



CUSP Writing

Subject Leader Handbook

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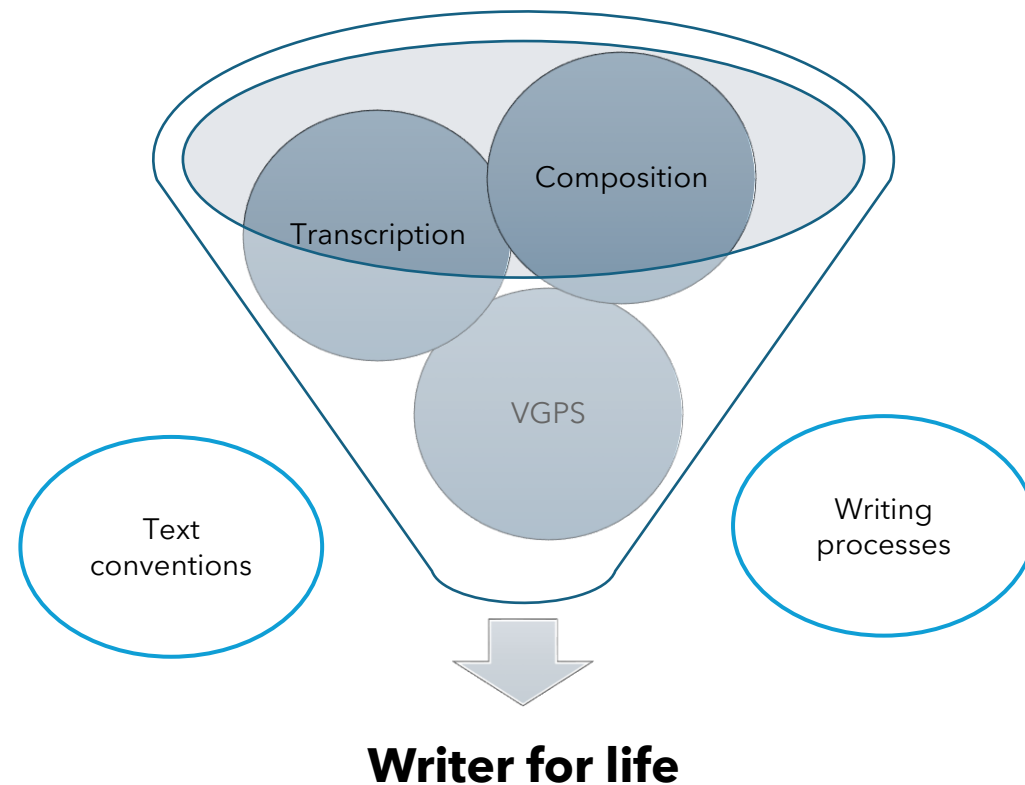
1. Curriculum architecture

What is the Writing curriculum?

The most fundamental goal of the National Curriculum for English is for children to learn to communicate and engage with the world around them confidently and effectively. Our ambition is that pupils will learn to do so meaningfully and with purpose through the high-quality structures and strong ambition in the CUSP English provision.

The aim of CUSP Writing is to provide teachers with the tools to explicitly teach pupils the knowledge and competencies that they need about the different facets of writing and the writing process. The subject knowledge required in order to deliver the Primary curriculum for Writing is vast. By supporting teachers with the sequencing of this knowledge, we hope that it will create time and space for them to invest in developing their own subject knowledge and considering how to ensure that every lesson serves every pupil.

CUSP Writing synthesises the multiple aspects of knowledge and competency needed to write effectively and sequences these, using all that we know about cognitive science to ensure that pupils embed learning into the long-term memory.



We know that pupils need a deep conceptual understanding of each key element of the writing curriculum before they can independently compose and execute high-quality extended outcomes. By breaking down the much larger objectives in the National Curriculum and ensuring that pupils systematically revisit these in multiple contexts, we are able to move them towards a depth of understanding that they can apply flexibly and confidently in a range of contexts.

Programme of study:	Grammatical terms and word classes	Punctuation	Tenses	Word level	Sentence level	Text level	Standard English
Year 1	letter: a symbol of the alphabet, a character which represents a sound in speech formation of a lower case letter noun: general names for people, animals, places, things or ideas proper noun: specific names for people, places or things and always start with a capital letter pronoun: a word that takes the place of a noun, often to avoid repetition singular: just one person or thing plural: more than one person or thing prefix: a letter or group of letters that is added to the beginning of a root word (to change the meaning) suffix: a letter or group of letters that is added to the end of a root word (to change the meaning) adjective: describes the noun or pronoun sentence: a complete thought containing a subject and a predicate (noun and a verb) punctuation: the marks used in writing to clarify meaning	Separation of words with spaces Introduction to capital letters, full stops, question marks and exclamation marks to demarcate sentences Aa capital letter: the upper case <ul style="list-style-type: none"> Full stops are used at the end of a sentence. ? Question marks show someone has asked a question. ! Exclamation marks* show when something is surprising or said with force or to mark the end of an exclamation sentence. Capital letters for names and for the personal pronoun I		Regular plural noun suffixes –s or –es [for example, dog, dogs; wish, wishes], including the effects of these suffixes on the meaning of the noun Suffixes that can be added to verbs where no change is needed in the spelling of root words (e.g. helping, helped, helper) How the prefix un– changes the meaning of verbs and adjectives	How words can combine to make sentences Joining words and joining clauses using and	Sequencing sentences to form short narratives Joining words and joining clauses using and	From Spoken English Curriculum: speak audibly and fluently with an increasing command of Standard English
Year 2	noun: general names for people, animals, places, things or ideas proper noun: specific names for people, places or things and always	Use of capital letters, full stops, question marks and exclamation marks to demarcate sentences	Correct choice and consistent use of present tense and past tense	Formation of nouns using suffixes such as –ness, –er (e.g. happiness, happier)	Subordination (using when, if, that, because) and co-ordination (using or,	Develop positive attitudes towards and stamina for writing by:	Common misconceptions: done/did <ul style="list-style-type: none"> was/were

We recognise that this conceptual knowledge is only one part of learning to become a writer and this has been carefully reflected in our focus on the writing process in the second part of each unit of study.

Programme of Study

The Writing curriculum contains a large body of conceptual knowledge that needs to be explicitly taught, alongside the development of writing competencies and processes, such as drafting, proof-reading and editing. We have outlined this conceptual knowledge in the underpinning Programme of Study for the curriculum. This shows how each area of conceptual knowledge develops over time, for example, which word classes pupils should be able to name and identify or which punctuation marks should be secured in each year group.

The subject knowledge needed to match some of these concepts to certain text forms is extensive. For example, understanding that an explanatory text is a good opportunity to teach the present progressive tense because it can describe a process that is ongoing in the present or knowing that the passive verb form is useful for writing a news report when we want to draw attention to the object in a sentence rather than the subject.

To support teachers, we have carefully and systematically mapped each of these concepts to a unit of study in which it adds value. We have also considered which concepts are most high-utility and reflected this in the number of times pupils will meet each concept.

	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8
Year 1	Setting descriptions 2 x 2 weeks	Stories with familiar settings 2 x 3 weeks	Instructional writing 2 x 2 weeks	Recount from personal experience 2 x 2 weeks	Informal letters 2 x 2 weeks	Shape poems and calligrams 1 week essential 1 week enrichment	Poetry – pattern and rhyme 1 week essential 1 week enrichment	Poetry on a theme (nature) 1 week essential 1 week enrichment
Year 2	Character descriptions 2 x 2 weeks	Simple retelling of a narrative 2 x 3 weeks	Stories from other cultures 2 x 3 weeks	Recount from personal experience 2 x 2 weeks	Non-chronological reports 2 x 3 weeks	Formal invitations 2 x 2 weeks	Poems developing vocabulary 1 week essential 1 week enrichment	Poetry on a theme (humorous) 1 week essential 1 week enrichment
Year 3	First person narrative descriptions 2 x 2 weeks	Third person narrative (animal stories) 2 x 3 weeks	Dialogue through narrative (historical stories) 2 x 3 weeks	Formal letters to complain 2 x 2 weeks	Non-chronological reports 2 x 3 weeks	Advanced instructional writing 2 x 2 weeks	Performance poetry – including poetry from other cultures 1 week essential 1 week enrichment	Poetry on a theme (emotions) 1 week essential 1 week enrichment
Year 4	First person diary entries (imaginative) 2 x 2 weeks	Third person adventure stories 2 x 3 weeks	Stories from other cultures 2 x 3 weeks	News reports 2 x 2 weeks	Persuasive writing (adverts) 2 x 2 weeks	Explanatory texts 2 x 2 weeks	Critical analysis of a narrative poem 1 week essential 1 week enrichment	Poems which explore form 1 week essential 1 week enrichment
Year 5	Third person stories set in another culture 2 x 3 weeks	Playscripts (Shakespeare retelling) 2 x 2 weeks	Dialogue in narrative (first person myths and legends) 2 x 3 weeks	Balanced argument 2 x 2 weeks	Biography 2 x 3 weeks	Formal letters of application 2 x 2 weeks	Poems that use word play 1 week essential 1 week enrichment	Poems which explore form 1 week essential 1 week enrichment
Year 6	First person stories with a moral 2 x 2 weeks	Extended third person narrative (adventure stories) 2 x 3 weeks	News reports 2 x 2 weeks	Explanatory texts 2 x 2 weeks	Autobiography 2 x 2 weeks	Discursive writing and speeches 2 x 2 weeks	Shakespeare's sonnets 1 week essential 1 week enrichment	Poems that create images and explore vocabulary (war poetry) 1 week essential 1 week enrichment

