St. Columba's College

An English Meet

Wi-fi: network: *columbas*.   password: *C64umba5*

Untangle username and password: both *visitor987*

#englishmeet

www.juliangirdham.com | @sccenglish

Selena Wilkes

Senior Cycle Level Poetry: Linking Texts

#englishmeet

Senior Cycle Level Poetry: Linking Texts

Comparative approach

The range of the poet – themes, issues, styles

Personal response

I rhyme
To see myself, to set the
darkness echoing.

A Call

 "Hold on," she said, "I'll just run out and get him.
The weather here's so good, he took the chance
To do a bit of weeding."

So I saw him
Down on his hands and knees beside the leek rig,
Touching, inspecting, separating one
Stalk from the other, gently pulling up
Everything not tapered, frail and leafless,
Pleased to feel each little weed-root break,
But rueful also . . .

Then found myself listening to
The amplified grave ticking of hall clocks
Where the phone lay unattended in a calm
Of mirror glass and sunstruck pendulums . . .

And found myself then thinking: if it were nowadays,
This is how Death would summon Everyman.

The Underground

There we were in the vaulted tunnel running,
You in your going-away coat speeding ahead
And me, me then like a fleet god gaining
Upon you before you turned to a reed

Or some new white flower japped with crimson
As the coat flapped wild and button after button
Sprang off and fell in a trail
Between the Underground and the Albert Hall.

Honeymooning, moonlighting, late for the Proms,
Our echoes die in that corridor and now
I come as Hansel came on the moonlit stones
Retracing the path back, lifting the buttons

To end up in a draughty lamplit station
After the trains have gone, the wet track
Bared and tensed as I am, all attention
For your step following and damned if I look back.

Initial Impressions: 5 W-1H
READ ALOUD
Title Clues
Who is the 'speaker'?
What actions are occurring?
Where? When?
Why did the poet decide to write about this/ in this way?
How do we know?

Language / Imagery
READ ALOUD
Circle KEYWORDS.
Highlight words that share common images / descriptions/ techniques.
Look for contrasting words and phrases.

Tone
READ ALOUD
Colour-code words / lines/ images that suggest how the poet feels / the mood of the poem. Why might the poet be feeling this way?
Highlight words and phrases that indicate sound effects.

Personal Response
What lines stand out for you most? Why?
Which of the poems do you find the most interesting / unusual / annoying/ strange/ difficult? Why?
What is your favourite line / quotation?

Structure
How is the poem written?
Underline rhyming words / rhythm.
If there are no stanzas, how might you section the poem?
Give each stanza / section a keyword semi-title.
Compare the opening to the ending section.

SOAPAIMS Checklist
SENSES
ONOMATOPOEIA
ALLITERATION
PERSONIFICATION
ADJECTIVES AND ADVERBS
IMAGERY
METAPHORS
SIMILES

Making Links between Poems

- I noticed in both X and Y that…

- This situation in X is very like the stanza in Y where...

- This image resonates with me because…

- This line appeals to me because…

- These thoughts are typical of...

- This is unlike/this contrasts with …

- When we turn to Y, again we can recognise...

- Although X and Y deal with a similar theme…

- X and Y both deal with… but they offer strongly contrasting points of view.

Connective Language

Likewise
Both
Whereas
While the first may indicate
Similarly
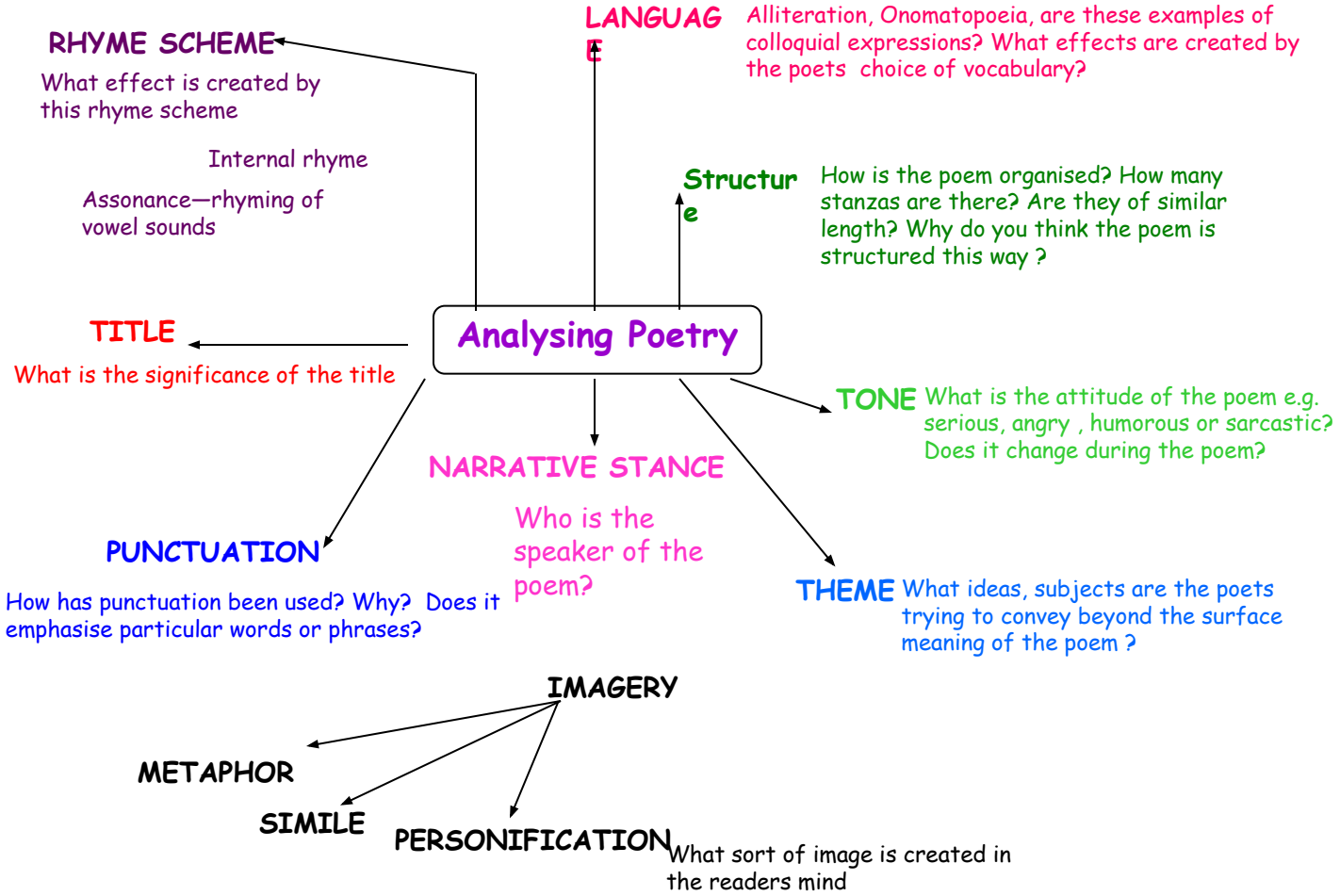As for
As opposed to
Equally
As well as

