

# Get It Write Session 3

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# Training Overview

## Session 1: 'Stimulate & Generate'

**30.9.22: 9am – 12pm**

- Exploration of and practical approaches to developing talk and spoken language to support writing; vocabulary development techniques; drama, role-play and oral rehearsal; effective 'hooks' and writing stimulus, clarity of audience, purpose, form and viewpoint.

## Session 2: 'Capture, Sift & Sort'

**14.10.22: 9am – 12pm**

- Exploration of and practical approaches to pupil planning techniques; teaching grammar and punctuation in context; effective task design; modelled, guided and shared writing

## Session 3: 'Create, Refine, Evaluate'

**11.11.22: 9am – 12pm**

- Exploration of and practical approaches to writing composition; proof-reading, editing and evaluation

## Session 4:

**9.12.22: 9am – 12pm**

- Planning, sharing of outcomes, effective task design and variation, reflection & review



# Agenda

- Exploration of, and practical approaches to teaching the craft of writing, including proof reading and editing
- Explore the HIAS editing toolkit
- Explore effective approaches to marking and feedback
- Discuss the importance of modelling
- A focus on evaluation to encourage reflection in the writing process



# Last time....

## Immersion & 'hooks' Generating excitement and interest



### Ways in to the text.....



- Bag of words
- Slow Reveal
- Literature Circle– gathering initial responses
- Raising questions– developing question skills
- Iceberg Inference



## Developing spoken language (drama & oral rehearsal)



- **Guided Tour** – A tour of the setting (one child blindfolded)
- **Tableaux** – Recreate the scene/painting and freeze
- **Thought Tapping** – A tap on the shoulder to come to life
- **Fast Forward/Rewind** – Exploring the scene and improvising
- **Story Spoons** – puppet theatre, retelling well known stories
- **Helicopter Stories** – masking tape stage to expand children's stories
- **Conscience Alley/Thought Tunnel** – exploring characters' thoughts
- **Press Conference** – interviewing characters
- **Story Circles** – building narrative together
- **Line of continuum** – masking tape line, 'Strongly Agree' and 'Strongly Disagree'
- **ABC** – Add, Build, Contest
- **Table Top Talking Cards** – Encouraging topic related discussion
- **Talk Homework** – supporting the spoken language curriculum at home
- **Chatterbox** – shoe box discussion



## Strategies for developing pupils' vocabulary ('warming up the words')



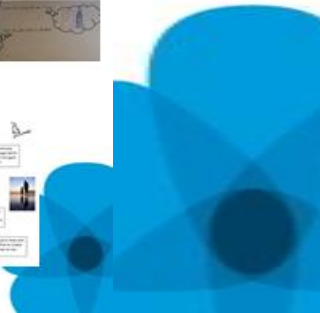
- Shades of Meaning
- Word Webs
- Traffic Light Vocabulary
- Zones of Relevance
- Best of 3
- Odd One Out
- Diamond 9
- Magpie Walls
- Articulate!
- Call my bluff!
- Beat the clock – True/False



## Reading as a Reader (exploring events, characters and topics in the literary driver)




- Tiny Texts
- 'Cloze' the gap!
- Read Aloud, Think Aloud
- Role on The Wall
- Book Talk
- Summarise in Four





# Last Time...


 Hampshire  
Services  
HIAS SCHOOL IMPROVEMENT

**R** • Reading and investigation

**E** • Explicit teaching

**D** • Discussion and experimentation

**M** • Making controlled writing choices


 Hampshire  
County Council (Beane, Kennedy and Reedy, 2016)

 Hampshire  
Services  
HIAS SCHOOL IMPROVEMENT


### Killagon's Strategies

- Sentence Matching
- Sentence Imitation
- Sentence Unscrambling
- Sentence Combining
- Sentence Expanding


 Hampshire  
County Council [https://www.theibsc.org/uploaded/IBSC/Conference\\_and\\_workshops/0\\_Workshops/WEBER\\_Write\\_Way\\_to\\_Teach\\_Grammar\\_PPT.pdf](https://www.theibsc.org/uploaded/IBSC/Conference_and_workshops/0_Workshops/WEBER_Write_Way_to_Teach_Grammar_PPT.pdf)

 Hampshire  
Services  
HIAS SCHOOL IMPROVEMENT


- **Explain:** Children identify and, crucially, explain why a grammar or punctuation choice has been made.
- **Change:** This could also be **Correct**. Children adapt a sentence, insert punctuation etc. to demonstrate understanding.
- **Create:** A more open-ended opportunity for children to apply the skill. Pictures related to your text driver could be used as a stimulus here.

 Hampshire  
County Council

### Slow Write Task: Describe the flannimal



**Grundit**  
(Grundboden: Polsterzimmer)  
Staggers around half-witted and grumpy. Trying to start trouble. Its favorite hobby is using the Puddloflaj as a form of transport, but it always falls off, causing the bumps on its head. Luckily the bumps are used to the effects.



**Puddloflaj**  
(Puddloflaj: Strohzimmer)  
Cowardly waddler that spends his days avoiding the Grundit. The Puddloflaj looks like a wad of fat. It is really doesn't have an ounce of fat on it - it's water retention. In fact it's nearly 100% water, sort of like filling a balloon from a tap. Silly Puddloflaj can be used as water bombs.

- Your first sentence must start with a fronted adverbial
- Your second sentence must contain only three words.
- Your third sentence must be complex
- Your fourth sentence must be a rhetorical question
- Your fifth sentence will contain a relative clause.
- Your sixth sentence will contain a simile

# Discuss

- Impact so far?
- What changes have you made?
- What have you tried for the first time?
- What's been successful?
- What needs further development?



**Explore the writing outcomes.  
What teaching has led to this  
outcome?**



## The Day Box

By Isabella

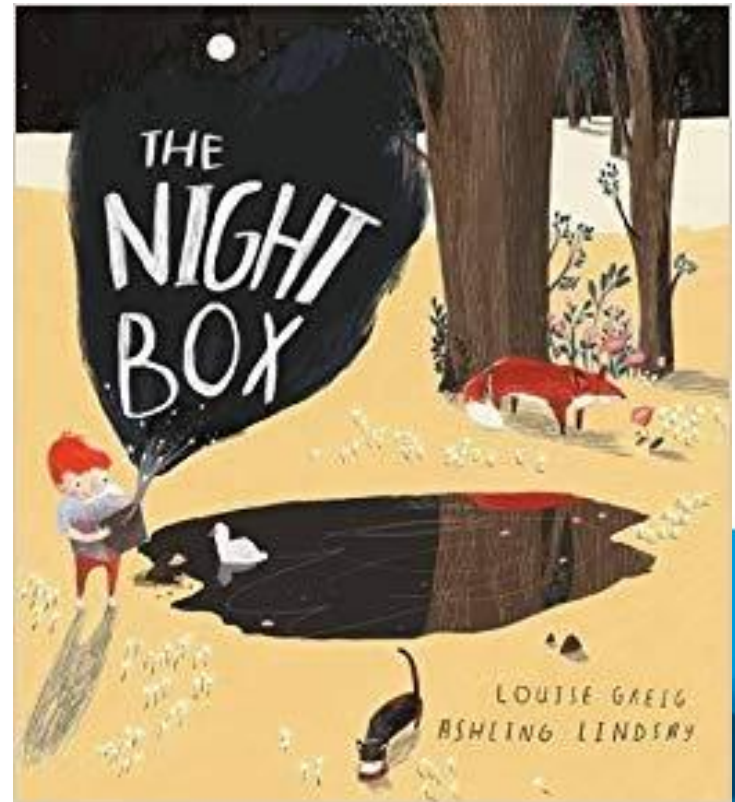
Yr3

Darkness sinks behind the rooftops. Gently,  
Switch! The stars yawn as they fall,  
darkening the midnight world. The moon  
stops beaming, a darkened planet.

Swiftly, the shy night crawls ever so slowly  
towards a box of joyous yellow. Sweep! The  
day box is waiting too. Excitedly, Max scampers  
near the dazzling box. Click and another  
click sounds the lock noisily. Day bolts  
out as Night swoops in, "Hello World" Day sings  
merrily.

Boing! A shade of lucid yellow rises above

the clouds. A so wild cat sniffs, uncurls and  
thinks. Is day still here? Day twirls  
and whirls ~~around~~ surreptitiously around the globe  
Day is sleepy whilst Night is awoken.  
Yawn!





T  
D  
P

Tuesday 14th September

WALT: Compose a poem which creates a visual image.

### Bramble

Bramble is on the march again.

Advancing fresh victims to imprison in their thorny grip.

Creeching stealthily through the shadows like <sup>air</sup> ~~nothing~~ there.

Clinging on to nature with its piercing, ~~lethal~~ hooks.

They're hunting for <sup>territory</sup> ~~territory~~ relentlessly thrusting ~~itself~~ with  
nothing in its path. An army of perilous thorns.

Barbed stems twist aggressively, ready for war!  
A powerful final line!

#### Success Criteria

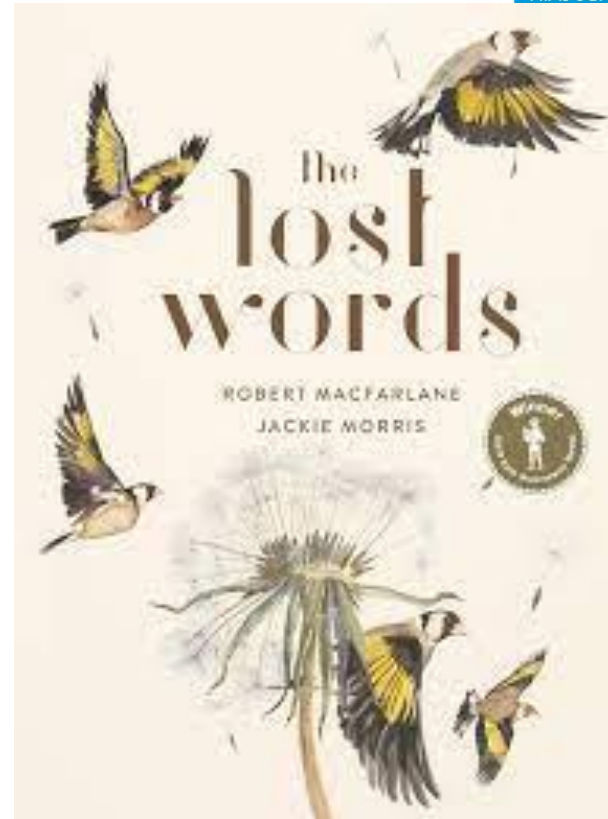
- 1 Powerful words \*
- 2 Descriptive phrases x
- 3 A feeling of danger ☆
- (For example: menace, strength, fear, aggression, protection, danger)
- 4 Imagery - simile and personification

W I need to use more similes, ~~metaphors~~ so it sounds more like "Lost Words" poem because it makes my poem sound ~~more~~ magical instead of normal

writing. @ I think you've definitely created a sense of danger Jack - just like you planned.

@ I loved your army idea yesterday. Could you add a line to use it?

R Ok Miss Gore.



Friday 29<sup>th</sup> November 2019

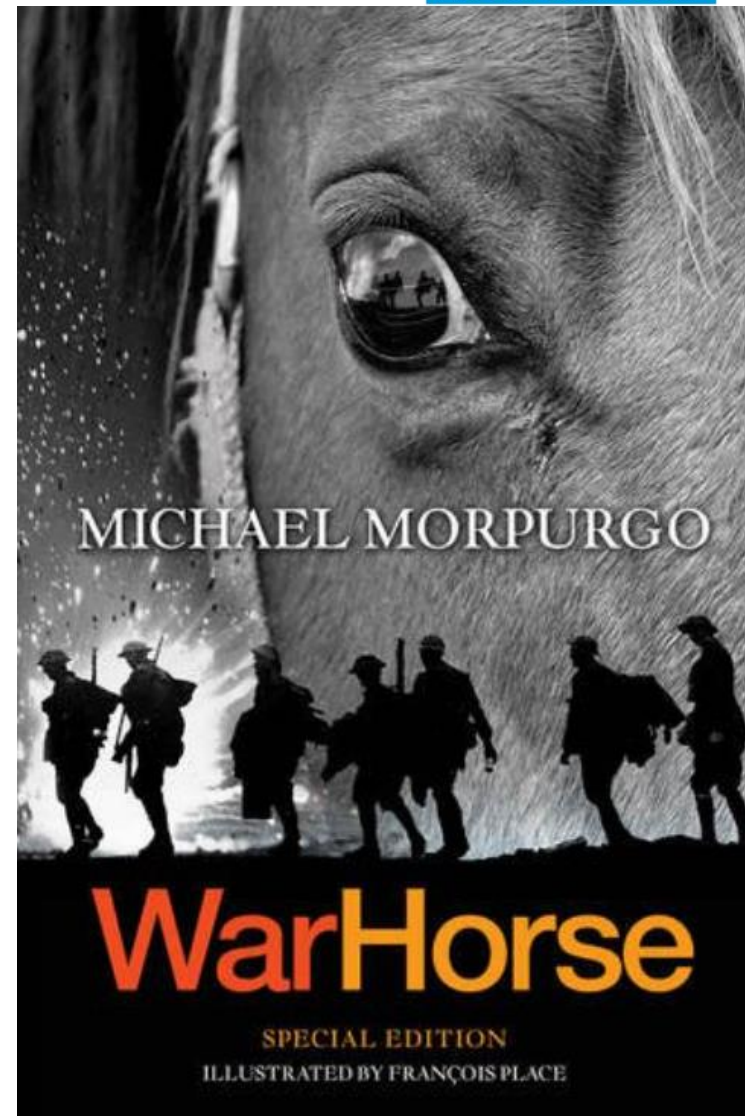
Desolate, Barren and sombre. Desolate, Barren and Sombre. The Battleground was clinging on to the dreaded feeling of malice. Soldiers lay wounded on the ground blood-dispersed ground and horses trying with all their dying might to go to a more dignified dying ground.

Every second, the fog was building up getting more dense. Smoke hung thick in the air making it difficult to breathe. The smell of blood dominated the battlefield. The smell of sweat possessed the battlefield. The smell of death was king of the battlefield.

Malignant corpses lay scattered on the ground. Trees were on their sides; leaves were strewn across the battlefield (burnt/slice-d leaves). Nature was battlefield obliterated and it was never growing back. Even though these men had sabres, they were no match for the enemies machine-guns. Misery and gloom was etched on the soldiers faces and darkness thrived in this environment.

At the front of the battlefield, the atmosphere had a dismal feeling to it. Left over over go guns and bullet-gilled soldiers made the scene even more terrifying. Hatred and evil had destroyed innocent men's lives but victory overpowered the loss with the strong and brave surviving. Unexpectedly, the fog came and all was blurry. There was nothing to see except the eerie battlefield.

