

CPD Day 1: Welcome!



All art is achieved through the exercise of a craft, and every craft has its rudiments that must be taught.

Fairfax and Moat (1998)

**Teachers
as Writers**



The Craft of Writing Project



- ❑ The *Teachers as Writers* project – **very positive experience** for teachers and children but the statistics showed that students' writing attainment did not improve.
- ❑ Lots of possible reasons for this, but one may be that our teachers focused on some aspects of the Arvon experience (eg free writing; time and space for writing) and less on others (eg the close feedback and attention of the tutorials).
- ❑ They also stopped/decreased the **explicit teaching of writing**.
- ❑ We may have relied too much on implicit transfer of a fantastic experience at Arvon for teachers as writers themselves into informed and expert classroom practice.
- ❑ We may have seriously underplayed the **craft of writing** and what it is that you are sharing with the children.
- ❑ Teachers of art, or maths, or music have strong 'subject knowledge' of art, maths, music: but teachers of literacy/English often have strong subject knowledge of reading.

From Arvon to the Classroom

A key goal for this project is to help you as teachers transfer what you have learned/will learn from the Arvon residentials into your classrooms, particularly in relation to:

- How you see yourself as a writer and how you help children to see themselves as writers;
- How you adapt what you learn at Arvon to be effective in your own classrooms;
- How you combine the Arvon learning with the demands of the curriculum.

Anthology of Writing
Residential 2:
Celebrating you as
writers!

Today



10.00-10.05	Introduction
10.05-10.30	Reflecting on the gap task
10.30-10.50	The <i>Craft of Writing</i> Framework
10.50-11.10	The Writing Process
11.10- 11.25	Coffee
11.25-12.25	Steve: another taste of Arvon
12.25- 13.00	The Framework: <i>Being an Author and Language Choices</i>
13.00-13.45	Lunch
13.45- 14.00	Reading critically together
14.00-14.15	Reader Exchange
14.15-15.00	From Arvon to the Classroom: planning
15.00- 15.30	Plenary: Next Steps

REFLECTING ON THE GAP TASK

Research on Writing



- ❑ **The Process:** the importance of thinking about writing and managing the writing process (metacognition and self-regulation);
- ❑ **The Written Text:** the importance of explicit teaching of writing - the 'how' of composing and revising a text;
- ❑ **The Context:** the importance of understanding that writing is a social activity and it happens in a social context;
- ❑ **Playfulness:** the importance of creativity and risk-taking in writing.

Improving Outcomes in Writing

- ❑ Create space to **engage the imagination and the emotions** – helping writers *want* to write before focusing on *how* to write;
- ❑ Provide **explicit teaching** of how to be successful, with a clear focus on how choices shape meanings;
- ❑ Generate **high-quality (dialogic) talk which fosters thinking** about the writing process and writing choices;
- ❑ Create understanding of **how to manage the writing process** (self-regulation) and avoiding teaching that writing is a rigid ‘plan-draft-revise’ process (more on this later!)

Gap Task 1

Generating ideas for writing in school -try out at least 3 different starting points for writing, two from Arvon and one that you have found elsewhere or developed. You might:

- use the Just write (freewriting) approach with your children;
- think about how to give them time and space to write;
- encourage the children to draw on their own experience;
- allow the children to write in writing books that are not marked;
- use any of the above as ‘seeds’ for working on some more developed pieces;
- help children to share their response to these ways of generating ideas for writing;
- give children opportunities for sharing their own writing;

This part of the Gap Task is important in encouraging you to experiment and test things out, and to share strategies with others, but they are activities – what you do – and really effective teaching requires that we know *why* we are doing what we do!

Gap Task 1: Reflection

Three Reflections: June, July and August

- What have you done to develop a higher profile for **generating writing** and engaging in freewriting and how has this gone?
- How have you managed **sharing and feedback** on writing and what has been its value?
- How has **writing alongside** the class gone and how has it been received?

