

Get It Write

Session 4

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Training Overview

Session 1: 'Stimulate & Generate'

30.9.22: 9am – 12pm

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

Session 2: 'Capture, Sift & Sort'

14.10.22: 9am – 12pm

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

Session 3: 'Create, Refine, Evaluate'

11.11.22: 9am – 12pm

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

Session 4:

9.12.22: 9am – 12pm

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



Last time....

Immersion & 'hooks' Generating excitement and interest



Ways in to the text.....



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



Developing spoken language (drama & oral rehearsal)



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



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



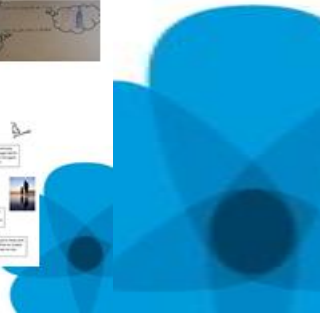
- Shades of Meaning
- Word Webs
- Traffic Light Vocabulary
- Zones of Relevance
- Best of 3
- Odd One Out
- Diamond 9
- Magpie Walls
- Articulate!
- Call my bluff!
- Beat the clock – True/False




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



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



Last Time...


 Hampshire
Services
HIAS SCHOOL IMPROVEMENT

R • Reading and investigation

E • Explicit teaching

D • Discussion and experimentation

M • Making controlled writing choices


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

 Hampshire
Services
HIAS SCHOOL IMPROVEMENT


Killagon's Strategies

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


 Hampshire
County Council https://www.theibsc.org/uploaded/IBSC/Conference_and_workshops/0_Workshops/WEBER_Write_Way_to_Teach_Grammar_PPT.pdf

 Hampshire
Services
HIAS SCHOOL IMPROVEMENT


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

 Hampshire
County Council

Slow Write Task: Describe the flannimal



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



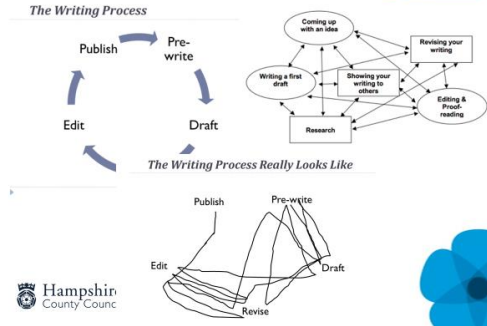
Puddlflaj
(Puddelboden: Baumgärtner)
Cowardly waddler that spends his days avoiding the Grundit. The Puddlflaj looks like a wad of fat. It is really doesn't have an ounce of fat on it - it's water retention. In fact it's nearly 100% water, sort of like filling a balloon from a tap. Silly Puddlflaj can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

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

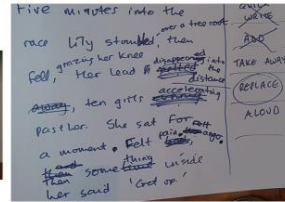
Session 3

Last Time...

The writing process is messy



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



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

Video 3 – How to edit a short piece of writing



Consonant GPC chart



hav h-a-ve

/b/ bat	/d/ dog	/m/ mother	/j/ jug	/f/ fish	/g/ goat	/h/ hand	/y/ yawn	/k/ cat	/l/ lamp, bottle	/n/ mouse	/t/ tail
b ba	d da	m ma	j ja	f fa	g ga	h ha	y ya	k ka	l la	n na	t ta

/v/ wing	/r/ thumb	/p/ pin	/r/ rain	/s/ sun	/ʃ/ ship	/t/ tap	/tʃ/ chick	/v/ van	/w/ watch	/z/ zip
ng nk	th	p	r	s	sh	t	ch	v	w	z



This can be considered a two step process...



Step 1 – Writing Essentials Edit

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

- > Independently/automatically
- > Following verbal feedback/marking
- > Following summative feedback or signposting



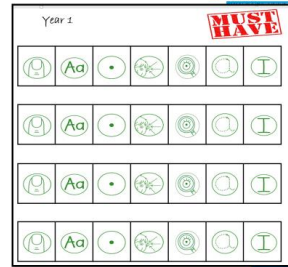
These will be different in each year group and will be progressive throughout the year to reflect the embedded learning.

Step 2 – A Deeper Edit/Redraft

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

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


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



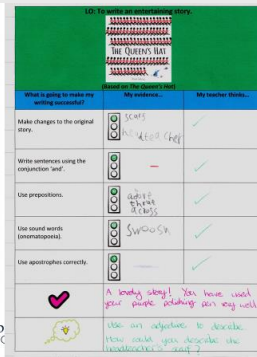
Suggested strips that could be used as 'non negotiables' at the top of sustained writes.

Teachers could use highlighters to set expectations for individuals.

Teachers' feedback reflects expectations.



1:1 pupil feedback

What is going to make my writing successful?	My evidence...	My teacher thinks...
Make changes to the original story.	ECC ✓ I can't write a story.	✓
Write sentences using the conjunction 'and'.	ECC ✓ I like to read.	✓
Use prepositions.	ECC ✓ I like to read.	✓
Use sound words (onomatopoeia).	ECC ✓ I like to read.	✓
Use apostrophes correctly.	ECC ✓ I like to read.	✓
	✓ A lovely story! You have used your purple colouring very well.	
	✓ Use an adjective to describe how you feel about the 'readers' review'.	



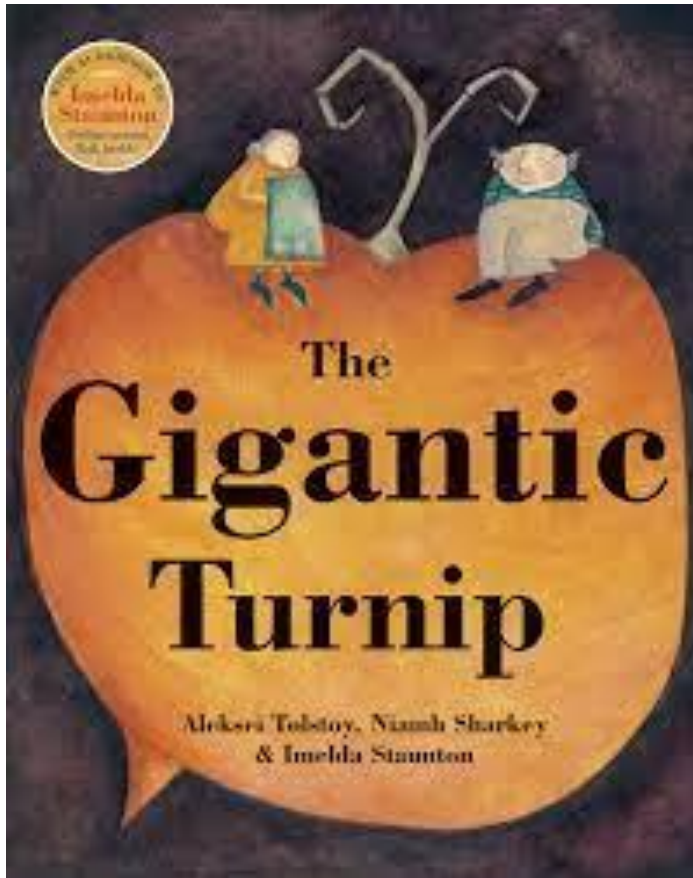
Share Outcomes

Discuss...

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



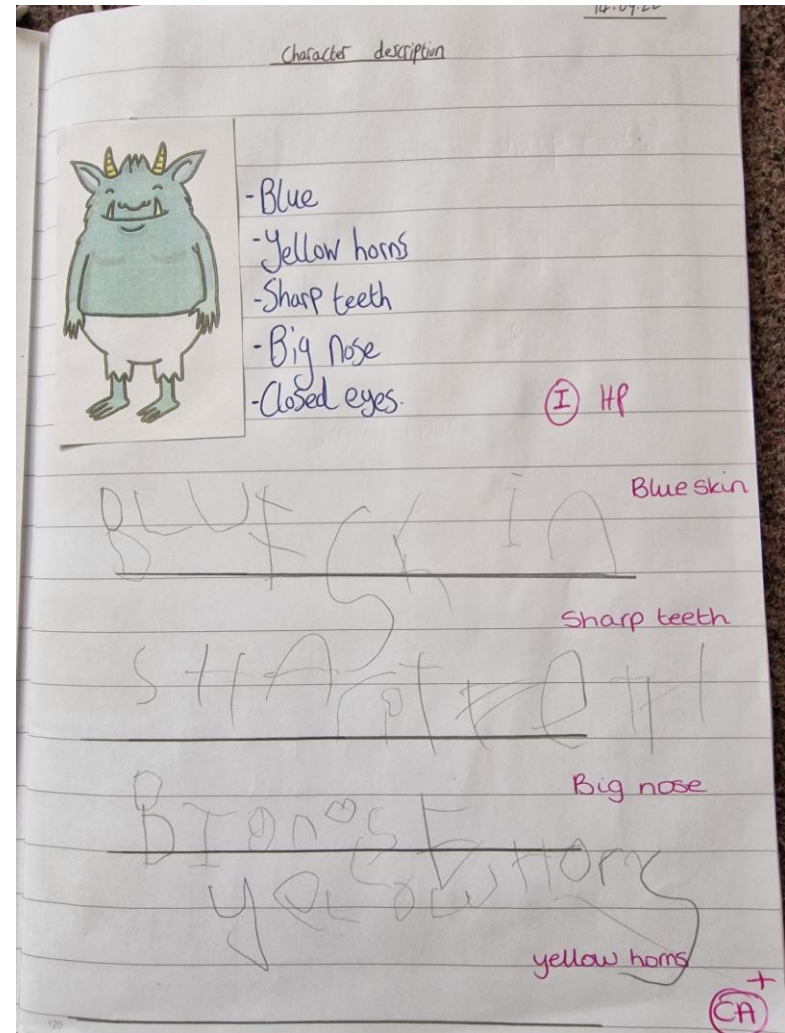
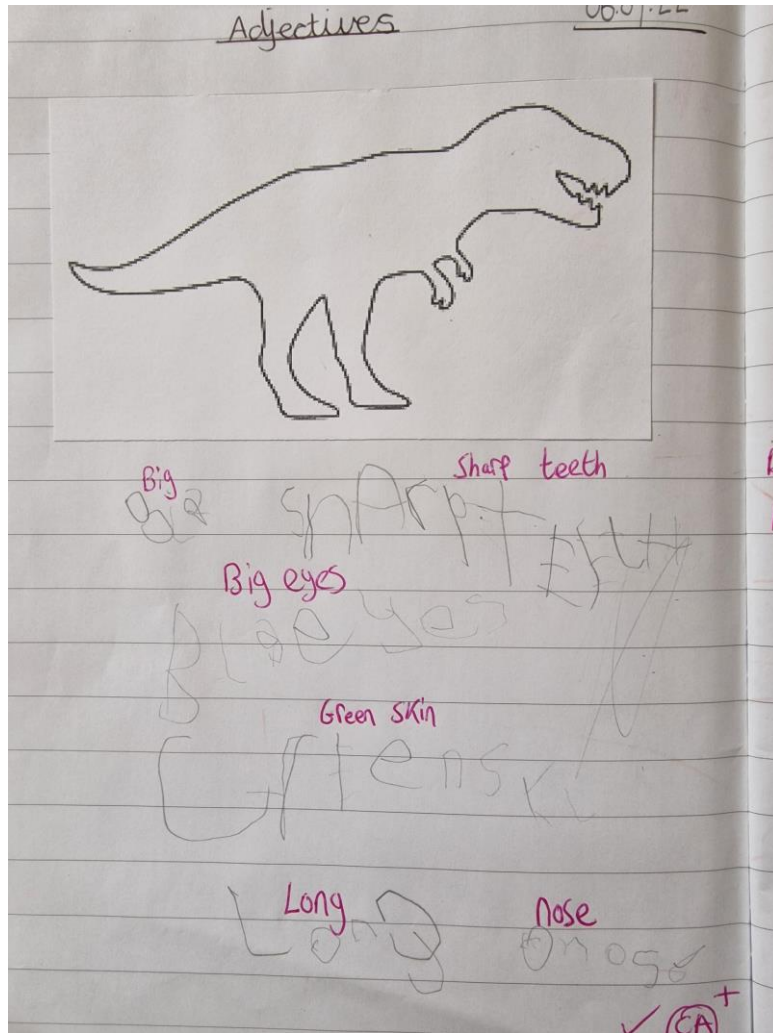
Successful Outcomes & Impact



Outcomes from a pupil with SEND and a Higher Attaining Writer in Y2 after implementing the learning journey model. The Site of Instruction write was an innovated narrative of The Gigantic Turnip, in the Autumn Term



Before Learning Journeys were Introduced



Learning Journey Outcomes from a pupil with SEND


Handwritten story map for 'The Turnip' with illustrations and text boxes:

- Page 1:**
 - Illustration: A house on a hill.
 - Text: Old man and old woman
 - Text: Planting seeds
 - Illustration: A person planting seeds in a row.
 - Text: The turnip would not move
- Page 2:**
 - Date: 02/11/22
 - Text: Pop! The turnip came at the ground
 - Illustration: A turnip being pulled out of the ground.
 - Text: The old man and woman made a huge bowl of turnip stew. They ate them up.
 - Text: The mouse ate them up.

Arrows indicate the flow of the story from the house to planting seeds, then to pulling the turnip, and finally to eating the stew.