This is the unsequenced overview of the Writing curriculum. The green boxes show narrative texts, the blue boxes show non-narrative texts and the orange boxes show poetry. The purple arrows show where an equivalent text form is studied in a subsequent year group. This helps teachers to build on pupils' prior knowledge. For example, pupils will learn to write and sequence basic instructions in Year 1 and then will further develop this with more advanced instructional writing in Year 3. We have deliberately included some more academic text forms from Year 4 upwards (Critical analysis, Balanced argument and Discursive writing and speeches) to give pupils experiences that will prepare them for learning in Key Stage 3 and beyond.

Reduce and Revisit

Cognitive science tells us that pupils need multiple exposures to key concepts in order to commit them to the long-term memory. We also know that some concepts in the Writing curriculum are more high-utility than others. Historically, pupils memorising text conventions has been over-emphasised, often at the cost of sentence level mastery. This has resulted in many pupils travelling through primary school without securing a really strong foundation in the basics.

CUSP Writing is built on a Reduce and Revisit model. This means that we have reduced the number of text types that pupils study, in favour of revisiting a small number that we want them to truly master. These text types have been carefully selected to ensure balance and progression across the whole of the primary journey.

For example, in Key Stage 1, we have deliberately prioritised poetry because it offers an excellent opportunity for pupils to play with, and find joy in, language. By the end of Key Stage 2, we have deliberately prioritised some of the more formal text types that will prepare them for writing across the curriculum in Key Stage 3 and beyond.

Pupils will study each text type twice in each year – Block A and Block B. Block A is the first time that pupils will meet the text type and its associated concepts. Block B allows pupils to reflect on what they already know about this form of writing and build on this more independently and more creatively, as their confidence develops.

Block A and Block B

In a Block A unit, pupils will be introduced to a text form and its associated concepts, often for the first time. This unit of learning is highly structured, with teachers explicitly teaching each concept at sentence level before modelling how these can be applied in the context of an extended text form.

In a Block B unit, teachers will revisit what pupils already know about the text form, consolidating and developing their understanding. The structure of a Block B unit offers pupils greater opportunity to be more independent and creative and to build on their previous knowledge.

The long-term sequence has been deliberately harmonised with the wider curriculum. This means that each unit has been placed where we see natural opportunities for pupils to write about concepts that they have already met in the wider curriculum. This helps to reduce the cognitive attention directed at assimilating contextual knowledge and increase cognitive focus on the process of writing.

The suggested contexts for writing in the units are simply one suggestion. Teachers should select a context for pupils to write about based on the needs, interests and experiences of their pupils. Provided the framework of the units is maintained, it does not matter what context the extended writing sits within.

Autumn term															
CUSP Reading: Shackleton's Journey								CUSP Reading: Secrets of a Sun King & If							
04/09	11/09	18/09	25/09	02/10	09/10	16/10	23/10	30/10	06/11	13/11	20/11	27/11	04/12	11/12	18/12
Third person stories set in another culture 3 weeks			Formal letters of application 2 weeks		Poems that use word play 1 week	Flexible block	Half-term	Dialogue in narrative (first person myths and legends) 3 weeks			Poems which explore form 1 week	Balanced argument 2 weeks		Flexible block	
Spring term															
CUSP Reading: A Midsummer Night's Dream & I Am Not A Label								CUSP Reading: Boy in the Tower & Daffodils							
03/01	08/01	15/01	22/01	29/01	05/02	12/02	19/02	26/02	04/03	11/03	18/03	25/03	01/04	08/04	
Flexible block	Third person stories set in another culture 3 weeks			Formal letters of application 2 weeks		Playscripts (Shakespeare retelling) 1 week (cont. ...)	Half-term	Playscripts (Shakespeare retelling) 1 week (... cont.)	Biography 3 weeks			Poems that use word play Enrichment 1 week	Easter Break		
Summer term															
CUSP Reading: The Explorer							CUSP Reading: Five Children and IT								
15/04	22/04	29/04	06/05	13/05	20/05	27/05	03/06	10/06	17/06	24/06	01/07	08/07	15/07	Summer break	
Playscripts 2 weeks		Dialogue in narrative (first person myths and legends) 3 weeks			Flexible block	Half-term	Balanced argument 2 weeks		Biography 3 weeks			Poems which explore form Enrichment 1 week	Flexible block		

This is an example of a sequenced overview. The green units are Block A units and the orange units are Block B units. The red text shows the core text that pupils will be studying in CUSP Reading within each half term.

Connections between the Writing curriculum and the wider curriculum can be found within each unit. For example, in the sequence above, the suggested context for Formal Letters of Application Block A is for pupils to write a letter of application to be part of Shackleton’s crew. They will already have learned about this from their Reading unit. Likewise, when they write the First Person Myths in Block A, they will be learning about the Ancient Greeks. The Biography Block A unit will draw on their study of *I am Not a Label* in Spring 1.

Teachers do not need to use these contexts for their writing – they are simply suggestions to promote purposeful curriculum coherence.

Flexible content

We know that the demands of the primary classroom extend far beyond just what is covered in the curriculum. We also know that effective teaching requires teachers to respond to the pupils in front of them, reshaping the journey through the curriculum depending on needs, interests, talents and context. It is not possible to do this if there is no time strategically dedicated to do so.

It is for this reason that we have deliberately built flexible content time into the CUSP Writing offer. We know that there are key points in the primary journey where additional focus may be needed elsewhere. For example, in Year 1, to support effective transition from EYFS and ensure that phonics is a high-priority, we have planned for the Writing curriculum to be covered in 28 weeks. In addition to this, teachers can select from the optional Strong Start Writing units, which focus on the explicit teaching of sentence building.

Likewise, we know that the end of Key Stage 2 often requires time to be given over to residentials, SATs assessments and high-quality transition work. Therefore, we have planned for the curriculum to be covered in 30 weeks. This ensures that teachers have flexible content time to address misconceptions, fill gaps in prior learning and offer additional time for extended writing or close editing.

The table on this page shows a worked example for the amount of flexible content time that is available in each year group. Teachers should aim to use this time strategically, considering where it will be most needed and where it will have the greatest impact.







Year group	Number of units	Number of weeks	Flexible content weeks	Flexible content lessons
1	16	28	10	25
2	16	34	4	10
3	16	34	4	20
4	16	34	4	20
5	16	34	4	20
6	16	30	8	40

The above is based on a 38 week academic year. We are aware that many schools have slightly different annual calendars to this and therefore the table is for illustrative purposes only.

The Key Stage 1 model of the 2/3 Reading/Writing split means that 1 week equates to either 2 or 3 flexible content lessons, depending on how it falls.

Teachers should treat this flexible content time like a bank account – the only rule is that you cannot go overdrawn! The time can be moved around in the sequence, dependent on cohort need. For example, many schools find it useful to allocate additional time to the Block A units, as the Block B units revisit prior learning rather than introduce new concepts.