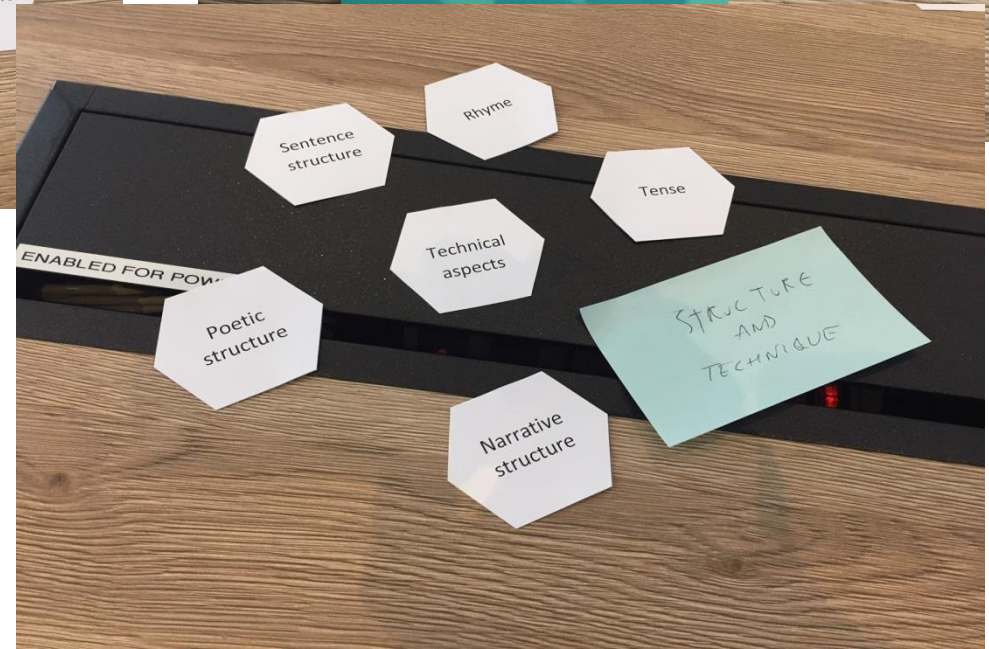
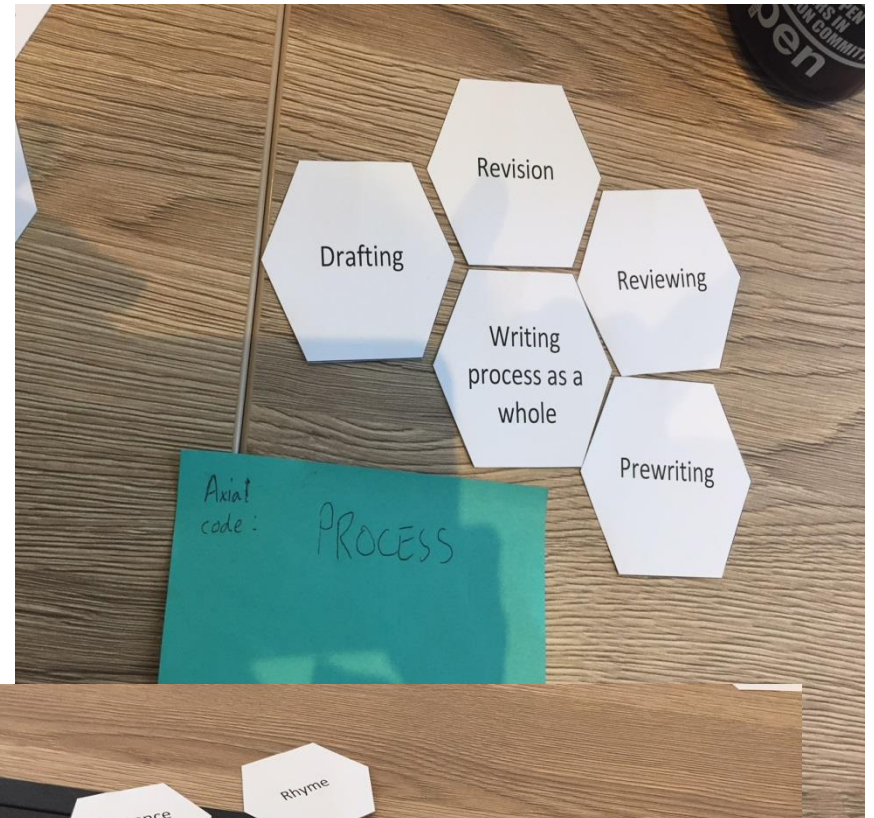
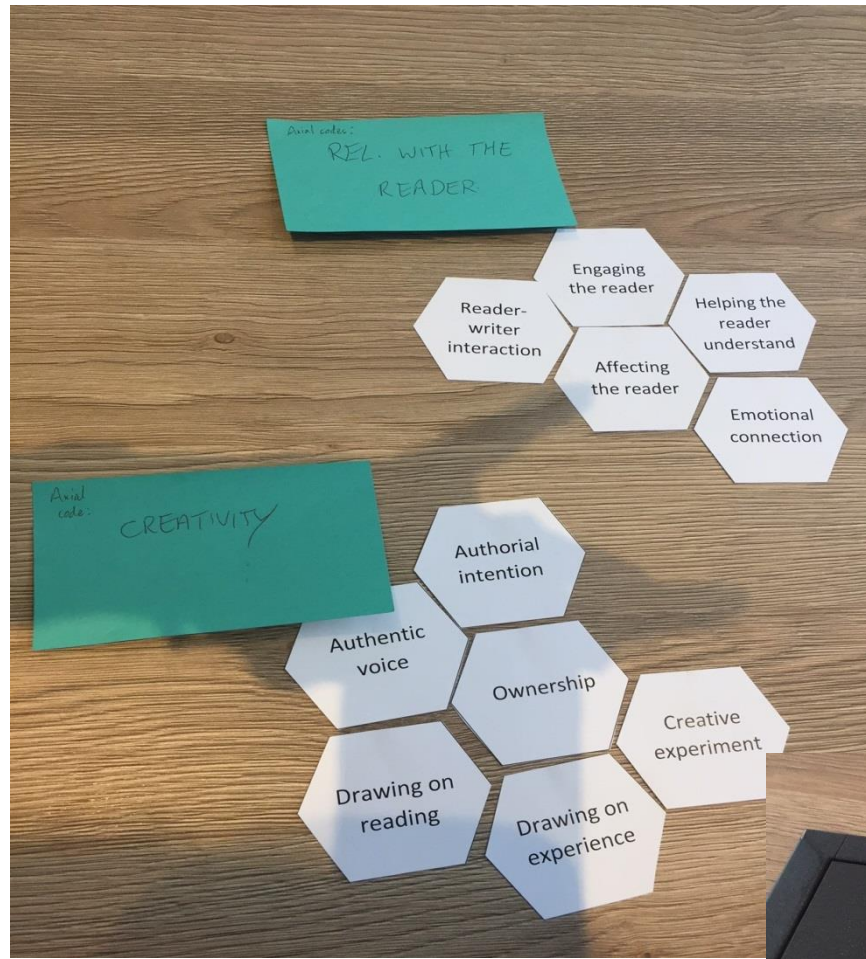
The reflections help you to think about **why** you are doing this – what are the teaching and learning implications of the practical activities.

In groups:

Discuss your reflections on each of these three themes (*generating writing; sharing and feedback; writing alongside the class*) for 5 minutes. What challenges/successes?

