A Multiple Case Study: The 7 Stages of Writing Intervention and Its Application to Children Who Are Deaf.

A study submitted in partial fulfilment of the requirements for the degree of Master of Arts of the University of Hertfordshire

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Abbreviations

7SWA	7 Stages of Writing Approach
A Level	Advanced Level
AR	Action Research
ARE	Age Related Expectations
ASL	American Sign Language
BSL	British Sign Language
CI	Cochlear Implant
CRIDE	Consortium for Research in Deaf Education
CWAD	Children who are deaf*
EAL	English as an Additional Language
GCSE	General Certificate of Secondary Education
GDPR	General Data Protection Regulation
IW	Interactive Writing
KS1	Key Stage 1
KS2	Key Stage 2
NDCS	National Deaf Children's Society
QToD	Qualified Teacher of the Deaf
QUALR	Qualitative Research
QUANTR	Quantitative Research
RB	Resource Base
SEN	Special Educational Needs
SIWI	Strategic Interactive Writing Instruction
SSE	Sign Supported English
TC	Total Communication
ToM	Theory of Mind
TT	Target Tracker
WAGOLL	What a Good One Looks Like

The terms deaf and deafness refer to all degrees of permanent hearing loss.

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Abstract

It is the primary aim of every QToD to ensure the children they teach leave their setting with functional skills in reading and writing in order to access an increasingly literate society.

This research looks at an in-house, whole school writing approach, called the "7 Stages of Writing Approach" (7SWA). The 7 Stages are Immersion, Text Analysis, Explicit Grammar Instruction, Planning, First Draft, Edit and Redraft for Improvement and Publish. This approach incorporates a variety of strategies with the ultimate aim being to provide a clear learning journey that explicitly teaches pupils an approach to tackling the components involved in writing independently, accurately and successfully.

The researcher's aim is to assess the applicability and suitability of the 7SWA to CWAD via 5 case studies that are representational of the heterogeneous nature of CWAD.

The data collection methods involved are examining the writing of all 5 case studies through a baseline sample and 3 cycles of writing taught using the 7SWA.

Pre and post intervention pupil voice is studied as well as pre, mid and post intervention observations of the children's writing habits (attitudes and motivation to writing).

The data suggests the 7SWA has supported all five children to make 4 or 5 steps of progress, relative to their starting points (using different assessment trackers). Data collected from the pupil view discussions and the observations of the children suggests that pupils' enjoyment of writing, attitudes and motivations to write, ability to sustain writing, presentation, and confidence and pride to read writing aloud, improved after the intervention.

1 Introduction

Williams (2004) suggests writing is broadly defined as efforts in symbolic representations which include scribbling, drawing, forms resembling letters and recognisable print. While Massone and Baez (2009: 457) define illiteracy as "an absence of knowledge confined to graphic marks, inability to interpret written marks [and] an inability to take part in a literate culture." It is the primary aim of every QToD to ensure children they teach leave their setting with functional skills in reading and writing in order to access an increasingly literate society.

1.1 Background Information on the Case Studies

The participants selected (5 children in Year 6) are representational of the heterogeneous nature of CWAD as they are EAL learners, have a range of communication approaches and personal hearing instrument as well as a range of cognitive abilities and complex needs (cerebral palsy, global developmental delay, mild learning disability). CRIDE (2019) suggests 22% of CWAD have additional SEN (exact figures vary but the consensus is about 40% (CRIDE 2017)) and 14% of CWAD across the UK are EAL learners (See Methodology 3.1.5 for more detailed background information on the participants).

1.2 7 Stages of Writing Approach

In September 2018, the school developed an in-house, whole school writing approach, called the "7 Stages of Writing Approach" (7SWA). This approach incorporates a variety of strategies with the ultimate aim being to provide a clear learning journey that explicitly teaches pupils an approach to tackling the components involved in writing independently, accurately and successfully. The researcher's aim is to assess the applicability and suitability of the 7SWA to CWAD via 5 case studies. The 7 stages are Immersion, Text Analysis, Explicit Grammar Instruction, Planning, First Draft, Edit and Redraft for Improvement and Publish (See Methodology 3.1.6 for more detailed background information on the approach including 3.2.1 for assessment information).

2 Literature Review

2.1 Why is Writing So Important in Today's Society?

In an information-based society ever dependent on technical knowledge and sophisticated literacy skills (Albertini and Schley, 2011), those proficient and literate in reading and writing are more likely to succeed in school (Mayer, 2016; Geers and Hayes, 2011), typically unlock future potential and go on to be active members of society compared to those with poor literacy skills which could lead to future disadvantage and unemployment (Rosen et al, 2017; Mayer, 2016; Albertini and Schley, 2011; Massone and Baez, 2009; Marschark et al, 2002).

Thus, being literate; interpreting and conveying meaning in writing, facilitates access and integration into wider society. However, this skill can be deficient in many CWAD (Mayer, 2016; Geers and Hayes, 2011) thus interventions need to take place to ensure all CWAD leave school proficient in literacy in order to provide them with multiple opportunities and better job prospects (Massone and Baez, 2009).

2.2 Current Attainment Data

Consideration of the most current UK figures (NDCS, 2019; 2017) indicates that since the mandatory introduction of the new National Curriculum, (in force for English from September 2016) and successive years (2017 and 2018), on average 56% of CWAD are leaving school having achieved the expected standard for writing at KS2 and on average 44% are achieving the expected standard at KS1 *(See Tables 1& 2)*. For both KS1 and KS2, between 2016 and 2018, the percentages of those achieving the expected standard increased slightly, but there still remains a disparity of roughly 30% less CWAD achieving the expected standard compared to children with no identified SEN. The researcher has included data at KS1 and KS2 rather than at GCSE or A-Levels in order to contextualise the case studies within the key phase they are currently in (KS2) and the key phase which they progressed through (KS1).

Table 1: Proportion of Children Achieving Expected Standard at Key Stage 2 for Writing (NDCS, 2019; 2017)			
Year	Deaf Children	Children with no identified SEN	All Children
2018	59%	88%	78%
2017	55%	86%	76%
2016	54%	84%	74%

Table 2: Proportion of Children Reaching Expected Standard at Key Stage 1 for Writing (NDCS, 2019, 2017)			
Year	Deaf Children	Children with no identified SEN	All Children
2018	48%	79%	70%
2017	42%	77%	68%
2016	41%	74%	66%

Knoors and Herman (2010) argue that under specific conditions, and if the CWAD do not have any additional SEN, then it is possible for them to achieve academic success on par with hearing peers. These specific conditions include quality of communication, visual turn-taking during discussions, adequate time to facilitate task completion, use of effective instruction activities and use of effective classroom management strategies (Knoors and Herman; 2010). However, the specific conditions referred to by Knoors and Herman (2010) do not take into account additional SEN, age of identification, age of implantation, access to early intervention, communication method, level of cognition or whether children are EAL learners which can all affect the extent to which some CWAD achieve academic success on par with hearing age-matched peers.

2.3 What is Needed in Order to Write?

The basic conditions for learning to write are: access to communication, an early language base, a solid foundation in early literacy and exposure to rich written language in the environment (Williams and Mayer, 2015; Albertini and Schley, 2011). However, due to their deafness and subsequent language deprivation, many CWAD born to hearing parents, experience challenges in language and literacy development (Williams and Mayer, 2015) as a result of not having full auditory or visual access to the phonological and morphological aspects of English (Rosen et al, 2017) and other factors e.g. grammar and vocabulary etc. When CWAD lack full access to spoken language, they are inhibited in fully acquiring the language through meaningful and natural conversations with proficient users of the language (Dostal et al, 2016). Knoors and Marschark (2014) and Mayer (2007) suggest a relationship between language and literacy; children with better spoken language skills showed a better a transition to writing.

2.3.1 Typical writing of CWAD

"Writing is a complex and cognitively demanding activity" (Mayer, 2010: 144) thus requires tailored instruction (Wolbers et al, 2012). Research studies on the writing development of CWAD show that some demonstrate significant delays and many do not write as well as hearing peers (Rosen et al, 2017; Mayer, 2010; Antia et al, 2005). It is important to note, however, that the body of research on the writing of CWAD is very limited; a meta-analysis carried out by Strassman and Schirmer (2013) revealed only 16 intervention studies in the last 25 years.

Albertini and Schley (2011) compare the writing ability of 17-18 year old CWAD to hearing peers who are 8-10 years old. Yet, the emergent writing of CWAD is comparable to their hearing peers (Williams and Mayer, 2015; Williams, 2004); these parallels are the purposes children write for, initial concepts and

hypothesis about print. However, when children progress through school, many hearing peers excel whilst typically CWAD fall behind (Mayer, 2010). Mayer (2007) proposes that there are 3 levels of writing development summarised in Table 3.

Table 3: Mayer's 3 Levels of Writing Development		
Level:	What occurs in each level:	Analysis:
Level 1	*Distinguishing writing from drawing (mark making to indicate meaning) which is comparable to hearing peers.*	*Mayer (2007) argues that during Levels 1 and 2 there are little differences between the text produced by CWAD and their hearing peers, in fact, CWAD can produce more standard letters and key words as a result of early interventions and teaching. Mayer (2007) argues that the stage at which the writing of CWAD and their hearing peers begins to look different is during Level 3 when connections are made to spoken or signed languages and there is a link between sound patterns and recorded letters and words.*
Level 2	*Identifying properties of writing e.g. forming strings of letters into 'words', using standard alphabet, use of memorised high frequency words (no link between sound patterns and written symbols) which is also comparable to hearing peers.*	
Level 3	*Connecting writing to spoken/sign Language (link between sound patterns and symbols) which is where the gap between hearing peers and CWAD begins to emerge.*	

At a basic level, writers must have awareness of phonology (Rosen et al, 2017; Williams, 2011), words (vocabulary and morphology) (Rosen et al, 2017; Williams, 2011) and syntax (Rosen et al, 2017; Williams, 2011). This awareness must also include the conventions of spelling and punctuation (Rosen et al, 2017; Albertini and Schley, 2011; Antia et al, 2005), appropriate vocabulary use

(lexical decisions) and syntactical structures (grammatical expression) (Albertini and Schley 2011; Antia et al, 2005; Mayer, 2007). At a higher level, they must be able to select topics, plan and organise ideas (Aram et al, 2006), and make decisions about which information to provide their audience (Antia et al, 2005), to communicate their idea (Rosen et al, 2017), so having the world knowledge (Convertino et al, 2014) needed to underpin it all (Aram et al, 2006) is crucial. Research indicates that the areas listed in Table 4 are what many CWAD struggle with in terms of writing.

Table 4: Areas of Writing Many CWAD Struggle With
- vocabulary and syntax (lexical/grammatical issues)   - omission of function words e.g. articles and prepositions   - semantic issues   - coherence   - cohesion   - organisation   - idiosyncratic use of language   - lack of complex sentences   - repetition of common words/phrases (indicating a limited vocabulary)   - lack of adverbs, auxiliaries and conjunctions   - literal and a non-standard use of English   - shorter and simplistic in nature compared to hearing age-matched peers   - often a subject, verb, complement structure
(Rosen et al, 2017; Arfé et al, 2015; 2014; Wolbers et al, 2015; 2012; 2008; Albertini and Schley, 2011; Knoors and Marschark, 2014; Geers and Hayes, 2011; Mayer, 2010; Burman et al, 2008; Antia et al, 2005; Spencer et al, 2003; Yoshinaga-Itano et al, 1996; Marschark et al,1994)

2.3.2 Lack of Incidental Learning Hinders Language and Literacy Development

As a result of their limited access to the full, fluent conversations of others (Arfé et al, 2015; Knoors and Maschark, 2014; Convertino et al, 2014; Albertini and Schley, 2011), generally speaking, most CWAD display significantly lower expressive and receptive vocabulary compared to hearing age-matched peers (Mayer and Trezek, 2018; Scott-Weich and Yaden, 2017; Convertino et al, 2014; Knoors and Marschark, 2014). Antia et al (2005) indicate that language delay is potentially greater depending on the degree of hearing loss, but even mild-moderate hearing loss can negatively affect educational outcomes (Antia et al, 2005; Yoshinaga-Itano and Downey, 1996). Mayer and Trezek's literature review (2018) found research which clearly and consistently demonstrates a positive relationship between spoken language, and reading and writing development (Scott-Weich and Yaden, 2017; Mayer, 2007). Thus, better access to speech through earlier identification and early amplification or improvements in technology should support better access to incidental learning which could in turn promote language development and the development of literacy. But, there remains a disparity between language development and literacy as well as between reading and writing skills of many CWAD (Mayer and Trezek, 2018; Mayer et al, 2016; Marschark et al, 2002).

With early cochlear implantation (before the age of 2 (Arfé et al, 2016)), CWAD have the opportunity to develop improved phonological awareness (Mayer et al, 2016; Geers and Hayes, 2011; Spencer et al, 2003) and can experience a rapid growth in vocabularies (Mayer et al, 2016; Convertino et al, 2014), influencing literacy development (Convertino et al, 2014) which could suggest that children with CIs might close the gap in relation to hearing peers (Mayer et al, 2016) and achieve age-appropriate literacy outcomes (Mayer et al, 2016; Williams and Mayer, 2015; Mayer, 2007). Early access to sound assists CI users to better encode the speech signal and accurately produce the sounds of language

(Geers and Hayes, 2011). However, children implanted from a very young age did not show any enhanced awareness of world or word knowledge in Convertino et al's (2014) and Spencer et al's (2003) studies. On the other hand, Arfé et al (2016) argue that CIs have supported CWAD to make significant gains with oral language, but admit less remarkable gains in literacy with writing remaining the most challenging. This is similar to Mayer and Trezek (2018), who suggest CWAD with CIs demonstrate reading and writing outcomes that far surpass those historically reported for CWAD, but are not maintaining outcomes over time (Mayer and Trezek, 2018; Arfé et al, 2016). Additionally, not all CI users achieve age-appropriate literacy outcomes compared to hearing peers (Convertino et al, 2014) and typically display poorer outcomes for writing compared to reading (Mayer and Trezek, 2018; Mayer et al, 2016); only 25% of the sample were writing at ARE despite 75% of them reading at an age-appropriate level (Mayer et al, 2016; Mayer and Trezek 2018).

2.3.3 Spelling

Bowers et al (2016), Roy et al (2014) and Bell et al (2019) argue the area of spelling among CWAD has received little attention. Although, Williams and Mayer (2015) found that 41% of the 17 studies they reviewed on writing examined spelling. Early claims suggested that spelling was less problematic for CWAD (Mayer, 2010) because it was thought the visual mode was used while learning to spell. However, Bowers et al (2016) suggest that spelling presents unique challenges for CWAD and most do not develop age-appropriate spelling skills. However, CWAD with CIs in Bell et al's study (2019), were as accurate when spelling as the hearing age-matched group. Mayer (2010) suggests that CWAD fall behind because they do not develop the phonological capacity required to accurately encode.

It was believed that spelling was learnt through repetitive drill and practise (Bowers et al, 2016). But, spelling involves knowledge of a rule-based system that integrates sound, pattern, and meaning relationships to generate orthographic output (Bowers et al, 2016). Interestingly, the spelling errors of

CWAD are uniquely different from hearing peers (Bowers et al, 2016). Oral CWAD make grapheme-phoneme errors (Roy et al, 2014; Mayer, 2010) as spelling error analysis found that the number of phonetically plausible errors decrease in children with severe to profound hearing loss compared to hearing age-matched peers whose errors are more phonetically plausible (Bell et al, 2019; Roy et al, 2014).

Results from Bowers et al's study (2016) and Roy et al's study (2014) indicate that CWAD made phonological, orthographic, and visual errors. Results from Bell et al's study (2019) suggests that despite demonstrating a similar degree of spelling success compared to typically hearing children, CWAD (with CIs) displayed a less effective use of phonics strategies when spelling. Thus, spelling should be directly targeted during writing lessons (Bowers et al, 2016). The 7SWA targets spellings through the Explicit Grammar stage as well as the Editing and Redrafting for Improvement stage.

2.3.4 Writing and Theory of Mind

ToM is the ability to attribute thoughts and feelings to others (Chilton et al, 2019; Marshark and Hauser, 2011; Sharmer and Cockerill, 2014) and to understand someone else's perspective knowing that this may be different to one's own thoughts, desires and beliefs (NDCS, 2011). ToM is inherent to the creation of any written text, as a writer is always composing for an audience (Chilton et al, 2019) and must take into account the ToM of the reader (Chilton et al, 2019). Baillargeon et al (2010) found that infants in the second year of life can already attribute false beliefs about location, identity and false perceptions. The ability to recognise the thoughts and feelings of others is typically seen in children from about the age of four (Sundqvist et al, 2014) with these skills becoming more advanced during the primary school years (Westby and Robinson, 2014). However, these skills are typically delayed in CWAD (Morgan, 2017; Sundqvist et al 2014).

It could be argued that using ToM skills when communicating via the written word is challenging because the author implies and the reader infers without physical context clues (e.g., facial expression, tone of voice, gestures) (Chilton et al, 2019). Despite this, Chilton et al's study (2019) found evidence of ToM in the writing of 86% of the 37 participants who demonstrated ToM abilities across the spectrum of development. However, no BSL users were recorded in the study (2019). CWAD that are exposed to fluent BSL from birth, typically achieve language and ToM milestones parallel to hearing peers acquiring spoken language (Bowers et al, 2018; Lederberg et al, 2013). The Immersion stage of the 7SWA supports children's ToM development through drama, role-play activities and hot-seating to support consideration of the audience and purpose of the piece.

2.3.5 Working Memory

Working memory involves a temporary storage of verbal-acoustic information, the phonological loop (which keeps linguistic information active while performing the task), and the central executive system which regulates attention (Arfé et al; 2016; 2015). During the writing process, there needs to be consideration of the use of working memory and verbal rehearsal (Arfé et al; 2016; 2015) as written story production involves greater verbal working memory than oral story production. Arfé et al (2015) studied the working memory of a group of 29 severe to profoundly deaf Italian children aged 8-13 and compared them to a similar number of hearing children. The results indicated that the CWAD in this study significantly trailed behind their hearing peers in verbal rehearsal skills and both oral and written story productions. This study can only be considered sceptically due to the small, Italian sample size and homogeneous sample of CWAD, but provides evidence for a poorer working memory resulting in poorer verbal rehearsal and in turn poorer writing outcomes. Therefore, the Immersion stage of the 7SWA can support the development of the phonological loop through role-play, verbal rehearsal and drama.

2.3.6 Impact of Communication Method

The language experience of CWAD can be diverse, ranging from oral communication or sign language, to bilingual or bimodal communication (e.g. SSE (Arfe et al, 2015; Swanwick, 1998)). Approximately 95% of CWAD have hearing parents (Wolbers et al, 2015; Wolbers et al, 2014; Convertino et al, 2014; Lieberman et al, 2014), the vast majority of whom, are not fluent users of sign language or know how to effectively promote oral language acquisition. As a result, most CWAD do not have access to fluent language models which could result in delayed or underdeveloped language bases (Wolbers et al, 2014). Thus, very few have a solid foundation in sign or spoken language and many fall behind (Herman and Morgan, 2011) in "language, cognitive performance, social skills, literacy and academic skills" (Vohr et al, 2014: 61).

Albertini and Schley (2011) suggest that monolingual or bilingual hearing children, with a solid foundation in a native language, typically learn literacy better than those who do not have a foundation in any language due to transference of linguistic elements (Andrew et al, 2014; Albertini and Schley, 2011). Therefore, complete language skills in sign language could support English language development (Marshark and Hauser, 2011), through language transfer (Rathmann et al, 2007; Hulk and Miller, 2000). However, some authors state that deaf writers tend to encounter challenges similar to EAL (Albertini and Schley, 2011; Dostal et al, 2016 and Svartholm, 2010) writing populations (Wolbers et al 2014; 2012; 2008), so need explicit instruction (Wolbers et al, 2012). This is where the Text Analysis and Explicit Grammar stages of the 7SWA can support CWAD with the structure and features of writing.

But, Massone and Baez (2009) argue that for CWAD native in sign language, learning to write involves a translation process (Rosen et al, 2017; Albertini and Schley, 2011; Burman et al, 2007) because signing in one language and writing in another provides a complex problem for CWAD (Mayer, 2007). However, CWAD who are proficient users of ASL use English vocabulary in ways which are comparable to hearing peers (Williams and Mayer, 2015; Herman and

Morgan, 2011), but ASL proficient CWAD born to parents who are deaf rarely attain similar levels of literacy achievement typical with hearing peers (Williams and Mayer, 2015; Dettman et al, 2013).

Arguments made against the Sign Bilingual approach, state that it can hinder the development of writing English (Wolbers et al, 2014) because there are: differences in grammatical structure, differences in word order, no direct sign to word correspondences, a lack of morphological markers such as 'ed' for tense or 's' for plurals, no articles and function words and fundamentally sign language has no orthography (Burman et al, 2007) to use as a bridge for English (Marschark et al, 2002). However, Knoors and Marschark (2014) and Geers (2011) argue that there is no convincing evidence for or against a Sign Bilingual approach, although theory supports linking languages and bridging modalities (Albertini and Schley, 2011).

The research within this study takes place at a RB within a mainstream school which uses a TC approach to ultimately support CWAD in that setting to communicate effectively and access mainstream education (Simpson, 2018). This is done through a flexible approach to communication using a combination of signed components such as BSL, gesture, SSE, finger spelling and oral/aural communication simultaneously (Simpson, 2018). CRIDE (2019) states 22% of CWAD use spoken English together with signed support.

2.4 7SWA: Grammar Instruction Exercise or Writing Meaningful Texts?

Harrison, Simpson, and Stuart (1991) argued for a communicative approach to writing, so CWAD have the opportunity to express themselves and communicate their ideas through purposeful writing, rather than teachers using writing as a sole means for engaging in grammar instruction. As a result, Harrison et al (1991) claimed students developed confidence and fluency of expression naturally and acquired more sophisticated language rules in their writing. Students may experience more freedom in their writing and a willingness to experiment with language rather than being overly concerned with

grammatical correctness. Others who cite purposeful writing from personal experiences (similar to the Immersion phase of the 7SWA) as being beneficial to CWAD to develop organisation and fluency (Albertini and Schley, 2011), are Wolbers et al (2016, 2012); Albertini and Schley (2011); Mayer (2007; 1999) and Aram et al (2006). Instructional approaches to develop writing have started to move away from traditional grammar instruction to a focus on process writing or communicating self-expression or imagination (Wolbers et al, 2012; Albertini and Schley, 2011) through writing. Although Albertini and Schley (2011) state that grammatical and lexical performance will not improve without direct instruction, so can there be a compromise? The researcher believes the 7SWA is such a compromise as it balances both sides of the scales: writing from meaningful, personal experiences with explicit grammar teaching.

2.5 Interventions to Support the Writing of CWAD

The majority of the research base for effective writing instruction and intervention is based on studies of hearing children (Dostal et al, 2016). Detailed below are the interventions that research suggests are beneficial for CWAD to develop their English writing skills (bearing in mind that the number of studies to work from is limited). Similar to the 7SWA, SIWI combines writing instruction and interactive writing by explicitly teaching the processes of expert writers (Wolbers et al, 2016; 2015; 2012). Both the students and teachers share ideas, build on each other's contributions, and cooperatively explore objectives which are responsive to individual needs during shared writing (Wolbers et al, 2016; 2015; 2012; 2008; McKenzie, 1985; Ashton-Warner, 1963) before moving onto independent writing. This is also the basis of the 7SWA.

2.5.1 Strategic Interactive Writing Instruction (SIWI)

Through SIWI, CWAD are taught the balance between meaning and form through role play, immersion and exposure to meaningful expressive language, purposeful texts and clear modelling which are slightly beyond what they can do independently (Wolbers et al, 2016, 2012). The acronym POSTER is used

through SIWI to teach strategies associated with planning, organising, scribing, translating, editing, and revising (Wolbers et al, 2015; 2012; 2008) which is similar to the 7SWA (Immersion, Text Analysis, Explicit Grammar, Planning, First Draft, Editing and Redrafting for Improvement and Publish) that is being implemented for this study. The writing produced through SIWI is published for an authentic audience, thus instruction and purposeful writing are woven together (Wolbers et al, 2012). Wolbers et al (2016) saw significant growth in children after this approach was used for 9 weeks, but noted the gains were not maintained over time. Wolbers et al (2012) saw retention after a year of the intervention which highlights the benefit of contextualising grammar instruction within meaningful, authentic writing experiences (Wolbers et al, 2016; 2015; 2012; 2008) over a longer period. Wolbers et al (2015) found that students who received SIWI made gains in written English language, genre related language features, motivation to write, independence as writers, and a decline in ASL features. However, it is difficult to ascertain whether student gains were a result of natural maturation or a direct result of the intervention. One must be critical of the sample sizes of both groups (Wolbers et al, 2016, 2012) and the fact that the children were not well matched, with variables in SEN, communication approach and teacher experience.

