

A **crash course** in pedagogy for surviving and thriving in the English classroom



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What we will learn



Practices for supporting **reading**



Practices and structures for supporting **writing**



Strategically managing student **feedback**



Seeking **knowledge and support** in your practice



My aim for you

- Share what I had to teach myself
- Start you on your journey
- Develop your skills and confidence
- Affirm what's working in your practice



What I won't be talking about

But I can point you in the right direction!

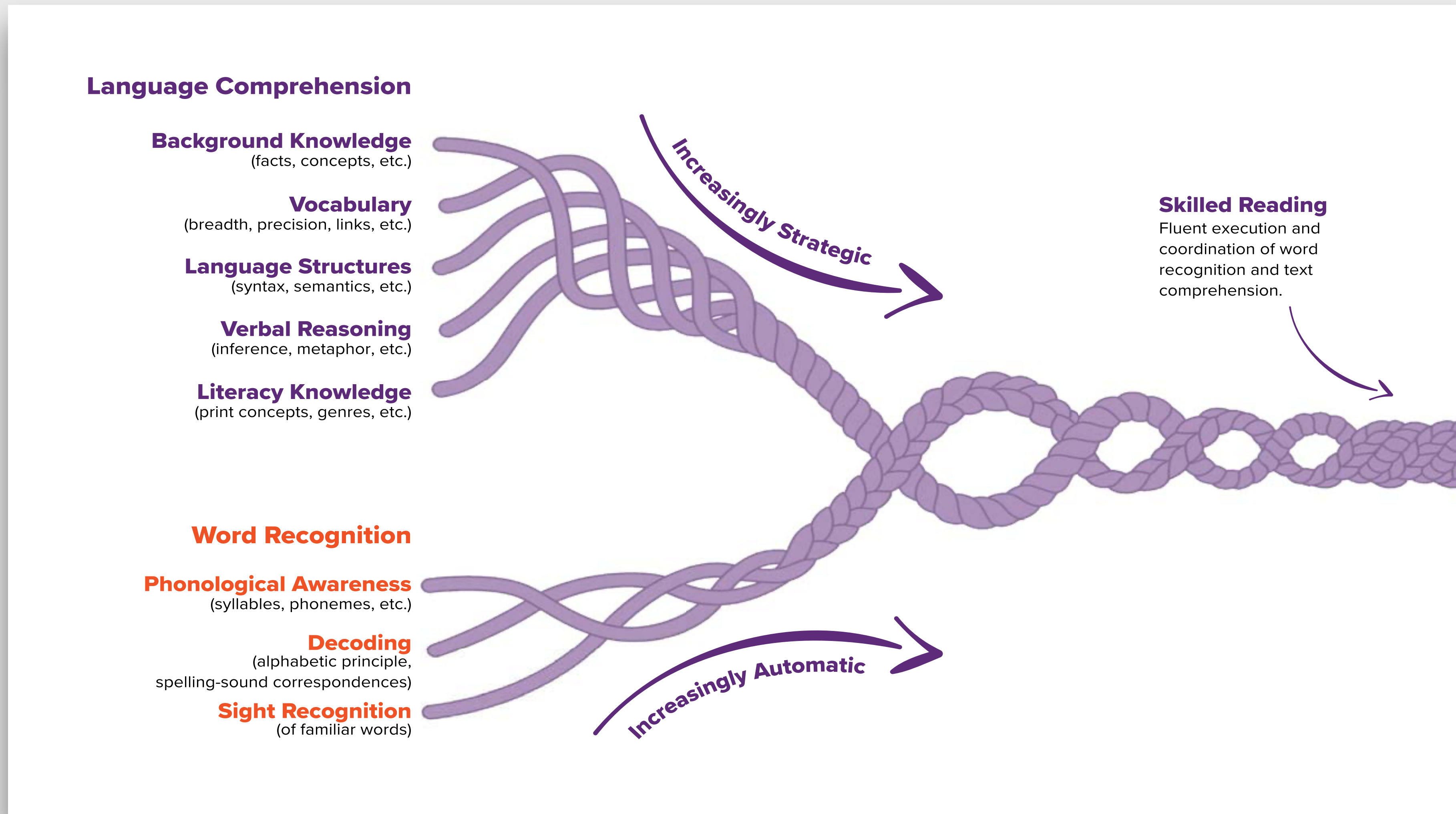
- Behaviour and classroom dynamics
- Students with extremely low literacy
- Assessment
- Student motivation — with a caveat
- Whole school approaches