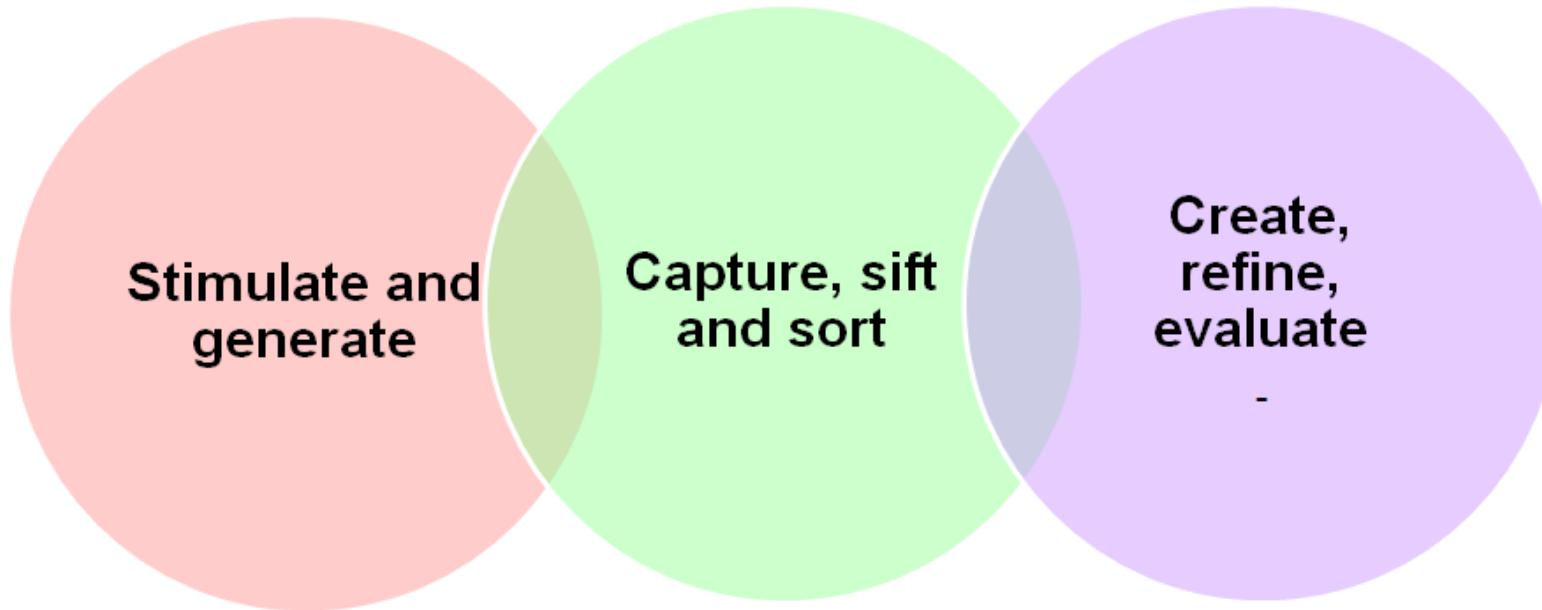
St Bernadette's Catholic  
Primary, Y5





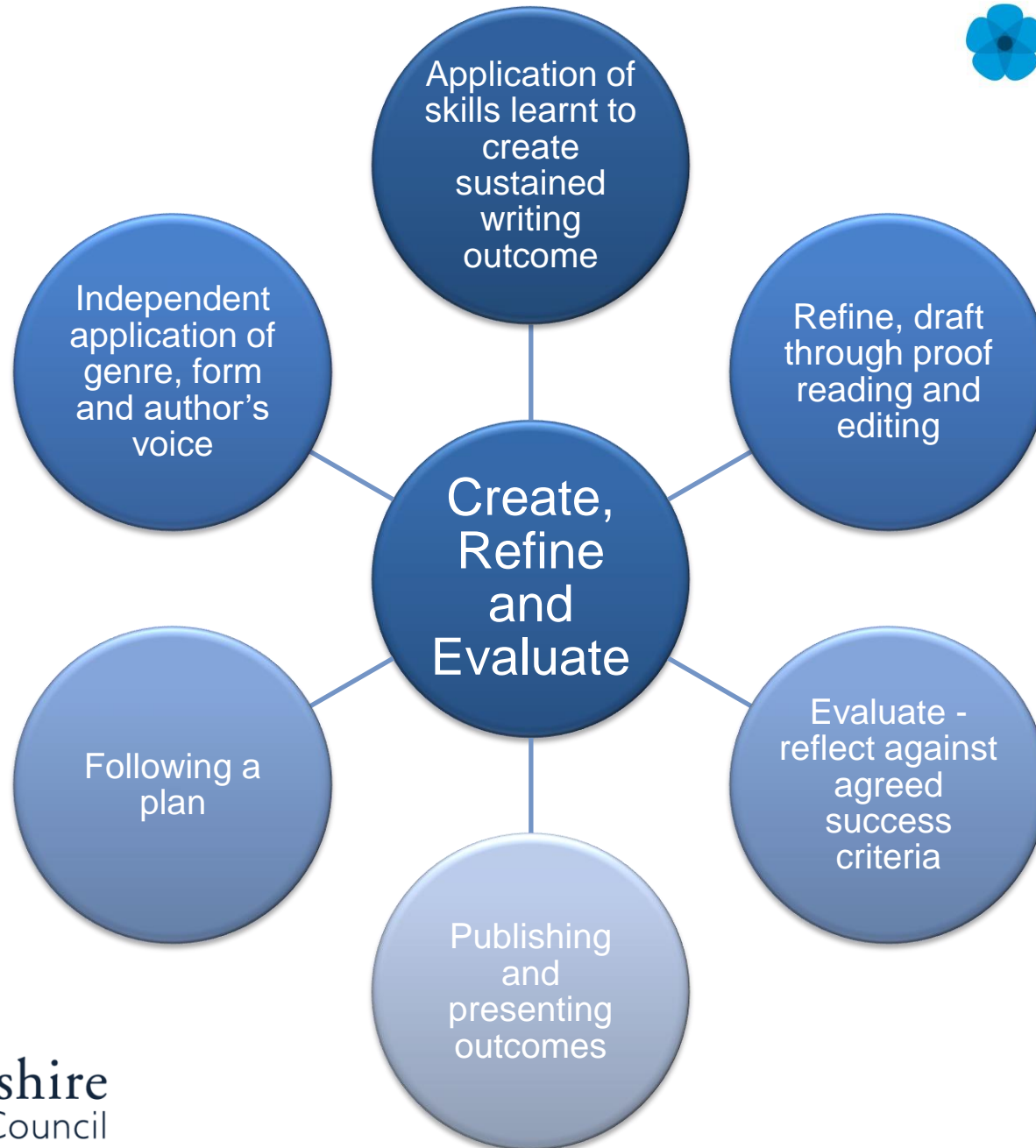
# The HIAS 3 stage process of planning

## Utilising a text-driven curriculum



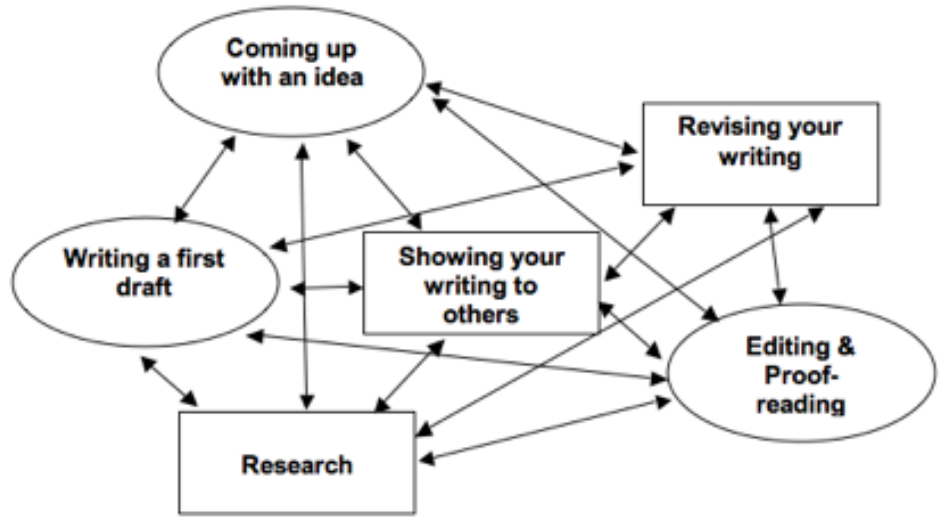
**Building writers' behaviours and skills**

**Proofreading, refining, revising, evaluating**

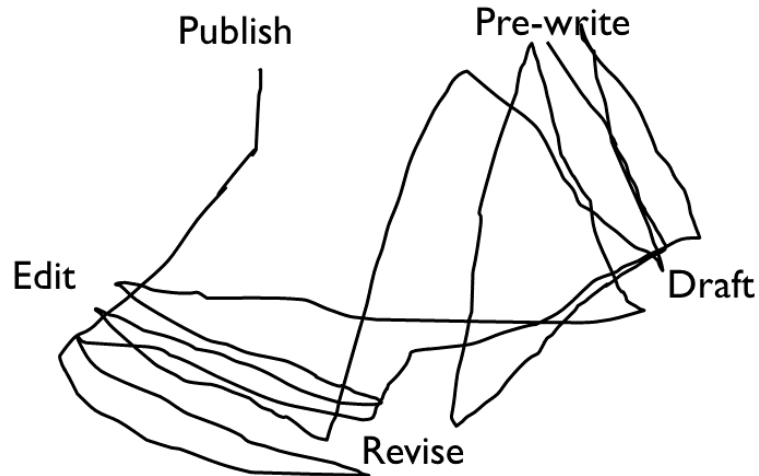


# The writing process is messy

## *The Writing Process*



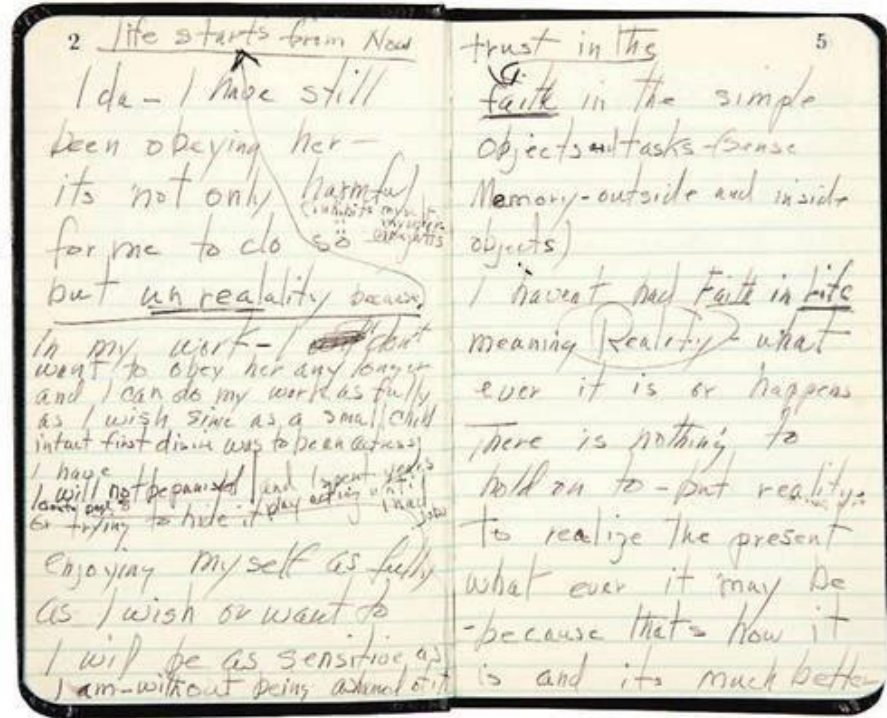
## *The Writing Process Really Looks Like*



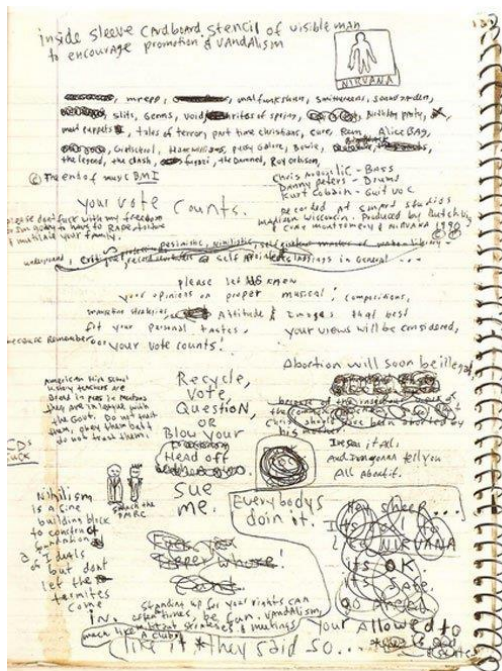




Nick Cave's handwritten dictionary of words, 1984. Nick Cave Collection, the Arts Centre, Melbourne



Marilyn Monroe's diary. From *Fragments: Poems, Intimate Notes, Letters* by Marilyn Monroe.



A page from one of Kurt Cobain's journals



Frida Kahlo's diary.



Exploring and modelling different planning techniques. Giving children choice as to how the organise their notes and thoughts, and accepting that this can be a messy process.

Handwritten notes on a worksheet titled "WALT write by organising paragraphs round a theme".

**Checklist:**

- Historical questions.
- Facts/evidence to support your ideas.
- Subordinating conjunctions.
- Adjectives that involve feelings.

**Can I use paragraphs to create**

My Name is Tilly Wolf.

I am here to confess that I am so not innocent and I am not the criminal. I didn't blow down the wolf's house on purpose, I am not in the wrong. Sorry Sorry

I am not the innocent I do so I only eat meat that is already dead. This story is the true story the one you have heard is fake as you... because

I was finding food for my cub then I coughed and the pig's house fell down then it was there dead.

Should it be a wast to just leave a dead pig there?

It was the pigs fault that I am here today talking to you who would even decide to make a house of sticks.

If you accidentally blew a house down how would you feel?

Small rotten

I am really sorry please forgive I didn't do it on purpose. I hope you believe that I am innocent.

Sorry Sorry I should should not for good in your of land ever again.

if I didn't find food for my cub lovely little cubo they would starve to death.

Handwritten notes on a worksheet titled "WALT write by organising paragraphs round a theme, creating a plot".

**Can I use paragraphs to create a plot?**

**Introduction - Who are you and why are you writing this speech?**

I am Emilia R. Wolf and baby T. telling you I'm innocent and I did nothing wrong. The story is a fake although you haven't heard my side of the story yet. So please I'm begging you to just believe that I'm innocent, just as proof I'll tell you the cat story.

**Main body - 3 key pieces of evidence.**

I had a terrible sneezing cold and I was making a <sup>delicious</sup> ~~delicious~~ cake (chocolate & Coke) and I sneezed and all the sugar went **POOF!!!**

I went to my neighbour's house to get some <sup>sup</sup> but then I sneezed and the house fell down because it was made of **STRAW!!!** After all, the dust had cleared.

And there was the pig lying as dead as a statue. I didn't want to waste food so I ate him. In what if you saw a nice tasty treat (A nice tasty treat is a pig because I'm the weakest pig in my pack and I can never catch any food) you wouldn't eat it would you?

The same thing happened with the one as well. That was when the pig insulted my gran and I threw a big rock at him (you can be a cat).

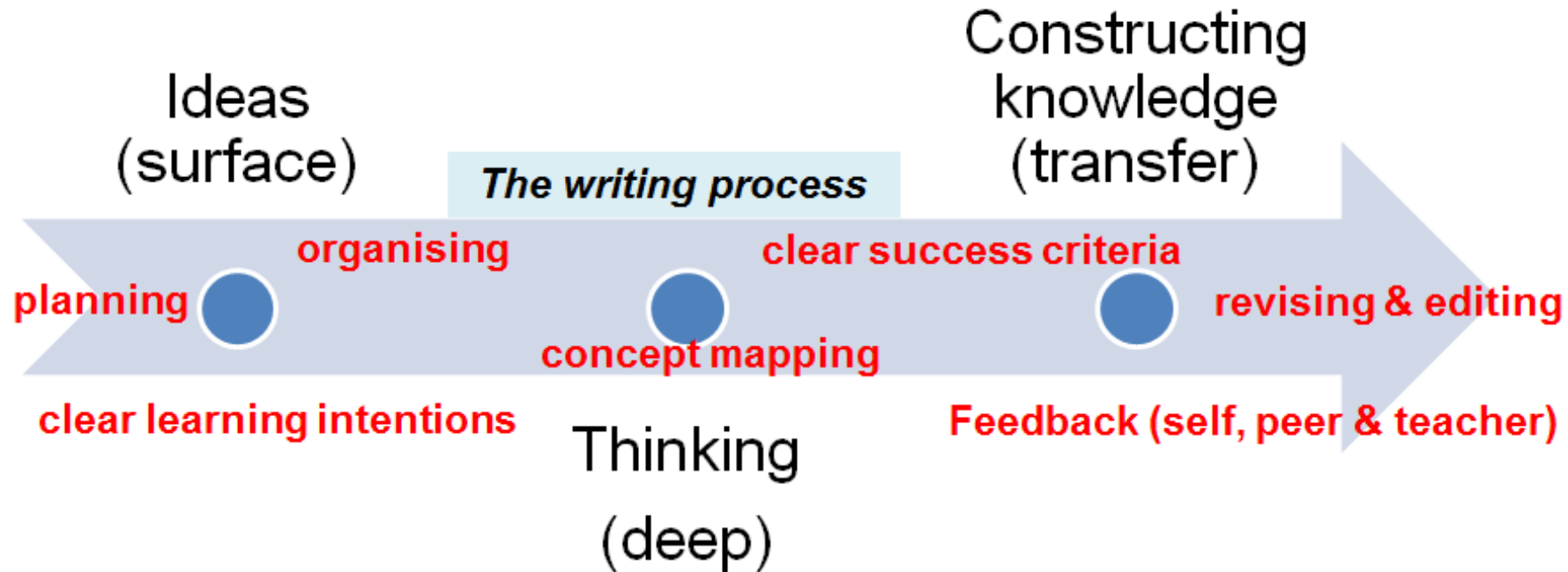
**Outro - What is your final point?**

So please just believe me! I know I was bad because I ate the pig but I didn't want to waste food. Please I'm begging you! I don't want no Disney cards, staying up all night, no food. See it was all an accident I didn't mean to sneeze and knock the pig's house down. The story's a lie, I accidentally sneezed and I'm being honest.

thankyou for listening. Just remember to believe me.

# Extended Writing Opportunities -

providing evidence of knowledge transfer



*“Writing should be a means to uncover one’s own thinking in the process”*





Pupils' writing can be improved by teaching them to effectively plan and **monitor** their writing...  
Teachers could introduce these strategies using **modelling** and structured support...

*(Education Endowment Foundation, Improving Literacy in Key Stage One, 2016)*



## Evaluating writing: what's the problem?

Writing composition is often presented as a linear process with evaluation and editing as final actions, encouraging superficial corrections or 'feather dusting', while research suggests that composition is ongoing and recursive and that **skilled** writers re-read, re-evaluate and revise as they write.



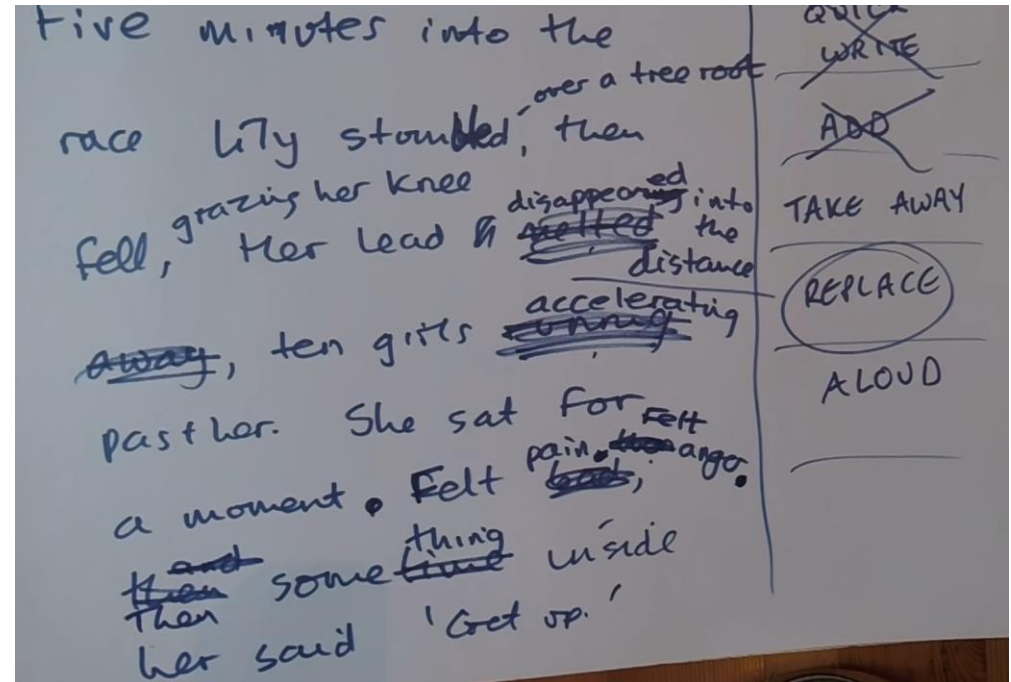
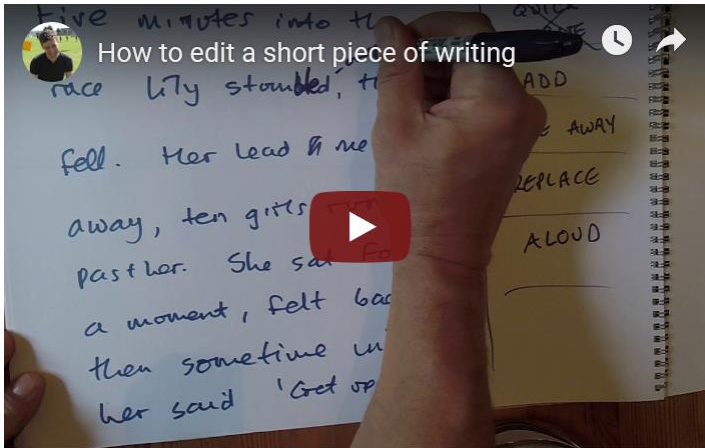
## Evaluating writing: what's the problem?

