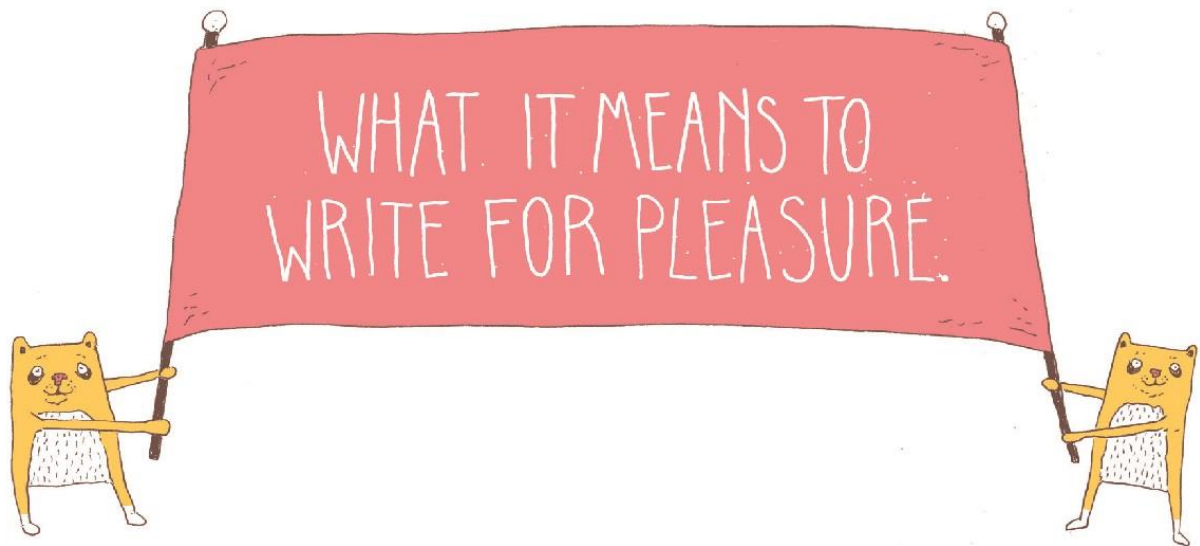


# What is it *Writing For Pleasure* teachers do that makes the difference?



**Final Report**  
**Ross Young**



*The*  
**GOLDSMITHS'**  
*Company*

CHARITY & EDUCATION



**US**  
UNIVERSITY  
OF SUSSEX

# Contents

<b>Executive Summary</b>	<b>Page 3</b>
<b>The Introduction</b>	<b>Page 11</b>
Defining <i>Writing For Pleasure</i>	Page 12
The Creation Of The <i>Writing For Pleasure</i> Audit	Page 14
<b>Methodology</b>	<b>Page 22</b>
<b>Results</b>	<b>Page 28</b>
Quantitative results: analysis of teachers' practice	Page 28
Illustration of the <i>Writing For Pleasure</i> principles	Page 31
Quantitative results: analysis of the affective domains	Page 40
Illustrations of the affective domains	Page 42
<b>Conclusion</b>	<b>Page 52</b>
Major Findings	Page 53
Limitations	Page 61
Recommendations & Implications	Page 62
<b>References</b>	<b>Page 64</b>
<b>Appendix</b>	<b>Page 86</b>

## To cite this research study:

Young, R., (2019) *What is it Writing For Pleasure teachers do that makes the difference?*  
The Goldsmiths' Company & The University Of Sussex: UK [Online] Available at:  
[writing4pleasure.com](http://writing4pleasure.com)

## Copyright Statement

This report is protected by the UK Copyright Act 1988.

This report may be consulted and used by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents must be for research or private study purposes only. You may not make them available to any other persons or financially gain from its content.
- The author controls the copyright of this report. You will recognise the author's right to be identified as the author of this report, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from this report.

To contact or otherwise request permissions please use the following email:

[literacyforpleasure@gmail.com](mailto:literacyforpleasure@gmail.com)

# Executive Summary

*I feel like if I never wrote – life would be a bit boring wouldn't it - having loads of thoughts but never being able to show it.*

- Year 4 Child

## Acknowledgements

Thanks to The Goldsmiths' Company for believing in the project and for funding the research. I would also like to thank colleagues at the UKLA but particularly Felicity Ferguson & Liz Chamberlain for their expertise and support. Thanks also to Jo Tregenza and The University of Sussex for giving the research a home. Finally, the most thanks goes to the exceptionally talented and committed teachers who took part, their extraordinary young writers and their welcoming schools.

## Introduction

*What Is It Writing For Pleasure Teachers Do That Makes The Difference?* was a one year research project which investigated how *Writing For Pleasure* teachers achieve writing teaching which is highly effective (greater than average progress) and also affective (pertaining to positive dispositions and feelings). This research comes at a time where we are seeing profound underachievement in writing (Ofsted 2012, DfE 2017) coupled with an increase in young people's indifference or dislike for writing (Clark, 2016; Clark & Teravainen 2017).

As this is a pedagogy newly formulated and articulated by the researcher, the report first gives a definition of *Writing For Pleasure* and explains why it is important for children's success. It then discusses the findings emerging from a rich literature review and describes the deep connection between what research shows is the most effective writing teaching and the affective domains of *Writing For Pleasure*. Next, *Writing For Pleasure* teachers' practices are analysed, shared and discussed. Finally, the report provides recommendations and implications on how teachers can successfully realise *Writing For Pleasure* in their own classrooms, and puts forward questions that need to be further investigated and considered by policy makers, researchers, teachers and other stakeholders.

## Project Aims

The principal purpose of this research was to identify and describe the kind of writing teaching which constitutes a *Writing For Pleasure* pedagogy. It was a requirement that the practices of the teachers participating in the research be based on what studies tell us are the most effective writing teaching, associated with high levels of pupil motivation, self-efficacy, agency, self-regulation, volition, writer-identity and pleasure in writing. Teachers were also required to provide evidence of exceptional or above expected academic progress among their pupils. The research investigated the principles employed by the most *effective* teachers of writing and linked them to the *affective* domains of *Writing For Pleasure*.

This report aims to share ways in which the profession can address children's lack of enjoyment and therefore under-achievement in writing, and begin to bring to light what effective *Writing For Pleasure* teachers do that makes the difference, both in terms of pupils' academic achievement and of their attitudes towards writing and being writers.

## Methodology

The study employed a mixed method design. It required a combination of quantitative and qualitative data to be gathered. This included empirical data from participant observations, teacher and pupil interviews, viewing pupil assessment data and pupil questionnaires. From a rich literature review, an audit was generated which named fourteen interrelated principles, and their associated practices, which are strongly associated with high levels of student achievement and pleasure in writing. The literature review was based on:

- Extensive research into the most effective writing instruction including meta-analyses of multiple studies.
- Existing case studies of what the best performing teachers of writing do that makes the difference.
- Research summaries from reputable literacy charities and associations.

Analysis of the research showed that successful teachers of *Writing For Pleasure* employed the principles in a largely interconnected and flexible way. It also indicated that *affective* instruction is *effective* instruction and vice versa. This is what appears to make the difference. The literature review suggested that instructional strategies which result in high progress achievement for all learners also increase children's enjoyment, agency, satisfaction, volition, self-efficacy, self-regulation, writer-identity, motivation and thus their pleasure in writing. This literature review and the resulting audit was then used to gather empirical data.

Quantitative and qualitative analysis of the participant teachers' practice was carried out, focusing on the elements of *Writing for Pleasure* and on children's exceptional academic progress. Each teacher's effectiveness in teaching a *Writing For Pleasure* pedagogy was thus able to be established. As part of this report, their practices are shared and discussed so as to tell us what it is these teachers do that makes the difference and so benefit the teaching of writing by other practitioners.

## Summary Of Findings

1. Teachers who teach the principles of *Writing For Pleasure* at a high level of proficiency have classes who feel the greatest enjoyment and satisfaction in writing and in being a writer.
2. *Writing For Pleasure* teachers attend to self-efficacy, agency and self-regulation in rich combination.
3. Some principles of *Writing For Pleasure* were not observed at a high level of proficiency by the teachers as a whole data set and so need to be further investigated.
4. The affective domains of motivation and writer-identity were not realised adequately by the pupils as a whole data set and so need to be further investigated.
5. A *Writing For Pleasure* pedagogy is a highly effective pedagogy.

**1. Teachers who teach the principles of *Writing For Pleasure* at a high level of proficiency have classes who feel the greatest enjoyment and satisfaction in writing and in being a writer.**

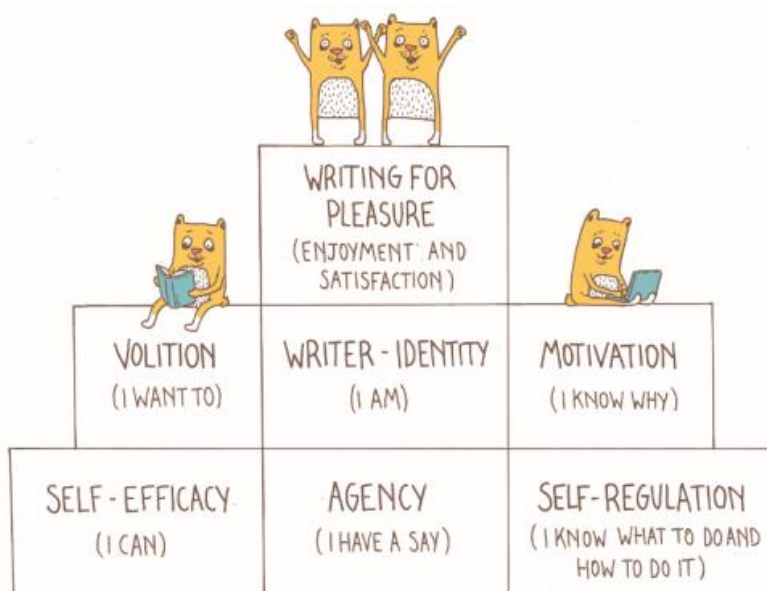
We know that, like a field of flowers, the principles of *Writing For Pleasure* teaching benefit greatly from rich cross-pollination. They are interconnected in many profound ways and therefore some principles may not be as effective or may not be effective at all if enacted in isolation from others (Gadd 2014). The teachers who scored the highest average rating for enacting the principles of *Writing For Pleasure* also had children who scored highest for the affective domains of *Writing For Pleasure*. The teachers who taught the principles of *Writing For Pleasure* the most proficiently had classes who enjoyed writing and felt satisfaction from their writing the most.

**2. *Writing For Pleasure* teachers attend to self-efficacy, agency and self-regulation in rich combination.**

The findings showed that agency is really important to children. However, just giving agency will not ensure children write for pleasure. Agency alone does not appear to work. It is critical that agency sits alongside and is supported by a solid foundation of self-efficacy and self-regulation. This is because, more than anything, children want to feel that they *can* write and that they *know how* to write successful and meaningful pieces. This means they need regular and high-quality direct instruction.

- They want to know *what* they have to do to write successful and meaningful compositions and *how* to do it.
- They want to be given agency to use their own writing ideas, their own writing process and to write at their own pace.
- They want to feel that they are able to write independently and to a high standard. They want to feel proud of their writing and feel that they are achieving worthwhile writing goals.

As you can see from the pyramid below, once children’s self-efficacy, agency and self-regulation are attended to, they feel more volition and motivation to write. They begin to identify themselves more as writers as a result. It appears that it is all these affective domains in rich combination that give children the best chance of writing for pleasure. In short, the teachers provided pupils with the knowledge they needed so that they could be empowered to see their own writing idea through to successful publication.



**3. Some principles of *Writing For Pleasure* were not observed at a high level of proficiency by the teachers as a whole data set and so need to be further investigated.**

**4. The affective domains of motivation and writer-identity were not realised adequately by the pupils as a whole data set and so need to be further investigated.**

The affective domains of 'motivation' and 'writer-identity' were not as successfully realised by the teachers as a whole participant group. Other principles and affective domains were not realised at a high level of proficiency by the teachers as a group. Therefore, it would be useful for these principles and affective domains of effective practice to be further researched by academics and action-researchers.

**5. A *Writing For Pleasure* pedagogy is a highly effective pedagogy.**

The principles of *Writing For Pleasure*, whilst demonstrated with differing degrees of proficiency by the teacher participants, were clearly able to contribute to exceptional writing progress for their cohorts. Therefore a *Writing For Pleasure* pedagogy is an effective pedagogy.

The following principles were realised at a **high level of proficiency** by the teacher participants as a data set.

#### **Reading, Sharing And Talking About Writing**

- 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.

#### **Explicitly Teaching The Writing Processes**

- 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.

## Balancing Composition With Transcription

- 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

- 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.

The following principles were realised at a **secure level of proficiency**.

## Creating A Community Of Writers

- 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

- 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.

### Purposeful & Authentic Writing Projects

- 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.

### Setting Writing Goals

- 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

- 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**

- 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.

### **Being A Writer-Teacher**

- 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**

- 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**

- 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.

### **Implications & Recommendations**

1. There are positive signs that a *Writing For Pleasure* pedagogy is a highly effective pedagogy and so it should be considered by a range of stakeholders who are in the business of developing young writers.
2. Teachers need training to implement a *Writing For Pleasure* pedagogy.
3. Teachers need to conduct action research.
4. Further investigation is required into the principles and affective domains which scored low.
5. This study needs to be replicated in a few years' time.
6. This study needs to be replicated with teachers who achieve average or low progress in writing.
7. Research needs to be undertaken into the long term effects of a *Writing For Pleasure* pedagogy across a whole school and taught by multiple teachers.
8. Research into *Writing For Pleasure* needs to be undertaken in the EYFS, Key Stage One and at Key Stage Three.

# The Introduction

Recent surveys conducted by the National Literacy Trust (Clark, 2016, Clark & Teravainen 2017) make it clear that for many years there has been a decline or stagnation in English children's enjoyment, volition and motivation to write both in and out of school, with 49.3% of children showing largely indifference to or dislike of writing (Clark & Teravainen 2017). Importantly, The National Literacy Trust also states that *'eight times as many children and young people who do not enjoy writing write below the expected level compared with those who enjoy writing'* (2017, p.14). This is further supported by Ofsted's (2019) latest research which also states that pupils' motivation and positive attitudes towards learning to write are important predictors for attainment.

Graham & Johnson (2012, p.11), in a review of perceptions of writing in their classroom, state that: *'while 75% of the children demonstrated a positive attitude towards their reading experiences, only 10% of the same children described positive or happy associations in their writing memories. The majority of children... associated the writing experience with incompetence or anxiety; even those children who were perceived by me to be able writers did not consider the experience to be emotionally rewarding... children who were competent in their literacy skills, who met their targets, who could write successfully in a variety of genres, failed to express any sense of joy in their written achievements.'*

Evidence also suggests that historically too many students are underachieving, with one in five primary pupils not achieving the expected standard in English, with far more pupils failing to achieve the standard in writing (Ofsted, 2009, 2012). Ofsted states that *'only 69% of boys achieved national expectations in writing'* (2012, p.9) with *'white British boys eligible for free school meals... amongst the lowest performers in the country'* (2009, p.4). This is repeated in 2018, where we see the largest attainment gap between boys and girls with only 72% of boys reaching the expected standard (DfE, 2018). Further, *'standards are not yet high enough for all pupils and there has been too little improvement in primary schools'* (Ofsted, 2012, p.4). This is repeated in 2017 where *'attainment at the expected standard, as measured by teacher assessment... is lowest in writing. This is similar to the pattern in 2016'* (DfE, 2017). Finally, the DfE (2012, p.3) remarks that *'writing is the subject with the worst performance compared with reading, maths and science at Key Stages 1 and 2.'*

Children are underachieving as a result of their dislike of writing, with The National Literacy Trust concluding in their 2017 annual survey that their findings *'highlight the importance of writing enjoyment for children's outcomes and warrant a call for more attention on writing enjoyment in schools, research and policy'* (Clark & Teravainen 2017, p.15). The research project which is the subject of this report set out to attend to precisely that.

Educational research consistently tells us that there are significant academic benefits to be gained alongside the personal and affective, with The National Literacy Trust (Clark & Teravainen 2017) stating that *'seven times as many children and young people who enjoy writing write above the expected level for their age compared with those who don't enjoy writing.'* The most important pointer to high attainment in writing is motivation and volition (Alexander 2009; Beard 2000; Hillocks 1986; Clark 2016) and the best motivator is agency (Au & Gourd 2013; Dyson & Freedman 2003; Ketter & Pool 2001; Lave & Wenger, 1991; Watanabe 2007). Agency, volition and motivation have very clear links to the experience of pleasure in writing.

Finally, in his review of 100 years of literacy research, Hillocks (2011) forcefully states, '*we now know from a very wide variety of studies in English and out of it, that students who are authentically engaged with the tasks of their learning are likely to learn much more than those who are not*' (p. 189).

## **Project Aims**

The principal purpose of this research was to identify and describe the kind of writing teaching which constitutes a *Writing For Pleasure* pedagogy. It was a requirement that the practices of the teachers participating in the research be based on what studies tell us are the most effective writing teaching, associated with high levels of pupil motivation, self-efficacy, agency, self-regulation, volition, writer-identity and pleasure in writing. Teachers were also required to provide evidence of exceptional or above expected academic progress among their pupils. The research investigated the principles employed by the most *effective* teachers of writing and linked them to the *affective* domains of *Writing For Pleasure*.

This report aims to share ways in which the profession can address children's lack of enjoyment and therefore under-achievement in writing, and begin to bring to light what effective *Writing For Pleasure* teachers do that makes the difference, both in terms of pupils' academic achievement and of their attitudes towards writing and being writers.

## **Defining *Writing For Pleasure***

*Teachers must help children to perceive themselves as writers before children are able to write for themselves.*

Frank Smith

As literate adults, most of us would have little difficulty in defining what we mean by *reading for pleasure* and indeed it is now a statutory part of the English National Curriculum (2013). Cremin *et al* (2014, p.5) states: '*at the core of reading for pleasure is the reader's volition, their agency and desire to read, their anticipation of the satisfaction gained through the experience and/or afterwards in interaction with others.*' However, little consideration has been given to what *writing for pleasure* might mean, particularly in the context of the classroom.

It's known that children who enjoy writing and are motivated to write are eight times more likely to achieve well academically (Clark & Teravainen 2017). Therefore, writing for pleasure is a vital consideration when teaching young writers. If we examine what professional writers have said on the subject (Cremin & Oliver 2017), alongside Cremin *et al's* (2014) definition of reading for pleasure, we can define writing for pleasure as a volitional act of writing undertaken for enjoyment and satisfaction. The specific sources of enjoyment and satisfaction in and of writing are many and varied, and will be different for individual writers in different contexts. However, we argue that there are two types of pleasure in writing, namely, writing *as* pleasure (enjoyment) and writing *for* pleasure (satisfaction).

## ***Writing as pleasure***

- Feeling a need to write, and experiencing enjoyment in practising the craft of writing.
- Feeling confident and content when engaging in the different processes of writing.
- Enjoying being part of a writing community, discussing their own writing and how it feels to be a writer.

Writing as pleasure is pleasure gained from practising the craft of writing, from engaging in the process or in particular parts of the process, whether it be: generating ideas; dabbling; getting the words down on paper or screen for the first time; revising a section till you get it just so; editing to perfection or publishing the final product with care. Carol Joyce Oates and Ernest Hemingway both recorded that, for them, the pleasure was all in the revising. Ellen Goodman likens editing to 'cleaning a house, getting rid of all the junk, getting things in the right order, tightening things up' For some, pleasure ends with the completion of the act of writing. The idea that it may be seen by others can fill them with dread.

## ***Writing for pleasure***

- Having a sense of purpose fulfilled.
- The expectation of a response.
- Sharing something to be proud of and feeling you've achieved something significant.
- The discovery of your own writing voice.

This type of pleasure is the satisfaction that comes *after* the act of writing. It's knowing that you will receive a response from your audience and that your writing will be put to work - sharing your memories, knowledge, ideas, thoughts, artistry or opinions with others. There can also be a pleasure in hearing the meanings other people take from your text. It can also come from reading back your own writing voice, from knowing you said what you meant to say or from achieving what you wanted your reader to feel. Writing *for* pleasure therefore presents children with a feeling of empowerment and that their writing has enriched their life and the lives of others.

Gene Fowler remarks: '*writing is easy: all you do is sit staring at a blank sheet of paper until the drops of blood form on your forehead...*' and as T.S Eliot also stated, writing is the '*intolerable wrestle with words and their meanings.*' Writing isn't always pleasurable. So why do we put ourselves through it? Perhaps it is sometimes with the view of writing *for the pleasure* of a purpose fulfilled rather than the act itself.

## ***A working definition of a Writing For Pleasure pedagogy***

Writing for pleasure is a volitional act of writing undertaken for enjoyment and satisfaction. Therefore, a *Writing For Pleasure* pedagogy is any research-informed pedagogy which seeks to create the conditions in which writing and being a writer is a pleasurable, purposeful and satisfying experience. It has as its goal the use of effective writing practices with young apprentice writers and the promotion of the affective aspects of writing and of being a writer.

# The Creation Of The *Writing For Pleasure* Audit

The *Writing For Pleasure* audit (**Appendix 6**) was developed in three parts. **Part one** involved collecting for review studies which discussed the most effective writing teaching. The purpose at this stage was to establish what constitutes effective writing practice. **Part two** involved mining these studies for recognition of the role played by the *affective* in these most effective writing practices. This resulted in self-efficacy, volition, agency, motivation, writer-identity and self-regulation being identified and then classified as the 'affective domains' of effective practice. This meant the project could then research specific studies which focused on these aspects of pleasure in writing as opposed to those specifically about effective instruction. However, as will be discussed in part three, the findings showed that in fact all these aspects are utterly interconnected, and that *affective* instruction is *effective* instruction. These *affective* studies were then combined with the earlier identified *effective practices* to establish fourteen principles of *Writing For Pleasure* practice. **Part three** involved collecting additional papers which looked specifically into these fourteen principles and so helped establish what *Writing For Pleasure* teaching might look like in the classroom. Because of the differing times and the variety of contexts these studies came from, it would be fair to classify the principles of effective *Writing For Pleasure* teaching as including the enduring and universal elements of good writing teaching.

This literature review was then able to support the creation of an audit as a research tool. The audit would help observe and explain the kind of environment, instruction and behaviours *Writing For Pleasure* teachers are likely to employ. It also establishes that *Writing For Pleasure* teaching is based on the most effective practices.

## **Part one: effective writing practices**

To avoid potential bias, the literature review began by undertaking in-depth scrutiny of meta-analyses, pre-existing case-studies of effective teachers and other literature reviews from reputable charities or literacy associations:

- CLPE (2017), *Writing in primary schools: what we know works* London: CLPE
- Dombey, H., (2013) *Teaching Writing: What the evidence says UKLA argues for an evidence-informed approach to teaching and testing young children's writing* UKLA: London
- Grossman, P. L., Loeb, S., Cohen, J., & Wyckoff, J. (2013). Measure for measure: The relationship between measures of instructional practice in middle school English Language Arts and teachers' value-added scores. *American Journal of Education*, 119(3), 445–470.
- Gadd, M., (2014) 'What is critical in the effective teaching of writing?' The University Of Auckland
- Graham, S., & Perin, D. (2007) *Writing Next: Effective Strategies To Improve Writing Of Adolescents In Middle School & High Schools* Alliance For Excellent Education
- Graham, S., McKeown, D., Kiuahara, S., Harris, K., (2012) A Meta-Analysis of Writing Instruction for Students in the Elementary Grades In *Journal of Educational Psychology* Vol. 104, No. 4, 879–896
- Hall & Harding (2003) *A systematic review of effective literacy teaching in the 4 to14 age range of mainstream schooling* Institute OF Education: London

- Higgins, S., Martell, T., Waugh, D., Henderson, P., Sharples, J., (Education Endowment Fund) (2017) *Improving Literacy In Key Stage Two* EEF: London
- Hillocks, G. (1986). Research on written composition: New directions for teaching. Urbana, IL: National Council of Teachers of English.
- Ings, R., (2009) *Writing Is Primary: Final research report*. London: Esmee Fairbairn Foundation
- \* Koster, M., Tribushinina, E., De Jong, P.F., Van de Bergh, B., (2015) Teaching children to write: A meta-analysis of writing intervention research *Journal of Writing Research* 7(2), 249-274
- Langer, J. A. (2001). Beating the odds: Teaching middle and high school students to read and write well. *American Educational Research Journal*, 38(4), 837–880.
- Medwell, J., Wray, D., Poulson, L. & Fox, R. (1998). Effective teachers of literacy. A report commissioned by the UK Teacher Training Agency.
- Morizawa, G., (2014) *Nesting the Neglected “R” A Design Study: Writing Instruction within a Prescriptive Literacy Program* Unpublished: University of California, Berkeley.
- Parr, J. M., & Limbrick, L. (2010). Contextualising practice: Hallmarks of effective teachers of writing In *Teaching and Teacher Education*, 26(3), 583–590.
- De Smedt, F., Van Keer, H., (2014). A Research Synthesis on Effective Writing Instruction in Primary Education. In *Procedia Social and Behavioral Sciences*, 112: 693–701.
- Toria, G., (2014) *Evidence-Based Practices for Writing Instruction* CEEDAR: Michigan State University.

\*Unfortunately, this study was made aware of this additional meta-analysis but it was too late for the study to use it to influence the below summaries or subsequent work. However, it does give further support to the conclusions of the literature review you will find below.

The literature identified the following four broad themes as constituting effective writing pedagogy across different contexts and time periods.

### **Theme One: Creating An Environment For Writing**

The studies collectively suggest that providing optimal support for learners as developing writers requires teachers to see all learners as writers. The studies also suggest that effective teachers of writing ensure that learners feel part of a community of writers and therefore have access cognitively and emotionally to a range of writing projects within a focused environment that encourages risk-taking.

### **Theme Two: Teaching To Produce Authentic And Self-Regulating Writers.**

The studies also suggest that effective teachers of writing develop and utilise different types of learning goals and encourage children to split the processes of writing into discrete chunks, appropriate to their strengths and needs. Teachers plan and teach class writing projects that are purposeful and authentic according to their learners’ interests. Effective teachers of writing provide explicit and regular instruction which is balanced between transcription and composition. This is done by scaffolding new learning and employing a blend of demonstrating, questioning, prompting, probing and explaining within contextualised and purposeful writing projects. These same effective teachers, according to the studies, organise and manage their classrooms so that they are reassuringly consistent in terms of routines and expectations and in this way ensure learners’ differentiated needs can be met efficiently. This means utilising whole class, small group and individualised instruction. These teachers also promote self-regulatory strategy development through planned instruction designed to give learners a sense of ownership and responsibility around the challenge of becoming independent writers. They

provide children with the opportunity to write every day and to have ample time for pursuing personal writing projects.

### **Theme Three: Teachers Write, Teach And Feedback As Writers**

Effective writing teachers are in some way writers themselves. They model the different processes, behaviours, techniques and pleasures that are involved in writing. This allows them to respond to learners' written efforts in ways that promote learner reflection and the concept of revision. As a result of their own experience as writers, they are better placed to give feedback and writerly advice through systematic pupil-conferencing.

### **Theme Four: Literacy For Pleasure: Reading & Writing Connecting**

Effective writing teachers know about the connection between reading for pleasure and writing for pleasure. They understand that making available high-quality texts and examples for children to look at and read can promote an appreciation of ideas and techniques that children may use in their own writing, and helps build a community of both readers and writers concurrently.

From these four themes, fourteen principles were later established as underpinning a *Writing For Pleasure* pedagogy. All these were drawn from a close reading of the sixteen aforementioned papers, alongside specific reading into *affective* writing teaching - which is discussed in more detail in parts two and three of this report. In order to add detail to each of these themes, it was necessary to move beyond the content of the sixteen original pieces of research and extend the review to other related studies which made further insightful comment on the four themes. It was also necessary to undertake an in-depth review of the *affective domains* of writing for pleasure outlined in the definition (part two) before finally determining their relationship to each principle of effective practice (part three).

## **Part two: writing instruction and practices which promote the affective domains of writing for pleasure**

Part two involved reading the above papers again to locate the '**affective domains**' of effective practice. Other papers relating directly to aspects of pleasurable writing activity or instruction were then searched for and read. Using ERIC, PsycINFO, ResearchGate, and ExLibris, a combination of the following search items were used: writing, elementary, middle school, primary, junior, teaching, affective, domains, enjoyment, pleasure, satisfaction, agency, ownership, choice, self-efficacy, self-belief, goal theory, self-determination, interest theory, autonomous, agentic, self-perception, self-concept, relatedness, writer's voice, compulsion, self-initiation, self-activation, self-organizing, self-directed, metacognitive, confidence, self-confidence, self-regulation, self-generated, volition, writer-identity, motivation and authentic. According to the research gathered, *Writing For Pleasure* teachers will, over a period of time, create a community of writers with a sense of **self-efficacy**. From this, 'a culture of **volition**' will begin to form in the classroom; it will become a place where children want to write. The sense of volition will promote in them the **motivation** to write well, with an understanding of why they do what they do. To support these goals, children will have **agency** over their ideas for class writing projects and even greater agency over their personal ones. Once fluent, children will also have agency over how they want to manage their writing processes. This will, over time, build in them a sense of **self-regulation** and independence and ultimately lead to a great deal of enjoyment, satisfaction, and the building of a **writer-identity**. They will feel a sense of **enjoyment** and **satisfaction** from crafting writing and being writers. For the full list of the research studies which informed the exploration of the affective domains, please see the references.



### **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 can picture the end goal for their writing.

### **Agency ‘I have a say!’**

Agency is about having control over your choice of writing topic and how you go about writing it.

- 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.
- Children like to have time to pursue personal writing projects.

### **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 is significantly important or culturally relevant to them. This results in the writing itself feeling important, and when things are important to children, they invest more care and effort into them.

### **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 increasing children’s motivation.
- Motivation is often what gets children through the difficult parts of the writing process because they know why they are persevering with it.
- Children’s motivation to write is increased when they have ownership over their writing processes and can publish their finished writing products.
- When children have a personal interest in what they are writing and know why they want to write it, they have increased levels of concentration and engagement, and can become utterly absorbed and committed to their writing over long periods of time.

### **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 positive feelings of 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, being regularly taught useful writing strategies and techniques, and through pupil-conferencing.

- They don't feel they need their teacher all the time to be able to write well. They know how best to use the writing environment of the classroom and the resources within it to help them succeed as independent writers.

### **Writer-Identity 'I am!'**

Writer-identity is the feeling of knowing you are a writer and having the sense of being a member of a writing community.

- The classroom should feel like a place where authentic writing is being undertaken and discussed and where children 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 what feels like a genuine writing community.
- Children do not have the misconception that you can only be a writer if it is your profession or only once you are older. Instead, they identify as writers now. They know writing is a pursuit and a craft, and that it can be done for purely recreational purposes.

### **Part three: The fourteen principles of a *Writing For Pleasure* pedagogy examined and described.**

Thirteen principles of effective pedagogy emerged from these four main themes. It is necessary, however, to formulate one further principle: to understand that the principles of effective practice are interconnected. All the studies reported either explicitly or implicitly that the most effective teachers of writing are able to intelligently and skilfully blend themes together (Hall & Harding 2003; Gadd 2014).

Once the key themes of effective practice and the affective domains of writing for pleasure had been identified and it was possible to locate fourteen principles of effective practice, further reading could be undertaken on these specific aspects of effective practice. Again, literature was sort using ERIC, PscyINFO, ResearchGate, and ExLibris. For a list of the search items used for each principle, please see **Appendix 1**. This search resulted in the final fourteen principles of *Writing For Pleasure* being established. Whilst reading, specific practices or instructional decisions that were suggested or recommended in the research papers were synthesised and bullet pointed under each principle in the final audit, see **Appendix 6**. These final principles promote what research states as being **the most effective writing practice**. They also promote the affective domains of *Writing For Pleasure*. Therefore, *Writing For Pleasure*, in theory, is effective practice. For the full reference list of the research studies which helped inform the summary of these principles, please see the references.

### **Creating A Community Of Writers (1)**

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 rather than passive recipients. 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.

### **Every Child A Writer (2)**

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 ensure that children understand the need to establish purposes and audiences for writing 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.

### **Reading, Sharing And Talking About Writing (3)**

In the 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.

### **Purposeful & Authentic Writing Projects (4)**

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, in a self-chosen form, and with a clear sense of a real reader. Given these circumstances, writers are likely to remain focused on a task, 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.

### **Explicitly Teach The Writing Processes (5)**

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 dependency on this scaffolding and develop their preferred writing process.

### **Setting Writing Goals (6)**

To maintain children's 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. 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 drafts'. However, once experienced enough, children should be able to use their own writing process and only need the final deadline for completing the project, e.g. 'you have eight more writing sessions before these need to be ready for publication'.

### **Reassuringly Consistent (7)**

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 use. A mini lesson is 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, they may work on their personal projects.

### **Personal Writing Projects (8)**

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 true agency and come to see writing as an empowering and pleasurable activity which they can use now and in the future. It is also advantageous to the teacher as it not only provides an insight into children's personalities and helps build relationships, it is also evidence when assessing children's development as independent writers.

