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| **Title:** **Name:** Decide on a short and interesting title for your work.If you have a Twitter handle, please feel free to add it. |
| **Background:** Explain a little about where you work, naming your school or institution.Include your school logo if you want to. |
| **Principle(s) in focus:**Explain which principle(s) of a *Writing For* Pleasure pedagogy you’ve been investigating and has had a positive impact on your teaching:1. Building a community of writers2. Every child a writer3. Reading, sharing and talking about writing4. Purposeful and authentic class writing projects5. Teaching the writing processes6. Setting writing goals7. Reassuring consistency8. Personal writing projects9. Balancing composition and transcription10 Teach self-regulation strategies11. Being a writer-teacher12. Pupil conferencing: meeting children where they are13. Literacy for pleasure: reading and writing connecting14. Interconnection of the principlesOur *Writing For Pleasure In Focus* document is attached to the end of this document. It summarises each principle and may be useful. As our 14th principle indicates, it’s advantageous to look for connections between the different principles but probably best to choose one principle to be your main focus. If you’re not sure whether you’re on the right lines or just want to run something past us, feel free to email us with your research idea and we can point you in the right direction. **literacyforpleasure@gmail.com** |
| **Aims:**Outline the specific aims you had for your action research. What were you looking to achieve? It’s at this point to connect your research to the affective domains of *Writing For Pleasure.* Were you looking to increase children’s self-efficacy, motivation, volition, self-regulation, agency or writer-identity? Again, our *Writing For Pleasure In Focus* document summarises these for you and will be helpful.  |
| **Description:**Briefly describe what you did. Please do include visuals. This can include photos of your classroom, displays, children or staff at work and examples of writing. **Please check your school’s policy on permissions.**  |
| **Impact:**Tell us the impact your research had on the children or on you as a writer-teacher or your whole school. It’s at this point you might want to collect quotes from children or other staff. |
| **Reflection:**This is your chance to give your personal reflections on the research you carried out. You may also want to share what you might be investigating next! |

**Additional information required:**  It’s important that you confirm you have permission from your setting to upload your work. Please show them your final write up and do follow the guidance on photographs and names.

**Photographs and names:**  You will need to ensure you have permission to upload visuals with children or adults in. It’s better to avoid using children’s names or any visuals which could display a child’s name. Please do ensure you comply with your organisation’s policies.

**How do I share?** Once you’ve filled in the above template, please send it to **literacyforpleasure@gmail.com**

**Need help or not sure?** If you’re not sure whether you’re on the right lines or just want to run something past us, feel free to email us with your research idea and we can point you in the right direction.

**Writing For Pleasure In Focus**

The Writing For Pleasure principles

**Creating a community of writers**

If we want to create life-long writers, then we need to teach children in an environment which reflects the way writers work. From the first we need to treat children as genuine writers, albeit apprentice ones. When writers see their teachers as positive, caring and interested in their lives, they are more likely to engage in writing at a high level of achievement. The classroom should feel like a **writer’s workshop**. The aim of a writing workshop is to create a community of writers, in which teachers write alongside children and share their own writing practices, and children are shown how to talk and present their writing to others in a positive and constructive way.

Children are also seen as participants in determining writing projects, as opposed to passive recipients of someone else’s choice. The community of writers take part in meaningful practices and writing projects they can identify with. Importantly, in a writing workshop, children are involved in actions, discussions and reflections that make a difference to how they are taught and undertake their writing.

**The *Writing For Pleasure* teachers in our research ensured:**

* Children saw their teachers as extraordinarily positive, caring, strict, fun, calm and interested in their lives and development as writers.
* Their classrooms felt like a rich mixture of creative writers’ workshop but also had the sharp focus of a professional publishing house.
* The teachers supported and encouraged children to bring and use their own ‘funds of knowledge’ into their writing projects, meaning that children could write from a position of strength.
* Classrooms were a shared and democratic space.
* The children talked of feeling confident and knowing that their teachers wanted them to try their best, take their time and to focus specifically on making their written pieces the highest quality they could be for their future readership.

**Every child a writer**

In the writing workshop, effective writing teachers hold high achievement expectations for all writers. They see all children as writers and, from the first, teach strategies that lead to greater independence and ensure all children remain part of the writing community. They make the purposes and audiences for writing clear to children for both their class and personal writing projects. They teach what writing can do. They also model and promote the social aspects of writing and peer support in their classrooms.

**The *Writing For Pleasure* teachers in our research ensured:**

* The teachers held high achievement expectations for all their writers.
* All children felt like independent writers who were achieving writing goals with regularity. They were praised for the goals they achieved in the writing lesson.
* The teachers ensured that all their writers remained part of the writing community.