The allocated 'rapporteur' in each group will summarise the reflections on each theme in no more than 3 bullet points.

THE CRAFT OF WRITING FRAMEWORK





Creative
experiment

Writing
process as a
whole

Drafting

Writing process
Knowledge about the
strategies and processes
involved in writing, from
pre-writing activities to
final proofreading

Revision

Prewriting

Reviewing

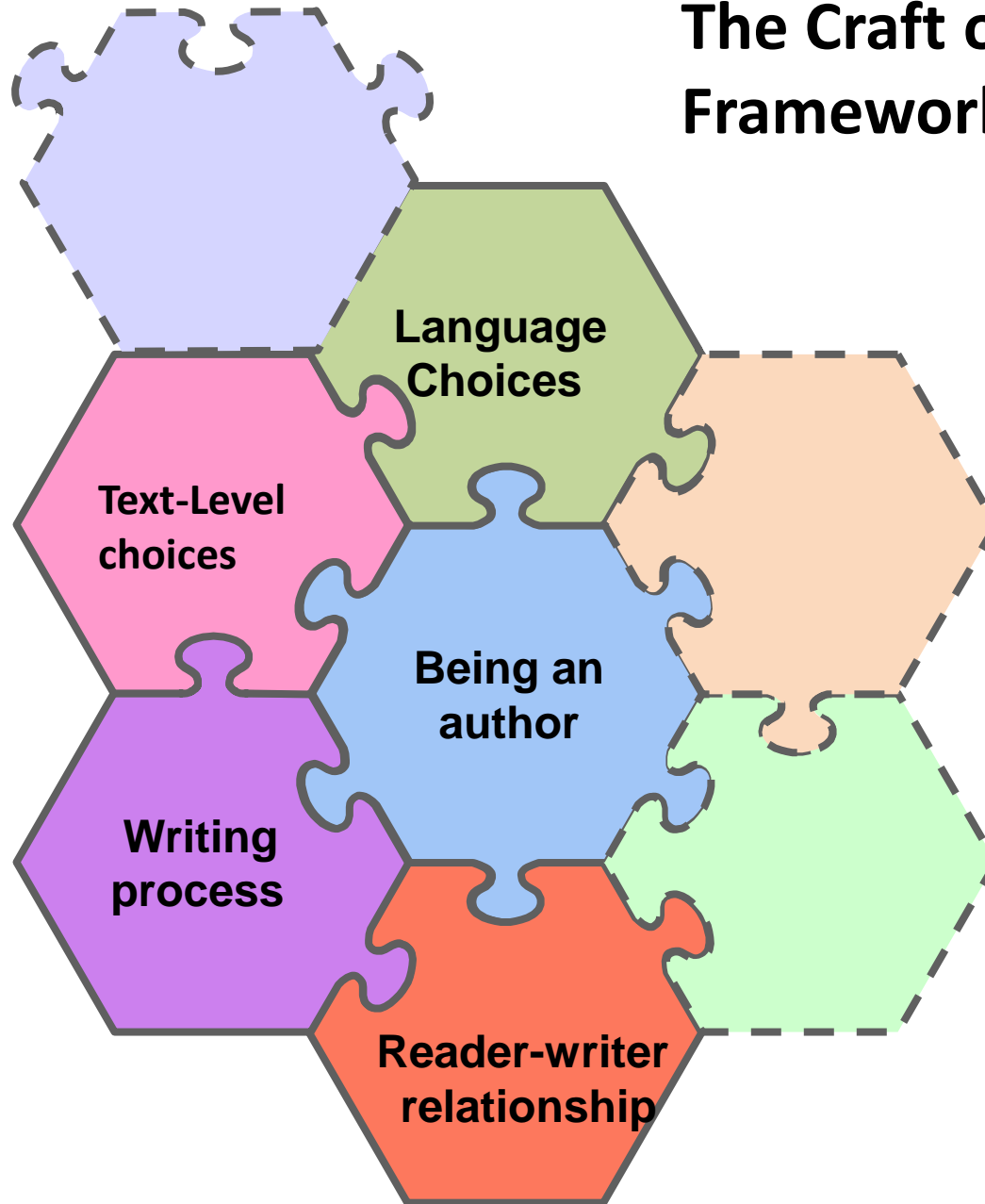
The Craft Framework drew upon...

Data source	Number of writers	Total dataset
Interviews	9	20
Tutorials	2	27
Post-lesson reflections	8	16

**Teachers
as Writers**

Main Thematic Codes	Number and Source of References			
	Interviews	Tutorials	Reflections	All
The Writing Process	163	53	56	272
Text level choices	34	88	43	183
Language choices	35	118	27	180
Being an Author	89	26	25	140
Reader-writer relationship	16	28	10	54

