



St. Columba's College

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## **An English Meet**

**Wednesday 3rd May 2023**

**#englishmeet**

**[www.juliangirdham.com](http://www.juliangirdham.com) | [@sccenglish](https://twitter.com/sccenglish)**

# Irish National Organisation for Teachers of English

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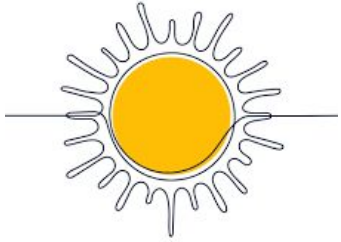
**Kate Smith**

***Enrichment Routines in English***

**#englishmeet**

# Enrichment Routines in English

With a focus on Word of the Day



Kate Smith  
Kildare Town Community School

# Examples of Enrichment Routines

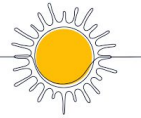
Starter activities

Word games

Keeping a glossary

Three minute Etymology  
investigation

Word of the Day



Plenaries

# Why establish these routines in a classroom?

Rock solid routines create predictability and safety.

Students have a way to connect with you that's relevant and easy.

Supportive of students with additional needs, especially those with autism (Acorn centre).

Classroom management - context, large classes, potential of challenging behaviour.

One hour classes since September.

Separate to the curriculum but deeply supportive of the material.

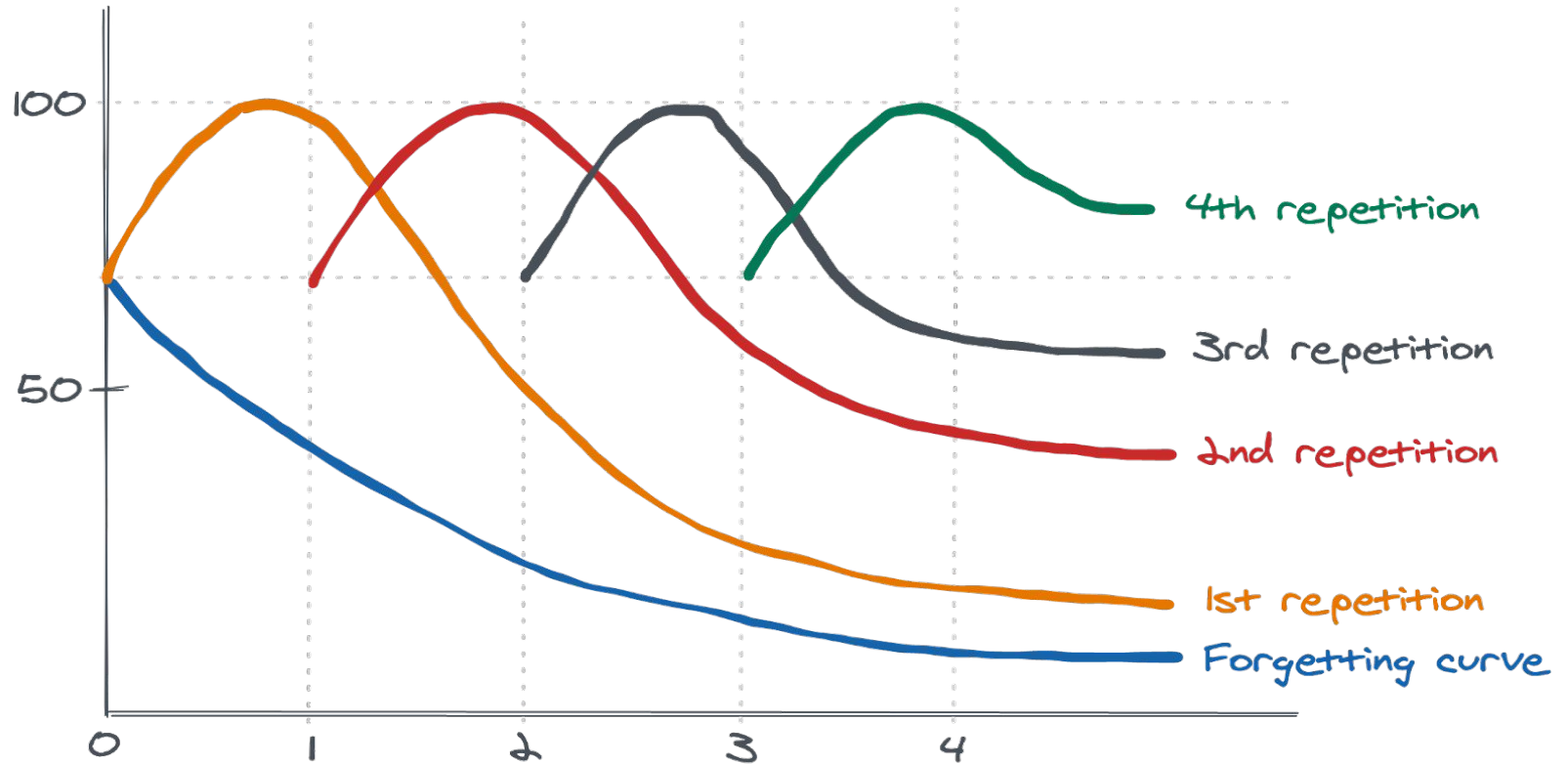
# Meta language and Metacognition

**Meta language** is the heart of our subject, and word of the day ensures repeated attention to, and exploration of parts of speech and how meaning is generated. This process is low stakes and builds students' confidence.