2.5.2 Interactive Writing (IW)

Williams (2011) states the implementation of IW, in the earliest years of schooling, as having the potential to be an effective approach. Interactive writing is an instructional approach that embeds learning to write within an authentic writing activity (Williams and Mayer, 2015; Wolbers et al, 2016; 2015; 2012; 2008; Williams, 2011) again similar to the Immersion Phase in the 7SWA; thus the approach can provide young children with a cognitive apprenticeship in learning to write (similar to SIWI). The teacher's scaffolding, social interaction, collaborative learning, and shared problem solving has the potential to foster conceptual knowledge that leads to development as writers (Scott-Weich and Yaden, 2017; Dostal et al, 2016; Williams, 2011), so nurturing the development

of higher mental functions (Scott-Weich and Yaden, 2017). This explicit modelling of the inner dialogue of an experienced writer exposes young children to the thinking necessary for writing development similar to the teaching style required for the 7SWA. However, the study (Williams, 2011) was limited to one school and one teacher, and had a small sample size of six children.

Despite the limitations of IW and SIWI, it is clear that allowing CWAD to take ownership of their writing through personal experiences, co-construction, high expectations and early, intensive experiences with literacy are highly beneficial for writing development (Knoors and Marschark, 2014).

2.6 Implications and Next Steps

Williams and Mayer (2015) reviewed 17 studies on writing over a 22 year period (1990-2012). They found much of the research was limited to spelling (41%) and analysing writing at word level (Williams and Mayer, 2015), which they argue is easier to investigate than composition. They also concluded assessment of writing has largely been ignored (Williams and Mayer, 2015). Burman et al (2008) also suggest the need for reliable and valid assessments for analysing the writing samples of CWAD. The possible reason there has been a lack of studies exploring writing could be that implementing writing instruction that is responsive to pupils and fully considers the unique and diverse histories of all CWAD is a complex task (Dostal et al, 2016).

Key themes within the literature reviewed by Williams and Mayer (2015) are:
1. CWAD understand how print works, engage in writing and know that it is a vehicle for communication.
2. Debates between which strategies CWAD use to encode (orthographic or phonologically based).
3. The disparity between CWAD and how their hearing age-matched peers engage in the encoding process.
4. CWAD rarely achieving writing outcomes comparable to hearing peers.

Young CWAD and hearing writers share comparable trajectories in the earliest phases of literacy development (Williams and Mayer, 2015; Mayer, 2007; Williams, 2004), so further research needs to look beyond the early stages of writing. Future research must also reflect a broader sample to take into account the heterogeneous nature of CWAD and consider differences in cognition, communication method, culture, socio-economic status, amplification, age of identification, home language, complex needs, educational setting and access to early intervention programmes (Williams and Mayer, 2015).

This multiple case study action research aims to fill the gap in the field by focusing on an instructional writing approach with 5 CWAD who are all beyond the emergent stage of writing (Year 6), all EAL pupils, have a range of cognitive abilities and complex needs, communication approaches, amplification and varying ages of identification. The researcher will be using two forms of assessment (another area lacking in research) for quantitative data on children's progress during the implementation of the approach and will examine writing samples, pupil voice and observations of children for qualitative data.

2.7 Conclusion

Over the last 80 years, changes in pedagogical and communication approaches have not resulted in improvements in the writing achievements of CWAD (Mayer, 2010). There remains a disparity between broadly age-related reading outcomes compared to poorer outcomes in writing for many CWAD (Mayer and Trezek, 2018; Marschark et al, 2002). There is a limited range of research on the writing development of CWAD (Mayer and Trezek, 2018; Williams and Mayer, 2015; Strassman and Schirmer, 2013) compared to their hearing peers (Arfe et al, 2015; Mayer, 2010; Mayer, 2007; Williams, 2004). The majority of studies that do exist, are small-scale and do not fully consider the heterogeneous nature of CWAD. This research aims to add to the limited body of research on CWAD and strategies to develop their writing, taking into account the heterogeneity of this group.

"Research that produces nothing but books will not suffice" (Lewin, 1946: 35).

3 Methodology

Social research is conducted by social scientists and is the term used to learn about people and society. David and Sutton (2004) stress that social research is all around us, but the main focus of it is within the workplace, which can provide a wealth of data about professional practices. AR integrates research and action in social settings (Bryman, 2012).

3.1 Research Design
3.1.1 Action Research

AR is practical, small-scale research conducted by practitioners (Thomas, 2009) who identify a need for change (Dawson, 2009) and want to use research to develop good practice in education resulting in more desirable outcomes in their workplace (Bell, 2014; Cohen et al, 2014; Bryman, 2012; Denscombe, 2010; 2007; Thomas, 2011; 2009). Thomas (2009) describes AR like a coil as practitioners are continuously reflecting on actions which results in change, thus empowering them to move forward, continuously building on findings and improving practice, in this context, for fellow QToDs, mainstream colleagues and CWAD. Despite the overarching aim of improving practice, David and Sutton (2004) also place an importance on not only the final outcome, but on the processes evaluated during AR and the possible potential for professional self-development (Denscombe, 2007) through the learning taking place throughout the research. AR can include the collection of data from QUANTR and QUALR (Bryman, 2012), which has the potential to yield interesting results.

To summarise, the main reasons AR is used in this study is because:

1) AR builds on findings and improves practice
2) AR offers the potential for professional self-development
3) AR incorporates QUANTR and QUALR methods

The advantages and disadvantages of AR are summarised in Table 5.

Table 5: The Advantages and Disadvantages of Action Research	
Advantages of Action Research	Disadvantages of Action Research
• Influences practice • Locally based • Dynamic and Responsive • Participative • Collaborative • Evaluative • Relationship building between colleagues • Professional self-development • Practically addresses problems • Feeds the results of research directly back into practice	• Possibility of bias/ hidden agendas/ subjectivity • Findings rarely lead to theory • Limited scope and generalisability • Difficulty to maintain anonymity (especially in small settings)
Adapted from Bryman (2012) and Denscombe (2007)	

Walliman (2006) and Denscombe (2007) suggest AR is related to experimental research as it is a gathering of facts, but in real world contexts, rather than in closed experimental contexts. This suggests the findings of AR could be more realistic (Hallenbeck et al, 2019) and representative of real-life situations compared to scientific research conducted in a lab. However, due to the nature of AR, it is typically individual cases that are studied. Cohen and Manion (2011; 1994) and Denscombe (2007) suggest that AR only addresses a specific issue evident in a particular situation with a particular case study and cannot be generalised, so rarely contributes to broader contexts like scientific and other research methods do. Similarly, Lomax (2007) critiques the extent to which the data produced is rigorous enough to improve practice. David and Sutton (2004) suggest that all research needs to consider validity, reliability and generalisability to assess the implications of the data on the wider population.

Conversely, Hallenbeck et al (2019) suggest case studies allow researchers to appreciate the uniqueness of the population.

In order to mitigate the risk of this research not being valid, reliable or generalisable to a wider context, this AR project is considering multiple cases which the researcher believes are more likely to represent the broader heterogeneous population of CWAD from which the five case studies derive, compared to a single case studied in isolation.

3.1.1.1 Case Study Approach

A case study approach is holistic (Alder and Clark, 2008) and aims to understand the case as a whole by studying them through detailed (Thomas, 2011), in-depth and intensive analysis (Hallenbeck et al, 2019; Bryman, 2012; Denscombe, 2007). There is a tendency to associate case study research with QUALR methods such as observations and interviews (Hallenbeck et al, 2019; Bryman, 2012). However, case studies generally use mixed research methods (Bryman, 2012; Denscombe, 2007) in order to provide an in-depth triangulated study (Bell, 2014; Thomas, 2009; Denscombe, 2007) to view the case from many angles and perspectives (Thomas, 2011; Denscombe, 2007).

This triangulation affords a better understanding of the case being researched (Denscombe, 2007) and allows findings across both QUALR and QUANTR to be corroborated and contrasted. The use of case studies has become increasingly widespread in small-scale social research (Denscombe, 2007). Hallenbeck et al (2019) examined case study research in deaf education and found it is most frequently used for evaluation and examination of teacher practices and beliefs, much like the researcher in this AR project.

The benefit for choosing a case study approach for this AR project is that the researcher can add to the functional knowledge base of writing approaches that support the development of writing for CWAD. One disadvantage, however, is the credibility of generalisations applicable to a wider context (Bell, 2014;

Thomas, 2011; Denscombe, 2007). Bell (2014) questions the value of studying a single event as there are difficulties in cross-checking information and a danger of distorted or selective findings. Other limitations include bias or hidden agendas, difficulty in anonymity and difficulties arising from not actually being able to implement positive changes.

3.1.1.2 Multiple Case Study Approach

The comparative multiple case study approach (in depth research into a small set of cases (Thomas, 2009)) used in this research design aims to increase the validity and generalisability of the research as five separate cases will be researched in depth. The five cases combined will be more representative of the heterogeneity of CWAD compared to a single case study. But, the researcher acknowledges that these five case studies cannot be generalised to the entire population (Thomas, 2011) of CWAD. The comparative nature of this design allows an opportunity to investigate a small percentage of the wider population (Thomas, 2011) of CWAD more meaningfully (Bryman, 2012) than a single case.

3.1.2 Qualitative vs. Quantitative Research Methods

There has been a growth in the use of mixed methods research (Bryman, 2012), but this way of working has rarely been used in case studies linked to deaf education (Hallenbeck et al, 2019). Denscombe (2007) argues that mixed methods research considers the strengths and weaknesses of both to improve accuracy, provide a more complete picture, corroborate findings and provide a more comprehensive account. However, using a mixed methods approach can be more expensive, time consuming and may be more open to misinterpretation (Denscombe, 2007) as findings from different methods may not corroborate each other. QUANTR generates statistics typically through large scale surveys, whilst QUALR explores attitudes and experiences through interviews or focus groups (Dawson, 2009). Thomas (2009: 83) argues that "quantitative and

qualitative research are not in opposition to one another, but rather they complement each other." Silverman (2013) suggests there are no right or wrong methods when researching, only methods appropriate to the research topic and model within which the researcher chooses to work (Silverman, 2013). This is why a combination of both methods has been chosen for this study, as the researcher would like to paint a full picture of each case study. This combination of methods by mapping one set of data upon another, as discussed in 3.1.1.1, is referred to as triangulation (Denscombe, 2007; David and Sutton, 2004), and is a challenging task in itself (Silverman, 2012).The two research methods are compared in Table 6.

Table 6: Quantitative and Qualitative Research Methods		
Quantitative Research	VS.	Qualitative Research
Numbers	VS.	Words
Point of view of the researcher	VS.	Point of view of the practitioner
Researcher is distant	VS.	Researcher is close
Theory and concepts tested in research	VS.	Theory and concepts emergent from data
Static	VS.	Process
Structured	VS.	Unstructured
Generalisation	VS.	Contextual understanding
Hard, reliable data	VS.	Rich, deep data
Macro	VS.	Micro
Behaviour	VS.	Meaning
Artificial settings	VS.	Natural settings
Adapted from Bryman, 2012; Alder and Clark, 2008; Denscombe, 2007 and David and Sutton, 2004.		

3.1.2.1 Qualitative Research Methods

Researchers that adopt a QUALR perspective are more concerned with understanding an individual's perception of the world (Bell, 2014), so place an emphasis on words rather than the quantification of data (Bryman, 2012). This interest in meaning is holistic (David and Sutton, 2004) thus cannot be measured as numerical representations when out of context. However, Bryan (2012) argues that QUALR can be too impressionistic, subjective, lack transparency, and can be difficult to replicate. Another aspect of QUALR to be critical of is the underlying bias and false positive responses that can occur during participant interviews, especially if the researcher is known to the participant, which might hold true for this research project when pupil voice is captured. Moreover, key aspects in research (reliability, validity and generalisation) can rarely be applied to QUALR (Bryman, 2012; Silverman, 2011; Kvale, 2007) thus making it difficult to fully evaluate its scope.

3.1.2.2 Quantitative Research Methods

QUANTR is typically associated with the use of standard methods (David and Sutton, 2004) such as collecting numerical data (Thomas, 2009) and exploring the relationships between them (Bell, 2014). QUALRers critique QUANTRers because they hold the view that a natural science model is an inappropriate tool for studying the social world (Bryman, 2012).

3.1.3 Sampling

Sampling means to learn something about a large group without having to study every member of the group (Alder and Clark, 2008). The most reliable sampling method is a probability sample (Alder and Clark, 2008) or random sample (Bryman, 2012; Walliman, 2006; David and Sutton, 2004) as the whole population has an equal possibility of being chosen and represented in the research thus generalisations can be drawn (Bryman, 2012; Alder and Clark, 2008; Denscombe, 2007). Probability sampling also reduces researcher bias in the selection of samples (Bryman, 2012).

However, this research will be using an opportunity sample or convenience sample as the children are immediately available or easily accessible to the researcher (Bryman, 2012; Alder and Clark, 2008; Walliman, 2006). Research using a convenience sample can produce interesting (Bryman, 2012), proactive and plausible conclusions (Alder and Clark, 2008) for that sample in that setting, but there is no way to validate whether or not the sample is representative of the whole population (Bryman, 2012). Thus, conclusions drawn from this research can only be applied to this sample (Walliman, 2006) and cannot be generalised (Bryman, 2012; Alder and Clark, 2008). The quality of the sample which is eventually selected will determine the depth and scope of the findings (David and Sutton, 2004), so convenience sampling could undermine the rigour of scientific research (Denscombe, 2007). Despite this, convenience samples are a legitimate way to undergo preliminary research (Bryman, 2012) and issues linked to generalising can be a catalyst for future research (Bryman, 2012). Denscombe (2007) argues that an element of convenience sampling is likely to be present in the sampling procedures of most research due to time and funding constraints.

3.1.4 Setting

The setting for this research is a 'good' mainstream primary school (School Ofsted Report, 2019) that educates 630 pupils (School Website, 2019). CWAD have access to the National Curriculum and cover the same topics as their hearing peers.

3.1.4.1 Type of Provision, Organisation of Provision and Communication Approach

The provision studied in this research is a RB in a mainstream school which educates 18 CWAD, some of whom have additional needs (School Website, 2019). Currently 6% of CWAD in England are educated in similar mainstream schools within a RB (CRIDE, 2019; 2017). The school enables all CWAD to integrate into the mainstream school as children are taught in the RB for

Writing, Mathematics and Reading before integrating with mainstream peers for the Foundation Curriculum (Art, PE, Music, History, Science, Computing and Outdoor Learning).

The RB's communication approach is TC (22% of CWAD use spoken English alongside any form of signed language or signed support as their main form of communication in an educational setting (CRIDE, 2019)). All lessons in the RB are taught using this communication approach, while lessons in mainstream classes are taught through the oral/aural communication method with the support of signed access (a mixture of BSL and SSE depending on the specific needs of the children) and a Radio Aid. The TC approach facilitates opportunities for children (regardless of their background) to use a combination of spoken English with signed support to communicate effectively (with other CWAD as well as mainstream peers) while making maximum use of their residual hearing to access spoken language.

3.1.5 Participants

The participants are five CWAD in Year 6. These children are in the RB the researcher has taught in for the past 4 years. The researcher has not needed to recruit participants as she is already teaching the children in her day-to-day role. See Table 7 for additional information on each participant.

Table 7: Participant Information						
Child	Type and Degree of Hearing Loss	Writing Attainment Data (Baseline July 2019- Year 5)	Current Amplification Hearing Aid (HA)/ Cochlear Implant (CI)	Aetiology	Additional Special Educational Needs	EAL
1	Bilateral moderate-severe sensorineural hearing loss.	Working at Expected Standard (Year 5)	HA- Phonak Nathos SP	Aetiology unknown, possible result of consanguinity	None recorded	Yes Afghan (Dari)

2	Bilateral severe-profound sensorineural hearing loss.	Working at Expected Standard (Year 5)	CI- Med El Synchrony Flex 28	Connexin 26 related deafness.	None recorded	Yes Indian (Telugu)
3	Moderate-severe-profound sensorineural hearing loss	Working Significantly Below Expected Standard (V9 Upper- Pre Year 1)	HA- Phonak Sky Q70-SP	Neo-natal asphyxia	Diplegic cerebral palsy as a result of neonatal asphyxia / Global Developmental Delay/ cataract in right eye/ bilateral cystic white matter changes, ASD	Yes Indian (Guajarati)
4	Severe to profound sensorineural hearing loss.	Working Significantly Below Expected Standard (V10 Upper- Pre Year 1)	HA- Naida V SP	Aetiology possibly genetic as father is known to have hearing loss- investigations underway	Global Developmental Delay /Mild Learning Disability	Yes Somalian (Somali)
5	Bilateral profound sensorineural hearing loss.	Working Significantly Below Expected Standard (V10 Upper- Pre Year 1)	CI- R- Nucleus Freedom Contour Adv. L- Nucleus C1422 (SRA)	Congenial Rubella Syndrome	CRS associated with Developmental Delay and Mild Learning Disability.	Yes Indian (Konkani)

The participants are representational of CWAD as they have a range of amplification, range of cognitive abilities and variations in SEN. CRIDE (2019) suggests 22% of CWAD have additional SEN (exact figures vary but the consensus is about 40%). However 100% of this cohort are EAL learners, which

is atypical compared to the population as a whole as CRIDE (2019) indicate that 14% of CWAD across the UK are EAL learners.

3.1.6 7 Stages of Writing Approach

In September 2018, the school developed an in-house, whole school writing approach, called the "7 Stages of Writing Approach." This approach incorporates a variety of strategies with the ultimate aim being to provide a clear learning journey that systematically and explicitly teaches pupils an approach to tackling the components involved in writing independently, accurately and successfully. The children need to be aware of which stage they are in and the elements of each one. As they progress through the journey, they should know what is expected in each stage. The researcher will be focusing on the extent to which the approach can support five CWAD to improve their writing outcomes. The 7 stages are Immersion, Text Analysis, Explicit Grammar Instruction, Planning, First Draft, Edit and Redraft for Improvement and Publish (see Appendix 1 for the planning template and examples of teacher models for each stage during the 3 writing cycles). The structure of the writing approach links to previous academic research on CWAD and their writing:

- writing linked to a purposeful and personal experiences (Aram et al, 2006)
- developing memory, oral storytelling and verbal rehearsal (Arfe et al, 2015)
- SIWI through role play to support immersion and explicit discussion of the editing process (Wolbers et al, 2012; 2016)
- Talk for Writing (Corbett, 2019) (not specific to CWAD)
- clear modelling of shared writing experiences (Wolbers et al, 2012; 2016) through collaborative responses to a text
- explicit instruction on the conventions of written language (Dostal et al, 2016)
- explicit instruction on planning processes (Wolbers et al, 2015; 2012; 2008)
- colourful semantics (Bryan, 2008) (not specific to CWAD)
- scaffolding sheets (Sive; 2018; Baldwin, 2006)

This writing approach encourages children to engage in the writing process, which makes a previously daunting blank sheet of paper more accessible. This writing structure is used to support children to be independent and metacognitive greater depth writers by the time they reach the end of Year 6. The researcher argues that this approach can also be used to support CWAD working significantly below ARE to gain a better understanding of the entirety of the writing process.

3.2. Data Collection Methods

The researcher will examine these five children as individual case studies to assess the impact the 7SWA has on their writing. The researcher will complete 3 full cycles of the approach with the pupils based on 3 different writing outcomes. The researcher will collect writing samples before, during and at the end of the data collection period (September 2019- December 2019) and will analyse them using two forms of assessment depending on the attainment of the children. Pupil voice will also be captured at the start and end of the data collection period to gain an insight into the children's responses to the 7SWA and its structure in order to produce triangulated data. The researcher will also observe the children to record any differences in writing habits or behaviour such as more independence, sustained writing, less reliance on teacher scaffolds, and confidence in the writing they produce through willingness to read and share aloud. Data will be examined critically to determine the extent to which it is reliable (if similar results are produced every time the same test is completed) (Bell, 2014; Bryman, 2012; Alder and Clark, 2008; Kvale, 2007) and valid (credible conclusions with interpretations that are relatable to the wider population) (Bell, 2014; Bryman, 2012; Thomas, 2009; Alder and Clark, 2008; Kvale, 2007). This criticality will also mitigate any researcher bias associated with AR in the researcher's workplace.

3.2.1 Assessment of Writing (Herts for Learning / V Scales)

The writing of children working at ARE (Group A) will be analysed using the Herts for Learning Writing Teacher Assessment Framework for Year 6 (used

across the mainstream school).This will provide a basis for comparison with hearing age-matched peers both in school and nationally across all schools as teacher assessment for writing will be based on this statutory assessment framework. Meanwhile, the writing of children working significantly below ARE (Group B) will be analysed using the V Scales which are a form of granulated targets focusing on aspects of writing during the pre-Year 1 phase (used across the school to assess children diagnosed with SEN who are working below ARE). The obvious reason for using two forms of assessment is to capture progress for specific cases based on their respective starting points. Writing is typically moderated every three weeks by year group teams (mainstream teachers and RB teachers collaboratively) in review meetings led by middle leaders. This is to ensure teacher assessments are accurate and robust. Moderation usually coincides with the end of a writing cycle in order to plan appropriate next steps for the next cycle. In order to capture progress and attainment for in-house analysis across the school, these assessments are correlated with TT. TT is a programme used to capture children's progress in steps and is correlated with the Herts for Learning Writing Teacher Assessment Framework for Year 6 below in the Summative Assessment Guide (3.2.1.3).

3.2.1.1 Herts for Learning Writing Teacher Assessment Framework for Year 6 (Appendix 2)

For Child 1 and Child 2, (Group A) both working within ARE for Year 6, the researcher will be assessing them against the three criteria (by the end of Y6): *working towards the expected standard, working at the expected standard* and *working at greater depth within the expected standard*. Once assessed, writing will be moderated within Year group teams as mentioned in 3.2.1 to ensure the assessments are accurate and robust.

3.2.1.2 V Scales (Appendix 3)

The writing of children working significantly below ARE (Child 3,4,5) (Group B) will be analysed using the V Scales which are a form of granulated targets

focusing on aspects of writing during the pre-Year 1 phase. The obvious reason for using this assessment, compared to the age-related Herts for Learning Framework, is to capture progress for children with SEN from their respective starting points.

3.2.1.3 Summative Assessment Guide: Age Related Expectations

Table 8 shows the trajectory for pupils who are assessed as working at ARE. The focus is to ensure that through high quality first teaching (7SWA), pupils make sustained progress to keep up with a progressive and age-related curriculum (regardless of any SEN). These judgements are made in conjunction with the Herts for Learning Writing Teacher Assessment Framework.

Table 8: Target Tracker Trajectory for those Assessed at **Working at the Expected Standard** for Year 6						
Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 6	6b	6b+	6b+ / 6w	6w / 6w+	6w+ / 6s	6s
*b/ b+ = beginning		w/ w+ = within			s/s+ = secure	

3.2.1.4 Summative Assessment Guide: Greater Depth

In each year group, there are a group of target pupils who will have achieved an exceeding or greater depth standard in Reception and Year 2 respectively. Table 9 shows the projected trajectory for these pupils. These judgements are made in conjunction with the Herts for Learning Writing Teacher Assessment Framework. Neither Child 1 nor Child 2 left Reception or Year 2 at exceeding or greater depth, however, the researcher believes that their writing has potential to reach greater depth by the summer term based on the writing produced in Year 5 and the support the structure of the 7SWA offers to CWAD.