Handwritten word bank for 'The Turnip' with illustrations and text boxes:

Word bank 03/11/22

 <u>Old woman</u>	 <u>Old man</u> <u>Hokey</u>	 <u>orange</u> <u>turnip</u>
 <u>Big brown</u> <u>house</u>	 <u>B</u> <u>brown</u> <u>cow</u>	<u>White</u> <u>geese</u> <u>Fluffy white</u> <u>geese</u>

A red circle with the letter 'A' is visible at the bottom right of the word bank.

Story opening ✓ 7/11/22



There was a old
Married Woman ✓




They live in a old
cracked house ✓




They had 6 yellow
canaries, 5 white
geese, 4 speckled hens,
3 black cats, 2 pot
boiling pigs and 1 brown cow.


8-11-22



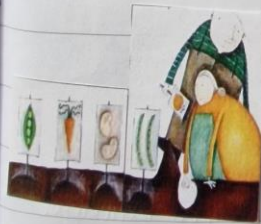
scratched




pulled













heaved, tugged and
yanked

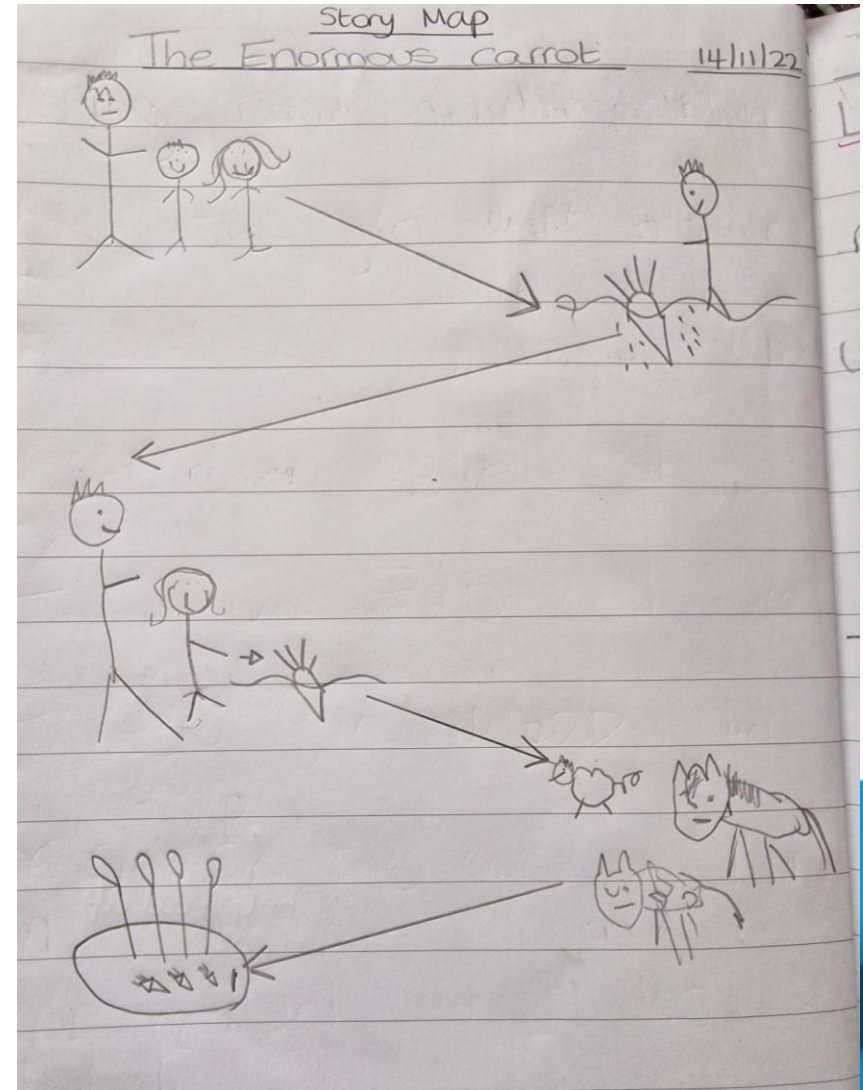


sowed



wrapped

The Gigantic Turnip		Title Story plan 14/11/22 Story language and ideas	
Opening	Introduce characters 	The Enormous man carrot Girl and Boy 	
Build up	The character plants vegetables. One grows enormous. 	man plants veg Carrot grows and grows 	
	Character tries to pull it up but it won't move. 	man sends girl to pull up the carrot, carrot will not move. 	
Climax	More characters are called to help. 	Pick three animals from the story. A horse A cow A pig help pull up the carrot 	
	They turn it into a delicious meal. 	Carrot cake  @kw	



Innovated story 16/11/22

The Enormous Carrot
Long ago there was a old

man a small boy and a
little girl. ✓

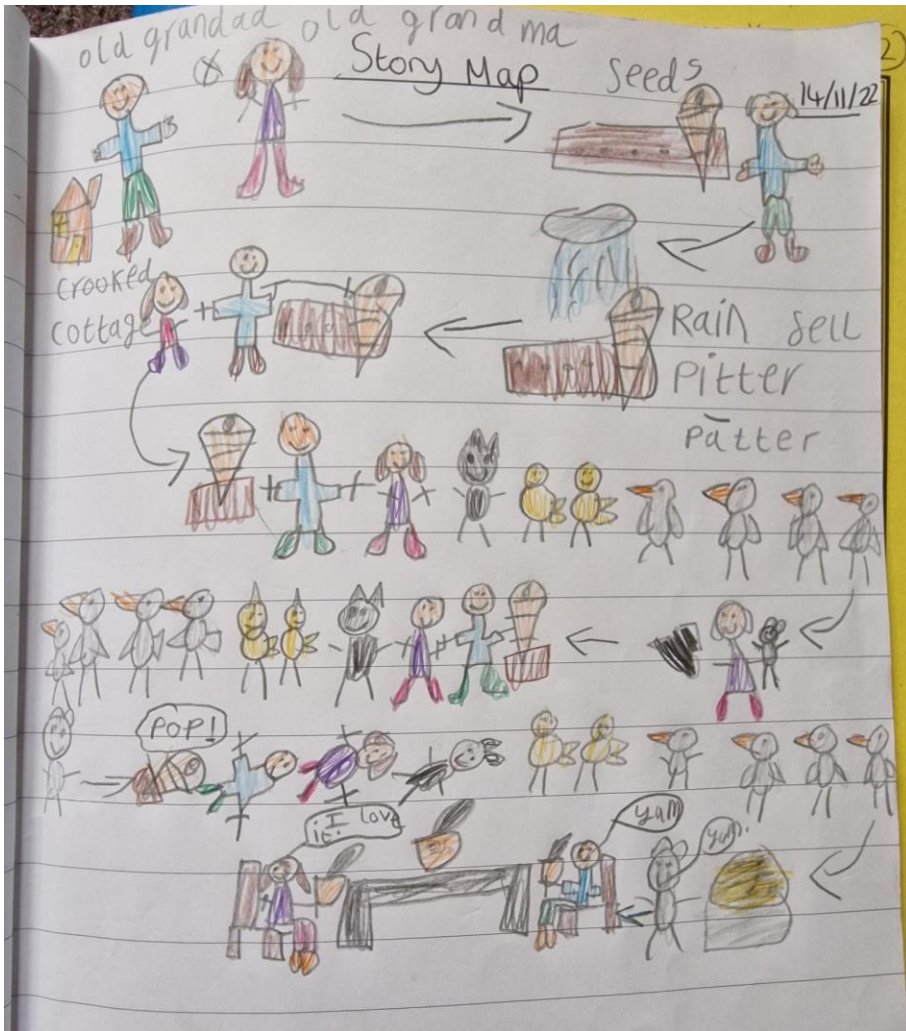
They lived in a house on a
hill. ✓





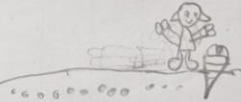




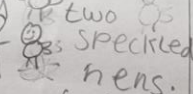
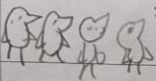


The old man went outside
and planted some seeds he waited
and waited but nothing happened
✓ He scratched his head and went
to bed.

Spring passed and the summer
the little girl went outside
couldn't
to play she wouldn't believe what
she could see. ✓

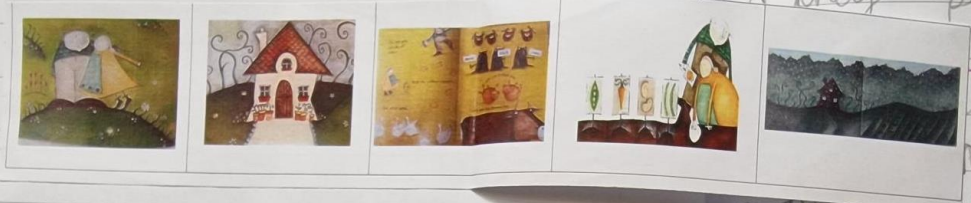
✓ There was an Enormous carrot
The little girl wrapped her
arms around the carrot she pulled
and heaved and tugged and
yanked but the carrot wouldn't

Learning Journey Outcomes for a Higher Attaining Y2 pupil



	The Gigantic Turnip	Title The Gigantic ^{par snip}	Story language and ideas
Opening	Introduce characters  crooked cottage	 old grandad old grandma	Long ago once upon a time
Build up	The character plants vegetables. One grows enormous.  		The old grand ma plants the seeds.
Resolution	Character tries to pull it up but it won't move. 		The old grandad try tried to pull out the par snip. par snip
	More characters are called to help. 	Pick three animals from the story.  one black cat.  two speckled hens.  four white geese.	They pulled and heaved and tugged and yanked but the par snip would not move.
	They turn it into a delicious meal. 	 A par snip pie.	The mouse ate the most. ✓

Story opening 07/11/22



side to plant some vegaballs.
* They planted some beans
some betatoes and
and last of
the turnips. one

long ago an old man *
and an old woman
lived in a crooked old
cottage. They had an overgrown
garden and they had six
yellow canaries, five white
geese, four speckled hens,
three black cats, two rot-
bellied pigs, ~~one~~ and a big
brown cow. ~~One~~ one fine day
the old woman sat up with
the old man and sniffed
the fresh air. they went out

~~morning~~ one night the
old man and old
woman smiled in ~~there~~ their
sleep. as it rained, the
~~rain~~ rain fell pitter-patter.

⊕ ✓ kw



Innovated Story 16/11/22

The Gigantic parsnip.
Long ago there lived
an old granddad and a
old grandma. They lived
with one black cat, two
speckled hens and four
white geese. They lived
in a crooked old house.

September
One ~~Septeber~~ ~~morning~~
the old grandma went
~~outsis~~ outside to plant
beans and carrots and
betatoes and last of
she
all ~~they~~ ^{she} planted parsnips

One night rain fell
~~the~~ pitter-patter ~~the~~
~~veg~~ vegaballs ^{ew} grow.

One march morning
the ^{old} granddad went
out side to pull out
the vegaballs. At the
end of the row there
was one parsnip left.
It looked big ^{actually} achally it
looked gigantic & so the
old granddad pulled and
heaved and tugged and
yanked but the parsnip

Celebrating Outcomes

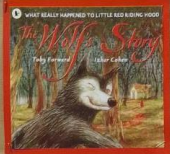
Wanted!

WANTED



The wolf is mean and scary and he has a big angry face. He has a pointy nose and many sharp teeth. He has long ears. He was last seen in the dark woods. The big bad wolf is a very scary wolf.

The wolf is harmful to little red riding hood. He waits all for the little red riding hood because he is dangerous what a mean wolf! He is not just a wolf he is a monster! He is scary and he is dangerous! He is scary because he does not like people, some have a like to eat people. Have you seen his wolf? He is scary and and mysterious. He will try to eat little red riding hood.

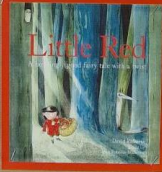


WANTED



The wolf is very scary and he is very big. He has a long nose and a big mouth. He is very scary and he is very dangerous. He is very scary and he is very dangerous.

The children wrote WANTED posters for The Big Bad Wolf.



WANTED



The wolf is mean and scary. He was last seen in the forest. The wolf likes to eat people and scary men. He has long ears and a big nose. He has long ears and a big nose. He has long ears and a big nose.

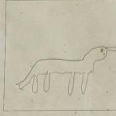
Have you seen The Big Bad Wolf?

WANTED



The wolf is very scary and he is very big. He has a long nose and a big mouth. He is very scary and he is very dangerous. He is very scary and he is very dangerous.

WANTED



The wolf is mean and scary. He was last seen in the forest. The wolf likes to eat people and scary men. He has long ears and a big nose. He has long ears and a big nose. He has long ears and a big nose.



WANTED



The bad wolf has a big nose. The wolf likes to eat people and scary men. He has long ears and a big nose. He has long ears and a big nose. He has long ears and a big nose.

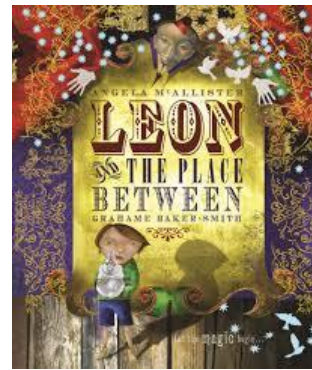
WANTED



The wolf is very scary and he is very big. He has a long nose and a big mouth. He is very scary and he is very dangerous. He is very scary and he is very dangerous.