### **Balancing Composition With Transcription (9)**

Schools have their own policies for the teaching of spelling and handwriting. Studies do 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 largely be 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 with an obvious purpose in mind when publishing a completed piece.

Research shows that there is no evidence to link the formal teaching of grammar and improvements in children's writing (Myhill *et al* 2013). 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 writing. Grammar teaching should therefore take place in a mini-lesson 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 for the different writing processes are taught, such as techniques for editing your work or how to 'dabble' around a writing idea.

### **Teach Self-Regulation Strategies (10)**

Feeling you can write well on your own is 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.

### **Being A Writer-Teacher (11)**

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 seen as highly effective instruction.

### **Pupil Conference: Meeting Children Where They Are (12)**

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. This 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 in the child's process do they attend to their transcriptional issues. Finally, writer-teachers are better able to advise and give feedback because they understand the issues children encounter when writing themselves.

### **Literacy For Pleasure: Reading And Writing Connecting (13)**

Successful writing teachers know that children who read more, write more and write better. A reading for pleasure pedagogy (Cremin *et al* 2014; Graham *et al* 2018) 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 suggest and inspire 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.

### **Successful Interconnection Of The Principles (14)**

We cannot emphasise strongly enough that all these principles are powerfully interconnected and should be considered as such. Many of the studies showed that interconnection of these principles is critical to the effective teaching of writing.

These principles of a *Writing For Pleasure* pedagogy provided the criteria and lens through which to undertake the research investigation. And so whilst newly established and not well known, this meant that teachers who deemed themselves to be *Writing For Pleasure* teachers had a framework in which to identify themselves as such. With a view to ensuring this study had maximum practical relevance for teachers, the researchers observed what these principles looked like in six actual, real-life, living, breathing *Writing For Pleasure* classrooms.

# Methodology

Having developed a working definition and audit of what constitutes a *Writing For Pleasure* pedagogy, the study could focus on how the features identified as critical within the audit would be observed. Below, explanation is given as to how participants were identified and data was gathered, analysed and interpreted. Issues of reliability and validity in the study are also explored. This includes the quality of the data and how the data was generated.

## Research Design

The study employed a mixed method design and was influenced greatly by the design employed by Gadd (2014). It required a combination of quantitative and qualitative data to be gathered. Data collected included: school progress data, lessons plans, examples of children's writing, audited lesson observations, whole-class pupil questionnaire, teacher interviews and pupil interviews. A total of six teachers were observed and interviewed, thirty-six children were interviewed and 155 pupil questionnaires were collected.

Relationships between teacher input and learner outputs were explored to suggest a possible correlation between a *Writing For Pleasure* pedagogy, exceptional progress in writing and affective development in terms of such considerations as self-efficacy, agency, motivation, volition, satisfaction, enjoyment, self-regulation and writer-identity. Mixed method was used so as to exemplify, interrogate and triangulate the significance and validity of data that was gathered.

## The Research Process

The study asked that head teachers confirm and submit evidence of progress data from the participants' previous year(s) classes to show a track record of exceptional or at least 'above expected' progress in writing. This data supported the teachers' applications which included completing the designed *Writing For Pleasure* audit **Appendix 6**. The completed audits included data from teachers' instructional practices. Data was gathered and aggregated using qualitative approaches before being analysed using mostly quantitative approaches. This was achieved by scoring the teachers' instructional practices (through measuring tendency, breadth and quality of the principles) through four lesson observations, using the criteria outlined in the *Writing For Pleasure* audit. This was further supplemented with six child interviews, whole class questionnaire data and the teachers' own completed audits as part of their application process. This data was used to focus data gathering in teacher interviews. The rationale was that an additional interview gave teachers an opportunity to share practice that might not have been observed during the four lessons observations.

### Selecting Teacher Participants

An open invitation to participate was circulated online through social media including Facebook and Twitter. In addition, The UKLA and NATE published the invitation through their channels. The teachers chosen for the study were selected through their ability to give evidence of higher than anticipated student progress, showing that exceptional or at least 'above expected' progress was made by the class as a whole. The research required the participation of highly effective writing teachers who also self-identified as *Writing For Pleasure* teachers. Teachers were able to identify themselves as *Writing For Pleasure* through completion of the *Writing For Pleasure* audit compiled as a result of the literature review. It should be noted that the response rate for this study was small, with many potential

participants withdrawing when student-achievement evidence was asked for. For reasons of reliability and trustworthiness, the participating teachers' student progress data and completed audits were checked by an 'expert other' at the United Kingdom Literacy Association before acceptance to take part in the study was confirmed. Six teachers were chosen for the study.

### **Teacher Participant Profile**

A total of six participants took part in the study and all self-identified as being *Writing For Pleasure* teachers. Two were male and four were female. The teachers had been teaching for between 4-20 years. The average number of years teaching was thirteen. Three of the participants taught in Year 6 (10-11 years old), one in Year 5 (9-10 years old) and two were in Year 4 (8-9 years old). Four of the six participants had a literacy leadership role in their schools. The average class size of the participants was 26. The smallest class size was 20, with the largest being 31.

The schools had a variety of contexts. Five of the schools were Local Authority schools, with the other being a government funded 'Free School'. The smallest school had 101 pupils with the largest containing 674 pupils. Four of the six schools had White British as their majority ethnic group. The other two schools had a wide range of cultural heritages. Two of the six schools had higher than national average pupils who were eligible for free school meals/pupil premium. Two of the six schools had higher than average children with SEND. Two of the six schools had higher than average children with EAL.

All the teachers were fully qualified. Five of the participants had undergraduate degrees before doing a PGCE. The other participant had a BA Hons degree in Primary Education. Two of the participants had MAs in Education, another was about to start an MA in Children's Literature, one was an Advanced Skills teacher, one had a CELTA for TEFL and one participant had a NPQH.

The teachers had received a variety of professional development over the last five years. Three of the teachers felt they received minimal training, and any training undertaken was mainly related to the curriculum changes in 2014 or training in writing moderation. Two teachers had received training through the CLPE. Two teachers had received Talk For Writing training; however, in both cases, this was over five years ago. Finally, two of the teachers had been on a OU/UKLA *Reading for Pleasure* course. All the teachers explained that they taught themselves through professional reading. A variety of sources and texts were identified including: Donald Graves, Nancie Atwell, Michael Rosen, Joan Aiken, LiteracyForPleasure blog, UKLA publications, Teresa Cremin, Twitter and Facebook groups and the Times Educational Supplement.

All the teachers expressed the importance of children having a chance to write every day, giving children on average 5.33 hours of writing time a week. However many of the participants made a point that children had access to writing in other 'pockets of time' or during independent reading time. One participant stated that the majority of their children would write in the evenings and at the weekend. They would bring this writing in via their personal writing project books. All the teacher participants believed that all of the affective domains were essential, vital or at least very important in the teaching of writing. Finally, all these teachers were highly committed and skilful. They didn't teach writing through what Hillocks (1986) would term a 'naturalistic' pedagogy. They did not rely on implicit teaching alone. Instead, they highly valued explicit and direct instruction in teaching the craft of writing and of being a writer. This is further explored within the findings of this report.

### Selecting Student Participants

In addition to the administering questionnaires to all the pupils, six children in each teacher's class were selected as 'focused participants'. These six children were identified as typical performing children by their teacher. The teachers were also asked that the children have varying dispositions towards writing. They were interviewed and their work scrutinized as part of the study. The aim was to further monitor the potential affective and effective impact of the teachers' writing pedagogy and to gather any evidence that may have been missed by other data collection.

### Constructing The Audit For Observation & Field Notes

Four of each teacher's writing lessons were observed over the course of a week and the same two researchers were present for each observation. The field notes were co-analysed between the two researchers. The teachers themselves took part in a structured interview. Two of the six focus children were interviewed after each observation took place. Field notes were collected through an audit of criteria-referenced indicators to analyse and interpret observed lessons and interview data **Appendix 5**. The study then systematically coded the data. A numeric approach was taken to coding. The audit's criteria-referenced indicators were decided upon to provide a clear and user-friendly tool based on the study's literature review. The decision to code all data collected numerically was made possible because of the production of the carefully defined audit. It was felt that this approach better supported the research question as it enabled the study to test closely the themes of a *Writing For Pleasure* pedagogy. In this way, the study was able to transform qualitative data collected through observations and interviews into numerical or quantitative data and then exemplify this quantitative data with qualitative illustrations. This was to encourage reliability in the findings.

The goal of these observations was to record over time the range of classroom practices highlighted within the constructed *Writing For Pleasure* audit. Having ascertained, through interview and the teachers' own responses on the audit during the application stage, what they stated they did during writing lessons, observing classroom behaviours was one way of confirming whether they actually did what they said/thought they did. This would help the study to understand what it is *Writing For Pleasure* teachers do that makes the difference. It is important to note that teachers were requested to teach what and how they would normally teach within their regular time parameters when they were being observed. No intervention, suggestions or feedback was provided between observations.

### Constructing The Interviews

An interview schedule was implemented with teacher participants and six focus children. The interview schedule was designed to generate information that might not be apparent from classroom observations or document analysis. The aim was to elicit new information from participants, or to gather data that explained, exemplified or substantiated previous information gathered. Key questions were designed to explore the *Writing For Pleasure* principles that underpin the study and were decided upon in advance of the interviews.

Teacher participants were interviewed at two points during the study. The first was near the beginning of study and the teachers were interviewed extensively about their teaching backgrounds and experiences, their knowledge of writing and what apprentice writers do, their beliefs about a *Writing For Pleasure* pedagogy and its impact on learner outcomes and affective states of mind. Additionally, they were asked if they felt the audit was missing any aspects of their practice. No teacher felt this was so. This generated initial data that could be built on during the study. Refer to the **Appendix 4** for the main questions that were asked during the initial interview.



The second teacher-interview was near the conclusion of the data-gathering period. Each teacher was re-interviewed extensively about items on the audit that may not have been explored, witnessed or required further exemplification or clarification. Refer to the **Appendix 4** for the questions that were asked during the final interviews.

Two different focus children were interviewed immediately after each observed lesson. This was primarily to ascertain how the students perceived their specific learning from the lesson and what they believed the teacher had done to help them develop effectively and affectively. Information obtained through these interviews contributed greatly to an understanding of each participant teacher's impact on their apprentice writers. Refer to the **Appendix 4** for the questions that guided the post-observation interviews with the focus students. All interviews were recorded on audiotape and transcribed in full.

### **Collating & Preparing The Data For Analysis**

Having gathered a range of data from teacher and learner participants, the subsequent task was to aggregate and analyse it for meaning. This principally meant preparing the qualitative data (gathered through observations and interviews) for quantification and analysing it in relation to the *Writing For Pleasure* audit. It also allowed the validation of the quantitative data gathered from pupil questionnaires in preparation for analysis. Ultimately, levels of correlation would be sought between all forms of quantitative data that had been gathered or generated. These would be used to signal what principles of effective practice needed further investigation as having a particularly strong association with affective and effective teaching of writing and therefore with a *Writing For Pleasure* pedagogy.

The wide array of qualitative data that had been gathered needed to be converted into numeric data for quantitative analysis. This meant attributing ranked values to each teacher participant for each *Writing For Pleasure* principle evidenced in the observations and/or interview transcripts. Firstly, each observation and interview transcript was scanned closely for illustrative data that linked to the principles of a *Writing For Pleasure* pedagogy on the audit document. The subsequent step was to assign a numeric rating (0, 0.5, 1.0, 1.5, 2.0, 2.5, 3.0) to each teacher for each item on the *Writing For Pleasure* audit, using evidence from the transcripts and field notes **Appendix 5**. It was anticipated that quantifying the data in this way would contribute significantly to determining the level of proficiency and depth noted in relation to each principle of *Writing For Pleasure*. It was necessary to then check interpretations for inferential validity by comparing scores between the two observing researchers.

As well as generating quantitative data for statistical analysis that might foreground areas of significance when considering features of effective writing instruction, it was understood that the data would provide clear exemplifications of effective and affective writing teaching in a *Writing For Pleasure* pedagogy which could then be shared with the wider teaching community.

### **Organising The Data**

Organising the teacher audit data meant it was possible to present the level of quality and breadth that teachers demonstrated, both as individuals and as a whole participant data set. This meant calculating measures of quality and embeddedness of each principle for each teacher within the *Writing For Pleasure* audit. This was achieved by calculating the mean for each principle of *Writing For Pleasure* for each teacher. These calculations were taken from the summed scores that teachers had been allocated for each principle within the audit.

Calculating these measures generated information about the relative quality of each principle within the *Writing For Pleasure* pedagogy. This would provide an initial indication as to whether the teacher participants (as a set) used certain principles more than others and would generate an inquiry into the possible pedagogical significance of some principles over others, albeit that they are used in conjunction with the other principles witnessed. Undertaking all of these calculations eventually meant being able to recognise and analyse possible points of connectedness between the principles of *Writing For Pleasure* pedagogy and how these teachers were achieving exceptional academic and affective progress in writing among their apprentice writers.

### **Interpreting The Data**

Interpreting the data necessitated scrutinising the range of data sources that had been created during the study. In most instances, this meant drawing conclusions from at least two of the three key data sources. Interpreting the data in this study meant searching iteratively for strong patterns and trends.

As the data was interpreted, it was necessary to reflect continually on the following points:

- Do any particular principles of *Writing For Pleasure* appear to be more effective in producing positive academic and affective outcomes for apprentice writers than other principles?
- Do the teachers have different ways of eliciting the same levels of pleasure from their classes?
- What do the principles of *Writing For Pleasure* actually look like in the classrooms?
- What principles or affective domains, if any, are missing or underdeveloped from the teachers' practice but are stated as being effective in the literature review? Why might these be missing or underdeveloped? Does this mean they are unimportant?

It was also understood, as other researchers have suggested (Gadd 2014; Graham & Perin 2007; Medwell 1998), that particular pedagogical practices should not be considered in isolation from other practices within the context of a working classroom. Indeed, their level of affectiveness and effectiveness may be contingent on other principles being realised alongside. Finally, data interpretation would not be complete without illustrations and exemplifications from the material that had been gathered (through observations and interviews) during the study. This would help fulfil the project's ultimate aim of sharing with teachers what a *Writing For Pleasure* pedagogy looks like in a working everyday classroom.

### **Reliability and Validity**

A key goal of the research was to identify and describe effective pedagogy. This required a reasonable level of generalisability. Within the context of this study, generalisability means being able to transfer findings about effective *Writing For Pleasure* pedagogy from a specific population (the *Writing For Pleasure* teachers observed in this study) to a theoretical population (all primary teachers of writing). It is anticipated that any interested teachers would require professional support to make the transfer to a *Writing For Pleasure* pedagogy.

For generalisability to be possible, all conclusions or inferences made in a research study needed to be internally and externally reliable and valid. It is appreciated that the reader needs to be able to 'trust' the findings of the study rather than feel that they merely match the ideology and whims of the researcher. A range of actions was employed to strengthen the validity and reliability of the research conclusions. These included: checking the consistency between the researcher's inferential findings

with another expert's findings in relation to the same dataset, and the participants being invited to check all final research findings for accuracy and interpretation.

### **Use Of An External Expert For Review**

An external expert (a member of the UK Literacy Association) was present throughout the study and made observations using the *Writing For Pleasure* audit. They were also present during teacher and child interview. This ensured that the grading of the principles outlined in the audit descriptors could be checked against their judgements for reliability and validity. The external expert independently determined whether the grading allotted to each principle matched what she would have given. Discussions between the two researchers led to 100% consensus. They offered no suggested changes to the interview tools or the observation schedule that had been developed. They also checked the selection process and teacher applications before the study began.

It was assumed that inferential judgments could be considered reliable and valid if there was consistency between the researcher's and the reviewer's inferences on independent applications of the data analysis process. With both researcher and reviewer using the same numeric scale (0, 0.5, 1.0, 1.5, 2.0, 2.5, 3.0), consistency was deemed to be both parties allocating either the same or an adjacent rating to a particular teacher for a particular principle. When issues of inconsistency arose, negotiation between the researcher and reviewer resulted in a consensus agreement and understanding of the other's viewpoint and their use of data evidence in the decision making.

### **Use Of Participant Checking**

Teacher participants were required to check all inferences and conclusions made by the researcher for error, misconception or missing data. The teacher participants were sent and requested to check all teacher interview and lesson observation field notes for accuracy. Only one teacher made changes to their interview data and these were only cosmetic/grammatical changes. Teachers were also given a final report from the data analysis, and an opportunity to contest or discuss the findings was provided. No teachers disagreed with their final reports. Instead, all the teachers commented on the usefulness and accuracy of the conclusions for their professional development.

## **Ethics**

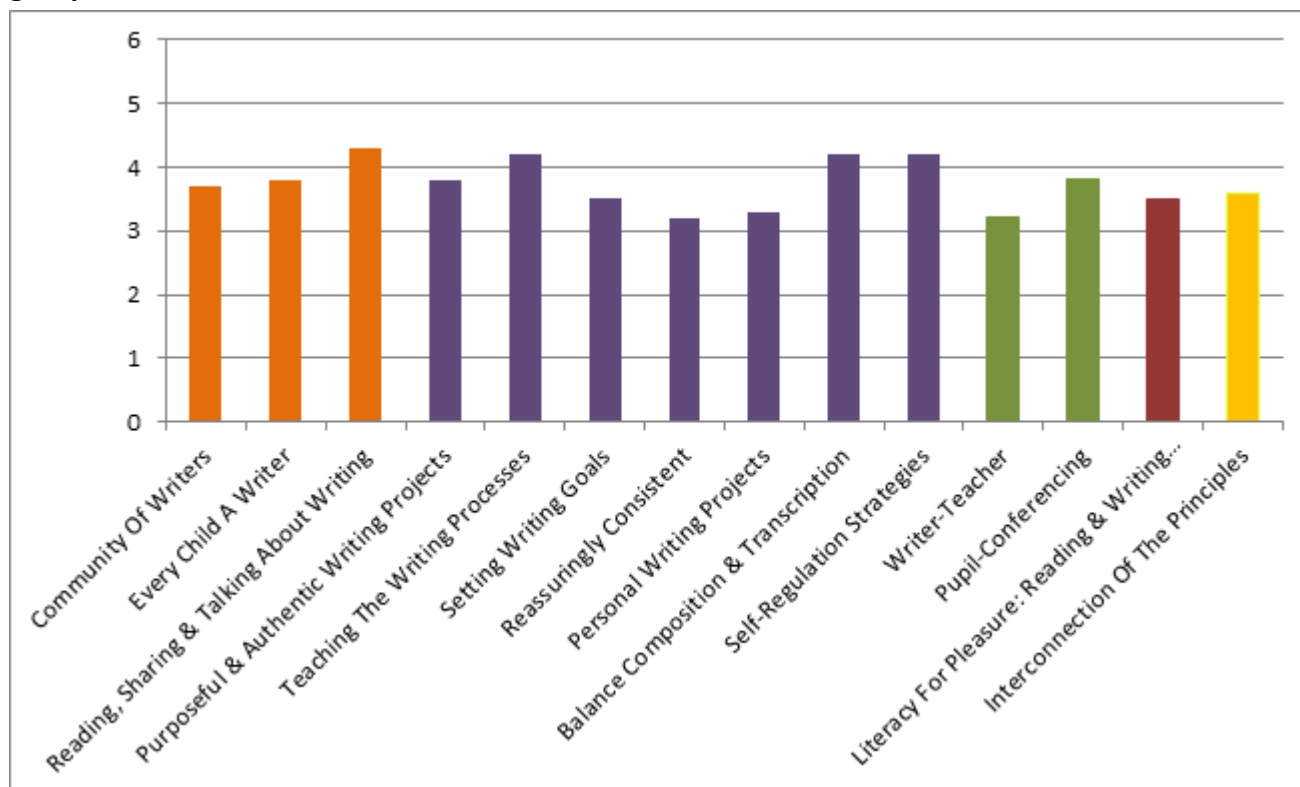
As a result of consulting BAAL (2016), no ethical issues arose in the undertaking of this research. Schools and participant names have not been given. Explicit and informed consent was sought from the parents, pupils and teachers. No assessment data was required to be kept. Instead, the head teachers were asked to present and explain performance data whilst in their schools. The schools have been kept informed and have supported the project throughout. Reflecting on BAAL's responsibility to applied linguistics (2016), a copy of all raw data has been kept whilst any original recordings have been destroyed. An individual report was provided to the participants and their schools on completion of their participation. Finally, all schools and participating teachers will be provided with a copy of this final research report.

# Results

## Quantitative results derived from audit data: analysis of teachers' practice

This section begins with presentation of the quantitative results. This then helps inform the presentation of the qualitative data.

How well were the principles of *Writing For Pleasure* employed by the participating teachers as a group?



The graph employs a six-point scale. 0 being that the principle was not employed at all and 6 being that the principle was employed expertly and at great depth. Anything over 3 shows the principle was witnessed as being sufficiently proficient and significant.

The individual teachers' overall ability to deliver a *Writing For Pleasure* pedagogy ranked

Teacher	Mean score for all principles
6	3.2
5	4.3
4	5.2
3	3.1
2	4
1	2.8

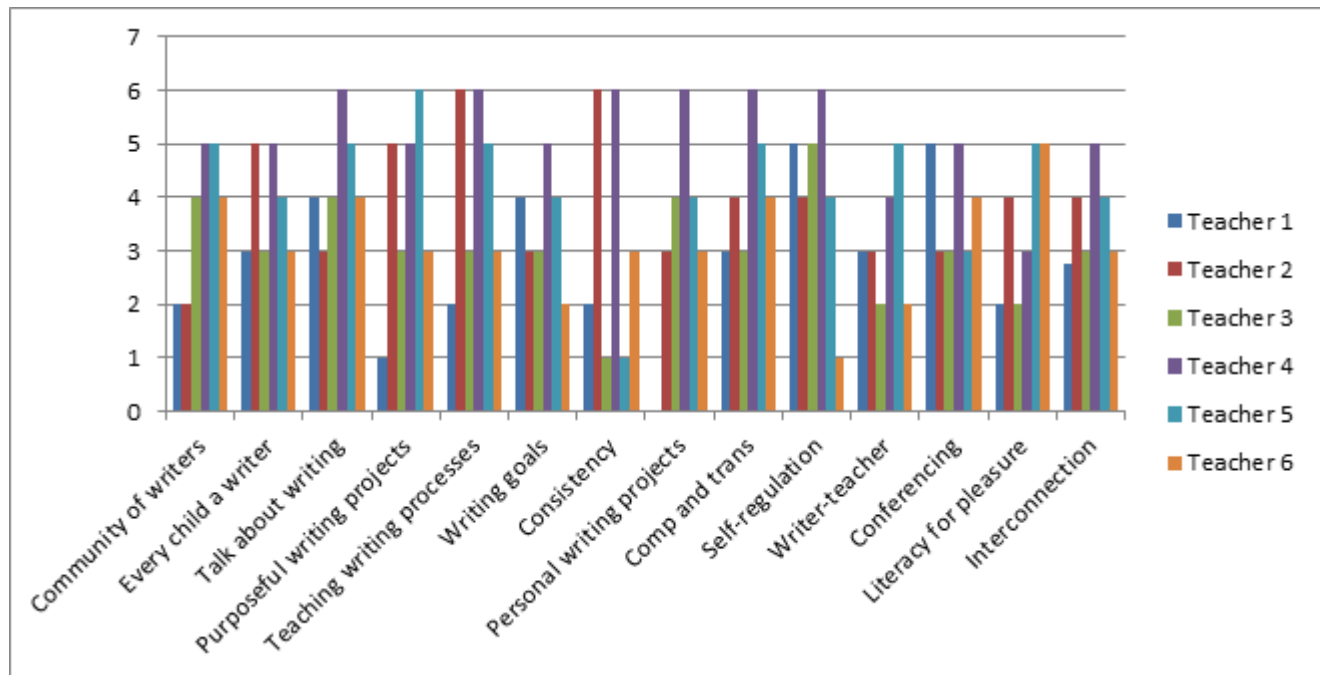
### Which principles were best employed by the participating teachers?

Witnessed at a high level of proficiency.	Reading, Sharing And Talking About Writing
	Teach Self-regulation Strategies; Balance Composition & Transcription; Teaching The Writing Processes
Witnessed at a proficient level.	Every Child A Writer; Purposeful & Authentic Writing Projects; Pupil Conferencing
	Community Of Writers
	Setting Writing Goals; Literacy For Pleasure: Reading & Writing Connecting
	Personal Writing Projects
	Reassuringly Consistent; Writer-Teacher

### Ranking of proficiency scores for each principle

Principle	Scores Highest To Lowest					
Community of writers	5	5	4	4	2	2
Every child a writer	5	5	4	3	3	3
Reading, sharing & talking about writing	6	5	4	4	4	3
Purposeful & authentic writing projects	6	5	5	3	3	1
Teaching the writing processes	6	6	5	3	3	2
Setting writing goals	5	4	4	3	3	2
Reassuringly consistent	6	6	3	2	1	1
Personal writing projects	6	4	4	3	3	0
Balancing composition & transcription	6	5	4	4	3	3
Self-regulation strategies	6	5	5	4	4	1
Writer-teacher	5	4	3	3	2	2
Pupil conferencing	5	5	4	3	3	3
Literacy for pleasure: reading & writing connecting	5	5	4	3	2	2
Interconnection of the principles	5	4	4	3	3	3

## The individual teachers' principle scores



## Highest scoring teachers for each principle of *Writing For Pleasure*

Community of writers	Teacher 4, Teacher 5,
Every child a writer	Teacher 4, Teacher 2,
Talk about writing	Teacher 4, Teacher 5,
Purposeful writing projects	Teacher 5, Teacher 4, Teacher 2,
Teaching writing processes	Teacher 4, Teacher 2,
Writing goals	Teacher 4, Teacher 5, Teacher 1,
Reassuringly Consistent	Teacher 4, Teacher 2,
Personal writing projects	Teacher 4, Teacher 3, Teacher 5,
Composition and transcription	Teacher 4, Teacher 5,
Self-regulation	Teacher 4, Teacher 3. Teacher 1
Writer-teacher	Teacher 5, Teacher 4
Pupil-conferencing	Teacher 4, Teacher 1
Literacy for pleasure	Teacher 6, Teacher 5
Interconnection	Teacher 4, Teacher 5, Teacher 2

# Qualitative results: Illustration of the *Writing For Pleasure* principles

## Creating A Community Of Writers

The teachers' average rating for this principle was 3.7. Teachers 4 and 5 were the two highest scorers, with both scoring 5. The following is a description of what was observed. The young writers saw their teachers as extraordinarily positive, caring, strict, fun, calm and interested in their lives and development as writers. This resulted in their classes being engaged in writing at a high level of progress and achievement. Their classrooms felt like a rich mixture of creative writers' workshop but also had the razor sharp focus of a professional publishing house. For example, the teacher *'doesn't make it so fun that it isn't about getting the work done'* and *'we can have fun with our writing but we also need to make it good'*. Their classrooms were a place where important writing took place, where high-quality writing was expected and where children felt like genuine writers, as opposed to simply being schooled in producing writing products for mainly evaluative purposes. They were communities of writers where the teacher teaches and writes alongside their class and shares their own writing practices, strategies and techniques. The children felt that they were being taught by an experienced and passionate writer-teacher who themselves loved writing.

The children were taught how to talk and present their writing to others in positive and constructive ways. The community of writers took part in meaningful practices and writing projects they could identify with. The teachers supported and encouraged children to bring and use their own 'funds of knowledge' into their writing projects. This meant children could write from a position of strength. Importantly, in their writing workshops, children were involved in actions, discussions and reflections that made a difference to how they were taught and how they undertook their writing. For example, children were able to take their personal writing project books to and from school and also share them with the class community. Their 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. One teacher, inspired by the National Writing Project (2011), also had on display the writing community's rights and also their responsibilities whilst writing.

## Every Child A Writer

The teachers' average rating for this principle was 3.8. Teachers 4 and 2 were the two highest scorers, with both scoring 5. The following is a description of what was observed. These teachers held high achievement expectations for all their writers. They saw all children as writers and were always focused on teaching strategies and techniques that would lead to greater self-efficacy and self-regulation; all children felt like independent writers who were achieving writing goals with regularity. The teachers would positively praise the children for the goals they had achieved during the writing lesson and the children commented that this helped them to feel a sense of self-efficacy in what they were doing. They ensured that all their writers remained part of the writing community. They taught what writing can do and what their writing was doing for them as a reader. They would model and promote the social aspects of writing and encourage peer support through their manner, through pupil-conferencing, and by sharing writerly advice and craft knowledge in their mini-lessons.

### Reading, Sharing And Talking About Writing

The teachers' average rating for this principle was 4.3. Teachers 4 and 5 were the two highest scorers, with both scoring 6 and 5. The following is a description of what was observed. In their writing workshops, children were given ample opportunities 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. One child reported *'he puts us in groups to help us understand how other people write'*.

Writing was seen as a social act and 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. The sophistication, maturity and commitment children showed in their discussions about the developing compositions was striking. The writing communities had clearly developed their own meta-language for talking and thinking as *writers*. Children discussed 'sticky bits', 'yawny bits', 'vomit drafts', 'paragraph piling,' 'sentence stacking' and finding their 'diamond moments'. Sticky bits were parts that weren't quite sounding right or didn't make sense. 'Yawny bits' were parts where the reader felt bored or were losing interest. 'Vomit drafts' were quick drafts which didn't slow down to attend to transcriptional issues. Instead, the children would revise and edit it after it had been drafted. 'Paragraph Pilers' drafted, revised and edited each of their paragraphs before writing their next one. 'Sentence Stackers' did the same but with each sentence. Finally, 'Diamond moments' were the significant parts of their compositions. Whilst talk was an integral part of any writing time, so was maintaining a low level of noise so as not to disturb fellow writers.

### Purposeful & Authentic Writing Projects

The teachers' average rating for this principle was 3.8. Teachers 5, 4 and 2 were the highest scorers, scoring 6, 5 and 5. These teachers carefully considered the purpose and future audiences for their class writing projects. The projects were seen as meaningful to their classes. This was because children were given the opportunity to generate their own ideas and there was a clear distant goal for the writing to be published - with a strong sense of a real reader at the end of the project. For example, children in one class were writing their own short story collection, all of which would be published into an anthology and would go into their class library for others to read. Given these circumstances, writers remained focused on developing their compositions over time, maintained a strong personal agency over and commitment to their writing, and so produced something significant for themselves and in keeping with their teacher's expectations. In short, the children cared about their writing and wanted it to do well. These writing projects were worked on by the class over an extended period of time. One teacher in particular took great pains to ensure the writing projects reflected as closely as possible the kinds of projects undertaken by writers outside of the classroom. Their class had access to a variety of audiences over the course of the year and the children's writing escaped the confines of the classroom and was 'put to work' out in the world.

Agency played an important role within these writing projects with children stating *'we don't have to write what the teacher says. It's actually better if you choose what you're going to write because you know what you're going to write about [laughs]'* and *'there is a day where we do idea generation and we think of loads of ideas and then we pick one we want to write about. It's not really strict that you have to write about that one. You can choose'*. The teachers varied where they gave children agency with one teacher exposing their class to a genre and discussing its typical purpose and audiences and then allowing children to consider how they would like to use it for their own purposes. Other teachers



gave children scope within a set topic or theme to choose what they would write about. However, it was accepted by the children and teachers that, through having agency over the topic for their writing, children felt a greater sense of self-efficacy – they were more confident using ideas from their existing ‘funds of knowledge’ and ones they had a personal commitment to, as opposed to when a topic is chosen by the teacher. This is evidenced in comments such as *‘mainly what we are writing is about our world and I love it’*. The classes 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.

Teachers regularly refocused the children on considering the future readership of their piece throughout the project. Children were encouraged to look forward to the publishing of their pieces. *‘I normally share my writing and I want it to be reader-ready and really good for them; when we publish it, it is put in our library in the classroom and that’s cool... when we had free reading time, everyone went to the published writing not the proper books [laughs]’*.

### **Explicitly Teach The Writing Processes**

The teachers’ average rating for this principle was 3.8. Teachers 4 and 2 were the highest scorers, both scoring 6. These teachers gave direct instruction in strategies and techniques for 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, modelling and sharing exemplars which they had written themselves or techniques used by children. As a result, the children were made to feel incredibly knowledgeable about the writing process and felt able to navigate it on their own.

These teachers were utterly committed to helping their children relinquish dependency on these scaffolds and to allowing children to develop a writing process that suited them best and to write at a pace which enabled them to produce their best writing. As one child put it *‘he lets us write the way we write best’*. The children were able to use the writing processes recursively and weren’t tied to a linear model. For example, children in one class were able to identify what kind of writing process they liked using the most. These included being a ‘discoverer’, ‘planner’, ‘vomiter’, ‘paragraph piler’ and ‘sentence stacker’. A ‘discoverer’ was someone who liked to do ‘discovery drafting’ and resembles Peter Elbow’s ‘free-writing’ technique (1998). A ‘planner’, in contrast, was someone who would plan their writing with rigorous detail before attempting their first draft. The children were given a variety of ways in which they could plan their writing including ‘planning grids’, ‘dabbling’ (a mixture of drawing and notes) and of course ‘discovery drafting’. Children were also encouraged to use the following rules when drafting, for example: circle any unsure spellings and to carry on writing, underline any parts that need work or didn’t make sense, and to put a box where they might be unsure of punctuation. The children would then attend to these issues later. They were also given specific techniques to consider using when revising their initial drafts, linked to the purpose, audience and distant goal for the writing. Finally, they were given specific checklists of transcriptional items to attend to when proof-reading and getting their compositions what the teacher called ‘reader-ready’. Again, children were explicitly taught techniques for proof-reading; for example, checking for one type of error at a time. Alternatively, children would proof-read their writing in clusters at editing stations and help ensure everyone’s writing was ready for publication.