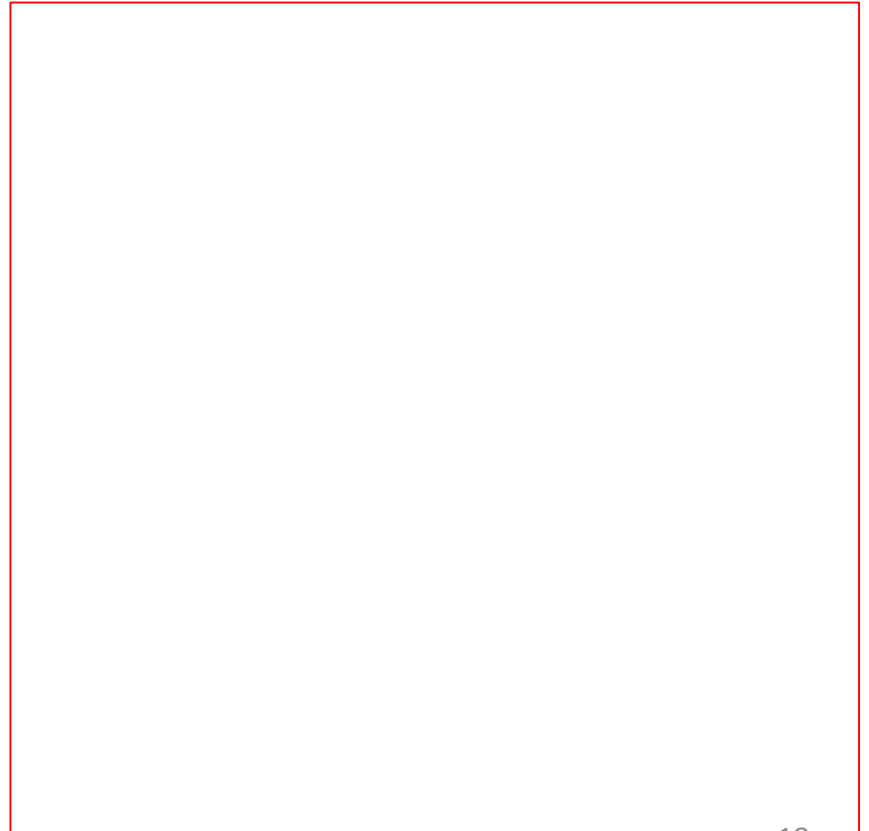
The Craft of Writing Framework



Using the Craft of Writing Framework

In CPD and at Arvon

In the Classroom



THE WRITING PROCESS

THE CONTEXT

- The Writing Task: purpose; reader; genre
- The text so far: what is already written



THE PROCESSES INVOLVED IN WRITING

LONG TERM MEMORY:

- what writers know about the topic;
- what writers know about that genre of writing



PLANNING

researching;
mulling/incubating;
outlining;
changing plans
freewriting



DRAFTING

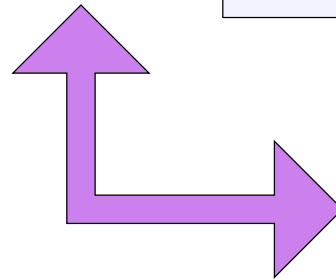
creating the
text



REVIEWING

Reading the text produced so far;
Reflecting on the 'success' of the text;
Changing the text to make it fit writer intentions;
Preparing for 'publication'

working memory



These are NOT neat, linear, chronological processes: but interacting and recursive

Mature writers switch between these three throughout the writing process: at word/sentence level and at text level

PLANNING
researching;
mulling/incubating;
outlining;
changing plans
freewriting

THE **MESSY** PROCESSES INVOLVED IN WRITING

DRAFTING
creating the text

REVIEWING
Reading the text produced so far;
Reflecting on the 'success' of the text;
Changing the text to make it fit writer intentions;
Preparing for 'publication'

Younger children do not have enough working memory to switch as efficiently as mature writers so need more of our help as teachers: eg freewriting

Of course before that there's all the day dreaming and the note taking, the research, and all of that.

And I really like – I like that comma in, comma out, stanza gone, I love all that. The ruthless editing is a great pleasure.

PLANNING

researching;
mulling/incubating;
outlining;
changing plans
freewriting

it's quite a messy process

When you're working on a computer you're cutting and reshaping all the time.

DRAFTING

creating the text

you just get it written first and then sort it out afterwards

Lots and lots of re-writing, reading and writing ... I re-write all the time, almost sentence by sentence.

REVIEWING

Reading the text produced so far;
Reflecting on the 'success' of the text;
Changing the text to make it fit writer intentions;
Preparing for 'publication'

A Writer on Writing

Both Moat and Fairfax they always taught you that it's not easy, and I sometimes worry a little bit that some young person writes something down, or even an adult as well, and goes, "There, I've done it." And you say, "Well, yes you have, but you haven't really done it because now what you've done is put your experience there, and now you've got to make it in to a poem, you've got to make it in to a story, you've got to make it in to a play." And by doing that you're going to go down level after level after level, and that comes from the structuring, from the restructuring, from the polishing, from the working on it as an object in itself. You know, and that's the leap, isn't it? I sometimes get very saddened when I hear students reading things, you know, young people or adults reading stuff that just, kind of, gushes out and has no shape to it and no form to it.

Planning

- ❑ *I plan before I start writing ... I always plan, I plan my end before I start.*
- ❑ *With the murder mysteries of course, those are different, I did have to plot those very, very, very...in great detail beforehand. So I will do a skeleton structure of those in huge detail so I know exactly what's happening in each chapter. But that's just the difference between writing, you know, a murder mystery which obviously is very tightly structured, and something that's much looser. You know, the process does really, kind of, differ from book to book.*
- ❑ *I don't think about planning because I don't plan overtly.*
- ❑ Writers don't all write the same way – there is no rule book about the right way to write!
- ❑ It can be helpful in school to distinguish between an outline (the mapping out of structure and content) and the bigger process of planning, which could include research, freewriting, reading ...
- ❑ Creating an outline has two learning benefits: it helps with the working memory problem, and it helps writers think of the big picture of the text they are going to write.
- ❑ An outline is not a fixed set of instructions for the writing: it is an initial map of where the writers wants to go, but the route may change.

Freewriting

- ❑ Freewriting is part of the planning process – it is a way of unlocking ideas and let ideas flow;
- ❑ It reduces fear and anxiety because it does not have to be ‘right’ – it is provisional and exploratory;
- ❑ It reduces load on working memory because the writer only has to think about ideas not spelling, punctuation, word choice, text structure, purpose...
- ❑ It is not only useful at the beginning of a writing activity: it is often recommended as a strategy to overcome writers’ block; and it is useful during the writing process. For example, to freewrite about what a character is thinking, or ‘what will happen if in a plot’, or to explore a setting.
- ❑ Free written text needs development to become a more polished text – flagging the importance of revision, and understanding that freewriting can help you discover or find ideas which then need to be shaped and refined.