**Metacognition** - a huge and fascinating area. On a micro level students come to understand how they learn best - visuals, the act of writing something down, retrieval practice, discussion.

Awareness of the components of language and a subject-specific language. Borrow words of the day from other subjects - cross-curricular opportunities - learn *from* the students.

'Bumping' into words in different contexts for retention of meaning :





# Familiarisation with Parts of Speech (meta language)

Each word of the day has its part of speech abbreviation in brackets after it. Students become familiar with these quickly (rubric in September).

For example :

**Ecstatic** (adj.) - overwhelming happiness or joyful excitement

**Discombobulate** (v.) - disconcert or confuse (someone)

**Tercet** (n.) - a set or group of three lines of verse rhyming together. E.g.

‘On Spies’

by BEN JONSON

Spies, you are lights in state, but of base stuff,  
Who, when you’ve burnt yourselves down to the snuff,  
Stink and are thrown away. End fair enough.

Regular reference to parts of speech, can we turn ecstatic into a noun? Ecstasy, an abstract noun or a common noun? Both? Can you explain?

A simple word like ‘just’ - an adjective, ‘it was a ‘just’ decision.’  
Just as an adverb, ‘Ah Ms, I was just joking when I (insert verb of choice)...

# Basics of the routine

Write word at top left of board with definition.

Students take down the words at the back of their A4 hardbacks/ copies/ on a dedicated Glossary sheet. Must be kept together.

The first thing they do in every English class is take down the word.

Some examples

# Foible (n)

- a minor flaw or shortcoming in a character

Start with etymology, the story of the word

Did you know?

Many word lovers agree that the pen is mightier than the sword. But be they honed in wit or form, even the sharpest tools in the shed have their flaws. That's where *foible* comes in handy. Borrowed from French in the 1600s, the word originally referred to the weakest part of a fencing sword, that part being the portion between the middle and the pointed tip. The English *foible* soon came to be applied not only to weaknesses in blades but also to minor failings in character. The French source of *foible* is also at a remove from the fencing arena; the French *foible* means "weak," and it comes from the same Old French term, *feble*, that gave us *feeble*.

**Recent open q with 5th years (on the board when they came in)**  
**- Choose a character from one of the texts we have studied this year and identify a foible of that character that has an impact on the outcome of the story. (Proctor - The Crucible - pride - death)**

**Extension/ differentiated task - draw a sword and label the foible on it.**

# Many ways to use the Word of the Day - here's one way

## Word of the day detective:

Show picture of something or a painting (we'll give this a go on next slide)

Students describe (give me verbs please) wouldn't it be great if we had a word for this ... maybe we do... can you find it?

Painting 1889-1890 Václav BROŽÍK in Art Gallery  
Melbourne

Examples I've used successfully -

Schadenfreude/ bombast/ annihilation/ inferno/ nirvana - worth spending a few minutes on prepping this - you'll use it with every class you have that day. 5 minutes (more if you want...) these can become writing prompts later.







# Tholtan (n.)

A ruined or dilapidated house.





# On ‘Big Words’ and how to use them

The issue of assuming bigger words are better, or misusing sophisticated vocabulary, is nothing new. In fact, Quintilian, one of the famed early teachers of writing during the Roman Empire, complained about the “corrupt style” of his pupils. Over two thousand years ago, he bemoaned “purple patches” and labelled them as “stilted bombast” and “blossoms of eloquence” that would easily fall

1

(1). Clearly, Quintilian himself was prone to a bit of bombast and ‘purple prose’.

(Alex Quigley’s Blog The Confident Teacher)

# What to do when Students Use Big New Words 'Badly'

Not much... they are trying them out and that's the only way to get used to them and begin to use them fluently. You can steer their use when you have the chance but remember they are revisiting the word so there is learning even if it looks oafish.

We are not word police - or are we?!

# ‘Difficult’ words (for the teacher!)

I recently came across a word that was new to me - **pluviophile** ! Anyone?

But I didn’t use it that week as a word of the day because I was aware of the obvious association with paedophile.

When I thought about it while scratching my head for a word in front of the whiteboard one day I realised **how silly** that was. Words have power, and this is a supreme example - even a fragment of a word, its suffix, has power. And beside this power is the literal meaning and that’s before we’ve even considered at the pluvio part!

Francophile, anglophile, bibliophile, logophile... good opportunities for discussion, including reflecting on our reactions to the suffix.

# Affixes



Group of letters attach **before** and **after** the root word.

**un**+**accept**+**able**= **unacceptable**

(root word)

**Prefixes**

A group of letters placed **before** the root word.

**Suffixes**

A group of letters placed **after** the root word.