Guiding principles

Scarborough's reading rope

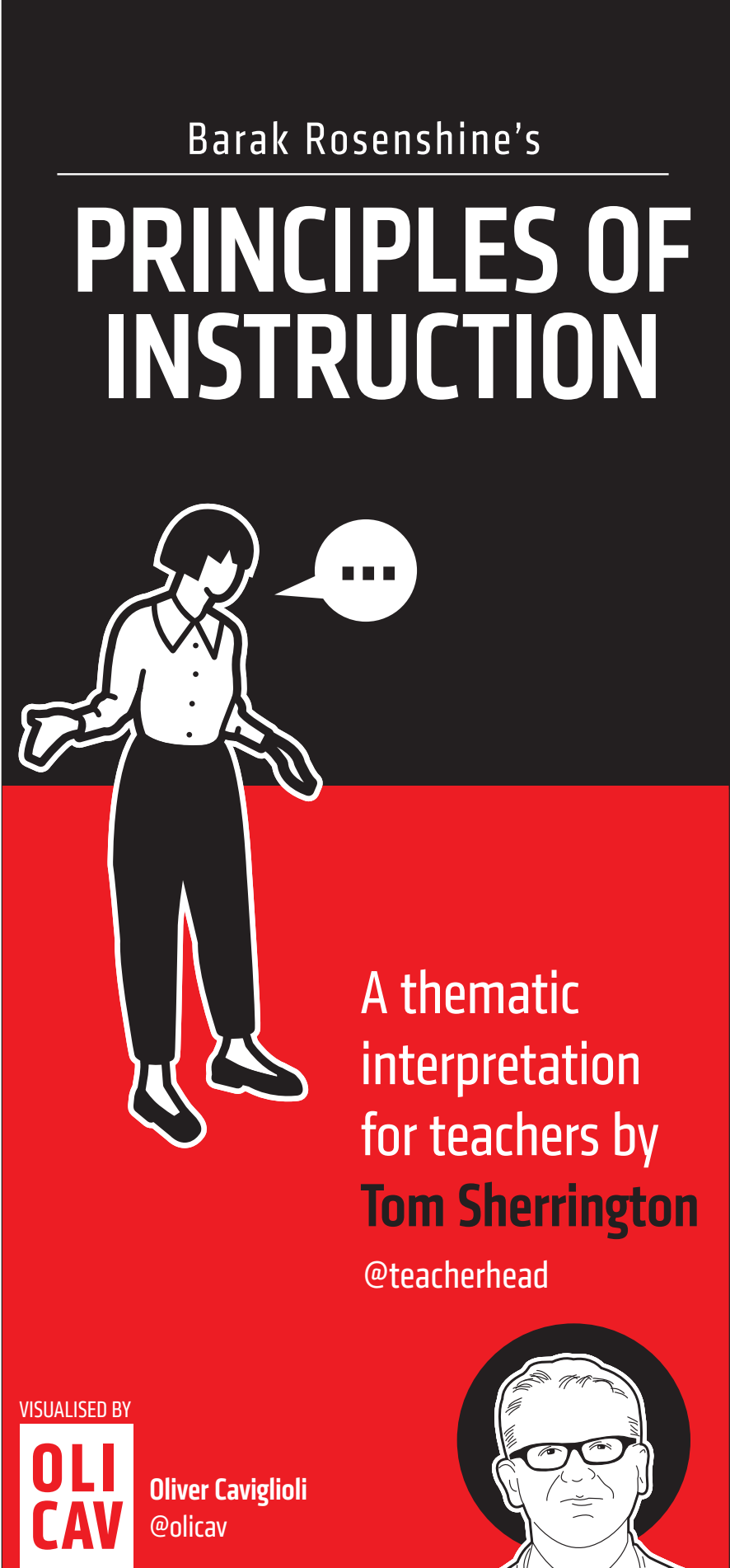
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Guiding principles

Barak Rosenshine's principles of instruction



Source



Barak Rosenshine's
PRINCIPLES OF INSTRUCTION

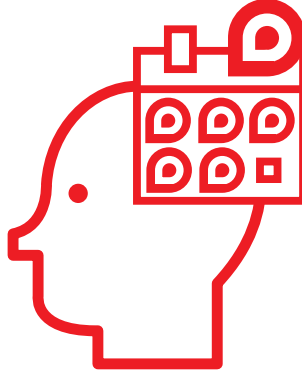

A thematic interpretation for teachers by
Tom Sherrington
@teacherhead

VISUALISED BY
OLICAV
Oliver Caviglioli
@olicav



REVIEWING MATERIAL



1 Daily review **10** Weekly and monthly review



Daily review is important in helping to resurface prior learning from the last lesson. Let's not be surprised that students don't immediately remember everything. They won't! It's a powerful technique for building fluency and confidence and it's especially important if we're about to introduce new learning – to activate relevant prior learning in working memory.

QUESTIONING

3 Ask questions **6** Check for student understanding



The main message I always stress is summarised in the mantra: ask more questions to more students in more depth. Rosenshine gives lots of great examples of the types of questions teachers can ask. He also reinforces the importance of process questions. We need ask how students worked things out, not just get answers. He is also really good on stressing that asking questions is about getting feedback to us as teachers about how well we've taught the material and about the need to check understanding to ensure misconceptions are flushed out and tackled.

SEQUENCING CONCEPTS & MODELLING





Practices for supporting **reading**

Reading and discussing

Text choice



- Sustained silent reading not good use of class time
- Texts should be mediated and scaffolded by teacher
- Must be challenging enough or learning does not happen
- Goal is to prepare for university level texts
- Grade level and lexical density are not good indicators
- Frustration level: fluency 0-92% and comprehension 0-50%

Reading and discussing

Text choice



Archaic

Non-linear

Complex narrator

Complex story

Resistant

Non-fiction

Pre-loading knowledge



- Vocabulary lists
- Synonyms and examples rather than dictionary
- Plot summaries and character relationship graphics
- Background knowledge

Pre-loading knowledge

Background knowledge example



Despite multi set spread
scheme requires
effective trap receive
blocks essence misdirection
mobile offensive

Pre-loading knowledge

Background knowledge example



Despite the multi-receiver sets, the spread option is a run-first scheme that requires a quarterback that is comfortable carrying the ball, a mobile offensive line that can effectively pull and trap, and receivers that can hold their blocks. Its essence is misdirection.

