



East Renfrewshire Council: Education Department Practitioner Moderation Template



Prior to the moderation exercise, please complete the following information and submit it to your facilitator with assessment evidence from one learner that you judge to have successfully attained the Es' and Os'.

Experiences and Outcomes:

Having explored the elements which writers use, I can create texts in different genres by:

- integrating the conventions of my chosen genre successfully and/or
- using convincing and appropriate structures and/or
- creating interesting and convincing characters and/or
- building convincing settings which come to life.

ENG 3-31a

Learning Intentions:

- We will be able to create texts to suit different genres

Success Criteria:

- I can apply key features of the chosen genre.
- I can create interesting and convincing characters.
- I can create a clear sense of setting with descriptive detail.
- I can engage the reader and achieve effects through narrative structure, mood/atmosphere and language.

Briefly outline the context and range of quality learning experiences that have been provided making reference to the chosen design principles.

- As a result of our partnership with our resident author Anne Donovan, our S1 learners are going to create a group novel, based on the 'school story' genre.
- Learners took part in a variety of lessons centred on different genres such as horror, war, science fiction and adventure. The main outcome of this was measuring the learner's ability to write according to different genre conventions.
- Lessons then focused on creating characters and settings. Learners were asked to apply their knowledge of creating these to different genres.
- Learners also watched a series of video clips to learn about narrative structure. They then had to apply this knowledge to writing with a focus on effective beginnings and endings.
- The end product will be that each learner uses the skills they have learned to produce a chapter for their group novel.

See planning outline on page 3

Record the range of assessment evidence that was gathered to meet the success criteria (Say, Write, Make, and Do) considering breadth, challenge and application.

Say

- Learners participated in a variety of classroom discussions and 'think, pair, share' activities relating to genre, character, setting and narrative

Write

- Learners created a variety of short pieces of writing for different genres, characters, settings, beginnings and endings

Do

- Learners engaged in a variety of active learning tasks such as carousels, opinion walls and SMARTboard activities

Briefly outline the oral/written feedback given to the pupil on progress and next steps, referring to the learning intention and success criteria.

See learner evidence for areas where the learner has met the success criteria.

Pupil Voice:

What have you learned? How did you learn? What skills have you developed?

- "I know what genre means now"
- "I can tell the difference between different genres. I loved the genre poster carousel activity"
- "I can start stories more easily now"
- "I know how to use what I learned for the war genre for writing my school story"
- "It is easier to keep my reader interested now. I think I can create better characters and settings"
- "I liked working with others to come up with ideas for the group novel"
- "The video clips helped me understand what narrative means"

Did the learner successfully attain the outcomes? YES



Advancing Excellence and Equity
Literacy
S1 GROUP NOVEL PROJECT
WITH INPUT FROM ANNE DONOVAN

Purpose

This planner is intended to give teachers an overview of the planned learning and teaching opportunities that will take place during the coming term in S1 English and Literacy lessons. It is also designed to show how the learning and teaching will articulate with the East Renfrewshire Council Moderation process for English and Literacy in session 2017-18.

Assessment

Formative assessment opportunities will be embedded across all lessons. The final product, which will be a piece of extended writing in the form of a chapter of a novel, will be assessed summatively against the third-level benchmarks. Each lesson outline also provides details of the formative and diagnostic assessment evidence that can be generated. I would be most grateful if these items could be retained in distinct folders for passing to C. McNichol, our Moderation Facilitator.

Dates

Lessons will take place the week beginning 30th October and last for a period of four weeks. It is then planned for Anne Donovan to visit the school – and each individual class – either the week beginning 27th November or the week beginning 4th December, according to her schedule. She will meet with pupils, look at what they have done so far and assist in the planning of how to create the final product.

Starting point: third level experience and outcome

All lessons have been planned using the following E & O as a base:

Having explored the elements which writers use, I can create texts in different genres by:

- integrating the conventions of my chosen genre successfully and/or
- using convincing and appropriate structures and/or
- creating interesting and convincing characters and/or
- building convincing settings which come to life.

(ENG 3-31a)

How the experience and outcome is being used

The experience and outcome has been used as the planning basis for all lessons, and learning intentions have been derived from this. These are detailed, in basic form, within the individual lesson outlines.

Success criteria

Each lesson will have its own bespoke success criteria to mirror the wording of the individual learning intentions. However, the summative success criteria for the final group novel products are lifted directly from the Education Scotland benchmarks for that experience and outcome, which is detailed below.