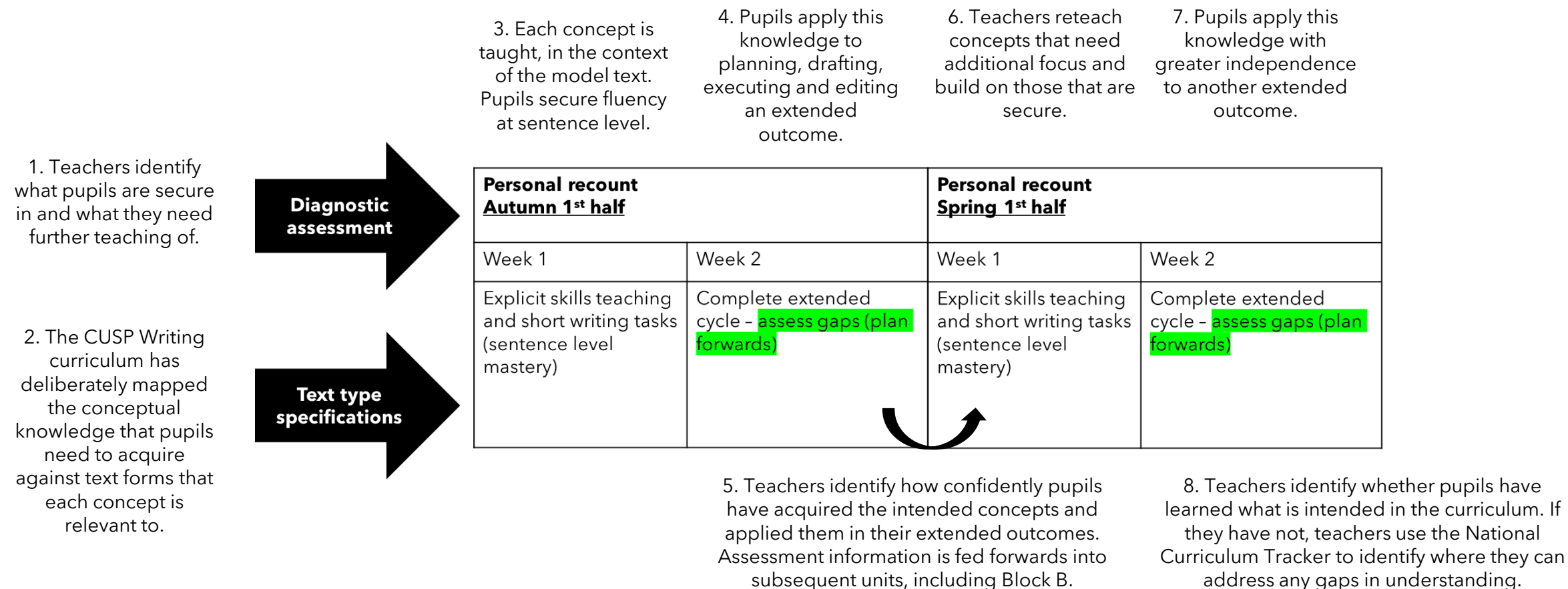
5. Flexible content						
						Efficiency Deploy the following question on <i>Socrative</i> : 3.

ENRICHMENT LESSON – TEACHER MAY CHOOSE TO use this lesson to enrich or extend learning but it is not essential content						
Part: 2/2	Focus: structural understanding, planning and execution of extended task and focused editing teaching					
 Connect	 Explain	 Example	 Attempt	 Apply / Challenge	What success looks like	 LEARN
5. Deliver a speech using appropriate formality and expression						
Uses of the comma	Play a recording of a good speaker delivering a speech. Establish that delivering a speech requires the speaker to engage the audience. Use the recording to explain how the speaker is using the strategies shown on the slide.	Use the paragraph from the model text to demonstrate text marking to show how the words will be delivered. Use a key to indicate where the pace of delivery may change, for example. Model delivering it as a speech using the various strategies shown on the <i>Explain</i> slide.	It may be helpful to photocopy and enlarge the pupils’ speeches so they can be text marked. A larger font will assist pupils in delivering the speech as they can locate and read the words more easily when switching between looking at the audience and looking at their speech. Pupils select a paragraph from their writing and text mark it to show which strategies will be used and when. They deliver this short section to a partner and review. What worked well? What needs to be improved?	Apply Using the feedback from the <i>Attempt</i> task, pupils text mark the remainder of their speech then rehearse delivering it. They deliver the speech to a partner, a small group or the class, depending on confidence levels. Record the speeches if possible. Challenge Pupils watch their recordings and evaluate how successful their speech was.	Can deliver a speech with appropriate formality and use expression and gestures to engage the audience	Enrichment Watch a recording of a good speaker delivering a speech, ideally a young person. Accessibility Record the speeches. Pupils watch them and evaluate their delivery using the listed criteria.

In addition to the Flexible Content blocks in the long-term sequence, we have also included at least 1 Flexible Content lesson in each block that is 2 or 3 weeks. This can be used to recap prior learning, extend the time given for writing or for an additional editing lesson at the end of the unit.

We have also identified at least 1 lesson per block which is an Enrichment lesson. These lessons are desirable but not essential and can therefore be omitted if teachers find that they need additional time to secure fundamental concepts in the block.

It is commonly acknowledged in schools that we would never ask pupils to approach a reasoning problem in Maths without first ensuring that they have the arithmetical fluency with which to solve it. Yet, too often in writing, we ask pupils to reason (plan and write an extended text) without securing the arithmetic (sentence level mastery) first. The structure of a CUSP Writing unit addresses this:



A		B		C		D		E		F		G		H		I		J		K		L		M		N		O		P		Q		R		S		T		U		V		W		X		Y		Z		AA																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
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Identifying the audience for and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own																										✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓</

This is an extract from the National Curriculum Tracker for Writing. This shows where each concept is first taught, in which units it will be revisited and by when it should be secured. If teachers identify that certain concepts need additional re-teaching, they can use this to review where a concept may come up again and allocate additional teaching time from their flexible content blocks.

The Ingredients for Success checklists have been deliberately mapped against this to ensure systematic coverage and revisiting of the key concepts of the National Curriculum. This means that teachers can be confident that, provided they have followed the framework of the curriculum, they will have covered the concepts that make up the statutory entitlement of the curriculum.

Note: This is an overview of curriculum input and should be used to inform the reshaping of teaching and not for the purposes of summative assessment.

The extended cycle

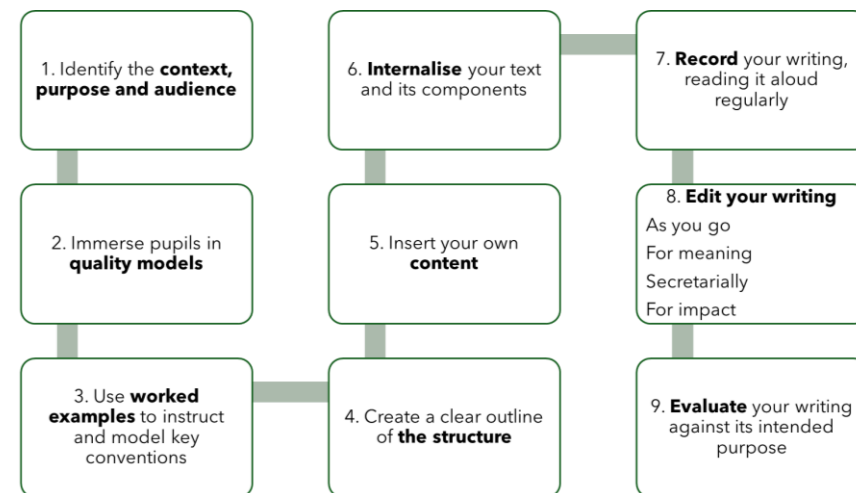
High-quality models sit absolutely at the heart of the CUSP Writing curriculum. These are used throughout each unit to exemplify key concepts and as a worked example to model the application of key concepts in context. We know that pupils will be more successful if they have a clear vision and structure to work towards.

Each CUSP Writing units begins with identifying the context, purpose and audience for pupils' writing. Pupils thrive when they understand this, particularly if the audience is a 'real' audience and they are personally invested in the reason for writing. Pupils are immersed in high-quality models which exemplify each of the concepts that they will learn in context. Teachers zoom into these in each part of their explicit instruction. This means that pupils will be really familiar with the language and structure of the model text before they even think about writing their own.

In Block A, teachers will use the structure of the model text to demonstrate how to plan their own version of the same type of text in a different context. In Block B, teachers can reduce some of this scaffolding so that pupils can practise doing this more independently.

We strongly advocate that pupils spend as much time 'talking the text' as they do writing it. They should have a clear view of exactly what they want to write before they write it, articulating and experimenting with each sentence before pen hits paper.

Finally, teachers will model the process of editing for different purposes. We strongly suggest that secretarial editing and editing for meaning are prioritised before exploring editing for impact.



The components of this cycle are evident in each unit, regardless of the length or context. In the early stages of learning to write, this might mean just a few sentences. By the time pupils reach the end of Key Stage 2, they should be able to plan, draft, execute and edit more complex texts, including sustaining and developing ideas across narrative and non-narrative text forms.