It is possible to have writing that 'ticks all the boxes' technically, but doesn't communicate well with readers or engage their interest.

A particular grammatical feature e.g. fronted adverbials or semi colons becomes a goal itself which leads to 'formulaic' suggestions for improving writing rather than the intended purpose and audience.



# Reflective writing in action: Editing and evaluating writing – a messy process!



<http://tompalmer.co.uk/writing-tips/>

Video 3 – How to edit a short piece of writing





Engaging approaches to analysing the impact and effect of writing on an audience to achieve a particular purpose. This technique can also be used to plan a piece of writing.

maggie. 24.10.19

Which vocabulary was the most effective?

fortunate  
- he met the old man  
- he got ~~in~~ inside the peach

spiteful  
- his aunts were nasty on purpose.

lazy  
- the aunts didn't want to take James for a walk.

How has the writer achieved this?

His mum and dad died. we feel sorry for him.

He doesn't get to have any friends.

They are always mean to him.  
- they call him names  
- they make him do chores.

How do you feel?

scared sad worried  
grievated devastated depressed petrified  
horrified shocked  
unhappy angry annoyed  
confused alone  
brave selfish confident isolated stranded  
delighted abandoned unloved  
excited happy unwanted

Purpose and audience

Diary entry to retell events from the story.

Wiped-out  
- Doesn't know what happening in the world.

Thoughtless  
- Doesn't care about poor James.



inconsiderate  
- don't think about how anyone else is feeling (aunts)



Selfish  
- only thinking about your-self (aunts)  
eg. they charge money to see the peach.

the peach is excited when he goes inside the peach and when the peach grows + when he meets the old man.  
isolated  
- can't speak to his friends and locked up in his room

# What some school are currently using ...

	
<b>Revise with ARMS</b>	<b>Edit with CUPS</b>
<ul style="list-style-type: none"> <li><b>A</b> Add sentences and words.</li> <li><b>R</b> Remove sentences and words you don't need.</li> <li><b>M</b> Move a sentence or word.</li> <li><b>S</b> Substitute words or sentences for better ones.</li> </ul>	<ul style="list-style-type: none"> <li><b>C</b> Capitalization: Beginning of sentence, titles, names, I, months.</li> <li><b>U</b> Usage: make your words make sense.</li> <li><b>P</b> Punctuation: ? ! .</li> <li><b>S</b> Spelling: Check all words and use your spelling resources!</li> </ul>

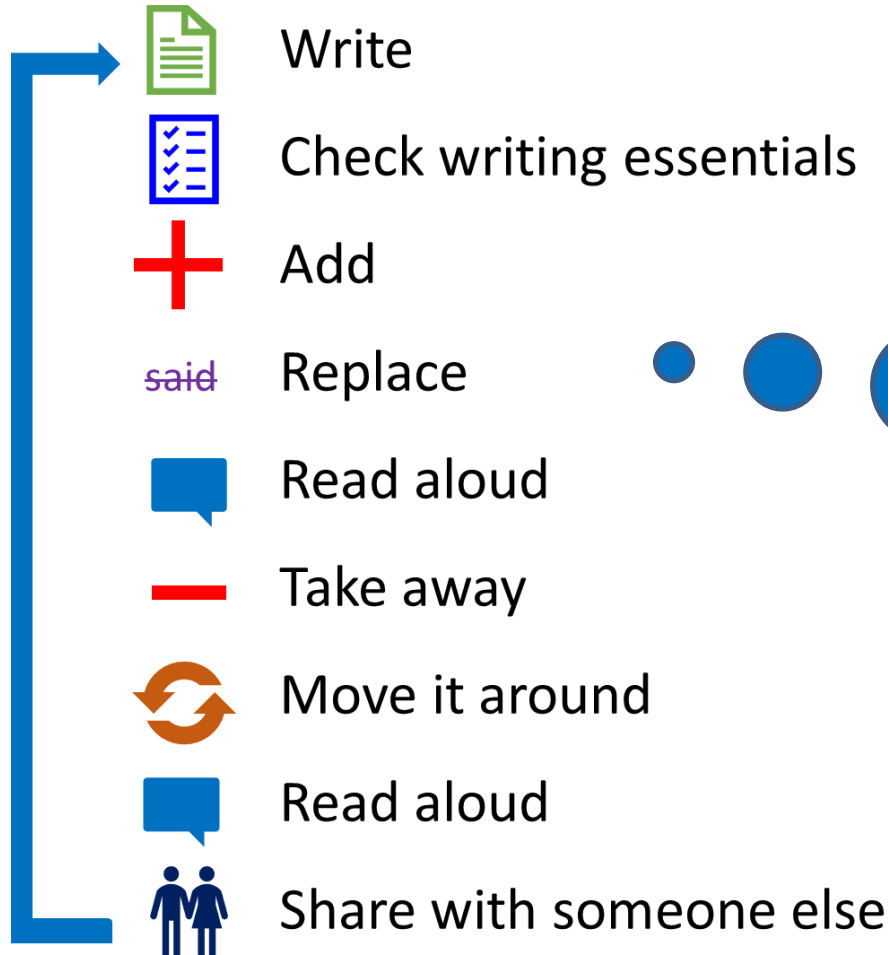
<b>Revise</b>	<b>Edit</b>
	
<b>A</b> Add sentences and words	<b>C</b> Capitalization: sentences, names, places, months, titles, I
<b>R</b> Remove unneeded words or sentences	<b>U</b> Usage: match nouns and verbs correctly
<b>M</b> Move a sentence or word placement	<b>P</b> Punctuation: . ? ! , " "
<b>S</b> Substitute words or sentences for others	<b>S</b> Spelling: Check all words, use your resources

<b>REVISE</b>	<b>EDIT</b>
	
<b>A</b> Add sentences and words	<b>C</b> Capitalization: sentences, names, places, months, titles, I
<b>R</b> Remove unneeded words or sentences	<b>U</b> Usage: match nouns and verbs correctly
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<b>S</b> Substitute words or sentences for others	<b>S</b> Spelling: Check all words, use resources





# Suggested HIAS approach combining current ideas



'Move' / 'replace'  
etc could be words  
/ phrases /  
sentences or  
paragraphs and  
can be done in any  
order

# *Modelling a writer's thinking*

“When practitioners demonstrate writerly behaviour, model interest and share their challenges, younger writers benefit.”

Cremin, Teresa and Baker, Sally (2010)



## *Modelling a writer's thinking*

- We want our pupils to think like writers.
- However, we need to teach them how to do this!
- Teacher modelling of the writer's craft is an effective method.

“Providing examples of thinking is useful, but effective modelling includes an explanation of why teachers are doing what they are doing, so that students understand **how** the teacher was thinking, not just what the teacher was thinking.”

(Fisher Frey, Hattie, 2017)





# Nurturing Pupil Independence

In your classroom, how do pupils develop independence in English?

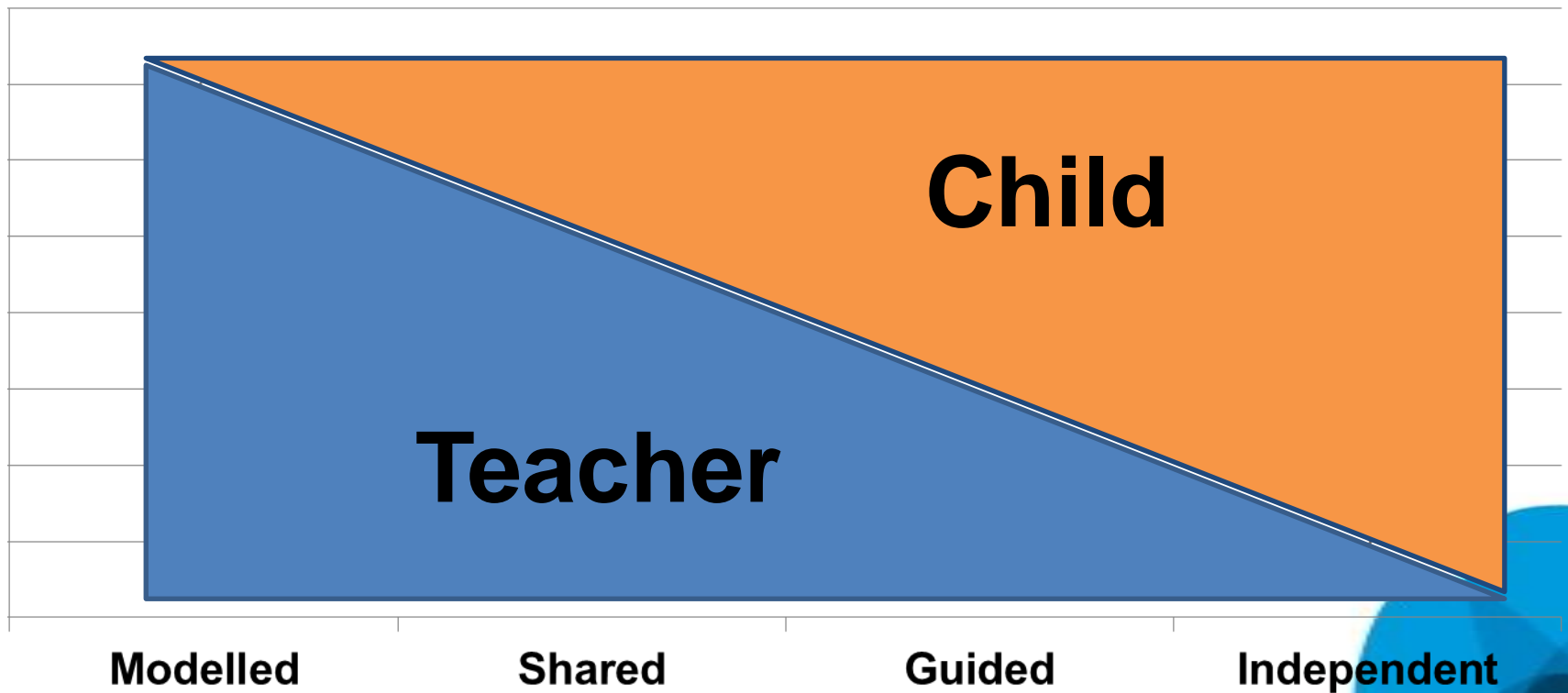
***How much learning is:***

- teacher regulated? **(I do, you watch)**
- supported joint practice? **(I do, you help/you do, I help)**
- pupil regulated? **(You do, I watch)**



# Considering the pedagogies

## Amount of Input/Ownership



# Reflective writers make ever better choices every time

How do we encourage this?



How do we make the editing process fun, engaging and accessible to all?

# Proof reading and editing

- **Self, peer and adult** review happens throughout this phase.
- Adults need to **model** and **teach** how to proofread and edit. Be a good role model. Model and verbalise the thinking process.
- **Regular** ‘pit-stops’ during the lesson can support editing leading to **immediate** improvements.
- **Verbal feedback** supports pupils in addressing errors instantly – **live (in the moment/flight marking)**.
- Use of a wide range of props/support mechanisms/toolkits and strategies to support proof reading and editing more **independently**, e.g. help desks, editing stations.
- Use of editing buddies to encourage **peer** editing.





# Progression in editing skills

Year 1

Year 2

Year 3

Year 4

Year 5

Year 6

Make simple additions, revisions and corrections to their own writing by:

- evaluating their writing **with the teacher and other pupils**
- re-reading to check that their writing makes sense and that verbs to indicate time are used correctly and consistently, including verbs in the continuous form
- proof-reading to check for errors in spelling, grammar and punctuation

Evaluate and edit by:

- assessing the effectiveness of **their own and others'** writing and suggesting improvements
- proposing changes to grammar and vocabulary to improve consistency, including the accurate use of pronouns in sentences

Proof-read for spelling and punctuation errors

Evaluate and edit by:

- assessing the effectiveness of **their own and others'** writing proposing changes to vocabulary, grammar and punctuation to enhance effects and clarify meaning
- ensuring the consistent and correct use of tense throughout a piece of writing
- ensuring correct subject and verb agreement when using singular and plural, distinguishing between the language of speech and writing and choosing the appropriate register

Proof-read for spelling and punctuation errors

Re-reading **what they** have written to check that it makes sense

Check for sense

Proof read

Assess effectiveness

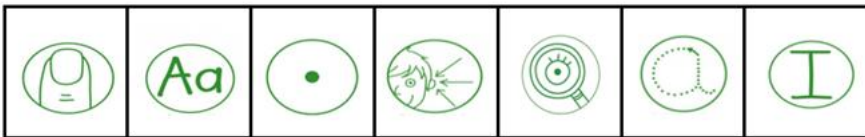
Enhance effects and clarify meaning

# This can be considered a two step process...

## Step 1 – Writing Essentials Edit

Correct the ‘secretarial’ aspects that children should automatically check every piece of writing for. Some children will need more signposting to this than others.

- ***Independently/automatically***
- ***Following verbal feedback/live marking***
- ***Following summative feedback or signposting***



These will be different in each year group and will be progressive throughout the year to reflect the embedded learning.

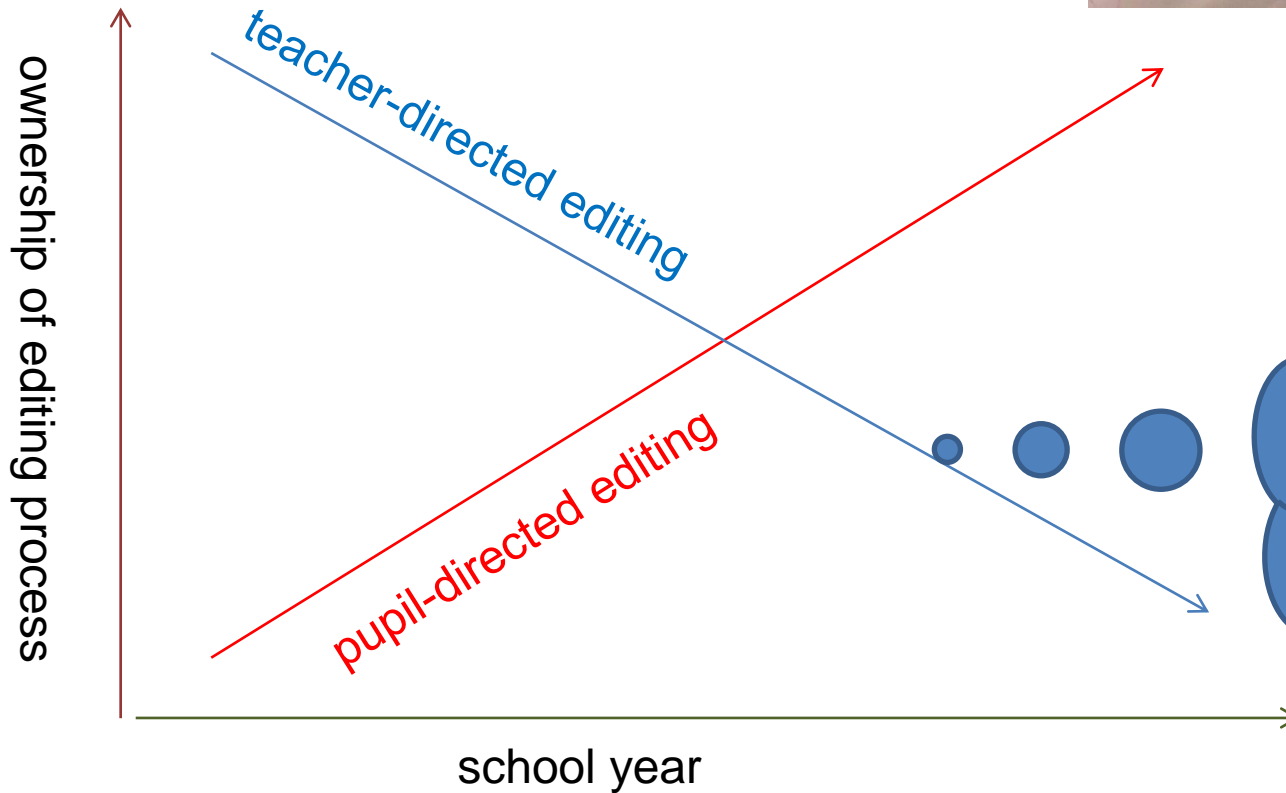
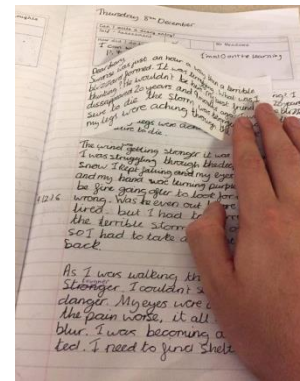
## Step 2 – A Deeper Edit/Redraft

A deeper edit will usually take place with an extended piece of writing. Not every piece of writing needs a ‘deep’ edit.

The ‘essentials’ have been taken care of, so now we may wish to do some of the following:

- ***Redraft a sentence for sense/effect***
- ***Read aloud for accuracy, voice, clarity***
- ***Make additions or enhancements or changes for clarity, fluency, impact***
- ***Ensure success criteria have been met.***

# Teacher-directed vs pupil-directed editing



When children are being taught editing skills they may need longer to perform the editing process.



Long ago there was a young chap called Jack. He had been playing outside with his family having a brilliant day. When thick black, dark, furious, clouds came. <sup>this</sup> his <sup>is</sup> when his sister screamed and <sup>terrified</sup> ran into the house. So they followed.

VF. Second try  
Last summer there was a young chap called Jack. He had been playing outside with his family having a brilliant day. Then suddenly thick black, furious, menacing clouds came over the valley. This is when his sister, Vanessa, screamed in horror and ran as fast as she could into the house. <sup>the</sup> <sup>family</sup> they followed in concerned about her.  
Think about the opening, it sounds

Worried

Last summer there was a young chap, called Jack, who had just moved to his perfect house in the countryside right next to a fantastic gurgling river. He had been playing outside with his family, having a brilliant day when suddenly thick black, menacing clouds came into the valley. This was when his sister, Vanessa, screamed with horror and ran as fast as she could into the safety of the house. The family followed, concerned.

\* What was Jack doing that summer?  
Playing outside with his family









So, you asked for my back story? Well listen in and I will tell you.