# Dos and don'ts

**Do** write down each word in your planner or whatever you use, you'll forget what you've put up on the board.

**Do** commit to a new word each day, this needs to be predictable and consistent.

**Don't** overthink it, I rarely know what word I'll use that day, there's no shortage!

**Don't** offer a jelly baby for every 'word of the day' used in a Shakespeare exam essay - tragic consequences. True story.

**Don't** always go off on a tangent, a lot of the time the word is there, they take it down and that's that.

**Do** involve students - the poster, the writing up, the choices etc.

**Do** enjoy it yourself!

# Useful Online Resources

[Crossword Lab](#)

[Crossword Maker](#)

[Word Wall \(make your own games/ resources\)](#)

[Visuwords - word association visual site](#)

[Etymology Resource Site](#)

[Haggard Hawks Word Blog](#)

Thank you



**Dan Stynes**

***Introducing Poetry Analysis to Weak JC Students***

**#englishmeet**



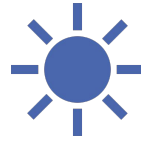
# **INTRODUCING POETRY ANALYSIS TO WEAK JC STUDENTS**

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Dan Stynes

Twitter: @DanStynes

# Three key elements



You will...	I will...
<ul style="list-style-type: none"><li>✓ What does the poetic term mean?</li><li>✓ What does it do?</li><li>✓ Why did the poet use it there?</li></ul>	<ul style="list-style-type: none"><li>□ Sibilance is the repeated 's' sound.</li><li>□ Used to slow the rhythm and soften the tone.</li><li>□ For example, the sibilance in 'candles and snowdrops soothed the bedside' is there to create a calm and silent atmosphere in contrast to the hectic atmosphere the day previous as the family entertained guests.</li></ul>

# List of Poetic Terms 1



**Rhyme:** When two words that sound alike are used to help the rhythm of a poem. Often, poets will link them with each other. (Tomb/womb, sludge/trudge, cage/rage)

**Theme:** A central idea running through poem. There can be several themes in a poem. (Childhood, life, bullying)

**Image:** A picture or a certain visual given off by the poem. (The image of the four-foot box in *Mid-term Break*)

**Symbol:** When a certain item in a poem has a special meaning. (If in a poem a person is fixing a wall, the wall might symbolize a barrier)

**Metaphor:** When a certain image or symbol stands for something significant. (The wall might be a metaphor for the way the character in the poem can't deal with something, and must put up a barrier)

**Simile:** A comparison using like, as, or than. Poets usually avoid dead similes, which are ones that have been used so often that the image they create no longer registers. (Like; like a flash. As; as quick as flash)

**Title:** Does the title give the reader any clues as to what the poem might be about or what the message might be?

# List of Poetic Terms 2



**Rhythm:** The flow of a poem. (Is it quick or slow to read? Watch for punctuation.)

**Tone:** The way that the poem is delivered. It is the tone of voice of the speaker. This often needs multiple readings to get. (Sad, happy, afraid)

**Mood:** The atmosphere created by the poem. (A sad tone can create a despondent mood)

**Alliteration:** When the same consonant sounds are used close to each other. Usually used to speed up the rhythm of a poem. (Fully filled, tip top)

**Assonance:** When the same vowel sounds are used close to each other. Usually used to slow down the rhythm of a poem. (Always allowed, only open, easily earned)

**Sibilance:** When the repeated 's' sound is used. Usually used to slow down the speed of the poem and soften the tone. (Secretly sleeping, hissing softly, distant sands)

**Onomatopoeia:** When the word sounds like the noise that is created. (Buzz, crash, pop)

**Hyperbole:** An exaggeration used to enhance the effect of a line. (Miles over the bar, a million reasons why, a thousand miles away)

**Repetition:** The repeating of a word or phrase throughout the poem to highlight a particular aspect or theme in poet. (The repeating of 'four feet high' reminds us that she was only a child in 'Back in the Playground Blues' when the bullying happened.)

# List of Poetic Terms 3



**Enjambment:** When a line of poetry runs on to the next line, often used to change or subvert an original meaning. (I love the way that you/Leave me alone.)

**Subversion:** To take something expect to see and then be given the opposite. (We expect the sibilance of 'Gas! GAS! Quick boys!' to be soothing but it is in fact the exact opposite.)

**Personification:** To give human or animalistic qualities to inanimate (not alive) or objects. (The saw 'snarled' and 'rattled' in Frost's 'Out, Out.')

**Message:** The overall point that a poet tries to put across in a poem. (That the child in 'Back in the Playground Blues' was bullied in a way that they'll never forget.)

# 'Back in the Playground Blues'



**By Adrian Mitchell**

I dreamed I was back in the playground, I was about four feet high

Yes I dreamed I was back in the playground, standing about four feet high

Well the playground was three miles long and the playground was five miles wide

It was broken black tarmac with a high wire fence all around

Broken black dusty tarmac with a high fence running all around

And it had a special name to it, they called it The Killing Ground

Got a mother and a father they're one thousand miles away

The rulers of the Killing Ground are coming out to play  
Everybody thinking: 'Who they going to play with today?'