## Setting Writing Goals

The teachers' average rating for this principle was 3.5. Teachers 5, 4 and 1 were the highest scores which were 5, 4 and 4. To maintain children's commitment and motivation during a class writing project, these teachers ensured that their classes knew the '**distant goal**' for the project, that is to say the future audience and purpose for their finished writing. The class, as a community, also had a say in setting the '**product goals**' for their project. This was a discussion as to what they would have to do, and what it was writers did, to ensure their writing was successful and meaningful. The teachers would often share an exemplar of their own piece of writing which was in keeping with the writing project. They would then discuss the decisions they had made and what they had tried to achieve in the piece. The children would use the outcomes of the discussion to aid the setting of product goals for their own writing. In one class, they even discussed what *not* to do by looking at ineffective examples and discussing together what they needed to avoid doing. The product goals were similar to success criteria, but they also included more overarching goals which were linked directly to the purpose and audience of the writing. For example, one teacher used Durran's 'boxed resource' (2019). Product goals were put on display and were repeatedly referred to by the children and the teachers throughout their class writing projects. The teachers provided pupils with the knowledge they needed so that they could be empowered to see their own writing idea through to successful publication.

These teachers set loose '**process goals**' for writing time (e.g. generating an idea/ planning/ drafting/ revising/ editing/ publishing). These goals kept their classes on track as a whole without forcing them to keep to a certain pace or writing process. This meant the children felt they could write happily and to the best of their abilities. In interview, some children stated that knowing the writing project's 'to-do' list and keeping to a schedule was helpful, with one child noting the satisfaction she experienced when reaching a goal set by the teacher. Interestingly, another pupil expressed the excitement of being set a challenging product goal '*I get pushed off my level and I do enjoy to do that - it just feels exciting*'.

Whilst distant, product and process goals were being set by or with the children during class writing projects, the same was not seen for personal writing projects – which often lacked direction as a result. The children were not always encouraged to have the same expectations for their personal projects that were going well nor were they always given the opportunity to fulfil the distant goals they may have had for some of their personal projects.

Some of the observed teachers were able to elicit high levels of enjoyment from their classes as a result of regular, systematic and enthusiastic praise of product goals achieved by the individual children in the class. These same children commented on their enjoyment and satisfaction in writing coming from pleasing their teacher. However, other observed teachers were able to elicit high levels of enjoyment from their classes as a result of higher agency over the subjects for their writing and agency over their writing processes and deadlines. These same children commented on their enjoyment and satisfaction in writing coming from more intrinsic motivations. Unfortunately, teacher focus on external and internal motivation wasn't observed in rich combination.

### Reassuringly Consistent

The teachers' average rating for this principle was 3.2. Teachers 4 and 2 were the highest scorers, both scoring 6. Both teachers showed excellent classroom organisation. There was strong emphasis on routines, promoting self-regulation, behavioural expectations and focused collaborative learning among the children. Interview data shows that this enhanced children's feelings of self-efficacy and self-regulation because, each day, they knew what to do and how to do it. As one child put it '*He doesn't make you worry as a student because you've done it so often*'. Having these routines also saved the teachers time. Their classrooms were set up to direct children to the act of writing, quickly, daily and largely independently. Resources and working walls were made visible and were focused on sharing self-regulation strategies.

Both teachers had a clear routine of **mini-lesson**, **writing time** and **class sharing/author's chair**. The mini lessons were a short instruction on an aspect of writing which was likely to be useful to the children during that day's writing and would last between 10-20 minutes. The teachers taught from their own craft regularly – sharing their writing 'tips, tricks and secrets' prior to that day's writing time. Alternatively, they would share exemplars of the craft they were trying to teach from literature taken from the class library.

During writing time, the teachers either wrote amongst their children for a short while or proceeded straight into pupil-conferencing with groups and/or individuals. A number of the teachers had a routine that, once finished with that day's crafting of the class' project, the children could work on their personal projects. For example, there was a box on each table where children would deposit their personal writing notebooks from their school bags each day. Writing time lasted between 30-40 minutes.

Finally, the teachers made time for class sharing and/or author's chair. Firstly, the children would share their developing pieces and discuss the writing goals they had achieved that day with their peers. This would be followed up by author's chair. Author's chair is where some children would come up to the front to address the class about their writing. The routine was for the children to give a little bit of background about their piece, and explain what they would like feedback on before reading out the extract or piece. The class would then reply, first saying what strengths they thought the piece had before giving their opinion and suggestions on how the piece could be developed further. The teachers would also occasionally give their feedback too. This usually lasted between 10-15 minutes.

### Encouraging Personal Writing Projects

The teachers' average rating for this principle was 3.3. Teachers 4, 3 and 5 were the highest scorers, scoring 6, 4 and 4 respectively. These teachers appreciated 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. Time for working solely on personal projects was timetabled by these teachers, and children were given at least an hour a week. However, the teachers also encouraged personal writing time to be pursued in little pockets of time throughout the week. Some of the teachers set up a routine that the personal writing project books went to and fro between school and home every day. These project books were always freely available for the children; either in their trays or on their desks. Personal projects were seen by these teachers 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 their class had true agency and came to see writing as an empowering and pleasurable activity to be used now and in the future. Personal writing projects were also seen as advantageous to them as teachers, as they not only

provided an insight into their children's personalities and identities and helped build relationships, but were also seen as useful evidence when assessing children's development as independent writers. Whilst all the teachers showed an interest in their children's personal projects, it was only one teacher who had the same high expectations for what the children were composing through their personal projects as he had for class projects. He did this by ensuring that any personal writing that the children wanted published had been rigorously considered, often with revision and proof-reading needing to have taken place before publication.

### **Balancing Composition With Transcription**

The teachers' average rating for this principle was 4.2. Teachers 4 and 5 were the highest scorers, scoring 6 and 5. What was clear was that these teachers focused on direct instruction in the 'generalities' of good writing. They taught lessons in such a way that what the children were learning was not just applicable to that particular piece of writing or to a specific writing task. These were writing lessons which would work and be applied across future writing projects too. They regularly taught what good writing is (through technique and strategy teaching) as opposed to giving instructional, technical or administrative lessons which were only relevant to that particular task on that particular day.

They also ensured that they taught the right lessons at the right time; focusing on teaching more compositional lessons at the beginning of a writing project and moving their focus towards teaching strategies and techniques related to good transcription later. These teachers had high expectations for transcriptional accuracy, spelling and handwriting and wanted the children to take pride in their final written products. To do this, they encouraged children to concentrate on composing their piece (or part of their piece) before giving their attention to certain grammatical or linguistic features and to ensuring the piece was transcriptionally accurate. They didn't ask children to focus on transcriptional issues *as* they composed. They allocated specific time for children to revise their pieces before giving them time to edit their pieces. Therefore, revision and editing were given separate and specific priority. They also gave children time within a writing session to stop and regularly re-read and share their work with their peers and to revise and edit what they had composed so far. Finally, there was a good balance between discussing what the content of the class' writing project might be, how the writing might be organised and structured, and the explicit teaching of different writing processes.

The teachers accepted invented spellings during the composition stage. It also appeared that children's handwriting skills were best practised when publishing their completed pieces. Spelling and punctuation were largely self-monitored by the children as they wrote, marking their texts for items to be checked and corrected at the editing stage. These teachers were very aware that, if grammar were 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**

The teachers' average rating for this principle was 4.2. Teachers 1, 3 and 4 were the highest scorers, scoring 6, 5 and 5. Self-regulation strategies were vital to the way the teachers taught writing. It was clear from the student data that self-regulation had a positive impact on children writing with self-efficacy and independence. *'When I know what I'm going to write about and I've thought about it and when I start writing it just calms me down; I just felt like I knew what I was doing – I knew how to do it'.*

Children were taught numerous strategies and techniques that they could employ independently. They were taught strategies for generating ideas, planning, drafting, revising, editing and publishing and

knew how to employ these strategies across all their writing projects - both class and personal. They were taught how to draw as a means for generating ideas and for planning, using story maps, planning-grids, discovery drafts, proof-reading marks, peer conferencing, and revision and editing checklists. The classes also had ready access to resources for editing and publishing such as electronic spell-checkers, dictionaries, common word mats, guidelines, papers, laptops and other stationery. These teachers made use of their working-walls for sharing self-regulation strategies. One teacher also had baskets which contained advice and strategies for being more self-regulating. For example, sentence starters, common word lists, vocabulary lists, types of story openings and endings and planning-grids. This provided pupils with the knowledge they needed and empowered them to see their own writing idea through to successful publication. Children were taught to keep space available on the right-hand side of their writing notebooks for 'trying things out' or for making major revisions to their developing pieces.

These self-regulation strategies and resources were introduced carefully and given dedicated instructional time. Via a mini-lesson, the teachers would discuss the benefits of a writing strategy or resource before modelling and encouraging its use that day. The strategies and techniques were offered in the spirit of a writer-teacher sharing their own writerly knowledge and their 'tricks'. Part of this was explaining the benefits the strategy or resource had on their own writing development. Finally, through peer conferencing and class sharing, these teachers helped children teach others about their own developing writerly knowledge, strategies and techniques. For example, *'well at first I will try to think about it and what I'm going to do about it. I'll probably be sitting there looking like I'm doing nothing but I'm thinking about it. Sometimes I'll ask my friends and they will give me ideas of how to change things around – sometimes they're not very helpful but most of the time we can get it fixed'*.

### Being A Writer-Teacher

The teachers' average rating for this principle was 3.2. Teachers 4 and 5 were the highest scorers, scoring 5 and 4. These teachers wrote for pleasure in their own lives outside of the classroom. They used their literate lives and their writer 'craft knowledge' as an education tool. It appears that children gained from knowing that their teacher was a teacher who also writes. *'He has had years and years of practice. I like that because like you have to practice writing because otherwise what are you going to know what to write about? and how are you going to know what writing means?'*

Through their mini-lessons and pupil-conferences, children not only understood that their teacher faces the same writing challenges that they do but that they can also share their writerly knowledge to help them improve their developing compositions. The teachers wrote and shared their writing with their class with regularity. They would share their own pieces in relation to the projects they were asking the children to engage in. There was use of dialogic talk and the teachers maintained genuine reciprocal relations when discussing and modelling their own writing processes and exemplar texts. For example, *'He spoke to us about him writing his poems and like how difficult it can be – not everything is going to be easy. He gave us tips yesterday like the 'show don't tell' one – I've done that in my diary and it really worked. He's been showing his writing more recently – he definitely speaks about his writing and what he is finding difficult as well and he gives us help when it's difficult because it relates to him'*.

The teachers would readily draw not only their knowledge of effective teaching but also their knowledge of writing and of being a writer by sharing the 'tricks, tips and secret' strategies that they really employed in their own writing and would invite children to give them a try too. From the student data, it appeared that the children in the classes of these writer-teachers respected their advice,

opinions and instruction from teachers whom they saw as genuine and 'good' writers. Some children would appropriate the social practices of their writer-teacher. It should be noted that none of these teachers were part of any teacher's writing group however, one teacher was part of an online creative writing course.

### **Pupil Conferencing: Meeting Children Where They Are**

The teachers' average rating for this principle was 3.8. Teachers 4 and 1 were the highest scorers, scoring 5 and 5. These 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. Their conferences were short, friendly, supportive and incredibly positive. The children looked forward to them as they believed they would get genuine praise for and celebration of the writing goals they were achieving, but also good advice on how they could improve their developing compositions. This had a major impact on children's sense of self-efficacy. The teachers' advice had an 'enabling' feeling about it and the children felt they could enact the feedback on their own (thus contributing to their feelings of self-regulation) and that it would make a genuine difference to the quality of their writing. One of the children interviewed described her teacher's conferencing clearly *'I think she helps a lot. If we do something good she'll pick up on that and tell us how good we are doing and if we haven't done something good she won't tell us off for it but she'll help us understand how to get better at it and say things like "you could do that... and this is good" she isn't saying all the bad things or all the good things – it's constructive criticism; I've shown it to Mr Harding and he's shown me so much other things I could do and I'm like oh yeah... I think I will do that maybe tomorrow'*.

Interestingly, the children in these classes were also heard giving each other feedback and advice similar to the pupil conferences they had from their teachers, meaning that children were teaching children. Finally, if the teachers found themselves giving out the same advice repeatedly, they would stop the class and give an additional mini-lesson on the issue before inviting the children to continue with their writing.

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 very clear. These teachers would give feedback to those who were most in need of assistance first and would visit children at their tables as opposed to children coming to them. This meant that other children could benefit from any discussion as 'over-hearers'. As writer-teachers, they were better able to advise and give feedback because they seemed to understand the issues children encountered when writing themselves and could share their writing 'craft knowledge' (Cremin *et al* 2018). This certainly influenced the way they delivered their conferences and gave their feedback.



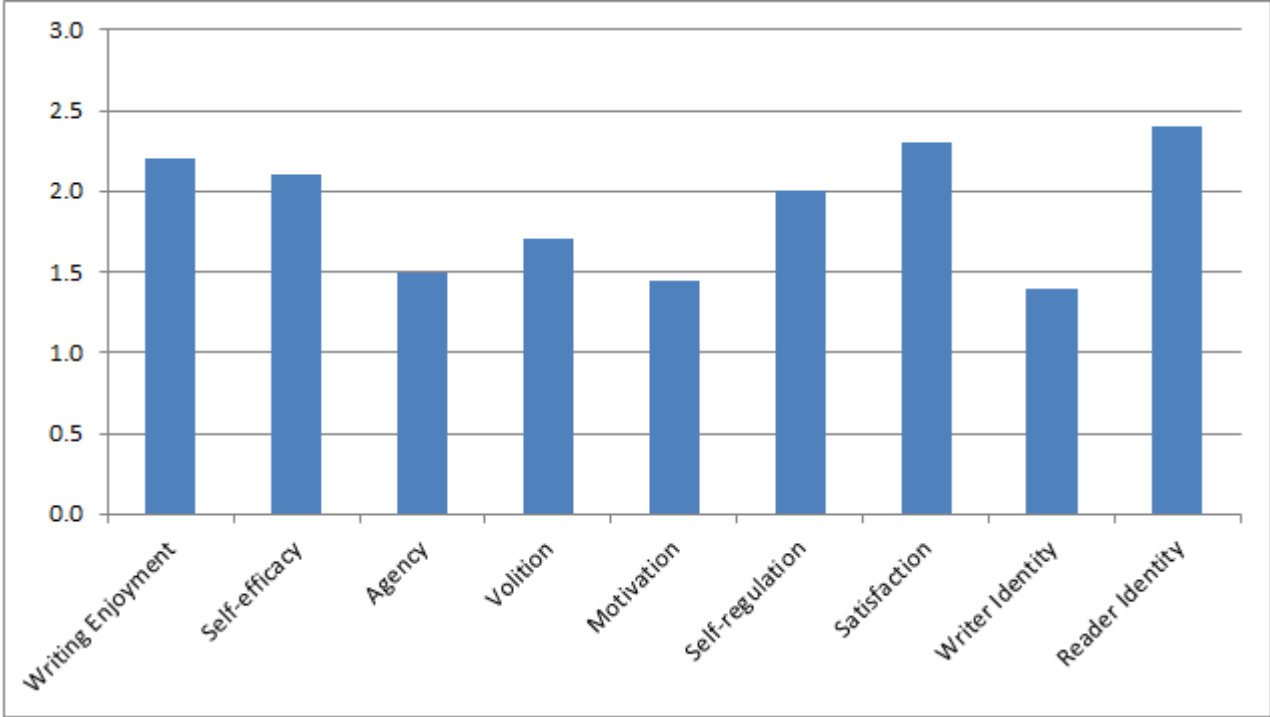
## Literacy For Pleasure: Reading And Writing Connecting

The teachers' average rating for this principle was 3.5. Teachers 5 and 6 were the highest scorers, both scoring 5. Both these teachers taught through a *Reading For Pleasure* pedagogy and both were leaders of an Open University/UKLA reader teacher group (2019). They clearly looked to build a community of readers and writers concurrently. They had print-rich classrooms which also included stories, non-fiction, poetry, newspapers, magazines and the children's own published texts. However, only one teacher had a book for children that was about writing in their class library. Both the high-scoring teachers read aloud every day to their classes with pleasure and enthusiasm. This included poetry, picture books, chapter books, non-fiction texts and the teachers' own writing. They showed children how to read like writers and write like readers by encouraging them to make links between what they were reading, their own lives and potential writing ideas. This included discussing themes and analysing the writer's craft but also aspects of intertextuality and writing in personal response to texts read.

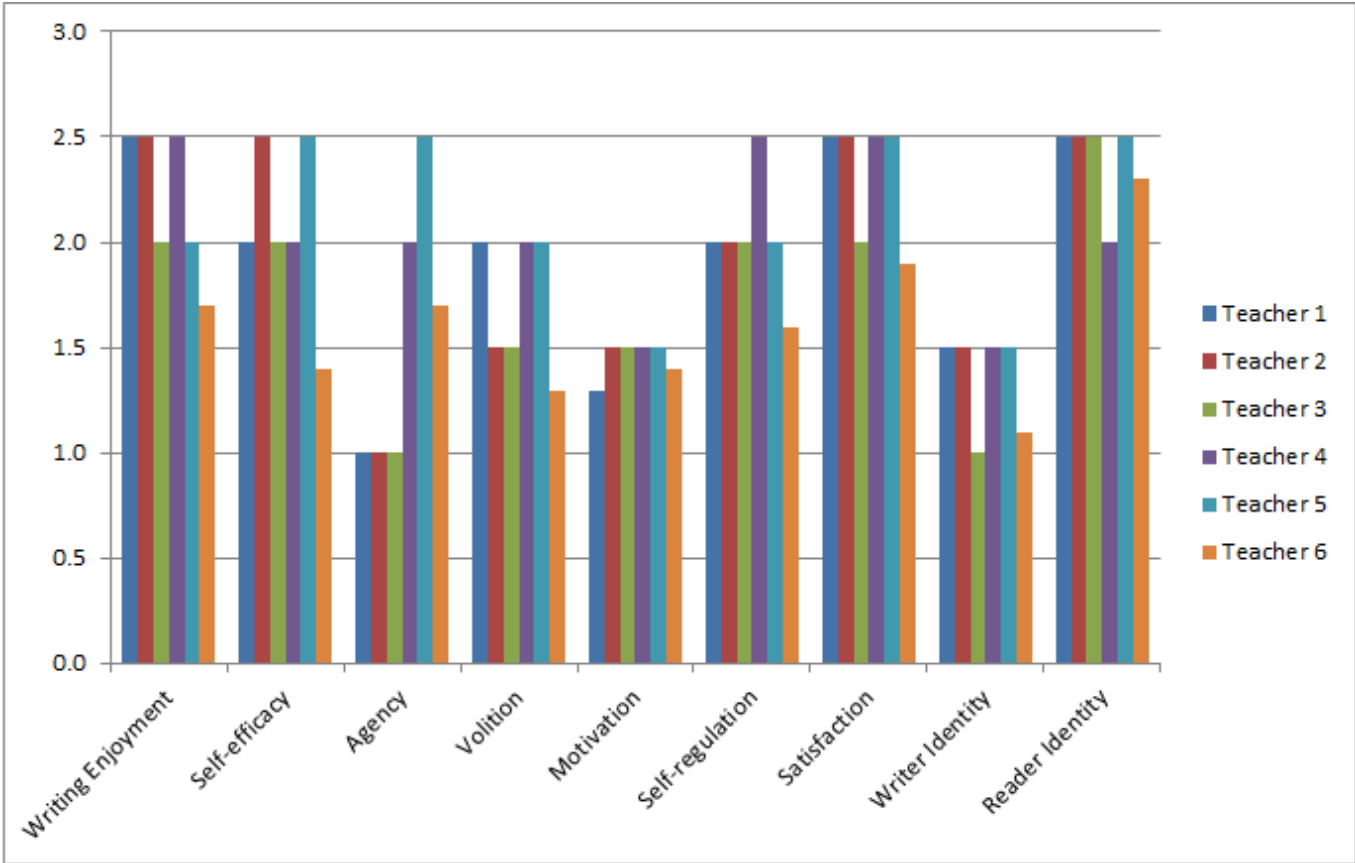
They both understood that volitional reading can lead to volitional writing, with both ensuring that during independent reading time children could also write in their personal writing project books if they felt an urge to do so. Some children in these classes collected words, phrases and other good examples of a writer's craft in the hope that they might come in useful at a later date. For example, *'I like reading stories to myself and writing myself and stuff. Sometimes I write about books that have been made and copy some things about them and sometimes I just make my own; She gives us personal writing project books. Right now everyone is doing 'cosy reading' but you don't just have to read – you can write. You can get blankets out and it's quite fun – it's not sitting at your desk reading a normal book – it's laying with your friends on cushions reading and writing together; I just find it very enjoyable and I love reading – so I think it all comes together – I love to read my own books – and it's something I always try to do and I love writing in that sort of way; When I've got a really good idea – I feel like a real writer writing it down. When I've read books, I've gotten ideas from them and it helps me to like write and feel like a writer because it's like what another writer has done'.*

# Quantitative results derived from questionnaire: analysis of the affective domains

How strong were the affective domains of effective practice felt by the participating children as a group?



How strong were the affective domains of effective practice felt by the participating children in the individual classrooms?





**What affective domains were most clearly inscribed in the participating teachers' practice?**

Witnessed at a high level of proficiency.	Reader-identity
	Satisfaction
	Writing Enjoyment
	Self-efficacy
	Self-regulation
Witnessed at a proficient level.	Volition
	Agency
Not witnessed at a proficient level.	Motivation, Writer-identity

**The individual teachers' overall ability to inscribe the affective domains ranked**

Teacher	Mean score for all affective domains
6	1.60
5	2.11
4	2.06
3	1.72
2	1.94
1	1.92

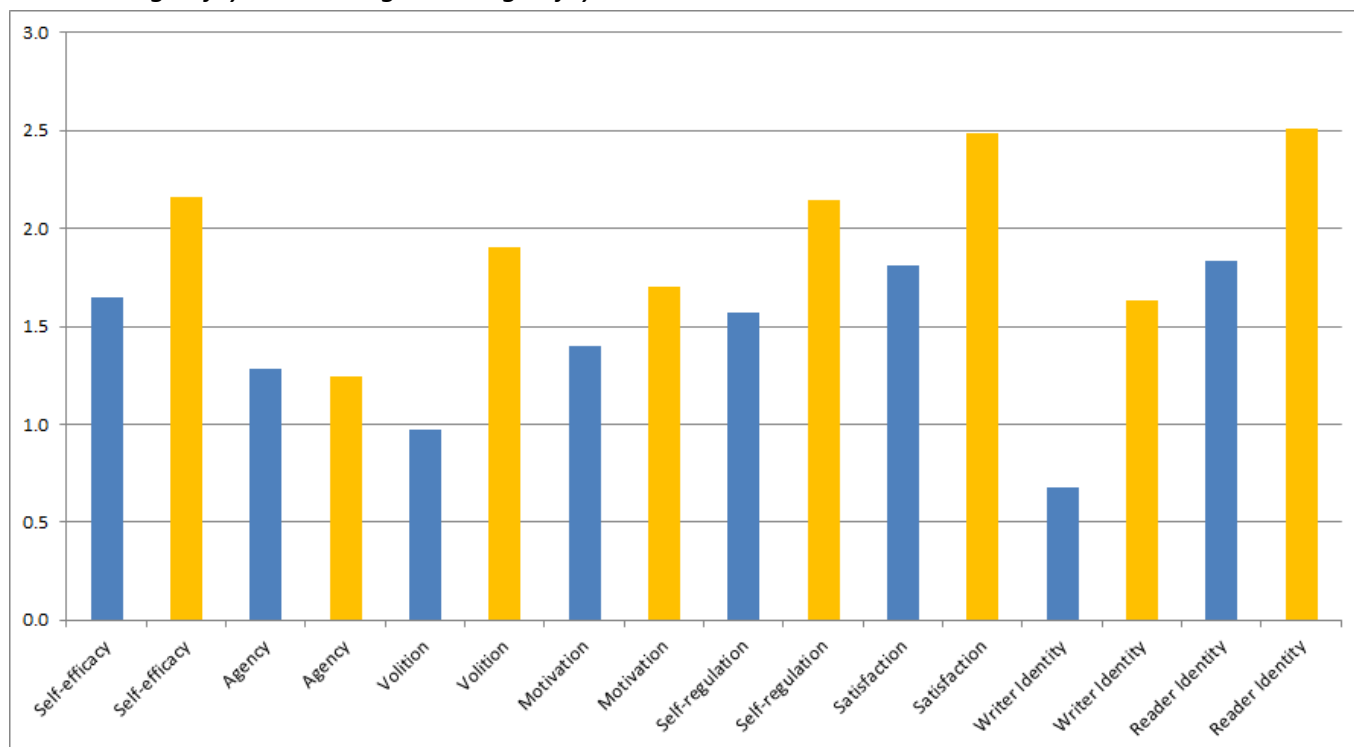
**Top ranking teachers for each affective domain of *Writing For Pleasure***

Writing Enjoyment	Teacher 1, Teacher 2, Teacher 4
Self-efficacy	Teacher 2, Teacher 5
Agency	Teacher 4, Teacher 5
Volition	Teacher 1, Teacher 4, Teacher 5
Motivation	Teacher 2, Teacher 3, Teacher 4, Teacher 5
Self-regulation	Teacher 4
Satisfaction	Teacher 1, Teacher 2, Teacher 4, Teacher 5
Writer Identity	Teacher 1, Teacher 2, Teacher 4, Teacher 5
Reader Identity	Teacher 1, Teacher 2, Teacher 3, Teacher 5

# Qualitative results: Illustrations of the affective domains

## Writing Enjoyment: Writing *as pleasure*

### Low Writing Enjoyment vs High Writing Enjoyment



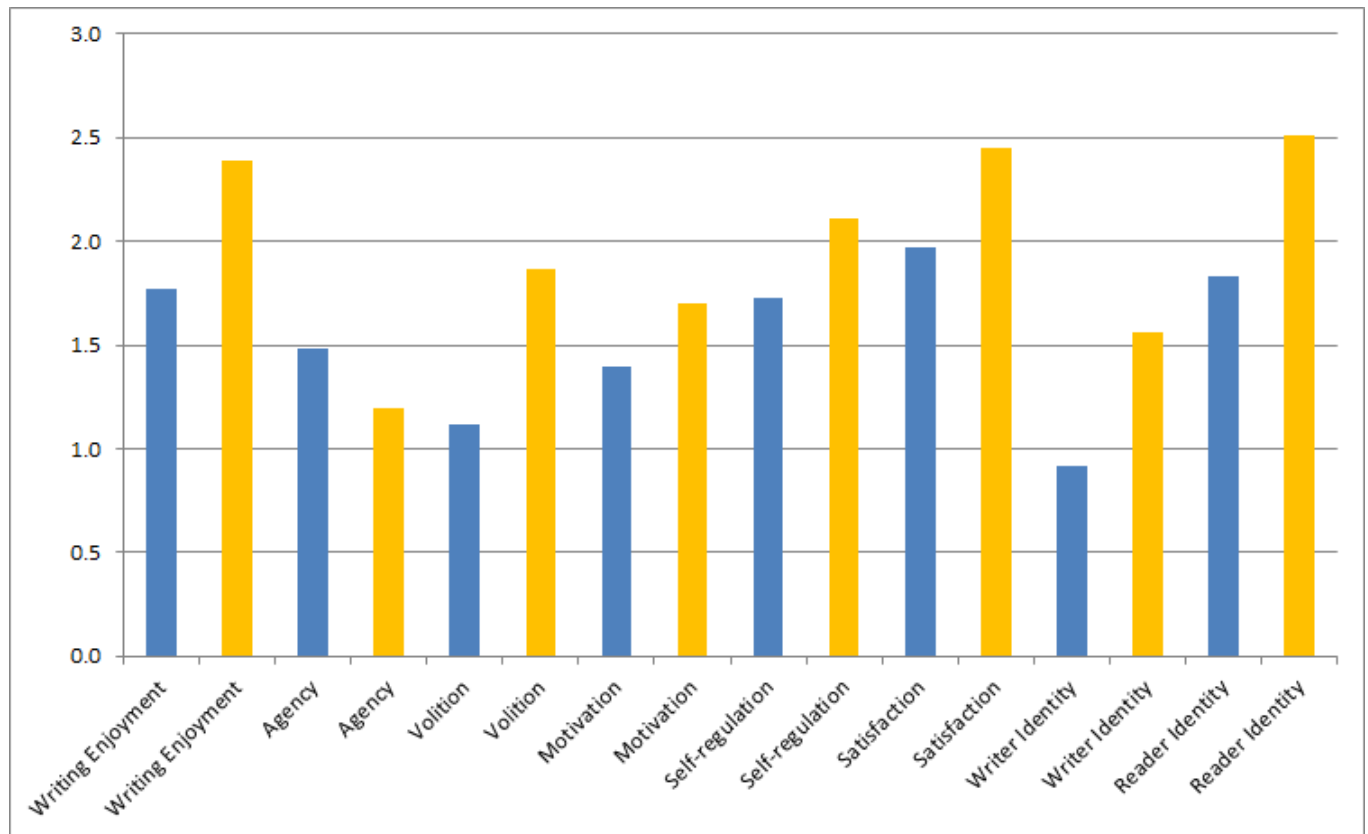
The teachers' average rating for this domain was 2.2. Teachers 1, 2 and 4 were the highest scorers, all scoring 2.5. Children enjoyed engaging in the craft of writing in these classes because they felt that the writing was purposeful, they knew why they were writing it, and by undertaking the project they felt they were going to develop as writers and achieve something. All the children in these classes were given a huge amount of praise for achieving any of the product goals set for the project. The children also knew what to do and how to do it and felt that they could be largely self-regulating when undertaking the project. This has links to having some agency over their projects. And whilst the amount of agency afforded by these three teachers differed, all offered children some agency over the topic of their writing or the writing process they used to complete the project. Interestingly, the children also felt huge amounts of satisfaction from their completed compositions - meaning they wrote *for pleasure* too.

There is certainly a link between these teachers promoting self-efficacy, agency and self-regulation and high levels of writer enjoyment. This can be seen in some of the comments at interview: *'I feel like it helps a lot when you enjoy doing something; I feel like that helps when you're writing if you enjoy it because it's a lot harder to do something good if you don't enjoy it; I like writing my best writing when I like what I'm doing; I just love writing. I really really enjoy writing. It's just my pleasure. I love it'*.

Enjoying their writing craft also seemed to suggest that children would be more willing to stick with it over time, would have an emotional investment in the writing doing well and would therefore set themselves high-standards. For example, in this comment, *'we are going to want to do it a lot more – if we enjoy it – we will probably work on it a lot more and get it a lot better than it was before because we want it to be better and we are enjoying it'*.

## Self-efficacy

### Low Self-Efficacy vs High Self-Efficacy

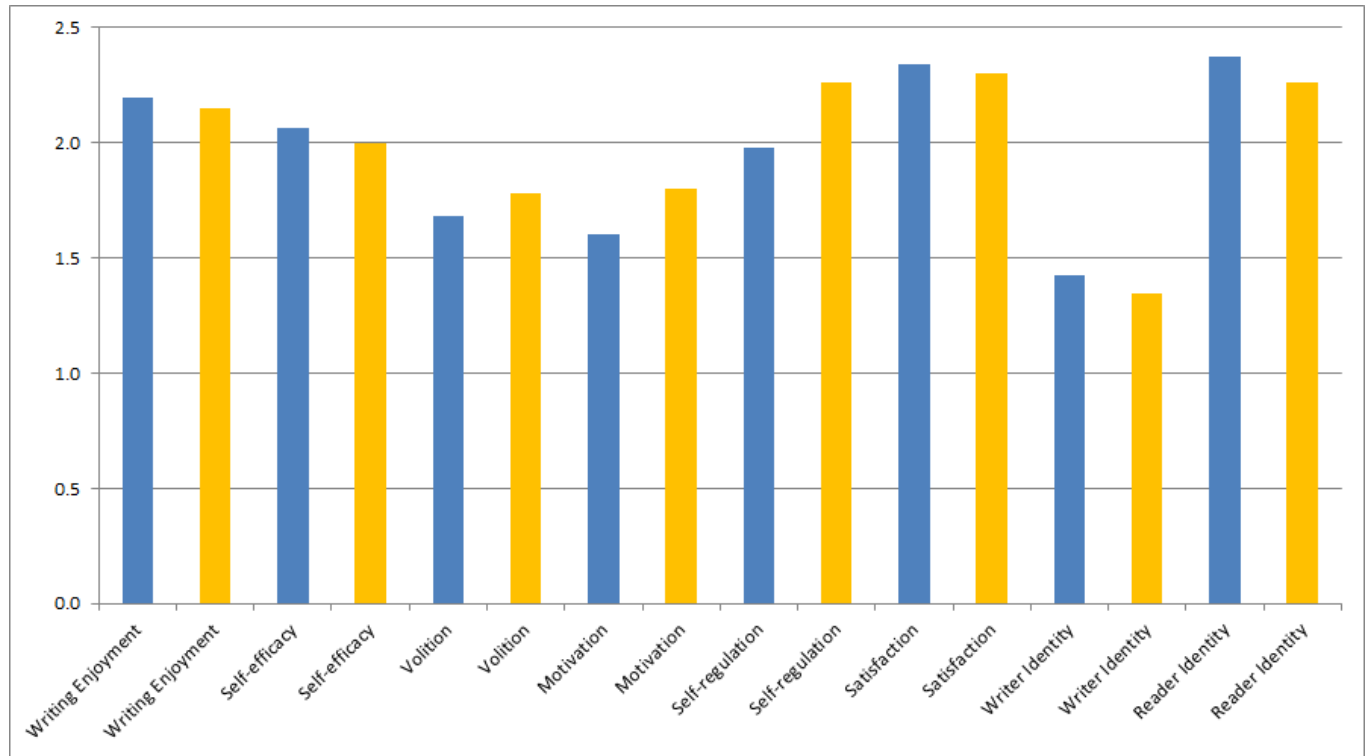


The teachers' average rating for this domain was 2.1. Teachers 2 and 5 were the highest scorers, both scoring 2.5. These teachers promoted a sense of self-efficacy by relating current writing projects to previous learning. This meant children saw writing as a mastery process through repeated practice as opposed to simply a performance related task set for evaluative purposes. Children understood that in the present project they could and should employ skills, strategies and techniques used in previous writing projects. As individuals and as a class, there was a strong focus on achieving goals and building on these goals incrementally.