2. Pedagogy

The 6 phases of a CUSP lesson have been distilled directly from Rosenshine’s Principles of Instruction. First born in the context of the CUSP Reading curriculum, we have adopted these successfully across the whole CUSP offer, including CUSP Writing. Further guidance about the origins of this structure can be found within the Essential Implementation CPD suite.

This is not a linear structure and teachers may need to move backwards and forwards between the lesson phases to help them break concepts into manageable chunks for pupils or to provide additional modelling or guided practice. Checking for understanding should be built into each phase of instruction so that misconceptions can be addressed and resolved quickly.

1. Connect: teachers connect what pupils already know with what they are about to learn, activating prior knowledge.

2. Explain: teachers explicitly instruct relevant vocabulary and explain the key concept concisely and precisely.

Connect	Explain	Example	Attempt	Apply	Challenge
					
Activate prior learning	Instruct vocabulary Explain core concepts	High-quality modelling Explicit direct instruction (My turn)	Guided practice Gradually reduce scaffold (Our turn)	Independent practice Application of new concept (Your turn)	Deepen understanding Sophisticate thinking

6. Challenge: all pupils are challenged to sophisticate their thinking and to think hard about the concept they have been taught. This may include exploring exceptions, identifying common errors or applying a concept in multiple contexts.

3. Example: teachers use the model text to provide multiple examples of the key concept. They model applying the concept.

4. Attempt: through guided practice, pupils all achieve success in applying the target concept. Scaffolding is gradually reduced.

5. Apply: pupils achieve fluency with the target concept through deliberate practice. Some pupils may need additional instruction at this point.

Part: 1/2		Focus: explicit teaching of the grammatical structures and text conventions required				
Connect	Explain	Example	Attempt	Apply / Challenge	What success looks like	LEARN
1. Use superlatives to exaggerate points						
Sort adjectives according to their strength of meaning.	<p>Explain that a suffix is an ending we add to the base form of a word to change it into a different word form.</p> <p>Tell pupils that a superlative is an adjective that takes a comparison to the highest degree and is used in persuasive writing to exaggerate a point. Explain the concepts for adding the regular superlative suffix, -est, including when we double a consonant (at the end of CVC adjectives). Note that some superlatives are irregular and give pupils some common examples, e.g. most, worst, least.</p>	<p>Introduce the model text and ask pupils to highlight the superlatives included in it. Draw pupils' attention to the superlative of <i>private</i> and explain that some adjectives use the word <i>most</i> rather than the -est suffix to create their superlative.</p> <p>Demonstrate changing adjectives to superlatives.</p>	Ask pupils to change the given adjectives into superlatives.	<p>Apply Explain that the pupils will be writing their own persuasive advert warning children against trusting people they meet online.</p> <p>Ask pupils to compose sentences about online safety using superlatives, e.g. Sharing your personal details is one of the most dangerous things you can do.</p> <p>Challenge Ask pupils to check their application of the superlative spelling concepts.</p>	Can spell and use superlatives accurately	<p>Efficiency Deploy the following questions on <i>Socrative</i>: 1, 2.</p> <p>Accessibility Use transcription software to record pupils' oral compositions.</p>

The 6-phases of a lesson are evident in the planning for CUSP Writing. Teachers should ensure that they read the planning alongside the slide decks when preparing to teach a lesson. The planning offers concise and precise explanations for key concepts, as well as identifying potential misconceptions and exceptions.

There is always a suggested context for the Apply task, regardless of whether this is sentence level or part of the extended outcome. However, teachers should feel free to select an alternative context, based on the needs and interests of their cohort. For example, in this lesson, our suggestion is to link this to work around online safety but teachers may choose to link this work to a local or school event instead.

Vocabulary instruction

We are unapologetic about exposing pupils to high-demand language that will help them make sense of key curriculum concepts and the wider world around them. The Essential Implementation CPD suite walks teachers through the approach for explicit vocabulary instruction that has been adopted across the CUSP offer.

It is not possible to explicitly instruct every word in the English language. Every pupil will have a different starting point and it is important, therefore, that teachers take responsibility for selecting the vocabulary that they need to teach their cohort.

There are certain words that are essential for pupils to learn in each Writing unit – these can be found in the Vocabulary and Content Knowledge part of the planning. This outlines key technical vocabulary and Tier 2/3 vocabulary from each model text that we suggest may require explicit instruction. However, teachers may identify additional or alternative vocabulary that is relevant to teach their cohorts in order for them to be successful in each lesson.

In line with the model suggested in the implementation suite, we have provided a template for a script and 7 tasks to support teachers in adopting high-quality pedagogy for instructing key vocabulary and allowing pupils the opportunity to explore this language more deeply. These templates can be found at the end of each Writing unit.

Vocabulary and Content Knowledge: Year 4 Persuasive writing – adverts (Block A)

Tier 2/3 Vocabulary	
sensitive	easily upset by the things people say or do or causing people to be upset, embarrassed or angry
careless	not taking or showing enough care and attention
haunt	to cause repeated suffering or anxiety
app	abbreviation for application: a computer program that is designed for a particular purpose
demon	an evil spirit

Content Knowledge	
superlative	Superlatives are words that indicate something of the highest degree. They are used to exaggerate your point, e.g. <i>greatest</i> .
rhetorical question	A rhetorical question is a question written in order to create a dramatic effect or to make a point. It must be punctuated with a question mark.
slogan	A slogan is a short, easily remembered phrase, especially one used to advertise an idea or a product.

Teachers should select vocabulary from the planning or from their own knowledge of what pupils need in order to be successful. This can be instructed using the script and task templates included in each of the Writing units. Subject leaders should ensure that all teachers have watched the Essential Implementation videos so that they understand the principles of explicit vocabulary instruction.

Vocabulary – deepen



Teachers: each lesson should have a vocabulary focus.

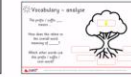
The focus may be the tier 2 and 3 vocabulary from the model text.

Alternatively, it may be generated from class discussions.

Ensure that you use all five stages of vocabulary instruction across the unit.

Vocabulary tasks can be completed during any stage of the lesson so please move this slide to where it fits best in each lesson.

See possible templates that you can use at the end of this slide deck.



Part 1, Lesson 3

Identify and use rhetorical questions as a device to enhance direct reader address

Knowledge Note

<p>Part 1, Lesson 3 focus: identify and use rhetorical questions as a device to enhance direct reader address</p> <p>Explain</p> <p>A rhetorical question is ...</p>	<p>Example</p> <p>Or do you SHOUT IT OUT SO EVERYONE CAN HEAR?</p>
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Connect

Label each sentence to show whether it should end with an exclamation mark or a question mark.

What a brilliant idea that was	exclamation mark
What more could you want	exclamation mark
How exciting is that	question mark
How much fun we all had	question mark

Vocabulary – deepen

Teachers: each lesson should have a vocabulary focus.

The focus may be the tier 2 and 3 vocabulary from the model text. Alternatively, it may be generated from class discussions.

Ensure that you use all five stages of vocabulary instruction across the unit.

Vocabulary tasks can be completed during any stage of the lesson so please move this slide to where it fits best in each lesson.

See possible templates that you can use at the end of this slide deck.

Explain

A **rhetorical question** is a question written in order to create a dramatic effect or to make a point.

It must be punctuated with a question mark.

Example

Identify rhetorical questions in the model text.

What is their effect?

Write two more rhetorical questions that could have been used here.

Some things we just don't want to share too widely. It might be our most private feelings about someone or something. It might be a personal matter we are extremely sensitive about. It might even be a brilliant surprise we are planning for someone who deserves our greatest respect.

So, imagine you have something that you've just got to let someone know. What do you do? Do you tell your best, most trusted friend in private? Or do you

SHOUT IT OUT SO EVERYONE CAN HEAR?

Attempt

Highlight the rhetorical questions in this paragraph.

Explain why the author has used them.

Remember, once you press send, it's the hardest thing to take it back. Careless words can return to haunt you. After all, the internet is an invisible world full of angels and demons. Who would you trust with your most confidential cogitations? Or your most intimate insights? If they go astray, would you ever repair the damage? Think before you click.

Apply

Use rhetorical questions to highlight the dangers of meeting face to face with people you have met online.

Remember to punctuate your sentences correctly.

Challenge

Have rhetorical questions been used effectively to engage the reader?

Have you ever been contacted online by someone that you do not know in real life? Sometimes, you might find that a stranger online suggests meeting face to face. Would you like to meet them? What time are you free?

The 6-phases of a lesson are exemplified in the base slide decks. These model how teachers might move through a lesson but should be adapted to meet the needs and interests of each cohort.