Well you get it for being Jewish

And you get it for being black

You get it for being chicken

And you get it for fighting back

You get it for being big and fat

Get it for being small

Oh those who get it get it and get it

For any damn thing at all

Sometimes they take a beetle, tear off its six legs one by one

Beetle on its black back, rocking in the lunchtime sun

But a beetle can't beg for mercy, a beetle's not half the fun

I heard a deep voice talking, it had that iceberg sound

'It prepares them for Life' - but I have never found

Any place in my life worse than The Killing Ground.

# 'BITPB' Qs and Discussion



## Comprehension Questions (5 marks):

1. What is your impression of the title?
2. Describe the 'killing ground.'
3. Find an example of hyperbole. Explain why you think the poet included this.
4. Who are the 'rulers'? Why do you think this?
5. Describe those who 'get it.' Why are they being picked on?
6. What do you think the beetle is a metaphor for?
7. How does this turn into a simile at the end?
8. What do you think the 'iceberg' is a metaphor for?
9. Do you think that the bullying 'prepares them for life'?

## Exploration Questions (10 marks):

1. Choose an image that stands out to you in the poem and explain why you think it is so striking.
2. What do you think is the most prevalent theme? Give detailed reasons for your answer.
3. How do we know that the bullying has affected the speaker in the long term? Explain using detailed reference to the poem.

## Long Questions (20 marks):

1. Your school is running an anti-bullying week and have asked you to give a talk on a poem with that theme. What poem would you choose? Give reasons why you like the poem and why it fits well with the anti-bullying theme.
2. Write a letter to the poet explaining the impact that their poem has had on you.
3. Choose a poem that you have studied that made you think about something in a new or different way. Describe the poem and describe how it made you think differently.

# 'Early Purges'



**By Seamus Heaney**

I was six when I first saw kittens drown.  
Dan Taggart pitched them, 'the scraggy wee shits',  
Into a bucket; a frail metal sound,  
  
Soft paws scraping like mad. But their tiny din  
Was soon soused. They were slung on the snout  
Of the pump and the water pumped in.  
  
'Sure, isn't it better for them now?' Dan said.  
Like wet gloves they bobbed and shone till he sluiced  
Them out on the dunghill, glossy and dead.  
  
Suddenly frightened, for days I sadly hung  
Round the yard, watching the three sogged remains  
Turn mealy and crisp as old summer dung

Until I forgot them. But the fear came back  
When Dan trapped big rats, snared rabbits, shot  
crows  
Or, with a sickening tug, pulled old hens' necks.  
  
Still, living displaces false sentiments  
And now, when shrill pups are prodded to drown  
I just shrug, 'Bloody pups'. It makes sense:  
  
'Prevention of cruelty' talk cuts ice in town  
Where they consider death unnatural  
But on well-run farms pests have to be kept down.



# 'EP' Qs and Discussion



## Comprehension Questions (5 marks):

1. What is the attitude of Dan Taggart towards the kittens?
2. Describe the drowning of the kittens.
3. Why do you think Dan says, 'Isn't it better for them now?'
4. What happens to the kittens after they are drowned?
5. What did the boy do each day after the kittens died?
6. When does the fear come back?
7. What is the speaker's attitude now to killing animals like this?
8. Why are the animals culled like this?

## Technical Questions (10 marks):

Find examples of the following in the text and say **why** they are being used:

Tone.

Enjambment.

Sibilance.

Onomatopoeia.

## Discovery Questions (20 marks):

1. What do you think is the message in this poem?
2. If you were to make a poster with this poem printed on it, which images from the poem would you include on it and why?
3. Do you agree with the speaker's attitude towards animals? Should there be a difference between how animals are kept on a farm compared to the city?

# Thanks!

- If you would like me to send you on any of my notes on poetry (or anything else), just write to me on twitter @DanStynes and I'll do my best to help!

**Evan Jameson**

**Encouraging reading**

**#englishmeet**

wellread

NATIONAL AWARD 

HOW TO TEACH



*a passport to everywhere*

Reading  
for Pleasure

KENNY PIEPER

EDITED BY PHIL BEADLE



- 1. What is the name of the novel you are currently reading? (or the last novel you read.)**
- 2. What is the name of the author?**
- 3. Why did you choose this book?**
- 4. What has happened so far?**

- 1. What is the name of the novel you are currently reading? (or the last novel you read.)**
- 2. What is the name of the author?**
- 3. Why did you choose this book?**
- 4. How many pages have you read?**
- 5. Where and when is the book set? (This may or may not be important.)**
- 6. What is the name of the main character?**
- 7. What has happened to them so far in the book? (And/or what have they done?)**
- 8. How would you describe the main character?**
- 9. Are they similar to, or different from, you? Explain your view.**
- 10. What do you like best about the novel so far?**



Books read	Date finished	Books I plan to read
Arch angel	2018 August 2	Harry Potter 7 and the rest of the series
Snakehead	November 2 2018	Deathly Hallows
<del>The</del> The Butterfly Lion	January 6 2019	Private Peaceful 1984
Private Peaceful	January 20/2019	Crocodile Tears
Crocodile Tears	February 2/2019	Scorpia Rising
Scorpia Rising	April 26/2019	Russia Planette

1. Which book are you reading at the moment and who wrote it?
2. Why did you choose this book?
3. How many pages have you read and what has happened so far in the book?