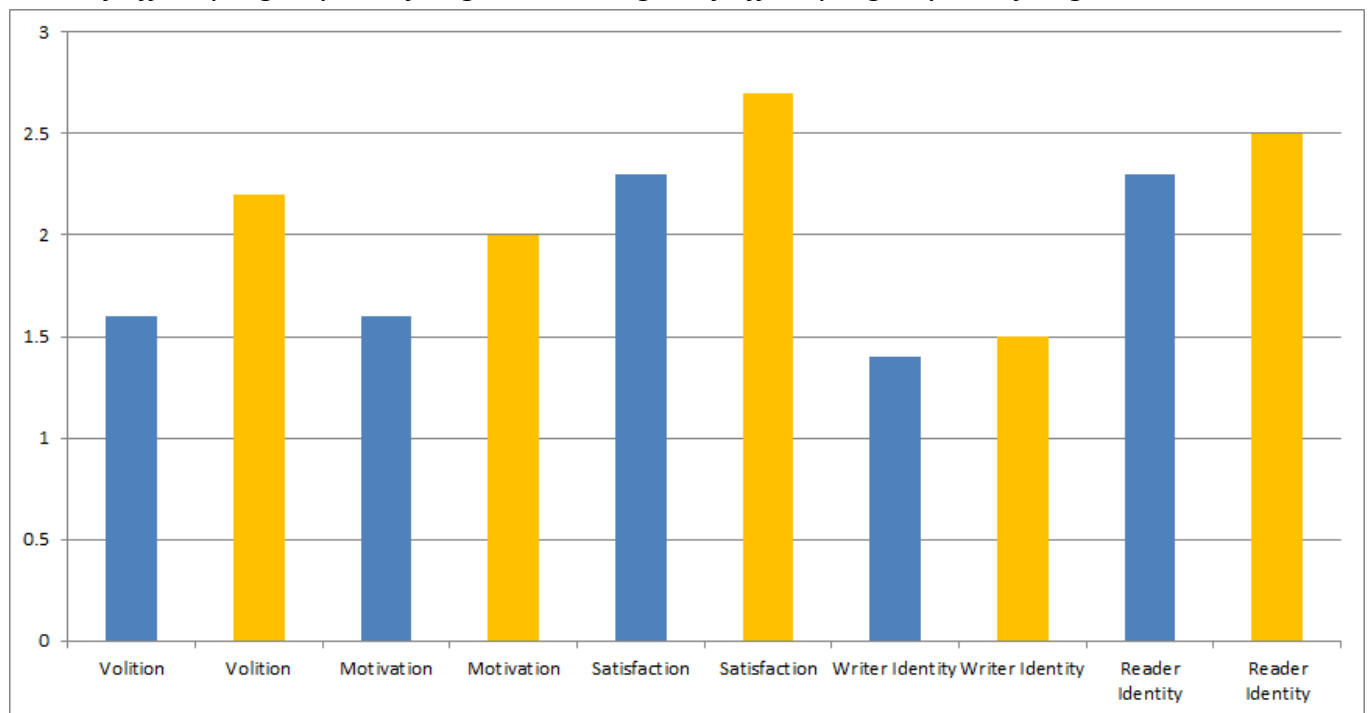
There was a rich combination of distant, process and product goals. For example, the children knew what the ultimate aim for the writing was, what its purpose and future audience was to be, and had an emotional and social investment in it. They also set themselves process goals to achieve throughout the project and were praised when these processes were completed. Finally, the teacher and class were clear on the product goals that would determine the success of their compositions and the teachers put huge focus on explicitly praising children for attending to the product goals which would make a significant difference to the quality of their written pieces. This could be seen in some of the responses at interview: *'If I say yes "I can do this," it means I have a plan, I know what to do - and I feel like that most of the time; at the start of my writing I feel like "I can do this" and then I look at it and think I did it! If I know what I'm doing and I feel confident with it - I feel like yeah I can do this!'* In essence, the children were made to feel good about themselves, that they were developing as writers, and that their writing was achieving something significant.

## Agency

### Low Agency vs High Agency



### Low Self-Efficacy, Agency & Self-Regulation vs High Self-Efficacy, Agency & Self-Regulation



The teachers' average rating for this domain was 1.5. Teachers 5 and 4 were the highest scorers, scoring 2.5 and 2 respectively. Firstly, data showed that agency is really important to children. Children who felt that they had more agency over their writing were also more likely to want to write, felt their writing was more purposeful, had more motivation and felt high levels of self-regulation. In interview, children repeatedly stated that they felt more self-efficacy when they were able to generate and use their own ideas within a class writing project. For example, *'we don't have to write what the teacher says. It's actually better if you choose what you're going to write because you know about the thing you're going to write about [laughs]'*. This was supported by other children who felt some of their self-efficacy and motivation was lost when their teacher chose the ideas for a class project. For example, *'he isn't forcing us to do something we don't want to do, we actually want to go and do it; if we weren't asked what we*

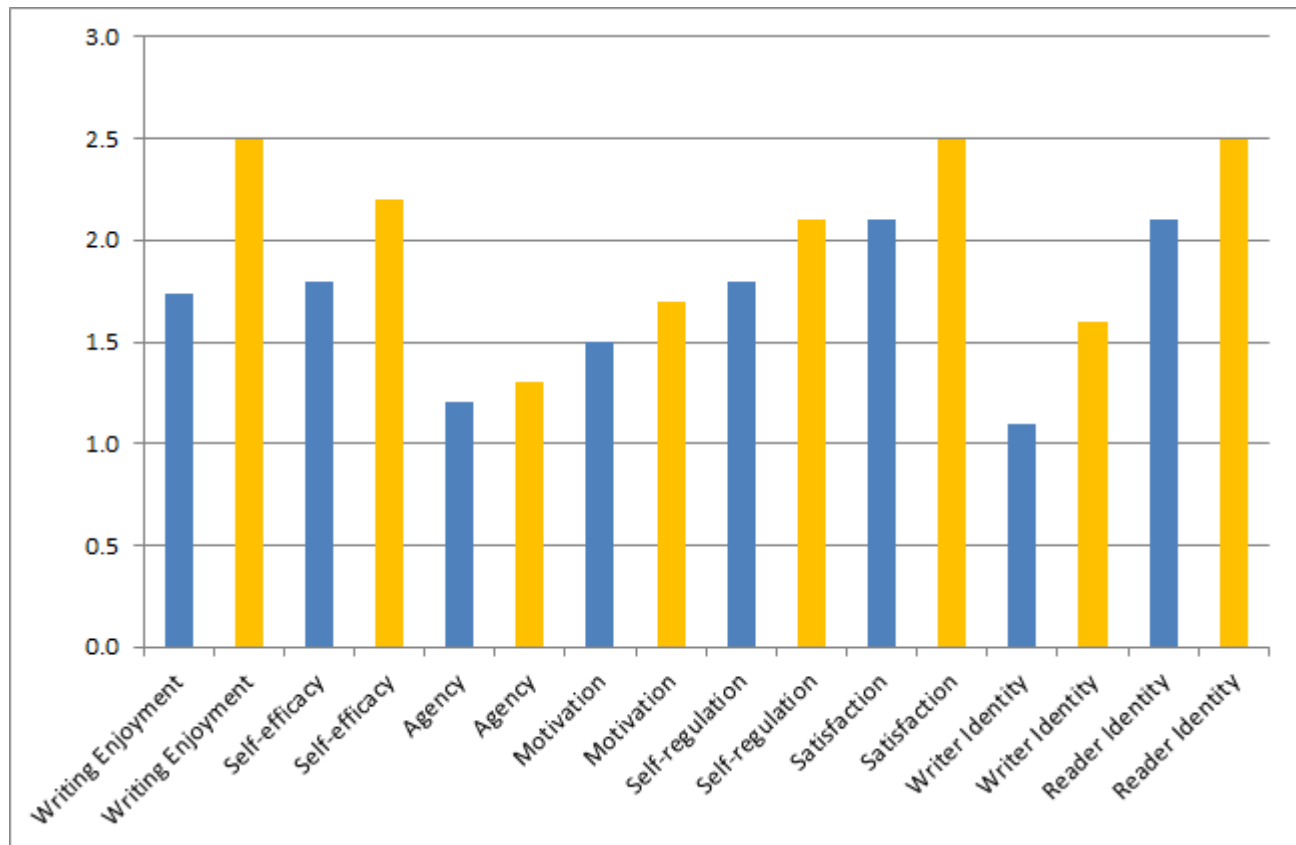
wanted to write about - it could be a bit boring; when you haven't been learning much and you don't know what to write...when you haven't really learnt about the thing you're writing like in topic and science; if we are writing about something I don't know about - if we are writing and I have no idea what it is - I just don't know what to do; I don't like writing when it's things I don't like or it's something I'm not interested in - I'm like do I really have to write about that?' The children also stated that they felt a greater sense of satisfaction when seeing their own idea through to publication. Children explained that they were able to share what they think, their knowledge, their identities and their imagination when they had agency over their topics.

However, it was also clear that *just* giving children high levels of agency over their ideas and particularly over their writing process would not ensure children wrote for pleasure. Without direct instruction in how to use their agency, children's ability to write for pleasure could be negatively impacted. This is best summarized by the following two child interview statements. '*When I know what to do, and when I can write about what I feel inside kind of - I know I can write and I want to write*' and '*It makes it easier when I have choice because it's like easy to choose what to write down...if I get to choose what I write I'm like confident*'. It appears to be critical that agency sits alongside and is supported by a solid foundation of self-efficacy and self-regulation. This is because, more than anything, children want to feel that they *can* write and that they *know how* to write successfully. This meant that they needed high-quality instruction on how to use their agency. For example, the high-scoring teachers ensured children knew about the writing processes, knew how to set themselves process goals and were knowledgeable about what their favoured writing processes and strategies were.

In terms of agency over ideas for class writing projects, again children were given explicit instruction in techniques and strategies that would help them generate ideas for both class and personal writing projects. Specific time was set aside within the projects for generating ideas as individuals, in groups and as a whole class before then choosing what they were going to write about. One of the teachers introduced class writing projects with what was called a 'genre week'. This was a series of lessons which included discussion of what the class writing project was, what purpose their published pieces were going to serve and instruction in what the children would need to do to write something successful and meaningful. Children were then given agency over what they could write about. This was an effective way of ensuring children felt self-efficacy, agency and self-regulation in rich combination.

## Volition

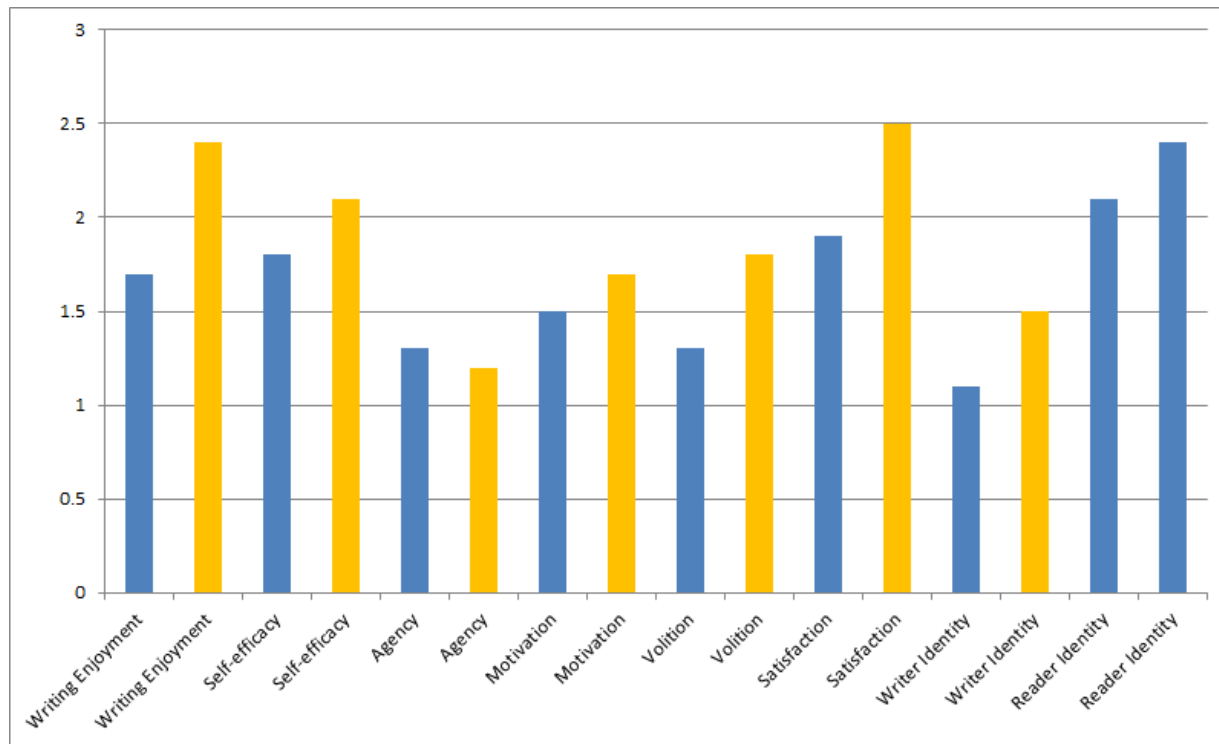
### Low Volition vs High Volition



The teachers' average rating for this domain was 1.7. Teachers 1, 4 and 5 were the highest scorers, all scoring 2. Children who enjoy writing want to write and children who want to write want to because they enjoy it. Children who want to write do so because they feel a great deal of self-efficacy; they feel a greater sense of satisfaction and they better identify themselves as writers. Interestingly, they also hold strong reader-identities. The children in these classes wanted to write because they liked the satisfaction that came from achieving their writing intentions and goals.

## Self-regulation

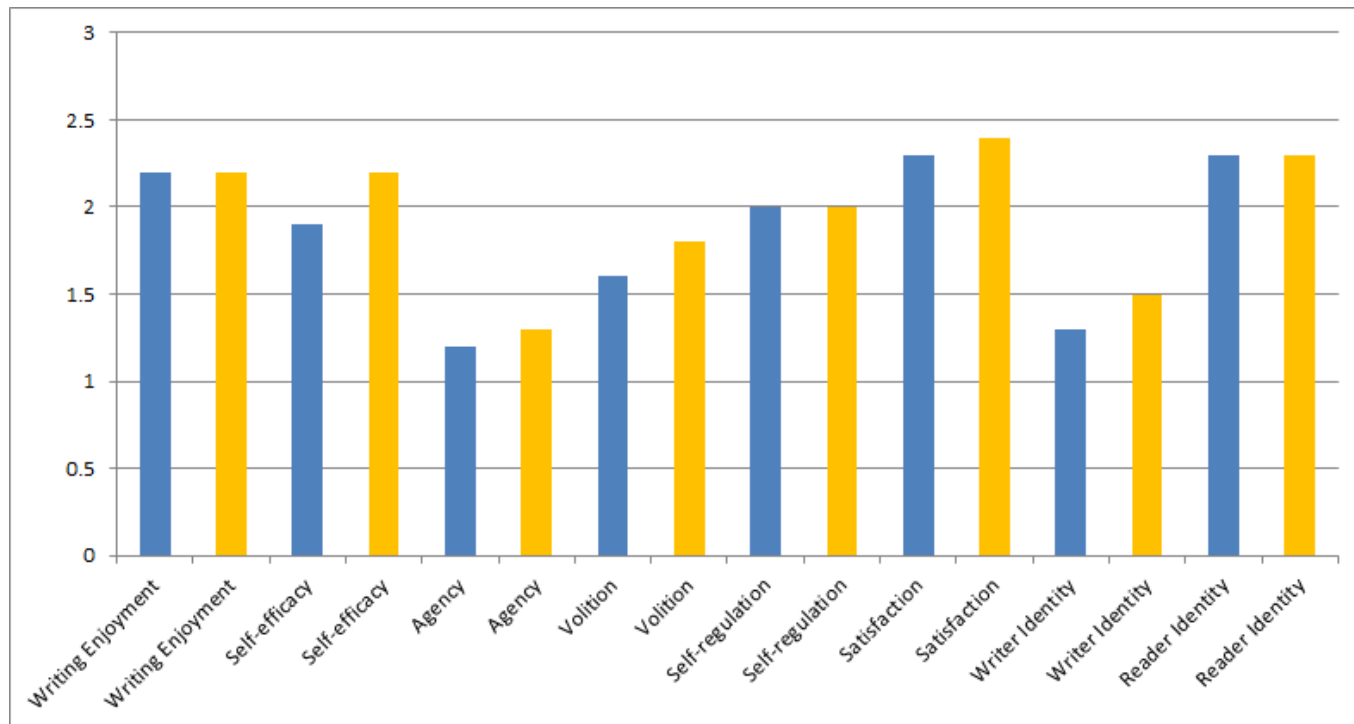
### Low Self-Regulation vs High Self-Regulation



The teachers' average rating for this domain was 2. Teachers 4, 1, 2, 3 and 5 were the highest scorers, with teacher 4 scoring 2.5 and the rest 2. It's here that we see the clear link between writing enjoyment (writing *as* pleasure), high levels of self-efficacy and satisfaction (writing *for* pleasure). Children with high levels of self-regulation also feel a desire to write. They also have a higher level of writer-identity. These teachers regularly taught children strategies and techniques and provided resources which always looked to support children's self-regulation. For example, in one class, the children could choose what type of writing process they preferred to use from a selection of 'adventurer', 'planner', 'vomiter', 'paragraph piler' and 'sentence stacker'. They were also given checklists of things to look out for when proof-reading their compositions, and were taught techniques for revising their compositions too. In addition, children were taught how to use each other to help with their developing compositions and would share their 'tips, tricks and opinions' with one another. A rich combination of knowing what to do and how to do it, feeling confident of success, and being given some agency over their writing processes and writing topic, seemed to make a real difference to the children in these classes.

## Motivation

### Low Motivation Vs High Motivation



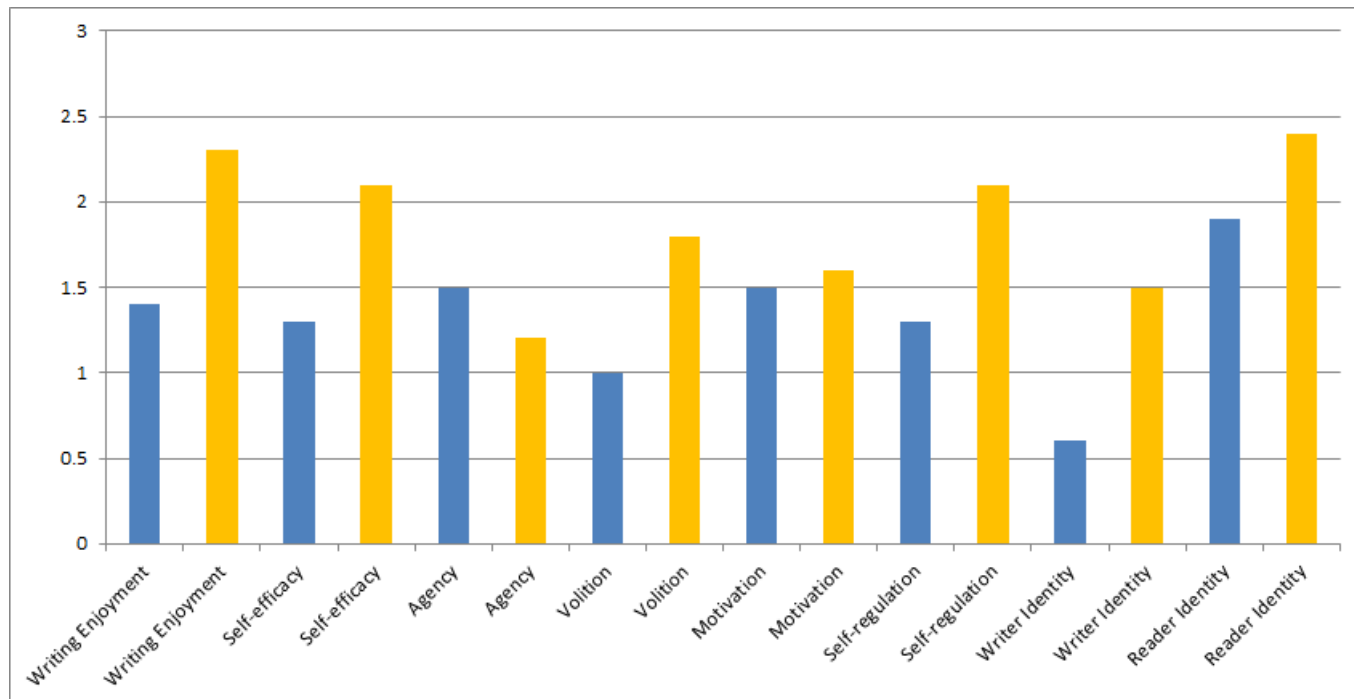
The teachers' average rating for this domain was 1.4. Teachers 2, 3, 4, and 5 were the highest scorers, with each teacher scoring 1.5. Along with writer-identity, this was one of the weakest domains encountered during the study. Across the whole teacher participant group, it appeared that children didn't always know *why* they were writing the things they were writing and didn't always feel that their writing was serving real purposes, nor was their writing seen by a variety of audiences throughout the year.

However, the specific teachers who did score higher for this domain could be classified as 'autonomous motivating teachers' (de Smedt *et al* 2018a). They encouraged children's motivation by ensuring that children felt their writing had personal value and that they were writing for their own inherent fulfilment. Essentially, their children were motivated for their writing to do well because they cared about it. These teachers did make the effort for their children's writing to leave the classroom and be published elsewhere. They always ensured children knew who they are writing for and gave them real audiences that they could relate to. For example, one teacher ensured that their children's writing was part of a National Literacy Trust poetry anthology, part of a literature festival and they had a collective story chapter published in a children's book. The teachers also created a nurturing 'community of writers' environment in their classrooms. Their classrooms were places where children felt part of a creative writing workshop, on the one hand, and part of a professional and serious publishing house on the other. They gave children agency over the topic for their writing and let them choose topics which had personal and intrinsic value for them. To help with this, they gave children idea generation techniques and strategies for developing their own ideas for class writing projects. Additionally, they gave direct instruction about the writing processes and the different ways it can be approached. They offered children ample and varied times to write and provided times where children could write alongside one another. They allowed children to read, talk, write together and share their ongoing and developing pieces with others in the class with regularity. They taught their classes self-regulation writing strategies to help them feel more independent. This is because children like to know what they have to do and how to do it. Finally, these teachers shared with children their own exemplar texts and explicitly explained how and why they went about writing their pieces. However, across the study, children didn't always feel their writing was being seen or heard by a variety of people. With children who did feel they knew why they were writing the things they were writing, we see a higher level of self-efficacy, writer-identity and volition to write.



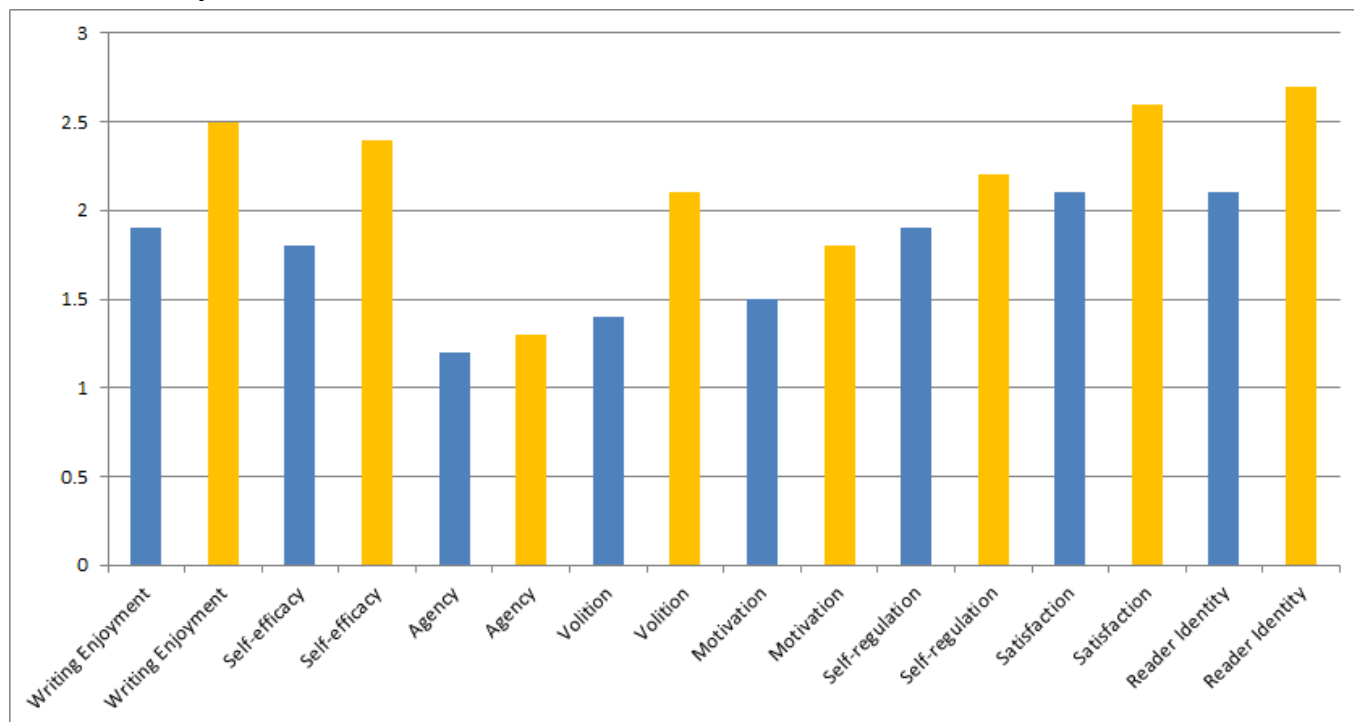
## Satisfaction: Writing for Pleasure

### Low Satisfaction vs High Satisfaction



The teachers' average rating for this domain was 2.3. Teachers 1, 2, 4, and 5 were the highest scorers, with each teacher scoring 2.5. Children who wrote *for* pleasure also enjoyed writing as a pleasurable activity. These children felt a satisfaction and pride in their written pieces because they felt a strong sense of self-efficacy, a desire to write and wrote with a high level of self-regulation. Feeling that they could achieve and that they knew what to do and how to do it gave them a huge amount of satisfaction. They also felt a sense of satisfaction in achieving writing goals they felt so called 'real' writers achieved. For example, when children wrote to fulfil a purpose, they also felt a strong writer-identity. To ensure children felt a sense of pride in their work, these teachers would give lots of praise for achieving writing process and product goals. They introduced writing projects which gave children a desire to write and a purpose that needed to be fulfilled. Seeing their writing through all the processes and ending up as a final published product also gave children a sense of pride. Children wrote *for* pleasure when they felt their writing was accomplishing something or otherwise being 'put to work'.

## Writer-Identity

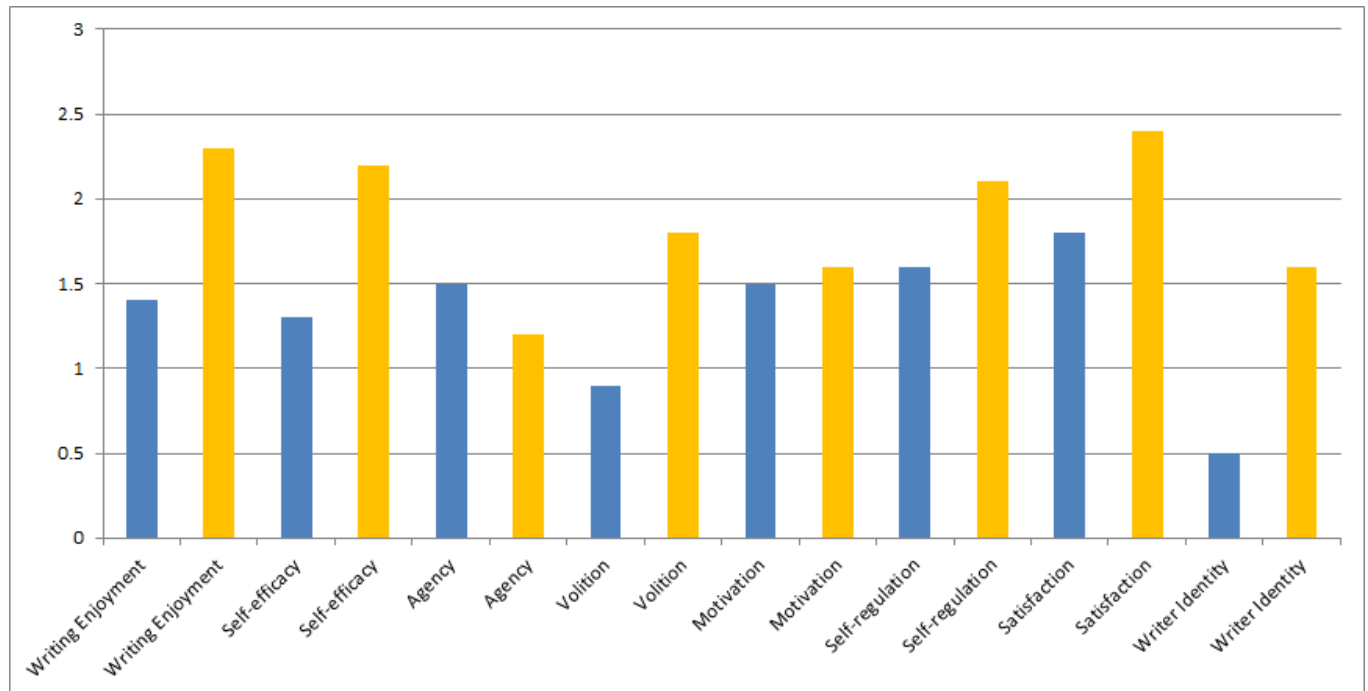


The teachers' average rating for this domain was 1.4. Teachers 1, 2, 4, and 5 were the highest scorers, with each teacher scoring 1.5. Along with motivation, this was one of the weakest domains encountered during the study. Importantly, children who identified as writers also scored highly across all the other affective domains. Most significantly, children who identified as writers saw writing as a pleasurable activity; they felt a sense of self-efficacy; they had a strong desire to write; they were motivated by their writing projects; they felt they knew what to do and how to do it; they wrote *for* pleasure and felt a sense of satisfaction and pride in their work. They felt that they were legitimate authors now and stated that writing was one of their 'hobbies'. They also felt most like authors when they were writing stories or poems. This could be because these types of class writing projects afford children the kind of agency that they feel so called 'real' writers have. Indeed, they stated that they felt like writers when they were given the agency to generate their own ideas for a writing project. Interestingly, children who identified as writers were also more likely to identify as readers. They enjoyed reading and read volitionally. This may explain why they felt like writers when they used intertextuality from their volitional reading in their writing.

However, it appeared that, across the whole data set, a great many children didn't always have a good understanding of what a writer is or can be. Many of the children certainly didn't seem to know that a hobbyist or a recreational writer could also identify themselves as a writer. Instead, they felt that writers were only those who were good at it, could write a great quantity, wrote books like the ones in their class libraries, wrote for a living, were formally published or were in some way famous. Additionally, they didn't always feel like writers because they didn't seem to think their writing was serving a legitimate purpose or was read by 'real' audiences beyond the classroom. The teachers who did score higher for this domain did make a conscious effort for their children's writing to leave the classroom and for it to be published elsewhere. These teachers also tried to be role-models by identifying as writers themselves, discussing and promoting their writerly life with their classes.