~ American Football

Guided reading

Questioning the author



- Making reading processes that may be automatically visible to the student
- Teacher reads and poses open questions
- Thinking (in other words seeking meaning) done by student
- Involves pre-preparation and thinking like a novice

Guided reading

Questioning the Author



1

Read like a novice

What could trip your students up?

2

Create a list of major understandings

What needs to be inferred?
What is the author's purpose

3

Annotate obstacles

4

Read enough for fluency and meaning,
then discuss

Vocabulary

Lord of the Flies by William Golding



The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

“Hi!” it said. “Wait a minute!” The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.

“Wait a minute,” the voice said. “I got caught up.”

The fair boy stopped and jerked his stockings with an

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“Wait a minute,” the voice said. “I got caught up.”

The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.

The voice spoke again.

“I can’t hardly move with all these creeper things.”

The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker. The naked crooks of his knees were plump, caught and scratched by thorns. He bent down, removed the thorns carefully, and turned around. He was shorter than the fair boy and very fat. He came forward, searching out safe lodgments for his feet, and then looked up through thick spectacles.

“Where’s the man with the megaphone?”

The fair boy shook his head.

“This is an island. At least I think it’s an island. That’s a reef out in the sea. Perhaps there aren’t any grownups anywhere.”

The fat boy looked startled.

“There was that pilot. But he wasn’t in the passenger cabin, he was up in front.”

The fair boy was peering at the reef through screwed-up eyes.

“All them other kids,” the fat boy went on. “Some of them must have got out. They must have, mustn’t they?”

The fair boy began to pick his way as casually as possible toward the water. He tried to be **offhand** and not too obviously uninterested, but the fat boy hurried after him.

“Aren’t there any grownups at all?”

“I don’t think so.”

The fair boy said this **solemnly**; but then the delight of a **realized ambition** overcame him. In the middle of the scar he stood on his head and grinned at the reversed fat boy.

“No grownups!” The fat boy thought for a moment.

“That pilot.” The fair boy allowed his feet to come down and sat on the steamy earth.

“He must have flown off after he dropped us. He couldn’t land here. Not in a place with wheels.”

“We was attacked!”

“He’ll be back all right.”

The fat boy shook his head.

“When we was coming down I looked through one of them windows. I saw the other part of the plane. There were flames coming out of it.”

He looked up and down the scar.

“And this is what the cabin done.”

The fair boy reached out and touched the jagged end of a trunk. For a moment he looked interested.

“What happened to it?” he asked.

“Where’s it got to now?”

“That storm dragged it out to sea. It wasn’t **half** dangerous with all them tree trunks falling. There must have been some kids still in it.” He hesitated for a moment, then spoke again.

“What’s your name?”

“Ralph.”

Questioning the author

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Reading and discussing

Text choice — other considerations

- Experience – questioning gets easier
- Audio versus independent reading
- New teacher agency
- Knowledge mapping, revision



Reading and discussing

Mapping document



Subject	2021	2022	2023
12EXT1	Mindscapes: Hamlet Faulkner Dickinson	Upheaval: Frankenstein Godot Heaney	Upheaval: Frankenstein Godot Heaney
12ADV	Common: Crucible Mod A: Tempest/Hag-Seed Mod B: Eliot Mod C: Various	Common: Crucible Mod A: Tempest/Hag-Seed Mod B: Eliot Mod C: Various	Common: Crucible Mod A: Tempest/Hag-Seed Mod B: Eliot Mod C: Various
12STD	Common: Vertigo Mod A: Ali Cobby Eckermann Mod B: Truman Mod C: Various	Common: Past the Shallows Mod A: Ali Cobby Eckermann Mod B: Truman Mod C: Various	Common: Past the Shallows Mod A: Ali Cobby Eckermann Mod B: Truman Mod C: Various
11EXT1	The Wife of Bath Streetcar The Handmaid's Tale	Odyssey The Penelopiad	The Wife of Bath Streetcar The Handmaid's Tale
11ADV	R2W: Various NTSOW: Othello, New Boy B: WB Yeats	R2W: Various NTSOW: Othello, New Boy B: WB Yeats	R2W: Various NTSOW: Othello, New Boy B: WB Yeats
11STD	R2W: Various CONTP: Sherlock B: Poetry, to be decided, Wilfred Owen?	R2W: Various CONTP: Sherlock B: Poetry, Wilfred Owen	R2W: Various CONTP: Sherlock B: Poetry, Wilfred Owen
10	<ol style="list-style-type: none"> Dystopia (adapting current sci-fi unit - new angle on Bladerunner) Romeo and Juliet Death of a Salesman, Arthur Miller ISBN-13 : 978-1408108413 Protest 	<ol style="list-style-type: none"> Romeo and Juliet PARAGRAPH AND ANNOTATIONS IN-CLASS Speculative discursive, creative (R2W) CREAT CRIT, EVAL HAND-IN Death of a Salesman, Arthur Miller CRIT OPEN BOOK ESSAY IN-CLASS 	<ol style="list-style-type: none"> Death of a Salesman, Arthur Miller CRIT OPEN BOOK ESSAY IN-CLASS Dystopia discursive, creative (R2W) CREAT CRIT HAND-IN Macbeth PARAGRAPH AND ANNOTATIONS IN-CLASS