Textperts: Eavan Boland

Child of Our Time	Love
First Impressions	**First Impressions**
Theme	**Theme**
Features of Style	**Features of Style**

The Pomegranate	The Famine Road
First Impressions	First Impressions
Theme	Theme
Features of Style	Features of Style

Considering the poem, Considering the poet.

- What questions does the poem raise for me?

- What kind of world does the poem seem to create?

- How does the poet feel about this situation?

- What ideas and images made an impact on me?

- Would I like to live in the poet's world?

- What other poems / songs came to mind as I was reading? What did it remind me of?

- Can I relate this poem to situations in my own world? Does the poem remind me of anything I have seen or read?

RHYME SCHEME

What effect is created by
this rhyme scheme

Internal rhyme

Assonance—rhyming of
vowel sounds

TITLE

What is the significance of the title

LANGUAGE

Alliteration, Onomatopoeia, are these examples of
colloquial expressions? What effects are created by
the poets choice of vocabulary?

Structure

How is the poem organised? How many
stanzas are there? Are they of similar
length? Why do you think the poem is
structured this way ?

Analysing Poetry

TONE What is the attitude of the poem e.g.
serious, angry , humorous or sarcastic?
Does it change during the poem?

PUNCTUATION

How has punctuation been used? Why? Does it
emphasise particular words or phrases?

NARRATIVE STANCE

Who is the
speaker of the
poem?

THEME What ideas, subjects are the poets
trying to convey beyond the surface
meaning of the poem ?

IMAGERY

METAPHOR

SIMILE

PERSONIFICATION What sort of image is created in
the readers mind

TES resource

Keep it, Bin it, Build it Feedback (Self, Peer, Teacher)

| Keep it	Highlight the best aspects of the work, i.e. it meets the criteria and should be used again in redraft /edited work
Bin it	Highlight the parts of the work that do not meet the criteria and are not useful for a redraft / edit
Build it	Expand on this point / part of the answer by explaining further, using examples, more key terms, facts and figures

Thank You!!