1. I am reading 'Cherub: The Fall' by Robert Muchamore.
2. I chose this book because it's part of the action and mystery genre that I like. Robert Muchamore is also a great author I know and his books never fail to interest me.
3. I've read a 133 pages so far. From what I've read so far, a 15 yr old boy was sent to a semi-abandoned city in Northern Russia with two fake parents. The parents went out in the night and killed the leader of the Russian Aero programme, after this they disappeared. Denis Oblidin was the leader of the Aero program but was killed. His brother Vincent Oblidin and some henchmen hacked down James and attacked him.



### questions

- 1 which book are you reading at the moment.
- 2 why did you choose this book.
- 3 how many pages have you read and what has happened so far in the book.

1Ans I am reading shadow wave by Robert Muchamore.

2 I chose this book because it had a cool cover.

3 I have read 75 pages but I'm not sure whether or not I like it. It is

**Holly McIndoe**

**A quick overview of the problem of creating atmosphere.**

**#englishmeet**

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# The problem – misconceptions and fuzzy understanding about how to create and analyse atmosphere

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Shows itself in both

- Reading of texts / analysis
- Creative writing



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# A possible way to tackle the issue

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Explicitly teaching this particular element, first through reading then through writing.

Also – asking them to notice and think about the structure of a passage of prose.





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# Working with the model – Bilbo goes into Mirkwood

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- Introduce the model and address misconceptions.
- First read for comprehension
- Read and annotate (visualizer!)
- Teacher model talking



Extract from "The Hobbit" by J.R.R. Tolkien

Pay attention to

- \* - sound / silence
- \* - light / darkness, blackness
- \* - movement / stillness

The contrast between these opposites is a way of building tension and suspense as well as of creating a threatening atmosphere.

*Bilbo and the Dwarves are on a quest to try to reclaim the Dwarves' treasure from Smaug the dragon. On their way, they face many obstacles. In this extract, they enter Mirkwood, a forest renowned for being dangerous and inhabited by monsters. They have been dreading this part of their journey, but it is the only way through to their destination: the Lonely Mountain.*

They walked in single file. The entrance to the path was like a sort of arch leading into a gloomy tunnel made by two great trees that leant together, too old and strangled with ivy and hung with lichen to bear more than a few blackened leaves. The path itself was narrow and wound in and out among the trunks. Soon the light at the gate was like a little bright hole far behind, and the quiet was so deep that their feet seemed to thump along while all the trees

only a little light

leaned over them and listened. As their eyes became used to the dimness they could see a little way to either side in a sort of darkened green glimmer. Occasionally a slender beam of sun that had the luck to slip in through some opening in the leaves far above, and still more luck in not being caught in the tangled boughs and matted twigs beneath, stabbed down thin and bright before them. But this was seldom, and it soon ceased altogether.

sun light can't survive here. unnatural place?

There were black squirrels in the wood. As Bilbo's sharp inquisitive eyes got used to seeing things he could catch glimpses of them whisking off the path and scuttling behind tree-trunks. There were queer noises too, grunts, scufflings, and hurryings in the undergrowth, and among the leaves that lay piled endlessly thick in places on the forest-floor; but what made the noises he could not see. The nastiest things they saw were the cobwebs: dark dense cobwebs with threads extraordinarily thick, often stretched from tree to tree, or tangled in the lower branches on either side of them. There were none stretched across the path, but whether because some magic kept it clear, or for what other reason they could not guess.

noises + movement from things the can't see in the dark! creepy

It was not long before they grew to hate the forest which seemed never-ending. But they had to go on and on, long after they were sick for a sight of the sun and of the sky, and longed for the feel of wind on their faces. There was no movement of air down

no sunlight now all gone -> stifling air too



under the forest-roof, and it was everlastingly still and dark and stuffy. Even the dwarves felt it, who were used to tunnelling, and lived at times for long whiles without the light of the sun; but the hobbit, who liked holes to make a house in but not to spend summer days in, felt he was being slowly suffocated.

darke +  
darker

The nights were the worst. It then became pitch-dark — not what you call pitch-dark, but really pitch; so black that you really could see nothing. Bilbo tried flapping his hand in front of his nose, but he could not see it at all. Well, perhaps it is not true to say that they could see nothing: they could see eyes. They slept all closely huddled together, and took it in turns to watch; and when it was Bilbo's turn he would see gleams in the darkness round them, and sometimes pairs of yellow or red or green eyes would stare at him from a little distance, and then slowly fade and disappear and slowly shine out again in another place. And sometimes they would gleam down from the branches just above him; and that was most terrifying. But the eyes that he liked the least were horrible pale bulbous sort of eyes. "Insect eyes" he thought, "not animal eyes, only they are much too big."

light  
that is  
new!  
scary!

light does  
not  
help.