When writing imaginatively or creatively:

- Applies key features of the chosen genre.
- Creates interesting and convincing characters.
- Creates a clear sense of setting with descriptive detail.
- Makes some attempt to engage the reader and achieve effects through, for example, narrative structure, mood/atmosphere and language.

To this end, lessons have been organised around weekly themes:

Week One	Genre
Week Two	Character
Week Three	Setting
Week Four	Plot and narrative structure

Breadth, challenge and application

Breadth is provided by the use of various different stimuli, such as written texts, visual texts and breadth in the variety of teaching methodologies employed.

Challenge is provided through the differentiation of the teaching and learning materials to ensure that each lesson is progressive and suitably rigorous, given the language of the experience and outcome as well as the final benchmarks.

Application comes in a number of contexts. Opportunities for learners to apply their understanding and awareness of genre, character, setting and plot in unfamiliar contexts are built into each week's block of teaching. The final opportunity for application will come when pupils use all of the skills built up to write their final chapter of their group novel – a context which will, until that point, be unfamiliar to them.

Outline of lessons

Big Writing will still take place one lesson per week throughout the duration of this project, as those lessons are targeted towards universal support in improving the stylistic elements of writing. At certain points, as will be clear from the planning table, lessons have been designed so that teachers can make reference to and re-enforce the concepts covered in Big Writing lessons.

Week one: Genre (30 th October – 3 rd November)		
Lesson	Title	Outline
1	Genre: An Introduction.	<p>LI: To understand what is meant by genre. To apply this understanding to our learning. Pupils will read sections of a text and be asked to tell the teacher what 'type' of story this is. It is expected that pupils will be able to do this. Teachers will then explain that there is a very specific term we use for this, which pupils may or may not be able to recall from primary school. Pupils will create their own definition of genre, individually, then share with pairs, groups and, finally, as a whole class. The class will work towards a shared definition which can be written on the board, and compared to the pre-existing definition on the PowerPoint provided. The rest of the lesson will be devoted to pupils being able to identify different types of genre in different pieces of text, to test their application of their understanding.</p>
2	Genre: Consolidation 1.	<p>LI: To continue to apply our understanding of genre. To apply our understanding of skills for writing to create specific genres. Teachers will be provided with posters outlining the key features of different genres such as ghost stories, thriller stories, fantasy stories, horror stories, adventure stories etc. Teachers will take class through how one of these specific genre posters looks and involve them in a discussion of how to use it to create their own text – perhaps also modelling the creation of text using the genre poster. Pupils will then take part in a carousel activity whereby they are given ten minutes at each station to look at an assigned genre poster and create a piece of writing which matches the criteria. The carousel activity will take up the majority of the lesson, which could also be conducted in Big Writing conditions with ambient music and low lighting. This will be the basis for the next lesson.</p>
3	Genre: Consolidation 2.	<p>This lesson is intended to follow on from the previous lesson and sync the work pupils produced both with Big Writing and with AifL strategies such as self- or peer-assessment. Teachers should direct pupils, using highlighters where possible, to go through the pieces of writing created the previous day with one specific genre criteria on the board. For example: the war story criteria. Teachers can firstly</p>

		<p>draw attention to the types of vocabulary expected of a war story, and then direct the class to take everyone's war story and highlight vocabulary they think fits with the criteria.</p> <p>This should continue for the entire lesson, with pupils giving two stars and a wish at the end of assessing one complete piece of writing in one genre. This can be passed back after the first genre has been run through, or at the end of the lesson after several have been completed. Teachers should retain the pieces of writing, with highlights, as evidence for moderation.</p>
4	Genre: Application.	<p>Active learning</p> <p>LI: To apply our understanding of genre to creating our own success criteria.</p> <p>It should now be explained to pupils that their final piece of writing at the end of the unit of work <i>could</i> fit a genre called 'the school story'. Pupils should then be issued with poster paper and pens and asked to create a large version of a 'genre criteria' poster like the ones they used for their carousel, only this time they are in charge of discussing and creating what they think a school story would look like. These materials should be retained for moderation, as well as for later use when the pupils come to producing their own chapters.</p> <p>Feedback from pupils should be taken prior to any plenary.</p>
Week two: Character (6th November – 10th November)		
Lesson	Title	Outline
1	Introduction to characterisation.	<p>LI: To understand what is meant by characterisation.</p> <p>To understand how to identify features of characterisation in text.</p> <p>Pupils will be shown a variety of video clips from various television shows and asked to write down the characteristics or traits of each character identified. They should then feed these back and have these traits recorded on the presentation slides for each group. They will then enter into a discussion with their teacher centred on how good it was that they knew what types of people these characters were.</p> <p>This will lead into the more difficult part of the discussion: <i>how</i> did they know what they were like? Pupils should be given thinking time for this before their contributions are recorded on the White Board, which then becomes their own pupil-generated success</p>