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9	<ol style="list-style-type: none"> Gothic War poetry comparative study (Rupert Brooke, Sassoon, Good Morning Vietnam or similar, no purchase needed) The Knife of Never Letting Go by Patrick Ness Perspectives on Australia (<u>No</u> Much Ado) 	<ol style="list-style-type: none"> War poetry comparative MINI ESSAY IN-CLASS Gothic HAND-IN The Knife of Never Letting Go by Patrick Ness CRITICAL IN-CLASS Perspectives on Australia 	<ol style="list-style-type: none"> War poetry comparative MINI ESSAY IN-CLASS Gothic creative or discursive? HAND-IN The Knife of Never Letting Go by Patrick Ness CRITICAL IN-CLASS Perspectives on Australia
8	<ol style="list-style-type: none"> Torch (incl Happiest Refugee) Fantasy A Monster Calls by Patrick Ness and extracts of Sir Gawain and the Green Knight Chicken Run Great Escape 	<ol style="list-style-type: none"> A Monster Calls by Patrick Ness and extracts of Sir Gawain and the Green Knight (add some creative activities) CRITICAL IN-CLASS Best of Torch and 7 Speeches REFUGEE BY EXTRACTS? SPEECH HAND-IN Romeo and Juliet PARAGRAPH AND ANNOTATIONS IN-CLASS Auteur Study 	<ol style="list-style-type: none"> A Monster Calls by Patrick Ness and extracts of Sir Gawain and the Green Knight CRITICAL IN-CLASS Best of Torch and 7 Speeches REFUGEE BY EXTRACTS? SPEECH HAND-IN Romeo and Juliet PARAGRAPH AND ANNOTATIONS IN-CLASS Auteur Study
7	<ol style="list-style-type: none"> Persuasive Creative Tiger Visual Oracle by Jackie French ISBN-13 : 978-0732288402 Intro to Shakespeare through history, speeches, sonnets etc 	<ol style="list-style-type: none"> Poetry CRIT HAND-IN <u>Wilderpeople</u> VIEWING LISTENING IN-CLASS Novel THE LORD OF THE <u>FLIES</u> CREATIVE HAND-IN Intro to Shakespeare PANKRATION, TIGER WIDE READING 	<ol style="list-style-type: none"> Poetry CRIT HAND-IN <u>Wilderpeople</u> VIEWING LISTENING IN-CLASS Novel CREATIVE HAND-IN Intro to Shakespeare PANKRATION?? OR ORACLE? Wide reading



Practices and structures for supporting **writing**



Writing instruction

The Writing Revolution



- Courses, book
- New NESA syllabus
- Developing confidence from sentence level
- Enabling students to say complex things
- Differentiation
- Research base

Writing instruction

The Writing Revolution



- Kernels – *who, what, when, where, why*
 - Lord of the Flies was written. (add when, who, why)
 - The boys were stranded.
 - Golding explores.

Writing instruction

The Writing Revolution — because, but, so...



The boys are stranded without adult supervision **because...**

...their plane has been shot down in World War II.

The boys are stranded without adult supervision **but...**

...they find other boys and become resourceful.

The boys are stranded without adult supervision **so...**

...they struggle to behave in a civilised way.

Writing instruction

The Writing Revolution

- Appositives - noun group

William Golding, **a teacher at a boys' boarding school**, wrote *Lord of the Flies* in response to the political conflicts of World War II.

- Other ideas:
 - Referring to lists of subordinating conjunctions and asking students to choose one to consolidate
 - Experimenting with placement of subordinate clauses for effect
 - Stems

subordinating conjunctions		
after	inasmuch	though
although	in order that	til
as	just as	unless
as if	lest	until
as long as	now	when
as much as	now since	whenever
as soon as	now that	where
as though	now when	whereas
because	once	where if
before	provided	wherever
even	provided that	whether
even if	rather than	which
even though	since	while
if	so that	who
if only	supposing	whoever
if when	than	why
if then	that	



Writing instruction

Scaffolds

- Keep it simple – cognitive load – reduce mnemonics
- Try to use the same system across stage
- For seniors, establish routine, simple planning scaffolds
- I do, we do, you do
- Repeat!



Writing instruction

Scaffolds – What not to do



Name _____ Date _____ Period _____

5 Paragraph Essay Outline

Introduction


Thesis

Body Paragraph 1 Body Paragraph 2 Body Paragraph 3

Conclusion


Freeology.com - Free School Stuff

Here are some ideas to help you organise your essay structure - yes, they are a lifesaver! 😊



Different ways to think about how your essay might look overall...

There's this...