@WilkesSelena
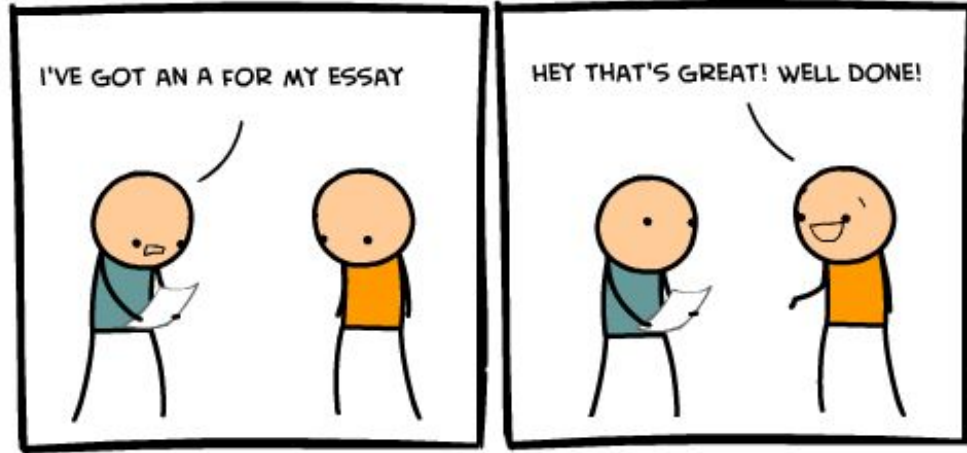
Michael Browne

An Introduction to Teaching Shakespeare

#englishmeet
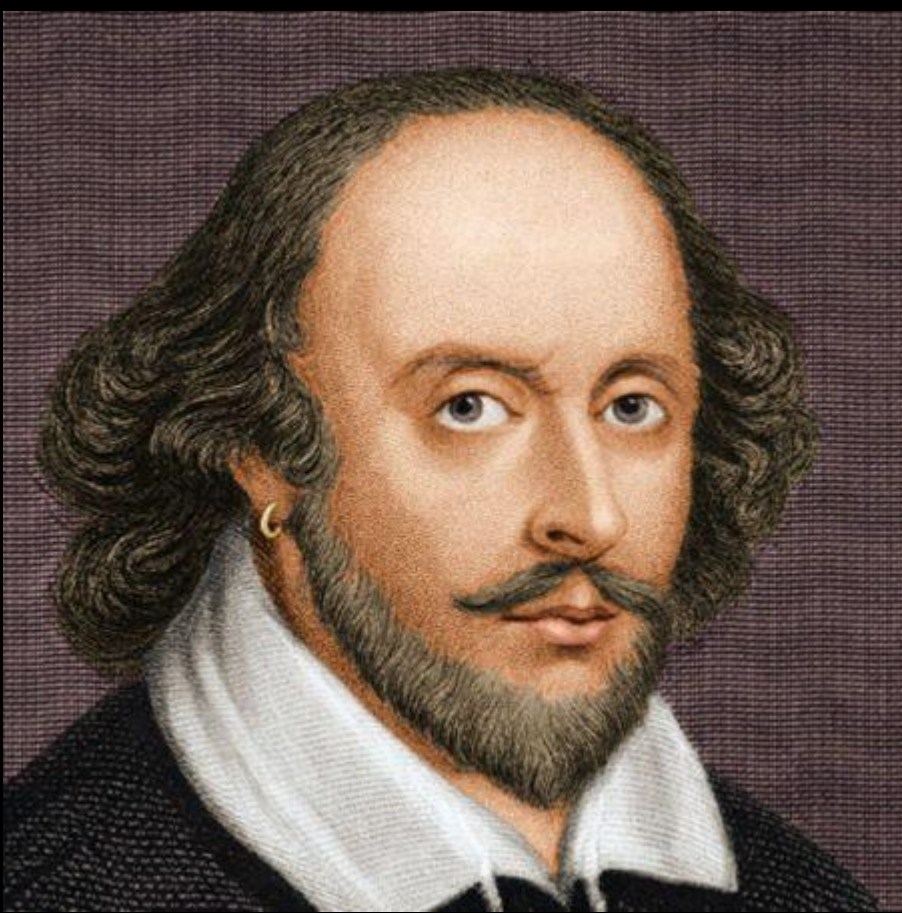
An Introduction to Teaching Shakespeare

Context

- I teach English in Presentation College Bray
- Subject Coordinator
- Single-sex, all-boys, Catholic School
- Largely mixed-ability, but with a sizeable cohort of 'high-achievers'
- About 95% of our students take the Higher Level English exam and 98% of those pass
- Ordinary level 'classes' are not the norm, but we do have students who decide that they will pursue this course
- (I am on Twitter – and you are not obliged to follow me)

- What I aim to share with you is a more structured approaching to teaching the Single Text, specifically the Shakespearean drama

- This implies, of course, that what I was doing beforehand was 'un-structured' – *and it was*

- I first taught a Single Text (Shakespearean Drama) at Higher Level in 2015/16, *King Lear*, to be exact

- My approach was nowhere near as rigorous as I would have liked, particularly for a play like *King Lear*

E   **KING LEAR** – William Shakespeare

(i)   "Throughout the course of the play, both Lear and Gloucester are tragic characters, but Lear develops into the more heroic figure."

To what extent do you agree or disagree with this statement? Support your answer with reference to the play, *King Lear*.

OR

(ii)   "Shakespeare explores both the destructive and the redemptive power of love throughout the play, *King Lear*."

Discuss this statement, supporting your answer with reference to the play.

(i)   Concepts:
- Characters: Lear / Gloucester
- 'Tragic' characters
- Their arcs / journeys
- Notions of heroism

(ii) Concepts:
- Love as a feature of the play
- It's relationship to filial ingratitude
- Lear's relationship with Cordelia, and with Regan / Goneril
- Gloucester and his relationships with Edmund and Edgar

The teaching of the Single Text sits in a broader context

Language Styles	Othello 1	Language Styles	Unseen Poetry	Intro to Comparative	Poet 2	Othello 2
• Info • Arg. • Pers. Comprehension		• Aes.		Intro to Semiotics Film Codes And Conventions **Watch Film** LG ▯ Film		
Introduction to Drama		Short Composition (Ques. B)	Poet 1		Dramatic and Theatrical Theory **Watch Drama** LG ▯ Drama	Key Moments of Film Key Moments of Drama ==Analysis and Comparisons==

1 Academic Year →

The degree of intra-syllabic alignment is also important

- This way of proceeding through the syllabus is very 'blocky' – atomised, almost – and with that comes the risk of curricular incoherence.

- What if the dots aren't joining?

- To mitigate this, certain units are 'prerequisites' for future units, i.e, *Introduction to Drama [1]* will lead to (eventually) the study of a Shakespearean Single Text [2], which will lead to (eventually) Dramatic and Theatrical Theory [3] and then the study of the comparative drama text [4]

Language Styles	Othello 1	Language Styles	Unseen Poetry	Intro to Comparative	Poet 2	Othello 2
• **Info** • **Arg.** • **Pers.** Comprehension	**②**	• **Aes.**		Intro to Semiotics Film Codes And Conventions		
Introduction to Drama **①**		**Short Composition** (Ques. B)	Poet 1	**Watch Film** LG → Film	**Dramatic and Theatrical Theory** **Watch Drama** LG → Drama **③ ④**	**Key Moments of Film** **Key Moments of Drama** **Analysis and Comparisons**

Connections between genres across the syllabus

Introduction to Drama	Single Text	Comparative Study - Drama
History of drama Aristotle's Poetics 'The Unities' The notion of a tragedy	Shakespearean Drama Shakespearean Tragedy Freytag's Pyramid	Modern Drama Three – Act Structure

Narrative →

Language Styles	Othello 1	Language Styles	Unseen Poetry	Intro to Comparative	Poet 2	Othello 2
• Info • Arg. • Pers. **Comprehension**		• Aes.		Intro to Semiotics Film Codes And Conventions **Watch Film** LG ☐ Film		
Introduction to Drama		Short Composition (Ques. B)	Poet 1		Dramatic and Theatrical Theory **Watch Drama** LG ☐ Drama	Key Moments of Film Key Moments of Drama Analysis and Comparisons

5th Year →

5th Yr---- ☐ 6th Yr

Othello – Scheme of Work Overview
Othello – Cycle 1
Othello – Cycle 2
Othello – Cycle 3
Othello – Cycle 4

Othello – Cycle 1

A prerequisite here is a unit I have called 'Introduction to Drama' where we look at the history of drama as a form; Aristotle's *Poetics* and the 'unities'; the notion of tragedy; the features of a tragic hero; and Shakespearean tragedy (its aim is also to 'situate' drama vis-à-vis the other genres).