Although it was not yet very cold, they tried lighting watch-fires at night, but they soon gave that up. It seemed to bring hundreds and hundreds of eyes all round them, though the creatures, whatever they were, were careful never to let their bodies

sounds + movements in  
the darkness that terrify

show in the little flicker of the flames. Worse still it brought thousands of dark grey and black moths, some nearly as big as your hand, flapping and whirring round their ears. They could not stand that, nor the huge bats, black as a top-hat, either; so they gave up fires and sat at night and dozed in the enormous [uncanny darkness].

the darkness is  
wrong, somehow,  
evil, unnatural.  
- hissing ...

# Define the writing task with elements of success criteria

Task: to write a suspenseful section of a story, modelled on the bit of Bilbo's adventure that we have just read

- Scary place
- A character slowly travelling deeper into it
- Hints of a monster: the writer needs to know exactly what the monster is. The protagonist must not.
- Contrasts to make it unsettling and create a sense of imminent danger
- Ends just before the monster jumps out







# Co-write

Teacher starts – define my character, setting, monster.

Write the first few lines.

Co-write remainder with the class's input.

Mini White Boards



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# Independent writing, peer marking

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They do their own!

Peer mark using agreed success criteria.





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# What types of things have they written?

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Graveyard with a werewolf – skittering claws, panting, growling / silence + flashes of movement behind the gravestones / stillness + sunset, moonlight, cloud over the moon

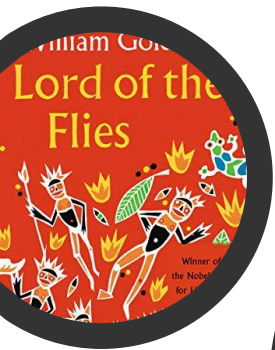
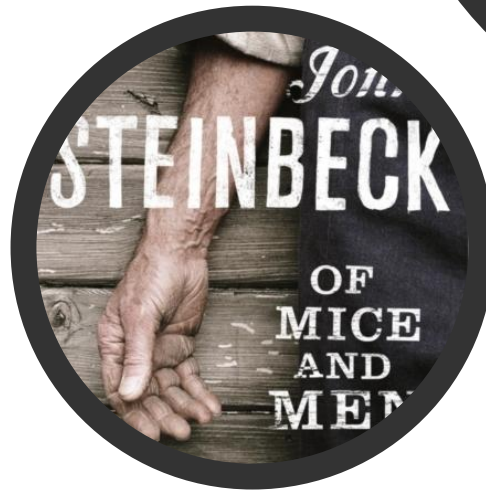
Haunted house with a ghost – sound of protagonist's breathing, steps, heart + silence in the house; empty still rooms with flashes of movement and shadows out of the corner of the eye + light fading as protagonist goes further into the house

LC: comes through in personal essays – excitement, discomfort, how the gentle past is different to the harsh present (not just suspense / fear)



Next steps / follow through

Apply the concept in short creative and analytical writing woven into other textual studies.



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# Why invest time in this?

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- Writing (any kind!) is structured, deliberate an exercise in choice, intention, sharing
- (Technique spotting or dropping – can result in a sense of a piece as fractured, atomised, not a coherent whole)
- Writing (and reading) as craft and attention to craft