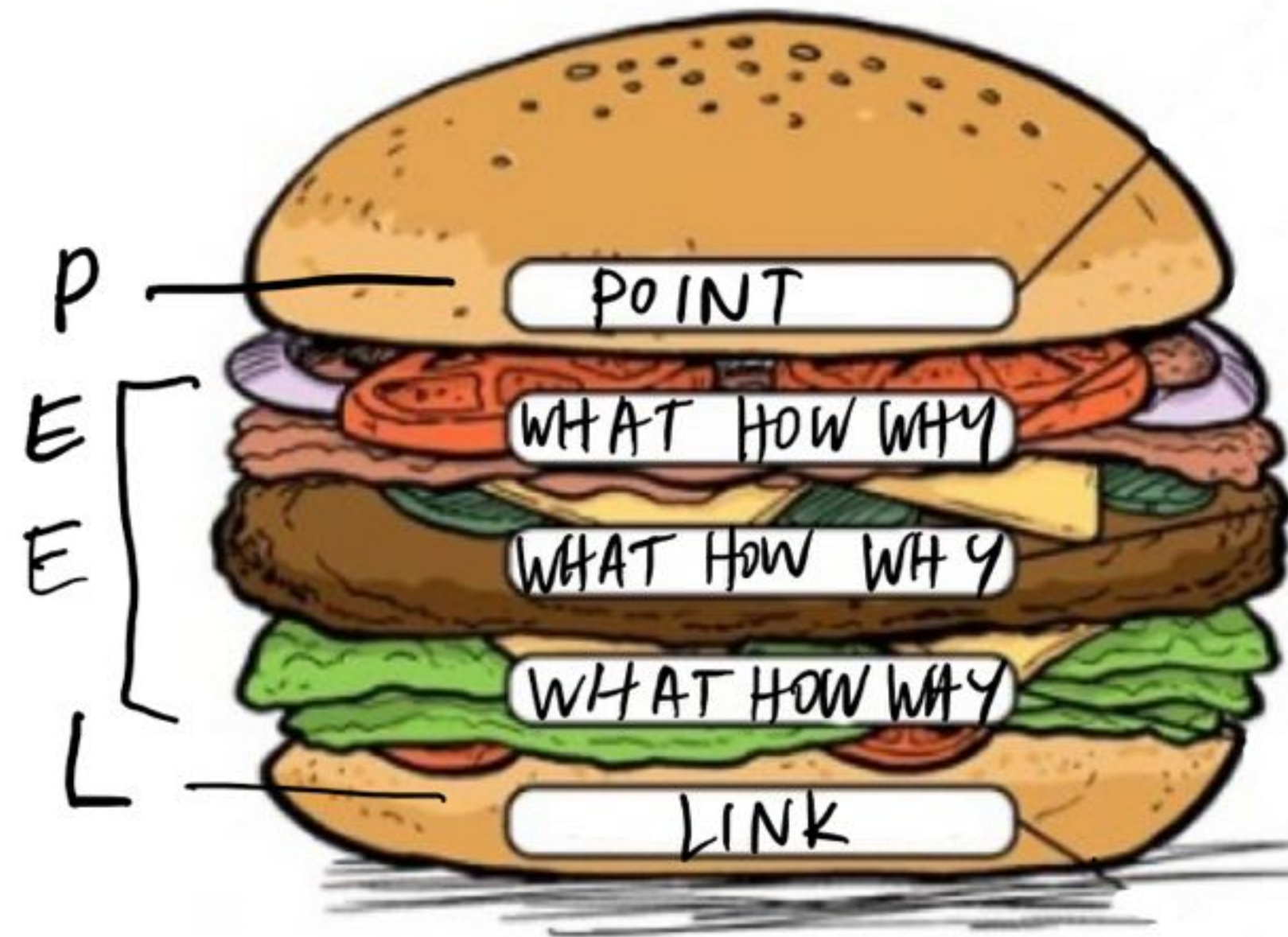


SEXY Paragraphs

- S – Statement or Topic Sentence
- E – Evidence or Example
- X – Explanation
- Y – Why what you have said relates to the set question or a linking sentence