Each lesson begins with the daily Knowledge Note, giving an explanation and an example of the key concept. Pupils use this to remind them of previously learned concepts, as the unit progresses.

Once pupils learn the rhythm of the lessons, this frees up precious cognitive capacity to be directed at learning demanding concepts and being creative within the writing process.

The slide decks are published in PDF and PPT format. This is because the PPT version sometimes lose formatting depending on which version of Microsoft a computer uses.

The Knowledge Organiser and model text are crucial to helping pupils contextualise the concepts that they are learning.

We suggest that each lesson starts with this double page open. Teachers will identify the target concept for the lesson and then identify examples of this in the model text. The Knowledge Organiser acts as a simple locational cue to prime pupils' thinking.

Some pupils find it useful to colour code examples so that they can draw on these in their own writing. Others find it useful to annotate the Knowledge Organiser so that this can be used to prompt thinking during the extended writing phase of each unit.

Today, we are learning about...

Knowledge Organiser

Persuasive writing adverts (Year 4)

Superlatives

are used to exaggerate your points. They are words that indicate something of the highest degree.

Superlatives are usually formed by adding the suffix -est to an adjective or an adverb, e.g. *greatest*.

Slogans and direct reader address

are used to attract the attention of and convince the reader, e.g.

Remember, once you press send ...

*Are you creating **messages** or a **mess** that will last for **ages**?*

Rhetorical questions

are questions that does not require a response. They are used to address the reader and draw them in to the advert, e.g.

Is this really going to just one person?

Powerful vocabulary

is used to entice the reader, e.g. *careless, haunt, demons*.

Presentational and organisational features

are used to emphasise specific information, e.g. bullet points, subheadings, bolding and underlining.

...because we are going to write a...

Who shares your deepest secrets?

Some things we just don't want to share too widely. It might be our most private feelings about someone or something. It might be a personal matter we are extremely sensitive about. It might even be a brilliant surprise we are planning for someone who deserves our greatest respect.

So, imagine you have something that you've just got to let someone know. What do you do? Do you tell your best, most trusted friend in private? Or do you

SHOUT IT OUT SO EVERYONE CAN HEAR?

some social media apps, you might think you're talking to one person but are s, it can be like yelling your secret across a crowded football stadium. Anyone


en you are old enough to use social media, think before you message:

- Is this really going to just one person?
- Can I totally trust this person?
- Is this something I should be saying anyway?
- Would I want there to be a permanent record of me saying it?

Remember, once you press send, it's the hardest thing to take it back. Careless words can return to haunt you. After all, the internet is an invisible world full of angels and demons. Who would you trust with your most confidential cogitations? Or your most intimate insights? If they go astray, would you ever repair the damage? Think before you click.

Are you creating **messages or a **mess** that will last for **ages**?**

Here are some examples...


Efficiency Deploy the following questions on <i>Socrative</i> : 1, 2.
Accessibility Use transcription software to record pupils' oral compositions.

&iLearn

As one of the exciting innovations to the CUSP offer for 2023-24, we are proud to introduce the &iLearn strategy. This is part of our wider approach to weaving EdTech directly and purposefully into the DNA of the curriculum offer. We have identified three main functions of the &iLearn strategy:

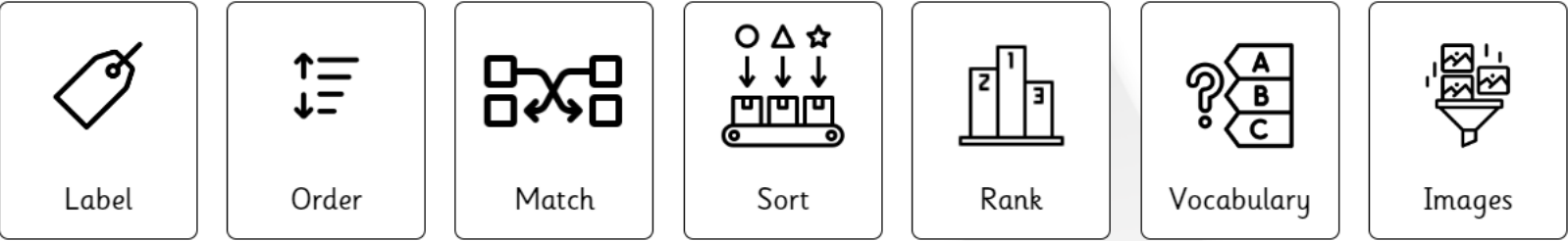
1. Accessibility - ensure that every lesson serves every learner, using EdTech to make learning accessible for all learners.
2. Enrichment - open up worlds beyond the school walls, using EdTech to broaden the horizons of the pupils that we serve.
3. Efficiency - provide strategies to support teachers in managing workload more efficiently, using EdTech to reduce administration to allow teachers to focus on learning.

The CUSP Writing planning identifies opportunities for how EdTech can be deployed in each lesson in line with these three functions. An example can be seen on the left of the page.

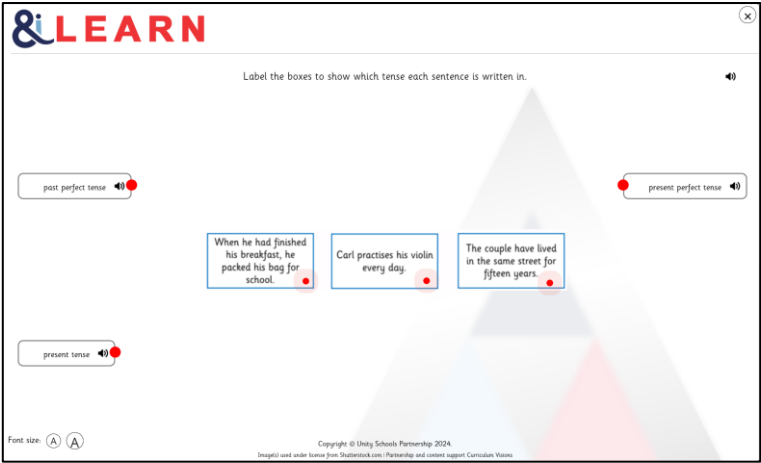
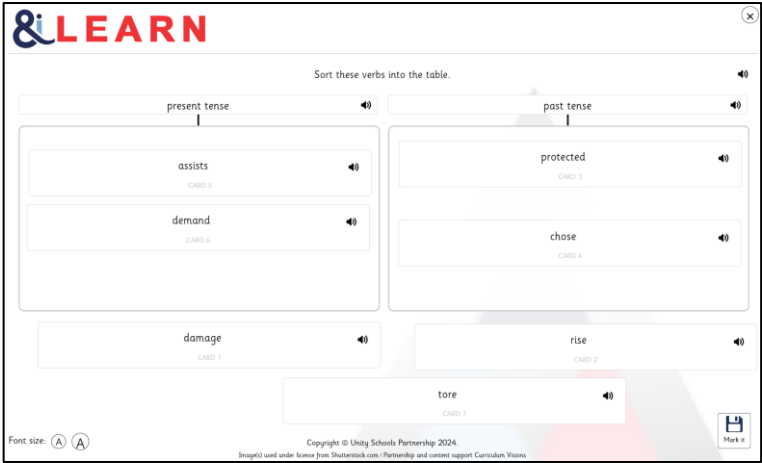
We are also delighted to launch the &iLearn platform, which works directly in conjunction with the CUSP Writing curriculum and provides deliberate practice tasks that can be completed and marked online. This provides the teacher with immediate formative feedback that can be used to check understanding and reshape practice, as necessary.



We have specifically selected key devices that require pupils to think hard about the target concept. These are deliberately limited to a small selection to ensure that pupils learn the routines of thinking hard and can focus their cognitive capacity on content, not process.



Resource locker				
Y5 Biography				
Writing	Y5	Y5 Writing Biography Block A Part 1 Lesson 2		
Writing	Y5	Y5 Writing Biography Block A Part 1 Lesson 4		
Writing	Y5	Y5 Writing Biography Block A Part 2 Lesson 1		
Writing	Y5	Y5 Writing Biography Block A Part 2 Lesson 3		
Writing	Y5	Y5 Writing Biography Block A Part 2 Lesson 4		







Teachers can find a resource by logging into the &iLearn platform and then simply searching the resource locker for the year group and unit. Tasks have been built to specifically match the Connect, Attempt or Apply parts of each lesson. All tasks have instructions and content available as audio clips so that they are accessible for all learners.

Pupils can have multiple attempts at completing tasks and the platform will mark each attempt, providing key feedback to teachers to show how well pupils have understood a concept. This can be used to check for understanding and then respond to any potential gaps or misconceptions in real time, without adding to teacher workload.