Three years ago, in an orphanage, I was looking through my family's photo album to stop me being depressed, - mum and dad were serving a 35 year prison sentence. When a man came in and kicked me in the stomach, grabbed me by my curly hair and dragged me from the orphanage, mixed emotions were running through my head. My time at the orphanage had been outrageously cruel and depressing, **so I was glad that I was out of there, however, I was petrified about this man who had taken me and where I was going.**

The man took me to an underground station where he used me for slave labour, locking away my album in a draw. I was starving, they gave us two slices of bread each day, and if you were lucky he buttered them. We were forced to clean out the filthy, sooty chimneys and fill the burning **furnaces** with coal, after three months of **hard** labour I had had enough!

I scooted up over the wall, there was an easy escape route, **but** he **saw me and** pulled me down, growling that my shift was over. **He** **chucked** me in a **locked** room with **my** shovel. **Desperate to escape**, I put the shovel in the door and pried it open. I was on the verge of freedom but, I wasn't going to leave my family photos behind! I ran to the desk where my photo album was, I smashed the draw open and ran for my life. The dreadful man chased me to the underground where I jumped onto a moving train, he missed it by an inch, my long life of terror was over! It felt like I hadn't seen my book for ever and a day. I had no idea where this train was taking me, but I knew it was away from that outrageous man and a life of slavery, I deserved a much better life than that. On the train I found food, water and room behind a sliding door, I was safe and warm for the first time in more than three years, but hyperthermia had started to kick in, I was confused, drowsy and had an unimaginable headache.

I felt lonely, and guilty that the other enslaved children were still left to suffer at the hands of the disgraceful brutality of this



Hampshire  
Carriage

careless country. I wished I could have brought all of them with me.

During the night I was thankful to be feeling a lot better, I tried to find a way to get into the passengers' area, but there was no way. I was stuck! I still did the same amount of exercise to keep fit, but there was nothing else to do but look at my photos and remember my parents.

I started to feel hungry, but had to hide when I went to get food in the far, dark corner of the carriage, hoping not to be spotted.

At the end of my journey I found myself in a small town, although I had no money and had to steal £11 to live. I found myself a job as a cashier in a small shop. The owner was a kind man and gave me free food. After two years I had saved enough to rent a small cottage, and eventually I saved enough to move here to Mongera.







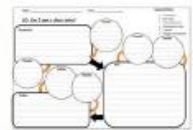





# Editing mats

Children / editing buddies roll a dice to identify the specific elements of their writing reflections.

The KS2 example mats in the HIAS Editing Toolkit narrow down the editing to a specific element of the Year 3/ 4 English curriculum e.g. paragraphing, cohesion, but are useful to return to for accuracy in Year 5/6

For the mats to be successful:

- children need to have a good understanding of the subject knowledge before being expected to edit independently
- **adopt** the game approach principle, but **adapt** mats to ensure terminology and symbols are the same as the children are familiar with e.g. if children are not familiar with the 'TiPToP' acronym for paragraphing change to what they are used to
- Use different mats over time across KS2 to ensure the editing is focused and manageable

 <p><u>Paragraph health check</u></p> <ul style="list-style-type: none"> <li>• Roll a dice</li> <li>• Reflect on your work using the prompts in the box</li> </ul>	<p>Have you started new paragraphs in the right places?</p> <p><b>TIP TOP</b></p> <p>Ti P To P</p> <p>Time Person Topic Place</p>	<p>What does your writing partner / group think?</p> 	
<p>Have you followed your planning structure?</p> 	<p>Have you used a range of cohesive devices within and between paragraphs?</p> 	<p>Is each paragraph organised around a clear theme?</p> <p>habits appearance diet</p>	<p>Does each paragraph have a clear structure and enough detail?</p> <p>P - point E - explain E - expand</p>
<p><u>Cohesion health check</u></p>  <p>Roll a dice</p> <p>Reflect on your work using the prompts in the boxes</p>	<p>Have you used a range of coordinating and subordinating conjunctions?</p> <p>because despite however unfortunately when</p>	<p>What does your writing partner / group think?</p> 	
<p>Read your work aloud - does it make sense to the reader?</p> 	<p>Do your ideas flow within and between paragraphs for the reader?</p> 	<p>Check your nouns and pronouns. Are they:</p> <ul style="list-style-type: none"> <li>• Clear?</li> <li>• Varied?</li> <li>• only repeated for effect?</li> </ul> <p>he / him / Josh / the young boy it / the dog / pet / poochie they / them / friends / group of girls</p>	<p>Have you used a range of fronted adverbials?</p> <p>In no less than three seconds, ... Beneath the thorn bush ... Whimpering like a puppy, she ... Without thinking, the foolish ...</p>



## Paragraph health check

Roll a dice  
Reflect on your work using the prompts in the box

Have you started each new paragraph in the right place?



Paragraphs

# TIP TOP

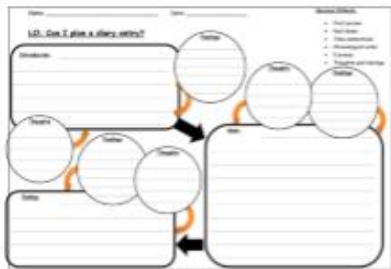
START A NEW PARAGRAPH WHEN THERE'S A CHANGE IN...

Ti	P	To	P
↓	↓	↓	↓
Time	Person	Topic	Place

What does your writing partner / group think?



Have you followed your planning structure?



Have you used a range of conjunctions and adverbials within and between paragraphs for cohesion?



Is each paragraph organised around a clear theme?



Does each paragraph have a clear structure and enough detail?



**P** - point  
**E** - explain  
**E** - expand





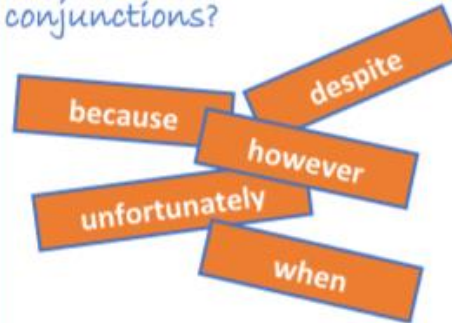
## Cohesion health check

Roll a dice

Reflect on your work  
using the prompts in the  
boxes



Have you used a range  
of coordinating and  
subordinating  
conjunctions?



What does your  
writing partner /  
group think?



Read your work  
aloud - does it  
make sense to the  
reader?



Do your ideas flow  
within and  
between paragraphs for the  
reader?



Check your nouns  
and pronouns.  
Are they:



- Clear?
- Varied?
- only repeated for effect?

he / him / Josh / the young boy  
it / the dog / pet / poodle  
they / them / friends / group of girls

Have you used a  
range of fronted  
adverbials?




**In no less than three seconds, ...  
Beneath the thorn bush ...  
Whimpering like a puppy, she ...  
Without thinking, the foolish ...**

Writing health check



Can you diagnose symptoms, cause and cure?

Are your paragraphs accurate?

**TIP TOP** 

START A NEW PARAGRAPH WHEN THERE'S A CHANGE IN...

Ti	P	To	P
↓	↓	↓	↓
Time	Person	TOpic	Place



**KEEP CALM AND CHECK YOUR SPELLING**

What words/phrases do you need to inject or remove?




Does your writing have an impact on your reader?



Have you edited for non-negotiables?

**MUST HAVE**

Are your grammar and language choices suitable for the audience and purpose?




Have you demonstrated all the skills from your learning journey and success criteria?



Can you find punctuation errors that need fixing?

::; () , ! ? ' " " Aa



Have you used a range of cohesive devices?

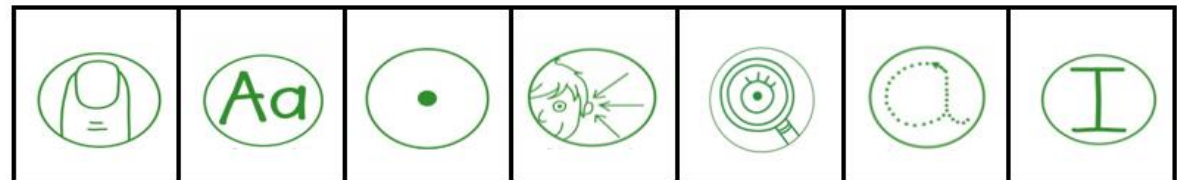
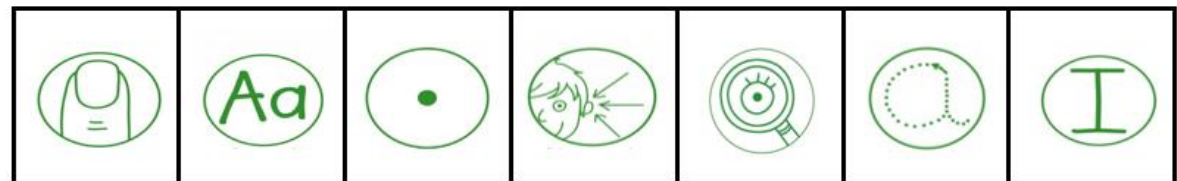
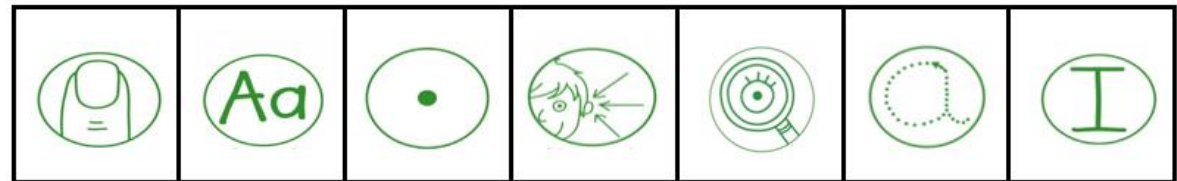
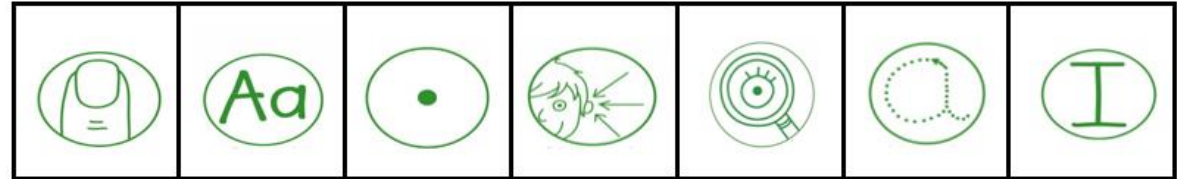


What does your writing partner / group think?



Year 1

**MUST  
HAVE**



Suggested strips that could be used as 'non negotiables' at the top of sustained writes.

Teachers could use highlighters to set expectations for individuals.

Teachers' feedback reflects expectations.



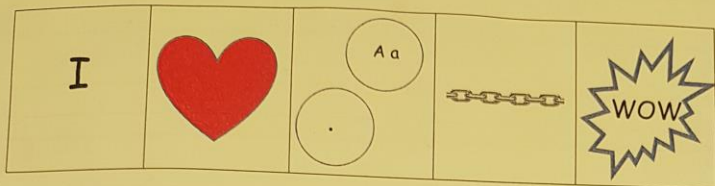


Editing book marks or strips as a visual prompt and support throughout the writing and editing process. These can be tailored to the generic writing essentials or to specific features of the chosen form.





LI: To write a diary entry.



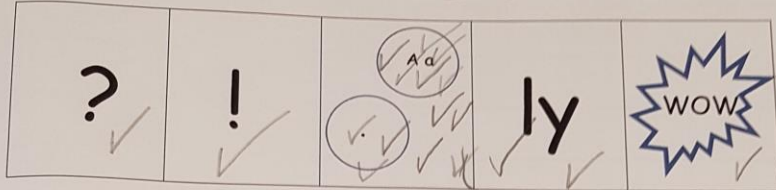
Sunday 1666  
 I ~~wrote~~ up and looked  
 out my small window  
 London was burning!  
 so I packed up and  
 left my little house  
 with my brother.

Monday 1666

And I went to the great  
 greasing river and I was  
 worried that my little  
 house <sup>would</sup> burn down  
 but I was with <sup>Harry</sup> my brother  
 so I was not alone

Tuesday Tuesday 1666

<sup>Sunday</sup> the fire was  
 gone but London was  
 poor.



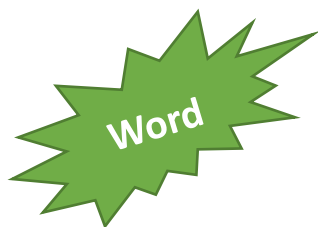
RMS Titanic  
 White Star Line  
 Atlantic Ocean

13th April 1912

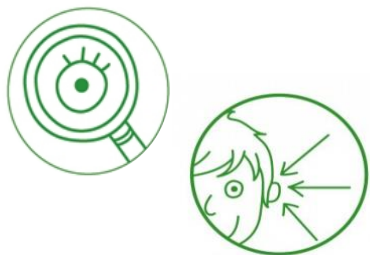
Dear Mum  
 Dad and Dad told  
 me what have you been  
 doing? \* yes have been.  
 Been doing good \* ?  
 and I went  
 to the grand dining  
 room. I eat <sup>lots</sup> of  
<sup>small</sup> things and I play  
 with the other miso  
 quickly I ran back to  
 my <sup>bed</sup> and went to  
 sleep. <sup>sp</sup> when I woke  
 up I <sup>sp</sup> saw a lady with  
 a swirling skirt  
 very young. <sup>sp</sup> Samson.  
 Have you been good?

Writing cube  
Year 1/  
Beginning Year 2

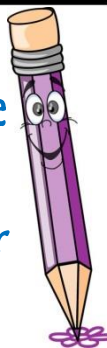
Can you add  
better words?



Have you used  
your phonics?



Roll this cube  
to edit and  
improve your  
writing  
independently



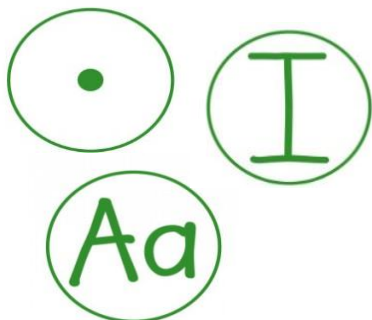
Read your  
writing out loud.  
Does it make  
sense?



Have you used  
conjunctions?



Punctuation



## Punctuation Police



<b>C</b>	<b>Capitalization</b> Are the first words in each sentence and proper names capitalized?
<b>O</b>	<b>Overall Look</b> How is the overall appearance and readability (spacing, indentation of paragraphs, neatness, complete sentences)
<b>P</b>	<b>Punctuation . ! ?</b> Did you remember your periods, or exclamation points! or question marks?
<b>S</b>	<b>Spelling</b> Did you spell your words the best you can?



'Monkey Talking'

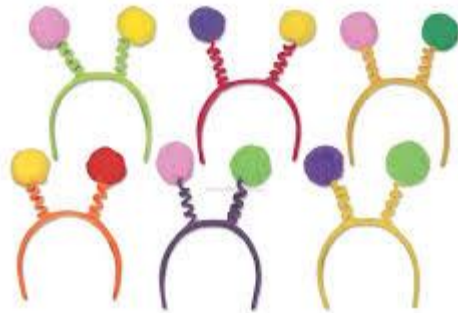
## Editing buddies



## Special spelling editing pens



## Spelling focus boppers



## Spelling goggles/check specs





## Editing Buddies

Achieve the most out of peer review by training children to support each e.g. model the process of challenging conversations with another adult

### How to be a good editing buddy

#### **Be sensitive to each other's feelings**

What are you pleased with in your writing today?

What would you like help with?

#### **Keep focused and be polite?**

Listen to each other

Give full attention – make eye contact

#### **Give positives, but be precise with praise**

Your strongest section is...

I like the way you...

You have no problem with...

The introduction is very clear...

#### **Be specific with suggestions**

I was confused when ... can we read it again please?

Are you sure that comma is needed there?

Two ideas for improvement are...

Shall we get a thesaurus to improve this word?

**Be fair – give equal time and effort to both books.**





## Editing and redrafting approaches

(these are referred to within the HIAS Editing Toolkit)



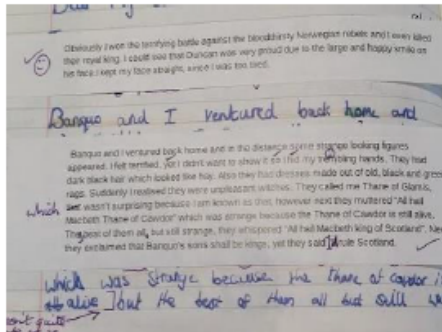
### 'Monkey Talking' / 'Editing Ears'

Whole class read aloud their own work at the same time. By placing fingers over the flap in their ears, they can only hear their own voice and are not disturbed by others



### Spelling Spyglass

Children read their work backwards (from bottom right to top left). This will help them identify misspelt words they know how to spell n.b. it will not help identify incorrect homophones



### Editing Flaps

Adult prepares flaps of various sizes. Child is directed through feedback or chooses their own focus section to improve. This is usually handwritten, but can be an opportunity for using a word processor to focus on detailed up levelling.