**Reading, sharing and talking about writing**

In writing workshop, children are given ample opportunities to share and discuss with others (including teachers) their own and others’ writing in order to give and receive constructive criticism and celebrate achievement. The writing community begins to build its own ways of talking and thinking as *writers*. This happens best when the writing environment is positive and settled in tone and has a sense of fostering a community of writers.

**The *Writing For Pleasure* teachers in our research ensured:**

* Children were given ample opportunity to share and discuss with others (including their writer-teacher) their own and others’ writing in order to give and receive constructive criticism, writerly advice and celebrate achievement.
* Writing was seen as a social act, and dialogic talk was important at all stages of the writing process.
* Children were encouraged to talk about the content of their writing, their writing processes, and to share any techniques or strategies they thought were working particularly well for them.
* Whilst talk was an integral part of any writing time, so was maintaining a low level of noise to avoid disturbing fellow writers.

**Purposeful and authentic class writing projects**

Meaningfulness affects learner engagement and outcomes to a considerable extent. Writing projects are most meaningful to children if they are given the opportunity to generate their own subject and purpose, write at their own pace, in their own way, with agency over how they want to use the form, and with a clear sense of a real reader. Given these circumstances, writers are likely to remain focused on a task, have self-determination, maintain a strong personal agency over and commitment to their writing, and so produce something significant for themselves and in keeping with teacher expectations. In short, when children care about their writing, they want it to do well.

**The *Writing For Pleasure* teachers in our research ensured:**

* Teachers and children together considered the purpose and future audiences for their class writing projects. Because children were given the opportunity to generate their own ideas and had a strong sense of a real reader and a clear distant goal for the writing to be published, the projects were seen as meaningful.
* Agency played an important role within class writing projects. Children were encouraged to either generate their own individual ideas, share and work on ideas in ‘clusters’ or, as a whole class, generate an idea that they could all pursue together.
* It was striking that these teachers were regularly refocusing the children on considering the future readership and publication of their piece throughout their projects.
* Class writing projects were worked on over a number of weeks.

**Explicitly teach the writing processes**

Effective writing teachers give direct instruction in the different components of the writing process (how to generate an idea, plan, draft, revise, edit, publish). They scaffold children’s understanding of these processes through demonstration, discussion, modelling and sharing exemplars which they have written themselves. The ultimate aim is for children to relinquish their dependence on this scaffolding and develop their preferred writing process.

**The *Writing For Pleasure* teachers in our research ensured:**

* Teachers gave direct instruction in strategies for engaging in the different components of the writing process (how to generate an idea, plan, draft, revise, edit, publish). They scaffolded children’s understanding of these processes through demonstration, resources, displays, discussion, sharing self-written exemplars and also techniques children had used themselves.
* Children were made to feel very knowledgeable about the writing process and confident in navigating it on their own. One way in which the teachers showed commitment to helping their children achieve independence was to allow them to develop and use a writing process which suited them best and to write at a pace which enabled them to produce their best writing.
* The children were able to use the writing processes recursively and were not tied to a linear model.

**Setting writing goals**

To maintain children’s self-efficacy, commitment and motivation during a class writing project, teachers should ensure that children know the **distant goal** for the project, that is to say the future audience and purpose for the writing. The class, as a community, should have a say in setting the **product goals** for the project. This is what will they have to do to ensure their writing is successful and meaningful. Setting shorter-term **process goals** (e.g. generating an idea/planning/drafting/revising/editing/publishing) benefits learners in terms of cognitive load, focus, motivation and achievement; for example, ‘You have two days left to complete your draft’. However, once experienced enough, children should be able to use their own writing process and only need the final deadline for completing the project; for example ‘You have eight more writing sessions before these need to be ready for publication’.

**The *Writing For Pleasure* teachers in our research ensured:**

* To maintain children’s commitment and motivation during a class writing project, teachers ensured that their classes understood the ‘**distant goal**’ for the project, that is to say, its audience and purpose.
* The class, as a community, also had a say in setting the ‘**product goals**’ for their project. This took place in the form of discussions as to what they would have to do, and what it was writers did, to ensure their writing was successful and meaningful in the context of the project’s aims.
* The teachers would often share a piece of their own writing, in keeping with the project, to initiate a discussion about writing decisions. The children then used the outcomes of these discussions as an aid to setting product goals for their own writing. The product goals were similar to success criteria, but importantly they also included more overarching goals linked directly to purpose and audience.
* Product goals were put on display and were repeatedly referred to by the children and the teachers throughout their class writing projects.
* The teachers set loose ‘**process goals**’ for writing time to help the class generally stay on track, without forcing children to keep to a certain pace or writing process.