TASK: Y4 Planning Review



English Planning - Unit Overview - Year 4 - 10 Lessons

Audience: Abdul Kazam's audience Purpose: To entertain Form: Setting description

Text Driver: Leon and the Place Between by Angela McAllister

Stimulate and Generate

- Vary nouns and pronouns to avoid repetition
- In narratives, creates settings, characters and plots
- Use a varied and rich vocabulary
- Noun phrases expanded by the addition of modifying adjectives, nouns and preposition phrases e.g. the strict maths teacher with the curly hair

Capture, Sift and Sort

- Use compound sentences with coordinating conjunctions (and, but, so, or – for, yet)
- Extend the range of sentences with more than one clause by using a wider range of conjunctions, including when, if, because, although (enrich)
- Some sentence variation through structure (simple and compound)

Create, Refine and Evaluate

- Use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left un-joined
- Writing is clear in purpose
- Use the forms a or an according to whether the next word begins with a consonant or a vowel [for example, a rock, an open box]



Challenge for All through Variation

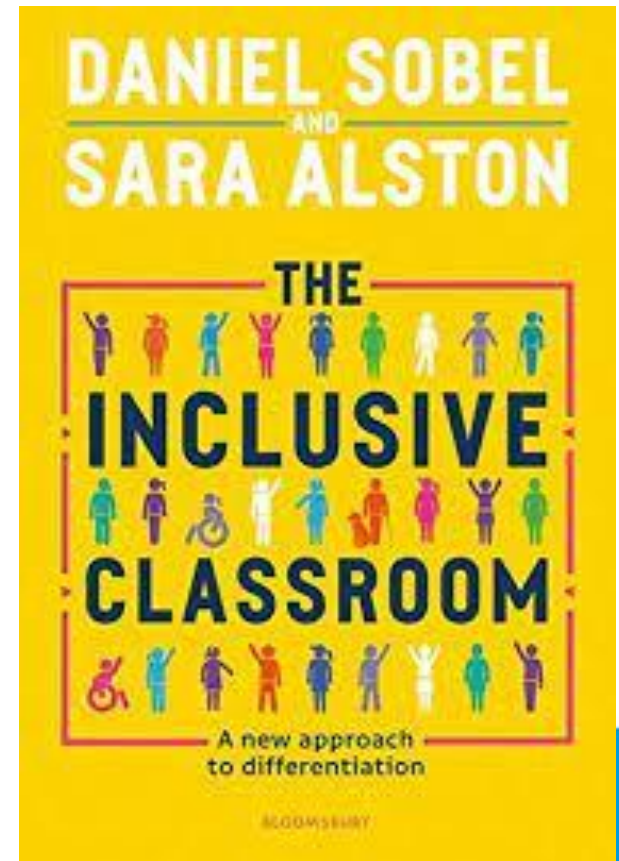




What is your learning journey?

“I wish I could persuade everyone that most of what teaching children with additional needs involves is simply good teaching.”

Daniel Sobel



HQT supports all pupils



Variation is....

‘a change or slight difference in condition, amount, or level, typically within certain limits.’

- Resources, support mechanisms, ‘toolkits’, word banks/lists etc...
- Pupil groupings (mixed ability, individual, pairs, groups)
- Level of support (adult guided, pre-teach, KUCU)
- Level of difficulty, amount of effort, time, length, focus
- Level of complexity, thinking, metacognition



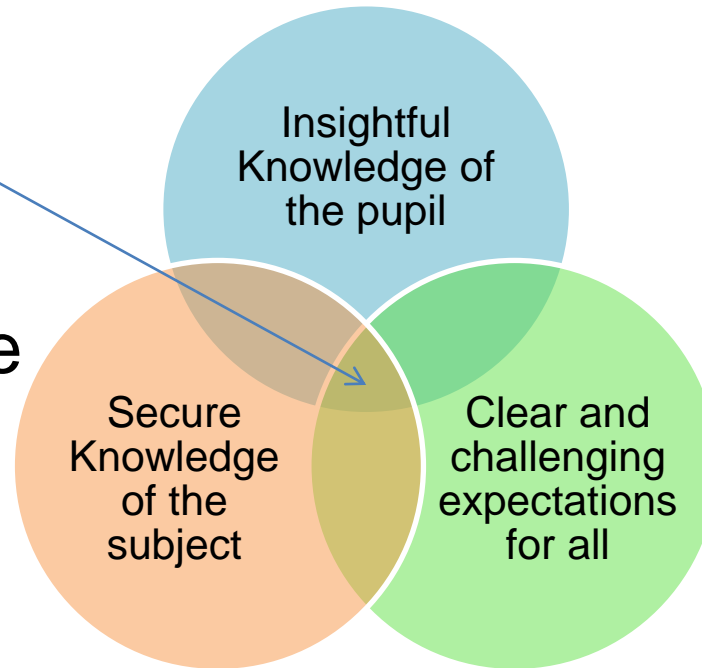
Vary the **support to challenge** all

1. What is the role of additional adults? How will they be directed? How will they support pupils?
2. Which resources will support the learning? What do different children need to help them to access the learning?
3. Which children will require some pre-teaching in order to achieve the learning?
4. Who do I need to work with in this lesson based on assessment? Do they need further challenge or support? How will I do this?
5. Who would benefit from some time to work independently in order to consolidate or transfer knowledge, skills, understanding?
6. Which children would benefit from working with others? Who? Consider their strengths, weaknesses, and learning behaviours and styles.



‘Hitting the Mark’

Effective
planning
supports
challenge
&
progress



How much do we remember of what we learn...?

Listening 5%

Reading 10%

Audio-visual 20%

Demonstrations 30%

Discussion 50%

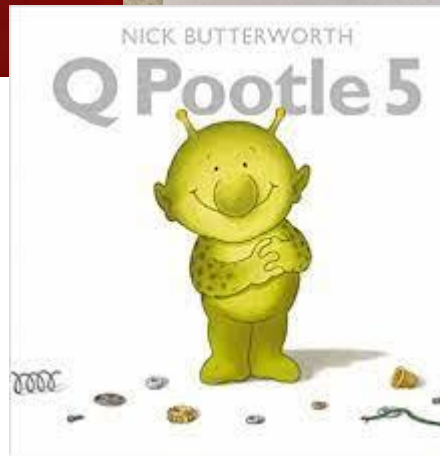
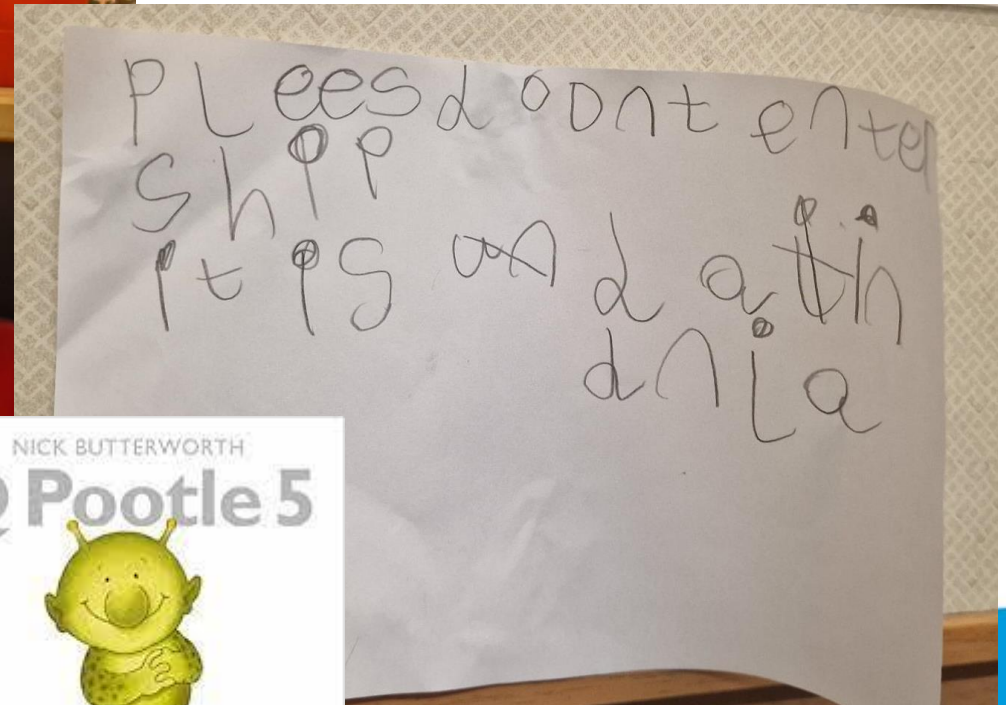
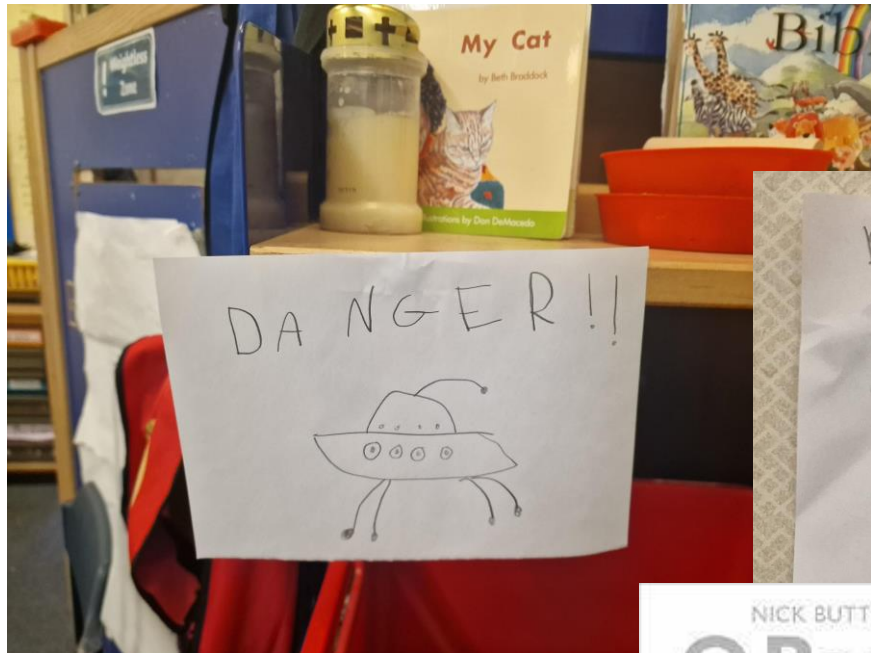
Practice by doing 75%

Explaining to others 90% (*mantle of expert*)

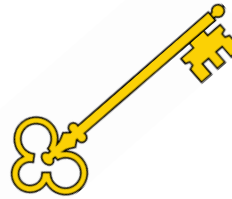
(from the National Literacy Trust)



Mantle of the Expert



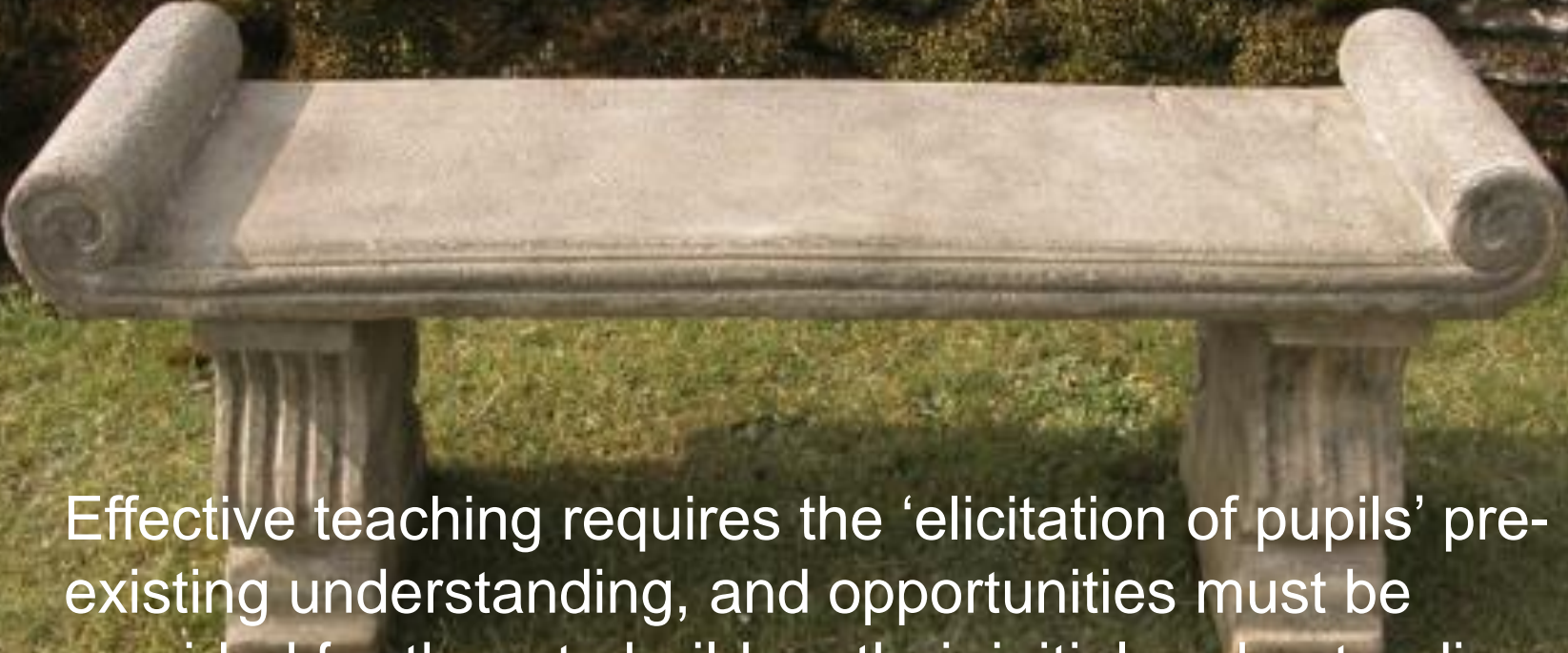
On-going assessment



- Assessment is fundamental – unless we know what a pupil knows, understands or can already do, we cannot accurately know what they need to learn next.
- Informal questions, observations and discussions that occur **during lessons** help inform our understanding of what a pupil needs.



