Disciplinary Literacy

The Five Key Elements to Supporting your Students Literacy

Aims:
- To recognise that literacy *is* teaching and learning and that students cannot access the curriculum without these foundational skills.
- To understand what literacy looks like in your subject.
- To explore strategies to support literacy development in your subject.

Every teacher **in** English is a teacher **of** English

George Sampson (School Inspector), 1922

'[The EEF] guidance challenges the notion that literacy in secondary school is solely the preserve of English teachers, or literacy coordinators. The emphasis on disciplinary literacy makes clear that every teacher communicates their subject through academic language, and that reading, writing, speaking and listening are at the heart of knowing and doing Science, Art, History, and every other subject in secondary school.'

EEF, Improving Literacy in Secondary Schools, July 2019

Literacy in Five

Think/Talk/Read/Write like a... as a framework for planning literacy support

Explicit use of the reading strategies

DARTs to enable all students to access all texts

Explicit teaching of vocabulary

Provide structured oracy support for talk, reading and writing

Think/ Talk/ Read/ Write like a...

Questions to ask yourself

What do students read in my lessons?

How do I expect them to read in my subject?

What will students have to write in my subject?

How do I expect them to construct their writing?

What vocabulary will students need to succeed in my subject?

How do I expect them to express themselves in spoken and written work?

[‘What is Disciplinary Literacy and Why does it Matter?’ by Shanahan and Shanahan (2012)](https://twitter.com/elmagazine/status/1402064834179514369):

- *'a disciplinary literacy approach emphasises the specialised knowledge and abilities possessed by those who create, communicate and use knowledge within each of the disciplines.'*

- E.g. Read, write, talk like a historian/ geographer…

- **What does reading/writing/thinking/speaking *look* like in your subject?**

- What do you do as a professional when you think etc.?

Science	*When scientists read, they* • Ask "Why?" more than "What?" • Interpret data, charts, illustrations • Seek to understand concepts and words • Determine validity of sources and quality of evidence • Pay attention to details	*When scientists write, they* • Use precise vocabulary • Compose in phrases, bullets, graphs, or sketches • Use passive voice • Favor exactness over craft or elaboration • Communicate in a systematic form	*When scientists think, they* • Tap into curiosity to create questions • Rely on prior knowledge or research • Consider new hypotheses or evidence • Propose explanations • Create solutions
History	*When historians read, they* • Interpret primary and secondary sources • Identify bias • Think sequentially • Compare and contrast events, accounts, documents and visuals • Determine meaning of words within context	*When historians write, they* • Create timelines with accompanying narratives • Synthesize info/evidence from multiple sources • Emphasize coherent organization of ideas • Grapple with multiple ideas and large quantities of information • Create essays based on argumentative principles	*When historians think, they* • Create narratives • Rely on valid primary and secondary sources to guide their thinking • Compare and contrast or ponder causes and effects • Consider big ideas or inquiries across long periods of time • Recognize bias
Math	*When mathematicians read, they* • Use information to piece together a solution • Look for patterns and relationships • Decipher symbols and abstract ideas • Ask questions • Apply mathematical reasoning	*When Mathematicians write, they* • Explain, justify, describe, estimate or analyze • Favor calculations over words • Use precise vocabulary • Include reasons and examples • Utilize real-word situations	*When Mathematicians think, they* • Consider patterns • Utilize previous understandings • Find connections • Estimate, generalize, and find exceptions • Employ mathematical principles
English Language Arts	*When students of English read, they* • Understand how figurative language works • Find underlying messages that evolve as theme • Assume a skeptical stance • Pay attention to new vocabulary or words used in new ways • Summarize and synthesize	*When students of English write, they* • Engage in a process that includes drafting, revising, and editing • Use mentor texts to aid their writing craft • Pay attention to organization, details, elaboration and voice • Rely on the feedback of others • Avoid formulaic writing	*When students of English think, they* • Reflect on multiple texts • Ask questions of the author • Consider research or others ideas • Discuss ideas and themes • Argue both sides of a point

Disciplinary literacy takes a turn away from isolated content-area strategies and clarifies what teachers can do to help their students learn in a more effective way. **It respects the varied ways that students read, reason, write, think, speak, and, most important, *participate* in specific content areas.** Researcher Elizabeth Moje (2010) deepens the definition by arguing that disciplinary learning doesn't just build knowledge but actually produces or constructs it. Let's consider the K-W-L... This strategy has been shown to be generally effective in helping students

- Reflect on what they already know (What I know).
- Set a purpose for reading (What I want to know).
- Review what they have learned (What I have learned).