		<p>criteria for identifying characterisation, as per the day's learning intention.</p> <p>There is no need to move beyond this but, should the need for an extension activity arise, pupils may watch more clips from YouTube (or even the same ones as earlier), only this time identifying the individual aspects of the criteria that certain characters displayed. For example: if they say body language, they would watch the clip again, write body language, a description of what the character's body language is, and then how this helped them to arrive at their initial conclusions about that character.</p>
2	<p>Characterisation: transferring understanding from visual texts to written texts.</p>	<p>LI: To apply our learning (about characterisation) in different contexts.</p> <p>Pupils will work from a pre-existing resource called "using dialogue to create character".</p> <p>Firstly, they will be provided with an extract from 'Matilda' by Roald Dahl and be asked to highlight/circle the words used to describe how the different characters are saying their dialogue. This will be followed by a table where they identify the character traits of the individual characters, cross-referenced with the verbs used to describe how they said it.</p> <p>Pupils will then move on to look at description of character more widely, using a variety of what characters say, what they do and how they are described as doing it, to complete a similar activity to allow them to understand how character is created specifically in writing.</p> <p>Again, work should be retained as evidence for moderation, but it is envisaged that pupils will complete this in their jotters anyway.</p>
3	<p>Characterisation: using direct speech for a purpose.</p>	<p>This lesson will focus exclusively on the use of direct speech and how to use it sparingly and lay it out properly. Resources to follow.</p>
4	<p>Characterisation: Application.</p>	<p>This lesson will follow an 'Apprentice'-style format, where pupils have to use all of their learning about character to create their own, individual creation for their school story. They will be given a template to use, as well as the school story posters created by the class earlier in the week. Pupils will then be given the opportunity to 'pitch' their character to the rest of their group through their listening and talking skills, which</p>

will culminate in an anonymous vote by the groups at the end as to which character they liked the best and would therefore like the opportunity to write about. Again, please retain materials for moderation purposes.

Week three: **Setting** (13th November – 17th November)

N.B. S1 out one period of English for anti-bullying activity on Thursday 16th November, hence one lesson less in this week.

Lesson	Title	Outline
1	Introduction to setting.	<p>LI: To understand the features of setting.</p> <p>Pupils will be shown a series of slides using visual stimuli to get them thinking about setting.</p> <p>They will have to write down thoughts, feelings and emotions that come to mind when shown specific images, which will lead to a discussion of how different settings can make people react in different ways.</p> <p>There is the opportunity for discussion about how these settings would make the characters voted for in the previous week's lesson feel, how they would react in them etc.</p> <p>They will then write a short piece of writing attempting to describe the setting, which will be used as a self-assessment piece in the following day's lesson where they will learn specifically about the criteria used to describe setting effectively in writing.</p>
2	Setting: using language to create a setting.	<p>LI: To apply our understanding of the features of setting.</p> <p>Much like the character lesson, teachers and pupils will discuss the distinction between describing setting in a visual text to creating setting in the written form.</p> <p>They will be shown a variety of different texts and, through modelling, work through highlighting and identifying vocabulary that has created an effective setting.</p> <p>There will also be modelling of a poor description of setting, in line with the Big Writing methodology, which they could use.</p> <p>Pupils will self-assess their writing from yesterday based on the criteria shared today, before attempting to 'up-level' it based on the day's learning.</p>
3	Setting: Application.	<p>LI: To apply our understanding of the features of setting in an unfamiliar context.</p> <p>Pupils will create their own setting for their school story, using the genre poster to help.</p> <p>This can be started as an individual task, before building to pairs, groups and whole-class feedback, before going back to the individual groups for them to decide where the story</p>