Implications for the Classroom

- ❑ Avoid making the writing process a linear, chronological process: disrupt it.
- ❑ The National Curriculum for UKS2 refers to: plan; draft and write; evaluate and edit; proof-read.
- ❑ It is very helpful to separate evaluating and editing from proof-reading.
- ❑ Help children understand these different elements of the writing process and become confident switching between them: this includes helping them understand and be comfortable with the messiness of the writing process.
- ❑ Recognise that not all your children will manage writing in the same way, but also that as developing writers they may need support to change ways of working.
- ❑ We know that reviewing (evaluating and editing) is very hard for developing writers and may need particular support. To revise well you have to have a sense of authorial intention – what did you want to achieve - and this can be hard in school when writing is so often about achieving a mark, not a writerly intention.

ANOTHER TASTE OF ARVON

THE CRAFT OF WRITING FRAMEWORK
BEING AN AUTHOR

Moat and Fairfax

The Journal and Commonplace Book: “make painless the priceless discipline of regular writing”

- ❑ “The Journal becomes the ...[the logbook of imaginative or vital experience](#) .It calls on the writer to be constantly alive, alert to the phenomenon of his life” (Drawing on experience)
- ❑ “The writing in it is almost necessarily spontaneous and uncontrived and [so near to the heart](#)” (emotional connection)
- ❑ “...for this reason a writer will very often in his journal [discover his voice](#)” (authentic voice)
- ❑ “The Commonplace Book can be all that a journal is, but will include another element. Into it goes [any phrase overheard or read](#), any passage of writing or pilferable image- anything that has moved or startled or impressed the mind or heart” (Drawing on reading and experience)
- ❑ It serves another vital purpose.

A writer's view

Nicola Davies reflects on some of the practices that serve her as an author.



'It wasn't until I began to teach writing [...] that I realised that I knew how to write in a way that a potter knows how to shape a bowl or a carpenter knows how to make dovetail joints. Looking at other people's writing and knowing how to fix it made me see that I actually had skills'

A writer's view

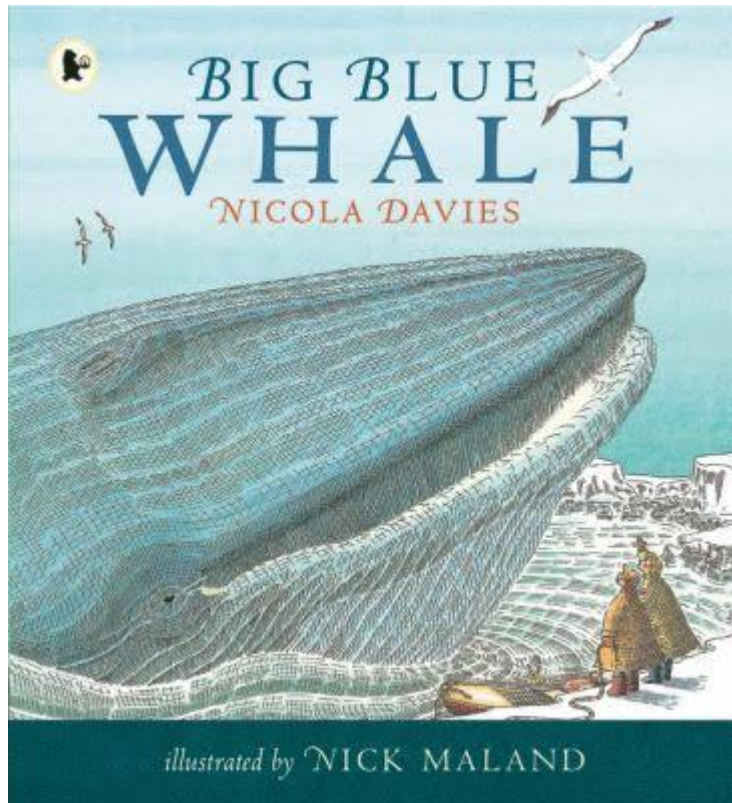


“There are two things that I most want to do with my writing

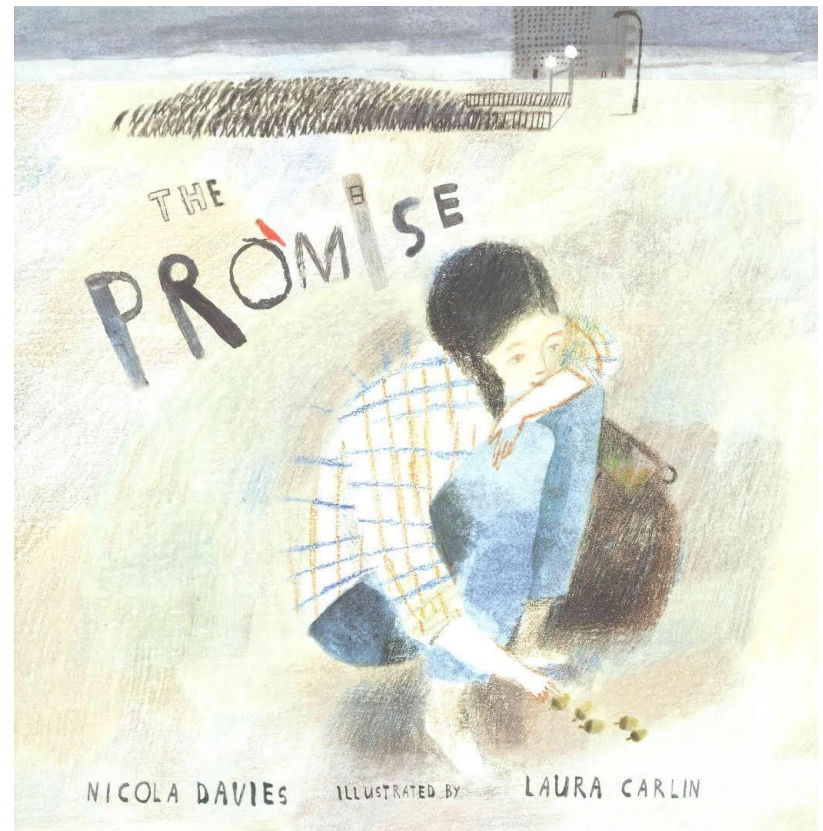
1. The first is to convey to my readers the absolute *vital importance of the natural world* and how important it is for human beings to have a relationship with it.
2. The other thing is I am really keen to write about children who have a difficult start in life. I go to lots of different places, sometimes many other parts of the world, and I see children who do have a very difficult start for all sorts of reasons. I really want to say to these kids, ‘I know it’s horrible, I know you are having a bad time now, but *change is possible*. Sometimes you can be the very person to bring about change in your life so that your bad start doesn't have to continue, so the rest of your life can be better than it was’.”

