What did the tree see	We're going on a Bear Hunt Naughty Bus A New Home for Pirate Where the Wild Things are

EYFS Cycle B						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	All about Me	All About Me / Celebrations	Traditional Tales from Around the World	Looking after Our World	Fantastic Beasts	Our Big Adventure
Core Books	Owl Babies Say Hello Colour Monster The Skin you Live in Peepo	Family and Me Little Glow The Squirrels who Squabbled Leaf man The Christmas Story	The Enormous Turnip Chapatti Moon The Great Race - Lunar New Year Little Red Riding Hood Handa's Surprise Goldilocks	Dear Earth Gretta and the Giants Somebody Swallowed Stanley The Blue Giant/ The Green Giant any alternatives? Tidy	Commotion in the Ocean The Tiger who Came to Tea The Hungry Caterpillar Snail and the Whale	Whatever Next Beegu You Can't Take an Elephant on a Bus? Look up The Way Back Home? Jack and the Flum Flum Tree?

Year 1					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Full Full of Love by Trish Cooke 3rd person narrative Wild by Emily Hughes speech/thought bubbles 3rd person narrative One Day in the Eucalyptus, Eucalyptus	The Little Red Hen by Ladybird 3rd person narrative The Drum Maker. https://www.youtube.com/watch?v=A7xJx91hk-k speech/thought bubbles letter (informal)	The Go Away Bird by Julia Donaldson 3rd person narrative Lost and found by Oliver Jeffers list character description letter (informal)	Billy the Beast by Nadia Shireen instructions character description Leaf by Sandra Dieckmann non-chronological report	Lubna's Pebble by Wendy Meddour diary Katie Morag Island Stories by Mairi Hedderwick. 3rd person narrative letter (formal)	The Crow's Tale by Naomi Howarth character description The Pirate Tree by Brigita Orel narrative Dogger by Shirley Hughes advertising

Tree" by Daniel Bernstrom. 3rd person narrative	A Christmas Story by Brian Wildsmith 1st person narrative			Grandad's Island by Benji Davies letter (1st person recount)	
If further texts are needed	Too Much Talk by Angela Shelf Medearis (repetitive refrain) The Bad Tempered Ladybird by Eric Carle (repetitive refrain) Rapunzel by Rachel Isadora				
Personal recounts: trips should be used to teach personal recounts.					

Year 2					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
A New Small Person by Lauren Child letter (1st person recount of events) Bog Baby by Jeanne Willis 3rd Person narrative (retelling) Non-chron report about Bog Babies	Amazing Grace by Mary Hoffman diary (1st person recount) The Last Wolf by Mini Grey character description instructions	A Walk in London by Salvatore Rubbino Non-chron report ?	Gregory Cool Letter home Advert for holiday to Caribbean	The True Story of the Three Little Pigs by Jon Scieszka character description letter (formal) May start Summer 2 units here.	Thinker, My Puppy, Poet, and Me by Eloise Greenfield poetry Voices in the Park 1st person narrative from different perspectives
Personal recounts: trips should be used to teach personal recounts.					

Year 3					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
The Girl with the Brave Heart by Rita Jahanforuz diary (1st person recount) x 2 Bill's New Frock by Ann Fine informal letter formal letter	The Mousehole Cat by Antonia Barber 3rd person narrative biography Ug by Raymond Briggs Persuasive writing Biography	Lob by Linda Newbury Diary Opinion writing from alternate viewpoints	Mufaro's Beautiful Daughter Informal letter Newspaper report	'Farther' by Grahame Baker-Smith 1st person narrative - focus on creating empathy with a character non-chronological report (on the flying machine)	Queen of the Falls by Chris Van Ahlsburg playscript/interview diary (1st person recount) Escape from Pompeii by Christina Balit interview 3rd person narrative with dialogue
Personal recounts/persuasive letter/non-chronological report: trips should be used to further incorporate these text types into the writing curriculum.					

Year 4					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Cloud Busting by Malorie Blackman poetry formal letter Journey to Jo-burg by Beverley Naidoo 3rd person narrative (in 3 sections)	Krindlekrax by Philip Ridley character description journalistic writing Secret of the Sun King by Emma Carroll dramatic narrative journalistic writing	Varjak Paw by SF Said personal letter biography	Coming to England by Floella Benjamin Memoir information report comparing Trinidad and England	Just a Dream by Chris Van Allsburg non-chronological report persuasive letter The Miraculous Journey of Edward Tulane by Katie DiCamillo personal recount (letter)	The Firework Maker's Daughter by Phillip Pullman 3rd person narrative Persuasive letter

				diary (1st person recount)	
Personal recounts/persuasive letter/non-chronological report: trips should be used to further incorporate these text types into the writing curriculum.					

Year 5					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
The Iron Man by Ted Hughes 3rd person narrative journalistic writing Oranges in No Man's Land by Elizabeth Laird playscript letter (1st person recount)	The Explorer by Katherine Rundell 3rd person narrative diary (1st person recount) The Great Kapok Tree by Lynne Cherry opinionated writing: expressing different perspectives balanced argument	How to Train your Dragon by Cressida Cowell non-chronological report 3rd person narrative with dialogue	Myths from Around the World (including The Orchard Book of Greek Myths) Journalist writing Persuasive letter	Street Child by Bertie Doherty extended 3rd person narrative persuasive letter Journey to the River Sea by Eva Ibbotson TBC TBC	Macbeth by Shakespeare 3rd person narrative with dialogue speech (formal)
Personal recounts/persuasive letter/non-chronological report: trips should be used to further incorporate these text types into the writing curriculum.					

Year 6					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2

<p>Skellig by David Almond playscript non-chronological report</p> <p>The Boy in the Girl's Bathroom by Louis Sachar Personal letter (persuasive) 3rd person narrative with dialogue</p>	<p>Shakespeare's Romeo and Juliet by Michael Rosen and Jane Ray 3rd person narrative with dialogue diary (1st person recount) <i>independent write - 3rd person narrative with dialogue</i></p> <p>A Christmas Carol from A World Full of Dickens' Stories by Angela McAllister: biography</p>	<p><i>Beginning independent writing samples for EOY assessments</i></p> <p>Amal Unbound by Aisha Saeed: diary (1st person recount) 3rd person narrative with dialogue Non-chron report/biography?</p>	<p><i>Continue independent writing samples for EOY assessments</i></p> <p>The Giant's Necklace by Michael Morpurgo: journalistic writing 3rd person narrative</p>	<p><i>Continue independent writing samples for EOY assessments</i></p> <p>The Wedding Ghost by Leon Garfield descriptive writing 3rd person narrative with dialogue (split in 3 sections) <i>Independent write - The Ghost is revealed section</i></p> <p>The Iron Woman by Ted Hughes: Formal letter exchange Persuasive letter</p>	<p><i>Continue independent writing samples for EOY assessments</i></p> <p>Beowulf by Kevin Crossley-Holland 3rd person narrative with dialogue journalistic writing</p>
<p>Personal recounts/persuasive letter/non-chronological report: trips should be used to further incorporate these text types into the writing curriculum.</p>					
<p>Assessment pieces (spring and summer terms): 1st person recount (diary); 3rd person narrative with dialogue; 3rd person narrative without dialogue; non-chronological report, journalistic writing, persuasive letter/speech</p>					