Additionally, many children seemed to think that they couldn't identify as writers as they were only mere children, were only apprentice writers, and it was only adults who were 'good' at writing who were allowed to label themselves as a sacred 'writer'. Additionally, some of the teachers played an unintentional but powerful role in signalling that certain children were 'writers' through their manner, praise and interactions with certain members of their class. Teachers also seemed to hold commercially published authors in disproportionately high regard. They may, as Barrs (1983, p.831) suggests, inadvertently reflected the glamor and magic that the economics of publishing surrounds professional writers with. This too could have negatively impacted on what children thought about their identities as writers. Finally, some children were unwilling to identify as writers because they felt their teacher didn't see them as 'good' at it or perhaps their writing differed from that which their teachers or adults 'liked'.

### Reader-Identity



The teachers' average rating for this domain was 2.4. Teachers 1, 2, 3 and 5 were the highest scorers, with each teacher scoring 2.5. Children who enjoy reading and identify as readers also enjoy writing. They feel that they can write well and achieve. They don't always feel like they have agency over their writing. They have a desire and need to write. They have a greater feeling of what to do when writing and how to do it. They feel pride and satisfaction in their writing and they also hold stronger writer-identities than children who don't like reading. These teachers supported children's reader-identities by teaching through a *reading for pleasure* pedagogy (Cremin *et al* 2014), by providing children with lots of independent reading time, by encouraging intertextuality in their writing, and by allowing children to make links between their volitional reading and their volitional writing. In terms of the timetable, independent reading time would often lead into personal writing time.

# Conclusion

The purpose of this research was to identify and describe what six self-identifying *Writing For Pleasure* teachers do to help their pupils achieve accelerated progress and feel a sense of enjoyment and satisfaction in writing and in being writers. The study focused on teachers from a variety of settings in England who taught children at Key Stage Two (7-11 year olds).

A combination of quantitative and qualitative data was gathered (including classroom observations and interviews) from a set of six teacher participants (and their students) who identified as *Writing For Pleasure* teachers and could also evidence exceptional pupil progress data. This data was triangulated, analysed and described using a constructed *Writing For Pleasure* audit which was based on literature reviews into effective and affective writing teaching. The literature review and subsequent audit **(Appendix 6)** identified fourteen interconnected principles of effective practice. These principles included: *building a community of writers; every child a writer; reading, sharing and talking about writing; purposeful and authentic class writing projects; explicit teaching of the writing processes; setting writing goals; being reassuringly consistent; personal writing projects; balancing composition and transcription; building self-regulation strategies; being a writer-teacher; pupil-conferencing; literacy for pleasure - reading and writing connecting*, and finally *interconnection of the principles*. It is anticipated that the findings of this study will add to the emerging research literature on effective writing teaching and make a new contribution by highlighting the relationship between effective writing practices and how they attend to children's *affective* needs. Recent and historical reports of significant under-achievement in writing, combined with children's indifference or active dislike for writing, highlight the urgency for policy-makers, researchers and teachers to consider the principles and affective domains of a *Writing For Pleasure* pedagogy.

# Major Findings

## Research Questions

As part of interpreting the data, the following questions were considered before any major findings were concluded. The data provided the following potential answers to these questions.

- **Do any particular principles of *Writing For Pleasure* appear to be more effective in producing positive academic and affective outcomes for apprentice writers than other principles?**

It would appear that *reading, sharing and talking about writing, explicitly teaching the writing processes, balancing composition with transcription and teaching self-regulation strategies* were particularly effective in producing positive academic and affective outcomes for apprentice writers as these principles were expertly realised by the whole teacher participant group. However, caution should be taken in thinking that these are all that is required to achieve either high academic progress or positive attitudes or dispositions to writing. It would appear that many of the principles of *Writing For Pleasure* are interconnected and rely on one another to be at their most effective.

- **Do the teachers have different ways of eliciting the same levels of pleasure from their classes?**

It did appear that some teachers relied more heavily on external motivations to build children's self-efficacy in their writing projects. For example, some children would talk about the satisfaction that came from pleasing their teacher or from achieving certain curriculum objectives or product goals. However, other children seemed to rely far more on their own internal motivations for their writing to do well. Interestingly, this study did not see a teacher participant who utilised both of these motivators in rich combination.

- **What do the principles of *Writing For Pleasure* actually look like in the classrooms?**

This is attended to in the first major finding below.

- **What principles or affective domains, if any, are missing or underdeveloped from the teachers' practice but are stated as being effective in the literature review? Why might these be missing or underdeveloped? Does this mean they are unimportant?**

This is attended to in more detail in the Recommendations and Implications section of this report. All of the principles of *Writing For Pleasure* were seen to a sound level of proficiency. This supports the view that all the principles are important and are largely interconnected.

However, in relation to the affective domains, 'writer identity' and 'motivation' were not realised adequately across the whole data set. Many children seemed to think that they could not identify as writers as they were only mere children, were only apprentice writers, and it was only adults who were 'good' at writing who were allowed to label themselves as a sacred 'writer'. It appeared that a great many children didn't always have a good understanding of what a writer is or can be. Many of the children certainly didn't seem to know that a hobbyist or a recreational writer could also identify themselves as a writer. Instead, they felt that writers were only those who were good at it, could write a great quantity, wrote books like the ones in their class libraries, wrote for a living, were formally published or were in some way famous.

Additionally, some of the teachers played an unintentional but powerful role in signalling that certain children were 'writers' through their manner, praise and interactions with certain members of their class. Teachers also seemed to hold commercially published authors in disproportionately high regard, and this too could have negatively impacted on what children thought about their identities as writers. Finally, some children were unwilling to identify as writers because they felt their teacher didn't see them as 'good' at it.

With regard to motivation, it appeared that, across the whole data set, children did not always know *why* they were writing the things they were writing and did not always feel that their writing was serving real purposes nor was it seen by a variety of audiences throughout the year.

## **1. A *Writing For Pleasure* pedagogy is a highly effective pedagogy.**

The principles of *Writing For Pleasure*, whilst demonstrated with differing degrees of proficiency by the teacher participants, were clearly able to contribute to exceptional writing progress for their cohorts. Therefore a *Writing For Pleasure* pedagogy is an effective pedagogy.

The following principles were realised at a **high level of proficiency** by the teacher participants: *reading, sharing and talking about writing; teaching the writing processes; balancing composition and transcription, and teaching self-regulation strategies.*

### **Reading, Sharing And Talking About Writing**

- 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.

### **Explicitly Teaching The Writing Processes**

- 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.

### **Balancing Composition With Transcription**

- 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**

- 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.

The following principles were realised at a **secure level of proficiency**: *building a community of writers; every child a writer; planning purposeful and authentic writing projects; setting writing goals; reassuringly consistent; encouraging personal writing projects; being a writer-teacher; pupil conferencing, literacy for pleasure - reading and writing connecting and interconnection of the principles.*

### Creating A Community Of Writers

- 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

- 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.

### Purposeful & Authentic Writing Projects

- 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.

### Setting Writing Goals

- 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

- 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.

### Encouraging Personal Writing Projects

- 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.

### Being A Writer-Teacher

- 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**

- 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**

- 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.

## **2. Teachers who teach the principles of *Writing For Pleasure* at a high level of proficiency have classes who feel the greatest enjoyment and satisfaction in writing and in being a writer.**

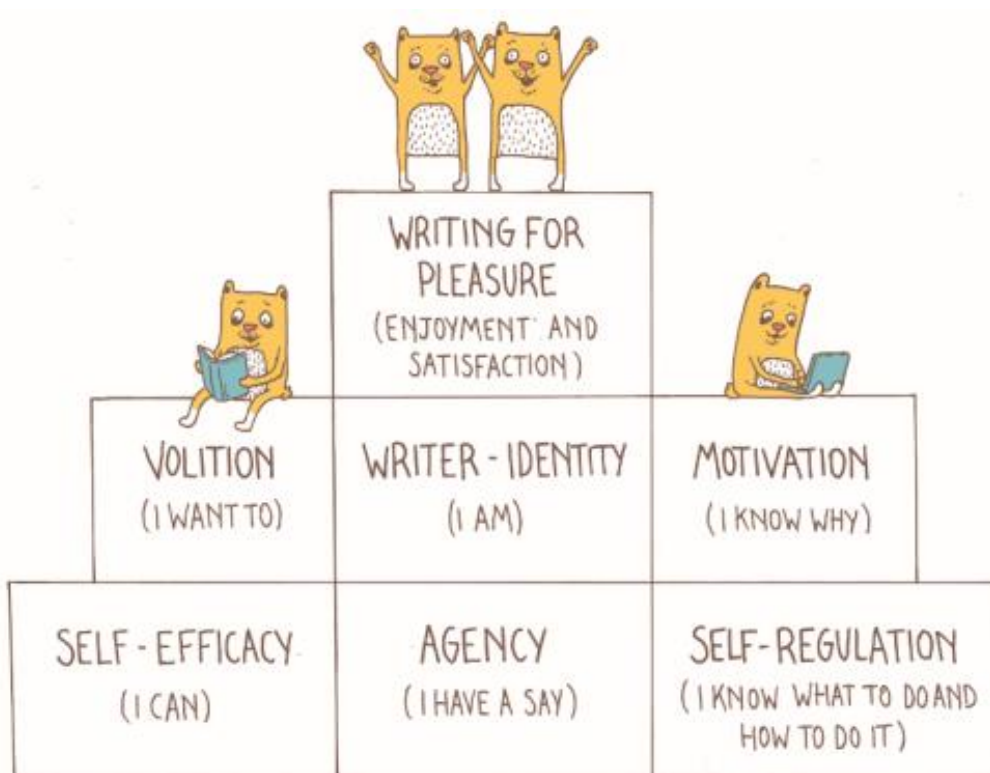
We know that, like a field of flowers, the principles of *Writing For Pleasure* teaching benefit greatly from rich cross-pollination. They are interconnected in many profound ways and therefore some principles may not be as effective or may not be effective at all if enacted in isolation from others (Gadd 2014). The teachers who scored the highest average rating for enacting the principles of *Writing For Pleasure* also had children who scored highest for the affective domains of *Writing For Pleasure*. The teachers who taught the principles of *Writing For Pleasure* the most proficiently had classes who enjoyed writing and felt satisfaction from their writing the most.

### 3. Writing For Pleasure teachers attend to self-efficacy, agency and self-regulation in rich combination.

The findings showed that agency is really important to children. However, just giving agency will not ensure children write for pleasure. Agency alone does not appear to work. It is critical that agency sits alongside and is supported by a solid foundation of self-efficacy and self-regulation. This is because, more than anything, children want to feel that they *can* write and that they *know how* to write successful and meaningful pieces. This means they need regular and high-quality direct instruction.

- They want to know *what* they have to do to write successful and meaningful compositions and *how* to do it.
- They want to be given agency to use their own writing ideas, their own writing process and to write at their own pace.
- They want to feel that they are able to write independently and to a high standard. They want to feel proud of their writing and feel that they are achieving worthwhile writing goals.

As you can see from the pyramid below, once children’s self-efficacy, agency and self-regulation are attended to, they feel more volition and motivation to write. They begin to identify themselves more as writers as a result. It appears that it is all these affective domains in rich combination that give children the best chance of writing for pleasure. In short, the teachers provided pupils with the knowledge they needed so that they could be empowered to see their own writing idea through to successful publication.



**4. Some principles of *Writing For Pleasure* were not observed at a high level of proficiency by the teachers as a whole data set and so need to be further investigated.**

**5. The affective domains of motivation and writer-identity were not realised adequately by the pupils as a whole data set and so need to be further investigated.**

The affective domains of ‘motivation’ and ‘writer-identity’ were not as successfully realised by the teachers as a whole participant group. Other principles and affective domains were not realised at a high level of proficiency by the teachers as a group. Therefore, it would be useful for these principles and affective domains of effective practice to be further researched by academics and action-researchers.

**Teachers as a whole group data-set**

Principles of effective practice	Affective domains of <i>Writing For Pleasure</i>
<b>Realised at a high level of proficiency</b>	
<ul style="list-style-type: none"> <li>• Reading, sharing and talking about writing</li> <li>• Self-regulation strategies</li> <li>• Balancing composition &amp; transcription</li> <li>• Teaching the writing processes</li> </ul>	<ul style="list-style-type: none"> <li>• Reader-identity</li> <li>• Satisfaction</li> <li>• Writing enjoyment</li> <li>• Self-efficacy</li> <li>• Self-regulation</li> </ul>
<b>Realised at a secure level of proficiency</b>	
<ul style="list-style-type: none"> <li>• Every child a writer</li> <li>• Purposeful &amp; authentic writing projects</li> <li>• Pupil conferencing</li> <li>• Community of writers</li> <li>• Setting writing goals</li> <li>• Literacy for pleasure: reading &amp; writing connecting</li> </ul>	<ul style="list-style-type: none"> <li>• Volition</li> <li>• Agency</li> </ul>
<b>Not witnessed adequately across the whole data-set</b>	
	<ul style="list-style-type: none"> <li>• Motivation</li> <li>• Writer-Identity</li> </ul>

# Limitations

It's important that any research tries to provide findings that have an acceptable level of reliability and validity. This research investigated what it was that exceptional teachers of writing were doing to ensure academic progress and children's enjoyment and satisfaction in writing and being writers. Whether what these teachers were doing can be successfully realised by other teachers in other contexts is not yet known.

Budgetary constraints and the need to collect rich qualitative data meant that the sample size of teacher participants was small (6). However, the pupil data set of 155 provides fairly reliable results for the quantitative data collected. A limited budget and time constraints also meant that only a week could be spent with each teacher participant. While the study was concerned to give a whole and cohesive picture of the teachers' practices, it was possible that some aspects of practice would not be seen in the time. However, the collection of interview data from teachers at the end of the week's observation was intended to give them the best opportunity to share practices which might have been missed.

Although all of its principles are drawn from existing pedagogy and research studies, *Writing for Pleasure* is still a newly articulated pedagogy. Had this not been the case, there might have been a larger number of applicants wishing to participate who self-identified as *Writing for Pleasure* teachers. Whilst none of the six participants were known to me prior to the study, two had read my writings and used aspects of my resources.

Finally, the study relied on the school's own assessment data and systems for providing evidence of above average writing progress. It may have been useful if the study had itself collected data in addition to that provided by the school.

# Recommendations & Implications

If a *Writing for Pleasure* pedagogy was the subject of a book, this research would only constitute its preface. Whilst many of the practices described here are not new and come from existing research into effective practice, the concept of a *Writing For Pleasure* pedagogy has only recently been introduced to teachers (Young 2018). Therefore, this is only the beginning of our understanding of what a *Writing For Pleasure* pedagogy is or can be.

- 1. There are positive signs that a *Writing For Pleasure* pedagogy is a highly effective pedagogy and so it should be considered by a range of stakeholders who are in the business of developing young writers.**

*Writing For Pleasure* is a successful pedagogy in achieving exceptional academic progress and promoting enjoyment and satisfaction. Policy-makers, academics, charitable organisations, literacy associations, educational publishers, schools and teachers should therefore begin to consider the principles and affective domains of a *Writing For Pleasure* pedagogy in driving up academic progress and in improving children's attitudes towards writing and being writers.

- 2. Teachers need training to implement a *Writing For Pleasure* pedagogy.**

The teacher participants in this study were exceptional, committed and thoroughly experienced teachers of writing and of writers. They did not teach writing through what Hillocks (1986) would term a 'naturalistic' pedagogy. They did not rely on implicit teaching alone. Instead, they highly valued explicit and direct instruction in teaching the craft of writing and of being a writer. It's therefore unknown as to whether other teachers could successfully realise the same highly skilled teaching practices of these exceptional *Writing For Pleasure* teachers without adequate training.

- 3. Teachers need to conduct action research.**

The six teachers' *Writing For Pleasure* practices are like personally-mixed cocktails; we don't yet know exactly what ingredients and what quantities provide the optimum effective and affective writing teaching. Moving forward, we need more teachers undertaking action research and sharing their practices in relation to the principles outlined within this study.

- 4. Further investigation is required into the principles and affective domains which scored low.**

Whilst all the principles of effective practice were seen at least at a secure level of proficiency, there were only a few of the principles which were seen at an exceptional level across the whole teacher participant group. Therefore, it would be advantageous to see the principles that were only *securely* realised *expertly* realised, and by more teachers than this study was able to observe. This would help us better understand what these 'secure' principles would look like at their very best across a wider variety of classroom contexts. In addition, the affective domains 'motivation' and 'writer-identity' were not seen as successfully realised by the teachers as a participant group. Therefore, these affective domains of effective practice need to be researched further by academics and action-researchers in schools.

**5. This study needs to be replicated in a few years' time.**

This study would benefit from being revisited in a few years' time, on a larger scale, once *Writing For Pleasure* has had a chance to be more widely disseminated and examined more deeply by more teachers and schools.

**6. This study needs to be replicated with teachers who achieve average or low progress in writing.**

It would be worthwhile investigating further the reliability and validity of this study. For example, this study could be replicated with teachers who are achieving average to low progress in writing. This would allow comparisons to be made with the exceptional teachers of writing and so find out what it is they are doing that is making the biggest difference in terms of academic progress and children's positive attitudes and dispositions towards writing and being writers.

**7. Research needs to be undertaken into the long term effects of a *Writing For Pleasure* pedagogy across a whole school and taught by multiple teachers.**

*Writing For Pleasure* is a newly articulated pedagogy. None of the teacher participants worked in what could be termed a *Writing For Pleasure* 'school'. For all the participants, their practice was largely confined to their own classroom. For example, at the beginning of the school year they may not have been receiving children who were familiar with all the practices and principles of *Writing For Pleasure*. This leads to the question as to what would be the long-term effects of a *Writing For Pleasure* pedagogy across year groups or as a whole school approach.

**8. Research into *Writing For Pleasure* needs to be undertaken in the EYFS, Key Stage One and at Key Stage Three.**

There is a concerning lack of research into writing development in the Early Years and at Key Stage One (age 3-5, 5-7). There is even less research into the affective domains of *Writing For Pleasure* in this age group. Finally, research has shown (Clark & Teravainen 2017) that young people's positive attitudes towards writing begin to be eroded more drastically once they enter secondary school (age 12-16). What effect *Writing For Pleasure* would have on these three age categories is presently unknown.

# References

## References Within The Report

- Alexander, R., (2009) *Children, their world, their education: the cambridge primary review* London: Routledge
- Au, W., Gourd, K., (2013), Asinine Assessment: Why High-Stakes Testing Is Bad for Everyone, Including English Teachers In *The English Journal* Vol. 103, No. 1, pp. 14-19
- British Association for Applied Linguistics (BAAL) (2017) *BAAL guide to good practice in projects* [Online] Available at: [https://baal.org.uk/wp-content/uploads/2017/08/goodpractice\\_stud.pdf](https://baal.org.uk/wp-content/uploads/2017/08/goodpractice_stud.pdf) (Accessed 09 September 2019).
- Barrs, M., (1983) The New Orthodoxy about Writing: Confusing Process and Pedagogy *Language Arts* Vol. 60, No. 7, pp. 829-840
- Beard, R., (2000) *Developing Writing 3-13* Hodder & Stoughton: Oxon
- Clark, C., (2016) *Children's and Young People's Writing in 2015* National Literacy Trust: London
- Clark, C., & Teravainen, A., (2017) *Writing for enjoyment and its link to wider writing* National Literacy Trust: London
- Cremin, T., Mottram, M., Collins, F., Powell, S., Safford, K., (2014) *Building Communities Of Engaged Readers: Reading For Pleasure* London: Routledge
- Cremin, T., & Oliver, L., (2017) Teachers as writers: a systematic review In *Research Papers in Education*, 32:3, 269-295
- Cremin, T., Myhill, D., Eyres, I., Nash, T., Wilson, A., Oliver, L., (2018) *Teachers as Writers research report* Arvon
- DfE (2012) *What is the research evidence on writing? Education Standards Research Team*, Department for Education: London
- DfE (2017) *National curriculum assessments at key stage 2 in England, 2017 (revised)* Department for Education: London
- DfE (2018) *National curriculum assessments at key stage 2 in England, 2018 (provisional)* Department for Education: London
- Durran, J., (2019) *Re-thinking 'success criteria': a simple device to support pupils' writing* [Accessed 9th July 2019 <https://jamesdurran.blog/2019/01/24/re-thinking-success-criteria-a-simple-device-to-support-pupils-writing/>]
- Dyson, A. H., Freedman, S. W., (2003). Writing In J. Flood, J. Jensen, D. Lapp, Squire, R. J., *Handbook of research on teaching the English language arts* (pp. 967–992). Mahwah, NJ: Erlbaum
- Elbow, P., (1998) *Writing Without Teachers* USA: Oxford University Press
- Graham, L., Johnson, A., (2012) *Children's Writing Journals*, Royston: United Kingdom Literacy Association
- Graham, S., Xinghua, L., Aitken, A., Ng, C., Bartlett, B., Harris, K., Holzapfel, J., (2018) Effectiveness of Literacy Programs Balancing Reading and Writing Instruction: A Meta-Analysis In *Reading Research Quarterly*, v53 n3 p279-304
- Hillocks, G. (1986). *Research on written composition: New directions for teaching*. Urbana, IL: National Council of Teachers of English
- Hillocks, G., (2011). Commentary on "Research in Secondary English, 1912–2011: Historical continuities and discontinuities in the NCTE
- Ketter, J., Pool, J., (2001) Exploring the Impact of a High-Stakes Direct Writing Assessment in Two High School Classrooms In *Research in the Teaching of English* Vol. 35, No. 3, pp. 344-393



- Lave, J., Wenger, E., (1991) *Situated Learning: Legitimate Peripheral Participation* London: Cambridge University Press
- Myhill, D., Jones, S., Watson, A., (2013) Grammar matters: How teachers' grammatical knowledge impacts on the teaching of writing In *Teaching and teacher education* Vol 36 pp.77-91
- National Writing Project (2011) *Ten rights of the writer* [Accessed 9th July 2019: <http://www.nwp.org.uk/nwp-blog/the-rights-of-the-writer>]
- Ofsted (2009) *English at the crossroads* London: Ofsted
- Ofsted (2012) *Moving English forward* London: Ofsted
- Ofsted (2019) *Education inspection framework: overview of research* London: Ofsted
- Open University, The (2019) *Research Rich Pedagogies* [Accessed 9th July 2019: <https://researchrichpedagogies.org/>]
- Watanabe, M., (2007) Displaced Teacher and State Priorities in a High-Stakes Accountability Context In *Educational Policy* Vol 21, No. 2, pp. 311 - 368
- Young, R., (2018) *A Writing For Pleasure Manifesto* [Accessed 9th July 2019: <https://literacyforpleasure.wordpress.com/the-writing-for-pleasure-manifesto/>]

### References For The Initial Literature Review

- CLPE (2017), *Writing in primary schools: what we know works* London: CLPE
- Dombey, H., (2013) *Teaching Writing: What the evidence says UKLA argues for an evidence-informed approach to teaching and testing young children's writing* UKLA: London
- Grossman, P. L., Loeb, S., Cohen, J., & Wyckoff, J. (2013). Measure for measure: The relationship between measures of instructional practice in middle school English Language Arts and teachers' value-added scores. *American Journal of Education*, 119(3), 445–470.
- Gadd, M., (2014) 'What is critical in the effective teaching of writing?' The University Of Auckland
- Graham, S., & Perin, D. (2007) *Writing Next: Effective Strategies To Improve Writing Of Adolescents In Middle School & High Schools* Alliance For Excellent Education
- Graham, S., McKeown, D., Kiuahara, S., Harris, K., (2012) A Meta-Analysis of Writing Instruction for Students in the Elementary Grades In *Journal of Educational Psychology* Vol. 104, No. 4, 879–896
- Hall, K., & Harding, A., (2003) *A systematic review of effective literacy teaching in the 4 to14 age range of mainstream schooling* Institute OF Education: London
- Higgins, S., Martell, T., Waugh, D., Henderson, P., Sharples, J., (Education Endowment Fund) (2017) *Improving Literacy In Key Stage Two* EEF: London
- Hillocks, G. (1986). Research on written composition: New directions for teaching. Urbana, IL: National Council of Teachers of English.
- Ings, R., (2009) *Writing Is Primary: Final research report*. London: Esmee Fairbairn Foundation
- Koster, M., Tribushinina, E., De Jong, P.F., Van de Bergh, B., (2015) Teaching children to write: A meta-analysis of writing intervention research *Journal of Writing Research* 7(2), 249-274
- Langer, J. A. (2001). Beating the odds: Teaching middle and high school students to read and write well. *American Educational Research Journal*, 38(4), 837–880.
- Medwell, J., Wray, D., Poulson, L. & Fox, R. (1998). Effective teachers of literacy. A report commissioned by the UK Teacher Training Agency.
- Morizawa, G., (2014) *Nesting the Neglected "R" A Design Study: Writing Instruction within a Prescriptive Literacy Program* Unpublished: University of California, Berkeley.

- Parr, J. M., & Limbrick, L. (2010). Contextualising practice: Hallmarks of effective teachers of writing In *Teaching and Teacher Education*, 26(3), 583–590.
- De Smedt, F., Van Keer, H., (2014). A Research Synthesis on Effective Writing Instruction in Primary Education. In *Procedia Social and Behavioral Sciences*, 112: 693–701.
- Troia, G., (2014) *Evidence-Based Practices for Writing Instruction* CEEDAR: Michigan State University.

## References For The *Writing For Pleasure* Principles

### Creating A Community Of Writers (1)

- Beach, S., Ward, A., (2013) Insights Into Engaged Literacy Learning: Stories of Literate Identity In *Journal of Research in Childhood Education*, 27:2, 239-255)
- Bruning, R., & Horn, C., (2000) Developing Motivation to Write In *Educational Psychologist*, 35:1, 25-37
- Chamberlain, L., Kerrigan-Draper, E., (2016) *Inspiring Writing in Primary School* London: Sage
- Cremin, T., Myhill, D., (2012) *Creating Communities Of Writers* London: Routledge
- Dyson, A., (2003) Popular Literacies and the “All” Children: Rethinking Literacy Development for Contemporary Childhoods In *Language Arts* Vol.81, No.2
- Flint, A. S., Fisher, T., (2014) Writing Their Worlds: Young English Language Learners Navigate Writing Workshop In *Writing & Pedagogy* 1756-5839
- Frank, C. R. (2001) “‘What New Things these Words Can Do for You’: A Focus on One Writing-Project Teacher and Writing Instruction’, *Journal of Literacy Research*, 33(3), pp. 467–506
- Garrett, L., Moltzen, R., (2011) Writing because I want to, not because I have to: Young gifted writers’ perspectives on the factors that “matter” in developing expertise In *English Teaching: Practice and Critique* pp.165-180
- Grainger (Cremin), T., Gooch, K., & Lambirth, A., (2005) *Creativity and Writing: Developing voice and verve in the classroom* London: Routledge
- Graves, D., (1991) *Build A Literate Classroom* USA: Heinemann
- Hoewisch, A. (2001) “Do I have to have a princess in my story?”: Supporting children’s writing of fairytales. *Reading and Writing Quarterly* 17: 249–277
- Kaufman, D., (2002) Living a literate life: revisited In *English Journal* 91, 6 pp. 51-57
- Kaufman, D., (2009) A Teacher Educator Writes and Shares: Student Perceptions of a Publicly Literate Life In *Journal Of Teacher Education* 60: 338
- Leung, C., Hicks, J., (2014) Writer Identity and Writing Workshop A Future Teacher and Teacher Educator Critically Reflect In *Writing & Pedagogy* 1756–5839
- Loane, G., (2016) *Developing young writers in the classroom: I’ve got something to say*, London: Routledge
- Nolen, S., (2007) Young Children's Motivation to Read and Write: Development in Social Contexts In *Cognition And Instruction*, 25:2-3, 219-270
- Olthouse, J., (2012) Why I write: What talented creative writers need their teachers to know In *Gifted Child Today* (35) 2: pp.117-121
- Ruttle, K., (2004) What goes on inside my head when I’m writing? A case study of 8–9-year-old boys In *Literacy* Vol. 38, 2, pp. 71–77
- Smith, F., (1988) *Joining the literacy club* Heinemann: Oxford
- Tompkins, G. E., & Tway, E. (2003). The elementary school classroom. In J. Flood, D. Lapp, J. R. Squire, & J. M. Jensen (Eds.) *Handbook of research on teaching the English language arts* (2nd ed., pp. 501–511). Mahwah, NJ: Lawrence Erlbaum Publishers.
- Wenger, E. (1998) *Communities of Practice: Learning, Meaning, and Identity*, Cambridge: Cambridge University Press.
- White, C., (2000) Strategies are not enough: the importance of classroom culture in teaching writing *Education 3-13*, 28(1), 16-21

## Every Child A Writer (2)

- Burchinal, M., Peisner-Feinberg, E., Pianta, R., Howes, C., (2002) Development of Academic Skills from Preschool Through Second Grade: Family and Classroom Predictors of Developmental Trajectories In *Journal of School Psychology*, Vol. 40, No. 5, pp. 415 – 436
- Cooper, H. M., & Tom, D. Y. H. (1984). Teacher expectation research: A review with implications for classroom instruction. *The Elementary School Journal*, 85(1), 76–89
- Cornelius-White, J., (2007) Learner-Centered Teacher-Student Relationships Are Effective: A Meta-Analysis In *Review of Educational Research*, Vol. 77, No. 1, pp. 113–143
- Franklin, E. A. (1989) Encouraging and understanding the visual and written works of second language children. In P. Rigg & V. G. Allen (Eds.), *When they don't all speak English*. Urbana, IL: National Council of Teachers of English.
- Good, T. L., & Brophy, J. (1997). *Looking in classrooms*. New York, NY: Longman.
- Harris, M. J., & Rosenthal, R. (1985). Mediation of interpersonal expectancy effects: 31 meta-analyses In *Psychological Bulletin*, 97, 363–386
- Leung, C., Hicks, J., (2014) Writer Identity and Writing Workshop A Future Teacher and Teacher Educator Critically Reflect In *Writing & Pedagogy* 1756–5839
- Miller, K., & Satchwell, C. (2006). The effect of beliefs about literacy on teacher and student expectations: A further education perspective. *Journal of Vocational Education and Training*, 58(2), 135–150.
- Nolen, S., (2007) Young Children's Motivation to Read and Write: Development in Social Contexts In *Cognition And Instruction*, 25:2-3, 219-270
- Olthouse, J., (2012) Why I write: What talented creative writers need their teachers to know In *Gifted Child Today* 35: 2 pp.117-121
- Parr, J., Limbrick, L., (2010) Contextualising practice: Hallmarks of effective teachers of writing In *Teaching and Teacher Education* (26) 583–590
- Paratore, J. R., & McCormack, R. L., (2009). Grouping in the middle and secondary grades: Advancing content and literacy knowledge. In K. D. Wood & W. E. Blanton (Eds.), *Literacy instruction for adolescents: Research-based practice* (pp. 420–441). New York, NY: The Guilford Press.
- Perl, S., & Wilson, N. (1986) *Through teacher's eyes*. Portsmouth, NH: Heinemann
- Reutzell, D. R. (2007). Organizing effective literacy instruction: Differentiating instruction to meet the needs of all children. In L. B. Gambrell, L. M. Morrow, & M. Pressley (Eds.), *Best practices in literacy instruction* (pp. 313–434). New York, NY: The Guilford Press.
- Rubie-Davies, C. M. (2010). Teacher expectations and perceptions of student attributes: Is there a relationship? *British Journal of Educational Psychology*, 80(1), 121–135.
- Satchwell, C., (2019) Collaborative writing with young people with disabilities: raising new questions of authorship and agency In *Literacy* Vol.53(2) pp.77-85
- Schumm, J. S., & Avalos, M. A. (2009). Responsible differentiated instruction for the adolescent learner. In K. D. Wood & W. E. Blanton (Eds.), *Literacy instruction for adolescents: Research-based practice* (pp. 144–169). New York, NY: The Guilford Press.
- Wenger, E. (1998) *Communities of Practice: Learning, Meaning, and Identity*, Cambridge: Cambridge University Press.
- Zapata A., Laman T.T. (2016). "I write to show how beautiful my languages are": Translingual writing instruction in English-dominant classrooms. *Language Arts*, 93(5), 366-378.