Further information about functionality of the platform can be found on the CUSP website.

3. Resources

-  [Y5 Writing Formal letters of application Block A](#)
-  [Y5 Writing Formal letters of application Block A Base slides](#)
-  [Y5 Writing Formal letters of application Block A Base slides](#)
-  [Y5 Writing Formal letters of application Block A Print pack](#)

It is crucial that teachers review the planning alongside the slide decks as this is where key teacher knowledge is included that may not be evident on the slides themselves, which are pupil facing.

The link to the digital grammar quizzes can be found on the front page of the unit, should schools choose to use these online.

Schools may also choose to purchase the pre-printed inserts to reduce printing in school. See the CUSP website for more details about this.

In its first inception, we made the deliberate decision to provide skeleton plans and partial resources for the CUSP Writing offer to ensure that teachers were able to use these to plan to meet the needs of their cohorts.

Each year, we review the CUSP offer to ensure that it responds to the current educational landscape and that we are able to build in learning about how to get the best out of the offer. We received so many requests from individual teachers, schools and MATs to move to a fully resourced offer that in 2023-24, we released a more extensive curricular provision, including all that teachers would need to deliver the curriculum. The intention of this is to free up time for teachers to develop their subject knowledge, rehearse their exposition and explanations and to make adaptations for individual learners.

While the offer is now fully resourced, we expect that teachers will use this as a starting point to build from, not as an exhaustive solution. We recognise that every cohort is very different and want to ensure that all teachers feel empowered to adapt the resources as is necessary.

Each unit contains four downloads:

- Unit plan (including learning sequence and vocabulary/content knowledge)
- Base slides (PPT)
- Base slides (PDF)
- Print pack (including Knowledge Notes, Knowledge Organiser, Model text, Ingredients for Success checklist, exemplification and GPS quiz)

Part 1, Lesson 2 focus: use and sustain the first person perspective



Explain

First person perspective is ...



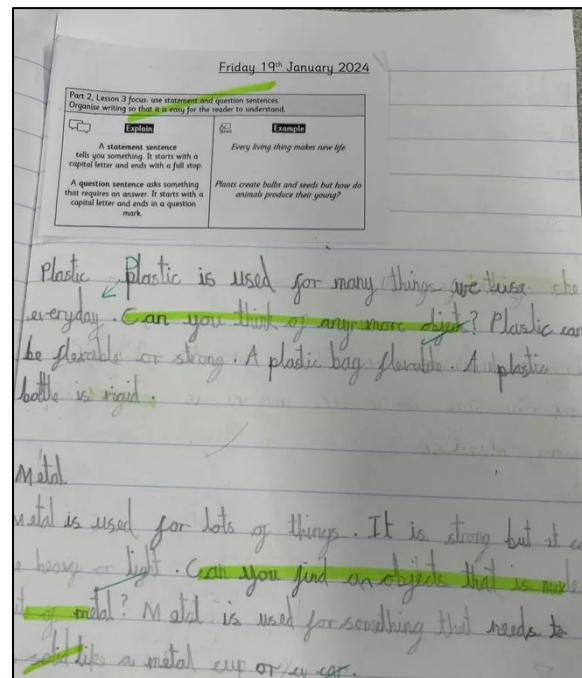
Example

Were you to appoint me, I believe I would be an effective, affordable and imaginative solution to your staffing needs.

In addition to the Knowledge Organiser, which represents the totality of concepts taught across the whole unit, we have provided daily Knowledge Notes. These capture the target concept for each lesson and provide pupils with a valuable reminder or prompt when they need to return to key concepts over time.

The Daily Knowledge Notes should be stuck at the top of each page for each new lesson. Teachers should explicitly refer to these, giving pupils time to annotate them to capture their own understanding of the key concept.

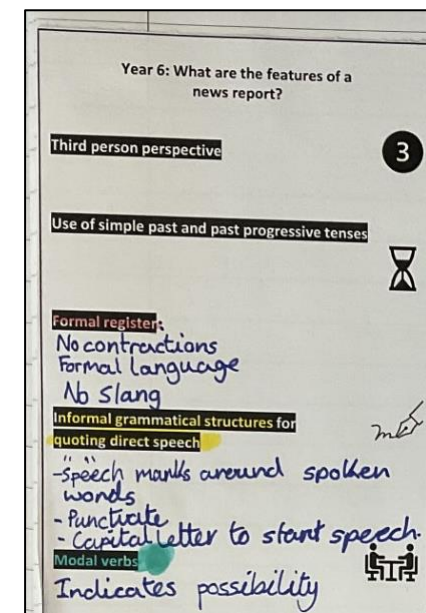
The examples included in the Knowledge Notes are taken directly from the model text. This ensures a close link between the worked examples for each concept and those that pupils may draw on in their own writing outcomes.



Some teachers find it helpful to take the examples and explanations off the Block B Knowledge Organiser and Knowledge Notes and use them as a retrieval exercise for pupils. Using them in this way promotes pupils' independence and encourages them to use their books as encyclopaedias of all that they have learnt, rather than filing cabinets to store all of the work they have completed.

Many teachers find it useful to use the daily Knowledge Notes to support efficient marking and feedback. This simple way of highlighting the concept on the Knowledge Note allowed this teacher to draw together pupils who needed additional instruction on this concept before the next lesson so that any misconceptions could be resolved.

In addition, this rapid formative assessment can be used as part of quality feedback on the extended outcome. Teachers can simply direct pupils back to the concept that is not confidently evident in their extended writing and ask them to use the Knowledge Note to help them address this in their writing.



Exemplification

Teachers will find pupil exemplification in many CUSP Writing units. We are adding to these all the time. The purpose of these is to help set the high standard that we aim for pupils to achieve and exemplify what excellence looks like in terms of key learning outcomes.

In this example, we have included additional annotations to explain how we know that this piece of work represents a pupil who is securing the curriculum. Not all pieces are annotated and there are often multiple examples of pupils representing a range of attainment within units of study.

These can be used as part of teachers' professional development to help them calibrate their expectations. They can also be used to inspire pupils, demonstrating what it is that they are aiming for and connecting them to other pupils' experiences of the CUSP curriculum.

In addition to this, we have included some examples of Year 2 and Year 6 pupil outcomes which have been through external moderation. Teachers should note that these pieces only represent one part of a wider portfolio that was presented for moderation. However, we hope that this will be useful in exemplifying the expectations of the Teacher Assessment Frameworks in the context of the CUSP Writing curriculum.

Exemplification of Writing: Y5 Formal letters of application

This work was internally moderated as part of a portfolio of work at the Expected Standard for Year 5 in 2022.

The form and tone is appropriate to a letter of application. Vocabulary is deliberately chosen for its level of formality which is maintained throughout although one word is not used correctly in context (*ensure*). The introductory paragraph establishes the reason for writing and the conclusion summarises the personal qualities effectively. The middle paragraphs clearly provide different supporting information. Shifts between tenses have been controlled well (present, progressive and perfect) and modal verbs suggest certainty. The subjunctive form has been used for formality.

A variety of conjunctions has been used to join clauses. Sentence structure and openers are varied to engage the reader. A relative clause adds detail.

Expanded noun phrases and adverbials are used to add detail. Pronouns and determiners are used for cohesion (*in addition to this*).

Sentence punctuation is correct, including the use of commas to separate clauses and after fronted adverbials.

Handwriting is neat, clear and joined.

Most words are spelled correctly. All words from the Y3/4 statutory word list are accurate and *excellent* and *sincerely* from the Y5/6 list. *Recommendations* is incorrect.

Tuesday 8th November 2021

School Librarian Vacancy

Introduction I am writing to apply for the position of school librarian in our school, as advertised in the local press.

Good I would be a tidy, mature and patient choice for school librarian as well as having a huge passion for reading. qualities I do believe In addition to this I enjoy have an excellent knowledge of words and love working with other people as I then get to know them.

10-11-21 While I understand you have been expecting applications from Year 5 class, there was no lower age limit stated in your advertisement. I also believe I would be perfect for the role as I am not only do I love reading, but I am great at writing book recommendations and love helping people younger than me.

11-11-21 Just to ensure you, I have shadowed at Redington school for many years also I know the school well. I have a lot of experience how I am selecting books from the library which will mean I can help people to find their reading stage to gather reading books. Additionally, the job I require very little guidance from teachers.

Were you to appoint me, I would be an effective, creative and organised employee for the job. I will enjoy hearing from you at the earliest time appropriate.