Key Ideas – what I want them to learn (<u>know</u>)	The specific context of this 'learning'
Context	The context of *Othello*
Plot Overview / Summary	Plot overview of *Othello*
Key Moments	Key Moments
Characters (*dramatis personae*)	Characters in *Othello* and their relationships
Plot Structure	How *Othello* is structured (Freytag's Pyramid)
Dramatic Structure and Tragic Elements	How is Othello a tragic hero? / Why is Othello a tragic hero?
The Protagonist / The Tragic Hero	An in-depth examination of Othello and his role [IAGO]
Theme	The theme of jealousy

Othello – Cycle 1

But what about assessment?

◈ I would always have an idea of what a future assessment may look like

◈ But my approach here is more informed by the concept of 'responsive teaching'

◈ To that end, I do not plan rigid assessments – but I do *plan*

◈ It's more accurate to say I have an 'aim' and that aim is usually an essay

Outline why Othello is a tragic hero.

Othello is a tragic hero, who is driven excessive pride and jealousy. Discuss.

Othello is the principal agent of his own downfall. Do you agree or disagree?

"To make Iago the sole cause of the tragedy that befell Othello is to seek outside the human heart for the causes of human failure…The entire drama is Othello's story… From the outset, Othello is struggling with a situation which he inaugurated before the opening of the play." - Alexander W. Crawford, *Hamlet, an ideal prince, and other essays in Shakespearean interpretation*

Do you agree or disagree with the above statement, that Othello is the main cause of his downfall?

Othello – Cycle 1

But what about assessment?

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Outline why Othello is a tragic hero.

ESSAY 1

Othello is a tragic hero, who is driven excessive pride and jealousy. Discuss.

ESSAY 2

Othello is the principal agent of his own downfall. Do you agree or disagree?

Planning Exercise

"To make Iago the sole cause of the tragedy that befell Othello is to seek outside the human heart for the causes of human failure…The entire drama is Othello's story… From the outset, Othello is struggling with a situation which he inaugurated before the opening of the play." Alexander W. Crawford, *Hamlet, an ideal prince, and ot Shakespearean interpretation*

Do you agree or disagree with the above statement, that main cause of his downfall?

Xmas Exam Question

Othello – Cycle 2

There are less discrete items in Cycle 2, but the depth of treatment is greater.

Key Ideas – what I want them to learn (know)	The specific context of this 'learning'
The protagonist / tragic hero	An in-depth look at Othello
The antagonist	An in-depth look at Iago
Theme	Appearance v Reality

And on assessment:

"The great mystery surrounding Iago is his motivation." Discuss.

➡️

"We are repulsed by Iago's cynicism, but fascinated by his ingenuity." To what extent do you agree with this statement.

E   **OTHELLO** – William Shakespeare

(i)   "Othello's foolishness rather than Iago's cleverness leads to the tragedy of Shakespeare's *Othello*."

Discuss this statement supporting your answer with the aid of suitable reference to the text.

Othello – Cycle 2

There are less discrete items in Cycle 2, but the depth of treatment is greater.

Key Ideas – what I want them to learn (know)	The specific context of this 'learning'
The protagonist / tragic hero	An in-depth look at Othello
The antagonist	An in-depth look at Iago
Theme	Appearance v Reality

And on assessment:

ESSAY 5

"The great mystery surrounding Iago is his motivation." Discuss.

ESSAY 4

"We are repulsed by Iago's cynicism, but fascinated by his ingenuity." To what extent do you agree with this statement.

E   OTHELLO – William Shakespeare

(i)   "Othello's foolishness rather than Iago's cleverness leads to the tragedy of Shakespeare's *Othello*."

Discuss this statement supporting your answer with the aid of suitable reference to the text.

ESSAY 6

Othello – Cycle 3

Cycle 3 is usually shaped somewhat by the mock paper I have chosen – it's rare that I am at that stage of 'coverage' where I can send them in 'blind'.

Key Ideas – what I want them to learn (_know_)	The specific context of this 'learning'
Role of supporting characters	The role of Desdemona and Emilia
Theme	The role of Women / Gender Roles
Critical Perspectives	Feminist Perspectives

MOCK REVISION

And on assessment:

Deliberate study and practice for mock exams:
Refined paragraphs; integrated quotations; question structure and essay structure; revision of appropriate material; practice planning of essays; PCLM

Othello – Cycle 4

Cycle 4 is always post-mock and it's where I move to intensive revision, but also cover some remaining aspects.

Key Ideas – what I want them to learn (**know**)	The specific context of this 'learning'
Imagery and Symbolism	Imagery and Symbolism in *Othello*
Theme	Good and Evil / Loyalty and Betrayal

Intensive Revision
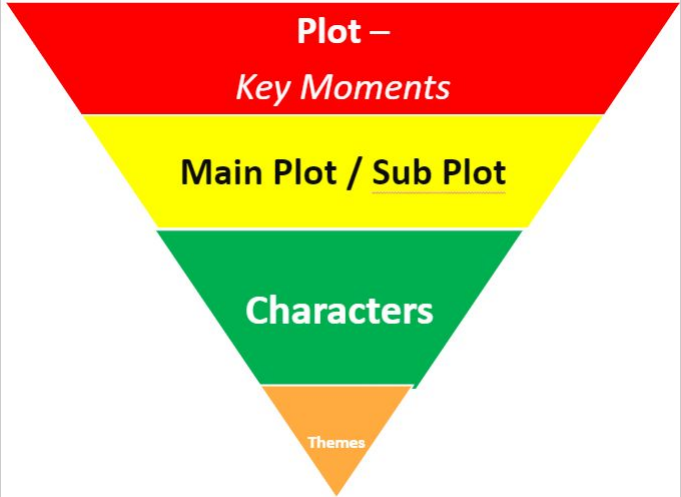
And on assessment:

Timed essays in class

The day-to-day teaching inside this model

- I do ask that students buy a textbook
  - Access to the text
  - Some useful study notes
- Each cycle is accompanied by a specific 'pack' that I pull together
  - Note-making
  - Essay planning
  - Notes specific to the topics we are covering in a certain cycle
  - Notes that provide a different viewpoint (aka 'critical literacy')

What did I do previously?