## Reading, Sharing And Talking About Writing (3)

- Atwell, N., (2014), *In the middle USA*: Heinemann
- Britton, J., (1970) *Language and Learning*, Harmondsworth, UK: Penguin.
- Creber, P., (1990) *Thinking Through English* Buckingham: Open University Press
- Cremin, T., (2006) Creativity, uncertainty and discomfort: teachers as writers In *Cambridge Journal of Education*, 36:3, 415-433
- Dix, S., (2016) Teaching writing: a multilayered participatory scaffolding practice In *Literacy* Vol. 50, 1 23-31

- Dix, S., Cawkwell, C., (2011) The influence of peer group response: building a teacher and student expertise in the writing classroom In *English Teaching Practice & Critique* 10(4) 41-57
- Dyson, A.H. (1989) *Multiple Worlds of Child Writers: Friends Learning to Write*, New York: Teachers College Press.
- Dyson, A.H. (1997) *Writing Superheroes: Contemporary Childhood, Popular Culture and Classroom Literacy*, New York: Teachers College Press.
- Dyson, A.H. (2000) 'Writing and the sea of voices: Oral language in, around and about writing', in R. Indrisano and J.R. Squires (eds), *Perspectives on Writing: Research Theory and Practice*, Newark, DL: International Reading Association. pp.45–65.
- Everson, B., (1991) Vygotsky and the teaching of writing *Quarterly of the National Writing Project and the Center for the Study of Writing and Literacy* Vol. 13 (3) p8-11
- Fisher, R., (2010) Talk to generate ideas In Fisher, R., Myhill, D., Jones, S., Larkin, S., (2010) *Using Talk To Support Writing* London: SAGE
- Flint, A. S., Fisher, T., (2014) Writing Their Worlds: Young English Language Learners Navigate Writing Workshop In *Writing & Pedagogy* 1756-5839
- Frank, C. R. (2001) "'What New Things these Words Can Do for You": A Focus on One Writing-Project Teacher and Writing Instruction', *Journal of Literacy Research*, 33(3), pp. 467–506
- Gibson, S., (2008) An Effective Framework for Primary-Grade Guided Writing Instruction In *The Reading Teacher*, 62(4), pp. 324–334
- Glasswell, K. (1999) 'The patterning of difference: Teachers and children constructing development in writing'. PhD thesis, University of Auckland, Auckland, New Zealand.
- Flood, J., Lapp, D., and Buhr, W.I.R. (2005). 'Middle school writing: 9 essential components model', in R. Indrisano and J.R. Paratore (eds), *Learning to Write, Writing to Learn: Theory and Research in Practice*, Boston: International Reading Association. pp.120–136.
- Higgins, L., Flower, L., and Petraglia, J. (1992) 'Planning text together: The role of critical reflection in student collaboration', *Written Communication*, 9(1): 48–84.
- Langer, J. A. (2001). Beating the odds: Teaching middle and high school students to read and write well. *American Educational Research Journal*, 38(4), 837–880.
- Leung, C., Hicks, J., (2014) Writer Identity and Writing Workshop A Future Teacher and Teacher Educator Critically Reflect In *Writing & Pedagogy* 1756–5839
- Locke, T., (2015) *Developing Writing Teachers* London: Routledge
- McCallister, C., (2008) the author's chair revisited In *Curriculum Inquiry* 38(4), 455-471
- Myhill, D., (2010) Writing aloud – the role of oral rehearsal In Fisher, R., Myhill, D., Jones, S., Larkin, S., (2010) *Using Talk To Support Writing* London: SAGE
- Nolen, S., (2007) Young Children's Motivation to Read and Write: Development in Social Contexts In *Cognition And Instruction*, 25:2-3, 219-270
- Parr, J., Jesson, J., McNaughton, S., (2009) Agency and Platform: The Relationships between Talk and Writing In *The SAGE Handbook of Writing Development*
- Perry, K., (2012) What is literacy? A critical overview of sociocultural perspectives. *Journal of Language and Literacy Education* 8 (1): 50–71
- Peterson, S. S. (2012) An analysis of discourses of writing and writing instruction in curricular across Canada In *Curriculum Inquiry* 42: 260–284
- Reznitskaya, A., Anderson, R.C., Dong, T., Li, Y., Kim, I-L and Kim, S-Y. (2008). Learning to think well: Application of argument schema theory to literacy instruction. In C. Block and S. Parris (Eds.) *Comprehension Instruction: Research-Based Practices* (2nd ed.). New York: Guilford Publishing. pp.196–213.
- Rooke, J., (2013) *Transforming Writing: Final Evaluation Report* National Literacy Trust: London
- Rosen, M., (1998) *Did I Hear You Write?* London: Five Leaves Publishing
- Ruttle, K., (2004) What goes on inside my head when I'm writing? A case study of 8–9-year-old boys In *Literacy* Vol. 38, 2, pp. 71–77
- White, C., (2000) Strategies are not enough: the importance of classroom culture in teaching writing In *Education 3-13*, 28(1), 16-21

- Yarrow, F., Topping, K., (2001) Collaborative writing: the effects of metacognitive prompting and structured peer interaction *British Journal of educational psychology* 71 pp.261-282

#### Purposeful & Authentic Writing Projects (4)

- Behizadeh, N., (2014) Xavier's Take on Authentic Writing: Structuring Choices For Expression And Impact In *Journal of Adolescent & Adult Literacy* 58(4) pp. 289–298
- Boscolo, P., Gelati, C., (2007) Best practices in promoting motivation for writing In Graham, S., MacArthur, C., Fitzgerald, J., (Eds) *Best practices in writing instruction* (pp.202-221) New York: Guilford
- Boscolo, P., (2009) Engaging and motivating children to write In *The SAGE Handbook of Writing Development*
- Calkins, L., Ehrenworth, M., (2016) Growing extraordinary writers: leadership decisions to raise the level of writing across a school and a district In *The Reading Teacher* Vol.70(1) 7-18
- Cremin, T., (2017) *Motivating children to write with purpose and passion* In Goodwin, P., (2017) *The Literate Classroom* London: Routledge
- Dombey, H., (2013) *Teaching Writing: What the evidence says UKLA argues for an evidence-informed approach to teaching and testing young children's writing* UKLA: Leicester
- Dyson, A., (2003) Popular Literacies and the "All" Children: Rethinking Literacy Development for Contemporary Childhoods In *Language Arts* Vol.81, No.2
- Dyson, A., Freedman, S., (2003). Writing. In J. Flood, D. Lapp, J. R. Squire, & J. M. Jensen (Eds.) *Handbook of research on teaching the English language arts* (2nd ed., pp. 501–511). Mahwah, NJ: Lawrence Erlbaum Publishers.
- Everson, B., (1991) Vygotsky and the teaching of writing *Quarterly of the National Writing Project and the Center for the Study of Writing and Literacy* Vol. 13 (3) p8-11
- Flint, A. S., & Laman, T. T. (2012). Where Poems Hide: Finding Reflective, Critical Spaces Inside Writing Workshop In *Theory Into Practice*, 51(1), 12-19.
- Gambrell, L. B., Hughes, E. M., Calvert, L., Malloy, J. A., & Igo, B. (2011). Authentic reading, writing and discussion: An exploratory study of a pen pal project In *The Elementary School Journal*, 112 ( 2 ), 23 – 258 .
- Gonzalez, N., Moll, L., (2002) Cruzando el puente: Building bridges to funds of knowledge *Educational Policy*, 16(4), 623-641
- Grainger, (Cremin), T., Goouch, K. and Lambirth, A. (2003) Playing the Game called Writing, *English In Education* 37 (2) 4-15.
- Grainger (Cremin), T., Goouch, K., & Lambirth, A., (2005) *Creativity and Writing: Developing voice and verve in the classroom* London: Routledge
- Harwayne, S., (2001) *Writing Through Childhood: Rethinking Process & Product* USA: Heinemann
- Hickey, D. T. (2003). Engaged participation versus marginal nonparticipation: A stridently sociocultural approach to achievement motivation. *The Elementary School Journal*, 103(4), 401–429.
- Hillocks, G., (2011). Commentary on "Research in Secondary English, 1912–2011: Historical continuities and discontinuities in the NCTE imprint" . *Research in the Teaching of English* , 46 (2), 187 – 192
- Hoewisch, A. (2001) "Do I have to have a princess in my story?": Supporting children's writing of fairytales. *Reading and Writing Quarterly* 17: 249–277
- Kress, G., (1994)(2<sup>nd</sup> Ed) *Learning to write* London: Routledge
- Laman, T., Davis, T., Henderson, J., (2018) "My Hair has a Lot of Stories!": Unpacking Culturally Sustaining Writing Pedagogies in an Elementary Mediated Field Experience for Teacher Candidates, *Action in Teacher Education*, 40:4, 374-390
- Langer, J. A. (2001). Beating the odds: Teaching middle and high school students to read and write well. *American Educational Research Journal*, 38(4), 837–880.
- Leung, C., Hicks, J., (2014) Writer Identity and Writing Workshop A Future Teacher and Teacher Educator Critically Reflect In *Writing & Pedagogy* 1756–5839



- Lieberman, A., Wood, D., (2003) *Inside the National Writing Project: Connecting network learning and classroom learning* New York: Teachers College Press
- Magnifico, A., (2010) Writing for Whom? Cognition, Motivation, and a Writer's Audience In *Educational Psychologist*, 45:3, 167-184
- Maloch, B. (2005). Moments by which change is made: A cross-case exploration of teacher mediation and student participation in literacy events. *Journal of Literacy Research*, 37(1), 95–142.
- McKee, L. L., & Heydon, R. M. (2014). Orchestrating literacies: Print literacy learning opportunities within multimodal intergenerational ensembles. *Journal of Early Childhood Literacy*, 15(2), 1-29
- Messenheimer, T. and Packwood, J. (2002) Writing: the state of the state vs. the state of the art in English and American schools, *Reading: Literacy and Language*, Vol. 36, No. 1, pp. 11-15
- Moll, L., Amanti, C., Neff, D., Gonzalez, N., (1992) Funds of Knowledge for Teaching: Using a Qualitative Approach to Connect Homes and Classrooms In *Theory into Practice*, Vol. 31(2), pp. 132-141
- Nolen, S., (2007) Young Children's Motivation to Read and Write: Development in Social Contexts In *Cognition And Instruction*, 25:2-3, 219-270
- Nordin, S., Mohammad, N., (2017) The best of two approaches: process/genre based approach to teaching writing In *The English Teacher* Vol. 35, 75-85
- Parr, J., Jesson, J., McNaughton, S., (2009) Agency and Platform: The Relationships between Talk and Writing In *The SAGE Handbook of Writing Development*
- Pollard, A., Broadfoot, P., Croll, P., Osborn, M. and Abbott, D. (1994) *Changing English in Primary Schools? The Impact of the Education Reform Act at KS1*. London: Cassell
- Smagorinsky, P., Smith, M., (1992) The nature of knowledge in composition and literary understanding: the question of specificity *Review of educational research* 62(3) 279-305
- Steedman, C., (1983) *Tidy House: Little Girls Writing* London: Virago
- Szczepanski, S. (2003) Writing workshop: Three ingredients that work. *Michigan Reading Journal* 35(2): 13–15
- Van den Bergh, H. and Rijlaarsdam, G. (2001) Changes in Cognitive Activities during the Writing Process and Relationships with Text Quality. *Educational Psychology* vol.21, no.4, pp373-385.
- Whitney, A. E. (2017). Keeping it Real: Valuing Authenticity in the Writing Classroom. *English Journal*, 6 (106), 16-21.

### Explicitly Teach The Writing Processes (5)

- Atwell, N., (2014) *In the middle USA*: Heinemann
- Bannert, M. (2002) Managing cognitive load: recent trends in cognitive load theory. *Learning and Instruction* vol.12, no.1, pp 139-146.
- Calkins, L. (1998) *The art of teaching writing*. Portsmouth, NH: Heinemann.
- Chanquoy, L., (2001) How to make it easier for children to revise their writing: a study of text revision from 3<sup>rd</sup> to 5<sup>th</sup> grades In *British Journal of Educational Psychology* 71 15-41
- Corden, R. (2007) Developing reading–writing connections: The impact of explicit instruction of literary devices on the quality of children’s narrative writing. *Journal of Research in Childhood Education* 21: 269–289
- Danoff, B., Harris, K. R. and Graham, S. (1993) Incorporating strategy instruction within the writing process in the regular classroom: Effects on the writing of students with and without learning disabilities. *Journal of Reading Behavior* 25: 295–322.
- Englert, C. S., Raphael, T., Anderson, L. M., Anthony, H. M. and Stevens, D. D. (1991) Making strategies and self-talk visible: Writing instruction in regular and special education classrooms. *American Educational Research Journal* 28: 337–371
- Flower, L., Hayes, J., (1981) A Cognitive Process Theory Of Writing *College Composition and Communication* Vol. 32, No. 4, pp. 365-387

- Freedman, A. (1993). Show and tell? The role of explicit teaching in the learning of new genres. *Research in the Teaching of English*, 27(3), 222–251.
- Goldstein, A., Carr, P., (1996) Can Students Benefit From Process Writing In *NCES*, 1, (3), p.96
- Graham, S., Harris, K. & Chambers, A. (2016) Evidence-based practice and writing instruction: A review of reviews, in: C. MacArthur, S. Graham & J. Fitzgerald (Eds) *Handbook of writing research* (2nd edn) (New York, Guilford Press).
- Graham, S. and Sandmel, K. (2011) The process writing approach: A meta-analysis. *Journal of Educational Research*. 104: 396–407
- Graves, D., (1983), *Writing: Teachers & Children At Work USA*: Heinemann
- Grossman, P. L., Loeb, S., Cohen, J., & Wyckoff, J. (2013). Measure for measure: The relationship between measures of instructional practice in middle school English Language Arts and teachers' value-added scores. *American Journal of Education*, 119(3), 445–470.
- Harris, K. R. and Graham, S. (1996) *Making the Writing Process Work: Strategies for Composition and Self-Regulation*. Brookline, Massachusetts: Brookline Books.
- Harris, K. R., Graham, S. and Mason, L. H. (2006) Improving the writing, knowledge, and motivation of struggling young writers: Effects of self-regulated strategy development with and without peer support. *American Educational Research Journal* 43: 295–337
- Hoewisch, A. (2001) "Do I have to have a princess in my story?": Supporting children's writing of fairytales. *Reading and Writing Quarterly* 17: 249–277
- Jasmine, J., Weiner, W., (2007) The Effects of Writing Workshop on Abilities of First Grade Students to Become Confident and Independent Writers In *Early Childhood Education Journal*, 35, (2) pp. 131-139
- Kirschner, P.A. (2002) Cognitive Load Theory: implications of cognitive load theory on the design of learning. *Learning and Instruction* vol.12, no.1, pp 1- 10.
- Langer, J. A. (2001). Beating the odds: Teaching middle and high school students to read and write well. *American Educational Research Journal*, 38(4), 837–880.
- Larson, J. and Maier, M. (2000) Co-authoring classroom texts: Shifting participant roles in writing activity. *Research in the Teaching of English* 34: 468–497.
- Limpo, T., & Alves, R. A. (2013). Modeling writing development: Contribution of transcription and self-regulation to Portuguese students' text generation quality. *Journal of Educational Psychology*, 105(2), 401-413.
- Lipson, M., Mosenthal, J., Daniels, P., Woodside-Jiron, H., (2000) Process Writing in the Classrooms of Eleven Fifth-Grade Teachers with Different Orientations to Teaching and Learning In *Elementary School Journal*. 101, (2), pp. 209-231
- McQuitty, V., (2014) Process-Oriented Writing Instruction in Elementary Classrooms: Evidence of Effective Practices from the Research Literature In *writing & pedagogy* 6(3) 467–495
- Peterson, S. S. (2012) An analysis of discourses of writing and writing instruction in curricula across Canada. *Curriculum Inquiry* 42: 260–284
- Rooke, J., (2013) *Transforming Writing: Final Evaluation Report* National Literacy Trust: London
- Seban, D., Tavsanlı, Ö., (2015) Children's sense of being a writer: identity construction in second grade writers workshop In *International Electronic Journal of Elementary Education*, 7(2), 217-234
- Sexton, M., Harris, K. R. and Graham, S. (1998) Self-regulated strategy development and the writing process: Effects on essay writing and attributions. *Exceptional Children* 64: 295–311
- Smagorinsky, P., Smith, M., (1992) The nature of knowledge in composition and literary understanding: the question of specificity *Review of educational research* 62(3) 279-305
- Taylor, M., (2000) Nancie Atwell's "In the Middle" and the Ongoing Transformation of the Writing Workshop In *The English Journal*, 90,(1), pp. 46-52
- Van den Bergh, H. and Rijlaarsdam, G. (2001) Changes in Cognitive Activities during the Writing Process and Relationships with Text Quality. *Educational Psychology* vol.21, no.4, pp373-385.
- Wyse, D., Torgerson, C., (2017) Experimental trials and 'what works?' In education: The case of grammar for writing In *British Educational Research Journal*, 43,(6), pp. 1019–1047

## Setting Writing Goals (6)

- Ames, C., & Archer, J. (1988). Achievement goals in the classroom: Students' learning strategies and motivation processes. *Journal of Educational Psychology*, 80(3), 260–267.
- Andrade, H., Du, Y., Wang, X., (2008) Putting rubrics to the test: The effect of a model, criteria generation, and rubric-referenced self-assessment on elementary school students' writing *Educational Measurement: Issues and Practice* 27,(2), 3-13
- Bandura, A., & Schunk, D. H. (1981). Cultivating competence, self-efficacy and intrinsic interest through proximal self-motivation. *Journal of Personality and Social Psychology*, 41(3), 586–598
- Butler, D. L., & Winne, P. H. (1995). Feedback and self-regulated learning: A theoretical synthesis. *Review of Educational Research*, 65(3), 245–274.
- Covington, M. V. (2000). Goal theory, motivation, and school achievement: An integrative review. *Annual Review of Psychology*, 51, 171–200.
- Flower, L., Hayes, J., (1981) A Cognitive Process Theory Of Writing *College Composition and Communication* Vol. 32, No. 4, pp. 365-387
- Garrett, L., Moltzen, R., (2011) Writing because I want to, not because I have to: Young gifted writers' perspectives on the factors that “matter” in developing expertise In *English Teaching: Practice and Critique* pp.165-180
- Graham, S., Harris, K., Mason, L., (2011) Self-Regulated Strategy Development for Students With Writing Difficulties. *Theory Into Practice*. Vol. 50 Issue 1, p20-27
- Hmelo-Silver, C., Duncan, R., & Chinn, C. (2007). Scaffolding and achievement in problem-based and inquiry learning: A response to Kirschner, Sweller, and Clark (2006). *Educational Psychologist*, 42(2), 99–107.
- Langer, J. A. (2001). Beating the odds: Teaching middle and high school students to read and write well. *American Educational Research Journal*, 38(4), 837–880.
- Latham, G. P., & Locke, E. A. (1991). Self-regulation through goal setting. *Organizational Behavior and Human Decision Processes*, 50(2), 212–247
- Paratore, J. R., & McCormack, R. L. (2009). Grouping in the middle and secondary grades: Advancing content and literacy knowledge. In K. D. Wood & W. E. Blanton (Eds.), *Literacy instruction for adolescents: Research-based practice* (pp. 420–441). New York, NY: The Guilford Press.
- Paris, S. G., & Winograd, P. (2003). The role of self-regulated learning in contextual teaching: principles and practices for teacher preparation (CIERA Report). Accessed 9<sup>th</sup> July 2019 [<http://www.ciera.org/library/archive/2001-04/0104parwin.htm>]
- Pollard, A., Broadfoot, P., Croll, P., Osborn, M. and Abbott, D. (1994) *Changing English in Primary Schools? The Impact of the Education Reform Act at KS1*. London: Cassell
- Reutzell, D. R. (2007). Organizing effective literacy instruction: Differentiating instruction to meet the needs of all children. In L. B. Gambrell, L. M. Morrow, & M. Pressley (Eds.), *Best practices in literacy instruction* (pp. 313–434). New York, NY: The Guilford Press.
- Rooke, J., (2013) *Transforming Writing: Final Evaluation Report* National Literacy Trust: London
- Rubie-Davies, C. M. (2010). Teacher expectations and perceptions of student attributes: Is there a relationship? *British Journal of Educational Psychology*, 80(1), 121–135.
- Schumm, J. S., & Avalos, M. A. (2009). Responsible differentiated instruction for the adolescent learner. In K. D. Wood & W. E. Blanton (Eds.), *Literacy instruction for adolescents: Research-based practice* (pp. 144–169). New York, NY: The Guilford Press.
- Schunk, D. H. (1990). Goal setting and self-efficacy during self-regulated learning. *Educational Psychologist*, 25, 71-86
- Schunk, D. H. (1996). Goal and self-evaluative influences during children's cognitive skill learning. *American Educational Research Journal*, 33(2), 359–382.
- Schunk, D. H., & Swartz, C. W. (1993). Goals and progress feedback: Effects on self-efficacy and writing achievement. *Contemporary Educational Psychology*, 18(3), 337–354.
- Seijts, G. H., Latham, G. P., Tasa, K., & Latham, B. W. (2004). Goal setting and goal orientation: An integration of two different yet related literatures. *Academy of Management Journal*, 47(2), 227–239.



- Smagorinsky, P., Smith, M., (1992) The nature of knowledge in composition and literary understanding: the question of specificity *Review of educational research* 62(3) 279-305
- Timperley, H. & Parr, J., (2009) What is this lesson about? Instructional processes and student understandings in writing classrooms In *The Curriculum Journal*, 20:1, 43-60
- Vanderburg, R., (2006) Reviewing Research on Teaching Writing Based on Vygotsky's Theories: What We Can Learn In *Reading & Writing Quarterly*, 22:4, 375-393
- Wray, D., Beard, R., Raban, B., Hall, N., Bloom, W., Robinson, A., Potter, F., Sands, H., Yates, I., (1988) *Developing Children's Writing* Leamington Spa: Scholastic

### Reassuring Consistency (7)

- Ames, C., & Archer, J. (1988). Achievement goals in the classroom: Students' learning strategies and motivation processes. *Journal of Educational Psychology*, 80(3), 260–267.
- Applebee, A. N. (2002) Engaging Students in the Disciplines of English: What Are Effective Schools Doing? *English Journal* vol.91, no.6, pp 30-36.
- Carnine, D. W., Silbert, J., Kame'enui, E. J., Tarver, S. G., & Jungjohann, K. (2006). *Teaching struggling and at-risk readers: A direct instruction approach*. Upper Saddle River, NJ: Pearson
- Hall, K., & Harding, A. (2003). *A systematic review of effective literacy teaching in the 4 to 14 age range of mainstream schooling* (Tech. Rep.). Research Evidence in Education Library London Social Science Research Unit, Institute of Education
- Konrad, M., Helf, S., & Joseph, L. M. (2011). Evidence-based instruction is not enough: Strategies for increasing instructional efficiency. *Intervention in School and Clinic*, 47(2), 67–74.
- Langer, J. A. (2001). Beating the odds: Teaching middle and high school students to read and write well. *American Educational Research Journal*, 38(4), 837–880.
- Paris, S. G., & Winograd, P. (2003). The role of self-regulated learning in contextual teaching: Principles and practices for teacher preparation (CIERA Report). Accessed on 9<sup>th</sup> July 2019 [<http://www.ciera.org/library/archive/2001-04/0104parwin.htm>]
- Rooke, J., (2013) *Transforming Writing: Final Evaluation Report* National Literacy Trust: London
- Toppino, T. C., Cohen, M. S., Davis, M. L., & Moors, A. C. (2009). Metacognitive control over the distribution of practice: When is spacing preferred? *Journal of Experimental Psychology, Learning, Memory, and Cognition*, 35, 1352–1358.

### Personal Writing Projects: Writing Everyday (8)

- Ames, C., & Archer, J. (1988). Achievement goals in the classroom: Students' learning strategies and motivation processes. *Journal of Educational Psychology*, 80(3), 260–267.
- Atwell, N., (2014), *In the middle USA*: Heinemann
- Bruning, R., & Horn, C. (2000). Developing motivation to write. *Educational Psychologist*, 35(1), 25-37
- Chamberlain, L., (2015). *Exploring the out-of-school writing practices of three children aged 9 - 10 years old and how these practices travel across and within the domains of home and school*. EdD thesis: The Open University.
- DfE (2012) *What is the research evidence on writing?* Education Standards Research Team, Department for Education: London
- Dixon, J., (1967) *Growth In English* Oxford University Press: London
- Dyson, H., (1997) *Writing Superheroes: Contemporary Childhood, Popular Culture and Classroom Literacy*, Columbia: Teachers College Press.
- Dyson, A. H. (2003) Welcome to the Jam: Popular culture, school literacy, and the making of childhoods. *Harvard Educational Review* 73: 328–361
- Gilbert, J., & Graham, S. (2010). Teaching Writing to Elementary Students in Grades 4-6: A National Survey. *The Elementary School Journal*, 110, 494-518.
- Gonzalez, N., Moll, L., (2002) Cruzando el puente: Building bridges to funds of knowledge *Educational Policy*, 16(4), 623-641

- Graham, L. (2001) 'From *Tyrannosaurus rex* to Pokemon: autonomy in the teaching of writing', *Reading, Literacy and Language*, 35(1):18–26.
- Graham, L., Johnson, A., (2012) *Children's Writing Journals*, Royston: United Kingdom Literacy Association
- Graham, S., Bollinger, A., Booth Olson, C., D'Aoust, C., MacArthur, C., McCutchen, D., & Olinghouse, N. (2012). Teaching elementary school students to be effective writers: A practice guide (NCEE 2012- 4058). Washington, DC: National Center for Education Evaluation and Regional Assistance, Institute of Education Sciences, U.S. Department of Education. Access on 9<sup>th</sup> July 2019 [[https://ies.ed.gov/ncee/wwc/Docs/PracticeGuide/writing\\_pg\\_062612.pdf](https://ies.ed.gov/ncee/wwc/Docs/PracticeGuide/writing_pg_062612.pdf)]
- Grainger (Cremin), T., Goouch, K., & Lambirth, A., (2005) *Creativity and Writing: Developing voice and verve in the classroom* London: Routledge
- Graves, D., (1983), *Writing: Teachers & Children At Work* USA: Heinemann
- Higgins, S., Martell, T., Waugh, D., Henderson, P., Sharples, J., (Education Endowment Fund) (2017) *Improving Literacy In Key Stage Two* EEF: London
- Konrad, M., Helf, S., & Joseph, L. M. (2011). Evidence-based instruction is not enough: Strategies for increasing instructional efficiency. *Intervention in School and Clinic*, 47(2), 67–74.
- Langer, J. A. (2001). Beating the odds: Teaching middle and high school students to read and write well. *American Educational Research Journal*, 38(4), 837–880.
- Moll, L., Amanti, C., Neff, D., Gonzalez, N., (1992) Funds of Knowledge for Teaching: Using a Qualitative Approach to Connect Homes and Classrooms In *Theory into Practice*, Vol. 31(2), pp. 132-141
- Olthouse, J., (2012) Why I write: What talented creative writers need their teachers to know In *Gifted Child Today* (35) 2: pp.117-121
- Purcell-Gates, V., Duke, N. K., & Martineau, J. A. (2007). Learning to read and write genre-specific text: Roles of authentic experience and explicit teaching. *Reading Research Quarterly*, 42(1), 8-45.
- Ranker, J. (2007) Using comic books as read-alouds: Insights on reading instruction from an English as a second language classroom. *The Reading Teacher* 61: 296–305
- Reutzel, D. R. (2007). Organizing effective literacy instruction: Differentiating instruction to meet the needs of all children. In L. B. Gambrell, L. M. Morrow, & M. Pressley (Eds.), *Best practices in literacy instruction* (pp. 313–434). New York, NY: The Guilford Press.
- Smith, F., (1988) *Joining the literacy club* Heinemann: Oxford

### Balancing Composition With Transcription (9)

- Andrews, R., Torgerson, C., Beverton, S., Locke, T., Low, G., Robinson, A. & Zhu, D. (2006) The effect of grammar teaching on writing development In *British Educational Research Journal* 32 (1), pp. 39–55
- Applebee, A., (2003). Balancing the curriculum in the English language arts: exploring the components of effective teaching and learning. In J. Flood, D. Lapp, J. R. Squire, & J. M. Jensen (Eds.) *Handbook of research on teaching the English language arts* (2nd ed., pp. 501–511). Mahwah, NJ: Lawrence Erlbaum Publishers.
- Atwell, N., (2002) *Lessons That Change Writers*, USA: Heinemann
- Atwell, N. (2014) (3<sup>rd</sup> Ed) *In the Middle* Portsmouth, NH: Heinemann.
- Bannert, M. (2002) Managing cognitive load: recent trends in cognitive load theory. *Learning and Instruction* vol.12, no.1, pp 139-146.
- Bearne, E., Reedy, D., (2013) *Teaching Grammar Effectively in Primary Schools*, London: UKLA
- Bissex, G. (1980) *GNYS AT WRK: A child learns to write and read*. Cambridge MA: Harvard University Press.
- Calkins, L. (1980) When children want to punctuate: basic skills belong in context. *Language Arts* 57, pp. 567-573.
- Calkins, L. (1998) *The art of teaching writing*. Portsmouth, NH: Heinemann.