However, it would be much more useful if the strategy were **customized to various content areas**, directing students to use their new knowledge. In other words, in a disciplinary literacy approach, the K-W-L strategy becomes something different for each content area:

- **Observe-infer-conclude in science** (Alvermann, Gillis, & Phelps, 2009)
- **Deconstruct-solve-apply in math**
- **Analyze-compare/evaluate-infer in history**
- **Summarize-evaluate/analyze-write in English**
- **Listen-comprehend-speak in foreign language**
- **Observe-analyze-express in art**

Taken from: https://www.ascd.org/el/articles/disciplinary-literacy-a-shift-that-makes-sense, July 2022
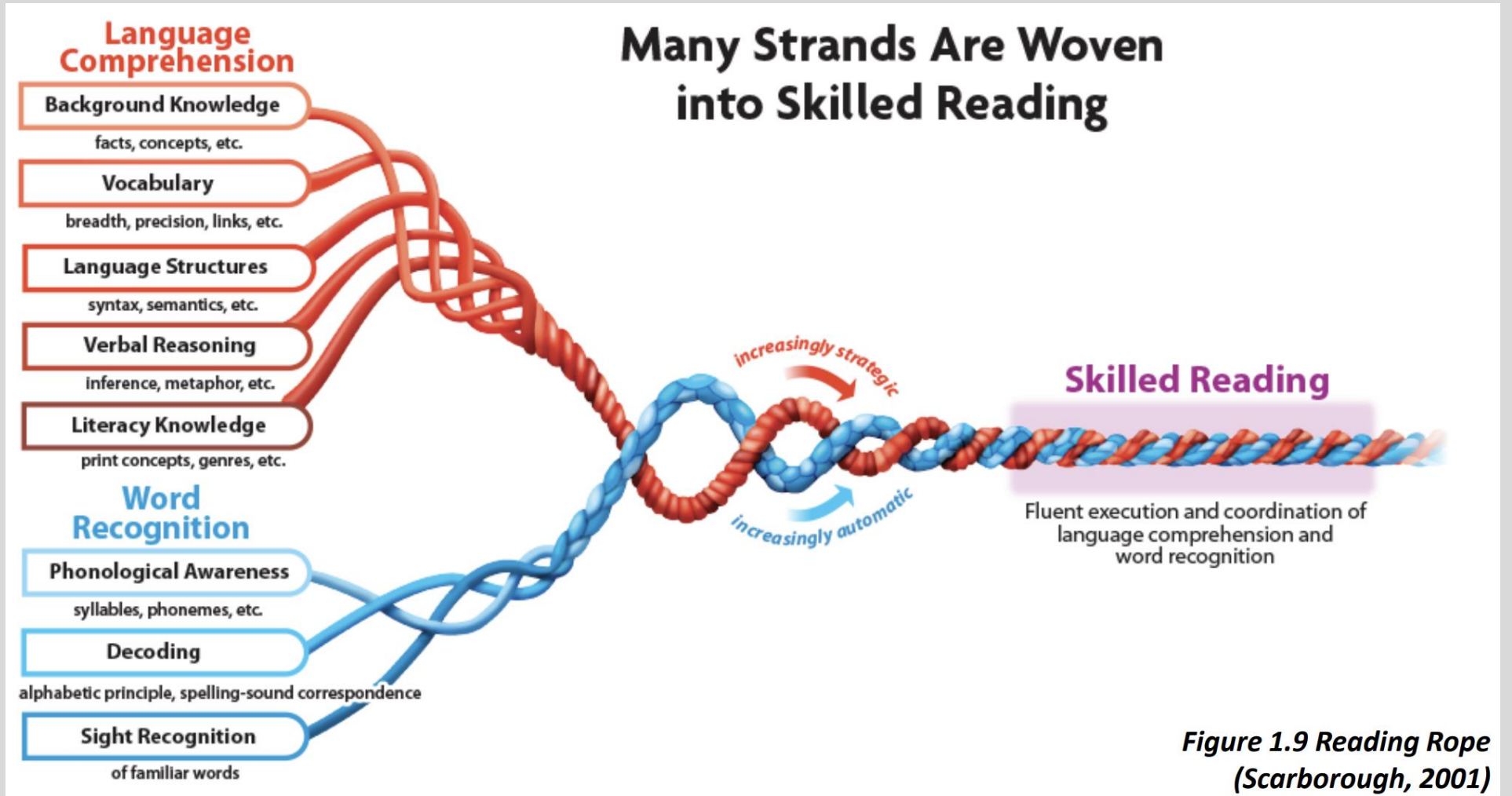Moje, E. B. (2010, April 6). *Disciplinary literacy: Why it matters and what you should do about it*. Retrieved from https://www.youtube.com/watch?v=Id4gK-wGzU

Reading Strategies

Making Texts Accessible to All

What do we do when we read?

Many Strands Are Woven into Skilled Reading

Language Comprehension
- **Background Knowledge** — facts, concepts, etc.
- **Vocabulary** — breadth, precision, links, etc.
- **Language Structures** — syntax, semantics, etc.
- **Verbal Reasoning** — inference, metaphor, etc.
- **Literacy Knowledge** — print concepts, genres, etc.