“Assessment” comes from Latin “Assidere” and means “To sit beside”



Effective teaching requires the ‘elicitation of pupils’ pre-existing understanding, and opportunities must be provided for them to build on their initial understanding. Pupils’ preconceptions must be challenged and directly addressed, for the them to be transformed or expanded’

Teachers as 'noticers'



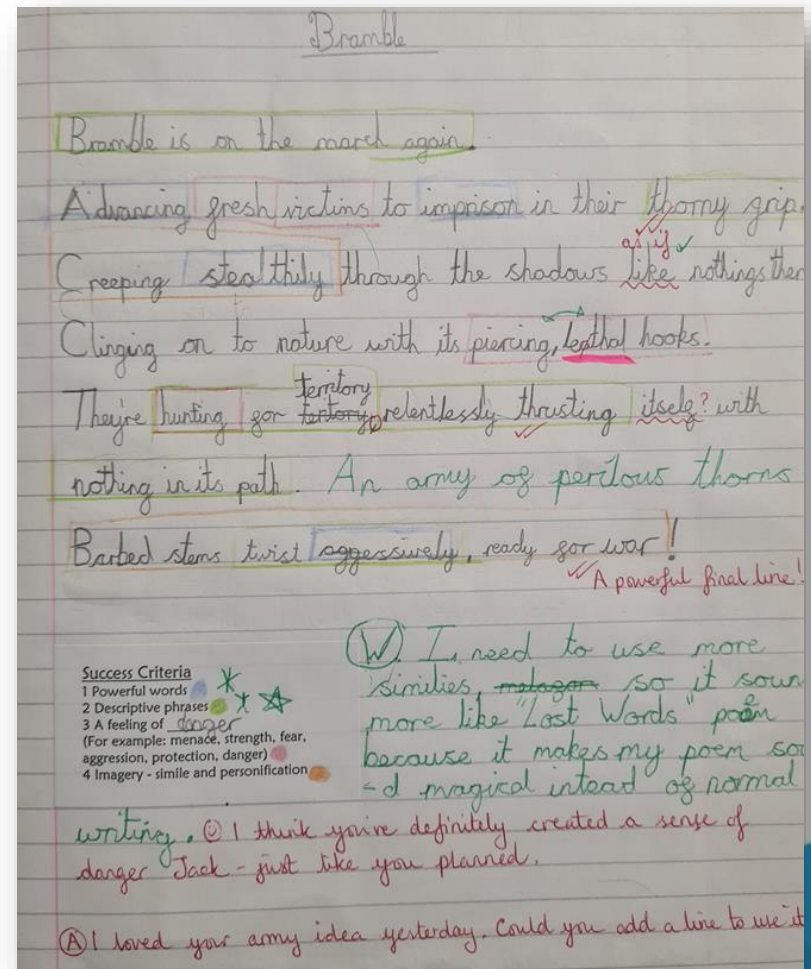
Planning considerations:

- **Task Design of final outcomes**
- **Independence/support/Grouping**
- **Choice**
- **Layers of learning – task design and scaffolding of tasks within a learning journey**
- **Scaffolding and adjustments to tasks**
- **Wider reading & use of challenging texts**
- **Modelling**
- **Use of Talk & Discussion**

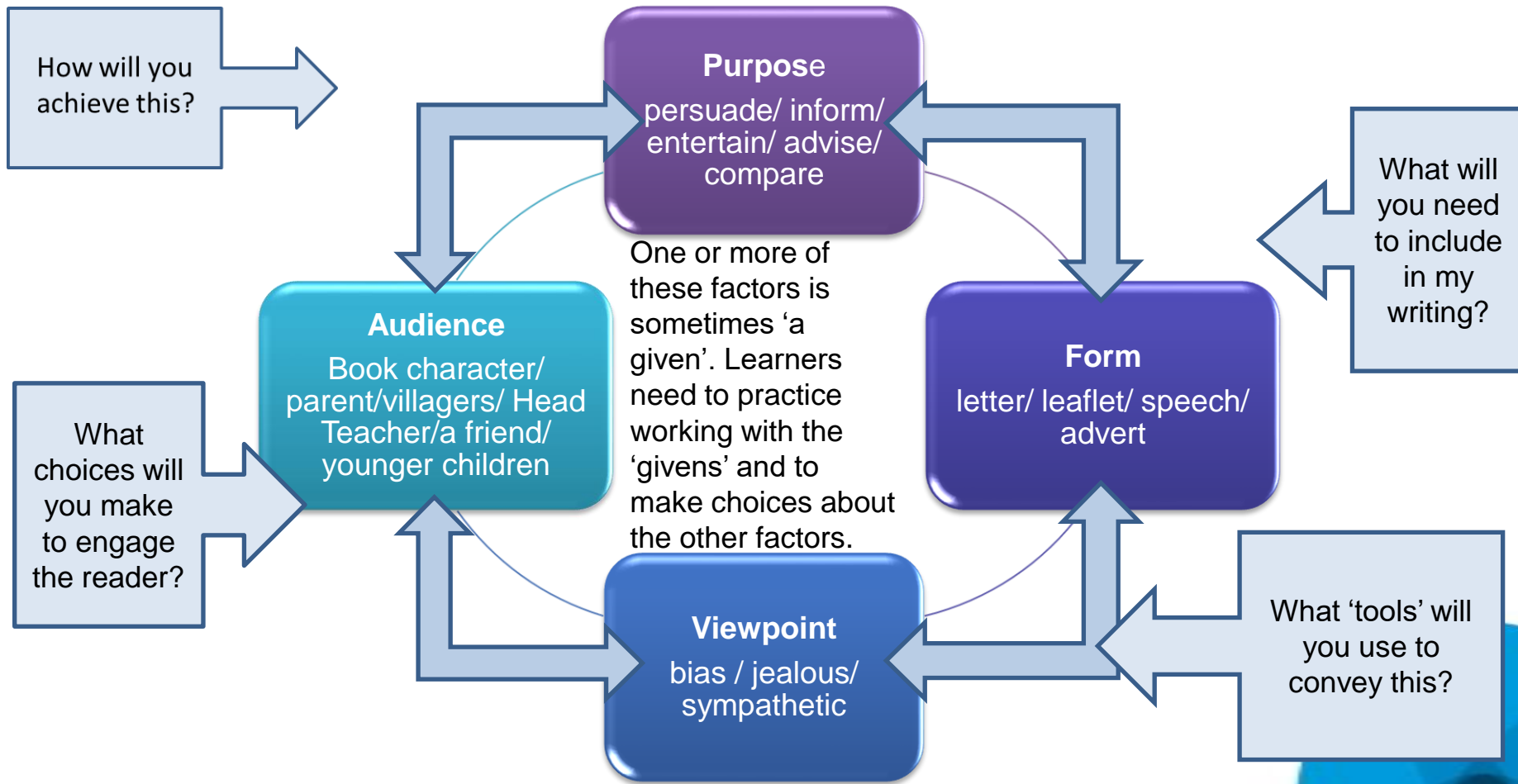


Task Design

- Tasks designed to enable children to 'show case' their best writing.
- Clarity and variety with viewpoint or purpose.
- Well sequenced and connected learning.
- Rich WAGOLLS
- Creativity and choice.



All writing involves the interplay between purpose, audience, form and viewpoint



Playing with purpose & viewpoint

I want my reader to think....

The character is lonely, scared, afraid, misunderstood, in danger....
The setting is magical, exotic, dangerous, barren...

I want my reader to feel.....

Excited by Gripped by... nervous about... afraid of....wary of...convinced by...torn about.....sorry for... confused by.....

I want to convey....

A sense of danger or calm and tranquillity
Power and strength
The truth or suspicion



Poor task design leads to.....

- **Early finishers (queues, time wasting, loss of focus)**
- **Insufficient progress over time (children being taught what they already know or being taught something that is too hard and they can't access the learning)**
- **Pupil disengagement (affecting behaviour and productivity)**
- **Insufficient challenge (affecting behaviour and productivity)**

Where it goes wrong...

- **Red group/blue group/green group** – a cap on learning, a ceiling for pupils
- Extension through quantity (green group to complete two paragraphs instead of one..)
- Pitching tasks to the middle because it's easier to manage with a wide spread of abilities
- Tasks without purpose – eg describe the setting



Vary the **task to challenge** all

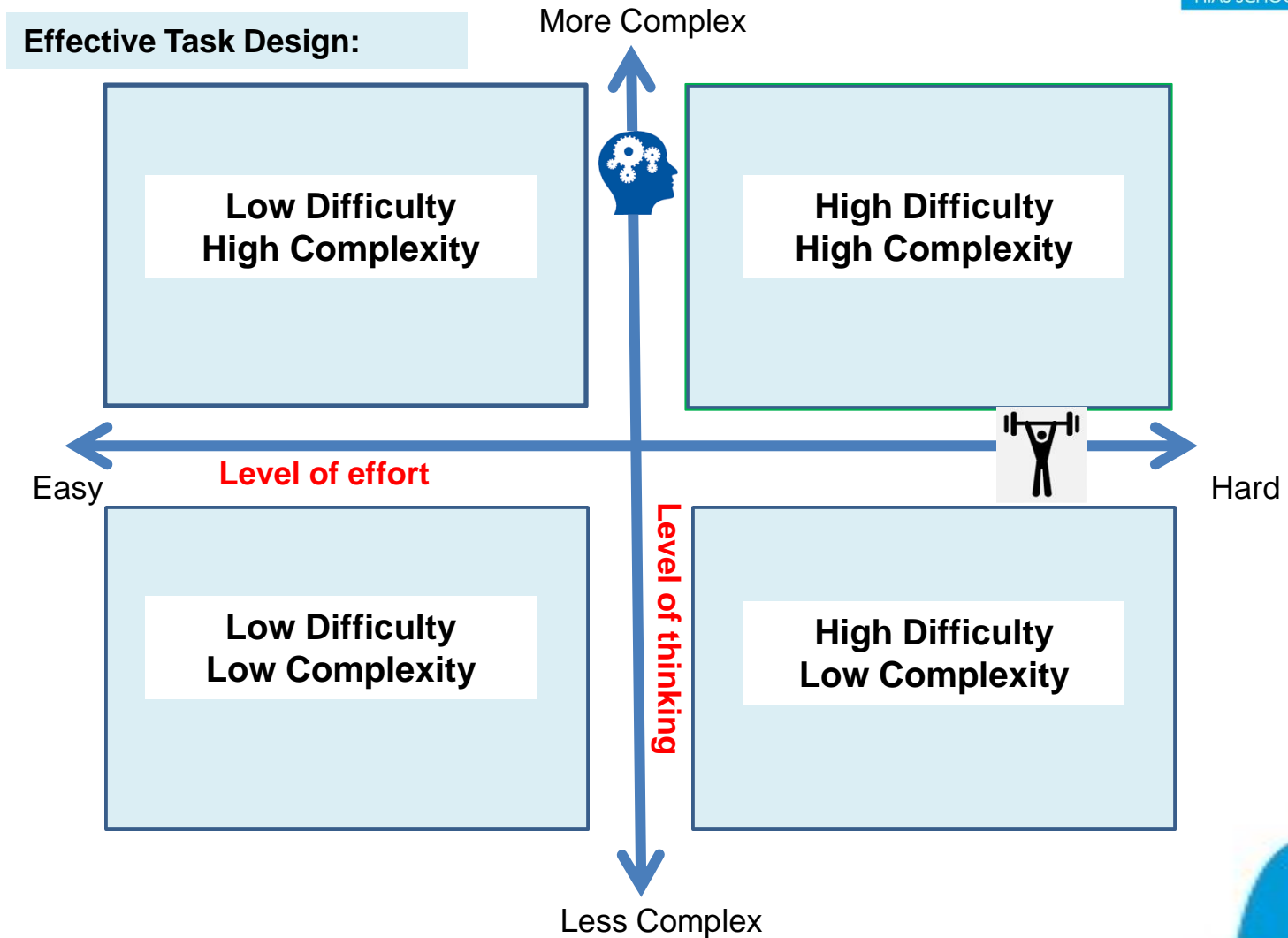
- Creating tasks that will **engage, inspire and motivate** writers
- Tasks that **challenge thinking** and foster ideas
- Designing tasks that require pupils to draw upon the relevant learnt writing **skills** and apply these in new contexts
- Tasks that require pupils to make an **effort** and work hard
- Tasks that enable pupils to feel a sense of achievement/accomplishment/pride



“Unfortunately, some people confuse difficulty with complexity. We like to think of difficulty as the amount of effort or work a student is expected to put forth whereas complexity is the level of thinking... We don't believe that teachers can radically impact students' learning by making them do a lot more work. We know that students learn more when they are engaged in deeper thinking.”

**(Fisher, Frey, Hattie, *Visible Learning for Literacy*,
2016)**





Top tips for ‘high complexity thinking’ task design

- Create tasks that allow for **discussion** and that have an element of **choice** as well as **rehearsal**.
- Think about the balance between **complexity** and **difficulty**.
- Think about the verbs you include in learning intentions: allow children to *rank, justify* and *explain* rather than *label* and *identify*.
E.g. *‘I can explain the features of a newspaper report’, rather than, ‘I can identify the features of a newspaper report’*

‘We get what we ask for, and when we fail to ask for deep learning, it is unlikely to emerge on its own.’