**Reassuringly consistent**

Good classroom organisation is absolutely vital as it facilitates learning, ensures focus and builds writing confidence. It also saves time - time that can be used beneficially by the teacher and the children. Resources will be visible and consistent across classes and the whole school and will communicate strategies clearly. Children need the reassurance of knowing how a writing lesson is expected to proceed.

A routine of **mini-lesson**, **writing time** and **class sharing** is the most effective routine teachers can adopt. A mini- lesson is a short instruction on an aspect of writing which is likely to be useful to the children during that day’s writing. During writing time, teachers conference with groups or individuals. A well-organised classroom ensures children write largely independently. For example, children will know the routines for working on class writing projects and that, once finished for the day, they may concentrate on their personal projects.

**The *Writing For Pleasure* teachers in our research ensured:**

* The teachers showed excellent classroom organisation and behaviour management. There was strong emphasis on routines, promoting self-regulation, expectations and focused collaborative learning among the children.
* Teachers had a clear routine of **mini-lesson** (10 to 20 minutes), **writing time** (30-40 minutes) and **class sharing/author’s chair** (10-15 minutes).
* The mini lessons were a short direct instruction on an aspect of writing which was likely to be useful to the children during that day’s writing. The teachers taught from their own craft regularly – sharing their writing ‘tips, tricks and secrets’; alternatively, they would share examples from literature taken from the class library.
* In the class-sharing / author’s chair session, children would share their developing pieces and discuss with their peers the writing goals they had achieved that day.

**Personal writing projects**

It is essential that children are given time to write for a sustained period every day and to work on both class and personal writing projects. Personal projects should be seen as an important part of the writing curriculum since it is here, through exercising their own choice of subject, purpose, audience and writing process, that they have genuine autonomy and come to understand the true function of writing as an empowering and pleasurable activity which they can use now and in the future.  Teachers will hold equally high expectations for personal writing projects as for class projects. Personal projects can provide the teacher with insights into children’s personalities and help build relationships, and can also provide evidence when assessing children’s development as independent writers.

**The *Writing For Pleasure* teachers in our research ensured:**

* The teachers understood how essential it is that children are given time to write for a sustained period every day and to work on both class and personal writing projects.
* Children were given at least one timetabled hour a week to engage in personal writing projects. However, the teachers also encouraged personal writing to be pursued in little pockets of time throughout the week.
* Children transferred knowledge and skills learnt in class writing projects and used them expertly and successfully in their personal ones.
* The teachers set up routines where personal writing project books went to and fro between school and home every day. This meant that children could be in a constant state of composition.

**Balancing composition and transcription**

Schools often have their own policies for the teaching of spelling and handwriting. However, studies emphasise that these skills are best learned in the context of a child’s purposeful and reader-focused writing. Mini-lessons on aspects of transcription take place at the beginning of a writing session.

Spelling and punctuation should be largely self-monitored as children write, marking their text for items to be checked and corrected at the editing stage. Invented spellings should be seen as acceptable in the drafting stage, and handwriting skills are best practised when publishing a completed piece  with an obvious purpose in mind.

Research shows that there is no evidence to link the formal teaching of grammar with improvements in children’s writing (Graham & Perin, 2007). Successful writing teachers know that if grammar is to be understood in a meaningful way, it must be taught functionally and applied and examined in the context of real purposeful writing. Grammar teaching should therefore take place within mini-lessons and should, as far as possible, be useful and relevant to the children’s writing that day. It’s important that children also have mini-lessons in writing study. This is when strategies and craft knowledge for the different writing processes are taught, such as techniques for editing your manuscript, ‘dabbling’ around a writing idea or how to develop a character.

**The *Writing For Pleasure* teachers in our research ensured:**

* The teachers focused on giving direct instruction in the ‘generalities’ of good writing. They taught writing lessons which would help that day but which would serve children in future writing projects too.
* They ensured that they taught the right lessons at the right time, with the emphasis on composition at the beginning of a writing project and more focus on teaching good transcriptional techniques and strategies later.
* The teachers had high expectations for transcriptional accuracy, spelling and handwriting and wanted the children to take pride in their final written products. They encouraged children to concentrate on composing their piece (or part of their piece) before giving full attention to making it transcriptionally accurate.
* They allocated specific time for children to focus on revising their pieces prior to editing them. Thus, revision and editing had separate and specific status.
* They also asked children to regularly stop, re-read and share their work with their peers. By re-reading, the children had an opportunity to revise and edit their developing pieces as they were progressing.
* There was a good balance between discussing what the content of the children’s writing projects might be, how the writing could be organised and successful, and the explicit teaching of different writing processes.
* The teachers were very aware that, if grammar was to be understood in a meaningful way, it must be taught functionally and applied and examined in the context of real composition.