Nicola Davies

The vital importance of the natural world



Change is possible



Drawing on experience

Writers lean on their experiences, so tell us how you felt when you saw him. So...have you ever felt point blank scared? If so, you could borrow from that.

When I can't think of what to write, I put myself somewhere I know and think about how it feels to be there.

You?

Drawing on reading

If you read enough you know you'll absorb some of the kind of structures and understanding. Try and read them as a writer rather than just as a reader.

- Think to yourself how are they doing that?
- How have they structured those chapters?
- What point of view are they using? How are they getting that voice to be interesting?

... it's still the best way to learn how to write - to read other people and see what they're doing.

Steal shamelessly and don't be ashamed

You?

Authorial intention

I realised that what I wanted to write was a story about a child who had been displaced from their country. There was lots of stuff in the news at the time about refugees and displacement
(Nicola Davies on King of the Sky)

I want to be the one who decides on what words I use, not someone else.

You?

THE CRAFT OF WRITING FRAMEWORK

LANGUAGE CHOICES

Moat and Fairfax

- ❑ Read again Dylan Thomas's *This bread I break*. Consider the different levels of meaning. Compose a sentence or a number of sentences in which the nouns (names) are charged with more than one meaning. [Chapter 2]
- ❑ Compose a riddle: five sentences each describing how one of the five senses responds to a single object. Don't however mention the object by name: that's the answer to the riddle. [Chapter 3]
- ❑ Compose pairs of sentences to illustrate a) the weakness of the abstract noun/the strength of the concrete; b) the precision and the power of the proper noun; c) the weakness of the passive/strength of the active verb; d) the weakness of the -ing ending. [Chapter 4]
- ❑ Take at random one of your old compositions. Make a count of the adjectives and adverbs. Then count the number that either weaken or else do not alter meaning. [Chapter 5]
- ❑ Take at random or invent five startling images. Then write a short piece of prose or verse in which all these five images are included. [Chapter 6]

A writer's view

Malorie Blackman explains some of the choices she makes as a writer when writing suspenseful stories.

<http://www.bbc.co.uk/programmes/p011mxd6>



Language Choices

- The difference between writing about a flower - or a rose, a thistle, a daisy...
- The difference between using a cliché which everyone knows - and using a new and original description
- The difference between piling in lots of adjectives – and choosing a noun really carefully
- The difference between a first person narrative and a third person narrative
- The difference between calling your character Kylie, or Karenza, or Krista
- The difference between starting a sentence with a subject or with an adverbial

- Every choice matters!

READING CRITICALLY TOGETHER

Show not Tell

So instead of just telling the reader everything and saying you must feel this, you must feel that, this is awful... show it, so it's that sense of show, don't tell. And how can you best show that.

Instead of telling us about the fear show us what the fear feels like and how it works

*It rained and rained and rained.
Little houses huddled on the humpbacked hills.
Chimneys smoked and metal towers clanked.
The streets smelled of mutton soup and coal dust
And no one spoke my language.*

Avoiding Cliches

We were talking about snow... somebody said 'blanket' and I said, 'Well, let's look at the thesaurus, because 'blanket' is a cliché', and we talked about clichés.

Metaphors and similes

But when his birds flew he smiled like springtime.

Its head was whiter than a splash of milk.

Use precise, concrete detail

It's like the contract between the writer and the reader, and it makes the reader trust the account that's being told because it's so specific. It makes you think this person knows what they're talking about, it's not just generic. So detail is everything

Noun phrases:

the streets smelled of mutton soup and coal dust

the vanilla smell of ice cream in my granny's shop

the pigeon with the milk white head

Verbs:

???

Sentence Structure

I always felt that they still needed very strong grounding in grammar and the shape of a sentence and the feel of a sentence

The beauty of a well turned sentence

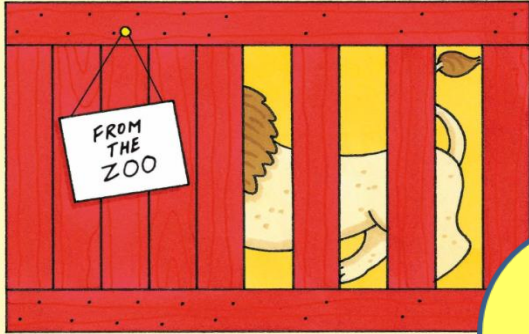
It rained and it rained and it rained.

From places far away, places that they'd never seen, the pigeons flew home straight and fast as arrows.