(Visible Learning: Hattie, Fisher

& Frey)



Effective Task Design: Manipulating Audience, Purpose, Form & Viewpoint

Task: Describe the setting



Task Variation:

Purpose:

- To convey a sense of...
- To paint a picture of....
- To provide detail of/about....

Viewpoint:

- Describe the setting through the eyes of...
- Who feels....
- From a particular physical vantage point
- In the voice of...

Audience:

- For someone....who feels/thinks....

Form:

- In the form of...



Rainforest

Hot, wet rain forest

Spreads a green roof high above the earth,
Loud with the *swing, swoop,* and *song* of life.

Bright birds flash,

Apes chatter,

Plump fruit ripens to slowly tempt the *sloth*.

But what is hidden below that canopy, where the sun cannot pass?

A *shady world*

Of strangle vines scrambling for a shaft of light,
Lush leaves searching for a glimmer in the gloom.

Haunt of mighty *gorilla*, *poisonous frog*,


And slithering *python*,

A *secret world*

Where fungi glow upon tree roots,

Termites swarm among dead things on the dark forest floor,

Never knowing that their tiny work feeds giants.



What image and impression does Angela McAllister convey of the rainforest? How does she achieve this?

Rainforest

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Task:

- Using the picture and WAGOLL provided, consider a range of writing tasks that you could ask the children to complete in order to ‘show case’ their best writing in response to this text.
- Manipulate the Purpose and Viewpoint to create engaging and challenging tasks in different forms.



KS1:

TASK: Jump into the picture to explore and describe the animals referenced in the rainforest poem: bright birds, chattering apes, poisonous frogs, slow sloths, mighty gorillas. Use drama to imagine and interpret their sounds and movements to a back drop of rainforest sounds. Find out about these animals through wider reading and explore more images of them. Write sentences to extend the descriptions in the poem to give the reader more detail about each animal.

Outcome:

The cheeky, chattering apes swing through the trees.

The sleepy, slow sloth snoozes on a branch.

The massive, mighty gorilla beats his chest.



KS2

TASK: Use the shady world beneath the canopy to describe the inhabitants and wildlife through the eyes of the slithering python who is on the hunt for food.

Outcome:

Lurking in the depths of the secret underworld, I bask in the heat yet can see no sunshine. Slithering among the strangled vines I slide within the shadows. The dark forest floor is my hunting ground. Coiled around roots I survey the damp, shady foliage. The termites scurry. The poisonous frog leaps. I wait. Hunger strikes.

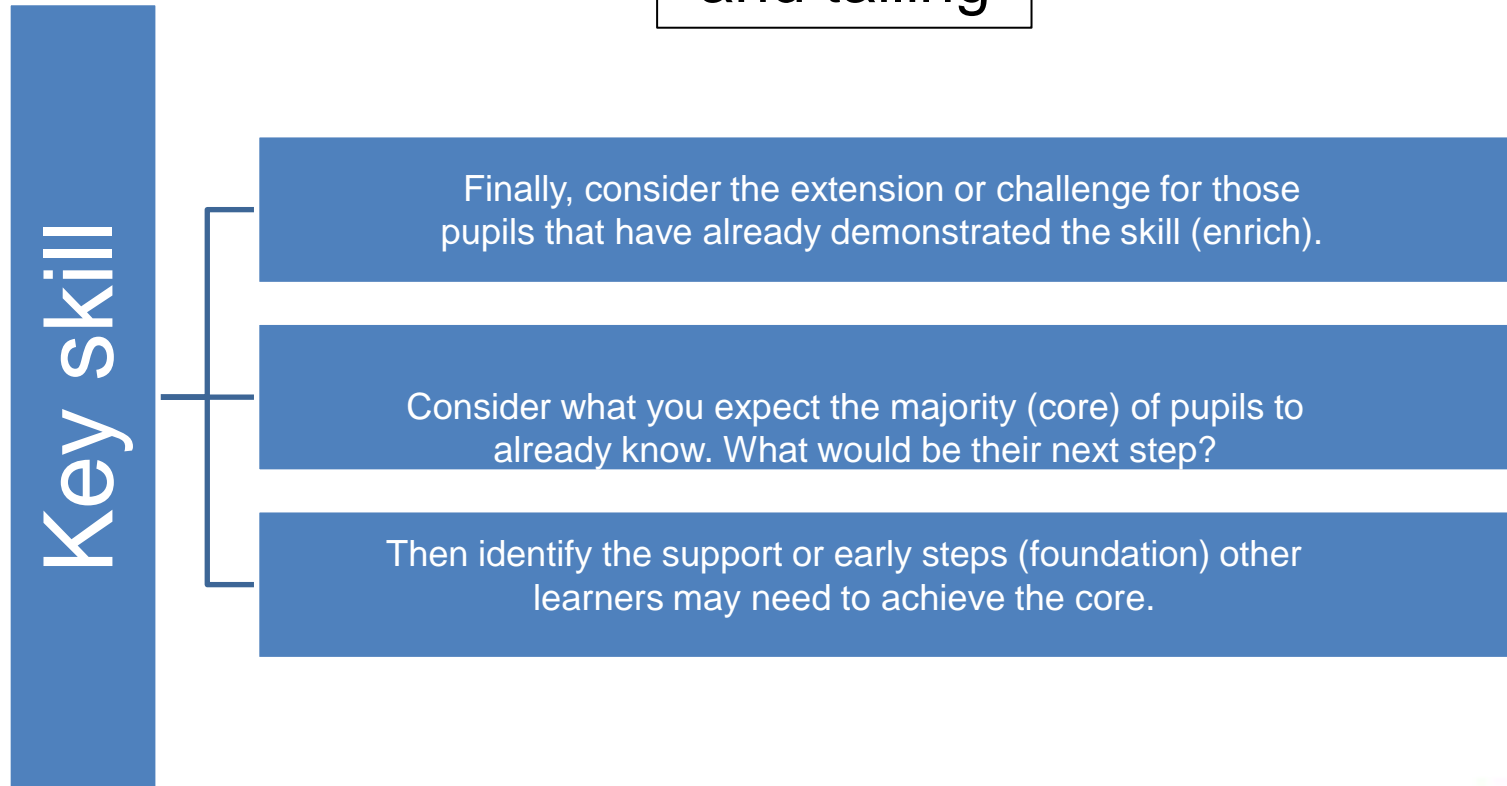


Layered Learning



Layered learning

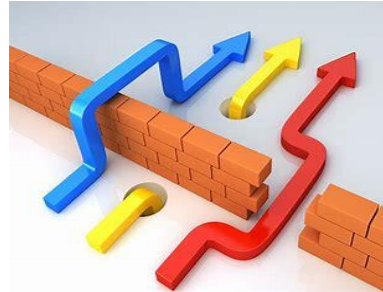
Topping and tailing



(Sue Cowley, *The Ultimate Guide to Differentiation*, 2018)



Topping and tailing



Challenges for you to consider:

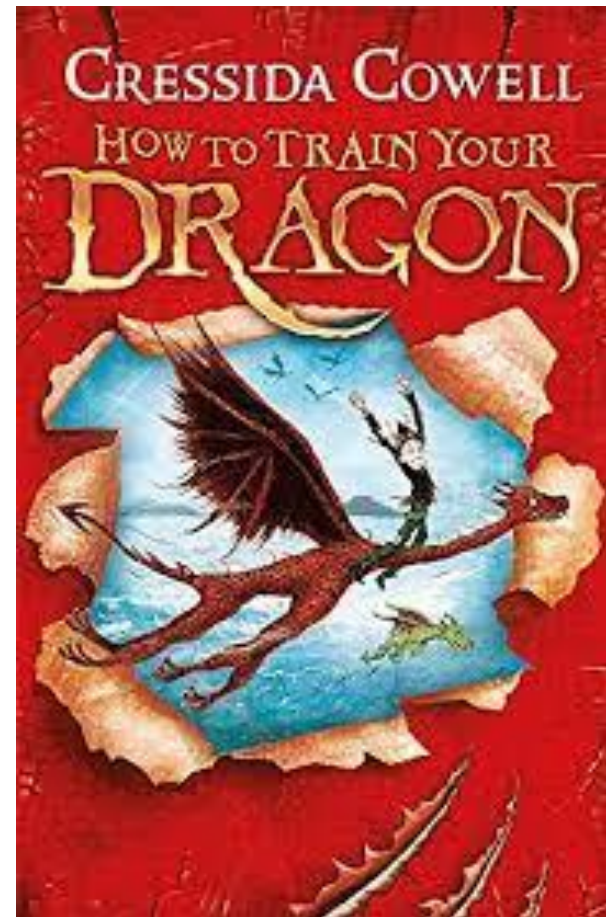
- Potential support and smaller steps towards the main objective
- Possible extension and challenge



Unit Outcome: Write an additional scene for the text 'How to Train Your Dragon' using dialogue.

Key skill: *use inverted commas and other punctuation to indicate direct speech*

- Pupils struggling to apply known basic punctuation
- Pupils apply basic punctuation and have an awareness of inverted commas
- Pupils confident with basic punctuation and inverted commas



Key skill: use inverted commas and other punctuation to indicate direct speech

Key skill

Enrich: manipulate the structure of dialogue using the correct punctuation and apply within narrative.

Core: Manipulate the reporting clause to the front of the sentence and correctly use a comma. **The stranger shouted, "Look out!"**

Foundation: add speech punctuation (inverted commas) to provided text



What might a series or sequence of lessons look like?

Foundation/support



PAY ATTENTION screamed Gobber the Belch, the soldier in charge of teaching initiation. This will be your first military operation, and Hic-cup will be commanding the team. Oh, not Hic-cup groaned dogs breath.



Core





Hic-cup
whispered,
"We'll never
make it."

It was a perilous climb.

(add dialogue here)

The rocks were slippery with snow and the other boys were thoroughly over-excited, making the ascent far too quickly.

(add dialogue here)

At one point Clueless missed his footing and fell – luckily on Dogsbreath, who caught him on the back of his trousers and heaved him back on to the rock again, before he brought the whole lot of them down.

(add dialogue here)

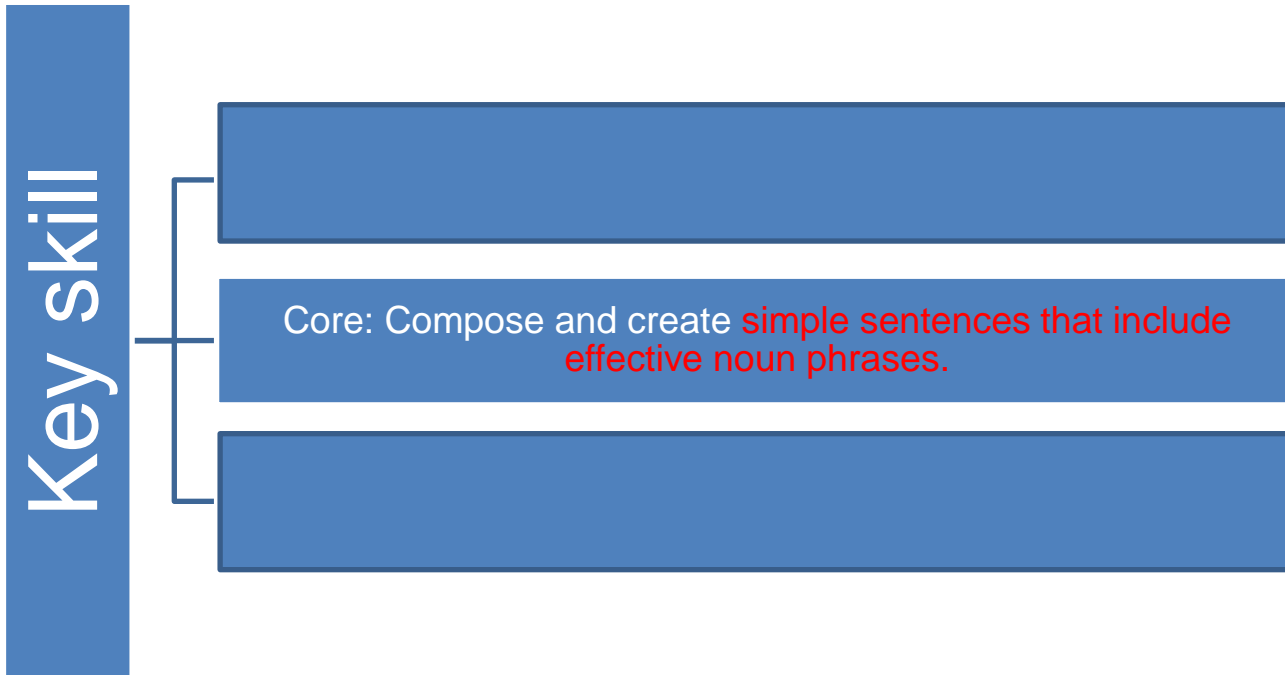
Yr 1 Unit Outcome:
write a simple narrative

Key skill: use simple noun phrases

- Pupils are early writers and **not secure in applying phonic knowledge to spelling.**
- Pupils apply basic phonic knowledge and **have a sense of a sentence.**
- Pupils **confident** when applying phonics and **write sound simple sentences.**

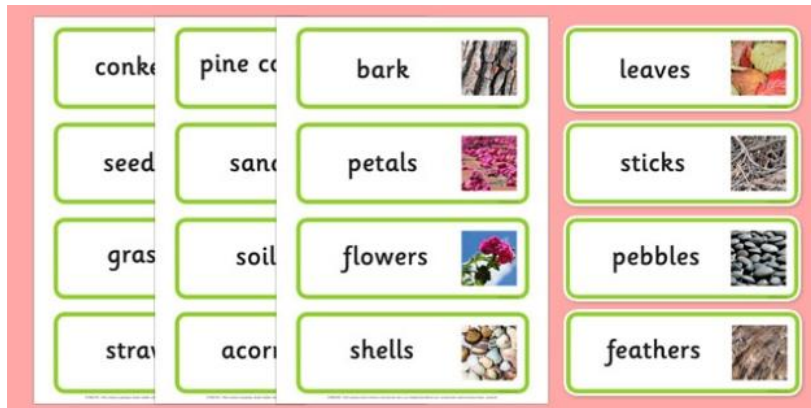
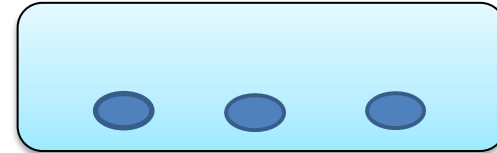


Key skill: use simple noun phrases



What might a series of lessons look like?