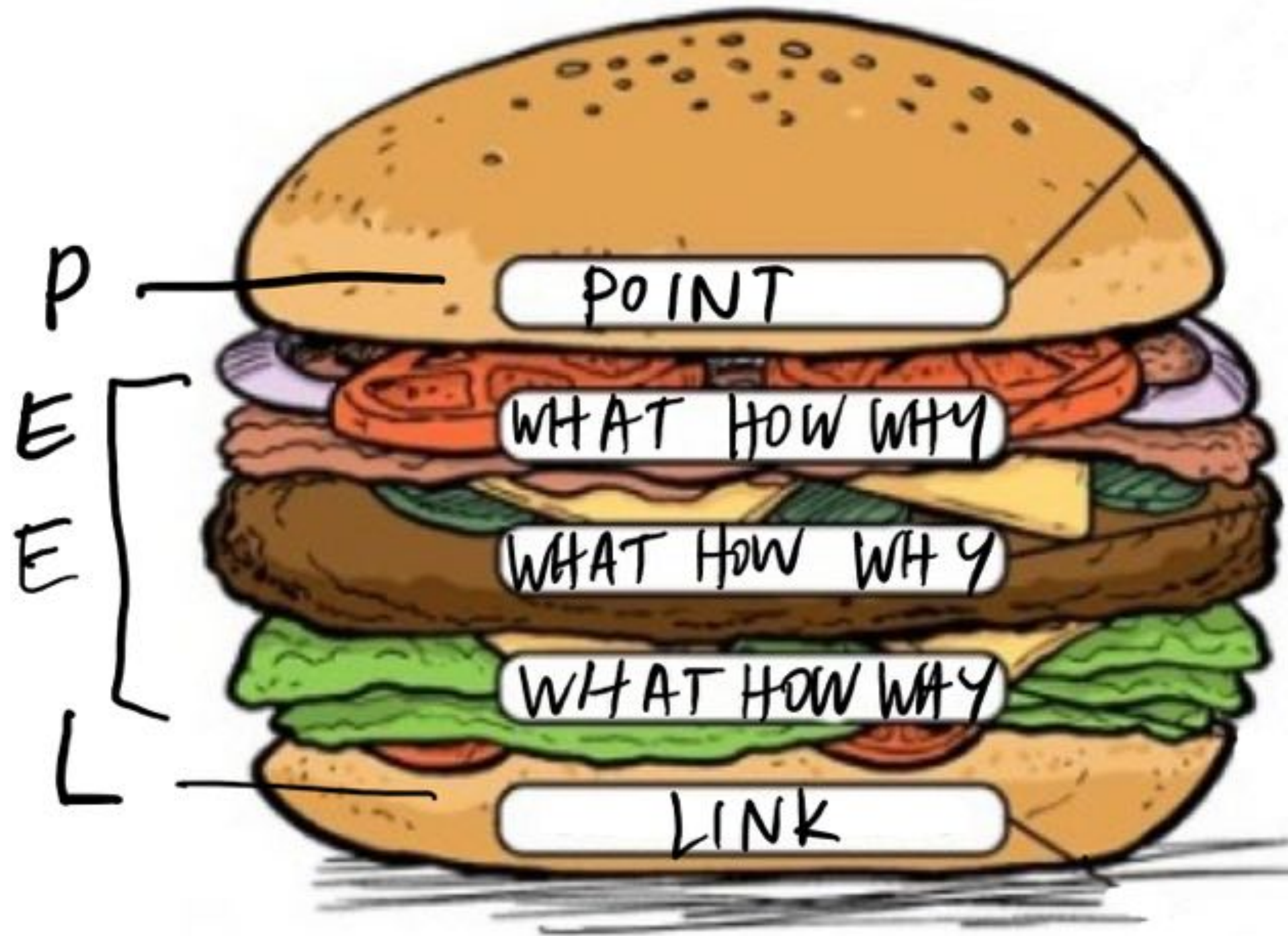
Writing instruction

Paragraph scaffold – middle years



Point sentence	<ul style="list-style-type: none">• Answer the question• Include the name of the composer• Include the name of the text
E1 – What, How, Why	<ul style="list-style-type: none">• What's going on?• How does the composer show this through language?• Why does that language work so well?
E2 – What, How, Why	<ul style="list-style-type: none">• What's going on?• How does the composer show this through language?

Write Paragraph



Write Paragraph



Point sentence	<ul style="list-style-type: none">• Answer the question• Include the name of the composer• Include the name of the text
E1 – What, How, Why	<ul style="list-style-type: none">• What's going on?• How does the composer show this through language?• Why does that language work so well?
E2 – What, How, Why	<ul style="list-style-type: none">• What's going on?• How does the composer show this through language?• Why does that language work so well?
E3 – What, How, Why	<ul style="list-style-type: none">• What's going on?• How does the composer show this through language?• Why does that language work so well?
Link sentence	<ul style="list-style-type: none">• Mini conclusion• Paraphrases point sentence

I do, we do, you do



I do, we do, you do

I do

Quote: "I tend the mobile now like an injured bird"

What	Duffy shows the importance of her mobile phone.
How	"I tend the mobile now like an injured bird" simile
Why	Shows her fragile relationship with her phone and her focus on it.

All together:

Duffy shows the importance of her mobile phone, saying "I tend the mobile now like an injured bird," using a simile to show her fragile relationship with her phone and her focus on it.

We do

Quote: "I look for your first, your second, your third"

What	
How	
Why	

All together:

Writing instruction

Vocabulary and spelling

- Students love it
- Vocabulary tiers
- Teach the tier 3 you want to see
 - Topic specific
 - Working towards nominalisation (abstract nouns)
...tion or ...sion — action, practice, process
 - Consider schema



Writing instruction

Vocabulary and spelling

- Tier 2 – all year
- English has its own Tier 2
 - Metalanguage
 - Author action verbs
- Spaced practice and retrieval software
 - Anki – seniors
 - Quizlet – juniors



Writing instruction

Vocabulary and spelling

- Extension
 - Give noun, change word class
- Differentiation, give in schema like concepts, film metalanguage, context



Noun	Verb	Adjective	Adverb
Technique			
Auteur			
Bildungsroman			
Waititi			
Director			
Diegetic			
Character			
Formation			
Disadvantage			
Marginalisation			
Exclusion			
Deviance			
Haiku			
Maori			
Colonisation			

Writing instruction

Creative



- Could be its own session!
- Follows on from close reading
- Genre writing – language, sentences, form, delimits
- Edit using tech for better results
- What are the macro devices? e.g. setting
- How do these operate at the sentence level? language devices, sentence structures
- Driven by purpose and effect

Writing instruction

Creative



- Lord of the Flies orientation
 - Effect = disorientation
 - Metaphors to disorientate
 - Lack of pronouns
 - Verbs for movement
 - Short pieces
 - e.g. busy city street from country
 - differentiate with fewer elements