This was my first attempt and this was my plan. It is not a plan.	This was my first attempt at putting a more rigorous and meaningful structure on the study of the single text, but it implies that 'theme' is the end-goal	I have now firmly moved to this model
Text Key Moments Characters Themes	Plot – *Key Moments* Main Plot / Sub Plot Characters Themes	*Othello* – Cycle 1 *Othello* -- Cycle 2 *Othello* -- Cycle 3 *Othello* – Cycle 4 The cycles approach, built on 'layering', but also a more deliberate way of making explicit connections between aspects of the single text

Thank You!

@deBruner

michaelbrowne.org

If by Godot I had meant God I would have said God, and not Godot.

— Samuel Beckett —

AZ QUOTES
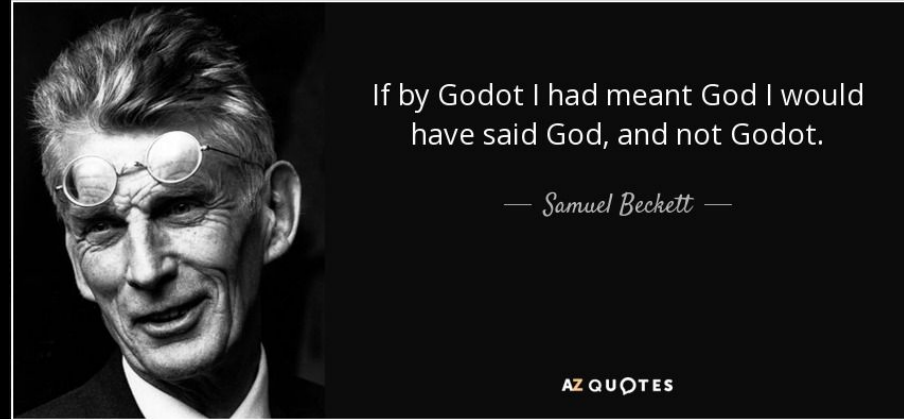
Trevor Connolly

Formative Feedback

#englishmeet

Context

- Moyle Park College, Clondalkin
- 750 boys - Marist Brothers

- English & History teacher
- Digital Learning Coordinator

- How can we make assessment more successful?

Why formative feedback?

Looking at the evidence based research from 'Black & Wiliam, 1998':

1. Formative feedback has <u>a very high impact on achievement</u>, **if it's done well**.

2. Formative feedback <u>can give students up to a two grade improvement</u> in their performance **when it's done well**.

3. <u>Weakest students benefit most</u> **if it is done well**.

What do students need to know?

Preparation

1. What are the goals? - *We should be making this clear ahead of assessment*
   a. 'What am I trying to achieve?'
   b. What does a good piece of work look like? - Success Criteria - Exemplars

Reporting

2. How far have you got in the achievement of those goals. - the 'medal'
   a. What have they achieved - related to success criteria.
   b. What was done right; it's about encouragement not praise.
3. How to improve. - a 'mission'
   a. Move closer to the goal.
   b. Do it again, better. Do they know where and how?

Students need information rather than grades or comparisons.

Medal and Mission feedback
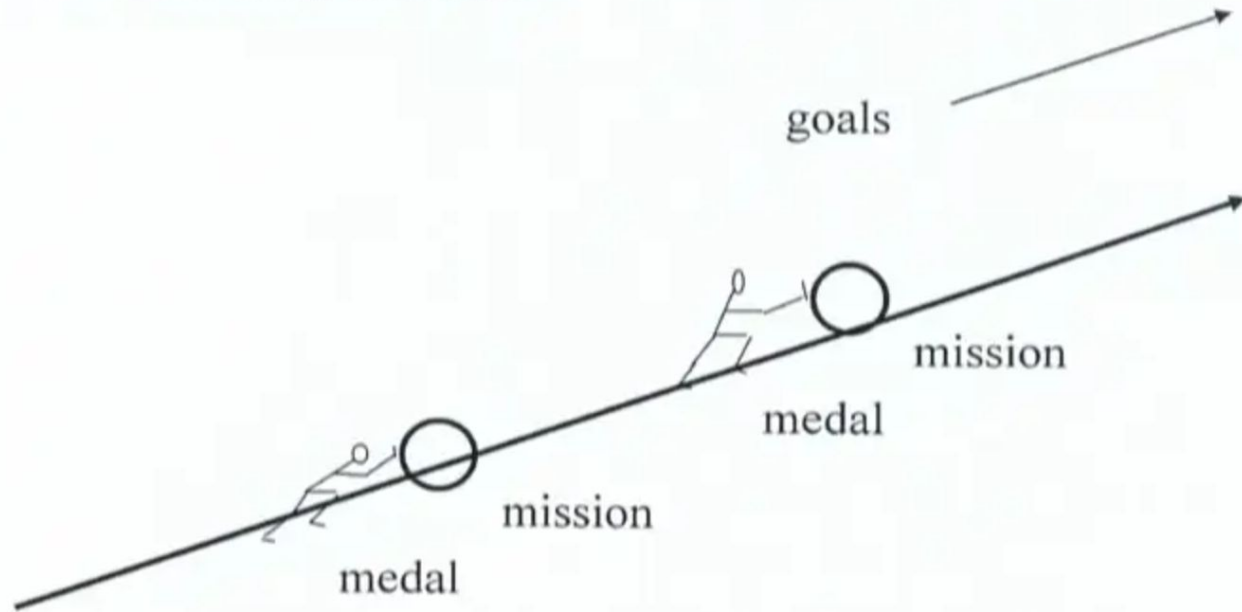
Medal and Mission feedback

Preparation- teaching

1. Make the goals very clear:
   a. criteria are explained and illustrated with examples
2. Ask the student for a self-assessment
   a. (they will be helped if you give them criteria to self-assess against, and exemplars.)