Yours sincerely, A great letter! Your friend is

4. Assessment

Writing assessment is a hugely challenging field and one that many schools dedicate significant resource to getting right. There is often a conflation between curriculum (input) and assessment (output). Tracking input simply tells us what we have taught. Using curriculum trackers to assess pupils against is hugely time consuming and does not reflect the current national landscape of writing assessment.

We have thought carefully about how to ensure that teachers have a clear view of what pupils should know and be able to do at key points.

We believe that there are three really important questions that we need to answer in regards to writing assessment:

- 1. Which elements of the curriculum are not yet secure? (Formative)**
- 2. Do I have the time and opportunity available to secure these elements with this pupil? (Formative)**
- 3. Have pupils learned what is intended in the curriculum? (Summative)**

CUSP Writing helps teachers to answer these questions and provides key structures for ensuring that assessment leads to purposeful adaptations that help pupils move forwards in their learning. The curriculum is written to be incrementally progressive and has been carefully and systematically matched to both the national curriculum and the national assessment frameworks. This means that if pupils are keeping up with the curriculum, they are - by definition - making good progress. This then leaves the question of how we know if pupils have secured the intent of the curriculum

Ingredients for Success: Y4 Persuasive writing – adverts (Block A)			
Ingredient	Example	My work shows ...	My teacher thinks ...
Use superlatives to exaggerate your points.	<i>greatest, most</i>		
Include catchy slogans and direct reader address.	alliteration, similes, metaphors, rhyme		
Include rhetorical questions and direct reader address.	<i>Is this really going to just one person?</i>		
Use presentational and organisational features to emphasise specific information.	bullet points, subheadings, headings enlarged, bold and underlined font		
Deliberately select powerful vocabulary to entice the reader.	<i>confidential, intimate, damage, haunt</i>		
Flexible content			

The Key Indicators are a summative tool that can be used to answer the question ‘Have pupils learned what is intended in the curriculum?’. If, across the portfolio of Block B units, pupils can show security against all elements of the Key Indicators, teachers can reasonably judge that pupils have learned what is intended. If there are gaps for individuals, this information can be used to reshape practice and support teachers in addressing areas of weakness for individual pupils or cohorts.

The Ingredients for Success checklists are designed to lead pupils to the outcomes identified in the Key Indicators. If pupils are keeping up with the curriculum, they should achieve the aims of the curriculum by the end of the year. The Key Indicators for Year 2 and Year 6 are matched to the requirements of the end of Key Stage Teacher Assessment Frameworks.

Each unit is complete with an Ingredients for Success checklist. Teachers and pupils should use this to support their assessment of the extended outcome. This will tell them whether there is evidence of the key concepts from each unit having been secured. Teachers should use these to support their marking and feedback of the extended outcome, identifying concepts which are secure and can be built on and those that require additional instruction. This information can be fed forwards into Block B or other subsequent units.

Many teachers like to blank out the middle column in a Block B unit and ask pupils to identify examples of each statement from their own work. This way, if pupils cannot find examples in their own writing, it acts as a prompt to refine and edit their work.

Key indicators in Y4

	Transcription	VGPS	Composition
4	<ul style="list-style-type: none"> o Joined fluent handwriting o Spelling using phonics, etymology, morphology etc o Secure use of a range of affixes o Check and correct spelling using a dictionary o Identify and correct transcriptional errors with a high degree of accuracy 	<ul style="list-style-type: none"> o Spell common homophones (e.g. here, weather, who’s) o Varied sentence structure o Sustained tense/perspective o Inverted commas and other associated punctuation o Detail added through a range of devices, including fronted adverbials o Apostrophes for plural possession 	<ul style="list-style-type: none"> o Write dictated sentences containing spellings and punctuation taught so far o Write well-structured paragraphs around a theme o Plan, draft and edit simple whole texts that follow a tight structure o Create simple narrative settings, characters and plots

Year group	Lead piece 1	Lead piece 2	Lead piece 3
2	Non-chronological reports - Block B Focus: present tense, subordination	Simple retelling of a narrative - Block B Focus: write simple narratives, 3 rd person	Personal recount - Block B Focus: past tense, 1 st person, write about real events
	Sentence level and transcription statements		
6	Extended third person narrative - Block B Focus: describe settings, character and atmosphere; integrate dialogue; 3 rd person	News report - Block B Focus: controlled formality; awareness of reader; consistency of verb tenses	Discursive writing - Block B Focus: sustained formality; selecting appropriate vocabulary and grammatical structures
	Cohesion and transcription statements		

Lead pieces

We are conscious that curriculum time is limited and that pupils' writing should represent the work that they complete during the course of normal classroom practice. To support this, we have given careful thought to the sequence of Writing units to ensure that teachers have sufficient evidence of attainment against the Pupil can... statements included in the Teacher Assessment Frameworks at the end of Years 2* and 6.

Each year group has a series of 'Lead pieces' which will allow teachers to demonstrate and curate the evidence that pupils have achieved the Expected Standard in the course of normal classroom practice. Many statements will be evident across all pieces of extended writing but there are some statements that are specifically targeted within the Lead Piece units to ensure that pupils achieve real mastery of these important concepts.

Further guidance can be found in the 'Getting Writing Assessment Right' video on the CPD library.

(*We note that some schools may choose to move away from the Year 2 versions, now that they are non-statutory.)

5. Subject Leadership

Subject leaders should carefully plan implementation of CUSP Writing, including a monitoring cycle to ensure that routines and expectations are embedding across the school. The CUSP Essential CPD should be viewed by all staff teaching CUSP Writing and in addition to this, there is an extensive CPD library, focussing on specific elements of the curriculum.

To support schools, we have provided a Subject Leader Matrix that will help subject leaders identify key priorities across the school. The additional guidance in blue font gives suggestions for where subject leaders might find evidence of the statement referenced in black font.

Subject leaders can also access the CUSP Subject Leader sessions, connecting them with the wider family of CUSP schools to share practice, discuss challenges and celebrate success!

6. Strong Start

To address notable weaknesses in post-pandemic sentence composition, in 2022, we released the Strong Start Writing units. These units focus specifically on sentence level mastery, from the earliest point of saying a sentence containing a subject and a predicate, through to the more advanced manipulation of sentence structure for effect.

These units are optional and teachers can include them as part of the Flexible Content time identified in the sequence. There is no expectation that schools will use these in part or in full. Teachers should review the progression of Strong Start lessons and select those that are most relevant and important for their cohorts.

The lesson structure follows the 6-phases of a CUSP lesson and each lesson is fully resourced, allowing teachers time and opportunity to adapt learning for those who need a little extra help.

There is a Diagnostic Writing indicator at the end of each unit to support teachers in identifying aspects that may need further teaching.

Year 1 unit overview

Lesson 1 <ul style="list-style-type: none"> Say a sentence. Complete a sentence. 	Lesson 6 <ul style="list-style-type: none"> Use a capital letter to mark the start of a sentence. 	Lesson 11 <ul style="list-style-type: none"> Know that a sentence contains a subject (the noun that is the main focus of the sentence) and a verb and expresses a complete thought. Identify nouns in a sentence.
Lesson 2 <ul style="list-style-type: none"> Say a sentence. Complete a sentence. 	Lesson 7 <ul style="list-style-type: none"> Use a capital letter to mark the start of a sentence. Identify missing capital letters (start of sentence only). 	Lesson 12 <ul style="list-style-type: none"> Know that a sentence contains a subject (the noun that is the main focus of the sentence) and a verb and expresses a complete thought. Identify nouns in a sentence.
Lesson 3 <ul style="list-style-type: none"> Say a sentence. Record a sentence. 	Lesson 8 <ul style="list-style-type: none"> Use a full stop to mark the end of a sentence. 	Lesson 13 <ul style="list-style-type: none"> Know that a sentence contains a subject (the noun that is the main focus of the sentence) and a verb and expresses a complete thought. Identify verbs in a sentence.
Lesson 4 <ul style="list-style-type: none"> Say a sentence. Record a sentence. Identify when a sentence is incomplete. 	Lesson 9 <ul style="list-style-type: none"> Use a full stop to mark the end of a sentence. Identify missing full stops. 	Lesson 14 <ul style="list-style-type: none"> Know that a sentence contains a subject (the noun that is the main focus of the sentence) and a verb and expresses a complete thought. Identify verbs in a sentence.
Lesson 5 <ul style="list-style-type: none"> Say a sentence. Record a sentence. Correct errors of duplication or omission in a sentence. 	Lesson 10 <ul style="list-style-type: none"> Use a capital letter to mark the start of a sentence and a full stop to mark the end of a sentence. Correct errors of missing or incorrectly placed capital letters or full stops. 	Lesson 15 <ul style="list-style-type: none"> Correct common errors in basic sentence composition.