Table 9: Target Tracker Trajectory for those Assessed at **Working at Greater Depth within the Expected Standard** for Year 6						
Year	**Autumn 1**	**Autumn 2**	**Spring 1**	**Spring 2**	**Summer 1**	**Summer 2**
Year 6	6b	6b+	6w	6w+	6s	6s+
*b/ b+ = beginning w/ w+ = within s/s+ = secure						

3.2.2 Pupil Voice

Pupil voice, children discussing and reflecting on their learning and developing their metacognition, is regularly practiced at the researcher's workplace. Literature refers to gathering pupil voice as "interviewing". Interviewing is the most widely used subjective (Bell, 2014) method in QUALR (Bryman, 2012; Dawson, 2009) and focuses on capturing the interviewee's point of view. Bell (2014) suggests that interviewing can yield rich information and is responsive and adaptive as the interviewer can probe responses or follow up ideas. The format of a semi-structured interview (Thomas, 2011) will be used in this study to gather pupil voice on the 7SWA. Due to the children's different levels of language, cognition, and communication modes, specific questions cannot be asked to all children using the same medium (speech or sign (BSL/ SSE)). Thus, discussion areas (and probes) will be pre-planned, but will be modified for each child before the interview (Alder and Clark, 2008). The interviews have the potential to provide additional information on the success or failure of the writing approach from the perspective of a participant, so will be a valid component of this research. However, due to its subjective nature, interviewing also risks bias (Bell, 2014) through analysing responses, as there may be a distortion of the evidence or the researcher may only include responses relevant to the research aims. The researcher must also be aware that their interpretation of responses at the time of the interview will be different to others analysing the same information at a later time based on their own experiences (Thomas, 2011).

Discussion areas are presented in Table 10.

Table 10: Discussion Areas When Collecting Pupil Voice
Enjoyment of writing
Attitudes to writing
Favourite piece of writing/ why?
What supported children with it? Why? How?
What can support them further?

3.2.2.1 Interviewer Bias

The interviewer should be aware of introducing bias by influencing the participants' responses through their own comments or body language (Denscombe, 2014; Bell, 2014). The "Interviewer Effect" suggests that a participant's responses or behaviour is influenced by their perception of the interviewer (Denscombe, 2014; Alder and Clark, 2008; Denscombe, 2007). The researcher must bear in mind that answers to the same questions can vary depending on who it was asked by (Alder and Clark, 2008). Steps to mitigate this would be to use as many open-ended questions as possible, so there is less guidance by the interviewer (Alder and Clark, 2008; Denscombe, 2007). The interviewer must also remain neutral and stress that the content of the interviews will have no effect on the treatment of the participant (Bell, 2014). As the participants in this research are children who are taught by the researcher on a daily basis, the researcher must consider that their responses may be affected by the "Interviewer Effect."

3.2.3 Observations of Writing Habits

The purpose behind observations of children in this research is to produce triangulated information which may add depth to the data (Denscombe, 2007; David and Sutton, 2004) and account for a change in writing habits based on

skills learnt throughout the 7SWA. The researcher must be aware that misinterpretations may occur (Bell, 2014) and that there might not be a correlation between a change in writing habits and the approach. The researcher must also ensure the participants are unaware of the observations, as they may be hiding their true behaviour if they know they are being observed (Alder and Clark, 2008; Denscombe, 2007; David and Sutton, 2004). Children will be observed for 1 hour at the start, mid-point and end of the intervention on the following criteria:

- amount of adult prompting needed
- use of scaffolds
- ability to sustain writing (stamina for writing and length)
- presentation (handwriting)
- confidence to read writing aloud

(See Appendix 4 for an example of the observation recording sheet).

3.3. Data Analysis Methods

Data will be analysed using both QUALR and QUANTR methods. Assessment of writing will use predominantly QUANTR methods. Pupil voice and observations of writing habits will use QUALR methods. Conclusions drawn from the research as a whole will triangulate all methods of data collected.

3.3.1 Assessment of Writing

Data recorded on the Herts for Learning Writing Teacher Assessment Framework for Group A will be compared to see if there is an increase in the number of statements achieved at each descriptor (working towards the expected standard, working at the expected standard or working at greater depth within the expected standard). This will be correlated with the TT steps which would show progress within each of the descriptors, for example a child may produce writing within the expected standard for Year 6 during all three

writing cycles, but might begin Cycle 1 on 5S and end Cycle 3 on 6b+ (which would show progress within the descriptor). An emphasis will be placed on how the writing samples read taking into consideration the audience and purpose, if there is clarity or cohesion, and how their writing compares to hearing age-matched peers to see where they sit within the demographics of the year.

Data recorded on the V Scales, Group B, will be compared to see if there has been an increase in the number of statements achieved at each level within the V Scales and how their writing at the end of the data collection period compares with their writing at the start of the data collection period taking into account accuracy of sentence formation and clarity of meaning.

Using QUANTR, in this instance, will show clearly what each child could do before the approach was implemented and what they could do after the approach was implemented because of a measure of correlation (Alder and Clark, 2008).

3.3.2 Pupil Voice

Data produced through QUALR results in a large volume of information which does not naturally yield collated results like data from QUANTR (Bryman, 2012). However, Dawson (2009) suggests that analysing interviews to extract emerging themes is useful at drawing conclusions about the participants' responses to each question. Coding in this way can be used to identify key themes from the interviews (Bryman, 2012) which can then quantify the information from QUALR to produce conclusions. One must be critical of this approach, because coding words into numbers may decontextualise the participants' intended meaning and risks substituting the researcher's own values and beliefs for the participants'. However, the researcher will include some key quotes from pupils' responses to overcome this while still drawing key themes from the interviews to holistically assess the impact of the 7SWA on the participants' writing.

3.3.3 Observations of Writing Habits

Data gathered will represent if the children showed signs of:

- writing with less adult prompting needed
- using less scaffolds
- producing more sustained pieces (stamina for writing and length)
- pride in presentation (handwriting)
- willingness to share writing by reading their writing aloud

This data will then be combined with assessment of writing data and pupil voice to triangulate conclusions, which assesses the impact of the approach on each case studied.

3.4 Limitations

The assessment of the writing used in this research is the assessment used in the researcher's workplace. Thus an existing system, which allows for direct comparison with other mainstream children in the same setting as the children studied. Previous literature examining the writing of CWAD, examines writing pieces in far more detail than in this research. A few examples include: examining lexical features, grammatical features, evidence of ToM and complexity in use of sentence structures (Chilton, 2019; Rosen et al, 2017; Arfé et al, 2015; Wolbers et al, 2015; 2012; 2008; Albertini and Schley, 2011; Knoors and Marschark, 2014; Geers and Hayes, 2011; Mayer, 2010, Burman et al, 2008; Antia et al, 2005; Spencer et al, 2003; Yoshinaga-Itano et al, 1996). Future research may consider an alternative assessment method, alternative data collection methods or data analysis methods, and a random sample of participants (with varying ages across the primary age-range) to assess the impact of the 7SWA. Writing habits may change as a result of natural maturation rather than exposure to the approach.

3.5 Reflexivity

Bryman (2012) and Denscombe (2007) state that researchers should be reflective about the implications of their cultural, political and social context as well as assess the implications of their values, biases, methods and decisions throughout the research. Research that requires interpretation and reflection by the researcher must acknowledge the researcher's involvement in the study and any influence the researcher may have on the results should therefore be acknowledged.

The researcher is the lead QToD working in an additionally resourced provision within a mainstream primary school, for which she is directly responsible for teaching the Year 6 cohort of CWAD. The researcher's primary aim through the research is to assess the impact of the 7SWA in order to close the gap between CWAD and their hearing age-matched peers within this integrated setting.

3.6 Ethics

When research involves studying live participants, it must be ethical (Bell, 2014; Bryman, 2012; Alder and Clark, 2008; Denscombe, 2007). Informed consent, anonymity, confidentiality and ultimately respect (Walliman, 2006; David and Sutton, 2004) for the participants is crucial. Data was collected as part of the researcher's day-to-day role as the QToD working to develop participants' writing. All participants were provided with a Participant Information Sheet and consent was sought via written consent forms completed by the participants' parents. The research in this study was granted ethical approval by The University of Hertfordshire Social Sciences, Arts and Humanities Ethics Committee with Delegated Authority (see Appendix 5 for approved Ethics documentation). The research is GDPR compliant and although parents have functional English skills, translators were on hand, ready to translate the ethics forms for all the parents should they require translation of the documents.

4 Results

The results of the research are composed of a baseline writing sample (early September 2019), writing samples from Cycle 1 (early October 2019), writing samples from Cycle 2 (end of October 2019), and writing samples from Cycle 3 (November 2019). These writing samples are assessed against: for children working at ARE, the Herts for Learning Writing Teacher Assessment Framework for Year 6 (Child 1 and Child 2: Group A) and for children working significantly below ARE, the V Scales (Child 3, Child 4 and Child 5: Group B). In order to capture progress and attainment for in-house analysis across the school, these assessments are correlated with TT.

TT is a programme used to capture children's progress in steps per band (e.g. a child in Year 6 should be working within Band 6) and is correlated with the Herts for Learning Writing Teacher Assessment Framework for Year 6 (Band 6) (See Methodology Chapter 3.2.1.3 for a guide on the Summative Assessment used in this research). For children in Group B, assessed against the V Scales, the TT equivalent is Band 1(Year 1) as the V Scales are granulated targets which begin in the pre-Band 1 phase and move into Band 1 as they progress). The data gathered from the writing samples is triangulated with Pupil Voice (Pre-Intervention: September 2019 and Post Intervention: November 2019) and Observations of pupils' writing habits (Pre-Intervention: September 2019, Mid-Intervention: October 2019 and Post Intervention: November 2019).

4.1 Baseline Data: Beginning of Year 6

The baseline TT data that all five children were assessed at in the final data drop of Year 5, and so began Year 6 with, is detailed in Table 11.

Table 11: Baseline Data from the End of Y5/ Beginning of Year 6			
	V Scales	Herts for Learning	Target Tracker
Child 1		Working at the Expected Standard	5s
Child 2		Working at the Expected Standard	5w+
Child 3	V 9 (Upper)		1b+
Child 4	V 10 (Upper)		1b+
Child 5	V 10 (Upper)		1w+

4.1.1 Baseline Writing Sample

At the start of the 2019-2020 academic year, the researcher wanted to collect accurate baseline writing samples from each case study to use as a benchmark from which to measure progress against the final writing outcome. The researcher modelled the writing as she would any writing lesson, (previous to the implementation of the 7SWA), with a group discussion to rehearse the topic orally, the gathering of ideas through brainstorming, providing an opening sentence stem (During the summer holidays…) and completing a shared write with the entire group (See Appendix 6 for Baseline Writing samples).

4.2 Baseline Assessment

Each child was assessed against either the Herts for Learning Writing Teacher Assessment Framework for Year 6 (Group A) or the V Scales (Group B) based on their baseline assessment writing piece (Appendix 6).

4.2.1 Herts for Learning Writing Teacher Assessment Framework: Baseline Writing Sample for Child 1 and Child 2 (Group A)

Figure 1: Group A Baseline Writing Assessment

Working Towards the Expected Standard Baseline Writing Sample- Summer Holidays	Child 1	Child 2
The pupil can:		
□ write for a range of purposes	✔	✔
□ use paragraphs to organise ideas		
□ in narratives, describe settings and characters	✔	✔
□ in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)	N/A	N/A
□ use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly	✔	
□ spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list	✔	✔
□ write legibly.	✔	✔

Working At the Expected Standard Baseline Writing Sample- Summer Holidays	Child 1	Child 2
The pupil can:		
□ write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)	✔	✔
□ in narratives, describe settings, characters and atmosphere†		
□ integrate dialogue in narratives to convey character and advance the action	N/A	N/A
□ select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)		
□ use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs	✔	
□ use verb tenses consistently and correctly throughout their writing	✔	✔
□ use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)		
□ spell correctly most words from the year 5 / year 6 spelling list,* and use a dictionary to check the spelling of uncommon or more ambitious vocabulary		
□ maintain legibility in joined handwriting when writing at speed. ~	✔	✔

4.2.2 V Scales: Baseline Writing Sample for Child 3, Child 4 and Child 5 (Group B)

Figure 2: Group B Baseline Writing Assessment

	UPPER	Ch. 3	Ch.4	Ch.5
V9.	Writes the correct capital and lower case letters in own name.			
V9.	Copies (under) most lower case letters with correct orientation.			
V9.	Uses spacing between words **some** of the time.			
V9.	Orally structures simple sentences e.g. I went to the park.			
V9.	Recognises and uses full stops with adult prompt.			
Level V10				
	LOWER			
V10.	Writes a recognisable letter in response to hearing **each** sound of the alphabet.			
V10.	Segments **many** spoken CVC words into sounds and writes the letters corresponding to those sounds.			
V10.	Completes a simple sentence by writing in the missing word from a small selection of key vocabulary.			
V10.	Says where a sentence begins and ends.			
V10.	Writes most lower case letters in the correct orientation.			
	UPPER			
V10.	Uses spacing between words without a prompt.			
V10.	Uses "and" to link ideas in a sentence.			
V10.	Writes phonetically plausible sentences.			
V10.	Selects and uses a wider range of vocabulary in compositions.			
V10.	Uses full stops appropriately.			

4.2.3 Pupil Voice: Pre-Intervention (after Baseline Writing Sample)

The format of a semi-structured interview (Thomas, 2011) was used in this study to gather pupil voice before the implementation of the 7SWA. The interviews provide additional information on views of writing, from the perspective of a participant, so are a valid component of this research. Recorded in Table 12 are the unedited responses during the discussion around each area. The discussion took place through TC, words spoken were supported with a combination of BSL and SSE depending on the individual needs of the children.

Table 12: Pre-Intervention Pupil Voice (after Baseline Writing Sample)					
Teacher model: What A Good One Looks Like					
Discussion areas:	Child 1	Child 2	Child 3	Child 4	Child 5
Enjoyment of writing	Yes I enjoy writing, I have always loved writing. I find it easy to write a lot.	Writing is a little hard because they don't explain more about the writing.	I don't like. Difficult.	Yes I like writing but need help. Sometimes I don't know. Romans can't read words needs signing with words.	Like writing
Attitudes to writing	I like writing because once I write, I like to keep going. I am so engaged I want to persevere and try my best to make it good.	I was nervous about writing because I didn't know what to write.	Writing hard. Don't know write what.	Year 1 and 2 difficult. I crying because it hard. I don't want to be learn. If it too hard I don't want to learn. Year 5 better	Is ok but sometime difficult, can't think.
Favourite piece of writing/ why?	I liked writing a legend about a dragon and a villain in year 5 because it was fantasy and I could write about anything and it would make sense in that story.	I liked writing about monkeys in Year 5 because it was about my favourite animal.	Don't know	I'm good to learn about the dragon. I like the dragon.	Like doing some writing.
What supported children with it? Why? How?	Nothing. I think it has always been a passion of mine. I had my story *[mentioned above]* published in the North London Tales competition.	The WAGOLL* because I know what to write and aim at.	Don't know, teacher maybe?	If easy and understand example then help learn.	Using the word and picture help me write myself.

What can support them further?	Not sure.	Things to help me organise my ideas so I know what to say.	More help by teacher	Ms. make picture and word so I can find myself.	To learn more. Be clever. Write lots of writing.

4.2.4 Key Themes from Pre-Intervention Pupil Voice (after Baseline Writing Sample)

The researcher analysed each of the children's responses and decided on key themes that ran through the pupil voice and counted the number of children that presented this theme (Table 13).

Table 13: Key Themes from Pre-Intervention Pupil Voice	Number of children presenting this theme (out of 5)
Writing is easy	1
Writing is hard	4
Not knowing what to write	3
Writing is easier when you like the topic	3
Teacher scaffolding (WAGOLL/ word mat) supports writing	4

4.3 Observation Recording Sheet Pre- Intervention

While children were engaging in their baseline assessment piece (4.2/ Appendix 6), the researcher observed them (without their knowledge) for 1 hour to collect triangulated information on their habits during writing. Raw data for each child is presented in Appendix 7. Collated data is presented in Table 14.

Table 14: Observation Recording Sheet Pre-Intervention (September 2019)					
Criteria	Child 1	Child 2	Child 3	Child 4	Child 5
Amount of Adult Prompting Needed	A lot of prompting needed to write. This child was more excited to share orally than via writing. *Rating: 5*	This child needed prompting to begin. They spent 5 minutes staring at the page before starting. *Rating: 5*	The child needed a lot of prompting to begin writing. Continuous prompting until the task was completed. *Rating: 3*	Adult prompting to begin task and to continue after each sentence *Rating: 3*	Adult prompting to continue writing after every sentence. *Rating: 3*
Use of scaffolds	-WAGOLL - Sentence stem *Rating: 7*	-WAGOLL - Sentence stem *Rating: 7*	WAGOLL Sentence stem Oral rehearsal with 1:1 TA *Rating: 5*	WAGOLL Sentence stem key word spelling (child asked: sleepover/ beach, look after) *Rating: 4*	WAGOLL Sentence stem spelling (child asked) (starfish/ beach) *Rating: 4*
Ability to sustain writing	19 ½ lines This child has the potential to write longer pieces.	14 lines. This child has the potential to write longer pieces.	23 words. 3 sentences spread across lines. Child showing mental and physical signs of	9 lines 4 sentences of a repetitive nature. Wanted to give up.	7 lines. Writing repetitive. Separated into two paragraphs. Wanted to stop after para

			fatigue.		1.
	Rating: 6	*Rating: 5*	*Rating: 3*	*Rating: 5*	*Rating: 5*
Presentation	No Paragraphs. Handwriting seems rushed. Date incorrect, this child can spell the days of the week. *Rating: 7*	Cursive. No paragraphs. Handwriting seems rushed. A few areas where the child has pressed harshly. *Rating: 7*	Big letter formation. Not on the line. Mistakes visible. Handwriting shows little pride. *Rating: 3*	Handwriting rushed. No attempt at presenting learning neatly. *Rating: 4*	Attempts at joined up, cursive writing. No attempt to present neatly. *Rating: 5*
Confidence to read aloud	Child very confident to read aloud. *Rating: 10*	Child needed encouragement to read to peers. *Rating: 7*	Read aloud but lacked confidence. Looked uneasy and nervous. Fidgety and playing with book. *Rating: 5*	Needed adult support to read back sentences. This made them shy and nervous to read to peers. *Rating: 5*	Read aloud to peers with minimal adult encouragement. *Rating: 6*

4.4 Writing Samples from Cycle 1

Writing Sample 1 is based on the fiction text "Way Home" about a homeless boy who befriends a cat. The children had to write a narrative in either 1st person or 3rd person about how the character became homeless or how he found the cat (See Appendix 8 for Writing Samples from Cycle 1). The audience of the piece was each other and the purpose was to raise awareness of issues leading to homelessness.

4.4.1 Assessment

Each child was assessed against either the Herts for Learning Writing Teacher Assessment Framework for Year 6 (Child 1 and Child 2) or the V Scales (Child 3, Child 4 and Child 5) based on writing from Cycle 1 (4.4).

4.4.1.1 Herts for Learning Writing Teacher Assessment Framework: Writing from Cycle 1 for Child 1 and Child 2

Figure 3: Group A Cycle 1 Writing Assessment

Working Towards the Expected Standard Cycle 1: Narrative	Child 1	Child 2
The pupil can:		
☐ write for a range of purposes	✓	✓
☐ use paragraphs to organise ideas	✓	✓
☐ in narratives, describe settings and characters	✓	✓
☐ in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)	N/A	N/A
☐ use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly	✓	✓
☐ spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list	✓	✓
☐ write legibly.	✓	✓

Working At the Expected Standard Cycle 1: Narrative	Child 1	Child 2
The pupil can:		
☐ write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)	✓	✓
☐ in narratives, describe settings, characters and atmosphere†	✓	✓
☐ integrate dialogue in narratives to convey character and advance the action	✓	
☐ select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)	✓	✓
☐ use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs	✓	✓
☐ use verb tenses consistently and correctly throughout their writing	✓	✓
☐ use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)	✓	
☐ spell correctly most words from the year 5 / year 6 spelling list,* and use a dictionary to check the spelling of uncommon or more ambitious vocabulary	✓	✓
☐ maintain legibility in joined handwriting when writing at speed. ~	✓	✓

Working At Greater Depth within the Expected Standard Cycle 1: Narrative	Child 1	Child 2
The pupil can:		
☐ write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure) †	✓	✓
☐ distinguish between the language of speech and writing# and choose the appropriate register	✓	✓
☐ exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this	✓	
☐ use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.	✓	

4.4.1.2 V Scales: Writing Sample from Cycle 1 for Child 3, Child 4 and Child 5

Figure 4: Group B Cycle 1 Writing Assessment

	UPPER	Ch. 3	Ch.4	Ch.5
V9.	Writes the correct capital and lower case letters in own name.	■	■	■
V9.	Copies (under) most lower case letters with correct orientation.	■	■	■
V9.	Uses spacing between words **some** of the time.	■	■	■
V9.	Orally structures simple sentences e.g. I went to the park.	■	■	■
V9.	Recognises and uses full stops with adult prompt.	■	■	■
Level V10				
	LOWER			
V10.	Writes a recognisable letter in response to hearing **each** sound of the alphabet.	■	■	■
V10.	Segments **many** spoken CVC words into sounds and writes the letters corresponding to those sounds.	■	■	■
V10.	Completes a simple sentence by writing in the missing word from a small selection of key vocabulary.	■	■	■
V10.	Says where a sentence begins and ends.	■	■	■
V10.	Writes most lower case letters in the correct orientation.	■	■	■
	UPPER			
V10.	Uses spacing between words without a prompt.	■	■	■
V10.	Uses "and" to link ideas in a sentence.		■	■
V10.	Writes phonetically plausible sentences.	■	■	■
V10.	Selects and uses a wider range of vocabulary in compositions.	■	■	■
V10.	Uses full stops appropriately.	■	■	
Level V11				
	LOWER			
V11.	Segments most spoken CVC words and CCVC words into sounds and writes the letters corresponding to those sounds.	■	■	■
V11.	Spells some familiar words correctly.	■	■	■
V11.	Writes more detailed, phonetically plausible sentences about personal events or experiences.	■	■	■
V11.	Selects vocabulary to enhance meaning e.g. grotesque monster.		■	■
V11.	Starts sentences with a capital letter.	■	■	■
	UPPER			
V11.	Begins to use a variety of 'openers' to start a sentence. e.g On a dark gloomy night…..			
V11.	Forms **many** lower-case letters with consistency of size.		■	■
V11.	Creates interesting and more original compositions.			■
V11.	Uses a range of punctuation e.g. question marks and exclamation marks.			
V11.	Uses the correct tense more accurately.		■	■

4.5 Writing Samples from Cycle 2

Writing Sample 2 is based on the fiction text "Way Home" about a homeless boy who befriends a cat. The children had to write a non-chronological report on homelessness. The audience was younger children in the school for the real purpose of voting on which charity the School Council should raise money for (See Appendix 9 for Writing Samples from Cycle 2).

4.5.1 Assessment

Each child was assessed against either the Herts for Learning Writing Teacher Assessment Framework for Year 6 (Child 1 and Child 2) or the V Scales (Child 3, Child 4 and Child 5) based on their Writing for Cycle 2 (Appendix 9).