- Cunningham, P.M., & Cunningham, J.W. (2010). What really matters in writing: Research-based practices across the elementary curriculum. Boston, MA: Allyn & Bacon cited in Calkins, L., Ehrenworth, M., (2016) Growing extraordinary writers: leadership decisions to raise the level of writing across a school and a district In *The Reading Teacher* Vol.70(1) 7-18
- Cremin, T., Myhill, D., (2012) *Creating Communities Of Writers* London: Routledge
- Daffern, T., Mackenzie, N., (2015) Building strong writers: creating a balance between the authorial and secretarial elements of writing *Literacy learning: the middle years* Vol 23 (1) pp.23-32
- DfE (2013) *The National Curriculum For England* DfE: London
- Fearn & Farman (1998) *Writing Effectively: Helping Students Master the Conventions of Writing* Pearson: USA
- Graham, S., Berninger, V., Abbot, R., Abbott, S. & Whittaker, D. (1997) The role of mechanics in composing of elementary school students: a new methodological approach. *Journal of Educational Psychology*, 89, 1, pp. 170-182.
- Graham, S., & Perin, D. (2007) *Writing Next: Effective Strategies To Improve Writing Of Adolescents In Middle School & High Schools* Alliance For Excellent Education
- Grainger (Cremin), T., Gooch, K., & Lambirth, A., (2005) *Creativity and Writing: Developing voice and verve in the classroom* London: Routledge
- Hall, N. (2001) Developing understanding of punctuation with young readers and writers. In J. Evans (ed.) *The Writing Classroom: Aspects of writing and the primary child 3-11*. London David Fulton.
- Knapp, M.S. and Associates (1995) *Teaching for Meaning in High-Poverty Classrooms*. New York: Teachers' College Press.
- Kolln, M., (1996) Rhetorical grammar: A modification lesson In *English Journal* 85(7), 25-31
- Lambirth, A. (2016). Exploring children's discourses of writing. *English in Education*, 50(3),p. 215-232.
- Limpo, T., & Alves, R. A. (2013). Modeling writing development: Contribution of transcription and self-regulation to Portuguese students' text generation quality. *Journal of Educational Psychology*, 105(2), 401-413.
- Loudon, W., Rohl, M., Barrat-Pugh, C., Brown, C., Cairney, T., Elderfield, J., House, H., Meiers, M., Rivaland, J., & Rowe, K.J. (2005). In teachers' hands: effective literacy teaching practices in the early years of schooling. *Australian Journal of Language and Literacy*, 28, 3, pp. 173-252
- McQuitty, V., (2014) Process-Oriented Writing Instruction in Elementary Classrooms: Evidence of Effective Practices from the Research Literature In *writing & pedagogy* 6(3) 467-495
- Medwell, J., Wray, D, Poulson, L. & Fox, R. (1998) *Effective Teachers of Literacy*. Exeter: The University of Exeter for the Teacher Training Agency.
- Medwell, J. & Wray, D. (2007) Handwriting: what do we know and what do we need to know? *Literacy* 41, 1, pp. 10-16.
- Myhill, D., (2018) Grammar as a meaning-making resource for improving writing. Contribution to a special issue Working on Grammar at School in L1-Education: Empirical Research across Linguistic Regions. L1-Educational Studies in *Language and Literature*, 18, pp. 1-21.
- Smith, F. (1982) *Writing and the Writer*. London: Heinemann.
- Tompkins, G. E. (2011). *Teaching writing: Balancing process and product*. Upper Saddle River, NJ: Merrill.
- Van den Bergh, H. and Rijlaarsdam, G. (2001) Changes in Cognitive Activities during the Writing Process and Relationships with Text Quality. *Educational Psychology* vol.21, no.4, pp373-385.
- Warrington, M., Younger, M. & Bearne E. (2006) *Raising Boys' Achievement in Primary Schools*. Buckingham: Open University Press.
- Weaver, C, Bush, J., Anderson, J., Bills, P., (2006) Grammar intertwined throughout the writing process: An inch wide and a mile deep In *English Teaching: Practice & Critique*, 5(1), 77-101
- Wyse, D., Torgerson, C., (2017) Experimental trials and 'what works?' In education: The case of grammar for writing In *British Educational Research Journal*, 43,(6), pp. 1019-1047

## Teach Self-Regulation Strategies (10)

- Applebee, A., (2003). Balancing the curriculum in the English language arts: exploring the components of effective teaching and learning. In J. Flood, D. Lapp, J. R. Squire, & J. M. Jensen (Eds.) *Handbook of research on teaching the English language arts* (2nd ed., pp. 501–511). Mahwah, NJ: Lawrence Erlbaum Publishers.
- Atwell, N., (2002) *Lessons That Change Writers*, USA: Heinemann
- Brunning, R., Dempsey, M., Kauffman, D., McKim, C., Zumbrunn, S., (2013) Examining dimensions of self-efficacy for writing In *Journal of Educational Psychology*, 105 (1) 25-38
- Butler, D. L., & Winne, P. H. (1995). Feedback and self-regulated learning: A theoretical synthesis. *Review of Educational Research*, 65(3), 245–274.
- Englert, C. S., Raphael, T. E., Anderson, L. M., Anthony, H. M., & Stevens, D. D. (1991) Making strategies and self-talk visible: Writing instruction in regular and special education classrooms. *American Educational Research Journal*, 28(2), 337–372.
- Fletcher, R., Portalupi, J., (2007)(2nd Ed) *Craft Lessons*, USA: Stenhouse Publishers
- Graham, S. (2006). Strategy instruction and the teaching of writing: A meta-analysis. In C. McArthur, S. Graham, & J. Fitzgerald (Eds.), *Handbook of writing research* (pp. 187–207). New York, NY: Guilford Press.
- Graham, S., Harris, K., Mason, L., (2011) Self-Regulated Strategy Development for Students With Writing Difficulties. *Theory Into Practice*. Vol. 50 Issue 1, p20-27
- Graham, S., Harris, K., Mason, L., (2014) Improving the writing performance, knowledge, and self-efficacy of struggling young writers: The effects of self-regulated strategy development *Contemporary Educational Psychology* Volume 30, Issue 2, p. 207–241
- Johnson, E., Hancock, C., Carter, D, Pool, J., (2012) Self-Regulated Strategy Development as a Tier 2 Writing Intervention *Intervention in School and Clinic* Vol 48, Issue 4, pp. 218 – 222
- Hillocks, G. (1984). What works in teaching composition: A meta-analysis of experimental studies. *American Journal of Education*, 93(1), 133–170.
- Hillocks, G. (1986). *Research on written composition: New directions for teaching*. Urbana, IL: National Council of Teachers of English.
- Lane, K., Graham, S., Harris, K., Little, M., Sandmel, K., Brindle, M., (2010) The Effects of Self-Regulated Strategy Development for Second-Grade Students With Writing and Behavioral Difficulties *The Journal of Special Education* Vol 44, Issue 2, pp. 107 - 128
- McQuitty, V., (2014) Process-Oriented Writing Instruction in Elementary Classrooms: Evidence of Effective Practices from the Research Literature In *writing & pedagogy* 6(3) 467–495
- Paris, S. G., & Winograd, P. (2003). The role of self-regulated learning in contextual teaching: Principles and practices for teacher preparation (CIERA Report). Accessed on 9<sup>th</sup> July 2019 [<http://www.ciera.org/library/archive/2001-04/0104parwin.htm>]
- Perry, N. E., & Drummond, L. (2002). Helping young students become self-regulated researchers and writers. *The Reading Teacher*, 56(3), 298–310
- Perry, N. E., Hutchinson, L., & Thauberger, C. (2008). Talking about teaching self-regulated learning: Scaffolding student teachers' development and use of practices that promote self-regulated learning. *International Journal of Educational Research*, 47(2), 97–108.
- Perry, N. E., & VandeKamp, K. J. O. (2000). Creating classroom contexts that support young children's development of self-regulated learning. *International Journal of Educational Research*, 33(7), 821–843.
- Regan, K., & Berkeley, S. (2012). Effective reading and writing instruction: A focus on modelling. *Intervention in School and Clinic*, 47(5), 276–282.
- Schunk, D. H., & Zimmerman, B. J. (2007). Influencing children's self-efficacy and self-regulation of reading and writing through modelling. *Reading and Writing Quarterly*, 23(1), 7–25.
- Serravallo, J., (2017) *The Writing Strategies Book: your everything guide to developing skilled writers*, USA: Heinemann

- Zumbrunn, S, Bruning, R., (2013) Improving the Writing and Knowledge of Emergent Writers: The Effects of Self-Regulated Strategy Development Reading and Writing: An Interdisciplinary Journal, Vol.26(1), p.91-11

## Being A Writer-Teacher (11)

- Andrews, R. (2008). The case for a National Writing Project for teachers. Reading: CfBT Educational Trust
- Atwell, N. (2015). *In the Middle* (3<sup>rd</sup> Ed) Portsmouth, NH: Heinemann.
- Aulls, M. W. (2002). The contributions of co-occurring forms of classroom discourse and academic activities to curriculum events and instruction. *Journal of Educational Psychology*, 94(3), 520–538
- Barrs, M. and Cork, V. (2001) *The Reader in the Writer Case Studies in Children's Writing*. London: CLPE.
- Block, C. C., & Israel, S. E. (2004). The ABCs of performing highly effective think-alouds. *The Reading Teacher*, 58(2), 154–167
- Bloom, L., (1990) Why don't we write what we teach? And publish it? *Journal of advanced composition* Vol 10(1) pp.87-100
- Brooks, G. W. (2007) Teachers as Readers and Writers and as Teachers of Reading and Writing. *The Journal of Educational Research* 100 (3): 177–191.
- Calkins, L.M. (1986) *The Art of Teaching Writing*, Portsmouth, NH: Heinemann.
- Carruthers, A. & Scanlan, P. (1990). *Report on the New Zealand Writing Project: An informal evaluation*. *English in Aotearoa*, 11, 14-18
- Couzijn, M. (1999). Learning to write by observation of writing and reading processes: Effects on learning and transfer. *Learning and Instruction* vol.2, pp 109-142.
- Cremin, T. 2006. Creativity, Uncertainty and Discomfort: Teachers as Writers In *Cambridge Journal of Education* 36 (3): 415–433.
- Cremin, T., S, Baker., (2010). Exploring teacher-writer identities in the classroom: Conceptualising the struggle. *English Teaching: Practice and Critique*, 9 (3) pp. 8–25.).
- Cremin, T., & Oliver, L., (2017) Teachers as writers: a systematic review In *Research Papers in Education*, 32:3, 269-295
- Dix, S., and G. Cawkwell., (2011) The Influence of Peer Group Response: Building a Teacher and Student Expertise in the Writing Classroom In *English Teaching: Practice and Critique* 10 (4): 41–57.
- Everson, B., (1991) Vygotsky and the teaching of writing *Quarterly of the National Writing Project and the Center for the Study of Writing and Literacy* Vol. 13 (3) p8-11
- Fletcher, R., (1996) *A writer's notebook: unlocking the writer within you* USA: HarperCollins
- Frank, C. R. (2001). “What new things these words can do for you”: A focus on one writing-project teacher and writing instruction. *Journal of Literacy Research*, 33(3), 467-506
- Gardner, P., (2014) Becoming a Teacher of Writing: Primary Student Teachers Reviewing their Relationship with Writing In *English in Education* 48 (2): 128–148
- Gennrich, T., Janks, H., (2013) Teachers' Literate Identities In *International Handbook of Research on Children's Literacy, Learning and Culture*, edited by K. Hall, T. Cremin, B. Comber, and L. Moll, 456–468. Oxford: Wiley.
- Grainger (Cremin), T., Goouch, K., & Lambirth, A., (2005) *Creativity and Writing: Developing voice and verve in the classroom* London: Routledge
- Graves, D. (1983). *Writing: Teachers and Children at Work*, Portsmouth, NH: Heinemann.
- Graves, D., (1990) *Discover your own literacy* USA: Heinemann
- Kaufman, D., (2002) Living a literate life: revisited In *English Journal* 91, 6 pp. 51-57
- Kaufman, D., (2009) A Teacher Educator Writes and Shares : Student Perceptions of a Publicly Literate Life In *Journal Of Teacher Education* 60: 338
- Locke, T., (2015) *Developing Writing Teachers* London: Routledge



- Morgan, D. N., (2010) "Preservice Teachers as Writers In *Literacy Research and Instruction* 49: 352–365.
- Murray, D., (2004) (2<sup>nd</sup> Ed) *A writer teaches writing* Heinle: USA
- Prior, P., (2006) A sociocultural theory of writing In MacArthur, C., Graham, S., Fitzgerald, J., *Handbook of Writing Research*, pp. 54–66. New York, NY: Guilford
- Regan, K., & Berkeley, S. (2012). Effective reading and writing instruction: A focus on modelling. *Intervention in School and Clinic*, 47(5), 276–282.
- Rooke, J., (2013) *Transforming Writing: Final Evaluation Report* National Literacy Trust: London
- Smith, J., Wrigley, S., (2015) *Introducing Teachers' Writing Groups* London: Routledge
- Street, C., (2003). Pre-service Teachers' Attitudes about Writing and Learning to Teach Writing: Implications for Teacher Educators In *Teacher Education Quarterly Summer* 33–50.
- Whitney, A., (2008) Teacher Transformation in the National Writing Project In *Research in the Teaching of English* 43 (2): 144–187.
- Whitney, A., (2009) Writer, Teacher, Person: Tensions between Personal and Professional Writing in a National Writing Project Summer Institute In *English Education* 41 (3): 236–259.
- Woodard, R. L., (2015) The Dialogic Interplay of Writing and Teaching Writing: Teacher Writers' Talk and Textual Practices Across Contexts In *Research in the Teaching of English* 50 (1): 35–59.
- Yoo, J., (2018) Teachers as creative writers: needs, desires and opportunities for growth, *New Writing*, 15:3, 300-310

### **Pupil Conference: Meeting Children Where They Are (12)**

- Anderson, C., (2000) *How's it going* USA: Heinemann
- Bayraktar, A., (2012) Teaching writing through teacher-student writing conferences In *Procedia - Social and Behavioral Sciences* 51 pp.709 – 713
- Butler, D. L., & Winne, P. H. (1995). Feedback and self-regulated learning: A theoretical synthesis. *Review of Educational Research*, 65(3), 245–274.
- Calkins, L. (1998) *The art of teaching writing*. Portsmouth, NH: Heinemann.
- Calkins, L., Ehrenworth, M., (2016) Growing extraordinary writers: leadership decisions to raise the level of writing across a school and a district In *The Reading Teacher* Vol.70(1) 7-18
- Carless, D., (2007) Conceptualizing pre-emptive formative assessment In *Assessment in Education: Principles, Policy & Practice* 14 (2)
- Daniels, H., Zemelman, S., (2005) Conferences: The core of the workshop In *Teaching the best practice way: Methods that matter K-12* Stenhouse: USA
- Diab, N., (2011) Assessing the relationship between different types of student feedback and the quality of revised writing *Assessing Writing* 16 pp. 274–292.
- Dix, S., Cawkwell, C., (2011) The influence of peer group response: building a teacher and student expertise in the writing classroom In *English Teaching Practice & Critique* 10(4) 41-57
- Ebsworth, M., (2014) The Many Faces of Feedback on Writing: A Historical Perspective In *Writing & Pedagogy* 6(2) 195-221
- Elliott, V., Baird, J., Hopfenbeck, T.N., Ingram, J., Thompson, I., Usher, N., Zantout, M., Richardson, J. & Coleman, R. (2016) *A marked improvement? A review of the evidence on written marking*.  
[[https://educationendowmentfoundation.org.uk/public/files/Publications/EEF\\_Marking\\_Review\\_April\\_2016.pdf](https://educationendowmentfoundation.org.uk/public/files/Publications/EEF_Marking_Review_April_2016.pdf)] Education Endowment Foundation.
- Englert, C. S., Raphael, T. E., Anderson, L. M., Anthony, H. M., & Stevens, D. D. (1991) Making strategies and self-talk visible: Writing instruction in regular and special education classrooms. *American Educational Research Journal*, 28(2), 337–372.
- Fisher, R., Jones, S., Larkin, S. & Myhill, D., (2010) *Using talk to support writing* London: SAGE
- Frank, C. R. (2001) "What New Things these Words Can Do for You": A Focus on One Writing-Project Teacher and Writing Instruction', *Journal of Literacy Research*, 33(3), pp. 467–506

- Gibson, S., (2008) An Effective Framework for Primary-Grade Guided Writing Instruction In *The Reading Teacher*, 62(4), pp. 324–334
- Graham, S., Harris, K., & Hebert, M. A. (2011). *Informing writing: The benefits of formative assessment. A Carnegie Corporation Time to Act report*. Washington, DC: Alliance for Excellent Education.
- Jean, E., Tree, F., & Clark, B., (2013) Communicative Effectiveness of Written Versus Spoken Feedback In *Discourse Processes*, 50:5, 339-359
- Kaufman, D., (2000) *Conferences & Conversations: Listening to the Literate Classroom USA*: Heinemann
- Larson, J. (1999) Analyzing participation frameworks in a kindergarten writing activity: The role of overhearer in learning to write In *Written Communication* 16: 225–257
- Leahy, S., Wiliam, D., (2009) *From teachers to schools: scaling up professional development for formative assessment* [Accessed: [https://www.dylanwiliam.org/Dylan\\_Wiliams\\_website/Papers.html](https://www.dylanwiliam.org/Dylan_Wiliams_website/Papers.html) 23 April 2019]
- Lipson, M., Mosenthal, J., Daniels, P., Woodside-Jiron, H., (2000) Process Writing in the Classrooms of Eleven Fifth-Grade Teachers with Different Orientations to Teaching and Learning In *Elementary School Journal*. 101, (2), pp. 209-231
- McQuitty, V., (2014) Process-Oriented Writing Instruction in Elementary Classrooms: Evidence of Effective Practices from the Research Literature In *writing & pedagogy* 6(3) 467–495
- Parr, J., Jesson, J., McNaughton, S., (2009) Agency and Platform: The Relationships between Talk and Writing In *The SAGE Handbook of Writing Development*
- Rooke, J., (2013) *Transforming Writing: Final Evaluation Report* National Literacy Trust: London
- Rosenthal, B. D. (2006). Improving elementary-age children’s writing fluency: A comparison of improvement based on performance feedback frequency (Unpublished doctoral dissertation). Syracuse University, Syracuse, NY.
- Timperley, H. & Parr, J., (2009) What is this lesson about? Instructional processes and student understandings in writing classrooms, *The Curriculum Journal*, 20:1, 43-60
- Wiliam, D., (2011) *Embedded Formative Assessment* Solution Tree Press: USA
- White, C., (2000) Strategies are not enough: the importance of classroom culture in teaching writing *Education 3-13*, 28(1), 16-21

### Literacy For Pleasure: Reading And Writing Connecting (13)

- Allington, R.L., & Gabriel, R.E. (2012). Every child, every day In *Educational Leadership*, 69(6), 10–15.
- Barrs, M., and V. Cork. (2001) *The reader in the writer: The links between the study of literature and writing development at Key Stage 2*. London: CLPE
- Benton, M., Fox G., (1985) *Teaching Literature 9-14* Oxford University Press: Oxford
- Book Trust, The (2015) *The Write Book* Accessed July 9<sup>th</sup> 2019 [<https://fileservr.booktrust.org.uk/usr/resources/1308/the-write-book-final-evaluation.pdf>] London: The Book Trust
- Compton-Lilly, C., (2006) Identity, childhood culture, and literacy learning: A case study In *Journal of Early Childhood Literacy* Vol.6 (1) 57-76
- Corden, R. (2007) Developing reading–writing connections: The impact of explicit instruction of literary devices on the quality of children’s narrative writing. *Journal of Research in Childhood Education* 21: 269–289
- Corden, R. (2010). Developing Reflective Writers in Primary Schools: Reflecting from Partnership Research. *Educational Review* 54:3, 249-276
- Creber, P., (1990) *Thinking Through English* Buckingham: Open University Press
- Cremin, T., Mottram, M., Collins, F., Powell, S., Safford, K., (2014) *Building Communities Of Engaged Readers: Reading For Pleasure* London: Routledge
- Cremin, T. & Myhill, D. (2012). *Writing Voices: Creating Communities of Writers*. London: Routledge.

- Dix, S., & Amoores, L. (2010). Becoming curious about cats: A collaborative writing project. *Australian Journal of Language and Literacy*, 33(2), 134-150
- Dorfman, L. R. and Cappelli (2017)(2<sup>nd</sup> Ed). *Mentor Texts: Teaching Writing Through Children's Literature, K-6*. Cambridge, MA: Candlewick Press.
- Dressel, J. H. (1990) The effects of listening to and discussing different qualities of children's literature on the narrative writing of fifth graders. *Research in the Teaching of English* 24: 397–414.
- Durukan, E. (2011). Effects of Cooperative Integrated Reading and Composition (CIRC) technique on reading-writing skills. In *Educational Research and Reviews*, 6(1), 102–109
- Dyson, A. H. (1997). *Writing superheroes: Contemporary childhood, popular culture and classroom literacy*. New York: Teachers College Press.
- Dyson, A. H. (2003) Welcome to the Jam: Popular culture, school literacy, and the making of childhoods. *Harvard Educational Review* 73: 328–361
- Frank, C. R. (2001) "'What New Things these Words Can Do for You': A Focus on One Writing-Project Teacher and Writing Instruction', *Journal of Literacy Research*, 33(3), pp. 467–506
- Galda, L., Cullinan, B., (2003). Literature for literacy: what research says about the benefits of using trade books in the classroom In J. Flood, D. Lapp, J. R. Squire, & J. M. Jensen (Eds.) *Handbook of research on teaching the English language arts* (2nd ed., pp. 641–648). Mahwah, NJ: Lawrence Erlbaum Publishers.
- Glenn, W., (2007) Real writers as aware readers: Writing creatively as a means to develop reading skills in *Journal of Adolescent & Adult Literacy* 51(1) pp. 10-20
- Graham, S., Xinghua, L., Aitken, A., Ng, C., Bartlett, B., Harris, K., Holzapfel, J., (2018) Effectiveness of Literacy Programs Balancing Reading and Writing Instruction: A Meta-Analysis In *Reading Research Quarterly*, v53 n3 p279-304
- Graham, S., & Hebert, M. (2011). Writing to read: A meta-analysis of the impact of writing and writing instruction on reading In *Harvard Educational Review*, 81(4), 710–744.
- Graham, S., McKeown, D., Kiuahara, S., & Harris, K. R. (2012). A meta-analysis of writing instruction for students in the elementary grades. *Journal of Educational Psychology*, 104(4), 879-896.
- Graham, S., Liu, X., Bartlett, B., Ng, C., Harris, K.R., Aitken, A., Talukdar, J. (2017). Reading for writing: A meta-analysis of the impact of reading and reading instruction on writing.
- Hackman, S., (1987) *Responding in writing: the use of exploratory writing in the literature classroom* London: NATE
- Hall, K., & Harding, A. (2003). *A systematic review of effective literacy teaching in the 4 to 14 age range of mainstream schooling* (Tech. Rep.). Research Evidence in Education Library London Social Science Research Unit, Institute of Education.
- Hansen, J., (2001)(2<sup>nd</sup> Ed) *When Writers Read* Heinemann: USA
- Harwayne, S., (1992) *Lasting Impressions Weaving Literature into the Writing Workshop* USA: Pearson
- Heller, M., (1999) *Reading-Writing Connections: From Theory To Practice* London: Routledge
- Hodges, T., Matthews, S., (2017) Picture books aren't just for kids! Modeling text structures through nonfiction mentor books *Voices from the Middle* 24 (4): 73–79.
- Hoewisch, A. (2001) "Do I have to have a princess in my story?": Supporting children's writing of fairytales. *Reading and Writing Quarterly* 17: 249–277
- Holliday, D., (2004) Through the eyes of my reader: a strategy for improving audience perspective in children's descriptive writing *Journal of research in childhood education* 18(4) pp.334-349
- Kirmizi, F., (2009) The relationship between writing achievement and the use of reading comprehension strategies in the 4th and 5th grades of primary schools In *Procedia Social and Behavioral Sciences* (1) pp.230–234
- Konrad, M., Helf, S., & Joseph, L. M. (2011). Evidence-based instruction is not enough: Strategies for increasing instructional efficiency. *Intervention in School and Clinic*, 47(2), 67–74.



- Laman, T. T., & Van Sluys, K. (2008). Being and becoming: Multilingual writers' practices. *Language Arts*, 85(4), 265–274.
- Langer, J. A. (2001). Beating the odds: Teaching middle and high school students to read and write well. *American Educational Research Journal*, 38(4), 837–880.
- Larson, J. and Maier, M. (2000) Co-authoring classroom texts: Shifting participant roles in writing activity. *Research in the Teaching of English* 34: 468–497.
- Lewison, M., & Heffernan, L. (2008). Rewriting writers workshop: Creating safe spaces for disruptive stories. *Research in the Teaching of English*, 42, 435-465
- McQuitty, V., (2014) Process-Oriented Writing Instruction in Elementary Classrooms: Evidence of Effective Practices from the Research Literature In *writing & pedagogy* 6(3) 467–495
- Morgan, D. N. (2010) Preservice Teachers as Writers. *Literacy Research and Instruction* 49: 352–365.
- Morrow, L.M., Pressley, M., Smith, J.K., & Smith, M. (1997). The effect of a literature-based program integrated into literacy and science instruction with children from diverse backgrounds. In *Reading Research Quarterly*, 32(1)
- Morrow, L.M., & Young, J. (1997). A collaborative family literacy program: The effects on children's motivation and literacy achievement. In *Early Child Development and Care*, 127(1), 13–25.
- Murray, D. (1993) (3<sup>rd</sup> Ed) *Read to write* Dryden: USA
- Nelson, N., & Calfee, R., (1998) The reading-writing connection viewed historically, in N. Nelson and R.C. Calfee (eds), *The Reading Writing Connection: Ninety-Seventh Yearbook of the National Society of the Study of Education*, Chicago, IL: University of Chicago Press. pp.1–52.
- Ofsted (2009) *English at the crossroads* London: Ofsted
- Ofsted (2011) *Excellence in English* London: Ofsted
- Oatley, K. (2003) 'Writing and reading', in J. A. Gavins, S. Gerard (Eds.) *Cognitive Poetics in Practice*. London: Routledge
- Pantaleo, S., (2010) Developing Narrative Competence Through Reading and Writing Metafictional Texts, *Literacy Research and Instruction*, 49:3, 264-281
- Paris, S. G., & Winograd, P. (2003). The role of self-regulated learning in contextual teaching: Principles and practices for teacher preparation (CIERA Report). Accessed on 9<sup>th</sup> July 2019 [<http://www.ciera.org/library/archive/2001-04/0104parwin.htm>]
- Parr, J., Jesson, J., McNaughton, S., (2009) Agency and Platform: The Relationships between Talk and Writing In *The SAGE Handbook of Writing Development*
- Parr, J. M., & Limbrick, L. (2010). Contextualising practice: Hallmarks of effective teachers of writing. *Teaching and Teacher Education*, 26(3), 583–590.
- Parry, B. & Taylor, L., (2018) Readers in the round: children's holistic engagements with texts In *Literacy* 52 (2): 103-110
- Ranker, J. (2007) Using comic books as read-alouds: Insights on reading instruction from an English as a second language classroom. *The Reading Teacher* 61: 296–305
- Reutzell, D. R. (2007). Organizing effective literacy instruction: Differentiating instruction to meet the needs of all children. In L. B. Gambrell, L. M. Morrow, & M. Pressley (Eds.), *Best practices in literacy instruction* (pp. 313–434). New York, NY: The Guilford Press.
- Roche, M., (2014) *Developing children's critical thinking through picture books* London: Routledge
- Rosen, H., (2017) (Edited Richmond, J.) *Writing on life, language and learning 1958-2008* London: UCL Press
- Rosen, M., (2018) *Writing For Pleasure* London: Michael Rosen
- Seban, D., Tavsanlı, Ö., (2015) Children's sense of being a writer: identity construction in second grade writers workshop In *International Electronic Journal of Elementary Education*, 7(2), 217-234

- Senechal, M., Hill, S., Malette, M., (2018) Individual differences in grade 4 children’s written compositions: The role of online planning and revising, oral storytelling, and reading for pleasure *Cognitive Development* 45 pp.92-104
- Williams, C., (2017) A journey into the cogs of an author’s brain’: a critical study of children’s responses to metafictional devices in picturebooks [Unpublished thesis] University Of Cambridge

### Successful Interconnection Of The Principles (14)

- Calkins, L., Ehrenworth, M., (2016) Growing extraordinary writers: leadership decisions to raise the level of writing across a school and a district In *The Reading Teacher* Vol.70(1) 7-18
- Calkins, L., Hohne, K., Robb, A., (2015) *Writing Pathways* Heinemann: USA
- Department of Education WA (2013) *First steps: writing map of development* Department of Education WA [<http://det.wa.edu.au/stepsresources/detcms/education/stepsresources/first-steps-literacy/writing-map-of-development.en?cat-id=13601995> Accessed: 27<sup>th</sup> April 2019]
- Dombey, H., (2013) *Teaching Writing: What the evidence says UKLA argues for an evidence-informed approach to teaching and testing young children’s writing* UKLA: London
- Frank, C. R. (2001) “‘What New Things these Words Can Do for You’: A Focus on One Writing-Project Teacher and Writing Instruction’, *Journal of Literacy Research*, 33(3), pp. 467–506
- Gadd, M., (2014) 'What is critical in the effective teaching of writing?' The University Of Auckland
- Graham, S., & Perin, D. (2007) *Writing Next: Effective Strategies To Improve Writing Of Adolescents In Middle School & High Schools* Alliance For Excellent Education
- Graham, S., McKeown, D., Kiuahara, S., Harris, K., (2012) A Meta-Analysis of Writing Instruction for Students in the Elementary Grades In *Journal of Educational Psychology* Vol. 104, No. 4, 879–896
- Graham, S., Harris, K.R., & Chambers, A.B. (2016). Evidence based practice and writing instruction: A review of reviews. In C.A. MacArthur, S. Graham, & J. Fitzgerald (Eds.), *Handbook of writing research* (2nd ed., pp. 211–226). New York, NY: Guilford
- Hall & Harding (2003) *A systematic review of effective literacy teaching in the 4 to14 age range of mainstream schooling* Institute OF Education: London
- Higgins, S., Martell, T., Waugh, D., Henderson, P., Sharples, J., (Education Endowment Fund) (2017) *Improving Literacy In Key Stage Two* EEF: London
- Hillocks, G. (1986). Research on written composition: New directions for teaching. Urbana, IL: National Council of Teachers of English.
- Hodges, T., (2017) Theoretically speaking: an examination of four theories and how they support writing in the classroom *The Clearing House* Vol 90(4) pp.139-146
- Ings, R., (2009) *Writing Is Primary: Final research report*. London: Esmee Fairbairn Foundation
- Ivanic, R. (2004). Discourses of writing and learning to write. *Language and Education*, 18(3), 220-245.
- Medwell, J., Wray, D., Poulson, L. & Fox, R. (1998). Effective teachers of literacy. A report commissioned by the UK Teacher Training Agency.
- Morizawa, G., (2014) *Nesting the Neglected “R” A Design Study: Writing Instruction within a Prescriptive Literacy Program* Unpublished: University of California, Berkeley
- Murray, D., (2002) (7<sup>th</sup> Ed) *Write To Learn* Heinle: USA
- Ofsted, (2019) *Education inspection framework: overview of research* London: Ofsted
- Varble, M., (1990) Analysis of writing samples of students taught by teachers using whole language and traditional approaches *Journal of Educational Research* 83(5) p.245-251

## References For The Affective Domains

- Alber-Morgan, S., Hessler, T., Konrad, M., (2007) Teaching Writing for Keeps *Education and Treatment of Children*. 30. 107-128.
- Alexander, R., (2009) Cambridge Primary Review London: Routledge
- Ames, C., & Archer, J. (1988). Achievement goals in the classroom: Students' learning strategies and motivation processes. *Journal of Educational Psychology*, 80(3), 260–267.
- Au, W., Gourd, K., (2013), Asinine Assessment: Why High-Stakes Testing Is Bad for Everyone, Including English Teachers In *The English Journal* Vol. 103, No. 1, pp. 14-19
- Bandura, A., Schunk, D. H., (1981). Cultivating competence, self-efficacy and intrinsic interest through proximal self-motivation. *Journal of Personality and Social Psychology*, 41(3), 586–598
- Barrs, M., (1983) The New Orthodoxy about Writing: Confusing Process and Pedagogy *Language Arts* Vol. 60, No. 7, pp. 829-840
- Bayraktar, A. (2013). Nature of Interactions during Teacher-Student Writing Conferences, Revisiting the Potential Effects of Self-Efficacy Beliefs. In *Eurasian Journal of Educational Research*, 50, 63-86.
- Beard, R., (2000) Developing Writing 3-13 Hodder & Stoughton: Oxon
- Behizadeh, N., (2014) Xavier's Take on Authentic Writing: Structuring Choices for Expression and Impact In *Journal Of Adolescent & Adult Literacy* Vol. 58, No. 4 pp. 289–298
- Behizadeh, N. (2018). Aiming for Authenticity: Successes and Struggles of an Attempt to Increase Authenticity in Writing. *Journal of Adolescent & Adult Literacy*, 62( 4), 411– 419.
- Boscolo, P., (2009) Engaging and motivating children to write In *The SAGE Handbook of Writing Development*
- Boscolo, P., Hidi, S., (2006) *Writing & Motivation* Holland: Elsevier Science
- Boscolo, P., Gelati, C., (2007) Best practices in promoting motivation for writing In Graham, S., MacArthur, C., Fitzgerald, J., (Eds) *Best practices in writing instruction* (pp.202-221) New York: Guilford
- Boscolo, P., Gelati, C., Galvan, N., (2012) Teaching Elementary School Students to Play With Meanings and Genre, *Reading & Writing Quarterly*, 28:1, 29-50
- Brophy, J., (2008) Developing Students' Appreciation for What Is Taught *School, Educational Psychologist*, 43:3, 132-141
- Brown, M., Morrell, J., Rowlands, K., (2011) Never more crucial: Transforming young writers' attitudes toward writing and becoming writers. *California English*, 17(2), 15 - 17
- Bruning, R., & Horn, C., (2000) Developing Motivation to Write In *Educational Psychologist*, 35:1, 25
- Bruning, R., Dempsey, M., Kauffman, D., McKim, C., Zumbunn, S., (2013) Examining dimensions of self-efficacy for writing In *Journal of Educational Psychology*, 105 (1) 25-38
- Butler, D. L., & Winne, P. H. (1995). Feedback and self-regulated learning: A theoretical synthesis. *Review of Educational Research*, 65(3), 245–274.
- Chelsea, S., Snyders, B., (2014) 'I wish we could make books all day!' An observational study of kindergarten children during writing workshop *Early Childhood Educational Journal* 42 pp.405-414
- Compton-Lilly, C., (2006) Identity, childhood culture, and literacy learning: A case study In *Journal of Early Childhood Literacy* Vol.6 (1) 57-76
- Covington, M. V. (2000). Goal theory, motivation, and school achievement: An integrative review. *Annual Review of Psychology*, 51, 171–200.
- Cremin, T., (2017) *Motivating children to write with purpose and passion* In Goodwin, P., (2017) *The Literate Classroom* London: Routledge
- Cremin, T., Locke, T., (2017) *Writer Identity And The Teaching And Learning Of Writing* London: Routledge
- De Smedt, F., Graham, S., & Van Keer, H., (2018a) The bright and dark side of writing motivation: Effects of explicit instruction and peer assistance *The Journal of Educational Research*, 112:2, 152-167

- De Smedt, F., Merchie, E., Barendse, M., Rosseel, Y., De Naeghel, J., & Van Keer, H. (2018b). Cognitive and motivational challenges in writing: Studying the relationship with writing performance across students' gender and achievement level. *Reading Research Quarterly*, 53(2), 249–272
- Dyson, A.H. (1997) *Writing Superheroes: Contemporary Childhood, Popular Culture and Classroom Literacy*, New York: Teachers College Press.
- Dyson, A., (2003) Popular Literacies and the “All” Children: Rethinking Literacy Development for Contemporary Childhoods In *Language Arts* Vol.81, No.2
- Dyson, A. H., & Freedman, S. W. (2003). Writing. In J. Flood, J. Jensen, D. Lapp, & R. J. Squire (Eds.), *Handbook of research on teaching the English language arts* (pp. 967–992). Mahwah, NJ: Erlbaum
- Eccles, J., Wigfield, A., (2002) Motivational beliefs, values and goals *Annual Review Of Psychology* 53 pp.109-32
- Englert, C. S., Raphael, T. E., Anderson, L. M., Anthony, H. M., & Stevens, D. D. (1991) Making strategies and self-talk visible: Writing instruction in regular and special education classrooms. *American Educational Research Journal*, 28(2), 337–372.
- Fletcher, A., (2016) Exceeding expectations: scaffolding agentic engagement through assessment as learning, *Educational Research*, 58:4, 400-419
- Flint, A. S., Fisher, T., (2014) Writing Their Worlds: Young English Language Learners Navigate Writing Workshop In *Writing & Pedagogy* 1756-5839
- Flint, A. S., & Laman, T. T. (2012). Where Poems Hide: Finding Reflective, Critical Spaces Inside Writing Workshop In *Theory Into Practice*, 51(1), 12-19.
- Garcia-Sanchez & Caso-Fuertes (2005) Comparison of the effects on writing attitudes and writing self-efficacy of three different training programs in students with learning disabilities
- Garrett, L., Moltzen, R., (2011) Writing because I want to, not because I have to: Young gifted writers' perspectives on the factors that “matter” in developing expertise In *English Teaching: Practice and Critique* pp.165-180
- Grainger, (Cremin), T., Goouch, K. and Lambirth, A. (2003) Playing the Game called Writing, *English in Education* 37 (2) 4-15.
- Graham, S. (2006). Strategy instruction and the teaching of writing: A meta-analysis. In C. McArthur, S. Graham, & J. Fitzgerald (Eds.), *Handbook of writing research* (pp.187–207). New York, NY: Guilford Press.
- Graham, S., Berninger, V., & Fan, W. (2007). The structural relationship between writing attitude and writing achievement in first and third grade students. *Contemporary Educational Psychology*, 32(3), 516–536
- Graham, S., Harris, K., Mason, L., (2011) Self-Regulated Strategy Development for Students With Writing Difficulties. *Theory Into Practice*. Vol. 50 Issue 1, p20-27
- Graham, S., Harris, K., Mason, L., (2014) Improving the writing performance, knowledge, and self-efficacy of struggling young writers: The effects of self-regulated strategy development *Contemporary Educational Psychology* Volume 30, Issue 2, p. 207–241
- Grainger, T., Goouch, K., Lambirth, A., (2005) *Creativity and writing: developing voice and verve in the classroom* London: Routledge
- Gutiérrez, K. (2008) ‘Developing a sociocritical literacy in the Third Space’, *Reading Research Quarterly*, vol. 43, no. 2, pp. 148–64.
- Hachem, A., Nabhani M., Bahous, R., (2008) ‘We can write!’ The writing workshop for young learners, *Education* 3–13, 36:4, 325-337
- Harris, K. R., Graham, S. and Mason, L. H. (2006) Improving the writing, knowledge, and motivation of struggling young writers: Effects of self-regulated strategy development with and without peer support. *American Educational Research Journal* 43: 295–337
- Hillocks, G., (1995) *Teaching Writing As Reflective Practice* New York: Teachers College Press
- Johnson, E., Hancock, C., Carter, D, Pool, J., (2012) Self-Regulated Strategy Development as a Tier 2 Writing Intervention *Intervention in School and Clinic* Vol 48, Issue 4, pp. 218 – 222