**Niall Daly**

***The Writing Revolution*, by Hochman and Wexler**

**#englishmeet**

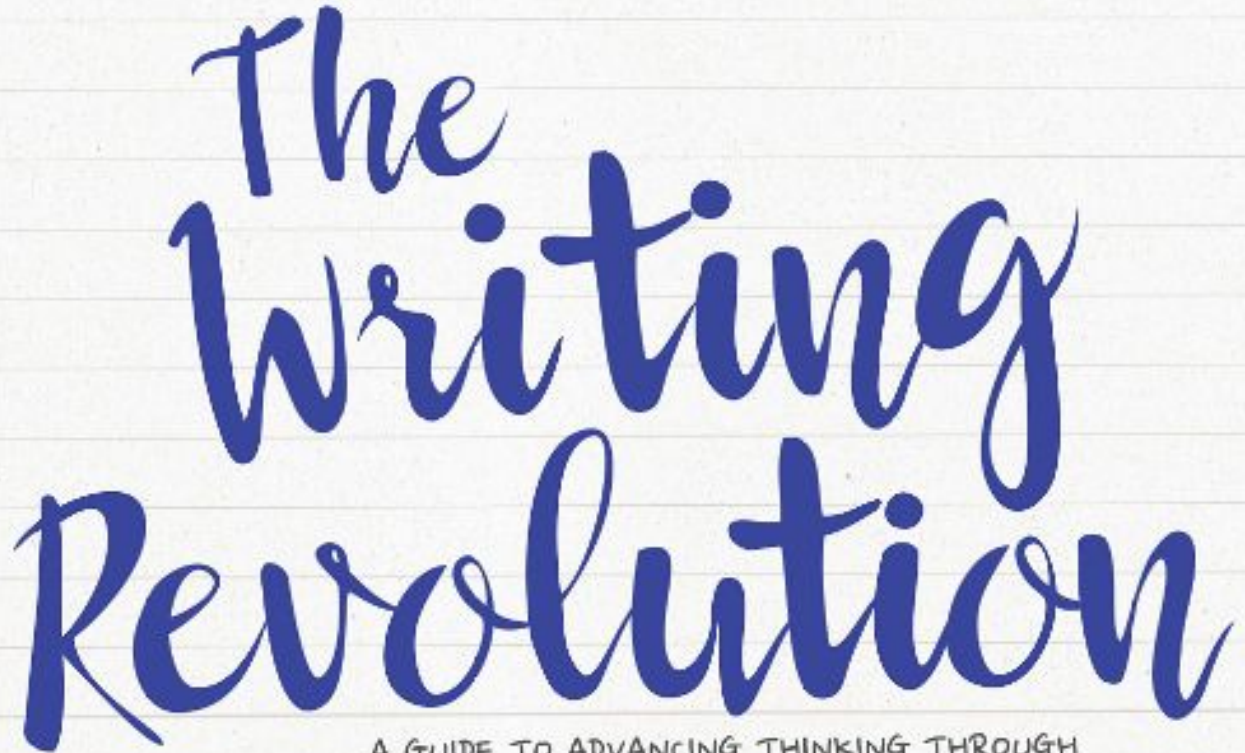


# The Writing Revolution by Hochman and Wexler

The power of basic conjunctions in writing

The recommended  
text:

*The Writing  
Revolution* by  
Hochman and  
Wexler



The  
Writing  
Revolution

A GUIDE TO ADVANCING THINKING THROUGH  
WRITING IN ALL SUBJECTS AND GRADES

What? - using conjunctions  
to support analysis



How? - three basic conjunctions



Why? - support students to  
think and craft complex  
sentences themselves



# Basic conjunctions - *Because, but & so...*

A simple activity to require students to think analytically.

1. Topic sentence/idea

2. Because...            why something is true

But...                    a change of direction in the idea/analysis

So...                     what happens as a result - a cause and an effect

3. Summary paragraph - reframing the analysis

# Before teaching

- Craft a sentence stem for the content you want a response to.
- Practice writing samples yourself - you should be able to anticipate some responses... a good opportunity to model a response. Can be analytical, creative... lots of options...

Sample:

Stem: A strong relationship I have is with my parents

- because.... *they have encouraged me in all my pursuits*
- but... *they lack the ability to support me directly in developing my musical skills*
- so.... *I am grateful for the privilege of being their son.*

**Summary** - *A strong relationship I have is with my parents because they have encouraged me in all my pursuits. Our relationship is strong but often I feel their support in improving my musical skills is limited. For all the good over the bad, I am grateful for the privilege of having caring, well meaning parents.*

**The summary offers you the chance to adjust the flow of your writing more and edit it to sound less formulaic.**

## An analytical example - Noughts and Crosses

Stem - Callum's perception of his life as a Nought is challenged

- Because - he is forced to experience prejudice from Crosses first hand
- But - he still tries to maintain a connection to his Cross friend/girlfriend Sephy.
- So - he is forced to confront his acceptance of the world he inhabits and the beliefs he stands for

**Summary** - Throughout Noughts and Crosses, Callum's perception of his life as a Nought is challenged as he experienced prejudice first hand in school. He tries to maintain a close friendship with Sephy but is continually abused and reminded that this friendship is not accepted by others - a reflection of wider societal issues in this setting. As Callum experiences continuous prejudice and racism he is forced to confront his acceptance of the world he inhabits and the beliefs he fights so hard to maintain. What is worth fighting for in a world that will not approve of him and Sephy?

# Insights

- ★ The activity is as challenging/accessible as you make it...
- ★ Easy to model and to share ideas
- ★ Can offer very precise checks of student understanding/comprehension
- ★ Adaptable to multiple subjects
- ★ Usable in discussion or writing
- ★ Removes slow start or 'I don't know what to write'

## Doug Lemov's view - [Blog link](#)

“But, Because, So” is powerful.

- “But, Because, So” is powerful, **but** the best part is that it gets more productive the more you use it.
- “But, Because, So” is powerful, **because** it forces students to expand their thinking with precision, clarity and variety.
- “But, Because, So” is powerful, **so** encourage teachers to use it in every academic discipline.



Presentation by Niall Daly - Belmayne ETSS, Dublin 13.

Thank you for listening.

Please feel free to ask questions or discuss further

Contact via Twitter!