Reporting: Formative feedback

3. Give non-judgmental feedback: accept the student's present standard, avoid competition or comparison with others, instead let them compete with:
   a. the task, and with themselves, (i.e. with previous work)

Feedback should be:

- forward looking, positive, & constructive

- task centred not ego centred

- medal and mission
  - Medal for what the student can do or has done well. Effort, persistence and other good study habits can be included in the criteria.
  - Mission: what the student needs to do to improve. This can be an improvement to the existing work, or a target (feed-forward task) for the next piece of work.

Teaching & Learning

To be truly formative, the feedback must inform the next steps in the learning process. It must be 'actionable'. To suggest 'work harder' isn't enough.

Formative feedback needs to point students towards ways to realise the improvement and reach the goal.

Thank you

@ConnollyTrevor

Five-minute stretch

Jean Morley

Promoting authentic expression in Leaving Certificate English

jmorley@staff.stcolumbas.ie

#englishmeet

Promoting authenticity in the Leaving Certificate Classroom

J Morley (jmorley@staff.stcolumbas.ie)

- 1. What is authentic expression?

- 2. Imposing genre - issues

- 3. Teaching strategies

- 1. What is authentic expression and why does it matter?

GRETA THUNBERG

NO ONE
IS TOO SMALL
TO MAKE
A DIFFERENCE

Good writing is writing for real - something

which is purposeful, self-initiated, self-directed,

informed by knowledge and experience but driven by

the desire to communicate with themselves and others."

Grainger, Goouch and Lambert (2005)

"Before my pen has gleaned my teeming brain,

Before high-pilèd books, in charactery,

Hold like rich garners the full ripened grain"

Decisions made by those in powerful positions

influence or even dictate the discoursal and generic resources that a writer

can draw on and make use of." (Ivanič, 2004)

1. Imposing genre while encouraging students to create "authentic" written products

The five language types (NCCA, 1999)

Commentary:

This 'composition is quite typical of much writing produced at Senior Cycle level: it is fluent and displays a certain liveliness in approach and style.

However , as there is no audience or genre specified it is difficult t o assess its overall quality. It initially appears to lack unity and cohesiveness (i.e. effective linkages within sentences, paragraphs and overall text).

(NCCA, 1999)

- Impossible to assess overall quality

- "There is no genre specified."

their own and those of others, sharing their thoughts on this annual personal milestone.

Mark ex 100 by reference to the criteria for assessment.

P: Focus – **a personal essay** in which candidates reflect on the significance of birthdays, their own and those of others, sharing their thoughts on this annual personal milestone
understanding of genre – the effective use of some elements of personal writing
e.g. written in the first person, reflective tone, use of authentic personal voice, use of personal anecdotes/observations, revealing personal insights, etc.
relevance
originality and freshness, etc.

C: The extent to which the personal approach is successfully shaped, developed and sustained
sequencing and management of ideas, etc.

L: Quality and control of language e.g. style, vocabulary, syntax, punctuation, etc.

M: Accuracy of mechanics   **Etc.**

P 30	
C 30	
L 30	
M10	

The British National Curriculum is not only genre-based but English teachers and curriculum planners have felt obliged to cover all text types at each phase, whether or not pupils have the skills or interests. (Keen, 2017)

TEXT 3 – LIBRARIES: CATHEDRALS OF OUR SOULS

The following text is adapted from Caitlin Moran's essay, _Libraries: Cathedrals of Our Souls_.
The essay appears in a collection of her work entitled, _Moranthology_, and is also anthologised in
The Library Book, a series of essays by well-known writers in support of public libraries.

Home educated and, by seventeen, writing for a living, the only alma mater I ever had is Warstones Library, Pinfold Grove, Wolverhampton.

A low, red-brick box on grass that verged on wasteland, I would be there twice a day — rocking up with all the ardour of a clubber turning up to a rave. I read every book in there — not _really_, of course, but as good as: when I'd read all the funny books, I moved on to the sexy ones, then the dreamy ones, the mad ones; the ones that described distant mountains, idiots, plagues, experiments. I sat at the big table and read all the papers: on a council estate in Wolverhampton, the broadsheets as incongruous and illuminating as an Eames lamp.

Warstones Library

she didn't even own a purse to come in twice a day and experience actual magic: travelling through time, making contact with the dead — Dorothy Parker, Stella Gibbons, Charlotte Brontë, Spike Milligan.

A library in the middle of a community is a cross between an emergency exit, a life-raft

Exhibit B

"Identify and discuss four elements of the writer's style, evident in TEXT 3, that contribute to making this a good example of a personal essay".

It will help you to

- formulate your ideas,
- determine the purpose of your writing,
- determine the audience of your writing,
- create a record of ideas,
- decide what ideas you will use, and
- organise writing structure.

Writing: Strategies for developing skills.
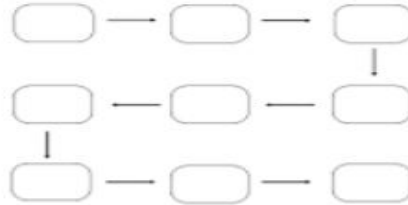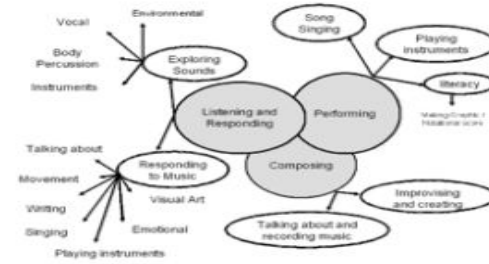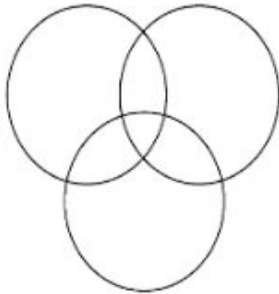(PDST, 2020)

Before you begin...