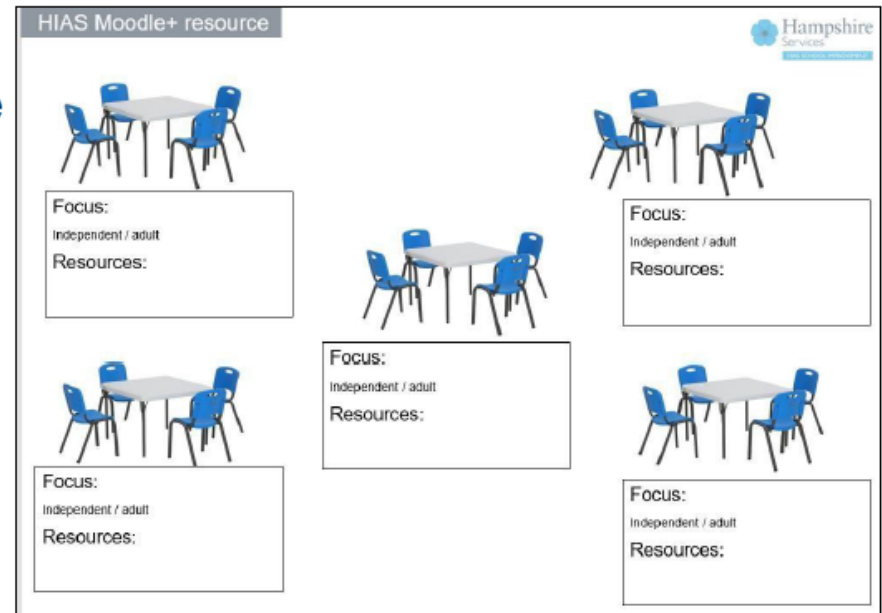
# Editing stations

(during or after a written task)

Children rotate around the room to a focus 'station'

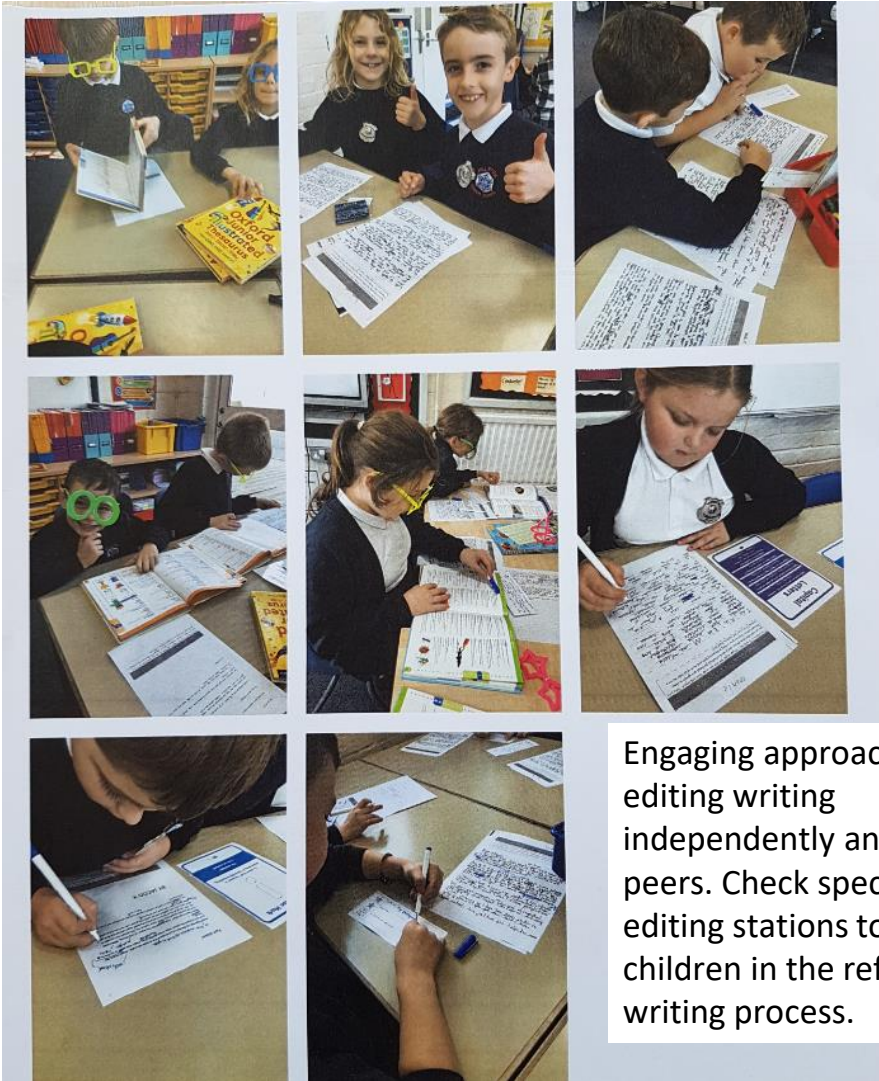
For editing stations to be successful:

- Teachers need to provide the appropriate resources to support at each station e.g. phonic sound mats, common exception word lists, modelled examples of speech layout, paragraph editing mat etc
- Vary the stations depending on AfL and year group expectations
- Teachers consider carefully which stations will have an adult for modelling / support / extension













Engaging approaches to editing writing independently and with peers. Check specs and editing stations to engage children in the reflective writing process.

WALT: edit my writing and make improvements. Teacher:  DATE: 6.12.19

1 I can edit my writing, making changes and improvements.

Your task today is to edit your writing. There are different stations set up around the room. Each station will ask you to look for specific features in your writing. You will check your work at each stage and make the changes needed when you spot them! How many improvements will you manage to make?

How do I ensure children edit effectively?  
I  
M  
P  
R  
O  
V  
E

**INDEPENDENT**

Is there an ethos of accountable learners e.g. following success criteria, checking work before waiting to be asked?

Have you embedded age appropriate non-negotiables?

Do non-negotiables grow over the year to reflect new embedded learning?

Are children clear what to focus on e.g. spelling / sense / cohesion / word choices?

Are these easily accessible and understood by all children?

Do children have 'go to' strategies for editing e.g. editing ears, spelling spyglass, editing flaps?

**MODEL**

Have you scaffolded the process and skills sufficiently to enable children to be successful?

Have you modelled editing for a specific skill e.g. sentence accuracy, improving word choice?

**PEER REVIEW**

Do children peer and group edit effectively?

Have you modelled and explained clearly and frequently how to peer and group review?

Do children know what to look for, how to give positive criticism, sentence starters for effective feedback etc.

**REFLECT**

Do expectations ensure self esteem and motivation are maintained?

Are your expectations for editing manageable, achievable and age appropriate?

How are editing expectations adapted for SEN / higher attainers?

**OPPORTUNITY**

Is sufficient curriculum time given within the learning journey?

Have you utilised breakaway groups and guided sessions to meet individual needs?

**VARY AND VALUE**

Do you have a range of engaging approaches to editing?

Is children's editing valued through feedback or giving an incentive to edit e.g. publish

Are children clear exactly which part/s they have to edit e.g. which paragraphs need to be redrafted rather than all of it?

**EXPECTATIONS**

Have you set high expectations for independent editing?

Are children encouraged to reflect on previous feedback?

# Effective Feedback

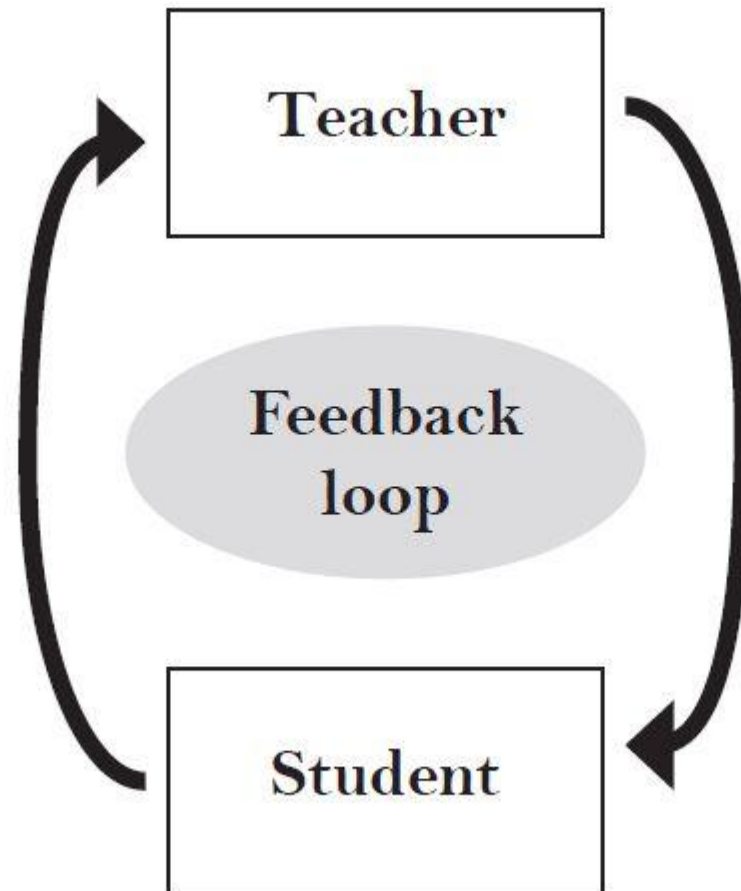
Feedback aims to reduce the 'gap' between where the student 'is' and where they are 'meant to be'

John Hattie 2012

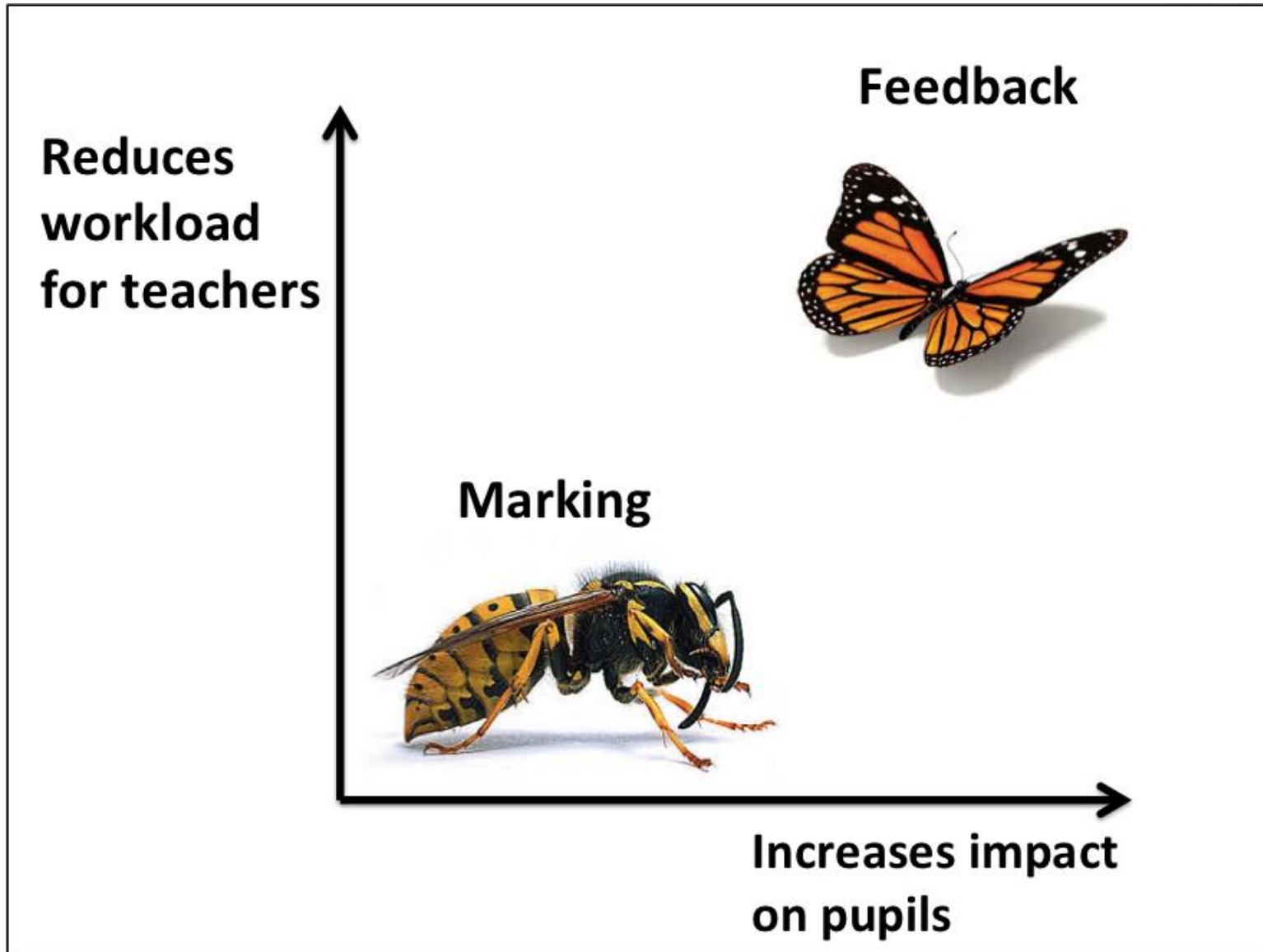




Teaching is adapted based on student responses.  
*So that ...*  
Teaching is responsive.



Regular and specific improvement points are used to close the learning gap.  
*So that ...*  
Learning is informed.



# Written marking is only one form of feedback



Carpet clinic - AFL









Whole class/group reflection to address errors or misconceptions



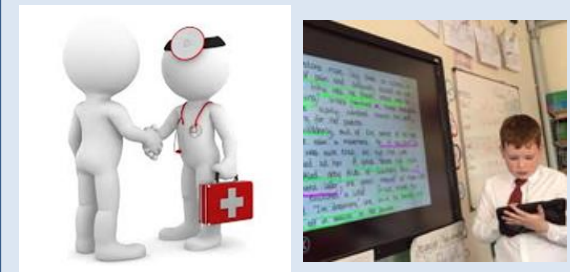
'In-flight'/'Cloud' marking



One to one feedback  
Discussion with the teacher

	OH - Objective Met You have achieved the learning objective.		I think I've met the objective well
	Objective partly met		It's not sure whether I have met the objective
	Objective not met		I don't think I've met the objective
I	Independent	S	Supply
TA	Other Adult	GW	Group Work
T	Teacher	PS	Peer Support
WW	Something doesn't make sense	VW	Line drawn by WHM to show they developed a different way of solving
○	Missing or incorrect punctuation	VF	Discussed with pupil
<p>Yellow - Strengths/Celebrations</p> <p>Target shared with focus, please and number</p> <p>A learning target has been successfully met</p>			















Summative feedback  
(Teacher/Peer)



Peer Feedback



# A child friendly marking code

1. What I did well  Independent work I	My next step  Guided work G	I talked about my work  Supported work S
Full stops 	Capital letters CL	Word spaces 
All heard letter sounds 	Key words 	Expert words and adjectives Wow!
Correct lead in and out 	Good ideas 	Writing on the line 
Question mark ?	Exclamation mark !	I can say my sentence 
Read to check sense 	Sentence starters * _____	Conjunctions (and)  



# Peer Feedback Approaches



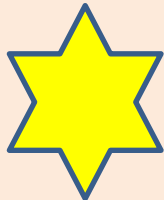
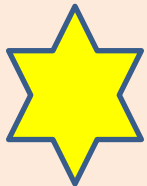
**WWW** – **W**hat **W**ent **W**ell

**EBI** – **E**ven **B**etter **I**f...

'Fix-it'



Two Stars & A Wish....



I liked....



Your next  
step is...

# Why do some children spell like this?

- Wen** (wh-e-n)  
**Thay** (th-ey)  
**Hav/haf** (h-a-ve)  
**Whent** (w-e-n-t)  
**Lik/lic** (l-i-k-e)  
**Becos** (b-e-c-au-se)  
**Mi/migh** (my)  
**Chain** (t-r-ai-n)  
**Sed** (s-ai-d)

Complex Speed Sounds										
Consonant sounds										
f	l	m	n	r	s	v	z	sh	th	ng
ff	ll	mm	nn	rr	ss	ve	zz	ti		nk
ph	le	mb	kn	wr	se		s	ci		
					c		se			
					ce					
Vowel sounds										
a	e	i	o	u	ay	ee	igh	ow		
	ea				ā-e	y	i-e	ō-e		
					ai	ea	ie	oa		
						e	i	o		
						y				
oo	oo	ar	or	air	ir	ou	oy	ire	ear	ure
ū-e			oor	are	ur	ow	oi			
ue			ore		er					
ew			aw							
			au							



## Notice and analyse the type of spelling error the child has made

This time thay tiptoed quietly not thinking  
strait. Intil thay sor a very <sup>a</sup>angrey giant.  
"I'm ~~soo~~ soo hungree. What hav you got in  
your basket?" Thay loekt in and NOTHI  
-NG was there! O no this is preposter  
-ous! ~~so~~ So thay whent to Grandmas  
hous hows.

Make a note of common spelling errors to address with child/class. Consider the reason/cause and possible strategies



Error	Reason	Strategy
<b>Thay</b>	Wrong grapheme applied to represent the /ai/sound	GPC chart needed to find the right /ai/ sound 'ey'
<b>Strait</b>	Wrong grapheme applied to represent the /ai/sound	GPC chart needed to find the right /ai/ sound 'aigh' – this is an uncommon quagraph
<b>Intil</b>	The initial sound has been misheard	Say the word, can they hear the difference between 'In' and Un'?
<b>Sor</b>	Incorrectly spelled high frequency word	Refer to word lists or use the GPC chart to apply the correct grapheme: 'aw'
<b>Hungree</b>	Wrong grapheme applied to represent the /ee/sound	GPC chart needed to find the right /ee/ sound 'y'
<b>Baskit</b>	The sound has been misheard	Say the word, can they hear the difference between 'e' and 'l' in the word 'basket'?
<b>lookt</b>	The final phoneme has been misheard. The suffix used to put many verbs in the past tense is often misheard as 't' instead of 'ed' because the pronunciation is tricky.	Adding the suffix 'ed' to regular verbs and practising the pronunciation. Write the phonemes in the word in different colours. Use phoneme frames and sound buttons.
<b>whent</b>	Wrong grapheme applied to represent the /w/ consonant sound	GPC chart needed to find the right /w/ sound 'w' or 'wh'? Which looks right?

# Signpost the child to the errors they have made

This time they tiptoed quietly not thinking  
straight. Intil thay sor a very <sup>a</sup>angrey giant,  
"I'm ~~sooo~~ sooo hungree. What <sup>hav</sup> you got in  
your basket?" Thay lookt in and NOTHI  
-NG was there! O no this is preposter  
-ous! ~~so~~ So thay whent to Grandmas  
hoos hoos.

If you don't, the  
child will continue  
to make them!



Ask the child to use the strategies and resources you've modelled, to fix their errors, based on your marking and feedback

This time <sup>ey</sup> they <sup>aight u</sup> tiptoed quietly not thinking  
strait. Intil <sup>ey</sup> they <sup>aw</sup> ~~so~~ a very <sup>a</sup> angrey giant.  
"I'm ~~so~~ <sup>y</sup> sooo hungree. What <sup>e</sup> ~~hav~~ you got in  
your basket?" <sup>e</sup> They <sup>ed</sup> lookt in and ~~NOTHI~~  
<sup>a</sup> -NG <sup>oh</sup> was there! O no this is preposter  
-ous! ~~so~~ So <sup>ey</sup> they <sup>ouse</sup> went to Grandmas  
~~hous~~ <sup>ouse</sup> hous.