**Teach self-regulation strategies**

Feeling you can write well on your own is really important to children, and while all children need guidance, advice and individual instruction, they also need to know self-regulating strategies such as how to generate ideas, use planners and checklists, or what to look for when improving a draft. They also need ready access to resources for editing and publishing. Self-regulating writers work independently to a large extent, freeing their teacher to conference with individuals or small groups.

**The *Writing For Pleasure* teachers in our research ensured:**

* Children learned numerous strategies and techniques that they could employ independently. They were taught strategies for managing every part of the writing process and they knew how to use them across all class and personal writing projects.
* Self-regulation strategies and resources were introduced carefully and given dedicated instructional time. In mini-lessons, the teachers would illustrate the benefit of a writing strategy or resource with personal reference to their own experience as a writer, before modelling and encouraging the children to use it that day if possible. The strategies and techniques were offered in the spirit of a fellow writer sharing their own writerly knowledge and their ‘tricks’.
* These teachers made use of their working walls for ‘advertising’ and sharing self-regulation strategies.

**Being a writer-teacher**

Just as it would be difficult to teach children the tuba if you’ve never played one, so it is difficult to teach children to be writers if you never write. Become a writer-teacher who writes for and with pleasure and use your literate life as a learning tool in the classroom. Children gain from knowing that their teacher faces the same writing challenges that they do. Write and share in class your own pieces in relation to the projects you are asking the children to engage in, but be sure to maintain reciprocal relations when discussing and modelling your own writing processes and the exemplar texts you have written. Sharing the strategies that you really employ in your own writing is highly effective instruction.

**The *Writing For Pleasure* teachers in our research ensured:**

* Teachers wrote for pleasure in their own lives outside the classroom. They used their literate lives as an education tool in the classroom.
* The teachers wrote and shared their writing with their class with regularity. They would also share their own finished pieces in relation to the projects they were asking the children to engage in. They would also take advice from the children on compositions they were in the process of developing.
* The teachers would readily share the ‘tricks, tips and secret’ strategies that they habitually employed in their own writing and would invite children to give them a try too.

**Pupil conferencing: meeting children where they are**

A rich response to children’s writing is crucial. Many teachers use both written and verbal feedback. Research particularly emphasises the usefulness of ‘live’ verbal feedback, which is immediate, relevant and allows children to reflect on and attend to learning points while actually still engaged in their writing. It is seen as superior to ‘after-the-event’ written feedback. Verbal feedback is given through conferences, which will be short and are most successful in a settled, focused and self-regulating classroom. Teachers give feedback initially on composition and prioritise those who are in most need of assistance. Only later into the child’s process do they attend to transcriptional issues. Finally, writer-teachers are better able to advise and give feedback because they understand from personal experience the issues children encounter when writing.

**The *Writing For Pleasure* teachers in our research ensured:**

* The teachers believed that a rich response to children’s writing was crucial. Whilst they used both written and verbal feedback, they particularly emphasised the usefulness of ‘live’ verbal feedback, which they felt was immediate, relevant and allowed the child to reflect on and attend to learning points raised while still actually engaged in their writing.
* Conferences were short, friendly, supportive and incredibly positive. The children looked forward to these ‘conversations’ because they knew they would receive genuine praise for and celebration of the writing goals they were achieving and also good advice as to how they could improve their developing compositions further.
* The teachers were able to undertake pupil-conferencing in a systematic way and were successful because their children and classrooms were settled, focused, highly-organised and self-regulating. Behavioural expectations were also made very clear.

**Literacy for pleasure: reading and writing connecting**

Successful writing teachers know that children who read more, write more and write better. A reading for pleasure pedagogy (Cremin *et al* 2014; Hansen 1987) assists a writing for pleasure pedagogy since the individual reading of good texts available in school and in class libraries provides children with models, and continually suggests and inspires ideas and themes for personal writing projects. Successful writing teachers also know that reading aloud poems and whole texts to the class in an engaged way has a significant effect on children’s vocabulary and story comprehension, and increases the range of syntactic structures and linguistic features the children will use in their writing.