		<p>should take place.</p> <p>This lesson can follow the 'Apprentice' style format of the final character lesson closely.</p>
Week four: Plot and narrative structure (20th November – 24th November)		
Lesson	Title	Outline
1	Plot: Beginnings.	<p>LI: To understand the features of an effective beginning.</p> <p>Pupils will watch the beginning of a video clip – perhaps from the horror genre – and be asked to write down things that made that beginning effective.</p> <p>Similar to the characterisation lesson, they will then offer up their suggestions and have this recorded on the interactive white-board.</p> <p>The transition to writing will be within the same lesson.</p> <p>Pupils will have some direct teaching on the variety of ways writers create beginnings to 'hook' a reader in to the story.</p> <p>They will then be issued rows of a table to complete in pairs. These tables will contain short extracts of beginnings from stories. Pupils should have 5 minutes to work on how these are effective, then feed back to the whole class, who should record their findings on their sheet.</p> <p>Plenary will focus on the features of an effective beginning.</p> <p>Please retain worksheets as evidence for moderation.</p>
2	Plot: Endings.	<p>LI: To understand the features of an effective ending.</p> <p>As with yesterday, only the focus will switch to an effective ending. Pupils will watch the endings of the same video clips from yesterday and attempt to identify what makes them effective.</p> <p>Similar to the previous lesson, they will then offer up their suggestions and have this recorded on the interactive white-board.</p> <p>The transition to writing will be within the same lesson.</p> <p>Pupils will have some direct teaching on the variety of ways writers create endings to conclude the story.</p> <p>They will then be issued rows of a table to complete in pairs. These tables will contain short extracts of beginnings from stories. Pupils should have 5 minutes to work on how these are effective, then feed back to the whole class, who should record their findings on their sheet.</p> <p>Plenary will focus on the features of an effective ending.</p> <p>Please retain worksheets as evidence for moderation.</p>

3	Plot: narrative structure.	<p>LI: To understand the features of narrative structure in storytelling.</p> <p>Pupils will be asked to think about the clips shown in the previous two lessons and predict (reciprocal reading strategy) what might have happened in the middle of that text to lead it from beginning to end.</p> <p>They will then be introduced to the idea of narrative structure: normality – agent of change – disrupted normality – climax – return to normality (but changed).</p> <p>They will apply this understanding by watching the first ever episode of “The Simpsons” and answering questions on which parts of the episode meet the criteria for the different narrative structures.</p> <p>Class discussion as feedback.</p> <p>Extension can be to think of a film or TV show they watched recently and to plot their events against the narrative structure.</p> <p>Another activity could be to discuss what actually happened in the middle of the texts used in the beginning and ending lessons.</p>
4	Plot: Application.	<p>LI: To apply our learning (about plot) in a different context.</p> <p>Pupils will use all of their learning from the week to work collaboratively to create a plot outline and proposed timeline for the events of the plot.</p> <p>This will be matched to the narrative structure terms given in the previous lesson.</p> <p>Please retain this material for moderation purposes.</p>

Many thanks for your support in ensuring that this enterprise has a successful beginning, middle and end.

Further details of the next stages will be decided and added to the plan after consultation with Anne Donovan.

In the meantime, if you have any questions regarding the project, please speak to either Claire or Chris.

C. McKee
C. McNichol

October 2017

Success Criteria Key for Learner Evidence

1. I can apply key features of the chosen genre.

2. I can create interesting and convincing characters.

3. I can create a clear sense of setting with descriptive detail.

4. I can engage the reader and achieve effects through narrative structure, mood/atmosphere and language.

Learner Evidence 2

School Characters

Name: Elizabeth Jones

* Background: She is from Alaska and has Native Alaskan parents
 Face: She has long, black hair, brown eyes, tan dark skin, tall with
 arched eyebrows, a side fringe and a scar on her cheek. (Things don't)
 Tone of Voice: Loud, Alaskan, harsh voice

Clothing: Khaki pants, long sleeved knitted blue jumper, tan jodphos
 and brown dublin riding boots (& school uniform: black, white &

a red blazer)
 Feelings: Loves animals, a bit more primitive and being free and reading

Personality: Intelligent, adventurous, loyal, brave, a bit of a tomboy

Hobbies: Horse riding, sewing, climbing, art and baking

Walk: Struts with confidence

Name: Miss Tyrk

Face: tan skin, black hair, curly hair, brown eyes, thick eyebrows
 really tall

Tone of Voice: Sweet but sarcastic

Clothing: Tucked in white shirt, tan bootleg office trousers, a
 black checkered with dreamcatcher & black court shoes

Feelings: Loves sewing, reading and writing

Personality: Sweet, adventurous and eccentric

Hobbies: To collect surf boards and dreamcatchers, plus she
 likes to write books

The Walk: Strides

Background: Hawaiian with Vietnamese parents.