4.5.1.1 Herts for Learning Writing Teacher Assessment Framework: Writing from Cycle 2 for Child 1 and Child 2

Figure 5: Group A Cycle 2 Writing Assessment

Working Towards the Expected Standard Cycle 2: Non-Chronological Report	Child 1	Child 2
The pupil can:		
☐ write for a range of purposes	✓	✓
☐ use paragraphs to organise ideas	✓	✓
☐ in narratives, describe settings and characters	✓	✓
☐ in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)	✓	✓
☐ use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly	✓	✓
☐ spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list	✓	✓
☐ write legibly.	✓	✓

Working At the Expected Standard Cycle 2: Non-Chronological Report	Child 1	Child 2
The pupil can:		
⬜ write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)	✓	✓
⬜ in narratives, describe settings, characters and atmosphere†	N/A	N/A
⬜ integrate dialogue in narratives to convey character and advance the action	N/A	N/A
⬜ select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)	✓	✓
⬜ use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs	✓	✓
⬜ use verb tenses consistently and correctly throughout their writing	✓	✓
⬜ use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)	✓	✓
⬜ spell correctly most words from the year 5 / year 6 spelling list,* and use a dictionary to check the spelling of uncommon or more ambitious vocabulary	✓	✓
⬜ maintain legibility in joined handwriting when writing at speed. ~	✓	✓

Working At Greater Depth within the Expected Standard Cycle 2: Non-Chronological Report	Child 1	Child 2
The pupil can:		
⬜ write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure) †	✓	✓
⬜ distinguish between the language of speech and writing# and choose the appropriate register	✓	
⬜ exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this	✓	
⬜ use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.	✓	✓

4.5.1.2 V Scales: Writing Sample from Cycle 2 for Child 3, Child 4 and Child 5

Figure 6: Group B Cycle 2 Writing Assessment

Level V11		Ch. 3	Ch.4	Ch.5
LOWER				
V11.	Segments most spoken CVC words and CCVC words into sounds and writes the letters corresponding to those sounds.			
V11.	Spells some familiar words correctly.			
V11.	Writes more detailed, phonetically plausible sentences about personal events or experiences.			
V11.	Selects vocabulary to enhance meaning e.g. grotesque monster.			
V11.	Starts sentences with a capital letter.			
UPPER				
V11.	Begins to use a variety of 'openers' to start a sentence. e.g On a dark gloomy night…..			
V11.	Forms **many** lower-case letters with consistency of size.			
V11.	Creates interesting and more original compositions.			
V11.	Uses a range of punctuation e.g. question marks and exclamation marks.	N/A	N/A	N/A
V11.	Uses the correct tense more accurately.			
Level V12				
LOWER				
V12.	Spells 50 high frequency words correctly.			
V12.	Uses a word bank and visual aids to write an appropriate ending to a creative story.		N/A	N/A
V12.	Uses a dictionary to spell unfamiliar words.			
V12.	Spells a few common exception (tricky) words correctly			
V12.	Uses a range of connectives in writing e.g. because, however.			

4.5.2 Observation Recording Sheet: Mid Intervention

Whilst children were engaging in their writing for Cycle 2 (4.5), the researcher observed them (without their knowledge) for 1 hour to collect triangulated information on their writing habits during writing. Raw data for each child is presented in Appendix 10. Collated data is presented in Table 15.

Table 15: Observation Recording Sheet Mid-Intervention (October 2019)					
Criteria	Child 1	Child 2	Child 3	Child 4	Child 5
Amount of Adult Prompting Needed	Not much prompting needed. The child occasionally paused to think, but began writing when prompted. *Rating: 8*	Not much adult prompting needed. Occasionally sought adult reassurance while writing. A few prompts to refocus. *Rating: 7*	Completed task with some prompting. Overall engaged with piece due to the topic. *Rating: 5*	Adult prompting needed with each sentence. Less than baseline. *Rating: 4*	Not much prompting needed. Occasional refocusing from zoning out required. *Rating: 5*
Use of scaffolds	The teaching cycle supported this child to write without any adult scaffolds- he used his plan. *Rating: 10*	She was able to complete this piece by using her plan. The teaching cycle supported this. *Rating: 10*	-Sentence Stem -WAGOLL -Spellings -Some oral rehearsal with the 1:1 TA but some sentences independent *Rating: 6*	-WAGOLL -Sentence Stem -key words Used scaffold mostly independently. *Rating: 6*	-WAGOLL -key words *Rating: 6*
Ability to sustain writing	37 lines (without subheadings). This child completed 4 paragraphs on related information.	29 lines (without subheadings) This child wrote in 4 related sections. This is the most she has	34 words 4 sentences more willingness to write on this topic. Some fatigue visible.	7 lines 6 sentences although less than the baseline, the content	13 lines grouped into 4 paragraphs (some repetition)

				is less repetitive	
	Rating: 8	*Rating: 8*	*Rating: 5*	*Rating: 6*	*Rating: 7*
Presentation	-Paragraphs -appropriate layout for a non-chron report -handwriting neat and presented clearly. *Rating: 9*	Cursive handwriting. A few areas where she has pressed harshly. On the whole neat and organised appropriately. *Rating: 8*	Neater than the baseline assessment More attempts at writing on the line. *Rating: 5*	Learning is presented neatly. A space left between lines, Words on the line, letters printed not cursive. *Rating: 7*	Attempts at cursive writing. Neat and presented clearly into paragraphs with sub-headings. *Rating: 7*
Confidence to read aloud	Child very confident to read aloud. *Rating: 10*	A little shy-stumbled on some of the facts and figures but read aloud more confidently by the last paragraph. *Rating: 6*	Read aloud but looked nervous. Needed prompting to read louder. Some rocking on the spot. *Rating: 5*	Read more confidently than the baseline but still needed reassurance from an adult. *Rating: 6*	Read aloud with some (attempts) at expression. Needed support reading handwriting at times. *Rating: 7*

4.6 Writing Samples from Cycle 3

Writing Sample 3 is based on the fiction text "War Horse" about life during World War I through the eyes of a horse. The children had to write a persuasive speech aimed at the general public with the purpose of stopping the use of horses during the war (See Appendix 11 from writing samples from Cycle 3).

4.6.1 Assessment

Each child was assessed against either the Herts for Learning Writing Teacher Assessment Framework for Year 6 (Child 1 and Child 2) or the V Scales (Child 3, Child 4 and Child 5) based on their Writing for Cycle 3 (4.6).

4.6.1.1 Herts for Learning Writing Teacher Assessment Framework: Writing from Cycle 3 for Child 1 and Child 2

Figure 7: Group A Cycle 3 Writing Assessment

Working Towards the Expected Standard Cycle 3: Persuasive Speech	Child 1	Child 2
The pupil can:		
☐ write for a range of purposes	✓	✓
☐ use paragraphs to organise ideas	✓	✓
☐ in narratives, describe settings and characters	N/A	N/A
☐ in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)	N/A	N/A
☐ use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly	✓	✓
☐ spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list	✓	✓
☐ write legibly.	✓	✓

Working At the Expected Standard Cycle 3: Persuasive Speech	Child 1	Child 2
The pupil can:		
☐ write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)	✓	✓
☐ in narratives, describe settings, characters and atmosphere†	N/A	N/A
☐ integrate dialogue in narratives to convey character and advance the action	N/A	N/A
☐ select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)	✓	✓
☐ use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs	✓	✓
☐ use verb tenses consistently and correctly throughout their writing	✓	✓
☐ use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)	✓	✓
☐ spell correctly most words from the year 5 / year 6 spelling list,* and use a dictionary to check the spelling of uncommon or more ambitious vocabulary	✓	✓
☐ maintain legibility in joined handwriting when writing at speed. ~	✓	✓

Working At Greater Depth within the Expected Standard Cycle 3: Persuasive Speech	Child 1	Child 2
The pupil can:		
☐ write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure) †	✓	✓
☐ distinguish between the language of speech and writing[#] and choose the appropriate register	✓	
☐ exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this	✓	
☐ use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.	✓	

4.6.1.2 V Scales: Writing Sample from Cycle 3 for Child 3, Child 4 and Child 5

Figure 8: Group B Cycle 3 Writing Assessment

	UPPER	Ch. 3	Ch.4	Ch.5
V11.	Begins to use a variety of 'openers' to start a sentence. e.g On a dark gloomy night.....			
V11.	Forms **many** lower-case letters with consistency of size.			
V11.	Creates interesting and more original compositions.			
V11.	Uses a range of punctuation e.g. question marks and exclamation marks.	N/A	N/A	N/A
V11.	Uses the correct tense more accurately.			
Level V12				
	LOWER			
V12.	Spells 50 high frequency words correctly.			
V12.	Uses a word bank and visual aids to write an appropriate ending to a creative story.	N/A	N/A	N/A
V12.	Uses a dictionary to spell unfamiliar words.			
V12.	Spells a few common exception (tricky) words correctly			
V12.	Uses a range of connectives in writing e.g. because, however.			
UPPER				
V12.	Includes some adjectives in writing, e.g. colour, size.			
V12.	Sustains and develops ideas in writing.			
V12.	Understands when to start a new paragraph.			
V12.	Forms all lower-case letters with consistency of size in writing.			
V12.	Forms upper case letters with consistency of orientation in all writing.			

4.6.2 Observation Recording Sheet Post Intervention

Whilst children were engaging in their writing for Cycle 3 (4.6/ Appendix 11), the researcher observed them (without their knowledge) for 1 hour to collect triangulated information on their writing habits during writing. Raw data for each child is presented in Appendix 12. Collated data is presented in Table 16.

Table 16: Observation Recording Sheet Post-Intervention (November 2019)					
Criteria	Child 1	Child 2	Child 3	Child 4	Child 5
Amount of Adult Prompting Needed	Child was engaged in this writing piece. No adult prompting whatsoever needed for this outcome. 100% independent of prompting *Rating: 10*	A few adult prompts to refocus (episodes of zoning out). On the whole, more independent of adult prompts. Most independent piece. *Rating: 8*	Some prompting needed but engaged more independently than previously. *Rating: 6*	Some adult prompting needed but more independent than previously. *Rating: 5*	Slight prompting. Mostly independent *Rating: 7*
Use of scaffolds	No scaffolds provided to support the writing lesson. He used his plan. It was very detailed, he included everything on the plan without requiring a scaffold. *Rating: 10*	No scaffolds provided. The child used her detailed plan to support writing. *Rating: 10*	-WAGOLL -Key words -Less oral rehearsal with TA *Rating: 7*	-WAGOLL -Key words Used scaffolds mostly independently. *Rating: 6*	-WAGOLL -Key words *Rating: 6*
Ability to sustain writing	27 lines. His speech was saturated, not much more left to write. Format of a speech- concise and to the point. *Rating: 9*	26 lines- format of a speech concise and to the point. Impact- ends naturally, not over saturated. *Rating: 9*	34 words 4 sentences Although same amount as piece 2, written at a quicker pace. *Rating: 6*	12 lines 6 sentences. Structure of sentences more complex than Cycle 2's 6 sentences *Rating: 7*	11 lines 4 paragraphs Slight repetition *Rating: 7*

Presentation	Best handwriting of the 3 pieces. He really took the time to focus on the presentation. Paragraphs are clear. *Rating: 10*	Neatest of all pieces, paragraphs clear and organised. Some areas where the pencil has been pressed harshly *Rating: 9*	Letters formed smaller than piece 2. Most words (except a few) written on the line. *Rating: 6*	Presented neatly. Related material grouped in paragraphs. Words on the line, not cursive. *Rating: 8*	Attempts to join and write neatly. Some green pen to add omitted words *Rating: 6*
Confidence to read aloud	Child very confident to read aloud. *Rating: 10*	Through modelling and role play the child read her speech passionately enough to fit the purpose of persuasion. *Rating: 9*	Through role-play and modelling able to read to match the purpose. Read slower than peers. *Rating: 7*	Read with more expression which suited the purpose. Still needed some adult prompts *Rating: 7*	Read aloud confidently and with expression that suited the purpose. *Rating: 8*

4.7 Pupil Voice: Post-Intervention (After Writing Cycle 3)

The format of a semi-structured interview (Thomas, 2011) was used in this study to gather pupil voice after the 7SWA was implemented during three cycles of writing. Recorded in Table 17 are the unedited responses during the discussion around each area.

Table 17: Post- Intervention Pupil Voice (after Cycle 3)					
Discussion areas:	Child 1	Child 2	Child 3	Child 4	Child 5
Enjoyment of writing	I like writing more now we are learning like this. It helps me with the writing process to know which adjectives/	I enjoy writing more because we went deeper with it like explaining things and	I like writing. Writing is easier, I know what to write.	I like to learn writing.	I enjoy by myself writing like doing hard work.

	punctuation to put at every stage. The 7 stages helps you by improving your writing. Without immersion, text analysis, grammar, planning or editing I don't think you can perfect it.	analysing the text for more meaning.			
Attitudes to writing	I like writing more than I did before, even though I liked it before as well. The 7 stages makes my writing better because you know how to change your writing based on the purpose for example a speech or narrative or non-chronological report.	I like writing now because I get ideas now from the planning and immersion stage. I understand what to write and the audience and purpose.	I writing longer words. I writing full sentences.	I like all of writing because I write a lot and I learning all time. I like writing a lot by myself now. Little bit support not a lot. I want help explaining me first then if you don't explain me I don't remember. English like this help me. Before I confused, now I not confused.	I feeling overjoyed because I learn about to write. I write lots different writing.
Favourite piece of writing/ why?	I think I like the narrative about Shane the most because it has everything; drama, tension, happiness, sadness- it's an	My favourite was the speech because I like horses and I don't want them to be extinct. The	Speech. I like horses and animals.	I like war horse *[speech]* because it good. Soldiers bad. Albert look after horse,	I like speech because horse very important

	emotional roller-coaster, you go up and down. The reader can understand Shane's perspective and feel what he feels. It's really good and I am proud of it.	writing was important to me and personal.		nice story. I like theatre.	
What supported children with it? Why? How?	The planning stage supported me because the plan helped me organise my ideas. And text analysis I had to know how to start a narrative well. The immersion helped me see what Shane faced and his perspective so I could write it in my narrative.	Saying the speech I wrote out loud made me feel brave and confident to speak loudly and perform. I was persuasive in the speech.	Ms. explaining it clear made it easy.	Learning like this help *[pointed to the 7 stages flip charts displayed]*	Ms. help me with adjectives and words and write like this confident.
What can support them further?	Reading loads of genres and books to get different ideas.	If Ms. carries on breaking up writing like this into the 7 stages.	Year 7 harder work, Ms. help me more.	Carry on like this help me	Use learn this way to help.

4.7.1 Key Themes from Post-Intervention Pupil Voice (After Writing Cycle 3)

The researcher analysed each of the children's responses and decided on key themes that ran through the pupil voice and counted the number of children that presented this theme (Table 18).

Table 18: Key Themes from Post-Intervention Pupil Voice	Number of children presenting this theme (out of 5)
Enjoying writing more because of the 7SWA	5
Knowing what to write	4
Understanding the writing process	3
Writing more	3
Writing about topics children like	3
Breaking down learning into the stages supports children	4
Children want to continue to learn using the 7SWA	4

4.8 Data at the End of the Intervention Period

Table 19 shows the data collected at the end of the intervention period (December 2019). It compares the V Scales, Herts for Learning Writing Teacher Assessment Framework and TT.

Table 19: Data at the End of the Intervention Period			
	V Scales	Herts for Learning	Target Tracker
Child 1		Working at Greater Depth within the Expected Standard	6w+
Child 2		Working at the Expected Standard	6b+
Child 3	V 12 (Lower)		1w
Child 4	V 12 (Upper)		1w
Child 5	V 12 (Upper)		1s

4.9 Data Before, During and After the Intervention

Table 20 compares the children's attainment before the intervention (July 2019: end of Year 5), during the intervention (September, October, November 2019) and at the end of the intervention (December 2019). The TT data for the children working at ARE (Group A: Child 1 and Child 2) before the intervention shows them securely within the Year 5 band which would equate to Working Towards the Expected Standard for Year 6 on the Herts for Learning Writing Teacher Assessment Framework. As the intervention begins and progresses, both children move from Working Towards the Expected Standard to Working at the Expected Standard (Child 2) and Working at Greater Depth within the Expected Standard (Child 1). The number of statements each child successfully achieves is not represented in each of the three Herts for Learning descriptors (only visible in the figures above at each stage of the intervention). This is where the TT assessment is useful as it calculates the number of steps of progress each child makes (Child 1= 5 steps of progress, Child 2= 4 steps of progress). This shows that within the Herts for Learning descriptors progress is still being tracked. Conversely, for the children working significantly below ARE (Group B: Child 3, Child 4 and Child 5), TT steps only show each child as having made 1 step of progress, which looks unsuccessful compared to Child 1 and Child 2 and is unrepresentative of the incremental steps of progress made by this group of children. When considering the steps of progress made in the V Scales, Child 3 has made 5 steps of progress, while Child 4 and Child 5 have made 4 steps of progress which is comparable to the steps of progress made by Child 1 and Child 2. The data suggests the 7SWA has supported all five children to make at least 4 steps of progress, relative to their starting points.

Table 20: Data Before, During and After the Intervention								
Child	Before Target Tracker July 2019	During: Baseline writing sample Sept 2019	During: Cycle 1 October 2019	During: Cycle 2 October 2019	During: Cycle 3 Nov 2019	After: End Target Tracker Dec 2019	Number of steps progress recorded on:	
							Target Tracker	V Scales
1	5s	Working Towards Expected Standard (Y6)	Working at Great Depth within the Expected Standard (Y6)	Working at Great Depth within the Expected Standard (Y6)	Working at Great Depth within the Expected Standard (Y6)	6w+	5	
2	5w+	Working towards Expected Standard (Y6)	Working at the Expected Standard (Y6)	Working at the Expected Standard (Y6)	Working at the Expected Standard (Y6)	6b+	4	
3	1b+	V9 (Upper)	V11 (Lower)	V11 (Upper)	V12 (Lower)	1w	1	5
4	1b+	V10 (Upper)	V11 (Lower)	V12 (Lower)	V12 (Upper)	1w	1	4
5	1w+	V10 (Upper)	V11 (Upper)	V12 (Lower)	V12 (Upper)	1s	1	4

5 Discussion

There is limited scope to discuss each child individually within this study. As this is a multiple case study approach, the researcher has selected areas for discussion based on trends displayed by all the children collectively or each group of children (Group A or Group B). Where relevant to the discussion, the researcher has discussed progress, observations and comments made by individual cases studied.

5.1 Attainment and Progress of All 5 Case Studies

Table 20 compares the children's attainment before the intervention (July 2019: end of Year 5), during the intervention (September, October, November 2019) and at the end of the intervention (December 2019). This is where the TT assessment is useful at calculating progress at the end of the intervention period as it calculates the number of steps of progress each child makes between the baseline attainment data (July 2019) and the end of intervention attainment data (December 2019). Child 1 makes 5 steps of progress throughout the intervention (above predicted progress) while Child 2 makes 4 steps of progress (predicted amount of progress). This shows that within the Herts for Learning descriptors, progress is still being tracked over time. On average, the majority of mainstream peers (42.2%) made 2 steps of progress within this assessment period (Working Towards the Expected Standard) (Autumn 1 – Spring 1) while 17.8% made 4 steps of progress (Expected Standard) and 2.2% made 5 steps of progress (Greater Depth within the Expected Standard) (see Figure 9). Therefore, Child 1 and Child 2 made a comparable amount of progress to mainstream peers working at the Expected Standard or Greater Depth within the Expected Standard level respectively.

Progress Breakdown
Y6 - All Pupils (90 pupils)

All Pupils (90 pupils)	Writing	Average
Progressed by 6 steps or more	0 (0%)	0.0 (0%)
Progressed by 5 steps	2 (2.2%)	2.0 (2.2%)
Progressed by 4 steps	16 (17.8%)	16.0 (17.8%)
Progressed by 3 steps	19 (21.1%)	19.0 (21.1%)
Progressed by 2 steps	38 (42.2%)	38.0 (42.2%)
Progressed by 1 step	10 (11.1%)	10.0 (11.1%)
No steps progress	1 (1.1%)	1.0 (1.1%)
Regressed	0 (0%)	0.0 (0%)
Missing Data	4 (4.4%)	4.0 (4.4%)

Figure 9: Target Tracker Progress Breakdown for All 90 Children in the Current Y6 Cohort (Including All 5 Case Studies)

Conversely, for the children working significantly below ARE (Group B), TT steps only show each child as having made 1 step of progress between the baseline attainment data and the end of intervention attainment data, which looks unsuccessful compared to the number of steps of progress made by Group A. Thus, is unrepresentative of the incremental steps of progress made by this group of children. Therefore, for children that make smaller steps of incremental progress, TT is not the most appropriate tool. When considering the steps of progress made in the V Scales, Group B has made comparable steps of progress to Group A. This is where the success of the approach is evident in all 5 children. Thus, it can be argued that despite their attainment, all 5 case studies benefited equally from the approach as they made comparable steps of progress. The data suggests the 7SWA has supported all five children to make at least 4 or 5 steps of progress throughout the course of the intervention, relative to their starting points. On the other hand, the researcher acknowledges that the use of both the V Scales and Herts for Learning Writing Teacher Assessment Framework for different groups of children completing the same writing outcome adds difficulty when comparing the group as a whole. The

conversion from these assessments to TT steps for both groups may also add a margin of human error.

5.1.1 Children Working at ARE (Herts for Learning Writing Teacher Assessment Framework)

Throughout the intervention process, the quality of writing produced by Group A improved (See Appendices 6.1-6.2, Appendices 8.1-8.2, Appendices 9.1-9.2 and Appendix 11.1-11.2 for writing samples throughout the intervention period). The baseline writing samples (Appendices 6.1 and 6.2) for both were simplistic in nature and lacked a wide range of vocabulary and punctuation to build atmosphere and tension, noun phrases for description, and metaphors. Child 2 in particular was repetitive in nature, and lacked a variety of sentence openers and fronted adverbials. The writing produced by both was assessed at Working Towards the Expected Standard for Year 6. Thus, their writing was not yet secure at the expectations required for Year 6 writing.

During Cycles 1, 2 and 3, both Child 1 and Child 2 were guided through the writing process through the structure provided by the 7SWA. Their final outcomes, when compared with the samples of direct teaching (Appendix 1), show them to have internalised each stage of the approach. For example the Immersion stage gave them an insight into the audience and purpose of the writing. Text Analysis and Explicit Grammar direct teaching can be seen through the presentation of their writing (e.g. format of a non-chronological report), use of taught literary techniques (persuasive and emotive language for a speech) and grammar such as expanded sentences, use of coordination and subordination and active vs. passive sentences. Their Planning in all three cycles supported the completion of an accurate First Draft and the strategic Editing and Redrafting for Improvement related back to the audience and purpose. Publishing their writing improved presentation and can be evidenced through their increased attention to producing neat and legible cursive handwriting.

Their writing outcomes at each stage produced writing which was appropriate for the audience and purpose of each piece and included a range of punctuation, descriptive language to create setting, develop characters and build atmosphere such as expanded noun phrases, similes, metaphors, alliteration and a range of cohesive devices such as relative clauses, conjunctions for coordination and subordination, and fronted adverbials. While both children produced writing which was moderated alongside hearing age-matched peers, Child 1's writing was assessed as one of the strongest examples of children Working at Great Depth within the Expected Standard across the entire year group (90 children) for all 3 cycles of writing. Child 1's writing from all three cycles was moderated during a quality assurance visit undertaken by an external consultant. She mentioned him in her whole school report as "showing great potential" and having "authoritative control" in writing.

5.1.2 Child 1

Child 1's writing from Cycle 1 had good sentence structure and demonstrated conscious control due to the fact his narrative ended with the beginning of the text *Way Home* when the main character found a cat. Child 1 used repetition for effect "I ran, I ran fast and hard, but they ran hard too" (Appendix 8.1) and to show the protagonist's reluctance to talk about what happened "I was having a really good day until…until…until…I dare not say it" (Appendix 8.1). Metaphors and similes were used to develop imagery to effectively immerse the reader into the narrative "all I could hear was the deadly sound of silence…" and "blisters formed. I was walking on what felt like bubble wrap. Only this time, popping was no fun" (Appendix 8.1). Precise language was used to portray the character's feelings and develop empathy for the character "I summoned every ounce of strength I had left in me and unlocked the door" and "my face drooped even lower (I didn't even know that was possible)!" (Appendix 8.1) Child A used all of the techniques supplied through the 7SWA to be successful in writing. There is evidence of the teacher model, (See Appendix 1.1) however, those ideas have been developed and integrated with the child's ideas to produce a successful, unique narrative which has remained true to the audience and purpose. There

are some mistakes evident (spelling and tense), however this does not affect the overall success of the piece and evidences the support provided by the structure of the 7SWA.