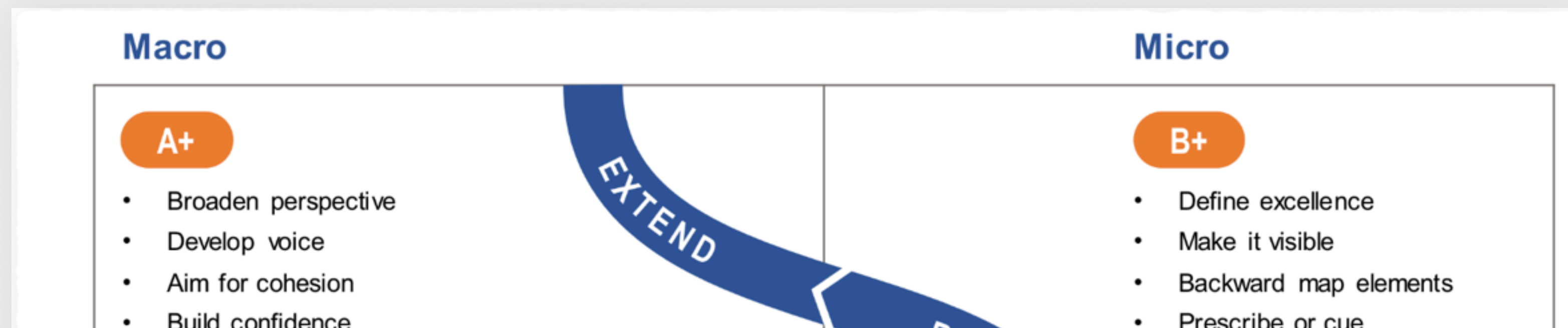
Strategically managing student **feedback**

Feedback

Surviving the marking load



- Whole class feedback
 - Reteaching – 80% rule
 - Pace and planning – gets easier!
- Stage of learning cycle – novice to experienced
- Get more specific as unit progresses



Macro

Micro

Critical

A+

- Broaden perspective
- Develop voice
- Aim for cohesion
- Build confidence
- Refine expression
- Feedback delayed

B+

- Define excellence
- Make it visible
- Backward map elements
- Prescribe or cue
- Develop independence
- Feedback delayed or fast

Structural

D+

- Develop planning skills
- Start with structure
- Keep it simple
- Follow up
- Practise writing
- Feedback fast

C+

- Detailed scaffolds
- Prescriptive feedback
- Use micro writing scaffolds
- Develop explanations
- Practise for speed
- Feedback fast

EXTEND

REFINE

CONSTRUCT

IMPROVE

Feedback

Self-marking using key



Legend:

- Green bar = Meta language
- Red bar = Context
- Purple bar = Mirror/collide
- Blue bar = Human behaviour
- Wavy blue lines = Shakespeare
- Wavy red lines = Techniques
- Wavy green lines = Cohesive Markers

Somewhat general

Shakespeare's 'Othello' mirrors and collides with Aristotle's tragic hero model to raise questions about human behaviour and attitude of the time by subverting the regimented model to fit the context.

Othello, a black Moor living in 1500's Venice, has assimilated into the ~~pred~~ prejudiced society and eventually falls into the tropes that adverse characters ~~has~~ label him with.

Shakespeare mirrors the Aristotelean tragic hero Model by including quintessential attributes of

Feedback

Marking codes



- Use variations of the same resource
- Make sure the codes make sense to you
- Give over a lesson to apply
- Differentiate by giving fewer priorities or focus on high impact items in following lesson

Code	What it means	What you should do with your feedback
G	Written before one of the below comments means you did a GOOD job of this element	Give yourself a high five.
P	What is composer's purpose? What do we learn? Statements of purpose should be in intro and at least once per paragraph, in point or link.	e.g. Ultimately, audiences learn that individuals must look to themselves for judgement in relation to their drive for power. If you already have a link, change it to a statement of purpose. Using 'Shakespeare shows/illuminates etc ...' can help

Feed

Marking

- Use v
- Make
- Give
- Differ
- follow

Code	What it means	What you should do with your feedback
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C	Context sentence needed. You need this for any text in which the composer responds to their environment.	e.g. The play was set at a time of tension between Medievalist beliefs, for example witchcraft, and Humanist emphasis on personal accountability.
EM	Work on embedding. Embedding gives you work fluency (third marking criteria on all tasks).	Structure your responses idea > quote > technique > effect. OR watch this video for three ways to embed.
CON	Write in a more conceptual way. This is especially important in points and links. Stay away from plot details.	e.g. <u>Before</u> : Macbeth throughout the play becomes unsure about many different things that occur as he considers them to be fate. <u>After</u> : These scenes reflect Macbeth's uncertainty about the reliability of fate as a predictor of future events . (bold = abstract nouns and abstract noun groups)
ROS	Run on sentence. Needs a full stop rather than a comma	e.g. <u>Before</u> : Shakespeare represents the idea that ambition overrides morality, this is evident in ... <u>After</u> : Shakespeare represents the idea that ambition overrides morality. This is evident in ...
R	Repetition. This may be of words, phrases or ideas	Elaborate, give more detail, or move onto analysis instead
IC		