**The *Writing For Pleasure* teachers in our research ensured:**

* The teachers looked to build a community of readers and writers concurrently.
* They taught using a *reading for pleasure* pedagogy (Cremin *et al* 2014).
* They had print-rich classrooms which also included stories, non-fiction, poetry, newspapers, magazines and the children’s own published texts.
* The teachers read aloud every day to their classes with pleasure and enthusiasm. This included poetry, picture books, chapter books, non-fiction texts and sometimes their own writing.
* The teachers encouraged children to make links between what they were reading, their own lives and potential writing ideas. This included discussing authors’ themes and analysing their craft, understanding and encouraging the use of intertextuality, and writing in personal response to texts read.
* They understood that volitional reading can lead to volitional writing, ensuring that during independent reading time children could also write in their personal writing project books if they felt an urge to do so.
* Children collected words, phrases and other good examples of a writer’s craft in the hope that they might come in useful at a later date.

**Successful interconnection of the principles**

Research cannot emphasise strongly enough that all these principles, critical to the effective teaching of writing, are powerfully interconnected and should be considered as such. Think, where do you currently see your practice making links between them, and where is more development going to be required?

**The *Writing For Pleasure* teachers in our research ensured:**

* That they applied the principles of *Writing For Pleasure* in rich combination.

The affective domains of Writing For Pleasure

Self-efficacy

**‘I can do this!’**

Self-efficacy is the belief that you can write well and realise your intentions.

* Writers with high self-efficacy are more likely to succeed academically because they persist at writing even when it’s difficult.
* Writers with high levels of self-efficacy are more likely to set themselves challenging learning goals.
* Self-efficacy is increased when young writers know the end goal for their writing.
* Self-efficacy is increased when children can apply in their current writing projects what they’ve learnt in the past.

Agency

**‘I have a say!’**

Agency is about having control over your choice of writing topic and how you go about writing it. Agency helps create a culture of writers with self-determination.

* Children like to be able to decide what they’ll write about for class writing projects.
* Once experienced enough, children like to choose how they will write using their own preferred writing processes, and to write at their own pace.
* Children like to have time to pursue personal writing projects.

Self-regulation

**‘I know what to do and how to do it!’**

Self-regulation, the feeling of independence away from continual external intervention, is closely associated with the concept of writing as pleasure.

* A sense of ownership over their own writing craft is immensely important.
* Self-regulating writers have an interest in improving the quality of the texts they create.
* Children need to formulate their own goals for their writing and set their own deadlines.
* Children’s sense of self-regulation is supported by the explicit teaching of the writing process, regularly teaching writing strategies and craft knowledge, and through pupil-conferencing.
* They don’t feel they need their teacher all the time to be able to write well. They know how to use the writing environment of the classroom and the resources within it to help them succeed as independent writers.

Motivation

**‘I know why!’**

The word ‘motivation’ derives from the Latin *movere* meaning ‘to move’. Children are moved to write when they know why they are doing it. They know why they want to move their audience – even if the audience is sometimes only themselves.

* Undertaking the same behaviours as professional writers or those who write for recreation is clearly linked to an increase in children’s motivation.
* Motivation is often what gets children through the difficult parts of the writing process because they know why they are staying with it.
* Children’s motivation to write is increased when they have ownership over their writing process and publish their finished writing products to a variety of real audiences.
* When children have a personal interest or emotional investment in what they are writing, they have increased levels of concentration and engagement. They can become utterly absorbed in their writing over long periods of time.

Volition

**‘I want to!’**

Volition is the need, urge, or internal demand to write.

* Young writers have a sense of volition when writing about experiences they have had or when the subject matter they are writing about is significant or culturally relevant to them personally. This results in the writing itself feeling important, and when things are important to children, they invest more care and effort in them.
* Children want to write because they like the satisfaction that comes from achieving their writing intentions and goals.
* Children who are avid readers are often also avid writers. This is because they are inspired and want to try out the things they are reading for themselves.

Writer-Identity

**‘I am!’**

Writer-identity is the feeling of knowing you are a writer and feeling a relatedness to others within a supportive community of writers.

* Children feel like writers when the classroom is a place where authentic writing is being undertaken and discussed and where they are engaged in serious work. Therefore, it should have the atmosphere of a rich creative writing workshop coupled with the seriousness and professionalism of a publishing house.
* Children feel like writers when they are taught how to improve their writing by a knowledgeable and passionate writer-teacher.
* Children feel like writers when they are undertaking projects which match the writing done by fellow writers outside the classroom.
* Children feel like writers when they establish genuine audiences for their writing.
* Children feel like writers when they are given ownership over their writing craft.
* Children feel like writers when they are part of a genuine writing community where they can learn  and interact with their fellow apprentice writers.
* Children feel like writers when they don’t have the misconception that you can only be a writer if it’s your profession or only once you’re older. Instead, they identify as writers now. They know writing is a pursuit, a craft and that it can be done for purely recreational purposes.