5.1.3 Below ARE

All three children (Group B) produced baseline writing samples (Appendices 6.3-6.5) which were repetitive in nature, used limited vocabulary and lacked grammatically correct sentence structure which, as stated by Mayer and Trezek (2018), Rosen et al (2017), Convertino et al (2014), Knoors and Marschark (2014), Wolbers et al (2014), Albertini and Schley (2011) and Mayer (2007), are features which typify the writing of CWAD. Throughout the three cycles of writing, the writing produced by these children developed more grammatically correct English word order, more consistency with tenses and demonstrated a wider use of vocabulary and noun phrases. Writing from Cycle 1 (Appendices 8.3-8.5), allowed the reader to follow a coherent narrative in all three children. However, writing was still repetitive at times with some errors in tense and spelling. Despite this, clear progression is seen in the writing of Child 3, Child 4 and Child 5 as they move to Cycle 2 (Appendices 9.3-9.5) and Cycle 3 (Appendices 11.3-11.5). The text types (a non-chronological report and a persuasive speech) can be more difficult to compose than a narrative, but the children continued to produce grammatically correct sentences, built in the conjunctions "and" or "because" and developed emotive language through the use of adjectives "the sad horses are stuck in the horrible mud" (Appendix 11.3) and "homelessness is feeling lonely and worried" (Appendix 9.4). By Cycle 3, even though there were some mistakes still present in tense, spelling and grammar, their compositions were less repetitive, included more descriptive and emotive language and displayed a wider knowledge of vocabulary which the researcher argues was supported through the structure of the 7SWA. Each stage supported pupils in Group B to work through the writing process with enough support to produce accurate and successful, independent writing pieces for 3 writing cycles which they would not have been able to produce without the

support provided through the structure of the 7SWA (evident through their baseline writing samples- Appendices 6.3-6.5).

5.1.4 Child 3

Child 3 made 5 steps of progress recorded through the V Scales. The baseline writing sample included the sentence "During the summer I went in the holiday I have 4 feingre seaninns [fidget spinners]" (Appendix 6.3). The sentence stem "*During the summer*" was given as a scaffold. The composition after the sentence stem does not link to the purpose of the writing as Child 3 does not discuss the holiday but discusses 4 fidget spinners before going on to detail the colour of the spinners which illustrates a limited vocabulary. By Cycle 2 and 3, writing is presented in grammatically correct sentences in line with the purpose of the writing "homeless people are children and adults from different countries" (Appendix 9.3) and he used conjunctions and adjectives "the weak horses are dirty and cold. The soldiers are naughty because they shot all the sick horses" (Appendix 11.3). The 7SWA supported Child 3 to produce writing more in line with the Band 1 stage (Year 1) rather than the Pre-Band 1 stage. There are still errors in spelling and grammar and the presentation and handwriting can be developed further, but the progress as a result of being taught using the 7SWA is evident nonetheless.

5.2 Pupil Voice

All 5 children's pupil voice samples were collected in isolation from each other. Table 12 captures their responses to each discussion area before the intervention while Table 17 captures responses post intervention. Themes evident in the children's responses pre and post intervention are discussed below.

5.2.1 Pre-Intervention (Table 12)

The majority of children (4/5) found writing hard before the implementation of the 7SWA (at the beginning of the intervention) "I was nervous about writing because I didn't know what to write," "I don't like… difficult" and 3/5 of them put this down to not knowing what to write "Writing hard…don't know write what", "is OK but sometime difficult, can't think". 3/5 suggested that writing was easier when the topic is known "I liked writing about monkeys in year 5 because it was my favourite animal". The majority (4/5) were relying on teacher scaffolding (through WAGOLLs/ word mats etc.) to support writing rather than completing it independently.

5.2.2 Post Intervention (Table 17)

After the implementation of the 7SWA, all 5 children enjoyed writing more than before because 4/5 knew what to write through the 7SWA "I like writing more now we are learning like this. It helps me with the writing process," "I enjoy writing more because we went deeper with it like explaining things and analysing the text for more meaning," "I like writing, writing is easier, I know what to write," "I like to learn writing."

The 7SWA has supported 3/5 of the children to understand the writing process and to write more. 4/5 children said they want to continue learning to write using the 7SWA to support them further "If Ms. carries on breaking up writing like this into the 7 stages," "Carry on like this help me," "Use learn this way to help." The responses suggest that breaking up the writing process into smaller, manageable chunks which are explicitly taught and modelled, supports these CWAD to understand the writing process better and that engaging them through the Immersion phase to ensure they are invested in the topic is key at supporting them to enjoy it. The structure of the 7SWA also supports children to be more independent as the learning journey (along with the audience and purpose) is displayed in the classroom so children can refer back to the

modelling at each stage (See Appendix 1 for the learning journey for each Cycle) if they require support to remember the Explicit Grammar or text layout taught through the Text Analysis phase. The Planning phase is detailed and specific to ensure all the information needed for the First Draft is collected in one place. This lightens the cognitive load and allows children to invest more in their first draft as they do not have to struggle to remember all the content required. The Editing and Redrafting for Improvement phase again teaches children how to systematically edit their learning to improve it (related back to the audience and purpose and success criteria). Finally, Publishing allows the children to take pride in their writing outcome and to develop a love for writing which is apparent through their responses.

5.3 Attitude and Motivation (Observation Pre and Post Intervention)

Children were observed pre, mid and post intervention to collect information on attitudes and motivation to write without the children being aware. Table 14 collates observation notes at the pre-intervention stage (Appendix 7 for raw data) while Tables 15 and 16 collate observation notes from mid and post intervention respectively (Appendices 10 and 12 respectively for raw data).

5.3.1 Observation Pre-Intervention

Pre-intervention, all 5 children needed adult prompting to begin writing, this suggests a negative attitude and lack of motivation to write. All 5 children were also relying heavily on scaffolds such as WAGOLLs/ Sentence Starters/ Key Word lists and orally rehearsing sentences with an adult. Aside from Child 1, the rest of the children were struggling to sustain their writing and were wanting to stop before they had reached the amount the researcher knew they would be capable of producing. The presentation of their writing (including organisation of paragraphs and handwriting) showed a lack of motivation as handwriting seemed rushed, messy and showed little pride for their learning (baseline

writing sample- Appendix 6). Child 1 was motivated to read his writing aloud, however he is naturally confident in all academic areas. The other 4 children were reluctant to read their writing aloud to peers which again suggests a lack of pride and confidence in their writing before the implementation of the 7SWA.

5.3.2 Observation Post Intervention

Post Intervention, Child 1 completed his writing without any adult prompting, while the other 4 children needed minimal adult prompting. Although not free from adult prompting, the other 4 children completed learning more independently than previously which shows developed motivation and a more positive attitude to writing as a result of the 7SWA. Child 1 and Child 2 required no additional scaffolds other than their plans to complete their writing for Cycle 3 (Appendix 11). Child 3, Child 4 and Child 5 still required the WAGOLL and Key Words to support them with their writing, but no oral rehearsal with an adult or sentence starters were required which shows growing independence. All 5 children were able to produce more sustained writing with less adult prompting which again illustrates their increased motivation and positive attitude to writing.

The presentation of writing (organisation, layout and handwriting) from Cycle 3 (post intervention) (Appendix 11) was neater than the baseline writing sample (Appendix 6), Cycle 1 (Appendix 8) and Cycle 2 (Appendix 9) for all children. All children apart from Child 1, who was already confident at reading learning aloud, increased in confidence when reading their learning aloud to their peers after modelling and rehearsal. This increase in the quality of presentation and confidence to read aloud demonstrates that the 7SWA has developed positive motivation and attitudes to writing not evident before the intervention. Although the researcher acknowledges that the texts and topics chosen for the writing pieces could have stimulated motivation and attitudes to writing regardless of the intervention compared to the baseline writing sample which was a retell of their summer holidays.

5.4 Limitations

The assessment of writing (Herts for Learning Writing Teacher Assessment Framework) used in this research is the assessment used in the researcher's workplace. Thus an existing system, which allows for direct comparison with other mainstream children in the same setting as the children studied. Previous literature examining the writing of CWAD, examines writing pieces in far more detail than this research. A few examples include: examining lexical features, grammatical features, evidence of ToM and complexity in use of sentence structures (Chilton, 2019; Rosen et al, 2017; Arfé et al, 2015; Wolbers et al, 2015; 2012; 2008; Albertini and Schley, 2011; Knoors and Marschark, 2014; Geers and Hayes, 2011; Mayer, 2010; Burman et al, 2008; Antia et al, 2005; Spencer et al, 2003; Yoshinaga-Itano et al, 1996).

Writing habits observed throughout the research may have change as a result of natural maturation rather than exposure to the approach. It is difficult assess the impact of the approach on writing habits without having a control group matched by factors such as age, amplification, age of diagnosis/ age of amplification, type/ degree of deafness, whether they are EAL learners or have additional SEN.

Steps of progress were measured using different tools for children working at ARE (TT) and those working below ARE (V Scales). Although directly compared in this research to demonstrate a similar rate of progress relative to their starting points, typically, measuring steps of progress across children is more robust when the same assessment tool and progress tracker is used, so the rate of progress is compared using the same measure. However, using the same assessment tool does not take into account the heterogeneity of CWAD, therefore using different forms of assessment to track progress for those working at or below ARE is more representative of a typical real-life classroom environment catered to the needs of all CWAD.

The timescale for the research was 1 term (September-December 2019), rather than one academic year, which might yield more areas for discussion such as

progress over time, development of writing and the children's ability to retain learning over time. Furthermore, more robust findings would be evident if similar progress was documented across successive cohorts.

The group was comprised of Year 6 children, had the approach been used with younger or older children (KS1 or KS3), further areas for discussion regarding the impact of the approach for different age groups would become apparent.

There could have also been an element of the "Interviewer Effect" and unconscious bias (Denscombe, 2014; Alder and Clark, 2008; Denscombe, 2007) present when the researcher collected the pupil views throughout the research due to the researcher being known to the pupils. Although steps were taken to mitigate this, such as preparing discussion areas and prompts, using open ended questions so there was less guidance by the interviewer (Alder and Clark, 2008; Denscombe, 2007), and remaining neutral (Bell, 2014), the participants in this research were children who were taught by the researcher on a daily basis. Thus, the researcher must consider that their responses may have been affected by the "Interviewer Effect."

5.4.1 Limitations (Herts for Learning Writing Teacher Assessment Framework)

Although moderation with mainstream teachers took place after every writing sample to compare writing outcomes, the teaching input for Group A differed to their mainstream peers as they were taught with the researcher in the RB alongside Group B. Their writing samples, if produced in a mainstream class alongside their peers (with the strain of additional background noise and less teacher input), may not have been as successful as they were as a result of being in an acoustically treated classroom with access to a QToD and smaller group size (5 pupils compared to 30). In addition to this, the teaching style of the researcher (QToD) may differ to that of the mainstream teacher which could further impact the performance of the CWAD compared to mainstream peers.

When considering the overall generalisability of this research, the findings can only be directly applied to the case studies examined through the specific context in which they were taught and studied. However, there are aspects of the approach that could be adapted for other contexts by other practitioners.

5.4.2 Limitations (V Scales)

While the 7SWA offers children who are working significantly below ARE, like Group B, the chance to learn alongside age-matched deaf and hearing peers without a ceiling, the assessment used must differ to that used to assess age-related peers due to the complexity of the writing outcome and evidencing of progress. The V Scales provide evidence of granulated, incremental steps at the pre-Band 1 stage moving into Band 1 (Year 1 equivalent) which shows comparable TT steps of progress to Group A. However, this provides challenges for moderation with age-matched peers because of the disparity between the writing outcomes of the two groups. Thus, Group B could only be moderated against each other rather than alongside mainstream peers (unlike Group A who were moderated with mainstream peers).

5.6 Next Steps

Future research may consider an alternative assessment method which examines the writing samples collected in more detail (similar to researchers mentioned in 5.4), alternative data collection methods or data analysis methods and a larger, random sample of participants who are deaf (with varying ages across the primary and secondary age-range). A longitudinal study, with successive cohorts and in different educational settings will also provide useful information on the versatility of the approach, and would be beneficial at assessing the impact of the 7SWA over time which was not explored through this research.

6 Conclusion

The researcher concludes that the structure of the 7SWA has supported all 5 children (who represent the heterogeneity of CWAD) to make comparable progress from their starting points. While there are inherent weaknesses to this research, the findings within add to the current limited body of research on effective writing interventions which successfully develop the writing of CWAD. Strassman and Schirmer (2013) identified only 16 studies had been carried out in the last 25 years (at the date of publication in 2013). When such a field is so limited, additional research is vital in developing the body of knowledge and adding to the depth of the research available for future researchers to consider and evaluate with their own findings.

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Appendices

Appendix 1: Overview of the 7 Stages of Writing Approach

Text type for writing outcome: **Audience:**   **Purpose:**   **Viewpoint:**

	Immersion	Text analysis	Explicit Grammar Instruction	Planning	First Draft	Edit and Redraft for Improvement	Publish
	Stimuli:	Key features of writing outcome:	Grammar focus:	Planning graphic organiser:			
Elements:	Elements: -shared reading -comprehensions – retrieval, inference, words in context -short writes* -vocabulary study -grammatical structures -drama *to support fuller understanding of character, plot, setting – not another text type!	Elements: -text deconstruction (studying several examples of writing outcome) -analysis of language features -analysis of structural features -practice of language and structural features	Elements: -oral rehearsal -word level practice -sentence level practice -text level practice -repeated practice	Elements: -graphic organiser/planning template -note taking -Talk4Writing – hot seating, conscience alley, role playing -oral rehearsal	Elements: -audience, purpose, viewpoint -thinking out loud -shared write -proof reading -sustained writing opportunities Further teaching to refine outcomes and address misconceptions.	Elements: -EPOW -Co-constructed success criteria -Learners evaluating impact of writing	Elements: -best handwriting -no errors -taking pride
Assessment milestone:	Assessment milestone: I can speak and write about the text at length and justify my opinions based on evidence	Assessment milestone: I can speak at length about the structural and language features of the writing outcome I can construct success criteria for my writing outcome	Assessment milestone: I can define and talk about how a particular grammatical point is used I can give an example I can explain why it is important to the writing outcome	Assessment milestone: I can explain the structure and content of my plan succinctly	Assessment milestone: Teachers will deep mark in order to refine outcome and address misconceptions Teachers will reintroduce models when necessary	Assessment milestone: Teachers will green and pink to provide deeper opportunity for improvement I can assess the impact of my own work in terms of audience, purpose and viewpoint	Assessment milestone: I can assess the impact I have had on the audience

National Curriculum Links:

Writing Sample 1 is based on "Way Home". The piece was a narrative about how the character became homeless or how he found the cat. The audience was each other and the purpose was to raise awareness of homelessness.

Fiction:

Why Home
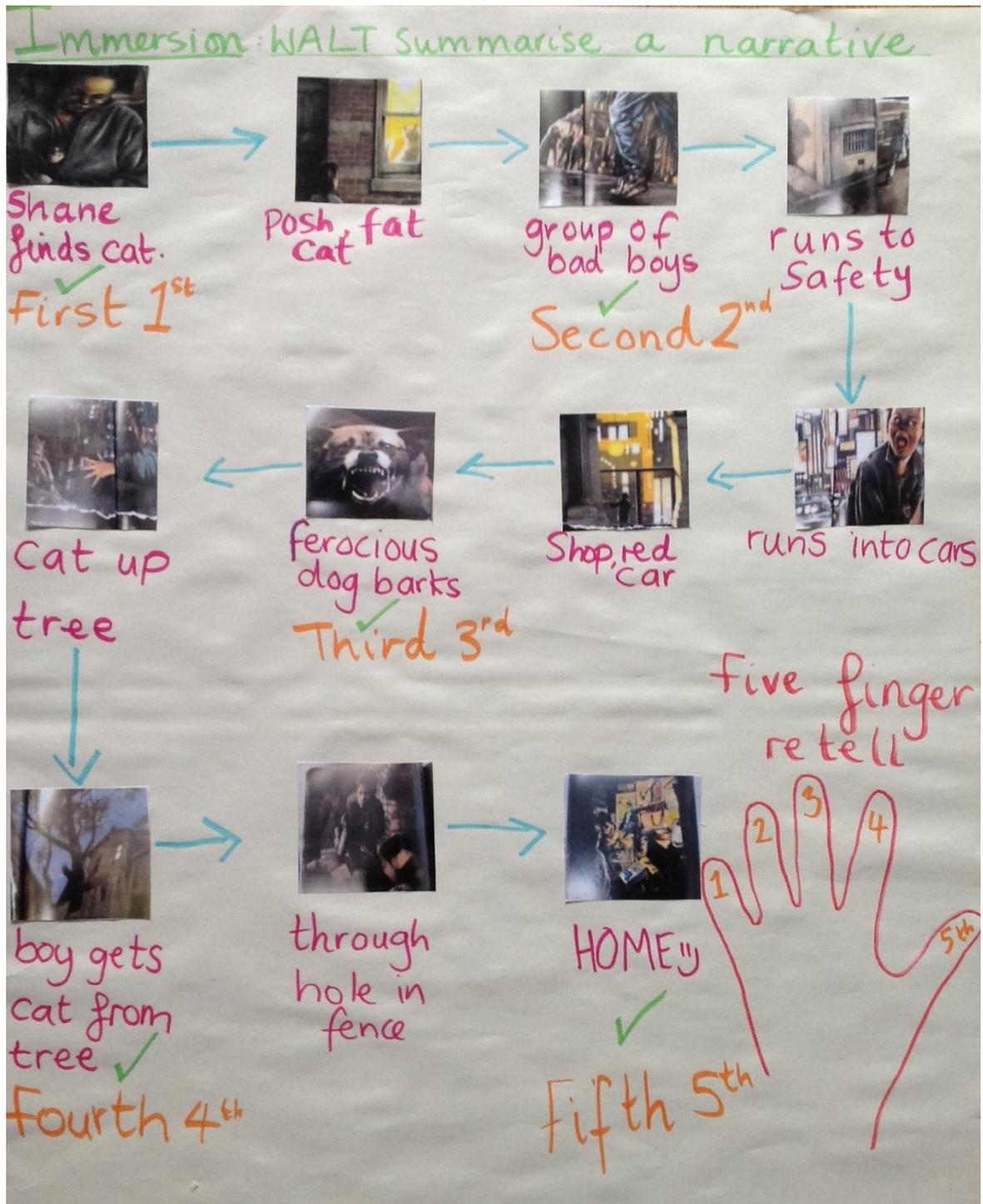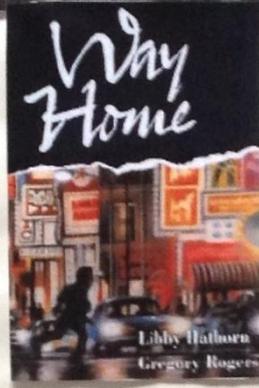
Safe space
companion
Love

Libby Hathorn
Gregory Rogers ← L.H. Author

HOME...

...is
Where the
♥ is...

"Here we are...
We're home!"

"Dedicated to the largely unsung, mostly
unseen workers for young people in need."
L.H.

mental health

Non-Fiction:

Seeking
Human
Kindness

The number of people seen rough sleeping in London increased by 1,22%
in the year ending March 2019
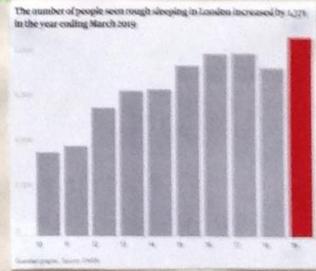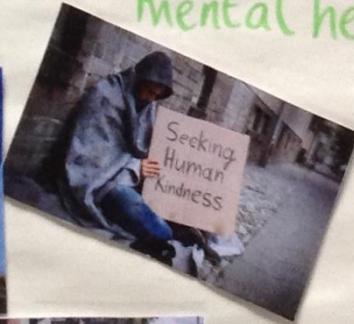
Empathy
Understanding

Why?   When?
How? isolation Where?
loneliness trauma

99

Text Analysis

4 ways to open a narrative:

- ## Speech:

"Where's Papa going with that axe?"
Charlotte's Web by E. B. White

"Christmas won't be Christmas without any presents," grumbled Jo, lying on the rug.
Little Women by Louisa May Alcott

"Yes," said Tom bluntly, on opening the front door. "What d'you want?" A harassed middle-aged woman in a green coat and felt had stood on his step.
GOODNIGHT MISTER TOM
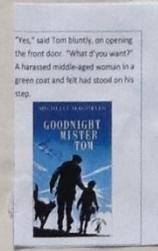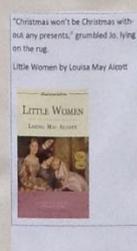
Impact: You find out something about the character/action. Tension building.

- ## Setting description:

It was a dark and stormy night.
A Wrinkle in Time by Madeleine L'Engle

The sun did not shine. It was too wet to play.
The Cat in the Hat by Dr. Seuss

The hottest day of summer so far was drawing to a close and a drowsy silence lay over the large, square houses of Privet Drive.
Harry Potter and the Order of the Phoenix by J. K. Rowling
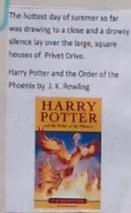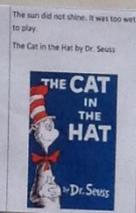
Impact: It sets the scene for what follows. Atmosphere

- ## Action:

...ter crouched over the fire, stirring the embers so that the sparks ...warmed up like limps on the rocky walls of hell.
Count Karlstein by Philip Pullman

Lyra and her daemon moved through the darkening hall, taking care to keep to one side, out of sight of the kitchen.
The Golden Compass, Philip Pullman
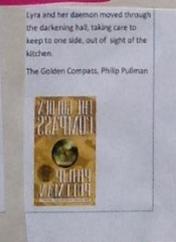
Impact: Starts the story immediately. The action builds tension while the reader works out what happens.

- ## Character description:

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, and "what is the use of a book," thought Alice, "without pictures or conversation?"
Alice in Wonderland by Lewis Carroll
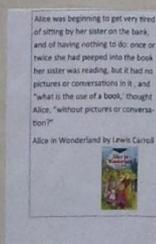
Impact: Tells us what the character is like/feeling. Atmosphere.

Explicit Grammar:

Simple sentence:

Shane looked at the posh cat.

Compound sentence:

Shane looked at the posh cat longingly, for he dreamed of having mince meat.

Complex sentence:

Shane looked at the posh cat longingly while it stared back.

Relative clause:

Shane looked at the posh cat who was smug.

Language features

Paragraph 1: (Beginning)

Audience - teacher
Purpose. Set the Scene

- School gets a phonecall - start narrative with speech

- Shane breaks down

- Life adjusting without parents

    - establish the fact he is alone (no other family)

- expanded noun phrases
- conjunctions
- fronted adverbials
- rhetorical questions
- repetition

Paragraph 2: (Middle)

Audience - teacher
Purpose- build tension

- Shane gets lots of bills - the money from his parents is not enough
- Can't pay rent or buy food
- Gets kicked out of his house by bailiffs
- runs through streets (scared by everything he sees.)

- repetition
- range of punctuation ... / , / " "
- rhetorical questions
- metaphors / personification / Similes
- Short sentence

Paragraph 3: (End)

Audience - teacher
Purpose: empathy

- wonders the streets for a safe Space (finds the hole in the fence)

- feels safe after creating a house

- finds a new family in the cat.

- conjunctions
- rhetorical questions
- conjunctions
- metaphors
- punctuation

First Draft.

"I'm very sorry to have to tell you this... It's about your parents... there's been an accident..."

Numbness engulfed me after those Words echoed through every part of me. I felt a tingling feeling in my fingertips. I lost all power over my muscles. and control over my body. The heavy phone fell from my hand and landed on the cold, hard floor with a THUD. Silent tears rolled down my cheeks. Sickness stabbed my stomach. Why me? Why did this happen to me? Teachers were trying to help me up, Scurrying around me like ants, but all I could see were blurred shaddows.

Edit and redraft for Improvement:

Numbness engulfed me after those ˅ horrible
words echoed through every part
of me.*I felt a tingling ~~feeling~~ sensation
in my fingertips.Δ I lost all
power over my muscles and
control over my body.

*Washing away all emotions but
Sadness.
Δ I tried to summon my strength
but I lost all power over my
muscles and control over my body.

Publish

"I'm very sorry to have to tell you this... It's about your parents... there's been an accident..."

Numbness engulfed me after those horrible words echoed through every part of me... washing away all emotions but sadness. I felt a tingling sensation in my fingertips. I tried to summon my strength, but I lost all power over my muscles and control over my body.

Writing Sample 2 is based on the fiction text "Way Home" about a homeless boy who befriends a cat. The children had to write a non-chronological report on homelessness. The audience was younger children in the school for the real purpose of voting on which charity the School Council should raise money for.

