



INQUIRY WORKSHOP 3 · THE FRAMEWORK BUILDER

A Framework for a Framework

The printable builder. Turn one skill you teach every year into prompts students can follow without you.

Ioana Badicioiu & Brian Jackson · EDodo.app

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How to use this

Every year, the same skill. Every year, students stuck at the same places. This builder turns that skill into a framework: a short sequence of prompts that walks a student through the thinking you do without noticing. **One teacher. One skill. One framework.** Five steps and about 35 minutes, then a worked example and a blank template to copy.

Two rules before you start:

- **Work backwards.** Start where students need to arrive. Plan back to the first move.
- **Let the assumption disappear.** "If we assume they know, we are failing them." — Ioana

Step 1 — Name the skill

Choose one skill you constantly teach — an IBDP assessment skill, an MYP criterion, an ATL cluster, or a disciplinary move. Name it as a journey, not a noun: *analysis* is a noun, *from claim to evidence* is a journey with steps you can write down.

Subject	The skill, as a journey
Language & Literature	building analysis from claim → evidence
Mathematics	problem → method → justification
Sciences	data → pattern → sound conclusion
Visual Arts	intent → medium & method → resolved piece
Language Acquisition	gist → meaning → accurate expression
Individuals & Societies	describing evidence → evaluating sources

MY SKILL, AS A JOURNEY

_____ → _____ → _____

SUBJECT / YEAR _____ ASSESSED IN _____

STUDENTS NEED TO ARRIVE AT _____

THEY GET STUCK [] at the start [] in the middle

Step 2 — Write down your own moves, in order

Put yourself in your students' shoes. What is the very first thing their brain needs to do, before they even pick up a pen?

Now do the task yourself, slowly, and write down every move your mind makes. Include the ones that feel too obvious to write. Those are the ones students miss. As Ioana put it in the session: *"If I can't write down what my mind does in order to achieve this skill, then I won't be able to teach it."* Stuck? Start at the end, and ask what had to happen just before it.

WHAT MY MIND ACTUALLY DOES, IN ORDER

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____
- 7 _____
- 8 _____
- 9 _____
- 10 _____

Then group your moves into **three or four chronological phases**. Draw a line across the list where one phase ends and the next begins.

It can start short. In the session, a business and finance teacher listed four moves for analysing a financial statement: highlight the important numbers, write down the ratio formulas, check you have the data for each formula, calculate. Four lines is enough. Step 3 shows you where to dig.

Step 3 — Find the three pressure points

Steps 3 and 4 are the method behind Inquiry Workshop 3, recorded with Ioana Badicioiu and Brian Jackson on 29 August 2026. A skill is not one thing. It is a cluster of small decisions an expert makes without noticing, and that is the blind spot. Three questions find the decisions that matter most. Ask each one of your list from Step 2.

Pressure point	Ask yourself
The Threshold	What must the student decide or define before they start?
The Pivot	Where does the task move from gathering information to creating meaning?
The Complexity	What is the specific move that separates a basic response from a sophisticated one?

THE THRESHOLD

decided or defined before they begin

THE PIVOT

from gathering information to creating meaning

THE COMPLEXITY

the move that makes the work sophisticated

Step 4 — Turn them into the framework

A framework has three parts, and each one grows out of a pressure point. The Threshold becomes your **Orienting Anchors**. The Pivot becomes your **Thinking Prompts**. The Complexity becomes your **Doing Prompts**. Here is the same mapping in three subjects.

Framework part	Language & Literature (PEEL)	Sciences	History
Orienting Anchors ← the Threshold. <i>Context and non-negotiables that stay in view.</i>	The question, plus the one quotation to analyse: <i>"I laugh, / And eat well / And grow strong"</i>	The hypothesis, plus the identified variables	The research question and its scope
Thinking Prompts ← the Pivot. <i>Questions students ask themselves, step by step.</i>	<i>What does "laugh" connote — defiance or happiness?</i>	<i>What pattern does this show, and does it support the hypothesis?</i>	<i>Whose view does this source represent, and what does it leave out?</i>
Doing Prompts ← the Complexity. <i>Actions or verbs students perform.</i>	Name an alternative word the writer rejected. Tie the effect to a precise word.	Evaluate reliability and limitations. Justify measurement choices.	Evaluate provenance and bias. Synthesise across sources.