CEWs contain **rare** GPCs

**sed** s-**ai**-d

**yor** y-**our**

**thay** th-**ey**

**wuns** o-**n**-**ce**

**sum** s-**o**-**me**

**frend** f-**r**-**ie**-n-d

**hows** h-**ou**-**se**

**skul** s-**ch**-**oo**-l



# Consonant GPC chart

skul s-ch-oo-l

/b/ bat	/d/ dog	/ð/ mother	/dʒ/ jug	/f/ fish	/g/ goat	/h/ hand	/j/ yawn	/k/ cat	/ and /ə/ lamp, bottle	/m/ mouse	/n/ nail
b bb	d dd	th	j g ge dge	f ff ph	g gg	h	y	c k ck ch q	l ll le el al	m mm mb	n nn kn gn pn mn

/ŋ/ wing	/θ/ thumb	/p/ pin	/r/ rain	/s/ sun	/ʃ/ ship	/t/ tap	/tʃ/ chick	/v/ van	/w/ watch	/z/ zip
ng n(k)	th	p	r rr wr	s ss se c ce	sh ch ti ci ss(ion, ure) s(ion, ure)	t tt	ch tch t	v ve	w wh u	z zz ze s se x



# Vowel GPC chart

skul s-ch-oo-l

's

/ɑ:/ arm	/ɒ/ hot	/æ/ cat	/aɪ/ pie	/aʊ/ cow	/ɛ/ hen	/eɪ/ day	/ɛə/ pair	/əʊ/ boat	/ɪ/ pin
ar a	o a	a	igh i-e ie i y	ow ou	e ea	ai ay a-e a ei eigh ey	air are ear	ow oa oe o-e o	i y e

/ɪə/ cheer	/i:/ bean	/ɔ:/ fork	/ɔɪ/ boy	/ʊ/ book	/ʊə/ cure	/u:/ blue	/ʌ/ cup	/ɜ:/ girl
ear eer ere	ea ee e-e ie y ey e ei eo	or oor ore aw au our a al ar	oy oi	oo u oul	ure our	oo u-e ue ew ui ou ough	u o	er ir ur or ear





# Vowel GPC chart

sum s-o-me

Vowel GPC's

/ɑ:/ arm	/ɒ/ hot	/æ/ cat	/aɪ/ pie	/aʊ/ cow	/ɛ/ hen	/eɪ/ day	/ɛə/ pair	/əʊ/ boat	/ɪ/ pin
ar a	o a	a	igh i-e ie i y	ow ou	e ea	ai ay a-e a ei eigh ey	air are ear	ow oa oe o-e o	i y e

/ɪə/ cheer	/i:/ bean	/ɔ:/ fork	/ɔɪ/ boy	/ʊ/ book	/ʊə/ cure	/u:/ blue	/ʌ/ cup	/ɜ:/ girl
ear eer ere	ea ee e-e ie y ey e ei eo	or oor ore aw au our a al ar	oy oi	oo u oul	ure our	oo u-e ue ew ui ou oud	u o	er ir ur or ear



# Consonant GPC chart

**sum s-o-me**

/b/ bat	/d/ dog	/ð/ mother	/dʒ/ jug	/f/ fish	/g/ goat	/h/ hand	/j/ yawn	/k/ cat	/l/ and /ə/ lamp, bottle	<b>/m/ mouse</b>	/n/ nail
b bb	d dd	th	j g ge dge	f ff ph	g gg	h	y	c k ck ch q	l ll le el al  il	m mm mb me	n nn kn gn pn mn

/ŋ/ wing	/θ/ thumb	/p/ pin	/r/ rain	/s/ sun	/ʃ/ ship	/t/ tap	/tʃ/ chick	/v/ van	/w/ watch	/z/ zip
ng n(k)	th	p	r rr wr	s ss se c ce	sh ch ti ci ss(ion, ure) s (ion, ure)	t tt	ch tch t	v ve	w wh u	z zz ze s se x



# Consonant GPC chart

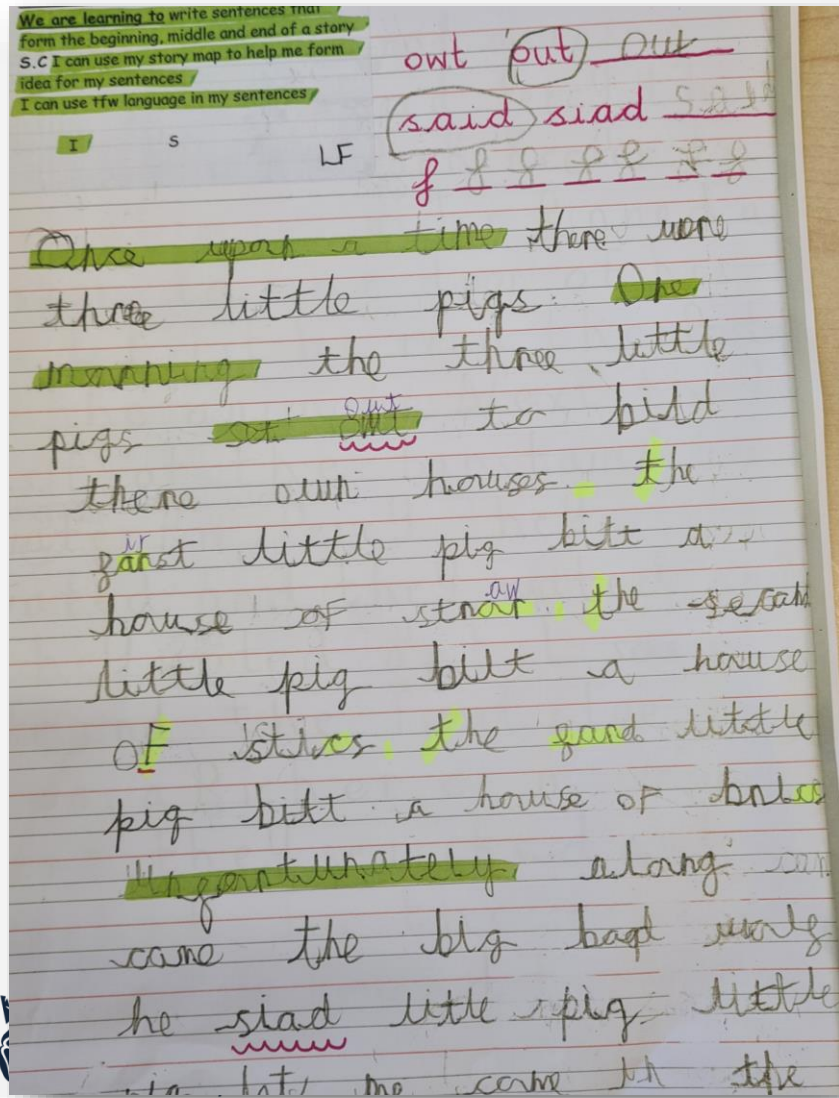
hav h-a-ve

/b/ bat	/d/ dog	/ð/ mother	/dʒ/ jug	/f/ fish	/g/ goat	/h/ hand	/j/ yawn	/k/ cat	/l/ and /ə/ lamp, bottle	/m/ mouse	/n/ nail
b bb	d dd	th	j g ge dge	f ff ph	g gg	h	y	c k ck ch q	l ll le el al  il	m mm mb	n nn kn gn pn mn

/ŋ/ wing	/θ/ thumb	/p/ pin	/r/ rain	/s/ sun	/ʃ/ ship	/t/ tap	/tʃ/ chick	/v/ van	/w/ watch	/z/ zip
ng n(k)	th	p	r rr wr	s ss se c ce	sh ch ti ci ss(ion, ure) s (ion, ure)	t tt	ch tch t	v ve	w wh u	z zz ze s se x



# 1:1 pupil feedback





# Marking: common rationale/principles not common response



- Prioritise which errors to point out: look for patterns
- Marking with the pupil will always have more impact
- Self/peer marking – have a specific focus on personal or group target words
- Proof reading – backwards or out loud
- Use actions and questions – as well as targets. ‘What’s wrong with this word?’ ‘Go back to the rule about adding a prefix.’ This means making the space in subsequent lessons for pupils to respond.

# Reflection - approaches to evaluative success criteria, peer and self-assessment



- Pupils should have the opportunity to co-construct success criteria.
- Pupils could develop their own, personalised success criteria.
- These support end of unit writing outcomes
- They should support reflection; linking to the learning wall and the learning journey
- Enable teachers to reduce scaffolding over time
- Support the assessment of writing
- Ensure pupils are accountable for their own learning
- Enable pupils to meet the aims of the NC

If pupils have learnt what's been taught, how much feedback will be needed after the final outcome?

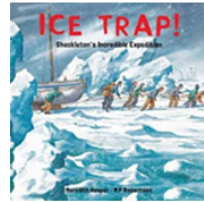
**All feedback must aim to ‘close the gap’ between where the child ‘is’ and where the child is ‘meant to be’**

<u>LO: To write an engaging information guide to inform newcomers to the land</u> (based on 'The Arrival' by Shaun Tan)		
What is going to make my writing successful?	My evidence...	My teacher thinks...
Composition and effect: To write an engaging information guide to help newcomers understand the land	●●●	
Text structure and organisation focus: To use cohesive devices, to ensure my writing flows and the reader understands	●●●	
Grammar focus: To vary sentence lengths appropriately for impact	●●●	
Word level focus: To use technical vocabulary and precise language choices	●●●	
Editing and refining focus: To edit and improve my writing independently	●●●	
		
		



<b>My writing choice:</b>		
Purpose:		
Audience:		
Authors voice:		
What is going to make my writing successful?	My evidence...	My teacher thinks...
Composition and effect target:	●●●	
Text structure and organisation focus target:	●●●	
Grammar target:	●●●	
Word level target:	●●●	
Editing target:	●●●	
		
		

# Learning Journey Overviews for Pupils



**Purpose:** To recount and convey mood and atmosphere at the camp

**Form:** A contrasting diary entry (start and end of the journey)

**Audience:** I want readers to empathise with the characters

**Viewpoint:** Hope and optimism that changes to fear and determination

Use emotive vocabulary

Use parenthesis

Use rhetorical questions

Use figurative language

Use short, simple sentences



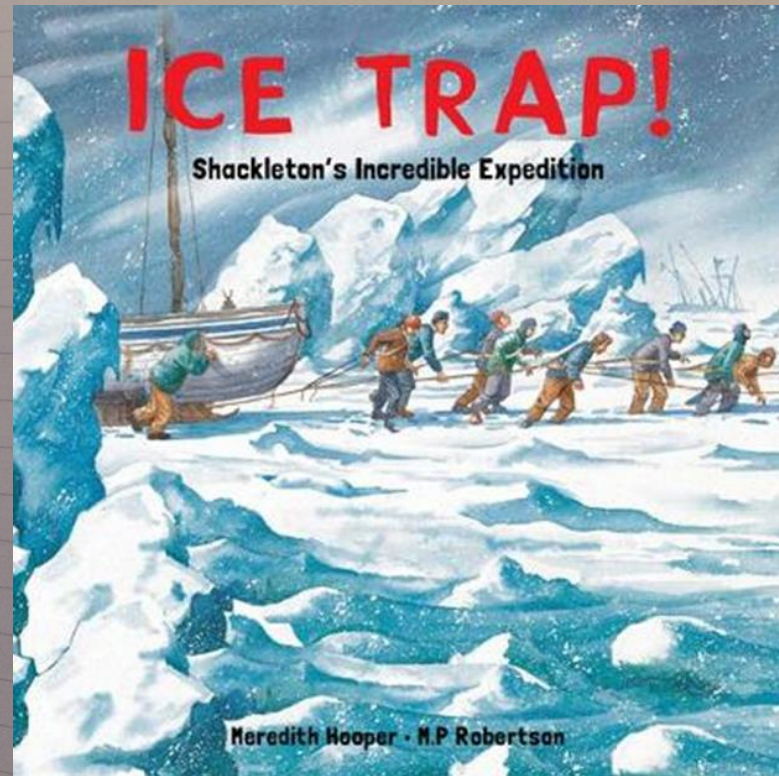


Cold. Very cold.

I wake up to a (relatively) warm breakfast; my spirits still only remotely lifted. We are not yet concerned of our rescue, still certain our <sup>Saviours</sup> rescuers ~~would~~ will arrive shortly. I join the rest of the ex-crew outside whilst bone-chilling wind ~~clawed~~ clawed at my frost-bitten hands like icy talons of ~~death~~ <sup>despair</sup>. Our ship, the ~~Endurance~~ Endurance, only sank a few days ago but - after recovering from the initial petrification terror - we composed ourselves and began to hunt seal. John Hunt asked me if I was ~~ok~~ okay and I replied a simple "yes". Captain Shackleton appeared. Without him we'd be dead. He was the most responsible, most reliable man on this mission. He deserved the right to be captain.

In the early afternoon I set off to hunt. The lack of food only phased me last time. It was then that I realised it must be Autumn. I had only packed the bare minimum a granola bar, some cold bread and half a tin of ~~beans~~ beans. I scavenged for about three hours before sitting down and eating my well-earned lunch. Scanning the area, I set off again. There it was. - Great idea

"These seal steaks are great!" yelled Pete Johns, apparently "sobering" up with a bottle of beer in each hand. The sound of a dying banjo in the background, a setting sun and an earnest (no pun) game of cards going on between Captain Shackleton and John Hunt made our tent a small casino in the Antarctic. Our small campfire extinguished. <sup>And</sup> so did our worries. "When are you going to stop killing that banjo, James?"










# Evaluation of Success Criteria – Revisiting Previous Forms of Writing




- Asking pupils to find evidence of where they have met the success criteria supports retrieval and consolidates learning
- Evaluation of writing supports metacognition and ownership of their writing

How often do we ask pupils to revisit previous forms of writing, their evaluations and next steps, to inform their future writing in this form?

Do we make these connections and links to build on prior learning?

Success Criteria	Assessment	Evidence	Teacher Feedback
Use emotive vocabulary		My spirits still only remotely lifted	You conveyed a sense of doom & gloom at the start, but it was more cheery towards the end
Use parenthesis		(relatively) (no pun)	You have used brackets effectively
Use rhetorical questions		When are you going to stop killing that boy, James?	Did you ask any questions of yourself as you wrote the diary?
Use figurative language		Bone chilling wind claws at my frost bitten hands like icy talons of despair.	Some excellent descriptions 😊
Use short, simple sentences		Cold. Very cold.	Very effective diary opening 😊
Teacher Comments		Do you think you sustained the form of diary writing? or did it change to telling a story?	
Next Steps		Next time I write a diary entry I need to convey the characters thoughts and feelings with more emotion and write like I am talking to myself. Include more rhetorical questions.	

Today is Thursday 18<sup>th</sup> January  
 L.O: I am learning to proof read and edit  
 S.C: To edit your writing using the skills listed below.  
 To traffic light your work and give an example

I	S	
What is going to make my writing successful?	My evidence...	What my teacher thinks?
I have used my key skills.	 These On It's Your Do The .! ?	✓
I have used subordinating conjunctions (if, when, that, because).	 because if ✓ when ✓	Your 'because' sentence doesn't quite make sense.
I have used commas and 'and' in a list.	 blue, pink, green, turquoise, silver, gold and red fluffy, prettiest, nicest and brighter ✓	✓
I have used adjectives ending in 'est' or 'er'.	brighter ✓ smaller ✓ prettiest ✓ <u>bestest</u> nicest ✓ bigger ✓	we say 'best' instead of bestest.
✓ You have used <u>brighter</u> in a metaphorical question!		

Finding evidence of where children have met the success criteria, and a more detailed writing reflection and evaluation as children get older. As scaffolds reduce, success criteria can be created independently by the children.



LO: To write to entertain, creating a clear viewpoint

Success Criteria	How I feel	My Evidence	Teacher
I can choose words and phrases to create the desired impact on my reader. <i>negative</i>	●	Thunderous boom screached howled wailed staring vast polluted boomed squashed rabbits sharp dagger rotten stomach smoking towering burped burned	✓✓
I can vary my sentence openers for effect using a range of adverbials. (TRAMP)	●	As the boat sailed through the fog (T) like a hawk (M) Towering over the rabble (M) Because the wind was strong (M) staring at the vast polluted city (M)	✓✓
I can stay in third person and past tense.	●	All my adjectives have got "ed" or "ing" and <del>know</del> first person. Rubbish held sabbed hoped	
I can use paragraphs effectively to organise my writing.	●	I changed my paragraphs because I went from hear to feel to see to smell	✓
I can proofread and edit my writing for our non-negotiables.	●	I corrected some spellings and a sentence. I also added bits so it made sense	I H F word error : their

**Message** I think I did very well on choosing words to create a negative impact and I used some TRAMP adverbials. I really enjoyed reading this. It made me feel

**Next steps** very negative about the scene. Some super imagery.  
⊙ Vary sentence types and lengths for impact.

What are the strengths of this success criteria?

How could it be improved further?





LO: To justify my choices as a writer

**SITE OF APPLICATION WRITING - INDEPENDENT WORK**  
A0: To write an explanation letter for how to survive in the trenches in a formal style using appropriate grammatical devices.

The purpose of my work is to persuade soldiers to volunteer  
The audience of my work is newly recruited soldiers  
The viewpoint here chosen for my writing: a government officer



Success Criteria: What will make my work an effective explanation text in a formal style?	My Review	Teacher
Formal, technical vocabulary		✓
Varied sentence styles for interest		✓
Complex sentences		✓
Subjunctive form		
Expanded noun phrase		✓

Life in the trenches

For the soldiers of world war one a trench is as much a place to have fun as it is a place of protection. There are hot meals, friendly soldiers and shelter in the trenches. Though soldiers have to tend to their duties for king and country, there is often spare time in which a soldier can do what he wishes.

What is a trench?

Trenches are long narrow passages dug into the ground protect a soldier on the front line and give him a cosy snug area to rest.

Friday 4:3-16

Though pests have been known to inhabit the trenches, especially in winter, soldiers are constantly testing solutions. Soldiers may find adjusting to the the conditions of the trenches difficult though facilities are available. Because the trenches are outdoors the latrines are fairly basic. So the soldiers take their personal hygiene seriously all soldiers will.

Making their trench walls not seem like a big deal when it rains would make a soldier not feel miserable.

A good effort this. you have justified the information you included but what about the grammar features? m

Weather conditions

Although the weather conditions are rarely on the soldiers side being in cosy trench with friends and a hot meal would surely make them forget the rain. In extreme cases the walls of the trench may sag slightly. To resolve this wooden crates called duckboards have been placed on the ground so a soldier does not get wet, muddy when travelling around the trenches.

Spare time

Being a soldier on the front line can be exhausting but what could a soldier possibly do in his spare time. Many soldiers enjoy writing letters to their family, painting or sketching; and of course sleeping. Soldiers are often put in the trench with their friends making their spare time even more enjoyable.

Conclusion

The soldiers that have signed up or those that are considering signing up are an inspiration to future generations and a credit to Britains victory.