Centre point
→ Supports youth homeless people by giving them support through education/employment
- 103 000 young people homeless
- provide a safe bed

Hidden Homeless
· Streets · tube
· Sofa surfing
· night bus

Way Home
· everyone has a different story
· home near garbage
· lonely - needed a friend.
· youth homelessness
· dangerous on the streets (3 bad boys + cars)
· Shane still had dreams + aspirations

Homelessness

Immersion
Nathaniel's Story
- overcrowded house, he slept in a dining room.
- impact on education
- no space to study
- loud siblings
- no privacy
- went to the council + got referred to centre point.
- very clever!
- finished Y1 of uni and a placement in King's College Hospital
- Centre point gave him a laptop and paid for travel.

Non-Fiction Text
- In 2018 over 8000 people were homeless people in the UK. London
- 2019 18% rise in homelessness.
- 31% of homeless people come from Europe: 550 000 people in USA homeless
- Reasons: family breakdown, debts, mental health, leaving care, exclusion from school, deaths, refugees, gangs
- Homelessness is global.
- USA 1 in 1670 people is homeless.
- Newspapers used for insulation
- Animals for companionship.

Structural features of a non-chronological report:

Sub-headings
Organise + show what each paragraph is about.

facts
give information on topic

Caption
to describe the picture/image

labelled diagram
To show what the object or topic is to new readers

To help you understand an image.

Title / Heading
To show the topic

Introduction
Brief summary to start

image/picture
To show the subject/topic

Sub-heading

fact box
to emphasise a WOW fact.

graph/table
To show the reader information visually.

Panda	Where?
60	China (South)
70	China (North)
85	China (central)

Pandas

Pandas are the national animal of China. They are related to bears and have black eye patches.

What do pandas look like?
There are two different types of panda. The giant panda is the most well known but the red panda also lives in the mountains in China. The red panda has a long tail and is the same size as a cat. The giant panda is much bigger and has black and white fur. Both the red and giant pandas are have long, sharp claws that they use to climb trees and strip bamboo.

What do pandas eat?
Pandas are very fussy eaters. Most pandas only eat bamboo, a type of grass. A giant panda will eat half their own weight in bamboo every day.

What do pandas do?
Pandas spend most of their time eating or sleeping. Young pandas like to play with each other and can be very naughty

A giant panda eating bamboo

Did you know?
Pandas are endangered and if they are not looked after could become extinct.

White fur to match a snowy background

Possibly signaling ferocity or aggressive intent

Black fur to match a shady background

White fur to match a snowy background

Individual recognition or aggressive signaling

Giant Panda
Ailuropoda melanoleuca

big, white head with black rounded ears

black around the eyes

black and white color pattern

short tail

Giant Panda Cub Growth
Updated 15-November-2011
3+ year growth rates
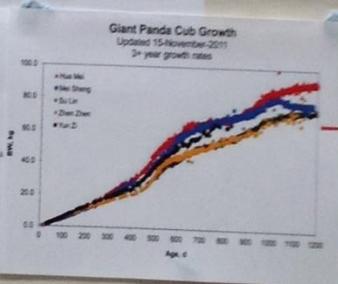
Language features
- Third person
- rhetorical questions
- present tense
- technical vocabulary
- coordinating conjunctions

= Impact

Explicit Grammar: Conjunctions

Coordination: Coordinating | ´Casual

Subordinating

Joins two main clauses together:

I wanted to go swimming, but the swimming pool was closed.

for   so   but   and   or   yet   nor

Subordination:

Joins a main clause and a subordinate clause.

Ms. Chorekdjian ate chocolate **while** she watched a film.

while   although   Since   when

Casual conjunctions:

Joins a cause and effect

It was raining outside therefore I wore my coat.

as a result   therefore   consequently

Planning

Homelessness

Why are people homeless?
How they became...

- family break down
- refugee
- Death
- physical/ mental health
- lose jobs
- gang Crime
- Struggle to pay for rent
- Over-crowded conditions
- from Care

Global homelessness

- 550,000 people homeless in USA
- Sleep in cars
- 31% of Homeless people come from Europe
- Poland
- Romania
- Homelessness looks different in every country

Charities that help

- warm bed
- Studio flat
- Centre Point
  - support with M.H.
  - Youth
  - education
  - employment
- Shelter
  - hostel accomodation
  - food
  - clothes
- Crisis
  - warm meals
  - support with employ-ment

Youth homelessness

Intro: Homelessness, the facts

- The number of homeless people in London
  - 8000 (more than) in London
  - 2019 18% rise in homelessness
- Hidden homeless
  - friend's house
  - night bus
  - tube
  - Sofa Surfing
  - floors

First Draft

Homelessness

Homelessness in London has hit a record high with an 18% rise in 2018-19 (over 8,000 people 'bed-down' on the capital's streets) This increase is due to Government budget cuts and a lack of investment in social housing. UK Nationals account for 49% of rough sleepers while a further 31% are from countries in Central Europe (Romania, Lithuainia, Bulgaria and Poland).

Edit and Redraft:

Homelessness in London has hit a record high with an 18% rise in 2018-19 (over 8,000 people 'bed-down' on the capital's streets.*

This increase could be due to:
- family breakdown
- loss of job
- debts
- gang crime

Publish

Homelessness in London has hit a record high with an 18% rise in 2018-19 (over 8,000 people 'bed-down' on the capital's streets) This increase could be a result of:

- family breakdown
- loss of jobs
- debts
- gang crime

This increase is due to Government budget cuts and a lack of investment in social housing. UK Nationals account for 49% of rough Sleepers while a further 31% are from countries in Central Europe (Romania, Lithuania etc.

Writing Sample 3 is based on the fiction text "War horse" about life during World War I through the eyes of a horse. The children had to write a persuasive speech with the purpose of stopping the use of horses during the war.

Immersion

cavalry

loyalty

ammunition

Transportation

efficient

medical Supplies

companionship

reliable

Dumb friends League

horses vulnerable

Thomas Hardy

understanding

they don't know

horse's perspective

empathy

how to care for horses

To Thee, my Master, I offer my prayer.

Feed me, water and care for me, and when the day's work is done, provide me with shelter, a dry clean bed and a stall enough for me to lie down in comfort.

Always be kind to me. Talk to me. Your voice often means as much to me as the reins. Stroke me sometimes, that I may learn to love you. Do not jerk the reins, and do not whip me [...]. Watch me, and if I fail to do your bidding, see if something is wrong with my harness, or my feet [...].

Remember that I must be ready at any moment to lose my life in your service.

And finally, O my Master, when my useful strength is gone, do not turn me out to starve or freeze, or sell me to some cruel owner, to be slowly starved or worked to death; but do Thou, my Master, take my life in the kindest way.

From a leaflet by the Dumb Friends League, given to all soldiers who worked with horses in the First World War

Horses in horsecloths stand in a row
On board the huge ship that at last lets go:
Whither are they sailing? They do not know,
Nor what for, nor how.—
They are horses of war,
And are going to where there is fighting afar;
But they gaze through their eye-holes **unwitting** they are,
And that in some wilderness, gaunt and ghast,
Their bones will bleach **ere** a year has passed,
And the item be as 'war-waste' classed.—
And when the band booms, and the folk say 'Good-bye!'
And the shore slides astern, they appear **wrenched awry**
From the scheme Nature planned for them,—wondering why.

THOMAS HARDY

Waste of horse's life. Is this what nature wants?

Given to people who worked w/horses.

Immersion:

What were the conditions like for Joey and other horses?

Joey	All horses
• holding reins tightly	• painful sores/or injuries
• marching for hours	• exhausted or tired/little rest
• riders killed	• lost companions. treated badly
• war was not distant	• bombs frightening them
• night spent in freezing mud	• more likely to die of exhaustion or disease
• prisoners of war	• treated badly by the opposition. Worked to the death.

Text Analysis: *Greta *Barak *Martin

Direct appeal to the audience

- We will never forgive you.
- How dare you
- You are failing us
- 50% may be acceptable to you
- We will be able to work together, pray together etc.
- My fellow citizens
- know this America

Rhetorical questions

Yet you come to us young people for hope?

That time has surely passed?

Repetition

- right here, right now
- How dare you
- One hundred years later
- I have a dream
- Sweltering with the heat
- this will be the day
- let freedom reign
- Our nation
- on this day
- the time has come
- all are equal, all are free
- for us

Final Sentence to build to a climax

- change is coming, whether you like it or not.
- I have a dream that my poor children will not be judged by the colour of their skin but by the content of their character.
- Free at last!
- Let us endure what storms will come
- We carried forth that great gift of freedom

Explicit Grammar: Active v.s. Passive

Active Voice: When the subject of the sentence performs the action

e.g. The cat chased the mouse.
     ___Subject___ ___verb___ ___object___

SUBJECT → ACTION → OBJECT
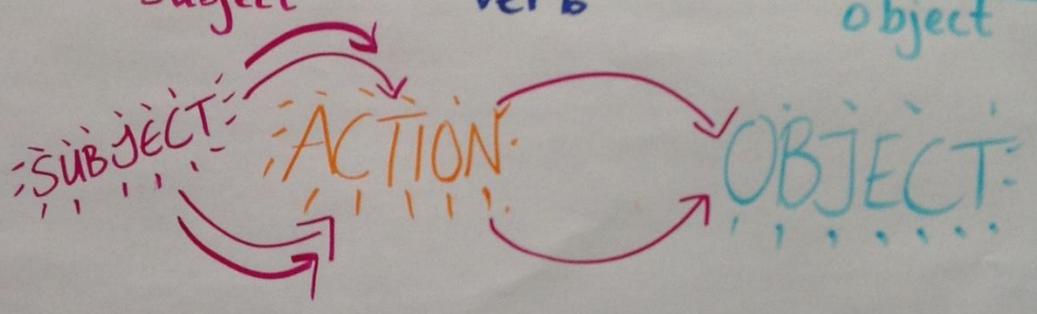
Passive Voice: When the subject of the sentence has something done to it.

e.g.
The mouse was chased by the
___Subject___ ___verb___
cat.
___object___

SUBJECT ← ACTION ← OBJECT
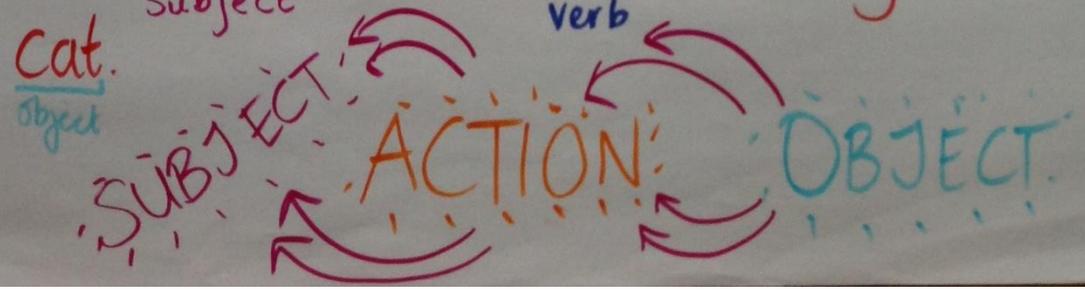
Planning Point Evidence Explanation

Introduction: Is this fair?

Listen carefully and ask yourself...

Paragraph 1: Humans have choices/ horses do not. No voice - empathy Slaughtered in vain, disease, malnutrition facts on numbers (8 million died?)

Paragraph 2: Horses should be wild in fields - as nature intended - empathy. Imagine being wrenched away with no explanation? Kindest death.

Paragraph 3: contrast to P.3. Brutal conditions of the battlefield, injuries. Sights/sounds of war. Do the horses understand? Lack of companionship/love/food/water

Conclusion: Link back to: is this fair? WAR IS NO PLACE for a horse. Final closing statement: A brutal, cruel fate with impending death - that is what faces these beautiful, majestic creatures. Is this fair? Join us - together, we can stop this!

Remember:
- passive voice e.g. horses were treated brutally by men.
- punctuation , fronted Ad . ! ? ... -
- Subordination if /while /as although /before
- Modal verbs would/should could/can/ shall/must
- vocabulary drastic immediately slaughtered horrific brutal desperate marched cruel wrenched

First Draft:

Ladies and Gentlemen,

I stand before you to speak on behalf of those who are voiceless. I implore you to listen carefully and ask yourself - is the treatment of these majestic creatures fair? Together, we can make a difference. Let's join together and be the voice of those beautiful creatures who have none. Together we will be heard! Are you with me?

Edit and Redraft for improvement:

Is the treatment of these majestic creatures fair?* Together, we can make a difference. Let's join together and be the voice of these beautiful creatures who have none.

* They are faced with unimaginable terror. Machine guns blare amongst shrieks of agony. Dead bodies, mangled and covered in blood, lay lifeless around them. For those lucky enough to be alive, their fate rips them apart from their human companions, either trapped in the mud or imprisoned by barbed wire.

Publish:

Ladies and Gentlemen,

I stand before you to speak on behalf of those who are voiceless. I implore you to listen carefully and ask yourself - is the treatment of these majestic creatures fair? They are faced with unimaginable terror. Machine guns blare amongst shrieks of agony. Dead bodies, mangled and covered in blood, lay lifeless around them. For those lucky enough to be alive, their fate rips them apart from their human companions; either trapped in the mud or imprisoned by barbed wire.

Together, we can make a difference. Let's join together and be the voice of those beautiful creatures who have none. Together, we will be heard. These majestic creatures belong in the wild (as nature intended). Instead they are faced with unimaginable terror. This must end!

Are you with me?

Appendix 2: Herts for Learning Writing Teacher Assessment Framework (Y6)

Table 1 End of Y6 assessment – Working towards the expected standard						
Name	**A**	**B**	**C**	**D**	**E**	**F**
The pupil can:						
☐ write for a range of purposes †						
☐ use paragraphs to organise ideas						
☐ in narratives, describe settings and characters						
☐ in non-narrative writing, use simple devices to structure the writing and support the reader (e.g. headings, sub-headings, bullet points)						
☐ use capital letters, full stops, question marks, commas for lists and apostrophes for contraction mostly correctly ^						
☐ spell correctly most words from the year 3 / year 4 spelling list, and some words from the year 5 / year 6 spelling list *						
☐ write legibly.						

†Pupils should recognise that certain features of spoken language (e.g. contracted verb forms, other grammatical informality, colloquial expressions, long coordinated sentences) are less likely in writing and be able to select alternative vocabulary and grammar.

^ This relates to punctuation taught in the national curriculum, which is detailed in the grammar and punctuation appendix to the national curriculum (English Appendix 2).

* These are detailed in the word lists within the spelling appendix to the national curriculum (English Appendix 1). Teachers should refer to these to exemplify the words that pupils should be able to spell.

Table 2: End of Y6 assessment – Working at the expected standard						
Name	**A**	**B**	**C**	**D**	**E**	**F**
The pupil can:						
☐ write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (e.g. the use of the first person in a diary; direct address in instructions and persuasive writing)						
☐ in narratives, describe settings, characters and atmosphere†						
☐ integrate dialogue in narratives to convey character and advance the action						
☐ select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (e.g. using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)						
☐ use a range of devices to build cohesion (e.g. conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs						

The pupil can:						
☐ use verb tenses consistently and correctly throughout their writing						
☐ use the range of punctuation taught at key stage 2 mostly correctly^ (e.g. inverted commas and other punctuation to indicate direct speech)						
☐ spell correctly most words from the year 5 / year 6 spelling list,* and use a dictionary to check the spelling of uncommon or more ambitious vocabulary						
☐ maintain legibility in joined handwriting when writing at speed. ~						

† Reference will need to be made to the expectations of the national curriculum for Y6 to ensure that writing is at the correct pitch.

^ This relates to punctuation taught in the national curriculum, which is detailed in the grammar and punctuation appendix to the national curriculum (English Appendix 2). Pupils are expected to be able to use the range of punctuation shown here in their writing, but this does not mean that every single punctuation mark must be evident.

* These are detailed in the word lists within the spelling appendix to the national curriculum (English Appendix 1). Teachers should refer to these to exemplify the words that pupils should be able to spell.

~At this standard, there is no specific requirement for a pupil's handwriting to be joined.

The national curriculum states that pupils should be taught to 'use the diagonal and horizontal strokes that are needed to join letters and understand which letters, when adjacent to one another, are best left unjoined'.

Table 3: End of Y6 assessment – Working at greater depth within the expected standard						
Name	A	B	C	D	E	F
The pupil can:						
☐ write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (e.g. literary language, characterisation, structure) †						
☐ distinguish between the language of speech and writing# and choose the appropriate register						
☐ exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary to achieve this						
☐ use the range of punctuation taught at key stage 2 correctly (e.g. semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity.						

†Reference will need to be made to the expectations of the national curriculum for Y6 to ensure that writing is at the correct pitch.

^This relates to punctuation taught in the national curriculum, which is detailed in the grammar and punctuation appendix to the national curriculum (English Appendix 2). Pupils are expected to be able to use the range of punctuation shown here in their writing, but this does not mean that every single punctuation mark must be evident.

Pupils should recognise that certain features of spoken language (e.g. contracted verb forms, other grammatical informality, colloquial expressions, long coordinated sentences) are less likely in writing and be able to select alternative vocabulary and grammar.

Appendix 3: V Scales for Writing (Pre Year 1)

	Pupil Name			
	Writing	**Aut**	**Spr**	**Sum**
	LOWER			
V4.	Understands that marks can be made using a range of implements e.g. car tracks in paint / fluorescent face makeup.			
V4.	Makes marks on a variety of surfaces e.g. in sand / cornflour mix / watering can in playground.			
V4.	Uses whole hand to spread paint on paper.			
V4.	Manipulates a range of malleable materials e.g. Playdoh (roll, pinch, squeeze.)			
V4.	Picks up small objects e.g. dried pasta/sea shells.			
	UPPER			
V4.	Selects what is needed for a mark making activity e.g. identifies a material that mark makes - a pencil.			
V4.	Holds a drawing implement in a whole hand grip.			
V4.	Selects a felt pen and mark makes on paper.			
V4.	Uses drawing tools on "Paint Programme."			
V4.	Shows interest in their own mark making.			
	Level V5			
	LOWER			
V5.	Chooses a colour from a choice of 2 verbally or using P.C.S. / communication aid.			
V5.	Uses a range of drawing and painting implements e.g. sponges / rollers.			
V5.	Begins to hold a drawing / painting implement in a more secure grip.			
V5.	Shows a preference for a dominant hand.			
V5.	Uses a range of strokes with a felt pen e.g. circular/straight lines			
	UPPER			
V5.	Demonstrates control when mark making e.g. stays on the page.			
V5.	Selects and uses more than one colour.			
V5.	Traces over lines.			
V5.	Traces over circles			
V5.	Begins to use emergent writing e.g. pretend writing			
Level V6				
	LOWER			
V6.	Distinguishes between drawing and writing e.g. "which is writing?" and points to it.			
V6.	Says what they have written (makes marks for meaning).			
V6.	Writing occasionally contains actual letters.			
V6.	Begins to draw a body (a head with arms and legs.)			
V6.	Says what they want written to label a picture.			
	UPPER			
V6.	Writes some of the letters in their name.			
V6.	Traces over letter shapes with a pencil.			
V6.	Finds and types the letters in their name on a large keyboard.			
V6.	Copies a few letters/sounds (with visual support).			
V6.	Uses symbolic representation e.g. a rectangle with a triangle symbolises a house.			

Level V7			
LOWER			
V7.	Uses both hands when writing (bi-lateral co-ordination.) e.g. one hand supporting while accessing keyboard/tablet/pencil, with the other hand.		
V7.	Holds a pencil securely in a tripod grip to draw and write. AAC users isolate a finger to select a letter.		
V7.	Copies writing, with increasing accuracy e.g. beginning to form some letters using correct orientation.		
V7.	Copies own name, (written above).		
V7.	Matches letter to letter to spell a word e.g. h-a-t.		
UPPER			
V7.	Develops ideas for writing with adult support e.g. What did you do on the weekend? "Went to Asda."		
V7.	Begins to write the initial sound in independent writing.		
V7.	Begins to sequence words and P.C.S, to record ideas e.g. "trike/park/Nerali."		
V7.	Asks how to write a word e.g. "how do I spell shop?"		
V7.	Notices and copies a capital letter at the beginning of their name.		
Level V8			
LOWER			
V8.	Forms and orients ten letters correctly e.g. c, o, a.		
V8.	Understands how text is arranged on a page.		
V8.	Independently writes own name – using a mixture of upper and lower-case letters.		
V8.	Writes some letters e.g. s in response to their sound.		
V8.	Frequently writes the initial letter in a word.		
UPPER			
V8.	Tells a simple phrase to an adult to record own ideas.		
V8.	Writes some sounds from a cvc word e.g. d-g for dog.		
V8.	Writes some recognisable letters in emergent writing e.g. first and last sounds.		
V8.	Writes letters which are more consistent in size.		
V8.	Begins to leave spaces between words (with adult prompt.) e.g. finger spacing.		
Level V9			
LOWER			
V9.	Writes the correct letter in response to hearing all vowel sounds e.g. e – egg/e- eagle.		
V9.	Segments a few spoken CVC words into sounds and writes the letters corresponding to those sounds e.g. h-o-t.		
V9.	Makes simple changes where suggested.		
V9.	Writes a phonetically plausible caption for a picture.		
V9.	Represents unfamiliar words with the initial letter.		
UPPER			
V9.	Writes the correct capital and lower case letters in own name.		
V9.	Copies (under) most lower case letters with correct orientation.		
V9.	Uses spacing between words some of the time.		
V9.	Orally structures simple sentences e.g. I went to the park.		
V9.	Recognises and uses full stops with adult prompt.		

Level V10				
LOWER				
V10.	Writes a recognisable letter in response to hearing **each** sound of the alphabet.			
V10.	Segments **many** spoken CVC words into sounds and writes the letters corresponding to those sounds.			
V10.	Completes a simple sentence by writing in the missing word from a small selection of key vocabulary.			
V10.	Says where a sentence begins and ends.			
V10.	Writes most lower case letters in the correct orientation.			
UPPER				
V10.	Uses spacing between words without a prompt.			
V10.	Uses "and" to link ideas in a sentence.			
V10.	Writes phonetically plausible sentences.			
V10.	Selects and uses a wider range of vocabulary in compositions.			
V10.	Uses full stops appropriately.			
Level V11				
LOWER				
V11.	Segments most spoken CVC words and CCVC words into sounds and writes the letters corresponding to those sounds.			
V11.	Spells some familiar words correctly.			
V11.	Writes more detailed, phonetically plausible sentences about personal events or experiences.			
V11.	Selects vocabulary to enhance meaning e.g. grotesque monster.			
V11.	Starts sentences with a capital letter.			
UPPER				
V11.	Begins to use a variety of 'openers' to start a sentence. e.g On a dark gloomy night.....			
V11.	Forms **many** lower-case letters with consistency of size.			
V11.	Creates interesting and more original compositions.			
V11.	Uses a range of punctuation e.g. question marks and exclamation			
V11.	Uses the correct tense more accurately.			
Level V12				
LOWER				
V12.	Spells 50 high frequency words correctly.			
V12.	Uses a word bank and visual aids to write an appropriate ending to a creative story.			
V12.	Uses a dictionary to spell unfamiliar words.			
V12.	Spells a few common exception (tricky) words correctly			
V12.	Uses a range of connectives in writing e.g. because, however.			
UPPER				
V12.	Includes some adjectives in writing, e.g. colour, size.			
V12.	Sustains and develops ideas in writing.			
V12.	Understands when to start a new paragraph.			
V12.	Forms all lower-case letters with consistency of size in writing.			
V12.	Forms upper case letters with consistency of orientation in all			

Level V13				
LOWER				
V13.	Segments CCVC words into sounds and write the letters corresponding to those sounds e.g. cl- a-p.			
V13.	Spells 100 High Frequency Words correctly.			
V13.	Responds to guidance from an adult and makes simple changes to their writing.			
V13.	Plans writing e.g. beginning – middle -end.			
V13.	Proof reads and re-drafts writing.			
UPPER				
V13.	Writes complex sentences using a range of connectives.			
V13.	Writes grammatically accurate sentences.			
V13.	Shows an awareness of audience e.g. writing a thank – you letter.			
V13.	Evaluates writing with adult support e.g. how to improve what they have written.			
V13.	Writes simple and complex sentences in paragraphs.			
Level V14				
LOWER				
V14.	Develops ideas in a sequence.			
V14.	Writes for different purposes e.g. fiction and non- fiction.			
V14.	Composes compound sentences which link ideas.			
V14.	Uses punctuation accurately e.g. speech marks, question marks, exclamation marks, commas, and semi-colons.			
V14.	Selects interesting and adventurous vocabulary			
UPPER				
V14.	Uses a variety of sentence openings.			
V14.	Uses correct spellings, (inaccuracies are phonetically plausible).			
V14.	Writes neatly and legibly.			
V14.	Writes ascenders and descenders appropriately above and below the line.			
V14.	Writes for different audiences e.g. a Powerpoint Presentation on space travel for assembly.			
Level V15				
LOWER				
V15.	Writes in a range of forms.			
V15.	Composes sentences, which are varied and interesting.			
V15.	Sustains, and develops ideas.			
V15.	Uses vocabulary for effect.			
V15.	Uses grammatically complex sentences, extending meaning.			
UPPER				
V15.	Accurately spells polysyllabic words.			
V15.	Understands when to start a new paragraph.			
V15.	Uses a dictionary and a thesaurus to check for meaning.			
V15.	Retrieves information from a range of sources.			
V15.	Organises non-fiction clearly and accurately.			