"When choosing models of genres from the real world, if you can't find it, students probably shouldn't be writing (in) it". (Whitney, 2017)

Too often, value judgements are made on a student's ability to replicate a teacher's understanding of what genre should be, rather than the student having the chance to see genre as playful and mutable.

The moral of a fable, not to mention its symbols, structure and mood can be interpreted subjectively. (Whitley, 2002)

Terry Pratchett
& Neil Gaiman

GOOD
OMENS

'Wickedly funny'
Time Out

Teaching genre

- interpretation

- porous boundaries between forms

3. Understanding how to promote authenticity in the classroom using a more accurate perception of

audience and voice

incomplete expression

In the last decade, there has been a renewed dynamic relationship between speaking and writing. (Andrews and Smith, 2011)

- Speech will be the dominant mode of communication...

- Then speech will be increasingly replaced by image

- Writing itself will be the preserve of cultural elites. (Kress, 2004)

"bi-directionality"

There is a move in current literacy practice towards acknowledging a "multiplicity of voices."
(Andrews and Smith, 2011)

Case Study -Burgess, 2007

- unfinished ideas -worthy

- meaning - created and recreated over time

- different forms

- multiple voices.

- collaboration with peers

- Peers as audience

Dear politicians of Ireland and dear readers. I am writing this piece today to try and do something, something important, significant and vital. I am trying to persuade you to work together, to build a more equal Ireland. We all idealised a perfect world, a world with no racism, no homophobia, no sexism, a world that is cohesive, equal and fair. This world, albiet idealised in our heads is possible. Change is possible, we just need to work together, to fix the divisions that exhist in our society, that pull us apart and make Ireland an unequal place. So please read while I try to show you why cracking on equal Ireland is as vital and why we need our politicians to work together to achieve that.

Pupil Work for discussion

"We must not only evaluate our writing from the perspective of the imagined and intended audience, but from the multiple possible audiences and perspectives that will also see it, use it and set it in further motion." (Andrews and Smith, 2011)

"Students can learn to use critical and creative skills to understand the continual state of becoming in which they live." (McCallum, 2012)

Holly McIndoe

Whole Class Feedback & Live Marking

#englishmeet

Whole Class Feedback and Live Marking

Here's a brief overview of whole class feedback and live marking, with an explanation of what each looks like in the classroom and a consideration of how both approaches could make feedback more effective for students, while reducing teachers' work load.

Whole Class Feedback Steps

Read all students' work making notes on a single sheet of paper. Minimal / no writing on students' work.

Use the single sheet to keep track of key things.

(First two steps take 30-45mins.)

Whole class feedback lesson – re-teach the major misconceptions noted on your single sheet.

Talk individually to the students who need special attention – either to support or extend.

What do we know about good feedback?

The existing research does not tell teachers how to guarantee the feedback they give their students will be effective, and probably never will; teaching is just far too complex for this ever to be likely.

(Dylan Wiliam intro to Education Endowment Foundation guidance report on feedback - 2021)

The best advice that we currently have.

- Feedback should not be an isolated event; likely to be more effective if approached systematically.

- Three principles
  1. Careful groundwork of high-quality initial teaching
  2. Focus on moving learning forward
  3. Plan for the way students will receive feedback using strategies to ensure that pupils will act on it

  (Education Endowment Foundation guidance report on feedback - 2021)

What's the feedback doing?

This is why I keep on pointing out that the main purpose of feedback is to improve the student and not the work...

— Dylan Wiliam @dylanwiliam

- Improving the specific piece of work.

- Improving the student.

- Improving the curriculum content or sequencing.

What's not helpful?

"I remember talking to a middle school student who was looking at the feedback his teacher had given him on a science assignment. The teacher had written, "You need to be more systematic in planning your scientific inquiries." I asked the student what that meant to him, and he said, "I don't know. If I knew how to be more systematic, I would have been more systematic the first time." This kind of feedback is accurate — it is describing what needs to happen — but it is not helpful because the learner does not know how to use the feedback to improve. It is rather like telling an unsuccessful comedian to be funnier — accurate, but not particularly helpful, advice."

Dylan Wiliam - Embedded Formative Assessment

Be wary of the TBU - true but useless - comment

Add more detail

Infer more insightfully

Make a more sophisticated argument

Develop the point

Embed quotations

Waffle! Off topic

No analysis

Using language from the mark scheme or assessment rubric – because the mark scheme is designed to be descriptive, not analytic (ie, TBU).

Extensive written feedback?

What about non-TBU comments – extensive, personalised written feedback – useful, surely?

Back to WCF - Benefits

Imposes a reflection and follow-up time for me and students.

Makes me think quite hard about what the problems are and how to address them.

For students, WCF necessarily involves thinking, engagement and application – no TBUs.

Makes me really observe what's happening across the class as a cohort.

Allows me to track reoccurring problems over time – individual and class level.

Time

Caveat

Not so useful for lengthy creative work - whole short stories and personal essays.

Why? – this type of writing tends to be too varied in terms of structure, content, narrative perspective, and voice.