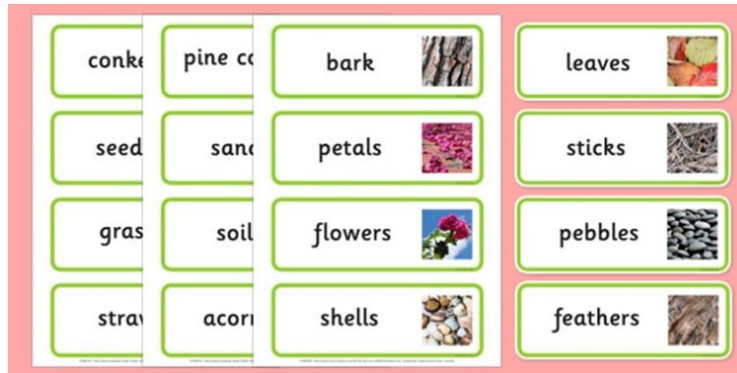
Foundation



I saw a _____ .



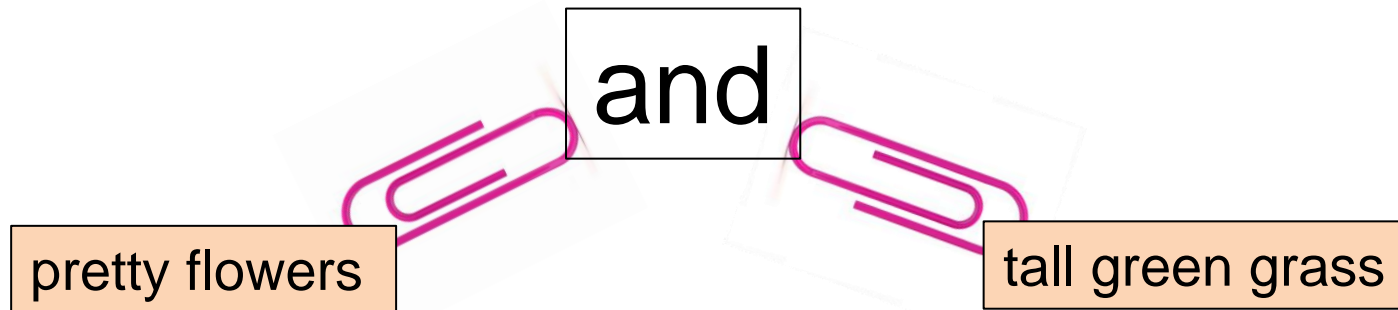
Core



I saw a _____ .



Enrich



The alien saw _____ and _____ .

He felt _____ and _____ .



Examples of effective scaffolding to support lower attaining writers



I am learning to spell new words

Tuesday 26th February 2019



s p i d e r

f a g s

h a i r b r u s h



8



h a r m f u l

e n o u g h

s p i n



s a c k



s i l k

SPYDER

The world's smallest secret agent!



MATT CARR

W.B 11th October 2021

We are learning to write our sounds in a phoneme frame to make key words from a story.

Success Criteria ⊕ RH

I can use my sounds to spell out a word.

I can write my sounds in a phoneme frame.



wit

d u c k



blac
c a t



too

t r e e



T i m

P o o c



p r a m



d a d



d o g

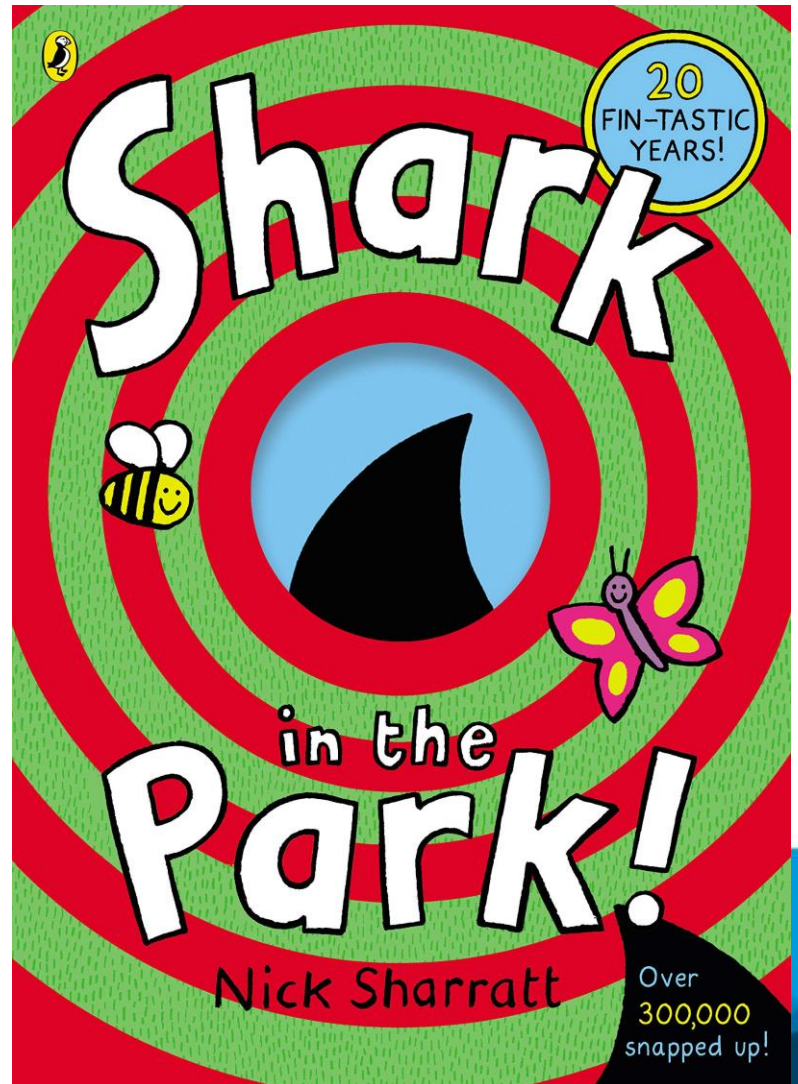


sceppy

sh a r k

black black
white white

there is a baby in the pram



wos was saw

Marie Curie was born in Poland on 7th November

or and

1867. She loved maths and science and moved

to from

meet met

from Paris to study them. She met a man

calld corld called

called Pierre. She discovered radioactivity which

They Thay

helped develop x-rays. they help ill people. She

too two to

won two Nobel Prizes. She was the

furst ferst first

first woman to win and the first person to win



Beegu
LO: I can make inferences

16.11.22

(P) /sp

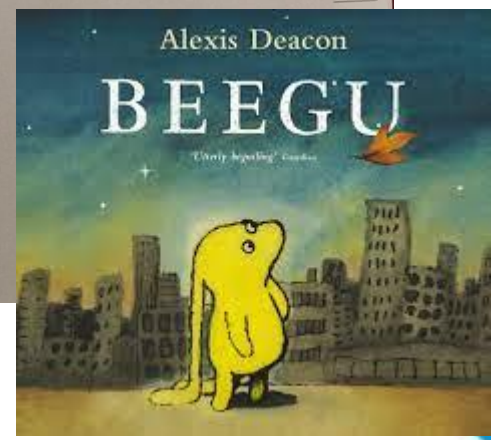


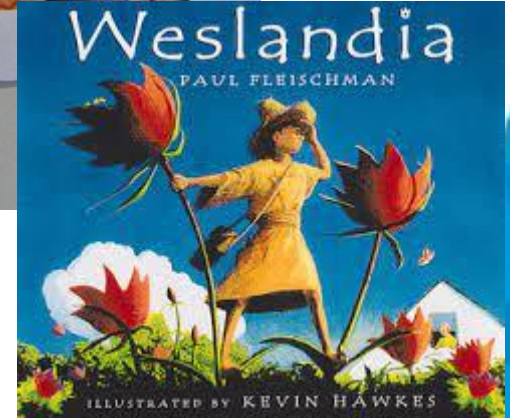
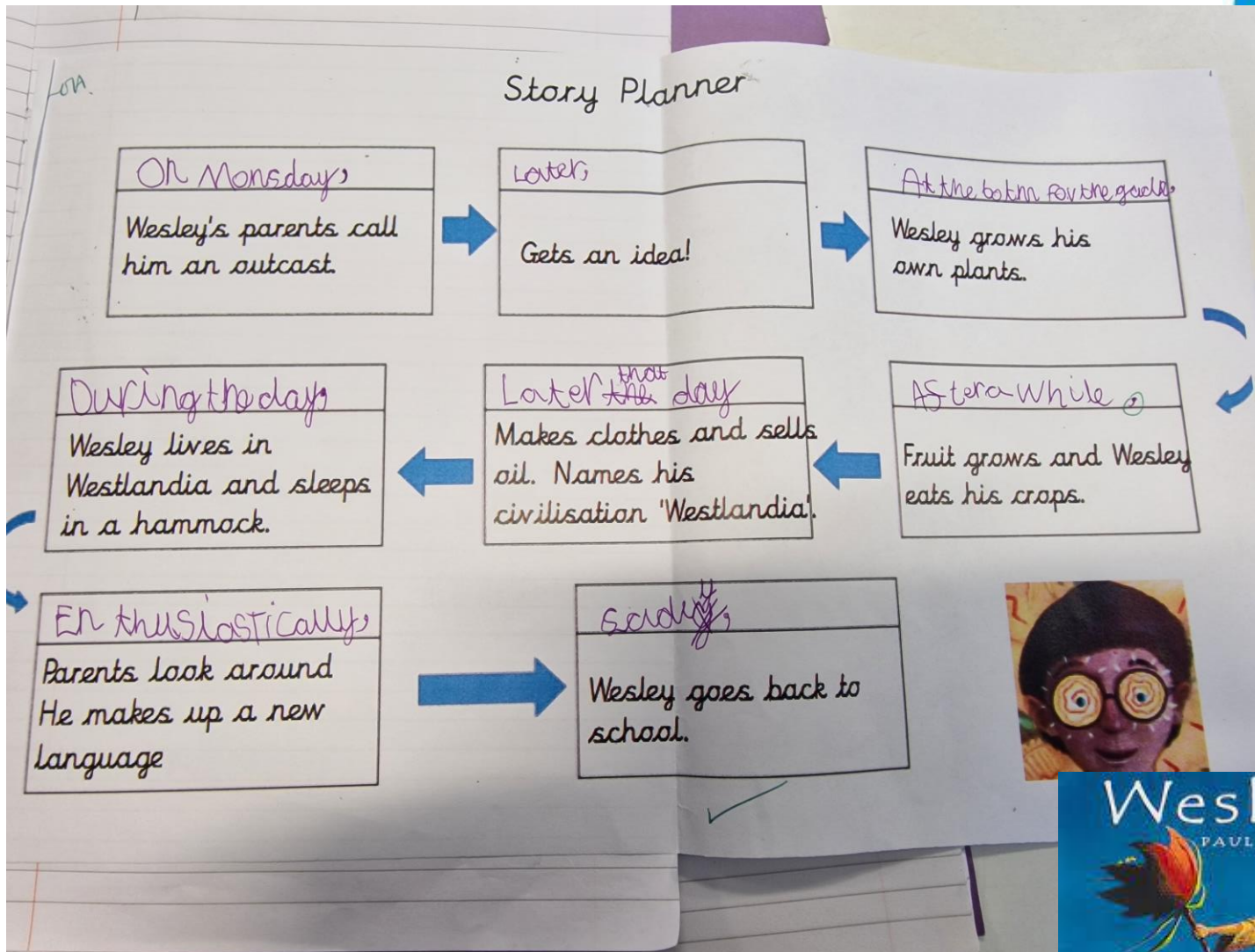
3 - Interpretation

Plot Sunny's feelings as he travels

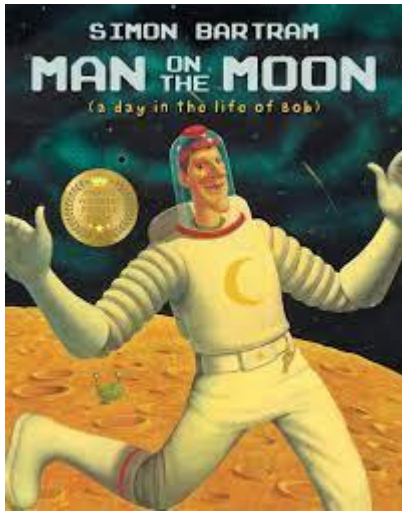
Emotions Graph
Sequence key events and plot a line graph to show how a character's feeling at each point. Vocabulary may be added to each point.

time





Alternating pictures and sentences during retellings



Bob's Day

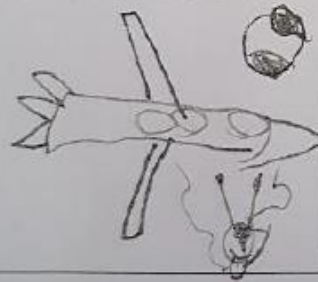


Bob leaves his house.