Appendix 4: Observation Recording Sheet

Criteria	Rating 1 – 10	Notes
Amount of Adult Prompting Needed		
Use of scaffolds		
Ability to sustain writing		
Presentation		
Confidence to read aloud		

University of Hertfordshire UH

SOCIAL SCIENCES, ARTS AND HUMANITIES ECDA

ETHICS APPROVAL NOTIFICATION

TO   Leanne Chorekdjian-Jojaghaian

CC   Helen Nelson

FROM   Dr Brendan Larvor, Social Sciences, Arts and Humanities ECDA Vice
Chairman

DATE   26/09/19

Protocol number: EDU/PGT/UH/04342

Title of study: A Multiple Case Study: The 7 stages of writing intervention and its application to children who are deaf.

Your application for ethics approval has been accepted and approved with the following conditions by the ECDA for your School and includes work undertaken for this study by the named additional workers below:

> **no additional workers named**

General conditions of approval:

Ethics approval has been granted subject to the standard conditions below:

<u>Permissions</u>: Any necessary permissions for the use of premises/location and accessing participants for your study must be obtained in writing prior to any data collection commencing. Failure to obtain adequate permissions may be considered a breach of this protocol.

<u>External communications</u>: Ensure you quote the UH protocol number and the name of the approving Committee on all paperwork, including recruitment advertisements/online requests, for this study.

<u>Invasive procedures</u>: If your research involves invasive procedures you are required to complete and submit an EC7 Protocol Monitoring Form, and copies of your completed consent paperwork to this ECDA once your study is complete.

<u>Submission</u>: Students must include this Approval Notification with their submission.

Validity:

This approval is valid:

From: 26/09/19

To: 06/01/20

Please note:

Failure to comply with the conditions of approval will be considered a breach of protocol and may result in disciplinary action which could include academic penalties.
Additional documentation requested as a condition of this approval protocol may be submitted via your supervisor to the Ethics Clerks as it becomes available. All documentation relating to this study, including the information/documents noted in the conditions above, must be available for your supervisor at the time of submitting your work so that they are able to confirm that you have complied with this protocol.

Should you amend any aspect of your research or wish to apply for an extension to your study you will need your supervisor's approval (if you are a student) and must complete and submit form EC2.
Approval applies specifically to the research study/methodology and timings as detailed in your Form EC1A. In cases where the amendments to the original study are deemed to be substantial, a new Form EC1A may need to be completed prior to the study being undertaken.

Failure to report adverse circumstance/s may be considered misconduct.
Should adverse circumstances arise during this study such as physical reaction/harm, mental/emotional harm, intrusion of privacy or breach of confidentiality this must be reported to the approving Committee immediately.

UNIVERSITY OF HERTFORDSHIRE

ETHICS COMMITTEE FOR STUDIES INVOLVING THE USE OF HUMAN PARTICIPANTS

('ETHICS COMMITTEE')

FORM EC4

CONSENT FORM FOR STUDIES INVOLVING HUMAN PARTICIPANTS

FOR USE WHERE THE PROPOSED PARTICIPANTS ARE MINORS, OR ARE OTHERWISE UNABLE TO GIVE INFORMED CONSENT ON THEIR OWN BEHALF

I, the undersigned *[please give your name here, in BLOCK CAPITALS]*

………………………………………………………………………………………

of *[please give contact details here, sufficient to enable the investigator to get in touch with you, such as a postal or email address]*

………………………………………………………………………………………

hereby freely give approval for *[please give name of participant here, in BLOCK CAPITALS]*

....

to take part in the study entitled *[insert name of study here]*

A Multiple Case Study: The 7 stages of writing intervention and its application to children who are deaf.

(UH Protocol number EDU/PGT/UH/04342)

1   I confirm that I have been given a Participant Information Sheet (a copy of which is attached to this form) giving particulars of the study, including its aim(s), methods and design, the names and contact details of key people and, as appropriate, the risks and potential benefits, how the information collected will be stored and for how long, and any plans for follow-up studies that might involve further approaches to participants. I have also been informed of how my personal information on this form will be stored and for how long. I have been given details of his/her involvement in the study. I have been told that in the event of any significant change to the

aim(s) or design of the study I will be informed, and asked to renew my consent for him/her to participate in it.

2 I have been assured that he/she may withdraw from the study, and that I may withdraw my permission for him/her to continue to be involved in the study, at any time without disadvantage to him/her or to myself, or having to give a reason.

3 In giving my consent to participate in this study, I understand that voice, video or photo-recording will take place and I have been informed of how/whether this recording will be transmitted/displayed.

4 N/A

5 I have been told how information relating to him/her (data obtained in the course of the study, and data provided by me, or by him/her, about him/herself) will be handled: how it will be kept secure, who will have access to it, and how it will or may be used.

6 I understand that in the event that his/her participation in this study may reveal findings that could indicate that he/she might require medical advice, I will be informed and advised to consult his/her GP. If, during the study, evidence comes to light that he/she may have a pre-existing medical condition that may put others at risk, I understand that the University will refer him/her to the appropriate authorities and that he/she will not be allowed to take any further part in the study.

7 I understand that if there is any revelation of unlawful activity or any indication of non-medical circumstances that would or has put others at risk, the University may refer the matter to the appropriate authorities.

8 I have been told that I may at some time in the future be contacted again in connection with this or another study.

9 I declare that I am an appropriate person to give consent on his/her behalf, and that I am aware of my responsibility for protecting his/her interests.

Signature of person giving consent

…………………………………………………………….Date…………………………

Relationship to participant

....

Signature of (principal) investigator

Date…5.9.19.……………………..

Name of (principal) investigator *[in BLOCK CAPITALS please]*

LEANNE CHOREKDJIAN-JOJAGHAIAN

UNIVERSITY OF HERTFORDSHIRE

**ETHICS COMMITTEE FOR STUDIES INVOLVING THE USE OF HUMAN PARTICIPANTS
('ETHICS COMMITTEE')**

FORM EC6: PARTICIPANT INFORMATION SHEET

1   **Title of study**

A Multiple Case Study: The 7 stages of writing intervention and its application to children who are deaf.

2   **Introduction**

You are being invited to take part in a study. Before you decide whether to do so, it is important that you understand the study that is being undertaken and what your involvement will include. Please take the time to read the following information carefully and discuss it with others if you wish. Do not hesitate to ask us anything that is not clear or for any further information you would like to help you make your decision. Please do take your time to decide whether or not you wish to take part. The University's regulation, UPR RE01, 'Studies Involving the Use of Human Participants' can be accessed via this link:

https://www.herts.ac.uk/about-us/governance/university-policies-and-regulations-uprs/uprs

(after accessing this website, scroll down to Letter S where you will find the regulation)

Thank you for reading this.

3   **What is the purpose of this study?**

I am choosing to focus on the extent to which the 7 stages of writing intervention can support Year 6 children who are deaf to develop their academic achievement and writing outcomes. The 7 parts are: Immersion, Text

analysis, Explicit Grammar Instruction, Planning, First Draft, Edit and Redraft for Improvement and Publish.

This writing approach encourages children to engage in the writing process, which makes a previously daunting blank sheet of paper more accessible. I argue it can be used to support children who are deaf to gain a better understanding of the entirety of the writing process. I want to examine the children I teach as individual case studies to assess the impact this approach has had on their writing.

4   **Do I have to take part?**

It is completely up to you whether or not you decide to take part in this study. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form. Agreeing to join the study does not mean that you have to complete it. You are free to withdraw at any stage without giving a reason. A decision to withdraw at any time, or a decision not to take part at all, will not affect any treatment/care that you may receive (should this be relevant).

5   **Are there any age or other restrictions that may prevent me from participating?**

Your child must be aged 10 or 11 and have a diagnosis of deafness

6   **How long will my part in the study take?**

The writing approach is already being used to teach children across the school. If you agree to take part in the study, you agree for data collected as assessment by myself in line with my role as a Qualified Teacher of the Deaf to be used as part of this research project.

7   **What will happen to me if I take part?**

Your child is already being taught using the approach, the data collected will be used to assess the impact of the approach to teach writing to children who are deaf.

8   **What are the possible disadvantages, risks or side effects of taking part?**

No disadvantages, risks or side effects.

9   **What are the possible benefits of taking part?**

The possible benefits are that your children will have a clearer knowledge of the writing process and can engage with writing more independently. Another benefit it that the research will inform the understanding of effective approaches which can be employed by Qualified Teachers of the Deaf to support the development of writing in children who are deaf.

10   **How will my taking part in this study be kept confidential?**

Data will be anonymized and stored with the GDPR compliant data protection procedures of the school. All materials (data and ethics consent forms) will be kept on the school network which is password protected (unique to myself). All hard copies of the consent forms and data collected will be stored in a locked cupboard.

11   **Audio-visual material**

I am intending to record audio-visual material of the children in discussion with myself about how they feel the writing intervention has supported their writing. These recordings will only be used by myself when transcribing their responses. It will not be transmitted or shown to anyone else and will not be used in any further studies.

12   **What will happen to the data collected within this study?**

- The data collected will be stored electronically, in a password-protected environment, for 6 months, after which time it will be destroyed under secure conditions;

- The data collected will be stored in hard copy by me in a locked cupboard for 6 months, after which time it will be destroyed under secure conditions

- The data will be anonymized prior to storage.

13 **Will the data be required for use in further studies?**

The data will not be used in any further studies

14 **Who has reviewed this study?**

This study has been reviewed by:

- The University of Hertfordshire Social Sciences, Arts and Humanities Ethics Committee with Delegated Authority

The UH protocol number is EDU/PGT/UH/04342

15 **Factors that might put others at risk**

Please note that if, during the study, any medical conditions or non-medical circumstances such as unlawful activity become apparent that might or had put others at risk, the University may refer the matter to the appropriate authorities and, under such circumstances, you will be withdrawn from the study.

16 **Who can I contact if I have any questions?**

If you would like further information or would like to discuss any details personally, please get in touch with me, in writing, by phone or by email:

Leanne Chorekdjian-Jojaghaian

Researchers Contact details are included here

Although we hope it is not the case, if you have any complaints or concerns about any aspect of the way you have been approached or treated during the course of this study, please write to the University's Secretary and Registrar at the following address:

Secretary and Registrar

University of Hertfordshire

College Lane

Hatfield

Herts

AL10 9AB

Thank you very much for reading this information and giving consideration to taking part in this study.

Wenesday 4th September 2019
write about personal experiences .

During the summer holidays, I went to multiple places, such as, Bournemouth Beach, Brighton Beach and Barham Park. Around the first week of summer holidays I went to Bournemouth Beach. When everyone arrived I went in the freezing cold sea, it was as cold as snow. It was very fun and I enjoyed being with my cousins. Eventually, dawn arrived and we went to a park nearby. I played football with my brother and cousins. I played really well and the result ended with me scoring lots of goals. After a few days I had a football tornamant with my brothers and cousins. Even though I lost, I was still happy with my porformance. I was asstaint regeree. Who was the referee you ask? My dad. The match was between my brother and 1 cousin the other between the other cousin's team. There were lots of goals. 1-1, 2-3, 2-6 at half time. My brother's team were losing! The second half was under way. 3-6, 5-6, 6-7, 8-8! Last goal would win. The teams kept on trying till... 8-9! My brother was out.!

Wednesday 4th September 2019

write about personal experiences.

During the summer holidays, I went to India with my friends and during the trip we painted butterflies. I felt really excited to see my grandparents again and also my best friend who used to live in London. My best friend and I went to the cinema to watch the Lion King. Then we went to my bff house and played with her. Then we went to my sister's treatment for 14 days. We went to another place where my other grandparents live. Then we went back. We had a sleppover at my friends house. On On the 2nd of september I went back to London.

Wednesday 4th september 2019 WALT write about peries experiences

During The summer I went in the holiday I have a fi u Feinre seaninns

"fidget"   Spinner"

I have red fidget spinner.

I have godl fidgetspiner.

Wednesday 4th September 2019

WALT write about personal experiences

During the summer holiday I went Beach Fun Fair I saw Shabeer.

I felt excited because I went beach Fun Fair.

I love baby I allways playing baby and I went mum house and sleepover.

Saad have 2 baby and I allways lookafter.

Wednesday 4th September 2019
write about personal experiences

During the Summer holiday, I went to go to
goa because I Love goa and fun I Have dog in the goa
I going to Beach and I went to Swiming on the Sea and I play with
My Brother because he Want to play and My dog is
allways play with My family.

I felt happy because I want to go becach and
My Brother Love becach I see Starfish on the becach.

Observation Recording Sheet Pre-Intervention (Sept 2019)

Criteria	Rating 1 – 10 Child Nº 1. Writing about the Summer holidays	Notes (1 hour) Observed during baseline writing piece.
Amount of Adult Prompting Needed	1 3 ⑤ 7 9 2 4 6 8 10	A lot of prompting needed to write. This child was more excited to share orally than via writing.
Use of scaffolds	1 3 5 ⑦ 9 2 4 6 8 10	· WAGOLL . Sentence Stem
Ability to sustain writing	1 3 5 7 9 2 4 ⑥ 8 10	19 ½ lines. This child has the potential to write longer pieces.
Presentation	1 3 5 ⑦ 9 2 4 6 8 10	No paragraphs Handwriting seems rushed. Date incorrect – this child can spell the days.
Confidence to read aloud	1 3 5 7 9 2 4 6 8 ⑩	Child very confident to read aloud.

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Observation Recording Sheet Pre-Intervention (Sept 2019)

Criteria	Rating 1 – 10 Child Nº 2 Writing about the Summer holidays	Notes (1 hour) Observed during baseline writing piece.
Amount of Adult Prompting Needed	1 3 ⑤ 7 9 / 2 4 6 8 10	This child needed prompting to begin. They spent c.5 minutes staring at the page before starting.
Use of scaffolds	1 3 5 ⑦ 9 / 2 4 6 8 10	WAGOLL . Sentence Stem
Ability to sustain writing	1 3 ⑤ 7 9 / 2 4 6 8 10	14 lines. This child has the potential to write longer pieces.
Presentation	1 3 5 ⑦ 9 / 2 4 6 8 10	Cursive. No paragraphs. Handwriting seems rushed. A few areas where the child has pressed harshly.
Confidence to read aloud	1 3 5 ⑦ 9 / 2 4 6 8 10	child needed encouragement to read aloud to peers.

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Observation Recording Sheet Pre- Intervention (Sept 2019)

Criteria	Rating 1 – 10 Child Nº 3 Writing about the Summer holidays	Notes (1 hour) Observed during baseline writing piece.
Amount of Adult Prompting Needed	1 ③ 5 7 9 2 4 6 8 10	This child needed a lot of prompting to begin writing. Continuous prompting until the task was completed.
Use of scaffolds	1 3 ⑤ 7 9 2 4 6 8 10	. W A GOLL . Sentence stem . Oral rehearsal with 1:1 TA.
Ability to sustain writing	1 ③ 5 7 9 2 4 6 8 10	23 words. 3 sentences spread across lines. Child showing mental + physical signs of fatigue.
Presentation	1 ③ 5 7 9 2 4 6 8 10	Big letter form- ation. Not on the line. Mistakes visible. Hand- writing shows little pride.
Confidence to read aloud	1 3 ⑤ 7 9 2 4 6 8 10	Read aloud but lacked confidence. Looked uneasy and nervous. fidgetty and playing with book.

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Observation Recording Sheet Pre-Intervention (Sept 2019)

Criteria	Rating 1 – 10 Child № 4 Writing about the Summer holidays	Notes (1 hour) Observed during baseline writing piece.
Amount of Adult Prompting Needed	1 (3) 5 7 9 / 2 4 6 8 10	Adult prompting to begin task and to continue after each sentence.
Use of scaffolds	1 3 5 7 9 / 2 (4) 6 8 10	· NAGOLL · Sentence Stem · Key word Spelling (child asked) (Sleepover, beach, look after.)
Ability to sustain writing	1 3 (5) 7 9 / 2 4 6 8 10	9 lines. 4 sentences of a repetitive nature. Wanted to give up.
Presentation	1 3 5 7 9 / 2 (4) 6 8 10	Handwriting rushed. No attempt at presenting learning neatly.
Confidence to read aloud	1 3 (5) 7 9 / 2 4 6 8 10	Needed adult support to read back sentences. This made them shy and nervous to read to peers.

Observation Recording Sheet Pre- Intervention (Sept 2019)

Criteria	Rating 1 – 10 Child Nº 5 Writing about the Summer holidays	Notes (1 hour) Observed during baseline assessment writing piece.
Amount of Adult Prompting Needed	1 ③ 5 7 9 ● ● ● ● ● ● ● ● ● ● 2 4 6 8 10	Adult prompting to continue writing after every sentence.
Use of scaffolds	1 3 5 7 9 ● ● ● ● ● ● ● ● ● ● 2 ④ 6 8 10	· WAGOLL · Sentence Stem · Spelling (child asked) · (Starfish / beach)
Ability to sustain writing	1 3 ⑤ 7 9 ● ● ● ● ● ● ● ● ● ● 2 4 6 8 10	7 lines Writing repetitive Separated into two paragraphs. Wanted to stop after para 1.
Presentation	1 3 ⑤ 7 9 ● ● ● ● ● ● ● ● ● ● 2 4 6 8 10	Attempts at joined –up, cursive writing. No attempt to present neatly.
Confidence to read aloud	1 3 5 7 9 ● ● ● ● ● ● ● ● ● ● 2 4 ⑥ 8 10	Read aloud to peers with minimal adult encouragement.

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Thursday 3rd October 2019
publish our work

"Sir... I'm really sorry to tell you this... It's about your parents... There has been an accident..."

I stopped dead, after those words echoed around me. I couldn't believe it. My blood ran cold. I shivered at the thought it was true. Did this really happen? Tears ran slowly down my cheeks and fell to the cold, hard floor. Sickness stabbed my stomach. I was having a really good day until... Until... Until... I dare not say it. Why? Just why? I ran, I ran fast and hard. All the way from Wood Lane to my house. I slowly unlocked the front door. I wanted to hear the TV blaring and the hammer (as my dad was putting up a painting), but all I could hear was the deadly sound of silence. Every step I took, I could hear it. Creak! Creak! Creak! I walked slowly. Every second felt like hours. Speechless, I got changed and went to bed.

Everything was numb... Was it days? Was it weeks? Was it months? CLICK... Huh? What was that?! CLICK! There it was again! CLICK! As if everything wasn't bad enough, there were bills... Loads of bills. It was piled high like a tower. My face drooped even lower (I didn't even know that was possible). I couldn't pay the rent or the bills! Knock... Knock... Knock...

I summoned every ounce of strength I had left in me and unlocked the door. "Excuse me sir, do you have money for

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rent? No?! Oh dear, Oh dear. I'm sorry sir, but I'm afraid I'll have to..." A few minutes later, I was stood outside with only a jacket and my phone. My stomach rumbled like the wind during disastrous storm. I hoped it wouldn't have come to this. My jacket or my phone? My warm, fluffy jacket or my valuable, precious phone? Why do I have to make tough decisions?! I followed my instincts. After a while, I had food and water but missed my lovely phone. The only way this day could gotten worse was if my school bullies saw me, as they ha unfinished business with me. This was dangerous terrotory. This is where they usally wait. Thank God, I didn't see them. I was hungry, so I got some chips from a fish and chips sho

I was eating a few chips when I came across... MY SCHOOL BULLIES!!! They spotted me. They were catchin up! I ran. I ran fast and hard, but they ran hard too. Eventually, I lost them, or so I thought... They came dash around the corner as fast as Usain Bolt... They both spotte me and ran towards me. I crouched. They both fell over, hit each other and... Fell unconcious! Now was the time to escape!

I looked left. I looked right. I looked behind me. I looked infront of me. What was this place? Well, this was i I was truly alone. No dad. No mum. No nobody. Just me... A jacket. Some food. A little bit of money. All my worldly belongings, in my ragged, tattred rucksack. Blisters formed. I wa walking on what felt like bubble wrap. Only this time popping was no fun. My feet were telling me to give up, but my heart told me to carry on. For Ma. For Pa.

Aimlessly wondering the streets, I was singing a song. (a song me, pa and ma used to sing). I felt the weight of world on my shoulders. How could my life be turned upside down easily? Every step was torture. This was almost unbearable, but every word of that song was urging me to carry on. For ma. For Pa. What was this? I came across some stairs. Where were they leading to? I was lying on top of bin bags. It was distgusting, but I had no other choice. I don't know why, but a smile appeared across my face. I was safe.

My eyes opened and closed. The yellow, hot sun lit up the blue, calm sky. My feet were better and I thought "Mabye I could explore the city. Hey you! Scaredy cat!" A cat scrambled up a fence. I cuddled and stroked it. We had became friends. ✓

Thursday 3rd October 2019

Publish our writing.

Crash! The car spun out of control as the beeping sound came closer. I heard the wheels screeching as something was pushing me like a stroller... When I woke with a yawn, I felt pain wash over me. My eyes were glued shut and I tried to use all of my strength to open both eyes. I saw a flash of green on me and it smelt like gluid. I saw two empty beds covered in blood. I looked left and right, Where's mum? Where's dad....?

As I was sneaking out of the hospital, I saw the brightness of the shops on the street, imagining that I was going shopping with my mum. After a long walk, I reached home and as I opened the door, I saw a big, brown letter and inside it were bills. My heart was pounding really hard as it was going to burst with fear. I couldn't afford to pay because I had no money. Then, someone was banging on the door. Who could it be? I unlocked the door...

✓

Finally, the awful conversation ended on the hard streets. My life turned upside down so easily. I didn't know what to do! My feet were sore and blisters grew on my soles. My hunger grew and my stomach was rumbling. As I past the light of the shop, I saw the dark, narrow alleyway. I took a deep breath and walked through the darkness and into the light again. Then, into the prickly hole in the rusty fence. I was frozen like a statue. I looked left. I looked right. Finally, this was it! So, I began gathering some wood and cardboard and created a shelter to keep me warm. I unpacked my special things from my rucksack. After I arranged them neatly, I took a deep breath and smiled. This felt like home...

✓

Thurday 7th october 2019

WALT pwblish our writing

Shane was running on The dark street. Shane Found the cat on The Fence. Shane was hiding The cat in a jersey.

Shane Found The bad boys.

Shane ran away.

Shane went home.

Shane Felt happy.

Thursday 3rd october 2019
WALT: Publish our writing

Shane saw a cat and put it in a comfortable jacket.

The cat saw Shane's dirty face.

Shane saw three ugly bad boys.

Shane was frozen.

Shane was running because he doesn't want to fight the three bad boys.

Shane was running to his house.

Shane was proud because he wanted to get home.

Thursday 3rd October 2019
publish our writing.

Shane was running to the pretty cat and
the cat was Jumping off the fence. Shane was
holding the cat in the worm Jacket.

Shane was very fast and running and Shane
Saw a bad boy and he _ froze.

Shane was going to the grey fence. Shane
went under the black fence.

Shane and the cat felt worried about the
dark as it was around the place and that way
was not Safe.

Shane and the cat went to their home.