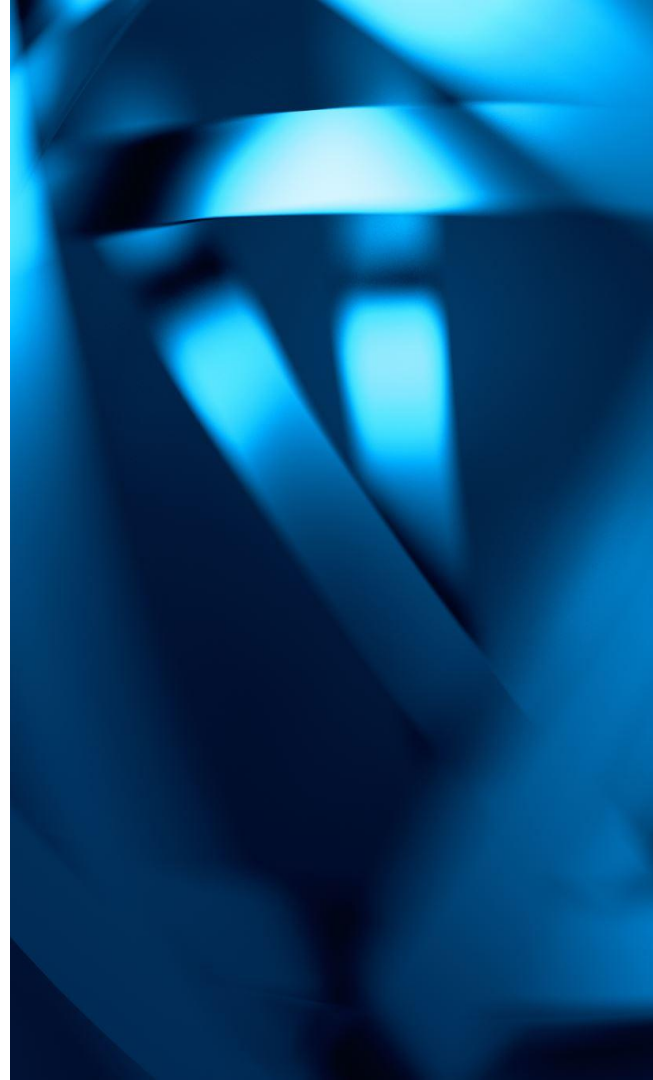Lit analysis and comprehension / response to unseen text tend to be more similar as regards all of the above.

Live marking – on the spot

Use of a visualizer

Strategic circulating

WCF Teacher's Single Page of Notes

Divide an A4 sheet into headings:

- common errors
- common SPAG
- Examples of excellence
- 1-to-1 – support
- 1-to-1 – challenge / extend / develop

Review the above for two more headings:

- Notes for the re-teach / feedback lesson
- Notes for future planning

If you love assessment…

- https://blog.nomoremarking.com/whole-class-feedback-saviour-or-fad-5c54c463a4d0
- https://d2tic4wvo1iusb.cloudfront.net/eef-guidance-reports/feedback/Teacher_Feedback_to_Improve_Pupil_Learning.pdf
- https://educationendowmentfoundation.org.uk/education-evidence/evidence-reviews/written-marking
- https://www.ucl.ac.uk/widening-participation/sites/widening_participation/files/2019_verbal_feedback_project_final_4_print.pdf
- https://teacherhead.com/2022/02/27/marking-optimising-the-impactworkload-ratio/comment-page-1/
- https://www.theconfidentteacher.com/2022/02/marking-is-murder/
- https://voices.britishschool.nl/2020/03/05/marking-and-feedback-is-whole-class-feedback-the-answer/
- https://www.sec-ed.co.uk/best-practice/in-class-marking-and-feedback/
- Daisy Christodoulou – Making Good Progress

Edmond Behan

Perspective & Narrative Voices in Short Stories

#englishmeet

Julian Girdham

Using quotations to think about texts

#englishmeet

Othello quotation practice grid.

6. 'By heaven, thou echoest me, / As if there were some monster in thy thought / Too hideous to be shown.' III iii 106-8.

1. What three words has Iago just 'echoed' from Othello's statements?	2. Why does he do this? What effect does it have?	3. Complete this statement from Othello from just afterwards: 'If thou dost love me, / Show me ???? ?????'

4. In this crucial part of the play, what are the steps Iago now takes in the next 150 lines or so until the point Othello exclaims 'She's gone'?

7. What is the statement Iago makes during this part about 'the green-eyed monster'?	8. Why does Othello fall for Iago's deceit?

Quotation retrieval practice grids

- Used when *not* studying the play.
- 15-20 minutes.
- Revision: a deep schema of knowledge is being accessed.
- Different order questions.
  - Context? Knowledge of what happens before/next.
  - Complete a quotation.
  - Prompt a debate.
  - Explore a character.
  - Broader issues of the play?
- Pair-work best. But individual works too.
- Low stakes, untested.
- Feedback to the whole class: disagreement between pairs?
- This is about *thinking*. Hard thinking. Generating ideas.
- www.juliangirdham.com/shakespeare-1 : 15 on *Hamlet*, 10 on *Othello*, 17 on *King Lear*.

research ED

The second researchED Ireland conference

Saturday 24th September 2022

St Columba's College

Speakers so far (more to be added):

- Neil Almond | @Mr_AlmondED
- Annie Asgard | @AnahitaTchr
- Kate Barry | @KMUBarry
- Tom Bennett | @tombennett71
- Oliver Caviglioli | @olicav
- Olivia Derwin | @biologybugbears
- Anna Gillinder | @MissGillinder
- Liam Guilfoyle | @LiamDGuilfoyle
- Alistair Hamill | @lcgeography
- Eva Hartell | @EvaHartell
- Tríona Hourigan | DrT_Hourigan
- Áine Hyland | @ainehyland
- Kate Jones | @KateJones_teach
- Paul Kirschner | @P_A_Kirschner
- Carolina Kuepper-Tetzel |@pimpmymemory
- Dáire Lambert | @daire_lambert
- Simon Lewis | @simonmlewis
- Clare Madden | @MaddenClare
- Ann Marcus-Quinn | @A_MQ
- James McCoy | @TheRealMcCoyBJA
- Jennifer McMahon | @JennytalksPsych
- Gavin Murphy | @drgavinmurphy
- Brendan O'Sullivan | @ImtaBrendan
- Victoria Simms | @DrVicSimms
- Claire Stoneman | @stoneman_claire
- Sonia Thompson | @son1bun
- Jennifer Webb | @FunkyPedagogy

CALEB AZUMAH NELSON

OPEN WATER

'A love song to Black art and thought'
Yaa Gyasi, bestselling author of HOMEGOING

Man Booker Prize-winning author of *Lincoln in the Bardo*

GEORGE SAUNDERS

A Swim in a Pond in the Rain

(In Which Four Russians Give a Master Class on Writing, Reading and Life)

Bloomsbury

SWEET HOME

BY WENDY ERSKINE