She has a brother in prison

* She has no siblings, three uncles, a dad, a mum, a horse
 called Kimo, she stays with her dad as her mum is dead
 and her grandfather

Learner Evidence 3

HL: We will be able to understand the features of a setting

DC: I can identify what makes a good setting
I can create my own setting

③ The earth seemed hollow, Amos's hooves were exacted on the ashes. The ground littered with them, ashes, everywhere. The sky excluded and greyed with the darks the humans caused. Telephone posts barely stood in the marshy ground. White colour had drained from the earth, everything grey and grim. Slady, as though the earth was squeezing out it's last bit of purity, snow fell like eye tears of the north. His saddle was forever empty, the abyss, known as earth, had taken everything. Black as his coat everything disappeared into the night. Fear and loneliness trickled down his neck, that was so sharp and cold it would grip his skin?

③ Shade was limited, sanity was gone, all was left was a

③ basket of knives and rope. Her hands slipped and knotted rope, her skin burning under the sun. The air so still the

③ sea line was blurred with pulsing heat. Slady. Slady. Her mind was gone, crazed by mad heat as her eyes visioned her mum, tall and dark standing on the beach. White sand

③ engulfing her toes, blackish-green palm leaves beating the heat. Suddenly Ehesa fell back her body swallowed by Davie Jones sea. Deemed to the locker.

③ "The Solar System," scoffed the clouded man, "A black abyss in my life." His body leant on the window ledge. Looking out at the inky well, rope brought back nightmarish

③ from the sea.

Learner Evidence 4

War / Adventure: ~~Steadily, steadily, the crush of mud, rolled in the hillsides.~~ (4)
 The ropes behind me pressed against my hind. Trenches were down below in France, a safe haven in the hills. Masked in mud, every creature and object gone. ~~Rattles, chains and clinking of bayonets pressed in my ears.~~ (4)

Character: ~~Now used to a proclaimed son of a breeding stallion, the blackest Freisian known to France but ever since the young stallion was shown at the market the world began to tilt. For now not even his mother wouldn't recognise him. His soft black hair matted in dry dirt. His all was more of a dog hack, for help, no longer was his fear billowing for both it and his personality were matted up with this cold war. Who was to blame? The French blamed the Germans, while the Germans blamed the French.~~ (4)

Dialogue: ~~"How long... You need to move those ropes and you help young Harish, hold my front, steady the runner, it's~~ (4)

~~father shouted. "Stop, the hell up, Harish!" his voice splattered with blood. "It's hurt! Don't go rushing in!" Harish covered my ears as another limp and weak horse was shot. "Make 'em move or he'll be like old Johnny!" his voice rang through my ears. My hooves sunk further, then the ringing stopped... Steadily I fell under the runner... Two years earlier...~~ (4)

~~I missed the sound of metal shoes on the pavement, the mud washed everything...~~ (4)

Learner Evidence 5

1 = 1) ~~fresh air. A breeze. "His, some how long," the lieutenant~~ (4)
~~the name; two legs, two arms and a smile in his eyes.~~
 His grey hair was still there but when I looked at him the
 war came back... I felt as though my knees lock, my head
 swirled round. "Who's there boy?" shouted Lt. John Kayl.
 His master, the sergeant, the man I let torture and
 betray us... A warm hand held my face, rubbing his
~~fingers through my~~ ^{hair} ~~soothingly, he whispered~~ "Xxi"

~~ate home.~~ " (4)

The trailer pulled up, I could smell, I could smell... Him,
 John, my master. Running out of the trailer I saw him standing
 there. He limped and stumbled out the house, like a drunk post at
 Dyke's taps. Then it hit me, ~~literally, his hand~~ ~~soaked in his~~
~~own blood.~~ I ~~side~~ ~~stepped~~ as he fell in the ~~slap~~ ~~of~~ ~~death,~~
~~sergeant's knife hilt~~ ~~stuck~~ ~~out~~ ~~his~~ ~~back.~~ ~~Why?~~ ~~Wasn't~~ ~~the~~
~~war~~ ~~done~~... ~~It~~ ~~was~~ ~~it?~~ (4)

I had been in the army for four years, away from
 John, I had several names... Was I still Nois? Was
 John still John? John! His face beamed at me as he
 opened the trailer, "Welcome home!" ~~he~~ ~~stopped~~ ~~his~~ ~~catch~~
~~and~~ ~~climbed~~ ~~up~~ ~~my~~ ~~back~~ ~~and~~ ~~rested~~ ~~his~~ ~~head~~ ~~on~~ ~~my~~ ~~shoulder~~
~~thumped~~ ~~against~~ ~~my~~ ~~neck,~~ as he said my ~~three~~ ~~names~~
~~and,~~ ~~to~~ ~~the~~ ~~world.~~ (4)