✓

Thursday 17th October 2019

WALT: publish our writing

Homelessness

Homelessness is when people do not have a safe place to call home

Introduction: Homelessness - the facts

The Government budget cuts and lack of investment in social housing resulted in over 9,100 becoming homeless in London(this is equivalent to 15 people a day finding themselves homeless for the first time)! Did you know... homelessness in London has hit a record high of an 18% rise in 2018-19?! A high number of those who find themselves bedding down on the streets are young people.

Youth Homelessness

Six in ten young people who go to Centrepoint say they had to leave home because of:

· arguments
· relationship breakdown
· gang crime
· being unable to pay their student loans

103,000 young people are homeless. Over half do not get help they need! Young children can become homeless if they are excluded from school, as a result of not being educated it is difficult for children to access help with problems at home. Many struggle to find work when leaving school.

Why are people homeless?

There are a range of explanations for why people are homeless.
Everybody has a different story to tell. Here are some
reasons why people might be homeless if: they have lost
their jobs, if they have no more family, for someone
has died, or because they are refugees. Did you know...
more than a third of young people who go to Centrepoint
have mental and physical health problems?

Charities

There are many charities you can turn to if you
or someone you know is homeless. Here are three:
Shelter, Crisis and Centrepoint. Crisis has warm meals, and
gives support with employment. Shelter gives hostel
accommodation, food and clothes. Centrepoint has a
warm bed, health support, as well as education and
employment support. Centrepoint also gives bursaries to
people that need it. There is a Centrepoint helpline that
anyone can call at anytime. Centrepoint help boost your
self-esteem and helps you to be confident (by helping
people to believe in themselves).

Thursday 17th October 2019

Publish my work.

Homelessness

Introduction

In 2018/19, over 8000 people became homeless in London. The number of homeless people has hit a record high with an 18% rise in 2018/19. Rough sleepers from European countries (Romania, Poland, Lithuana and Bulgaria) accounted for 31% of the total. ✓

What is youth homelessness?

Being homeless is not having a home, or not having money to pay for accommodation. There are thousands of young people who are homeless. They sleep on the streets or are part of the "hidden homeless" which sleep on night tubes, night buses or are sofa surfing. People are homeless as a result of many reasons. ✓

Why are people homeless?

People are homeless because of:
• Family breakdown
• Physical and mental health issues
• Exclusion
• Refugees
• Leaving care
• Gang crime ✓

Global Homeless

There are 550,000 homeless people in the USA. Also, there are 7 in 7,670 American that are homeless in the USA. 31% of homeless people are from Europe (Poland, Romania and Bulgaria).

Centrepoint

Centrepoint is a charity which helps homeless people have a home. They also give homeless people education, support with university and finding a job, so they give homeless people a future.

Thursday 17 October 2019

WAIT: Publish our writing

Homelessness

People that don't have a home; Food or money are called homeless;

Homeless People are children and adults, from different countries.

Home Less People Sleep on the streets.

Homeless People feel nervous and sad.

Thursday 17th October 2019

Walt: Publish our writing.

Homeless People don't have any money or home.

Homeless People don't have any Family.

Homelessness is when People have dirty clothes and no Bed.

The People don't give them money and Food.

Homeless people sleep on the floor or sofa.

Homelessness is feeling lonely and worried.

Wednesday 16th October 2019

edit our learning

Homeless people don't have any money or food.

Homeless people don't have a home or job or car.

Homeless people don't have enough food and family.

What

Homelessness is when people don't have enough money and also no food or toys.

Where

Homelessness is when people don't have enough food to eat.

Homeless people sleep on the bus. ✓

Homeless people fight with their parents. ✓

Who

People are homeless because They have no money and some have fights with their parents. ✓

People are homeless because they are from different countries that have war and they are worried about dying. ✓

Observation Recording Sheet Mid Intervention (October 2019)

Criteria	Rating 1 – 10 Child № 1 Non-fiction piece on Homelessness	Notes (1 hour) Observed during the writing session
Amount of Adult Prompting Needed	1 3 5 7 9 / 2 4 6 (8) 10	Not much prompting needed. The child occasionally paused to think, but began writing once prompted.
Use of scaffolds	1 3 5 7 9 / 2 4 6 8 (10)	The teaching cycle supported this child to write without any adult scaffolds- he used his plan.
Ability to sustain writing	1 3 5 7 9 / 2 4 6 (8) 10	37 lines (without subheadings) This child completed 4 paragraphs on related information
Presentation	1 3 5 7 (9) / 2 4 6 8 10	- Paragraphs - Appropriate layout for a non-chron report - handwriting neat and presented clearly.
Confidence to read aloud	1 3 5 7 9 / 2 4 6 8 (10)	Child very confident to read aloud

Observation Recording Sheet Mid Intervention (October 2019)

Criteria	Rating 1 – 10 Child nº 2. Non-fiction piece on homelessness	Notes (1 hour) Observed during Cycle 2
Amount of Adult Prompting Needed	Rating scale 1–10, ⑦ circled	Not much adult prompting needed. Occasionally, she sought adult reassurance while writing. A few prompts to refocus
Use of scaffolds	Rating scale 1–10, ⑩ circled	She was able to complete this piece by using her plan. The teaching cycle supported this.
Ability to sustain writing	Rating scale 1–10, ⑧ circled	29 lines (without subheadings) This child wrote on 4 related sections. This is the most she has produced to date.
Presentation	Rating scale 1–10, ⑧ circled	Cursive handwriting. A few areas where she has pressed harshly. On the whole neat and organised appropriately
Confidence to read aloud	Rating scale 1–10, ⑥ circled	A little shy. Stumbled on some of the facts and figures but read aloud more confidently by the last paragraph.

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Observation Recording Sheet *Mid Intervention (October 2019)*

Criteria	Rating 1 – 10 Child Nº 3 Non-fiction piece on homelessness	Notes (1 hour) During cycle 2
Amount of Adult Prompting Needed	1 3 ⑤ 7 9 2 4 6 8 10	completed task with some prompting. Overall engaged with the piece due to the topic.
Use of scaffolds	1 3 5 7 9 2 4 ⑥ 8 10	◦ Sentence stem. ◦ WAGOLL/spellings , Some oral rehearsal with the 1:1 TA but some sentences independent
Ability to sustain writing	1 3 ⑤ 7 9 2 4 6 8 10	34 words 4 sentences. More willingless to write on this topic. Some fatigue visible
Presentation	1 3 ⑤ 7 9 2 4 6 8 10	Neater than the baseline assessment. More attempts at writing on the line.
Confidence to read aloud	1 3 ⑤ 7 9 2 4 6 8 10	Read aloud but looked nervous. Needed prompting to read louder, some rocking on the spot.

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Observation Recording Sheet Mid-Intervention (October 2019)

Criteria	Rating 1 – 10 Child № 4 Non-fiction piece on homelessness	Notes (1 hour) During cycle 2
Amount of Adult Prompting Needed	1 3 5 7 9 → 2 (4) 6 8 10	Adult prompting needed with each sentence. Less than base-line.
Use of scaffolds	1 3 5 7 9 → 2 4 (6) 8 10	• WAGOLL • Sentence Stem • Key words used scaffold mostly independently
Ability to sustain writing	1 3 5 7 9 → 2 4 (6) 8 10	7 lines 6 Sentences. Although less than the baseline, the content is less repetitive.
Presentation	1 3 5 (7) 9 → 2 4 6 8 10	Learning is presented neatly. A space left between lines. Words on the lines letters printed not cursive
Confidence to read aloud	1 3 5 7 9 → 2 4 (6) 8 10	Read more confidently than the base-line but still needed reassurance from an adult.
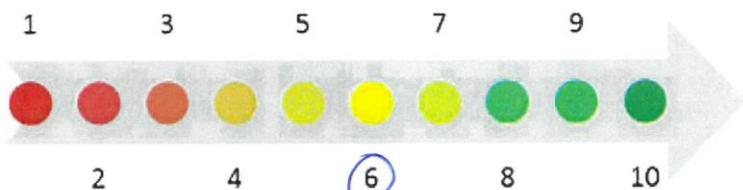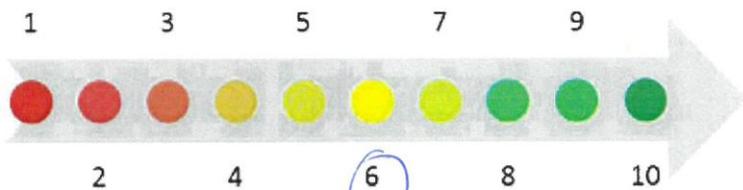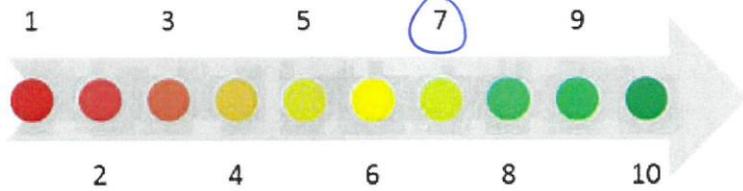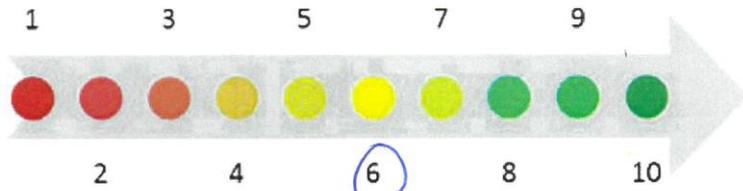
Observation Recording Sheet — Mid- Intervention

Criteria	Rating 1 – 10 Child Nº 5 Non-fiction piece on homelessness	Notes (1 hour) During cycle 2
Amount of Adult Prompting Needed	1 3 (5) 7 9 2 4 6 8 10	Not much prompting needed. Occasional refocusing from zoning out required.
Use of scaffolds	1 3 5 7 9 2 4 (6) 8 10	. WAGOLL . key words.
Ability to sustain writing	1 3 5 (7) 9 2 4 6 8 10	13 lines grouped into 4 paragraphs (some repetition)
Presentation	1 3 5 (7) 9 2 4 6 8 10	Attempts at cursive writing. Neat and presented clearly into paragraphs with sub-headings.
Confidence to read aloud	1 3 5 (7) 9 2 4 6 8 10	Read aloud with some (attempts) at expression. Needed support reading handwriting at times.

Wednesday 20th November 2019
redraft

Fellow animal lovers,

I implore you to listen and reflect on this question: is this fair? ✓

It is shameful, apalling, horrific even, that these phenomenal, admirable animals are slaughtered in vein. During wars, many horses passed away beause of exhaustion, drowning, becoming mired (stuck in the mud) and falling into shell holes. ✓

These strong, kind-natured animals should be in grassy, fresh fields (their habitat), not breathing pollution and dying by the minute. I imagine being taken away from your home to face a slow, painful death. Farmers who are close to horses know that the war will be so cruel and brutal, so they take the action of shooting them dead to take their life in the kindest possible way. ✓

Being shot if they're sick... Bad conditions...
Getting whipped... Being unloved... Ask yourself. Are
horses being treated with enough respect? Machine
guns blare amongst shrieks of agony. Dead bodies,
as silent as a graveyard, lay lifeless around them. ✓

Death is on the doorstep of these beautiful, majestic
creatures. Unless YOU do something, it will continue! ✓
Can you live with the guilt of doing nothing? Join us
and march against the barbaric, uninavigable treatment
of horses. ✓

Wedesnesday 20th November 2019

edit and redraft

Ladies and Gentlemen,

Thank you all for coming today. I implore you, listen carefully and ask yourself — Is this fair for a horse? ✓

Humans have choices but horses do not. We need to stand together and make the right choices for them. Can you guess how many horses have been slaughtered? 8 million! These beautiful, majestic creatures died because of illnesses, diseases and they had no proper training. ✓

Nature didn't plan war for a horse. That means humans ruined their plan! If you were a horse and you were in a muddy field and you had no food, how would you feel? Horses must be free in the wild, not trapped in the horrible war. ✓

Horses faced lots of horrors like deafening machine guns, bombs blasting from all directions,

wounded soldiers covered in blood, exhausion from carrying heavy wepons through thick mud and getting stuck in the sharp barbed wire. I was a nightmare for a horse.

Now think about the question I asked you at the beginning. Is this fair for a horse? Join me so we, together can stop this!

Wednesday 20th November 2019

WALT Redraft learning

The sad horses are stuch in the horrible Mud. Then aughty man shot The poor ores.

The weak horses are dirty and cold.

The sdiders are naughty because they shot all The sick horses.

Wednesday 20th November 2019

walt: Redraft learning

Introduction: Ladies and Gentlemen I really don't want to kill the horses. The bad soldiers don't care when the poor horse die. ✓

Paragragph 1 The kind horses are care about the soliders but the soliders are rude. At war the poor horses will feel very exhausted. ✓

Paragragph 2 When old horses are sick the horses die because the soldiers shoot them. ✓

Condusion The horses should live in the nice field and Pretty, not the horrible war. Farm ✓

Wednesday 20th November 2019

Redraft Learning

Introduction: Ladies and Gentlemen, I really want to save the weak horses from being stuck in the mud. There are lots of Soldiers that feel Sorry for the horses! The Soldiers are proud of the horses. ✓

paragraph 1: The soldiers don't want the poor. The weak horses don't want to Die!! ✓ _horses to die_

paragraph 2: The horses don't want to carry the guns and bombs because it is dangerous.

conclusion: The horses Live on the hill and in the garden or field. Not at a bad war.

Observation Recording Sheet Post Intervention (November 2019)

Criteria	Rating 1 – 10	Notes
	Child No 1 Persuasive Speech	(1 hour) observed during piece 3.
Amount of Adult Prompting Needed	1 3 5 7 9 → ... 2 4 6 8 (10)	Child was engaged in this writing piece. No adult prompting whatsoever needed for this outcome. 100% independent of prompting.
Use of scaffolds	1 3 5 7 9 → ... 2 4 6 8 (10)	No scaffolds provided to support the writing lesson. He used his plan, it was very detailed, he included everything from the plan without requiring a scaffold.
Ability to sustain writing	1 3 5 7 (9) → ... 2 4 6 8 10	27 lines. His speech was saturated, not much more left to write. Format of a speech, concise and to the point.
Presentation	1 3 5 7 9 → ... 2 4 6 8 (10)	Best handwriting of the 3 pieces. He really took the time to focus on the presentation. Paragraphs are clear.
Confidence to read aloud	1 3 5 7 9 → ... 2 4 6 8 (10)	Child very confident to read aloud.

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Observation Recording Sheet *Post Intervention (November 2019)*

Criteria	Rating 1 – 10 *Child No 2* *Persuasive Speech*	Notes *(1 hour)* *During cycle 3*
Amount of Adult Prompting Needed	1 3 5 7 9 (dots) 2 4 6 ⑧ 10	A few adult prompts to refocus (episodes of zoning out). On the whole more independent of adult prompts. Most independent piece
Use of scaffolds	1 3 5 7 9 (dots) 2 4 6 8 ⑩	No Scaffolds provided. The child used her detailed plan to support writing.
Ability to sustain writing	1 3 5 7 ⑨ (dots) 2 4 6 8 10	26 lines – format of a Speech Concise and to the point. Impact. Ends naturally - not over Saturated.
Presentation	1 3 5 7 ⑨ (dots) 2 4 6 8 10	Neatest of all pieces, paragraphs clear and organised. Some areas where the pencil has been pressed harshly.
Confidence to read aloud	1 3 5 7 ⑨ (dots) 2 4 6 8 10	Through modelling and role play the child read her speech passionately enough to fit the purpose of persuasion.

Observation Recording Sheet *Post Intervention (November 2019)*

Criteria	Rating 1 – 10 *Child № 3* *Persuasive Speech*	Notes *(1 hour)* *During cycle 3*
Amount of Adult Prompting Needed	1 3 5 7 9 2 4 **(6)** 8 10	Some prompting needed but engaged more independently than previously.
Use of scaffolds	1 3 5 **(7)** 9 2 4 6 8 10	- WAGOLL - Key words - Less oral rehearsal with T:A.
Ability to sustain writing	1 3 5 7 9 2 4 **(6)** 8 10	34 words 4 sentences. Although same amount as piece 2, written at a quicker pace.
Presentation	1 3 5 7 9 2 4 **(6)** 8 10	Letters formed smaller than piece 2. Most words (except a few) written on the line.
Confidence to read aloud	1 3 5 **(7)** 9 2 4 6 8 10	Through role-play and modelling able to read to match the purpose. Read slower than peers.
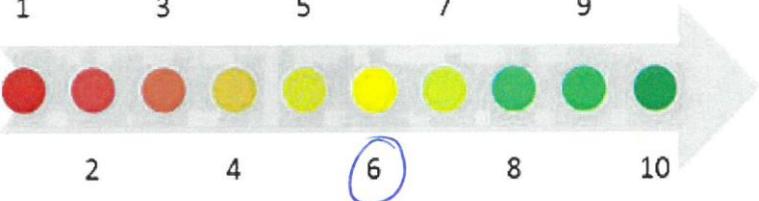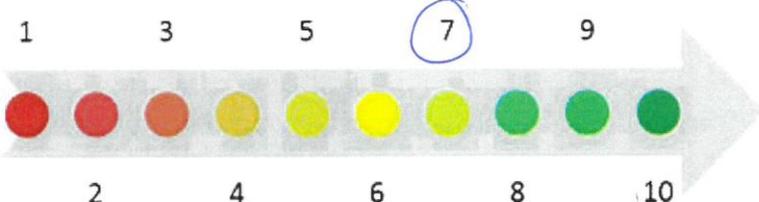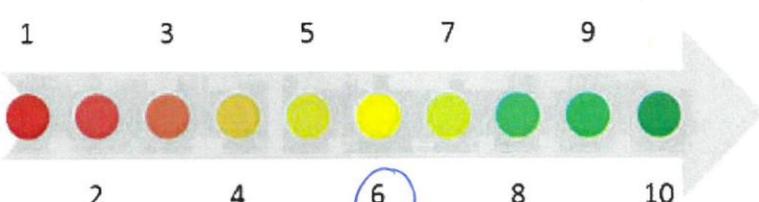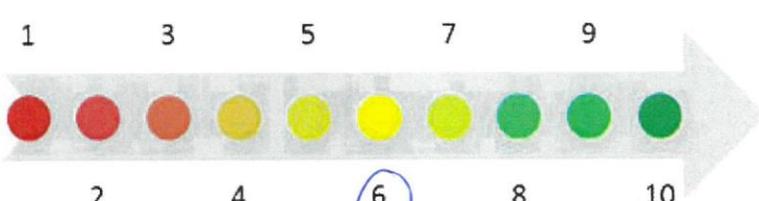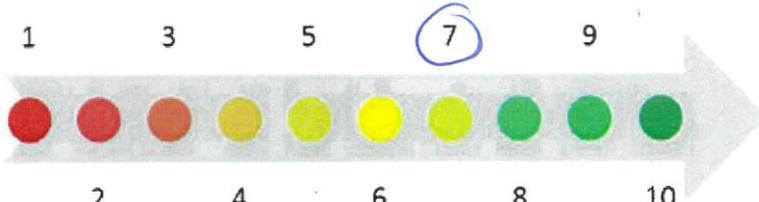
Observation Recording Sheet _Post Intervention (November 2019)_

Criteria	Rating 1 – 10 _Child Nº 4_ _Persuasive Speech_	Notes _During cycle 3_
Amount of Adult Prompting Needed	1　3　⑤　7　9　2　4　6　8　10	Some adult Prompting needed but more independent than previously.
Use of scaffolds	1　3　5　7　9　2　4　⑥　8　10	WAGOLL · Key words used scaffolds mostly independently.
Ability to sustain writing	1　3　5　⑦　9　2　4　6　8　10	12 lines 6 sentences. Structure of sentences more complex than Cycle 2's 6 sentences
Presentation	1　3　5　7　9　2　4　6　⑧　10	Presented neatly. Related material grouped in paragraphs. Words on the line Not cursive.
Confidence to read aloud	1　3　5　⑦　9　2　4　6　8　10	Read with more expression which suited the purpose. Still needed some adult prompts.
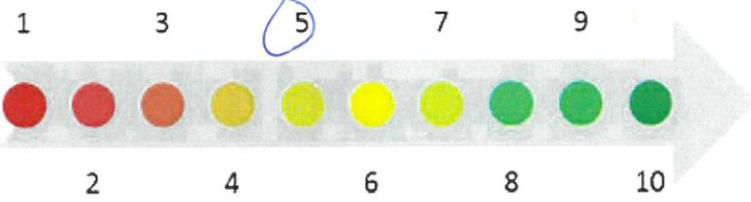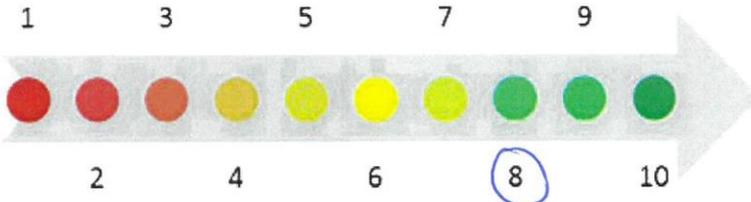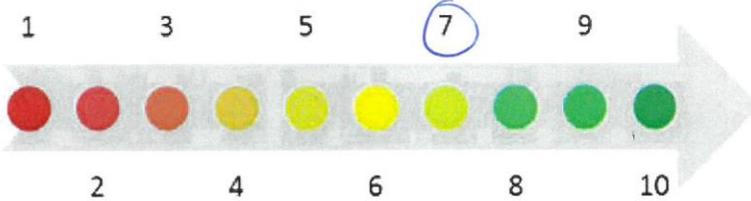
Appendix 12.5 Observation Recording Sheet Post Intervention: Child 5

Observation Recording Sheet Post Intervention (November 2019)

Child № 5

Persuasive Speech
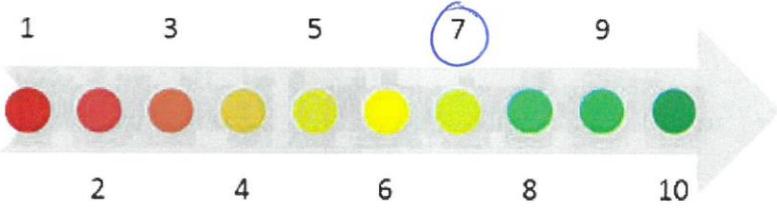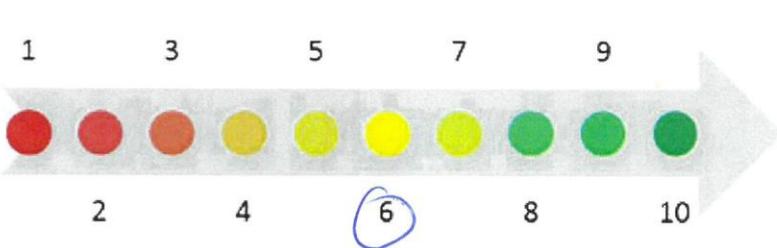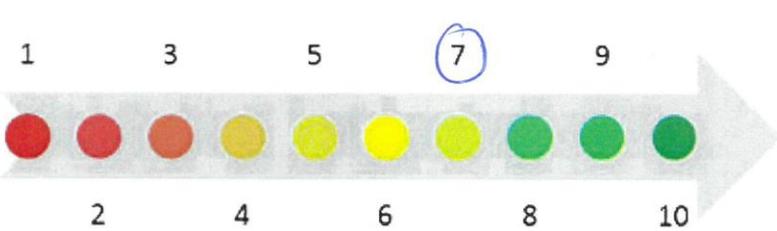
Criteria	Rating 1 – 10	Notes (1 hour) During cycle 3
Amount of Adult Prompting Needed	1 3 5 ⑦ 9 2 4 6 8 10	Slight prompting Mostly independent.
Use of scaffolds	1 3 5 7 9 2 4 ⑥ 8 10	·WAGOLL ·Key words.
Ability to sustain writing	1 3 5 ⑦ 9 2 4 6 8 10	11 lines 4 paragraphs. Slight repetition
Presentation	1 3 5 7 9 2 4 ⑥ 8 10	Attempts to join and write neatly. Some green pen to add omited words.
Confidence to read aloud	1 3 5 7 9 2 4 6 ⑧ 10	Read aloud confidently and with expression that suited the purpose.