Four rules for writing the prompts:

- **Write in the student's voice.** *Have I said why the writer makes this choice?* works because a student can ask it of themselves.
- **One move per prompt.** Two moves in one prompt is where the stall hides.
- **Thinking prompts are questions. Doing prompts start with a verb.** Name, unpack, connect, evaluate, justify.
- **Keep the content in the anchors.** Anything that belongs to this one text, dataset or case goes in the anchors. Next time, swap the anchors and keep the rest.

Step 5 — Test it before students see it

Three checks, with a pen in your hand.

1. The assumption check. Circle every word, and every step, you assumed students already own. In the session, Brian's design prompt was *"What effect has that choice had on the aesthetics?"* Ioana spotted two assumptions at once: *effect* and *aesthetics*. Every circle becomes a word you teach first, or a new step.

2. The stuck-point check. Where will the room stall? You probably know already. The business teacher did: her students found the numbers and had the formulas, but "they cannot place the numbers correctly." Break that step down again, into the questions you ask yourself when you do it. Ioana does the same: instead of *annotate the question*, she writes down the questions she asks as a teacher when she annotates one.

3. The map test. Read it as a student would. *Does it give them the answer — or the map to find their own answer?* If a line hands over the answer, rewrite it as a question they can ask themselves.

BEFORE STUDENTS SEE IT

- [] Every assumed word is circled, then taught first or made a step.
- [] The step where the room will stall is broken down again.
- [] Every thinking prompt is a question, in the student's voice.
- [] Every doing prompt starts with a verb.
- [] Content for this one task sits in the anchors, ready to swap.
- [] It gives them the map, not the answer.

AFTER THE LESSON

- [] I noted the step where each student stalled.
- [] If the whole room stalled at one step, I stopped and retaught it.
- [] I asked students what helped, and changed one line for next time.

• • •

Write down what your mind does. Turn each move into a question. Then hand students the map, not the answer.

Worked example: the analytical paragraph

This is Ioana's PEEL framework on Langston Hughes's *"I, Too"*, from the session, laid out in the three parts. Students first take a model paragraph apart with it, sentence by sentence. Then they write their own: *same question, a different word or image from the poem*.

Orienting Anchors — in view the whole time

- The question you are answering.
- The poem, and the one word or image you are analysing. Suggested: *"darker brother"*, *"tomorrow"*, *"I, too, am America"*, *"nobody'll dare"*.
- The shape: Point → Context → Evidence → Explanation → Link.

Move	Thinking prompt — I ask myself	Doing prompt — I do this
Point	Writer + verb of analysis + language choice + the idea: have I got all four? Am I making a claim about what the writer is doing, or telling the story?	Make a clear statement that answers the question. Name the language choice and what it does.
Context	Have I built a bridge to my evidence, without quoting yet?	Introduce the moment in the poem where your evidence comes from. One sentence only.
Evidence	One powerful word or a short phrase? Quote it. An idea spread across several lines? Paraphrase it.	Give the specific word, phrase or paraphrase that proves your Point.
Explanation	What does the word connote? What could the alternative word be? Have I said why the writer makes this choice?	Unpack your word. Aim for at least three or four sentences.
Link	Does my last sentence answer the question I was asked?	Connect your analysis back to the question.

Every line is drawn from Ioana's framework, with her hints turned into questions, except the Link question, which is added here to complete the pattern. The Pivot sits at Explanation, where students move from quoting to explaining. The Complexity is naming the word the writer did not choose.

To reuse it, delete the poem. Remove the support that belongs to *"I, Too"*: the poem, the suggested words. What is left, Ioana said, "becomes a framework that I can use for every single time I teach an analytical paragraph."

Your framework

Copy this page. Fill it in for your skill, then hand it to students with the anchors completed.

A FRAMEWORK FOR _____	
SUBJECT / YEAR _____	TASK _____
ORIENTING ANCHORS keep these in view the whole time The question. The text, data or source. The rules that do not change.	
_____ _____	
MOVE	THINK = what I ask myself DO = what I do
1 _____	THINK _____ _____ DO _____ _____
2 _____	THINK _____ _____ DO _____ _____
3 _____	THINK _____ _____ DO _____ _____
4 _____	THINK _____ _____ DO _____ _____
5 _____	THINK _____ _____ DO _____ _____
BEFORE I FINISH Did I make every move? Which one was hardest, and why? _____ _____	

Three places to keep going

edodo.app/workshops/workshop-essential-skills-frameworks

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