- Johnston, P., Woodside-Jiron, H., Day, J., (2001) Teaching and Learning Literate Epistemologies *Journal of Educational Psychology* 93(1) 223-233
- Ketter, J., Pool, J., (2001) Exploring the Impact of a High-Stakes Direct Writing Assessment in Two High School Classrooms In *Research in the Teaching of English* Vol. 35, No. 3, pp. 344-393
- Laman, T., Davis, T., Henderson, J., (2018) "My Hair has a Lot of Stories!": Unpacking Culturally Sustaining Writing Pedagogies in an Elementary Mediated Field Experience for Teacher Candidates, *Action in Teacher Education*, 40:4, 374-390
- Lamb, M., Wedell, M., (2015) Cultural contrasts and commonalities in inspiring language teaching *Language Teaching Research* 19(2) 207-224
- Lane, K., Graham, S., Harris, K., Little, M., Sandmel, K., Brindle, M., (2010) The Effects of Self-Regulated Strategy Development for Second-Grade Students With Writing and Behavioral Difficulties *The Journal of Special Education* Vol 44, Issue 2, pp. 107 - 128
- Leung, C., Hicks, J., (2014) Writer Identity and Writing Workshop A Future Teacher and Teacher Educator Critically Reflect In *Writing & Pedagogy* 1756–5839
- Magnifico, A., (2010) Writing for Whom? Cognition, Motivation, and a Writer's Audience In *Educational Psychologist*, 45:3, 167-184
- Marby, L., (1999) Writing to the rubric In *Phi Delta Kappan*, 80, 673-679
- Marrs, S., Zumbrunn, S., McBride, C., Stringer, JK., (2016). Exploring Elementary Student Perceptions Of Writing Feedback. *i-manager's Journal on Educational Psychology*. 10. 16.
- McKeod, S., (1987) Some thoughts about feelings: the affective domains and the writing process In *College composition and communication* Vol.38(4) pp.426-435
- McQuitty, V., (2014) Process-Oriented Writing Instruction in Elementary Classrooms: Evidence of Effective Practices from the Research Literature In *writing & pedagogy* 6(3) 467–495
- McTigue, E., & Liew, J., (2011) Principles and Practices for Building Academic Self-Efficacy in Middle Grades Language Arts Classrooms, *The Clearing House*, 84:3, 114-118
- Miller, S., & Meece, J. (1999). Third Graders' Motivational Preferences for Reading and Writing Tasks. *The Elementary School Journal*, 100(1), 19-35.
- Nauman, A., (2007) Writing In The Primary Grades: Tapping Young Children's Enthusiasm To Help Them Become Good Writers *Illinois Reading Council* 35(4) pp.16-28
- Niemiec, C., Ryan, R., (2009) autonomy, competence and relatedness in the classroom: applying self-determination theory to educational practice *Theory & Research In Education* 7(2) pp.133-144
- Nolen, S., (2007) Young Children's Motivation to Read and Write: Development in Social Contexts In *Cognition And Instruction*, 25:2-3, 219-270
- Oldfather, P., (2002) Students' Experiences When Not Initially Motivated For Literacy Learning In *Reading & Writing Quarterly*,18:3, 231-256
- Oldfather, P. and Dahl, K. (1994) 'Toward a Social Constructivist Reconceptualization of Intrinsic Motivation for Literacy Learning', *Journal of Reading Behavior*, 26(2), pp. 139–158.
- Olthouse, J., (2012) Why I write: What talented creative writers need their teachers to know In *Gifted Child Today* (35) 2: pp.117-121
- Pajares, F., (2003) Self-efficacy beliefs, motivation, and achievement in writing: A review of the literature *Reading and Writing Quarterly* 19 (2): 139–158
- Pajares, F., & Valiante, G. (1997). Influence of self-efficacy on elementary students' writing. *The Journal of Educational Research*, 90(6), 353–360.
- Pajares, F., Valiante, G., (2006) Self-efficacy beliefs and motivation in writing development In C. MacArthur, A., Graham, S., Fitzgerald, J., *Handbook of Writing Research* pp.158–170. New York, NY: Guilford.
- Perry, N. E., & Drummond, L. (2002). Helping young students become self-regulated researchers and writers. *The Reading Teacher*, 56(3), 298–310

- Perry, N. E., Hutchinson, L., & Thauberger, C. (2008). Talking about teaching self-regulated learning: Scaffolding student teachers' development and use of practices that promote self-regulated learning. *International Journal of Educational Research*, 47(2), 97–108.
- Perry, N. E., & VandeKamp, K. J. O. (2000). Creating classroom contexts that support young children's development of self-regulated learning. *International Journal of Educational Research*, 33(7), 821–843.
- Purcell-Gates, V., Duke, N., & Martineau, J., (2007) Learning to read and write genre-specific text: Roles of authentic experience and explicit teaching In *Reading Research Quarterly* Vol. 42, No. 1
- Regan, K., & Berkeley, S. (2012). Effective reading and writing instruction: A focus on modelling. *Intervention in School and Clinic*, 47(5), 276–282.
- Schunk, D. H. (1990). Goal setting and self-efficacy during self-regulated learning. *Educational Psychologist*, 25, 71-86
- Schunk, D. H. (1996). Goal and self-evaluative influences during children's cognitive skill learning. *American Educational Research Journal*, 33(2), 359–382.
- Schunk, D. H. (2003). Self-efficacy for reading and writing: Influence of modeling, goal setting, and self-evaluation. *Reading and Writing Quarterly*, 19, 159-172.
- Schunk, D. H., & Swartz, C. W. (1993). Goals and progress feedback: Effects on self-efficacy and writing achievement. *Contemporary Educational Psychology*, 18(3), 337–354.
- Schunk, D. H., & Zimmerman, B. J. (2007). Influencing children's self-efficacy and self-regulation of reading and writing through modelling. *Reading and Writing Quarterly*, 23(1), 7–25.
- Seban, D., Tavsanlı, Ö., (2015) Children's sense of being a writer: identity construction in second grade writers workshop In *International Electronic Journal of Elementary Education*, 7(2), 217-234
- Shell, F Duane, C., Colvin, C., Bruning, R., (1995). Self-Efficacy, Attribution, and Outcome Expectancy Mechanisms in Reading and Writing Achievement: Grade-Level and Achievement-Level Differences. *Journal of Educational Psychology* 87 pp 386-398
- Smith, F., (1988) *Joining the literacy club* Heinemann: Oxford
- Troia, G., Harbaugh, A., Shankland, R., Wolbers, K., & Lawrence, A. (2013). Relationships between writing motivation, writing activity, and writing performance: Effects of grade, sex, and ability. *Reading and Writing*, 26(1), 17–44
- Watanabe, M., (2007) Displaced Teacher and State Priorities in a High-Stakes Accountability Context In *Educational Policy* Vol 21, No. 2, pp. 311 - 368
- Wenger, E. (1999) *Communities of Practice: Learning, Meaning, and Identity*, Cambridge: Cambridge University Press.
- Xerri, D. (2017) Help Them Understand the Complexity, the Difficulties and the Pleasures of Creative Writing: Children's Author Libby Gleeson on Creativity in Education In *New Review of Children's Literature and Librarianship*, 23:2, 95-105
- Zimmerman, B., Risemberg, R., (1997) Becoming a self-regulated writers: A social cognitive perspective. *Contemporary Educational Psychology*, 22, 73–101.
- Zumbrunn, S, Bruning, R., (2013) Improving the Writing and Knowledge of Emergent Writers: The Effects of Self-Regulated Strategy Development Reading and Writing *An Interdisciplinary Journal*, Vol.26(1), p.91-110
- Zumbrunn, S., Ekholm, E., Stringer JK., McKnight, K., DeBusk-Lane, M., (2017) Student Experiences With Writing: Taking the Temperature of the Classroom *The Reading Teacher* Vol 70(6) pp.667-677

# Appendix

## Appendix 1

ERIC, PsycINFO, ResearchGate, and ExLibris search items:

<b>Building A Community Of Writers</b> Writing, teaching, writers, elementary, primary, junior, middle school, community, writer, writing, environment, social, socio-cultural, literacy club, writing workshop, positive, classroom, cultures,
<b>Every Child A Writer</b> Writing, teaching, writing workshop, writing instruction, writers, elementary, primary, junior, middle school, special educational needs, disabilities, inclusive practice, instructional relationships, teacher expectations, student expectations, struggling writers, self-regulation, reluctant writers,
<b>Reading, Sharing And Talking About Writing</b> Writing, teaching, writers, elementary, primary, junior, middle school, collaboration, cooperative, talk, dialogic talk, peer learning, social, author's chair, sharing, peer review, reviewing, peer feedback, talk for learning, interaction,
<b>Purposeful &amp; Authentic Class Writing Projects</b> Writing, teaching, writers, elementary, primary, junior, middle school, meaningful, authentic, purposeful, audience, environmental, community, critical literacy, third space, culturally responsive, community, project learning, structured choice, knowledge sharing, genre,
<b>Explicitly Teach The Writing Processes</b> Writing, teaching, writers, elementary, primary, junior, middle school, cognitive, instruction, self-regulation, writing process, ideation, prewriting, drafting, revising, composing, transcription, proof-reading, editing, publishing, performing, linear, recursive, process-orientated, model, cognitive load,
<b>Setting Writing Goals</b> Writing, teaching, writers, elementary, primary, junior, middle school, goal theory, distant goal, process goals, product goals, success criteria, graphic organisers, genre, genre features, linguistic features,
<b>Reassuring Consistency</b> Writing, teaching, writers, elementary, primary, junior, middle school, consistent, writing workshop, mini-lessons,
<b>Personal Writing Projects</b> Writing, teaching, writers, elementary, primary, junior, middle school, writing journals, free-writing, self-expression, volitional writing, out of school writing, home writing,
<b>Balancing Composition With Transcription</b> Writing, teaching, writers, elementary, primary, junior, middle school, composer, secretary, composition, transcription, drafting, editing, author, proof-reader, balance, writing process, mini-lessons, grammar, genre,
<b>Building Self-Regulation</b> Writing, teaching, writers, elementary, primary, junior, middle school, self-regulation, writing process, craft knowledge, writerly knowledge, skills, strategies, techniques, processes, independent,
<b>Being A Writer-Teacher</b> Writing, teaching, writers, elementary, primary, junior, middle school, writer-teacher, teachers-as-writers, national writing project, creative writers, compositional studies,
<b>Pupil Conferencing</b> Writing, teaching, writers, elementary, primary, junior, middle school, verbal feedback, feedback, marking, written marking, conferencing, pupil-conferencing, conferring,
<b>Literacy For Pleasure: Reading &amp; Writing Connecting</b> Writing, teaching, writers, elementary, primary, junior, middle school, literacy, reader in the writer, reading, writing, connections, personal response, literature, literary critique, reader-identity, reading for pleasure, volitional reading,

## Appendix 2

**Table 1: Research Actions Undertaken**

- 1 To establish the research goal for the study, consider some key approaches to gathering, aggregating and analysing the data, and determine criteria for the selection of teacher and student participants.
- 2 To produce an audit which made available the principles of *Writing For Pleasure* as highlighted in the literature review.
- 3 To invite teachers to participate in the study by filling out an audit of their practices and providing student progress data.
- 4 To validate teacher participants' student progress data to ensure it is exceptional.
- 5 Have the selection outcomes checked for by an external expert.
- 6 To design and develop tools for gathering, aggregating, analysing and interpreting data from teacher participants. This included observation and interview tools and an audit of effective practice indicators against which aggregated data could be analysed and interpreted.
- 7 To identify focus children with teacher participants.
- 8 To gather data from teacher participants over a period of five days. This involved: undertaking an initial interview with each teacher near the beginning of the period and a concluding interview near the end; undertaking observations of all the teacher's writing instruction and undertaking a series of post-observation interviews with the focus children.
- 9 To gather whole class student questionnaire data.
- 10 To aggregate and analyse the teacher participant data for meaning. This initially involved quantifying the interview and observation data in relation to the audit of effective practice indicators. It subsequently involved calculating measures of central tendency, variability and relative standing from the quantified data in relation to the effective practice indicators.
- 11 To have quantified data that has been analysed through inference checked for reliability and validity by an external reviewer. This principally involved the reviewer undertaking an inferential consistency audit of representative strands of quantified data.
- 12 To aggregate and analyse the student data for meaning.
- 13 To determine points of correlation between the quantified teacher participant and student participant data through non-parametric statistical analysis. This included interpreting the significance of each point of correlation in relation to effective literacy practice.
- 14 To illustrate and exemplify (principally from interview and observation data) points of correlation between the quantified teacher participant and student participant data. Points of association from qualitative data were also made.
- 15 To make conclusions from the identified and exemplified points of association and correlation.



## Appendix 3

### Questionnaire:

1. Do you like writing?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

2. Do you think 'I can do this!' when you are writing?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

3. Do you get to choose what you write about?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

4. Are you told how you must plan, write, edit and publish your writing?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

5. When you are at school, do you feel 'I really want to do some writing!'

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

6. Does your writing go anywhere after you've written it?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

7. Do lots of different people get to read your writing?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

8. Do you feel you can write well on your own?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

9. Do you feel you need a lot of help when you are writing?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

10. Do you feel proud of what you write?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

11. Do you feel happy when you are writing?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

12. Do you feel like a real writer?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

13. Do you like reading?

Never	Not really	Sometimes	Yes a lot
-------	------------	-----------	-----------

14. When your teacher says '*we are going to write today,*' what goes through your mind?

## Appendix 4

### Initial Teacher Questionnaire

#### Background and experiences

- How long have you been teaching?
- What qualifications did you leave university with?
- What qualifications have you acquired since then?
- Any qualifications with a literacy focus?
- Tell me about the school you teach in – its location, size, types, Ofsted rating, its main ethnic groups?  
How long have you taught at the school?
  - How often do you try and actually teach writing? How many days a week?
- How long does each instructional session normally last for?

#### The affective principles

- How important do you believe 'self-efficacy' (I can do this!) is to being an 'effective writer'?
- How important do you believe 'agency' (I have a say) is to being an effective writer?
- How important do you believe 'self-regulation' (I know what to do) is to being an effective writer?
- How important do you believe 'volition' (I want to) is to being an effective writer?
- How important do you believe 'writer identity' (I am) is to being an effective writer?
- How important do you believe 'enjoyment' is to being an effective writer?
- How important do you believe 'satisfaction and pride' is to being an effective writer?
- How important do you believe 'motivation' (I know why) is to being an effective writer?

### Background and experiences

- Is there a year group you prefer to teach? Why?
- What in-service training have you undertaken over the past 5 years that has had a focus on literacy professional development? How has this helped you become a more effective teacher of writing (if it did)?
- Can you think of any professional reading that you have undertaken over the past few years that has helped you become a more effective teacher of writing? What was it? How has it helped you?

### Knowledge and understanding of writing and writers

- • What does writing mean to you as a classroom teacher?
- • What is it 'writers do' as they create texts? Think of all the processes (or stages) that they move across and between. Think also of all the strategies and skills they use as they write.
- • What do you expect a primary aged pupil who is deemed to be an 'effective writer' to be able to demonstrate in their writing? Think of both the deeper and surface features of writing.
- What do you expect a primary aged pupil to feel about writing? What attitudes or feelings should they have towards being an apprentice writer?
- Why do you think some apprentice writers do not make the progress that we expect them to make?
- The National Literacy Trust recently told us that children who enjoy writing are 7/8 times as likely to achieve well in writing. What is it you do that encourages children to enjoy writing?

### Use of effective instructional strategies

- Do you believe that there are any particular instructional approaches and/or strategies that are especially effective to teaching apprentice writers? What is your reason for nominating that or those ones?
- Are there any other strategies that you believe you use that are effective for your students as developing writers that we didn't mention in our audit?

### Knowledge and understanding of other teacher and classroom writing issues

- If you had to provide a new teacher with the three most important criteria for a sound writing program, what would these be?
- If I was to walk into your classroom during a writing lesson that you felt was going well, what would you expect me to see, hear and feel in the room?
- How do you go about determining what strategies and skills you will teach in a writing lesson?
- How much writing practice do you think students should be getting in each week? How is this best accomplished?
- Are there any resources that you find particularly useful for the teaching of writing? Think about both print and digital resources. I want you to think of at least three resources that you could not do without in teaching writing!

## Focus Student Interviews

- What did you do during the writing lesson today?
- What did you write about? How come you wrote about that?

- How did you feel about the writing that you were asked to do?

*Really good? Good? OK? A little bit OK? Not good! Why did you feel that?*

- How difficult was it for you?

*Really easy? Quite easy? A little bit easy? A little bit difficult? Quite difficult? Really difficult?*

- If it was difficult, what made it difficult?
- How do you think you got on? Did you achieve what you wanted to achieve? How do you know?
- Can you think of anything special that the teacher did during the lesson that helped you know what to do or helped you be more successful?
- Do you think you did what you were meant to do today? How do you know?

\*\*\*

- When your teacher says 'we are going to do some writing today' what goes through your mind?
- Do you usually feel happy whilst you are writing? If so why? If not, why not?
- Do you usually feel proud of your writing? If so why? If not, why not?
- Do many people get to see/read/hear your writing? If so who? If not, why not?
- Do you feel like 'yeah! I can do this!' whilst you're writing? If so why? If not, why not?
- Do you feel like you can often solve your own writing problems? If so why? If not, why not?
- Do you feel like you want to write when you're in class? If so why? If not, why not?
- Do you often feel like a real-life writer? If so why? If not, why not?
- Do you feel like you get to choose the things you write about in class? If so why? If not, why not?
- What do you think your teacher wants most from you as a writer? How do you know that? How will that help you become a better writer?
- So what are you going to work on next to become a better writer? How will your teacher help you?
- I'm here because I'm told your teacher is really good at teaching children to be writers. What is it they do that makes them so good at teaching it?

## Final Teacher Interview Questions (As Required)

### Building A Community Of Writers

- How do you ensure children feel like *writers* and not just producers of writing products?
- How do you allow children to use their funds of knowledge and their outside worlds in class writing projects?
- How do you involve children in decision making about how they are taught and how they undertake their writing?
- How do you show respect to the children in your class as writers? How do you think they know that you actually respect them?

### Every Child A Writer

- How do you ensure all children (regardless of need) participate authentically in the community of writers?
- If you do, how do you group the children?
- How do you differentiate your class writing projects?
- How do you show you have high expectations for children's personal writing projects?
- How do you ensure you have a good understanding of children's learning needs?

### Reading, Sharing And Talking About Writing

- How do you ensure children see writing as a social act?
- What different things do you do to ensure children get a chance to talk and share their writing with others?
- How do you ensure children share their finished writing with many audiences?
- When do as a class talk about writing?

### Create Purposeful & Authentic Class Writing Projects

- Do your writing projects extend over a long period of time?
- Do your writing projects feel like the kind of projects writers undertake outside of schools?
- How do you give children ownership over the things they write about?
- Who typically generates the ideas for class writing projects? How are these ideas generated?

### Explicitly Teach The Writing Processes

- How do you ensure children know about the different writing processes?
- How do children know what process they are working on?
- How do you give children independence and personal choice over their writing process?
- How do you help children write at their own pace? (fast or slow)
- How do you teach about the different writing processes?

### Scaffolding New Learning & Setting Writing Goals

- How do you decide what the goal(s) for a lesson are going to be?
- How do children know what the learning goal(s) are for the lesson?
- Are your students involved in constructing lesson goals? How involved are they?
- What do you do if children need more time to complete a goal(s)?
- Do your students set personal learning goals for writing? How do they go about this? How are they used during writing lessons?

### Reassuring Consistency

- Do your writing lessons follow a consistent routine? If so, what is the typical routine?
- What are your typical time allocations for different parts of your lesson?
- How do you ensure children know the routines, where resources can be found and what the behavioural expectations are in the classroom during writing? Are there different expectations at different times in the lesson?

### Personal Writing Projects: Writing Everyday

- Where do you give children significant and regular time to pursue personal writing projects?
- When do children get a chance to write and work collaboratively on a writing project?
- How do you show you have high expectations and interest in children's personal writing projects?
- How do you promote home to school writing and create links between the two?

### Balancing Composition With Transcription

- How do you show you have high expectations for transcription, spelling and handwriting?
- Do you encourage children to concentrate on composition and transcription separately? If so, how?
- How do you teach revision and editing techniques?
- Do you encourage children to regularly re-read and improve? If so, when and how?
- Do you provide children with ample time to edit and correct unsure spelling before publication?
- Do you teach handwriting/typing skills through the context of publishing?

### Building Self-Regulation

- Do you develop and share your own writerly knowledge and strategies as a writer-teacher? If so, when?
- Do you model, encourage and then review children's use of writerly strategies? If so, when?
- What resources and techniques have you taught the children in your class to use that makes them more independent writers? What resources (including electronic) are most useful to the children?
- Do you allow children to write in their own ways that suit them? If so why and how do you do this?

### Being A Writer-Teacher

- Do you investigate, model, discuss and write alongside the children in your class in real time?
- Do you write for pleasure in your own life? If so, tell us a little bit about that.
- Do you share your writing with the children in your class? Both finished and unfinished? If so, how?
- Do you write exemplars for the children in your class?
- Would you say you live a writer's life? And use your writing and knowledge as a writer as an educational tool?

### Pupil Conferencing: Meeting Children Where They Are

- How do you make children feel comfortable enough to discuss their writing with you?
- Do you conduct pupil-conferencing (verbal feedback) in any kind of systematic way?
- Do you give individual children ways forward during the lesson through verbal feedback?
- Do you provide 'sharing time' or author's chair time for the children? And if so, do you get involved?
- Can you explain how you give after-the-event written feedback? Do you think how you give this is useful or effective?

### Literacy For Pleasure: Reading & Writing Connecting

- Do you teach reading through a *reading for pleasure* pedagogy? If so, what does reading for pleasure mean to you?
- How do you ensure you have a print rich classroom? Does it include books about writing?
- Do you read-aloud with regularity?
- Do you encourage children to make links between their own reading, lives and their writing? If so, how?
- Do you read and talk about the writer's craft? Can you give some examples of what you talk about?
- Do you encourage, model and give children opportunity to collect and use aspects of their own reading in their writing projects? If so, how?

# Appendix 5

## Ranked Values Sheet

0	No evidence.
0.5	A single instance was observed but no pattern or other evidence could be used to support the item or principle.
1	One item within the principle was observed on more than one occasion.
1.5	A combination of single instances and more consistent observation of some items from the principle were observed.
2	The majority of the items within the principle were observed on multiple occasions.
2.5	The majority of the items within the principle were observed on multiple occasions with other additional data supporting its regular use.
3	All items within the principle were fully embedded in the teacher's pedagogy with other data also fully supporting.

<b>1. Building A Community Of Writers</b>						
0	0.5	1	1.5	2	2.5	3
<b>2. Every Child A Writer</b>						
0	0.5	1	1.5	2	2.5	3
<b>3. Reading, Sharing And Talking About Writing</b>						
0	0.5	1	1.5	2	2.5	3
<b>4. Create Purposeful &amp; Authentic Class Writing Projects</b>						
0	0.5	1	1.5	2	2.5	3
<b>5. Explicitly Teach The Writing Processes</b>						
0	0.5	1	1.5	2	2.5	3
<b>6. Scaffolding New Learning &amp; Setting Writing Goals</b>						
0	0.5	1	1.5	2	2.5	3
<b>7. Reassuring Consistency</b>						
0	0.5	1	1.5	2	2.5	3
<b>8. Personal Writing Projects: Writing Everyday</b>						
0	0.5	1	1.5	2	2.5	3
<b>9. Balancing Composition With Transcription</b>						
0	0.5	1	1.5	2	2.5	3
<b>10. Building Self-Regulation</b>						
0	0.5	1	1.5	2	2.5	3
<b>11. Being A Writer-Teacher</b>						
0	0.5	1	1.5	2	2.5	3
<b>12. Pupil Conferencing: Meeting Children Where They Are</b>						
0	0.5	1	1.5	2	2.5	3
<b>13. Literacy For Pleasure: Reading &amp; Writing Connecting</b>						
0	0.5	1	1.5	2	2.5	3
<b>14. Considering The Successful Interconnection Of The Principles</b>						
0	0.5	1	1.5	2	2.5	3



# A Writing For Pleasure Audit: Teachers

Principle	Achievements	Areas For Development
<p><b>Building A Community Of Writers</b>  <b>For Example:</b></p> <ul style="list-style-type: none"> <li>• Build safe, caring, positive, passionate and social environments in which to write.</li> <li>• Ensure children in their class identify themselves as <i>writers</i> rather than as children who are simply schooled in producing writing products.</li> <li>• Encourage children to bring their own ‘funds of knowledge’ into the classroom.</li> <li>• Encourage children to write at home and for them to share it with the class community.</li> <li>• Use communities and the real-world outside the classroom to support writing undertaken inside school.</li> </ul>		

### **Every Child A Writer**

#### **For Example:**

- Articulate that every child can write authentically, that all children belong in the community, all children can achieve and that all members have something worthwhile to say.
- Unlikely to confine lower-achieving writers to decontextualized writing exercises or tasks but rather support these writers through group teaching or by allowing them to work collaboratively with a peer.
- Have high expectation for both class and personal writing projects.
- Have high expectations for student attainment during their lesson(s).
- Have a good understanding of the learning needs of all children.
- Support children's efforts and writing through their manner, comments and actions.

### **Reading, Sharing And Talking About Writing**

#### **For Example:**

- See writing as a social act.
- See talk as vital to the process of writing.
- Ritually, give children ample time for reading and discussing their writing with each other at different stages of the writing process.
- Understand the power of children sharing their finished pieces in the class library and beyond.
- Model and take part in children talking about and reflecting on writing, including: what they've done, what they are thinking of doing, what they've learnt and/or what their writing goals are.
- Talk is about writing content, writing structures and the writing process.

## Create Purposeful & Authentic Class Writing Projects

### For Example:

- Develop class writing projects that are undertaken over an extended period of time.
- Plan class writing projects which look and feel like writing undertaken in life outside the classroom.
- Ensure children believe the writing project to be authentic, purposeful and meaningful to their development as a writer.
- Elicit widespread enthusiasm and participation that is focused on developing as a writer.
- Afford children some agency and ownership over the topics/ideas they'll use to complete the writing project.
- Encourage children to harness their own funds of knowledge in their writing.
  - *Children can generate an individual idea to write about.*
  - *Children can generate ideas collaboratively and as a result allow children to write on the same idea in 'clusters'.*
  - *Children can help generate a whole-class idea for a class writing project.*

**Explicitly Teach The Writing Processes****For Example:**

- Explicitly model, teach and provide resources and use displays to aid children's understanding and competency of all of the following writing processes: idea generation, planning, drafting, revising, editing and importantly publishing.
- Ensure children know the class project's ultimate goal before splitting it up into 'chunks' or sub-process goals.
- Build on what children already know and have practiced to increase their levels of independence and personal mastery of the writing processes.
- Once experienced enough, allow children more freedom to personalise their approach and to choose the pace in which they complete the different writing processes.
- Provide writerly advice and strategies during the lesson that are clearly linked to the process-writing goal set.
- Check that children know which writing-process they have undertaken in the lesson and what process will come next.

**Scaffolding New Learning & Setting Writing Goals****For Example:**

- See writing as mastery through repeated practice rather than performance-oriented and therefore provide children with space and opportunity to develop their writing over time.
- Set a class process-oriented writing goal for the lesson.
- Ensure that whole-class writing goals link directly to the class' learning needs.
- Ensure the class' writing goals are well known and/or on display.
- Involve the children in setting whole class learning goal(s).
- Differentiate the writing goals they set for individual pupils.
- Allow children to choose their own social and writing goals for their class and personal writing projects.
- Ensure children know what the class' writing goals are, how they can achieve them and what resources or strategies are available to help them.

### Reassuring Consistency

#### For Example:

- Often follow a similar, efficient and easy routine of: mini-lesson, writing time and class-share/author's chair.
- Set manageable time allocations for different parts of the lesson to ensure children undertake the act of writing regularly.
- Ensure routines, access to resources and behavioural expectations are clear.

### Personal Writing Projects: Writing Everyday

#### For Example:

- Timetable regular and significant time for children to develop personal writing projects.
- Provide children with resources and strategies for generating writing ideas.
- Provide opportunities for children to write in collaboration with their peers on personal writing projects,
- Allow children to pursue their personal projects if they've finished their class writing goal for that lesson.
- Have high expectations and interest in both class and personal writing projects.
- Design their classroom to ensure that children can pursue their personal projects largely independently.
- Promote the use of writing journals at school and at home and create links between the two.
- Children are encouraged to write personal writing projects in any pockets of time available in the school day.

**Balancing Composition With Transcription****For Example:**

- Have high expectations for transcription, spelling, handwriting and teach them through regular mini-lessons.
- Encourage children to concentrate on the composition of their piece (process) before placing their attention on grammar, linguistic features and conventions (the product).
- Explicitly teach techniques for revising and editing.
- After drafting, allow children time to both edit and revise their pieces.
- Encourage children to regularly re-read and share their work with their peers.
- Teach grammar functionally; always with a view to aid children's compositions.
- Encourage children to use a variety of strategies for spelling including inventing spellings.
- Provide children with resources and time in which to check invented and unsure spellings before publishing.
- Teach handwriting and keyboard skills through the publishing of writing projects.

**Building Self-Regulation****For Example:**

- Develop and share their own writerly knowledge and strategies by being a writer-teacher.
- Develop children's writerly knowledge.
- Discuss the benefits of a writing strategy or resource.
- Model, encourage and then review children's use of self-regulated development strategies to write independently.
- Ensure children have access to resources that will aid them in being more self-regulating.
- Once experienced enough, encourage children to personalize the way they plan, draft, revise, edit and publish their writing and share their techniques with the rest of the class.

## Being A Writer-Teacher

### For Example:

- Investigate, model, discuss and write alongside their children during writing sessions.
- Write for pleasure in their own lives.
- Share their writing into the class library.
- Produce writing exemplars for their pupils.

## Pupil Conferencing: Meeting Children Where They Are

### For Example:

- Make children feel emotionally secure and that they can talk with them about their writing.
- Conduct pupil-conferencing in a systematic way and appreciate this is the most effective way of giving feedback.
- Listen carefully to children's writing issues before giving direct and clear advice on how to deal with it – ensuring the child feels confident in enacting the advice before moving leaving.
- Provide conferences which have an 'enabling' feeling about them – with self-regulation clearly a high priority.
- Use group conferencing by trying to bring 'overhearers' into any conversation that may be fruitful to the children involved.
- Discuss writing through a mastery rather than a performance perspective.
- Focus on the writing goals achieved in a child's writing and also set new ones.
- Provide feedback and writerly advice to children during class sharing time.
- Use after-the-event written feedback only when they feel it will make a difference.

**Literacy For Pleasure: Reading & Writing Connecting  
For Example:**

- Teach reading through a *reading for pleasure* pedagogy.
- Build a community of readers and writers concurrently.
- Have a print-rich classroom which includes books about writing.
- Read aloud a variety of texts regularly with pleasure and enthusiasm.
- Promote children to read like writers and write like readers – looking for links between the books they read and their own lives.
- Regularly talk about reading in general conversation, by discussing themes and analyze a writer’s craft.
- Encourage, model and give children opportunity to collect and use aspects of their own reading in their writing projects.



**Considering Your Successful Interconnecting Of The Principles (14)**

Finally, for these principles to work most effectively, they must be interconnected as much as possible. Where do you currently see your practice making links between these different principles and where is more development needed? This is critical to the effective teaching of writing according to many studies.

**Strengths Of Connection**

**Areas Needing Greater Connection**

--	--

--