Feed

Marking

- Use v
- Make
- Give
- Differ
- follow

IQ	Incomplete quote You may not have chosen the right parts of the quote or edited it so that the best aspects of meaning are missing	Use the part of the quote that directly links to your analysis.
SP	Spelling error	Look up the word in an online dictionary and correct it.
T	Missing or incorrect technique This can include devices but also things like stage directions, the way someone says something, or ways the language reflects specific concerns with context	Go back to your annotations or ask your teacher what the technique is and add your analysis. e.g. Lady Macbeth <u>summons</u> the supernatural, <u>ordering</u> them to “unsex me here”
EA	Effect on audience Direct links between the words on the page, the technique and the effect on meaning need elaboration	e.g. <u>Before:</u> ..he states in his soliloquy that “vaulting ambition..o’erleaps itself and falls on the other” utilising an extended equestrian metaphor to show the lack of control the ‘rider’ has when propelled only by ambition itself, this reflecting Shakespeare’s concern with the strictures of the Divine Right of Kings.
L	Link to purpose or thematic concerns needed	See P for purpose. Can reflect the ideas of the point sentence.
TS	Tense	Past tense for context Present tense for anything related to analysis
OE	Overexplaining	Take a look at the sentence before and after. Can you pick just one? Remember time is a factor in exams and you don’t get any marks for overexplaining.
LC	Locate The marker needs further information about where this happens in the play and under what circumstances	<u>Before:</u> This is seen when the witches say “not so happy, yet much happier” <u>After:</u> This is seen at the beginning of the play when the witches say that Banquo will be “not so happy, yet much happier”





Seeking **knowledge and support** in your practice

Further support



- Learning support
- Mentors
- Your PLN

Further reading



- [Motivated Teaching – Peps McCrea](#)
- [Rosenshine’s Principles in Action – Tom Sherrington](#)
- [The Writing Revolution – Judith Hochman](#)
- [Running the Room – Tom Bennett](#)

Other resources



- Education Research Reading Room – podcast
- Maqlit
- SOLAR Lab – short courses
- Emina McLean

Questions...

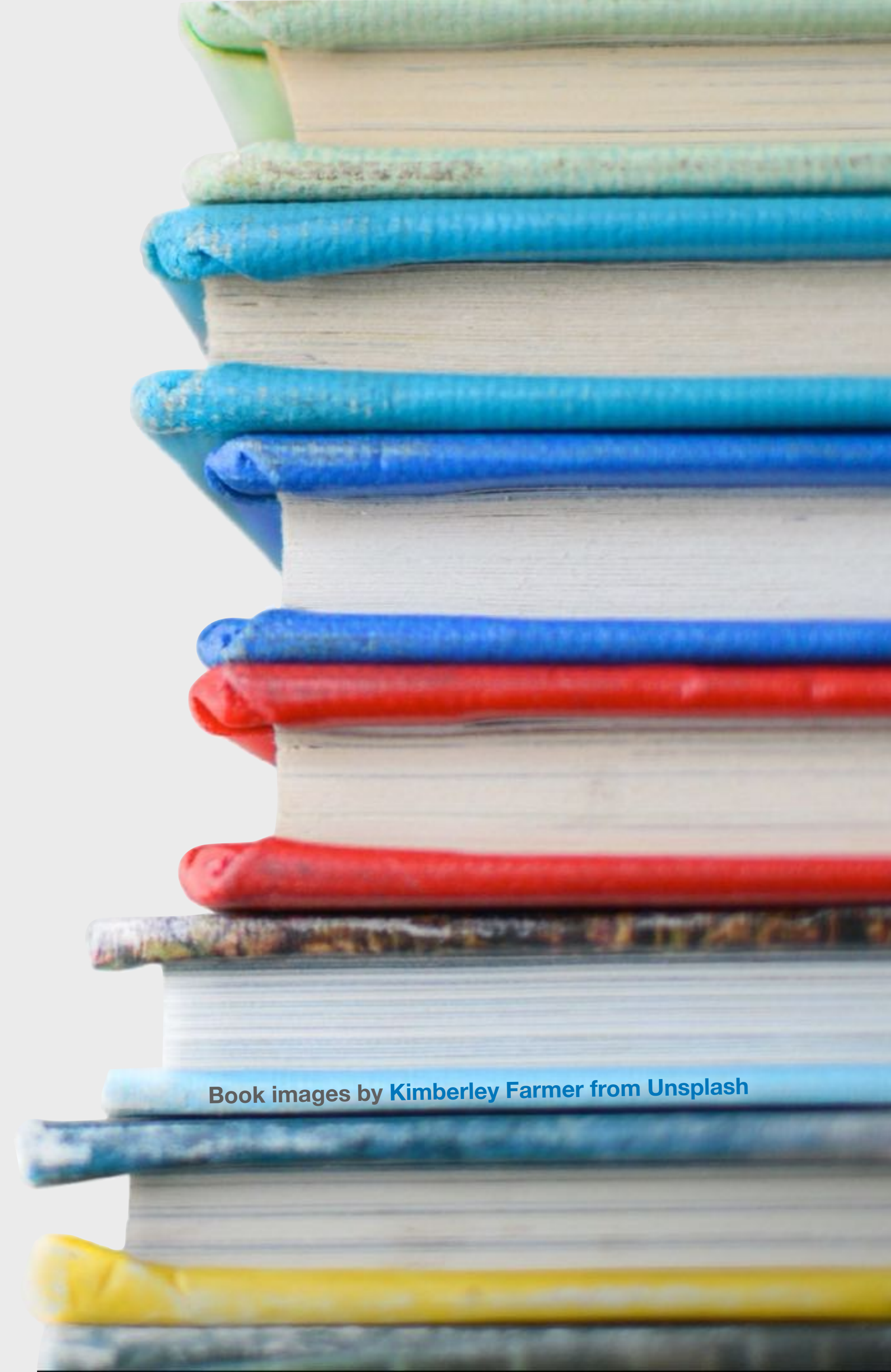


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