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INTRODUCING ENGLISH ECT+



Welcome!

- Meet and greet
- HIAS English support and connections
- Approaches to using texts as a springboard for writing
- Explicit teaching and scaffolding of grammatical and structural elements of writing
- Modelling writing – the *I do – we do – you do* sequence



HIAS English

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Planning writing sequences

- Inspiration and exemplification
- Ideas and content – plenty to say
- Expanded vocabulary
- Understanding of quality
- Explicitly taught elements – grammar and structure
- Opportunities to practise
- The thought processes and behaviours of successful writers
- Editing and proofreading with an eye for both accuracy and effect



Texts as inspiration and exemplification

- What do you like?
- Draw from your own reading – pages that stop you in your tracks
- What will grab your students?
- What do you need to exemplify?
- What makes this text *in particular* interesting and worthy of study? What makes it good?



Here is the boy, drowning.

In these last moments, it's not the water that's finally done for him; it's the cold. It has bled all the energy from his body and contracted his muscles into a painful uselessness, no matter how much he fights to keep himself above the surface. He is strong, and young, nearly seventeen, but the wintry waves keep coming, each one seemingly larger than the last. They spin him round, topple him over, force him deeper down and down. Even when he can catch his breath in the few terrified seconds he manages to push his face into the air, he is shaking so badly he can barely get half a lungful before he's under again. It isn't enough, grows less each time, and he feels a terrible yearning in his chest as he aches, fruitlessly, for more.

He is in full panic now. He knows he's drifted just slightly too far from shore to make it back, the icy tide pulling him out farther and farther with every wave, pushing him towards the rocks that make this bit of coast so treacherous. He also knows there is no one who'll notice he's gone in time, no one who'll raise the alarm before the water defeats him. He won't be saved by chance, either. There are no beachcombers or tourists to dive in from the shoreline to save him, not this time of year, not in these freezing temperatures.

Engage with the text as readers first

- Personal response before analysis

I like...

I like this because...

It makes me wonder...

I keep coming back and puzzling over...

I like the sound of the words, especially...

I love the way it.....

It surprises me. I don't usually expect that...

I'm intrigued to find out...

I like the way it seems like...

I'm still not sure why... or why....

I don't understand ...

I've noticed that...

I love this bit! I want to read line that again because...

I don't like this word...I wonder why the writer chose it? Am I meant to dislike it?

I'm excited to read this next bit – I want to find out...

This bit is a shock – I wasn't expecting that! I wonder if I look back whether there were clues I can spot now I know that...?



High quality reading experience

- Who reads? How many times?
- In full, or with pauses?
- How will you check for understanding? What do you need to check?
- What knowledge gaps might you need to fill?
- Are there words that are likely to be unfamiliar? How will you clarify these?
- What will you draw attention to?
- What will you discuss?



Planning backwards

- What will the end-product of your writing sequence be?
- Will it take inspiration and ideas from the text but look different, or will it look similar but take ideas and inspiration from somewhere else?
- What would make that piece of writing really *good*?



Ideas to express and the language to express them

- Do students need factual knowledge?
- Do students need empathy with an experience?
- What vocabulary do students need?
- What do students need to ensure that they have the ideas and the words they need?



Explicit teaching - sentence structure

- They spin him round, topple him over, force him deeper down and down.
- It isn't enough, grows less each time, and he feels a terrible yearning in his chest as he aches, fruitlessly, for more.
- He forces his legs to kick, forces his arms to heave himself upward, to at least get his body the right way round, to try and grasp another breath just inches away –



Scaffolding and sequencing

- I did earlier
- I do
- We do
- You do



Scaffolding and sequencing

- I did earlier – teacher annotates and explains how the example works
- I do
- We do
- You do



Scaffolding and sequencing

- I did earlier – teacher annotates and explains how the example works
- I do – teacher takes the features of the example and demonstrates how they can be built up into a new example, explaining the thinking process
- We do
- You do



Scaffolding and sequencing

- I did earlier – teacher annotates and explains how the example works
- I do – teacher takes the features of the example and demonstrates how they can be built up into a new example, explaining the thinking process
- We do – potentially several steps, fading guidance back
- You do



Scaffolding and sequencing

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- We do – potentially several steps, fading guidance back
- You do – start with restricted practice and release gradually – more examples than you think



Apprentice tasks

- Opportunity to practise with independence
- Focused task
- Easy to assess mastery of the key learning

- Check work and provide feedback – fast turnaround
 - What does excellence look like? Define and share
 - What is/are the most common misconception(s)?
 - What task will address these?



Behaviours of a successful writer

- Planning approaches
- Thinking processes
- Use of resources
- Focused attention
- In-line editing



Editing and polishing

- Two-step process:
 - Proof-reading – for accuracy and self-correction
 - Copy editing – for content, meaning, style and impact
- Does the writing do what it is intended to do?
- Can students explain the intended impact of their choices?



Key takeaways

- Read as readers first
- Stimulate and generate the ideas and language required
- Identify the features of excellence and explicitly teach these
- Use a sequence of fading guidance to teach precise elements
- Provide opportunities to practise within focused tasks
- Provide prompt, focused feedback
- Model the behaviours of a successful writer
- Ensure that editing is part of the process
- Build stamina and sustained effort