Twitter: @niallodaly

**Julian Girdham**

**Swiss Army Knife quotations**

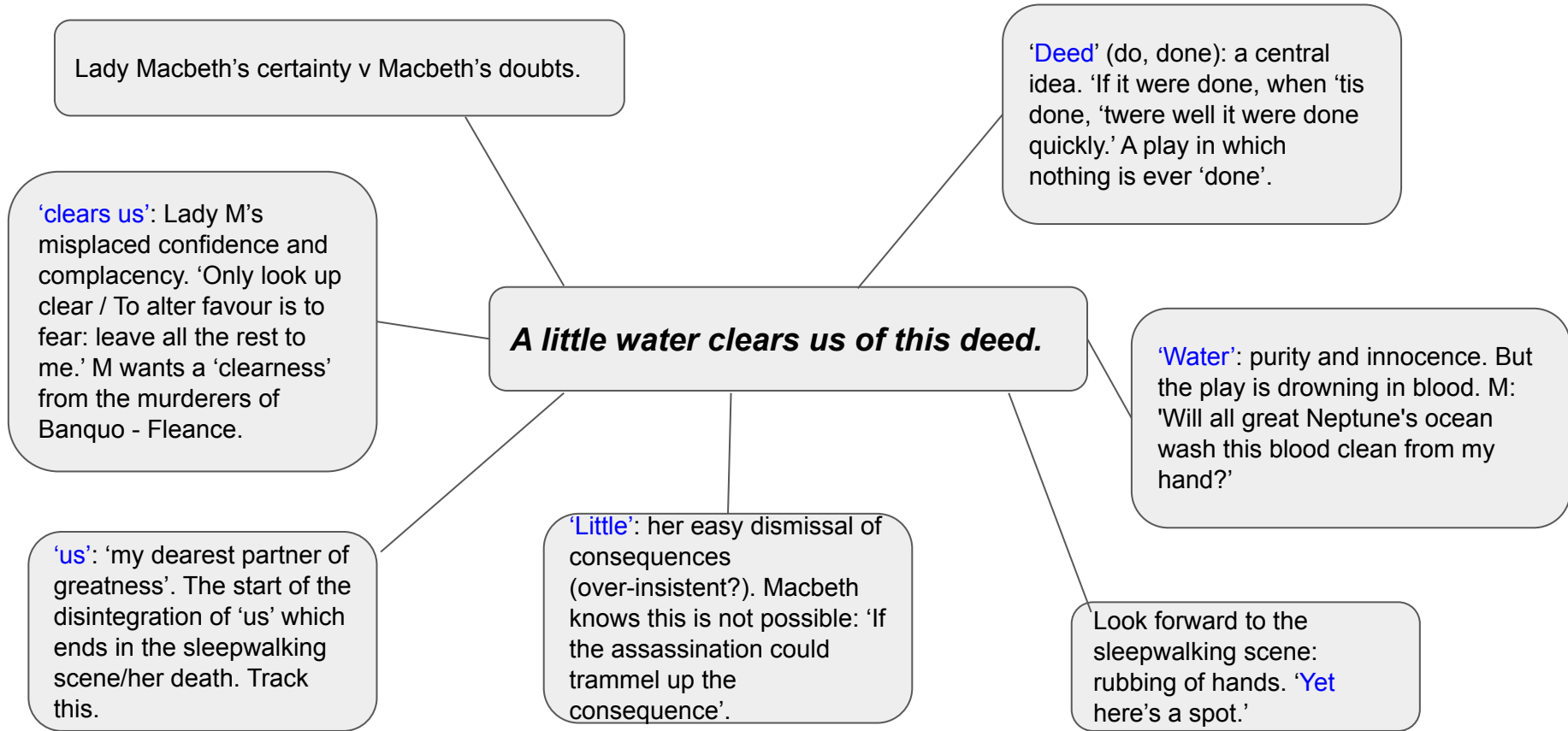
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# Swiss Army Knife (exploding) quotations

*A little water clears us of this deed.*

## Probing questions:

- If you had to highlight one word only, what, and why?
- *Why* does the character say this?
- Does she believe it?
- How is she similar or different to other characters?
- How does this echo anything that has already been said/happened?
- Can you connect anything later in the play to this?



ALEX QUIGLEY

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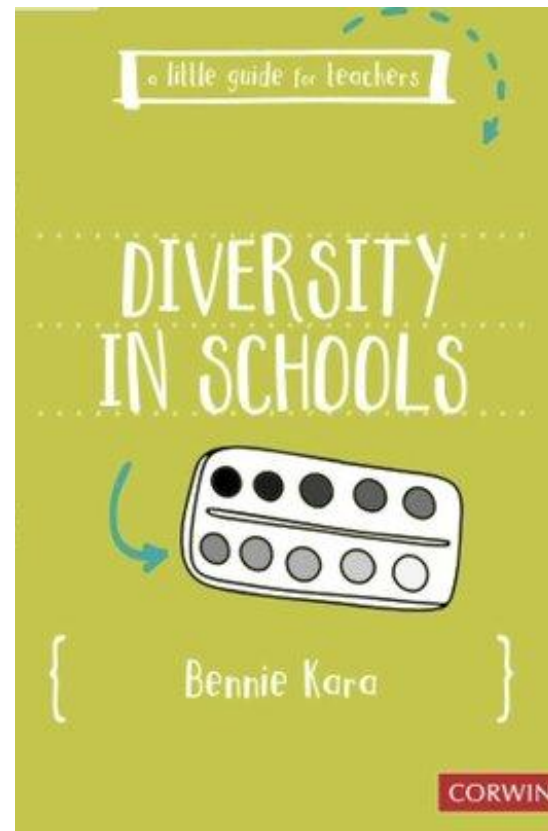
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