Well written in a formal style. 40/40

✦ Please edit this sentence

Mentioning the good side of a situation like weather would be comforting and make soldiers more likely to sign up.

Suggesting what soldiers do in their spare time makes another soldier think that he is not always fighting.

I wrote this sentence to make the soldier feel good about themselves joining the army.

Mentioning the good things in a trench before the downside makes a soldier see positive about joining. I wrote a basic description of a trench because if I were a soldier that would be the first thing I would want to know.

which which which Good opening

their

you love you a lot pepper." continued Mumory.

Kali: Planning

6<sup>th</sup> February 2019

Vocabulary

The snow was like a blanket covering the grassy cosy sofa.

Frantic  
so here  
we go to  
"Hello Friends..."  
it is Christmas  
get a  
sleep.  
"Hello Christmas..."  
it is Christmas  
get a  
sleep.

Ingredients/Success criteria

This dog was as soft as a cloud today.

Synonyms for said

Thoughts/Feeling

Simile

punctuation/speech

Emotive language

Effects on the reader

prints a picture in the readers mind.

compare with something else  
verbs that make it more interesting  
think about the character  
it will make it more interesting

Purpose and Reader

John Lewis

to bring emotions to the reader.

It prongs were the speaker to speak to  
to play on the reader's sympathy.

To make the reader read on.

It creates a sense of tension

Figurative language:  
A Metaphor  
Simile  
Personification  
metaphors

Shows emotions through actions

make it easier to read and enjoy the story

Paragraphs

Snow doesn't tell

When the girl came down  
started to write as  
Dancing down stairs.

A tool to evaluate author's purpose from a model text. A tool to plan pupil writing choices to achieve their purpose, A tool to evaluate how well they have achieved their purpose in their writing.










The headteacher was on  
her way to visit Sumone very  
important. When the wind went  
Swoosh! The wind took her  
scarf <sup>right</sup> off her neck. It  
drifted through the workmen's  
dinding. It floated above year 6  
and across the playground.  
It sailed <sup>over</sup> the <sup>er</sup> lidery.  
It flew gently down and  
into the headteacher's <sup>r</sup> arms.

LO: To write an entertaining story.



(Based on *The Queen's Hat*)

What is going to make my writing successful?	My evidence...	My teacher thinks...
Make changes to the original story.	 scars headted cher	✓
Write sentences using the conjunction 'and'.	 —	✓
Use prepositions.	 above thru across	✓
Use sound words (onomatopoeia).	 SWOOSH	✓
Use apostrophes correctly.	 _____	✓
	A lovely story! You have used your purple polishing pen very well.	
	Use an adjective to describe. How could you describe the headteacher's scarf?	





24.9.19

# Lighthouse Keepers Lunch

What I think

What my teacher thinks

I can describe what happens to the seagulls

<input type="radio"/>
<input checked="" type="radio"/>
<input type="radio"/>

<input type="radio"/>
<input type="radio"/>
<input checked="" type="radio"/>

*You had a good story ending.*

I can use an expanded noun phrase.

<input type="radio"/>
<input type="radio"/>
<input checked="" type="radio"/>

<input type="radio"/>
<input type="radio"/>
<input checked="" type="radio"/>

*yummy lunch pesky seagulls*

I can use a capital letter and full stop in every sentence.

<input type="radio"/>
<input type="radio"/>
<input checked="" type="radio"/>

<input type="radio"/>
<input type="radio"/>
<input checked="" type="radio"/>



What have I  
done well?

w/b 13.11.17

*zoe*

I can evaluate my own writing.



C L  
o  
o



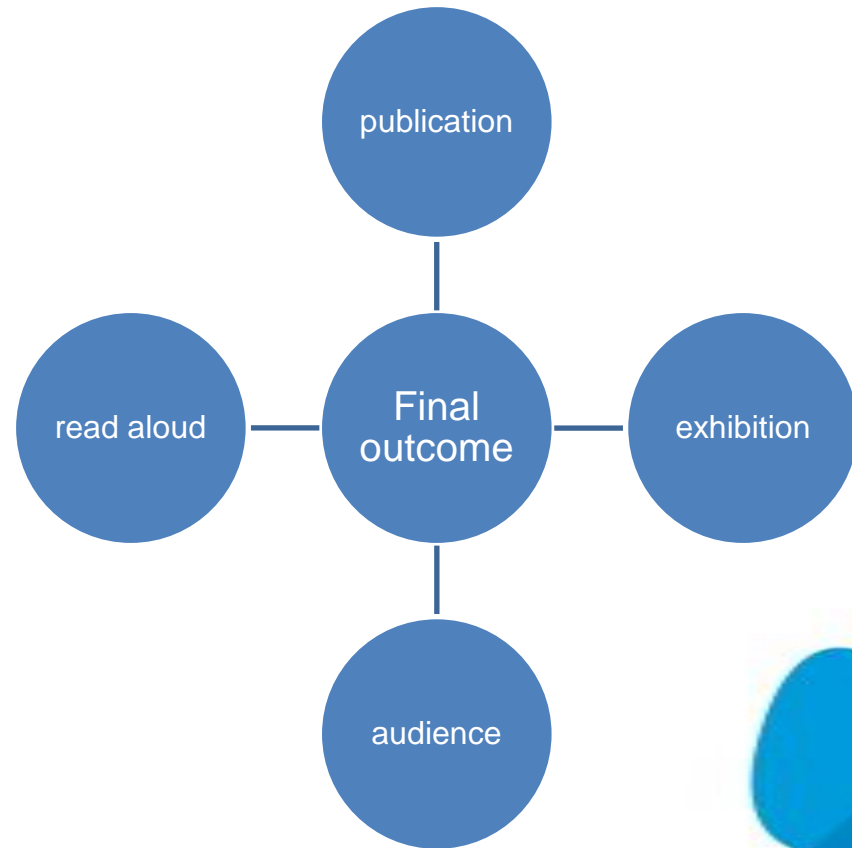
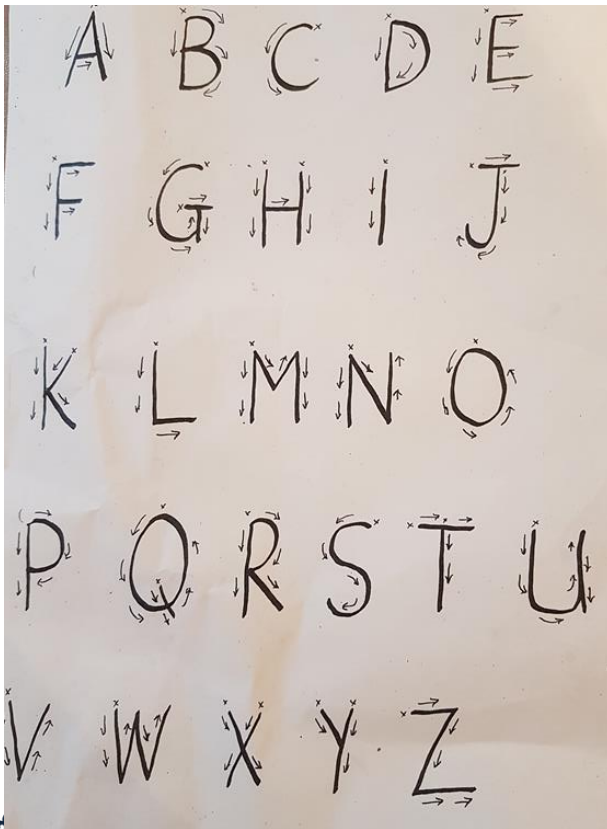
What are my  
next steps?

Capital  
letters

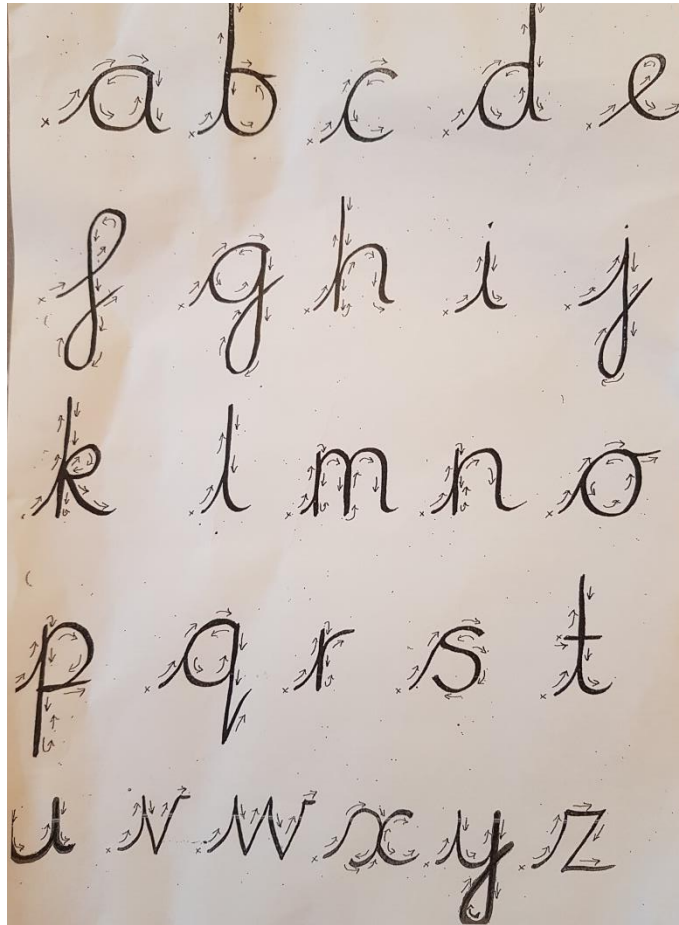
Writing on  
the line

# Publishing and presenting outcomes

The journey should end with some sense of 'public view' which builds the responsibility to shape the writing to the best of our ability.



# A handwriting focus for 'publishing'



## PETERSFIELD INFANT SCHOOL LETTER FORMATION

Letters start from the bottom/line. Capital letters do not have entry strokes and do not join up.

- a go up to the top of the apple, all the way back round and down the curly stalk.
- b go up to the top of the boot, down to the heel, around the toe and flick the laces.
- c go up to the top of the caterpillar's head, back round his curly body, right to the end of his tail.
- d go up to the dinosaur's back, all the way round, up his tall, tall neck and down his curly tail.
- e go up towards the sun, loop over the top of the egg and flick!
- f go up and over the flower, down to the roots and swish.
- g go up to Goldilocks' bow, all the way back round her face (to the bow), down her long hair and swish.
- h go up the horse's head, down to his feet, up and over his back and down his curly tail.
- i go up to the insect's neck, down his curly tail and a dot for his head.
- j go up to Jack in the Box's bow tie, down into the box and swish! Then a dot for his head.
- k go up the kangaroo's head, down to his feet, up to his tail, round and kick!
- l go up to the top of the leg, down to the foot and kick!
- m go up to the top of Max's head, down to his feet, up and over the mountain, up and over the mountain and flick!
- n go up to Nina's head, down to her feet, up and over the net and flick.
- o go up to the top of the orange, all the way back round and finish with a washing line.
- p go up to the parrot, down Polly's long plait, back up to the parrot and round her face, ending with a flick!
- q go up to the Queen's crown, all the way back round her face (to the crown), down her long hair and flick!
- r go up to the robot's head, down to his feet up to his arms and stretch out to the sun.
- s go up to the snake's head and down his curly body.
- t go up to the top of the tree, down to the curly roots and cross the branches. (Left to right)
- u go up to the uncle's head, under his chin, up to his head and down to his curly hair.
- v go up to the vulture's wing, down to his head and up to the other wing and finish with a washing line.
- w go up to the worm's tail, then down, up, down and up to his head and finish with a washing line.
- x go up to the arm, round to the foot, up to the other arm and down to the other foot.
- y go up to the yak's head, under his chin, up to the horn, down his long tail and swish!
- z go up to the zebra's head, across his back, down his stripe and swish!



# Publishing and Presenting Outcomes

- Waterfall books
- Explosion books
- The double-page spread
- Leaflets/guides
- Presentations
- Zig-Zag books



Does a  
Having a

# FANTASTIC FACTS

By Katie



about wolves

~~Fantastic Food~~ Wolves Anatomy

Fantastic Food

Cute cubs

Habitat's for wolves

All about wolves.





Did you know that wolves have different coloured fur? Well they do! They have black, white, grey, red brown fur. Did you know you can tell where wolves live depending on their colour or their fur, like if they lived in cold, snowy habitat they would be white? Also their fur is thick, bushy, waterproof and long. Wolves have padded paws for protection and grip. They have yellow eyes and good eyesight.

~~Fantastic Food~~ Wolves Anatomy

Fantastic Food

Cute cubs

Habitat's for wolves

Did you know interestingly that wolves ~~eat~~ eat juicy meat they also eat green grass and mushy berries too? Unsurprisingly they kill animals for fresh meat but surprisingly they also eat meat from animals that are already dead. Did you know that a wolf pack doesn't charge to their weak prey all in one group the fastest wolves run ahead and the others run in after? Wolves hunt animals like mouse, deer and other forest prey but mainly mouse and deer. Wolves have very very very sharp canines for tearing chewy meat apart.

Fantastic Food

Cute cubs

Habitat's for wolves



All about wolves



Key Focus: Tuesday 25th September 2018  
Retell



Chapter 4

Gungire is shooting and his dad is not home to protect him.

Pascal on the plantation picking cocoa beans and is not being able to sleep because Kogo kept talking to him.

Chap 1



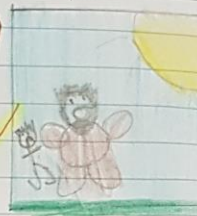
Chapter 1

Sun is blazing hot and Pascal is cutting cocoa beans with a machete.

His dad has gone away for work.

Flashback to his home before he was on the plantation. He was at school. They were people bullying him at school.

Chap 2



Chapter 7

Kogo is getting told of because he can't cut the pods straight and he smashes the beans at the same time.

Refugees living in their village because of war. They couldn't afford to feed themselves let alone the refugees.

Chap 3



Chapter 5

Chapter 6



Back on the plantation. He got told off because he helped someone who had painted. He got whipped and wasn't allowed food.

Chap 5

Pascal helped someone who painted so he got told off and wasn't allowed food also he got whipped by a like cham.

Chapter 8

Pascal's hearing gun fire and he is worried about his dad. He thinks that he might die, luckily his dad came home to protect him.

Chap 4

Pascal thinks that the gungire is coming from the war.

Chapter 9

Flashback Pascal's dad came home and Pascal helped him build a grid.

I think that Pascal's dad is worried because the rebels are invading their village.

I think this because in chapter 8 Pascal's dad came home with a worried face on and Pascal's sister said that she thinks his dad has got very bad.

knows knows.

Refugees have come to live in their village and they don't have much money to afford food.



Chapter 3

and he put a bar across the door.



Chapter 2

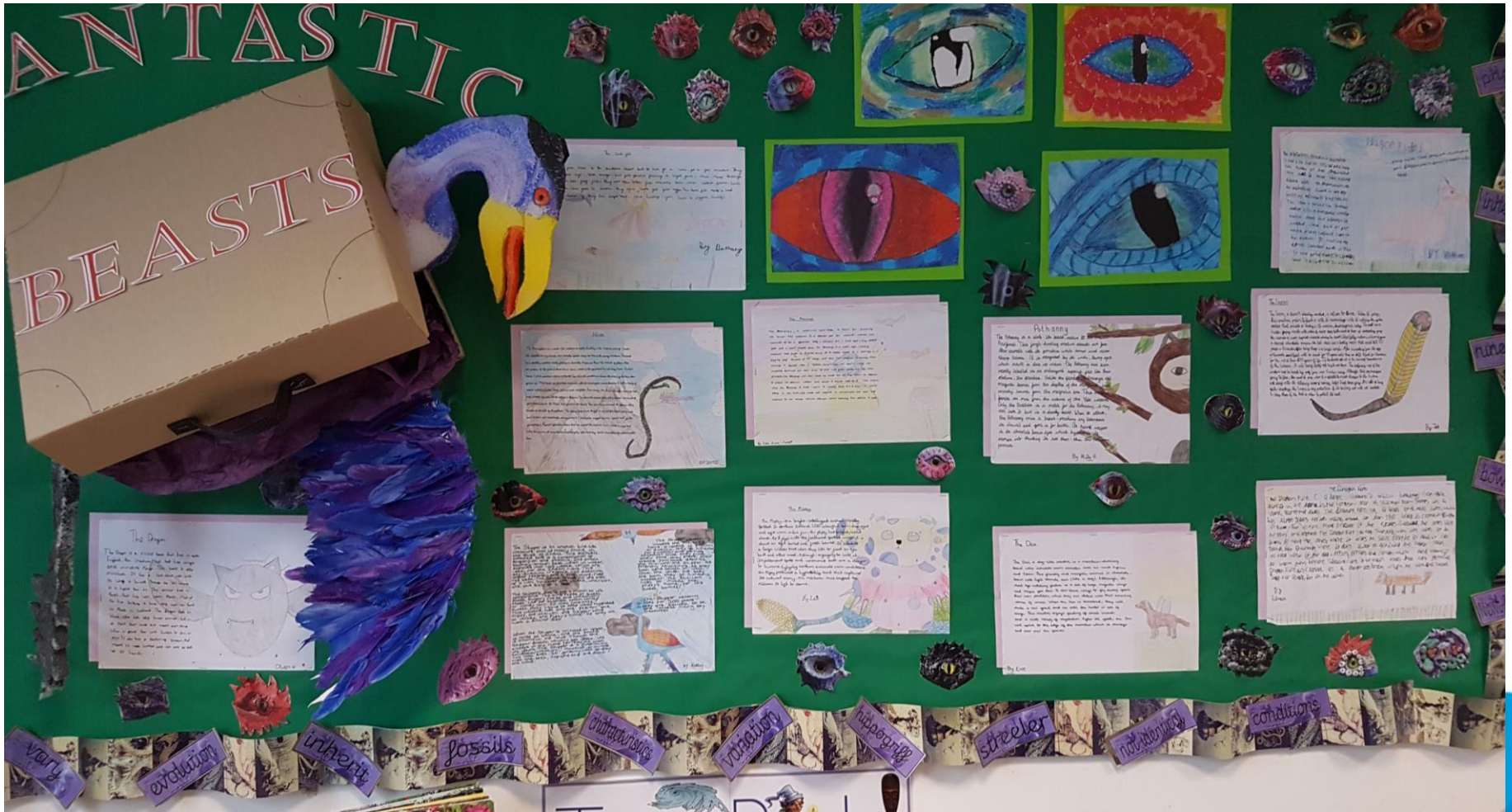
He didn't want to go to school because he had no friend.