Bob rides his
bike to his ship.

ship ship ship



Bob travels by rocket
ship



Bob ^{ea} cleans
the moon.

Recordable devices



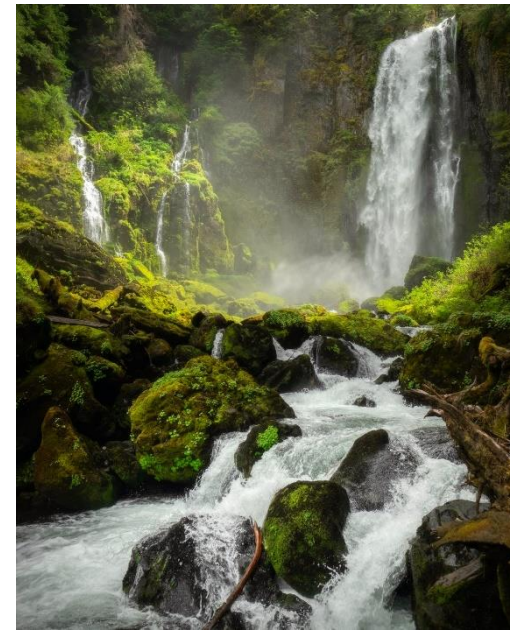
Talking tins



Oral rehearsal to support sentence construction.



Strategies for scaffolding sentences – *sentence patterns*



^ _____ .

The waterfall is beautiful.

^ _____ ● _____ .

The waterfall is beautiful but the rocks are dangerous.

^ _____ ▲ ~~~~~ .

We might get hurt if we slip on the rocks.

^ ▲ ~~~~~ , _____ .

If we slip on the rocks, we might get hurt.



Unscrambling sentences to build confidence and automaticity

Thursday 25th April

Starter

They have a lion's head, a goat's body and a dragon's tail.

Chimera are bloodthirsty animals so that makes them extremely dangerous.

They can be vicious.

A chimera is a Greek monster.

James re-built these cut up sentences confidently. He knew that a CI should start and a • should end a sentence. He read his sentences out loud to check and change the order to make sense.




















Strategies for scaffolding sentences – *colour coding*

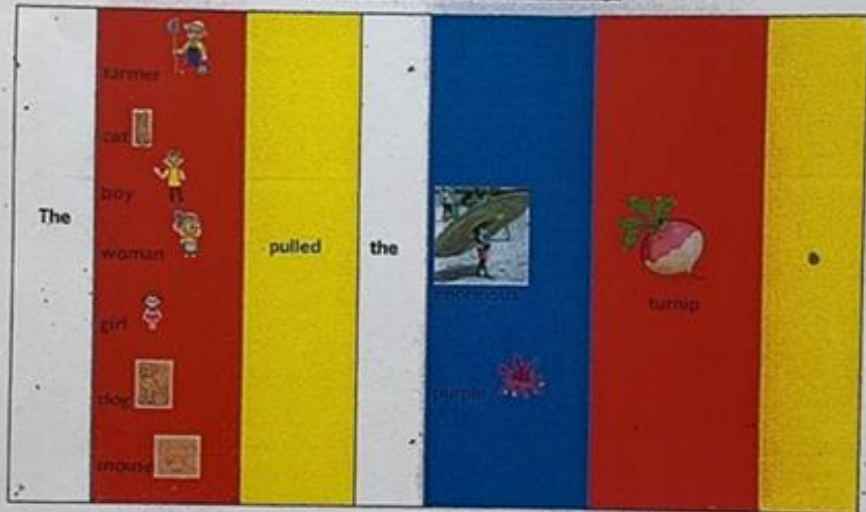


Substitution Table

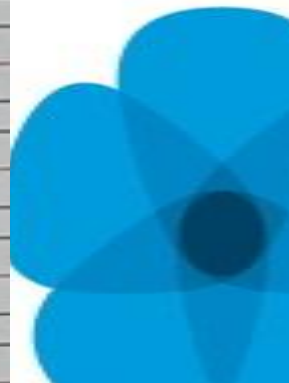
The Enormous Turnip

The	<p>little </p> <p>grey </p> <p>old </p> <p>furry </p> <p>black </p> <p>ginger </p>	<p>farmer </p> <p>cat </p> <p>boy </p> <p>woman </p> <p>girl </p> <p>dog </p> <p>mouse </p>	pulled	the	<p>big </p> <p>enormous </p> <p>purple </p>	turnip 	!
-----	---	---	--------	-----	--	--	---

The Enormous Turnip



THE FARMER PULLED THE
ENORMOUS PURPLE
TURNIP
THE WOMAN PULLED
THE ENORMOUS
PURPLE TURNIP.



10/12/21



bus 2 The 1 long. 5

red 2 is 4

The red bus is long.
+ the red bus long



rat 2 on 4 sat 3

Floor. 6 the 5 The 1

The rat sat on the floor.
The rat sat on the floor



The 1 Sky. 6 sun 2

the 5 is 3 in 4

The sun is in the sky.
The sun is in the sky

The bee likes to fly.

bee The likes fly . to

The bee likes to fly.

The bee likes to fly .

Task: Inference Sums

Helping children to piece together clues from the text in order to infer deeper meaning



Enrich: Provide the inference in the final box and ask the children to hunt for the clues in the text that led to that inference. Sums can be of different length and the complexity of the text can also be varied.

Core: identify moments in the text where there is opportunity to read deeper meaning, piece the clues together to make an inference.

Date Monday 2nd December 2019

Can you draw inferences such as inferring characters' feelings, thoughts and motives from their actions?

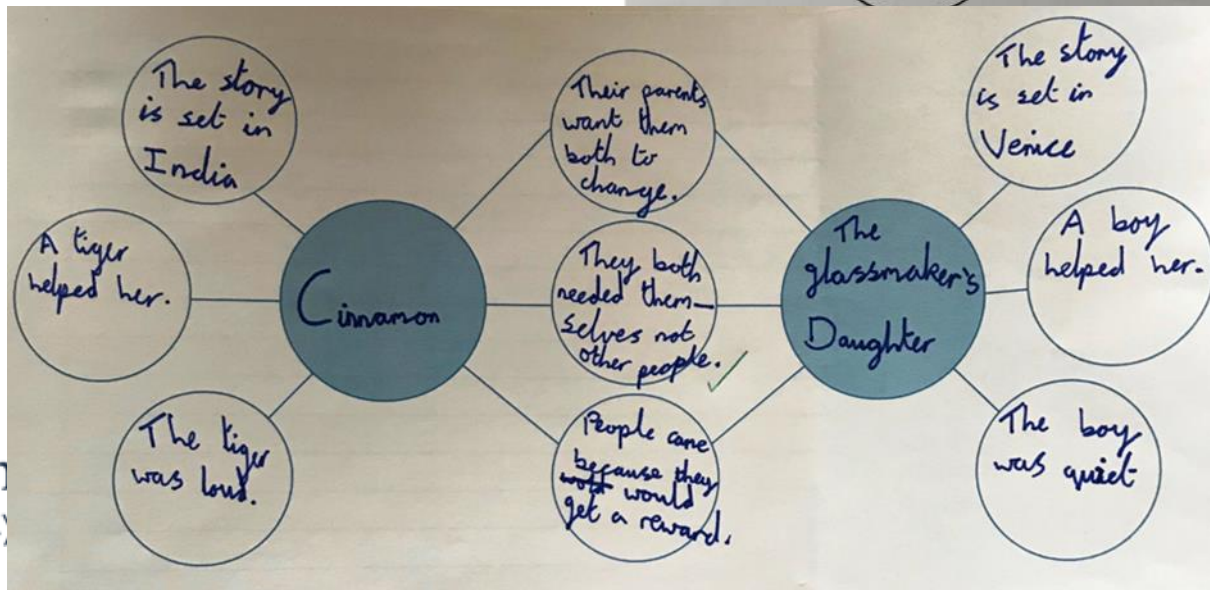
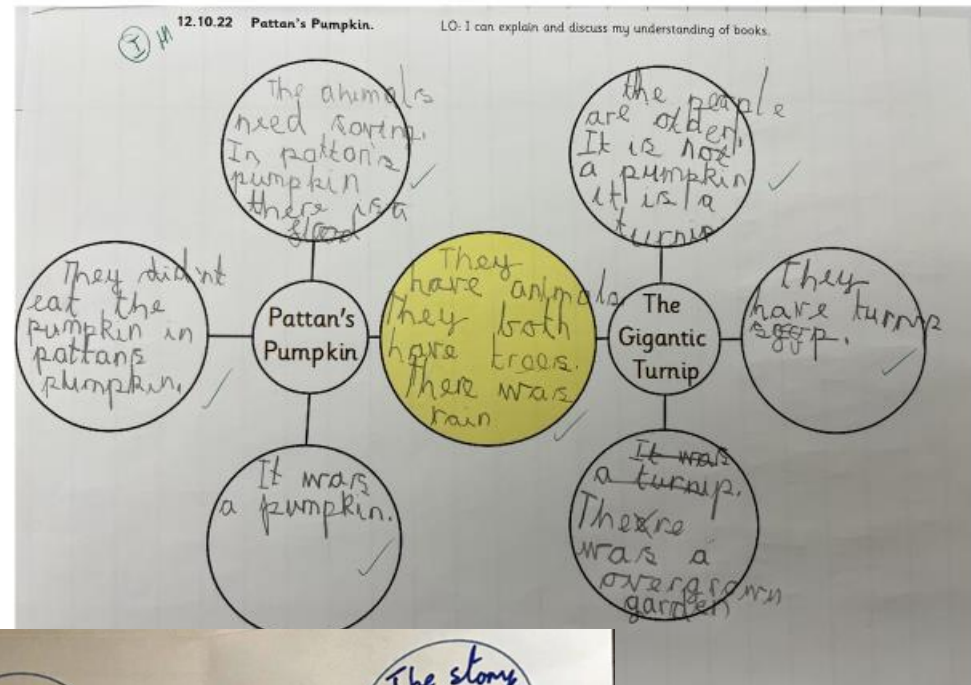
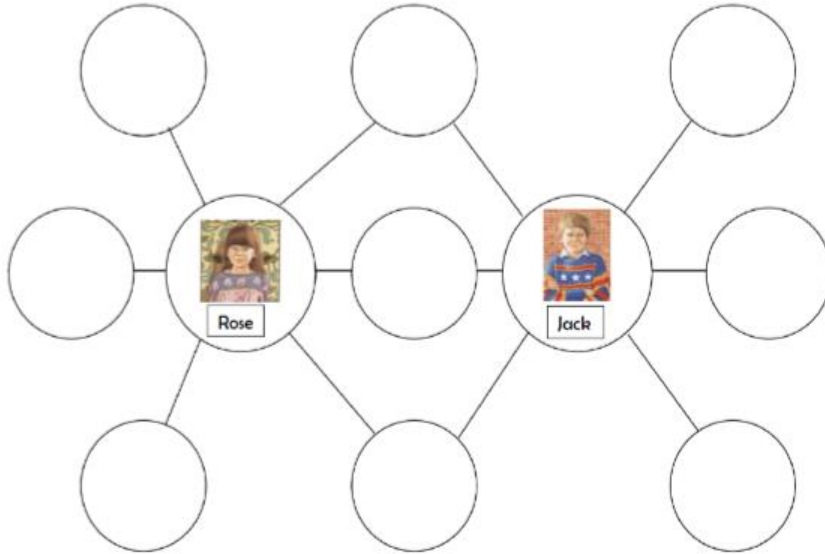
Inference sums