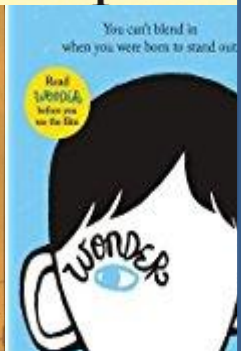
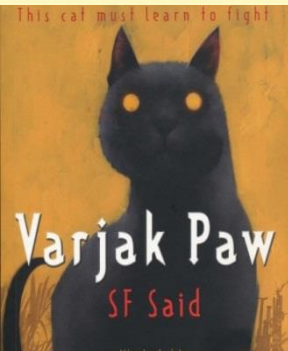
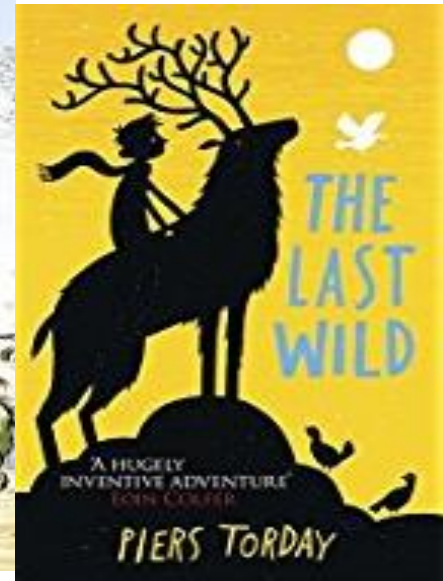
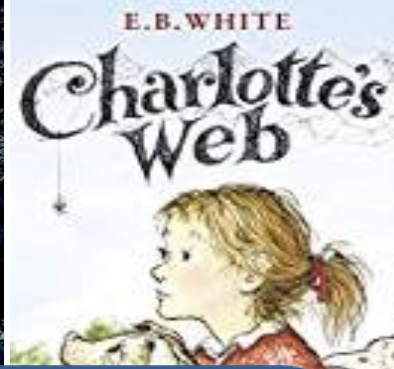
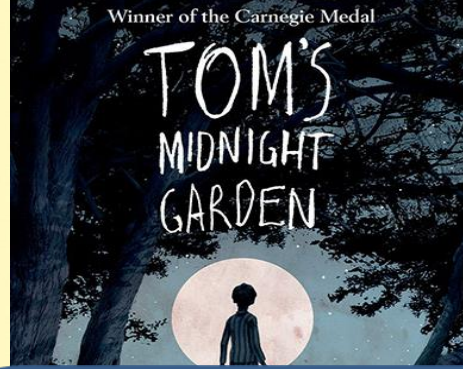
The race day dawned. A storm brew up. Lightning, wind and rain.

READER EXCHANGE

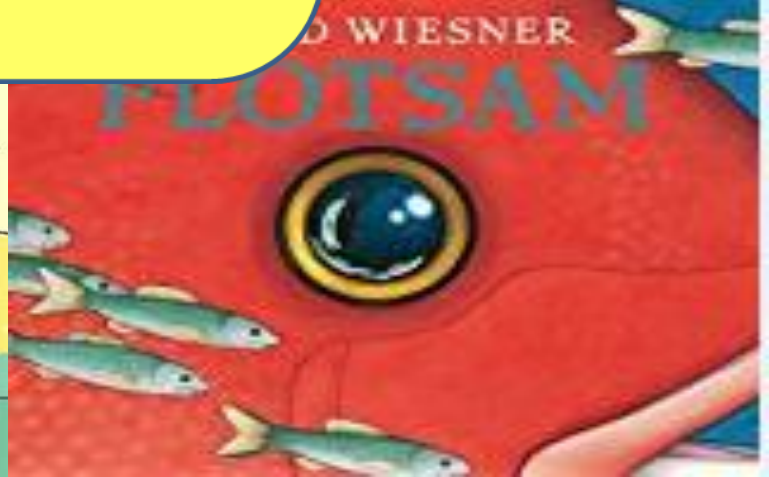
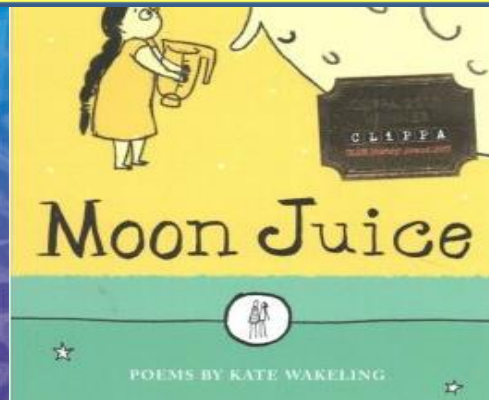
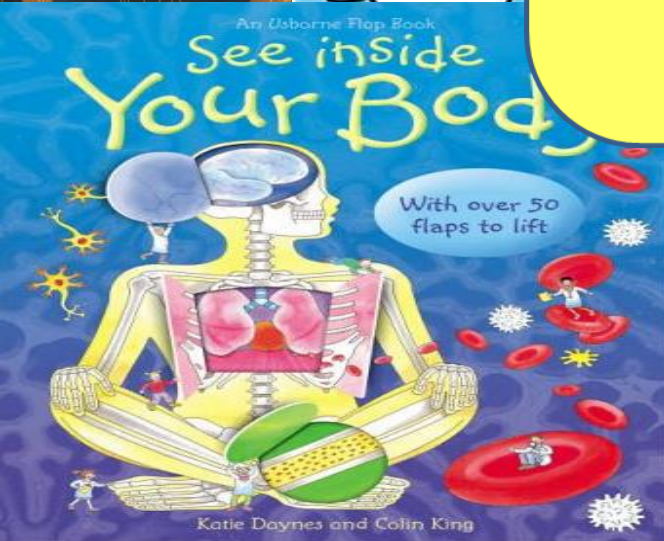
Dear Zoo