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Supporting Resource: Week 2, Diagnostic Writing assessment indicators

Writing focus	Pupil Name	Pupil Name	Pupil Name	Pupil Name	Pupil Name	Pupil Name	Pupil Name
Can form capital letters correctly							
Can write capital letters of an appropriate size							
Can use capital letters to start a sentence							
Can identify a sentence break							
Can use a full stop to mark the end of a sentence							
Can correct missing or incorrect capital letters							
Can correct missing or incorrect full stops							
Can use capital letters correctly in independent sentences							
Can use full stops correctly in independent sentences							
Can identify and correct basic errors in independent sentences							
Notes:							

These indicators have been included to help teachers identify some broad aspects of writing composition and transcription that students may require additional support with. There is no expectation that this will be completed for all pupils but it can be used as a diagnostic tool to help target specific areas of weakness.



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7. Adaptive practice



Watch this video!



We are absolutely committed to ensuring that every young learner can thrive in the context of CUSP Writing. In Summer 2024, we have released the **CUSP Writing Scaffolding Toolkit**, which outlines key strategies for adaptations that can be made to ensure that every lesson serves every learner.

In addition to this, we have produced a CPD video, which is available in the CPD library, outlining what adaptations can be made to the CUSP Writing curriculum to ensure that it is both nourishing and accessible for all learners.

Crucially, we advocate that teachers know their pupils really well and understand which aspects of the curriculum each pupil needs to learn next. Using the Key Indicators for Writing can support them with this.

All of our resources can be adapted to meet the needs of individual learners. This includes adapting the contents of Knowledge Notes, enlarging a model text, reducing the volume of text in a worked example or changing the focus of an Ingredients for Success checklist.

Scaffolding Toolkit for CUSP Writing

<p>1. Focus on building fluency in sentence composition</p> <p>We know that great writing is built from great sentences. Pupils need to develop a high degree of fluency in sentence composition, not until they can do it right but until they can't do it wrong. Avoid rushing into whole text composition before sentence level mastery has been secured.</p> <p>How?</p> <p>In the first part of each unit, build in additional opportunities for deliberate practice of sentence composition. Use flexible content time to really secure sentence level mastery for those who need it.</p>	<p>2. Reduce overwhelming choice</p> <p>The act of writing is cognitively overloading. When you know that pupils may struggle with writing, reduce the number of choices that they have to make about format, content and structure so that they can focus on composition and execution.</p> <p>How?</p> <p>This could include shared composition, shared planning, or guided writing. Compose each sentence together, gradually increasing independence with each sentence that pupils write.</p>	<p>3. Make time for oral rehearsal</p> <p>It can be tempting to move into 'getting them writing' before pupils can really talk what they want to write. Embrace the value in oral rehearsal – pupils should be able to confidently say each sentence that they want to write before picking up a pencil.</p> <p>How?</p> <p>Build in lots of time for this and create structures, such as text maps or dual coding, that will support pupils in rehearsing what they will write. Use iPads to voice record pupils' oral rehearsal so that they can listen back to it if they get stuck.</p>	<p>4. Write partial texts</p> <p>For some pupils, composing and executing a whole text may overload their working memory. Instead, focus on writing partial texts to a really high standard. Pupils will still be exposed to the whole text and work towards this over time.</p> <p>How?</p> <p>Think about what you most want your pupils to get out of a writing experience. If it is using descriptive devices, focus on a character description rather than dialogue. If it is formality, write just one side of a balanced argument.</p>	<p>5. Shared writing</p> <p>When you know that pupils may struggle to independently follow a model for their writing, use shared writing to build a sense of success and gradually increase independence over time.</p> <p>How?</p> <p>Model the 'thinking talk' behind the writing process. Use the sentence structures from the model text to frame your own writing. Orally compose and rehearse your sentences with pupils and then collectively write them, drawing attention to any editing opportunities as you read them back.</p>
<p>6. Writing frames</p> <p>Some pupils may benefit from tight structures that will help them to write great sentences or compositions. Writing frames can be used to provide as much or as little scaffolding as pupils need to be successful. This can be gradually reduced over time.</p> <p>How?</p> <p>Use the model text to exemplify the structure of the text and focus of each paragraph. For each paragraph, identify the purpose and structure of each sentence that you want pupils to write.</p>	<p>7. Prompts and (limited) word banks</p> <p>Some pupils may benefit from additional resources that will help them to hold a sentence or passage in their heads. Avoid over-deploying resources or including too much in these – this can create cognitive overload and the split attention effect.</p> <p>How?</p> <p>Provide pupils with simple sentence openers that they can complete. Include just 5-10 words pupils could use on a word bank. Dual code your text map to help them 'talk the text'.</p>	<p>8. Additional adapted model</p> <p>Some pupils may benefit from an adapted model text. They should still be exposed to the full model to immerse them in the high-quality language and structures. In addition to this, they may have a simplified version of a section of the text to use as a model for their own writing.</p> <p>How?</p> <p>Use tools such as Rewordify or ChatGPT to create additional adapted models for sections of the text that you want pupils to use as models for their own writing.</p>	<p>9. Additional worked examples</p> <p>When you know that pupils may not have grasped a concept before the lesson has moved on, adapt the lesson structure so that they have additional modelling and guided practice.</p> <p>How?</p> <p>The lesson structure may need to be Connect, Explain, Example, Example, Example, Attempt, Attempt for some pupils. This structure is important because it provides pupils with additional scaffolding until they are ready to reduce this while ensuring that they are still accessing the same high-ambition lesson content.</p>	<p>10. Digital accessibility tools</p> <p>When you know that pupils' oral composition is improving but this is not always translating into what they write, consider deploying digital tools to support them.</p> <p>How?</p> <p>Use the Speak tool on an iPad to read sections of the model text aloud. Use the Transcription tool on an iPad to dictate pupils' compositions and then listen back to what they wrote. Take photographs of written work for pupils' to edit using the Mark Up function. Deploy Clicker or Widget to support sentence composition.</p>

2. Reduce overwhelming choice

The act of writing is cognitively overloading. When you know that pupils may struggle with writing, reduce the number of choices that they have to make about format, content and structure so that they can focus on composition and execution.

How?

This could include shared composition, shared planning, or guided writing. Compose each sentence together, gradually increasing independence with each sentence that pupils write.

Some pupils may be ready to plan what they will write in each section of a text. Others may benefit from you giving them this information so that they can concentrate on oral composition and rehearsal.

One of the predators is introduced.

The predator gets into position.

The prey appears and puts up its defences.







The predator attacks.

The attack does not go to plan.

Both of the animals leave without food.

Some pupils may be ready to imagine their own setting or select their own characters. Others may benefit from you making these choices for them so that they can concentrate on the writing process and content.

Some pupils may be ready to design the format of their text themselves, where others may benefit from a frame or structure to write within.

A hungry predator	One predator appears	Another predator appears	The first predator attacks	The second predator counter-attacks	The first predator escapes
A fox cub is scouting for food	An eagle glides through the blue sky	The fox cub scampers into a wooded clearing	The eagle swoops at the fox cub's neck	The fox cub jumps at the eagle with claws bared	The eagle wrestles free and leaves behind a trail of feathers
					

7. Prompts and (limited) word banks

Some pupils may benefit from additional resources that will help them to hold a sentence or passage in their heads. Avoid over-deploying resources or including too much in these - this can create cognitive overload and the split attention effect.

How?

Provide pupils with simple sentence openers that they can complete. Include just 5-10 words pupils could use on a word bank. Dual code your text map to help them 'talk the text'.

Whilst some people state that...

Although many people believe...

There is a case for arguing...

Sentence stems or openers can be general, such as the above examples from a discursive piece or more specific to the context of the text, such as the below examples from the Y6 explanatory text unit.

The tongue pushes each lump of food...

This is a tube that...

Peristalsis is...

Word banks could include words with specific functions, such as conjunctions. They could also include domain specific vocabulary that you want pupils to include. Keep word banks small and focussed to avoid creating cognitive overload.

and but so

when if because

sonnet pentameter

metaphor syllables

The tongue pushes each lump of food...

This is a tube that...

Peristalsis is...

Amber **marched** angrily across the road.

Amber **strolled** across the road, basking in the summer sunshine.

ambled

strolled

walked

marched

strode

Faster and more purposeful

Think about how you are encouraging pupils to make selections based on precise word meaning. Consider presenting synonyms in order of strength of meaning or giving examples of how certain words can be used in context.

Watch this video!

See the Scaffolding Toolkit for worked examples of adaptive practice strategies

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