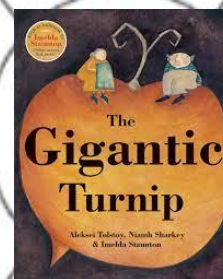
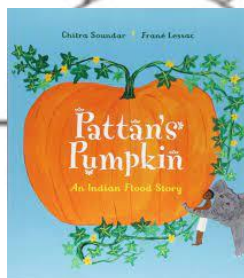
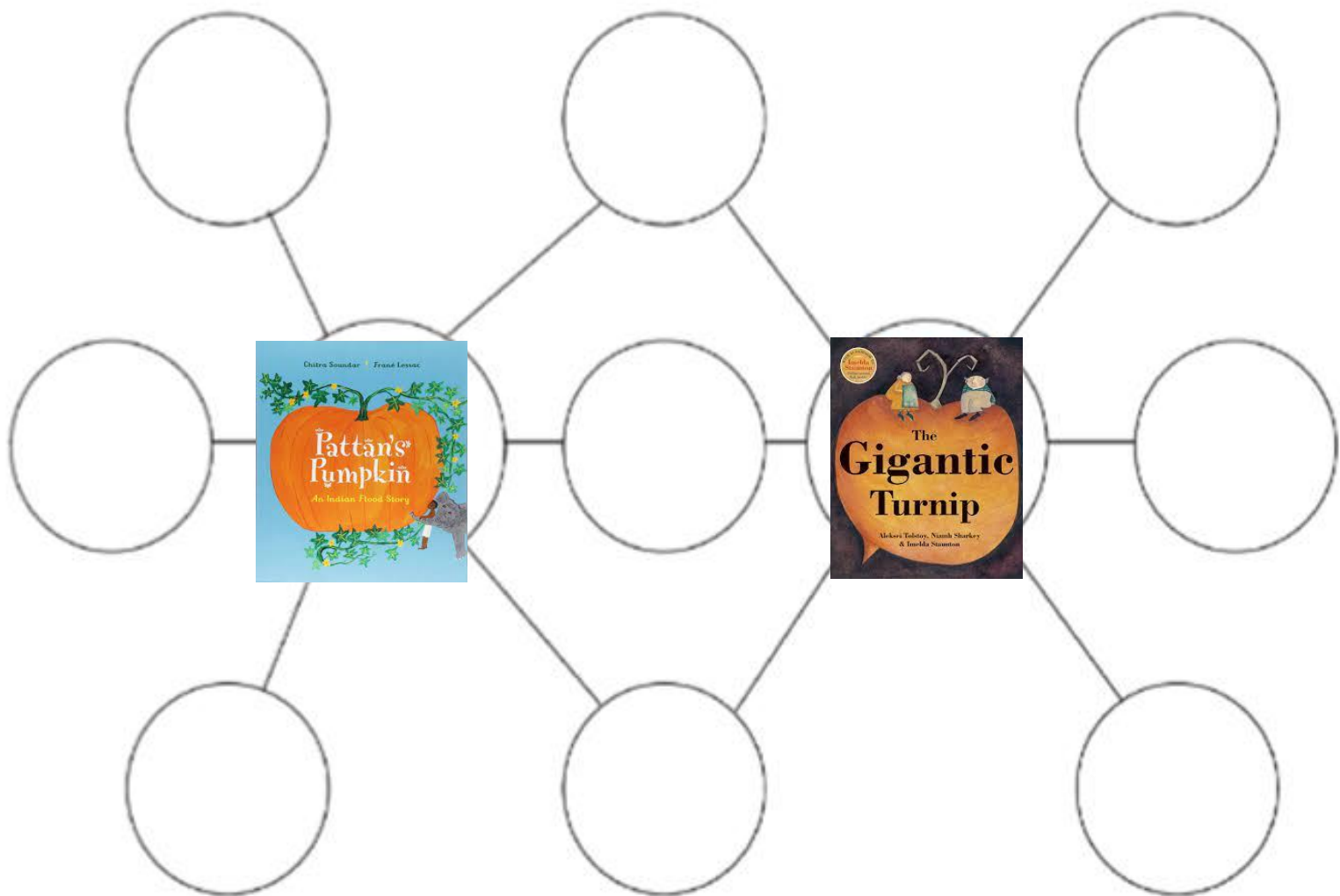
The bear yawned.	+	It is starting to snow.	=	The bear is ready to hibernate.
The animals are preparing the Christmas tree.	+	The hare is jumping around.	=	It is Christmas.
The bear is walking away.	+	The hare's ears droop.	=	The hare is disappointed that the bear is missing Christmas.
The hare delivers a gift.	+	The bear sees the Christmas tree and appears to smile.	=	The bear sees Christmas.

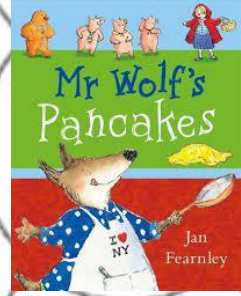
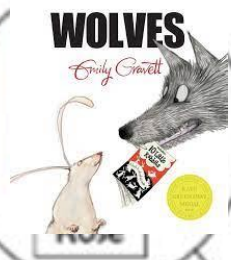
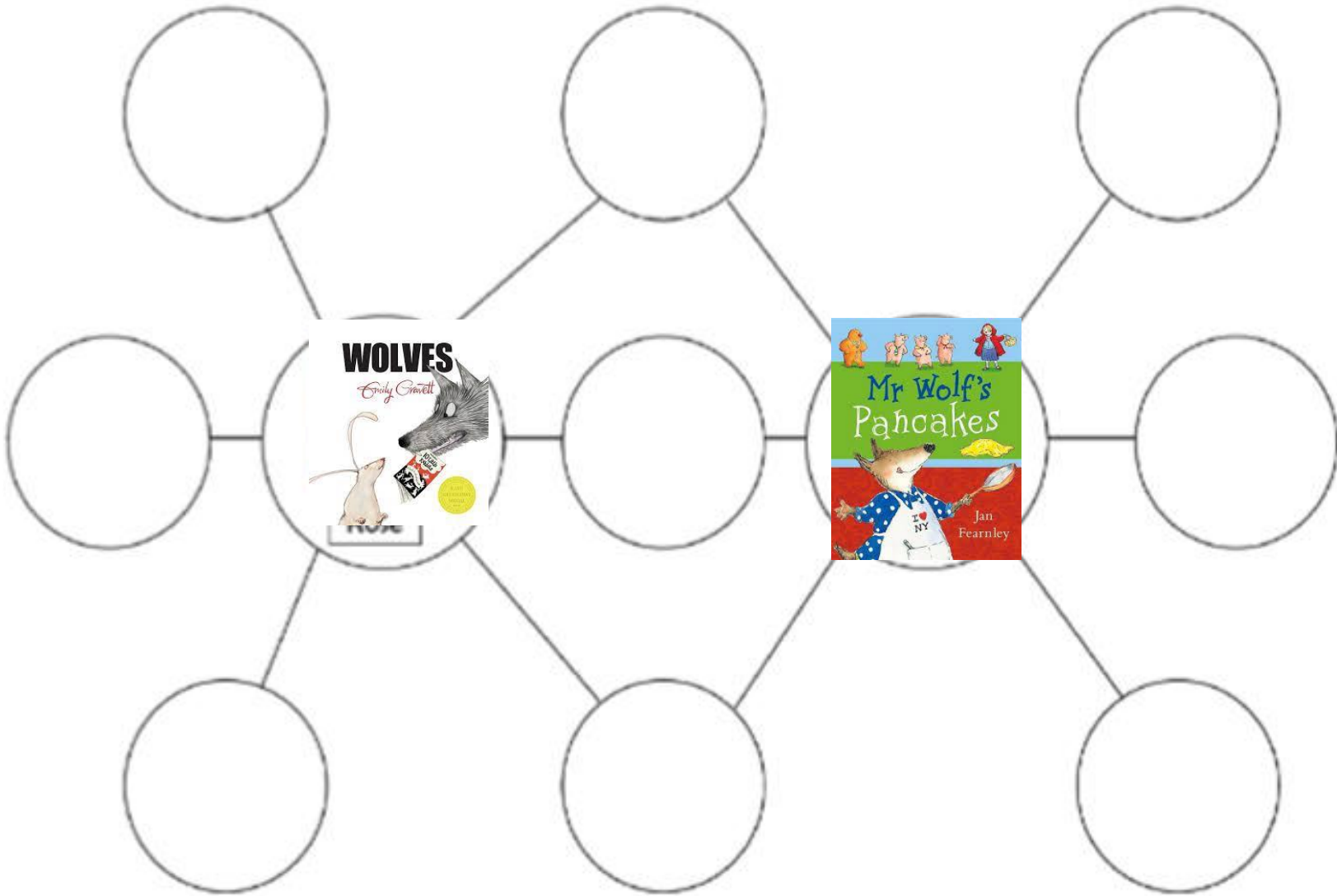
Foundation: Provide partially completed inference sums, where the clues from the text have been identified, signposting the children to opportunities to read greater meaning, and the children must then independently draw an inference from the clues, completing the final box. A simplified version of the text, or an alternative, stage-appropriate text could also provide variation. Pre-reading and discussion of the text with an adult may also provide the essential first steps for children to access the inference sums more independently.

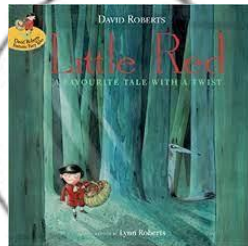
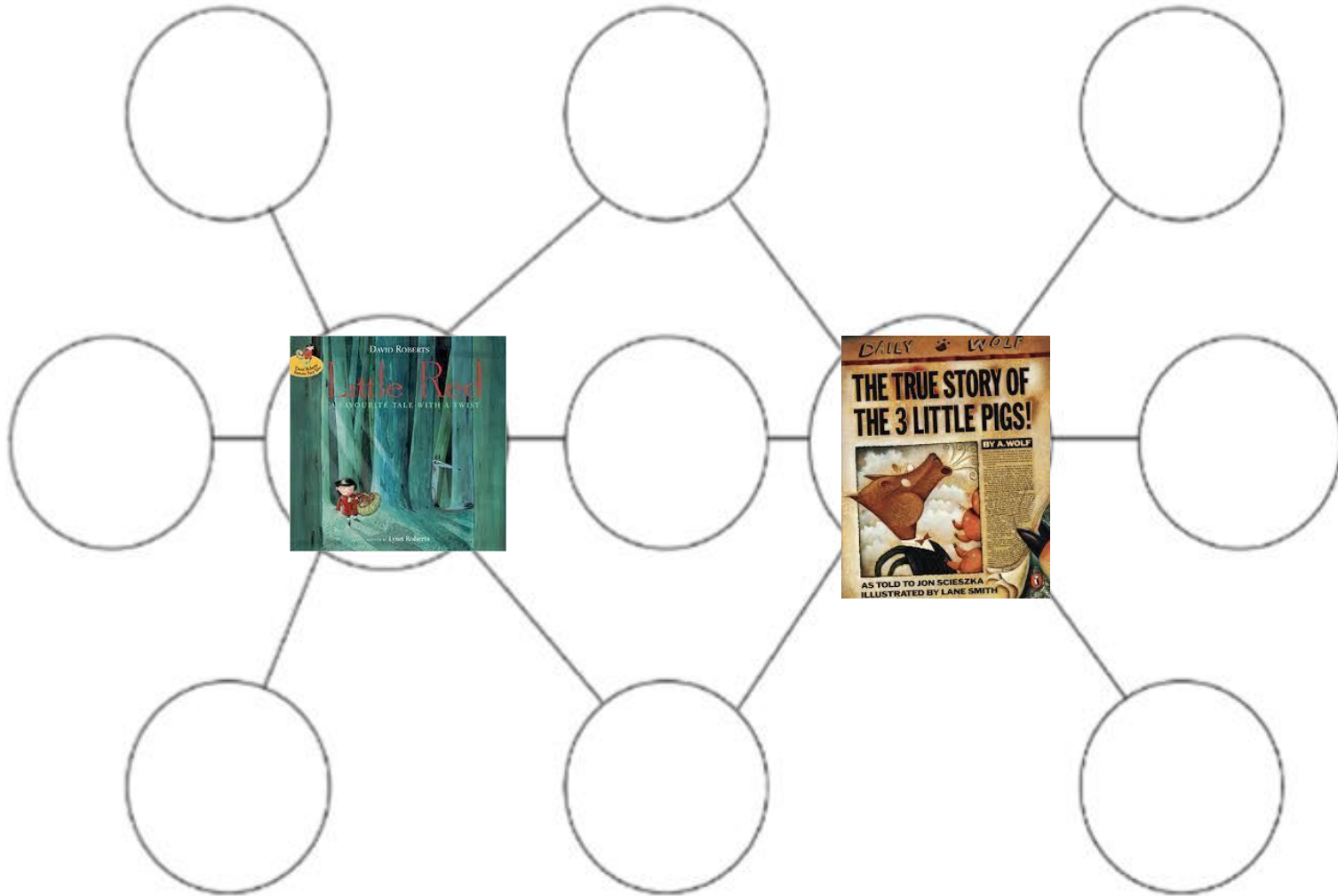
Task: Double Bubble

How could you vary this task to pose challenge and support?









Task:


- Review your next learning journey.
- Consider the layers of learning within the skills being taught at the 'capture, sift & sort' stage.
- Consider your pupils' needs and stages in learning.
- What will the topping and tailing of the task be?

Key Questions:

- **How are pupils being supported in achieving the learning objective?**
- **Who will find this easy, therefore what challenge and enrichment to the task is suggested?**



Evaluations




Hampshire Services
HIAS SCHOOL IMPROVEMENT

'Get it Write' Evaluation – 2019

1. Please consider and indicate the value and impact of the input to you and your school over the course of the four sessions.

Session	Focus	Value				Impact			
		1 <small>Very good</small>	2	3	4 <small>Poor</small>	1 <small>Very good</small>	2	3	4 <small>Poor</small>
1	Stimulate & Generate Exploration of and practical approaches to: <ul style="list-style-type: none"> > developing talk and spoken language to support writing > vocabulary development techniques > drama, role-play and oral rehearsal > effective 'hooks' and writing stimulus > clarity of audience, purpose, form and viewpoint. 								
2	Capture, Sift & Sort Exploration of and practical approaches to: <ul style="list-style-type: none"> > pupil planning techniques > teaching grammar and punctuation in context > effective task design > modelled, guided and shared writing 								
3	Create, Refine & Evaluate Exploration of and practical approaches to: <ul style="list-style-type: none"> > writing composition > proof-reading, revising, redrafting, editing and evaluation > Effective feedback 								



Hampshire Services

4 Outcomes, Impact and Review: <ul style="list-style-type: none"> > Variation and effective task design > Sharing of case studies, learning journeys and pupils' outcomes. 									
---	--	--	--	--	--	--	--	--	--

2. How well do you feel these sessions have met the needs of you, your pupils and your school?

3. How do you feel these could be strengthened or developed further?



Reflections & Evaluations:

What am I taking away with me following this session?

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

What am I going to share with others?

What do I need to give more thought to?

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

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