Key Focus: Summarise

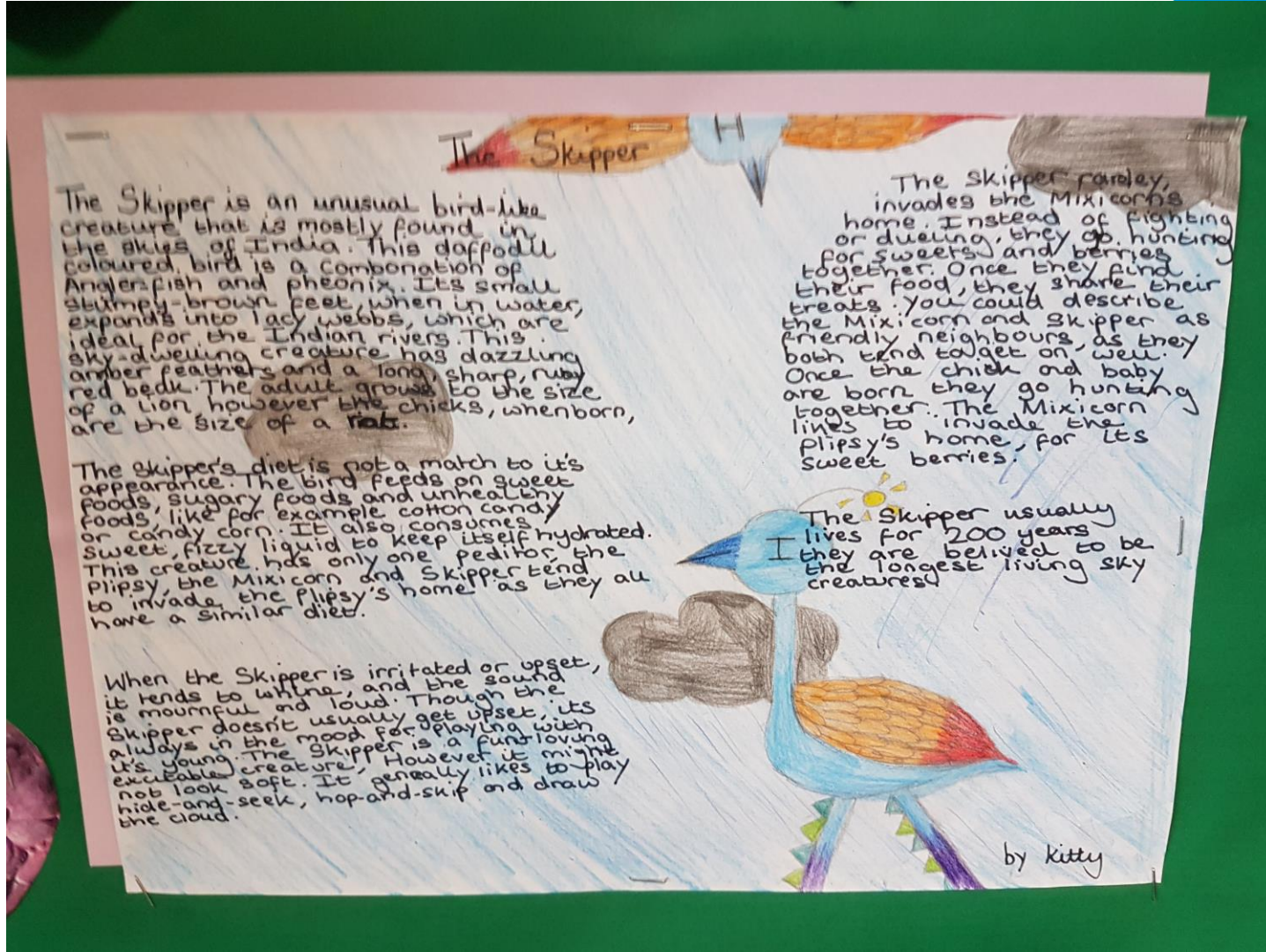
As well as that, there was ten other boys sleeping in the deep pit outhouse.

Key Focus: Prediction









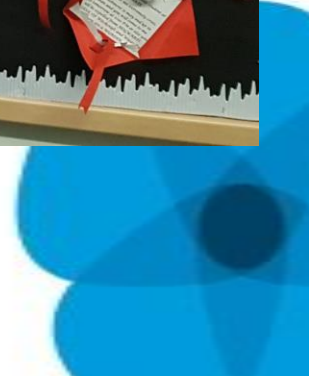
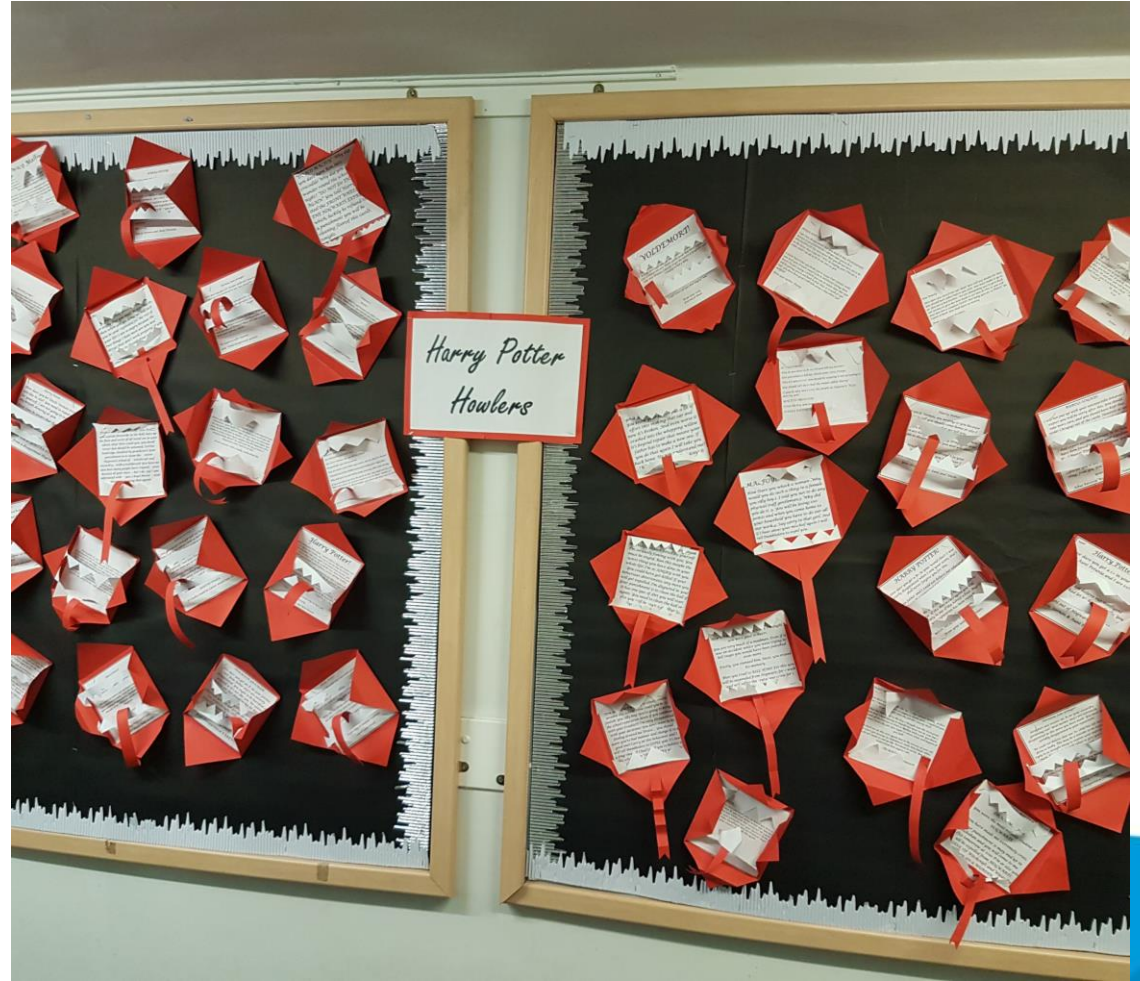
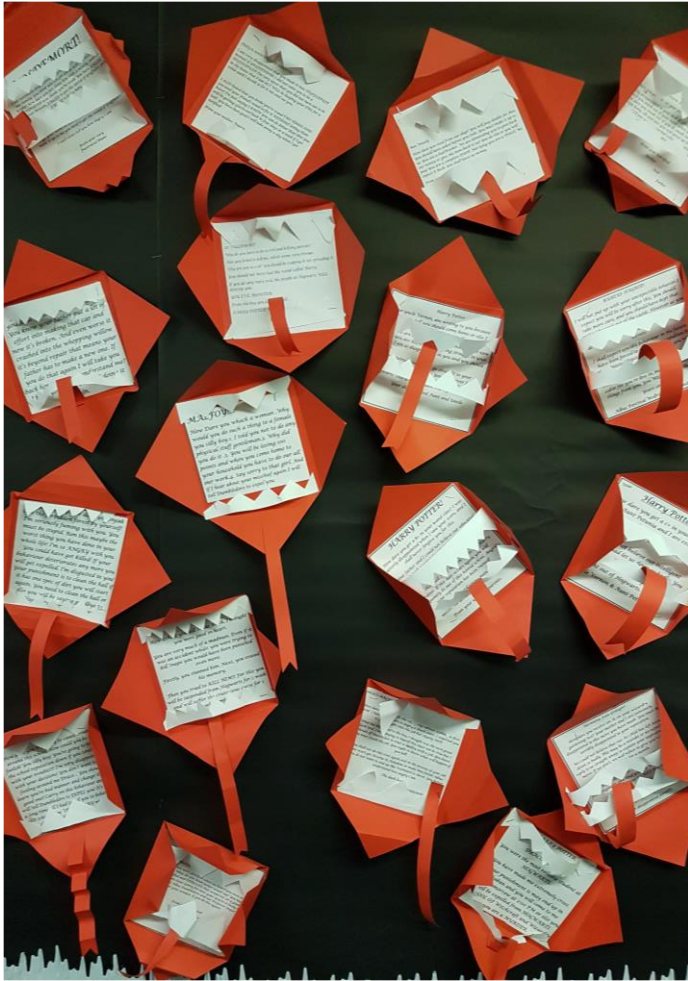
## Pothanny

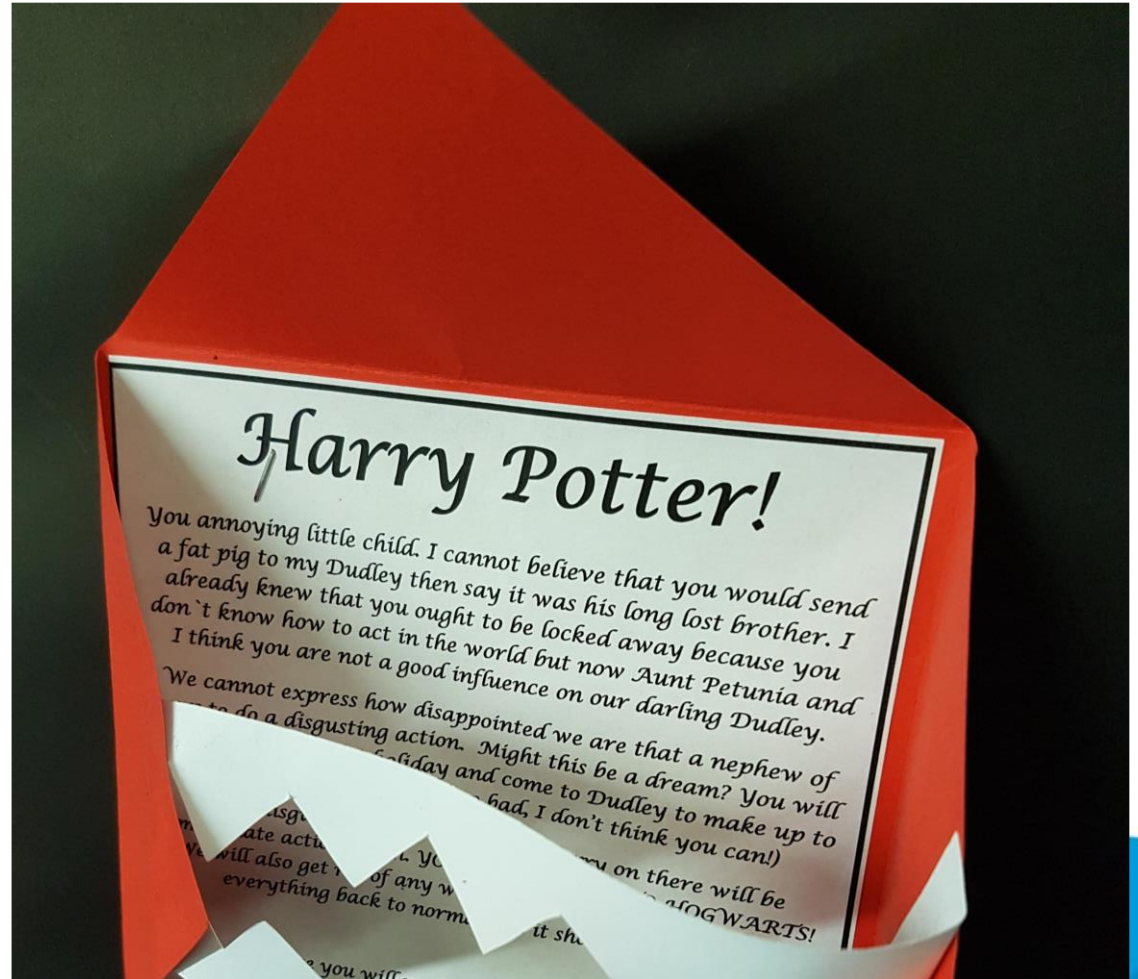
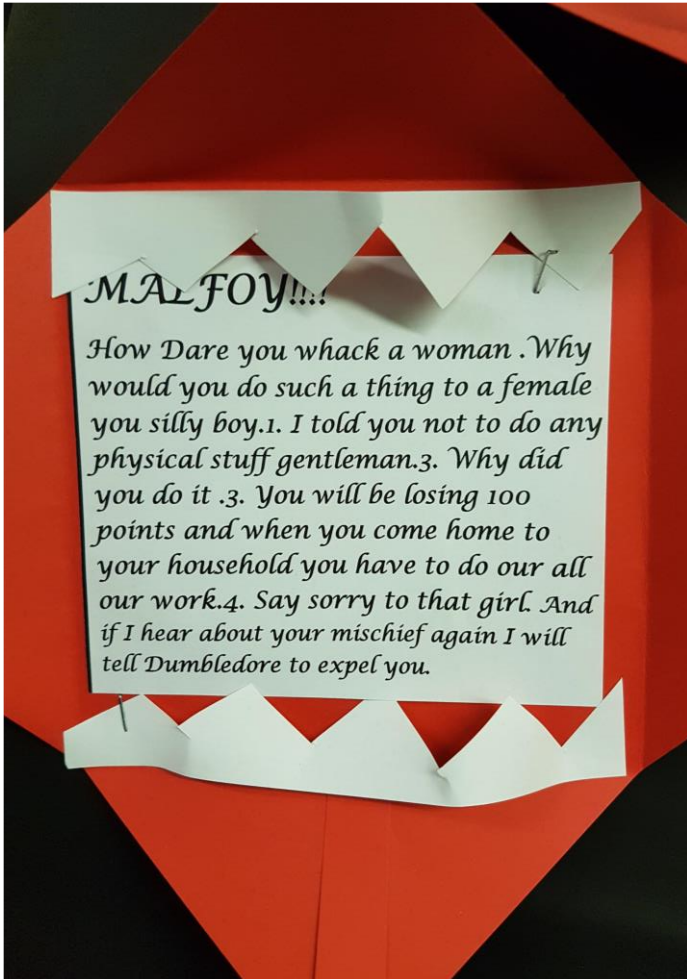
The Pothanny is a sloth-like beast, native to the Amazon Rainforest. This jungle-dwelling creature stands out from other animals with its porcelain-white torso and razor sharp talons. It is recognised by its wide, tawny eyes which result in close up vision. The Pothanny has been recently labelled as an endangered species, just like their relations, the pandas. Unlike the pandas, Pothannys eat magenta berries from the depths of the rainforest and crunchy leaves from the magnolia tree. This creature feasts on rice from the cabins of the Yaki wizards. Only the Basilisk is a match for the Pothanny, it may not look it but is a deadly beast. When in attack, the Pothanny cries a heart-rending cry (sharpens its claws) and goes in for battle. Its secret weapon is its chocolate brown eyes which hypnotise its enemies into thinking its not there - then the Pothanny pounces.

By Milly H















WALT: Research information on plastic pollution.

Amama

# PLASTIC POLLUTION

**100,000** marine mammals are killed annually from plastic in our oceans.

**1** million sea birds are killed from eating plastic in our oceans.

**99%** of sea birds species could ingest plastic by 2050.

**15%** of a chick's bodyweight can be plastic.

At least 2/3 of the world's fish stock are suffering from plastic ingestion.

**100%** of sea turtles species are known to ingest plastic.

Sea bird nests may contain or be entirely built with plastic.

**50%** of the plastic we use, we use just once and throw away!

**275,000 tonnes** of plastic is used each year in the UK. That is around **15 Million** bottles per day.

**90%** of all trash floats on the ocean.

Top 10 trash found in the world's ocean:

- ① 2,117,931 Cigarettes.
- ② 1,140,222 Food wrappers.
- ③ 1,140,222 plastic bottles
- ④ 1,019,171 Plastic bags.
- ⑤ 958,893 Caps/Lids.
- ⑥ 692,767 Cutlery/Cups/Plates.
- ⑦ 611,048 Straws
- ⑧ 521,730 Glass Beverage bottles
- ⑨ 339,875 Cans.
- ⑩ 298,332 Paper Bags.

**How can we help?**  
Reduce how much we use plastic by using reusable bags, cups, metal or glass straws.  
Help the environment!

**Did you know?**

**83%** of North Atlantic Right Whales show signs of entanglement.

Enough plastic is thrown away each year to circle the Earth **4 times!**

wonderful @np AA

# Reflections & Evaluations:

What am I taking away with me following this session?

What am I going to put into practice in my class room straight away?

What am I going to share with others?

What do I need to give more thought to?

Following today, what changes will I make to my own practice?

Is there anything I know now, that I didn't know before?