Rod Campbell



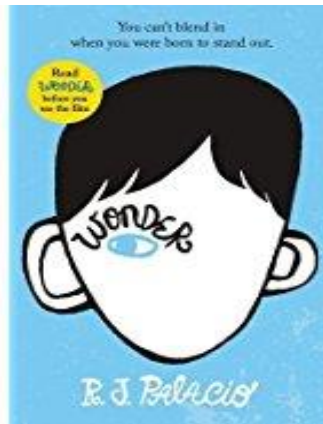
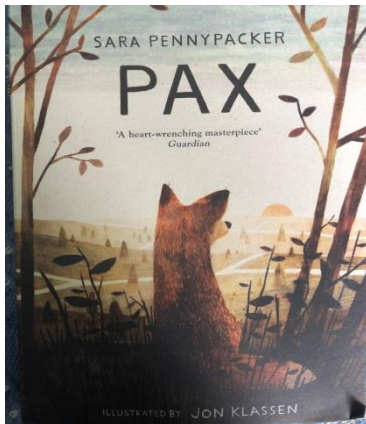
Reading feeds writers and their writing



RfP: significant benefits

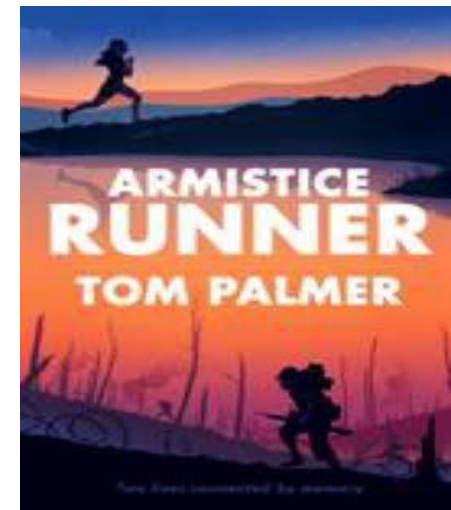
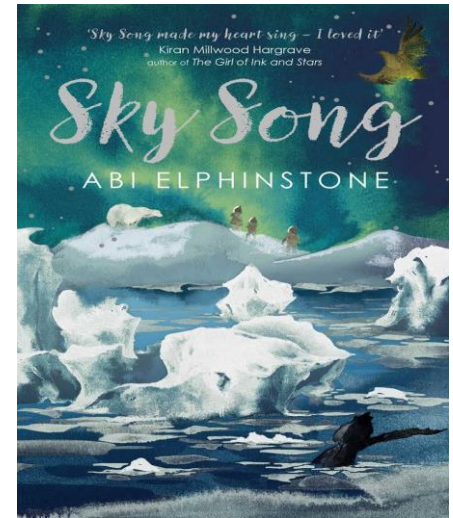
International evidence demonstrates:

- increased **attainment in literacy** and numeracy (e.g. Anderson et al., 1988; OECD, 2010; Sullivan & Brown, 2013)
- improved **general knowledge** (e.g. Clark and Rumbold, 2006)
- richer **vocabulary** (e.g. Sullivan & Brown, 2013)
- supports **identity explorations** (e.g. Rothbauer, 2004)
- encourages **imagination**, empathy and mindfulness of others (e.g. Kidd & Costano, 2013)



Reading feeds writing through

- RfP in school and at home
- Hearing texts read aloud
- Critically analysing texts
- Explicitly leaning on/borrowing from literature as writers
- Journals or Commonplace books
- Increasing awareness of particular authors and their craft



FROM ARVON TO THE CLASSROOM: PLANNING

The Craft of Writing in Practice

In groups, think of concrete classroom activities that will help you develop writers' skills and understanding in relation to the three aspects of the craft of writing we have been looking today:

- The Writing Process
- Being an Author
- Language Choices

PLENARY: NEXT STEPS

Pedagogical Principles

These principles have been developed by drawing on both the values underpinning Arvon and research about what makes effective teaching of writing:

- ❑ Create **inclusive classrooms** where children are given time and space to write, opportunities to write without being assessed, and to take risks and be experimental;
- ❑ Offer inspiring opportunities and starting points for writing, including writing from the heart and writing from experience so that children experience **being an author**;
- ❑ Support young writers in understanding and managing **the writing process** and being aware of the **reader-writer relationship**;
- ❑ Explicitly teach the **language and textual choices** students can make in their writing;
- ❑ Create **a community of writers** where writing is shared, critiqued and celebrated, where feedback is purposeful.

Gap Task 2

This Gap Task is to help you build on both the June Arvon Residential experience and the September CPD day and to actively use what you are learning in your own classrooms. We would like you to continue using the strategies and ideas you have already been exploring, but also to:

- ❑ continue to use the Just Write (freewriting) approach, **but experiment with not always using it at the start of writing**; it can be used as a piece of writing is developing to explore a particular aspect eg *just write* about what this character is going to do next; or just write about this moment in the plot;
- ❑ think about how to incorporate what you have learnt about the craft of writing into your teaching of writing, with a particular focus this time on **the writing process, being an author, and making language choices**;
- ❑ create A3 representations which show the journey/process of a piece of writing from initial ideas to finished piece for **three children**, and for **yourself** (4 in total). Choose three children of differing abilities, and represent less successful journeys as well as successful ones. You might annotate the journeys with categories from the craft framework. Bring these to CPD Day 2.

We meet again!

CPD Day 2: Nov 8 here!

Residential 2: 11-13 Jan Lumb Bank

CPD Day 3: May 8 here!