Word Recognition
- **Phonological Awareness** — syllables, phonemes, etc.
- **Decoding** — alphabetic principle, spelling-sound correspondence
- **Sight Recognition** — of familiar words

increasingly strategic

increasingly automatic

Skilled Reading — Fluent execution and coordination of language comprehension and word recognition

Figure 1.9 Reading Rope (Scarborough, 2001)

Can speedily decode unknown words and recognise familiar printed words. Does not fully understand the meaning of all the words and/or the grammatical structure of spoken language which impacts on their ability to understand the printed text.
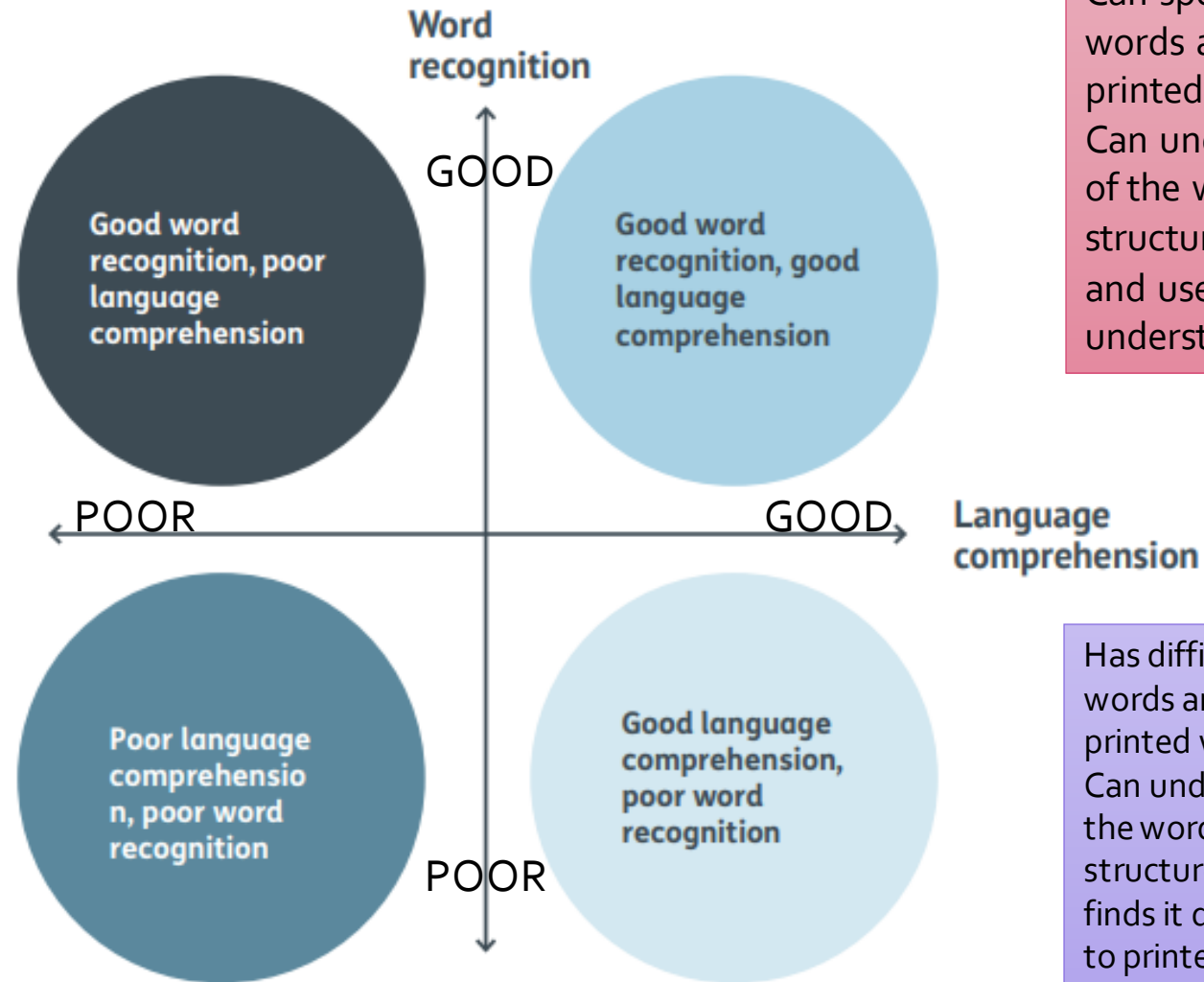
Can speedily decode unknown words and recognise familiar printed words.
Can understand the meaning of the words and grammatical structure of spoken language and uses this knowledge to understand printed text.

Word recognition

GOOD

Good word recognition, poor language comprehension

Good word recognition, good language comprehension

POOR

GOOD

Language comprehension

Poor language comprehensio n, poor word recognition

Good language comprehension, poor word recognition

POOR

.com | © DYT 2019

Finds it very difficult decoding unknown words and recognising familiar printed words.
Their ability to comprehend the spoken word is poor which impacts on their ability to understand any text they do manage to decode.
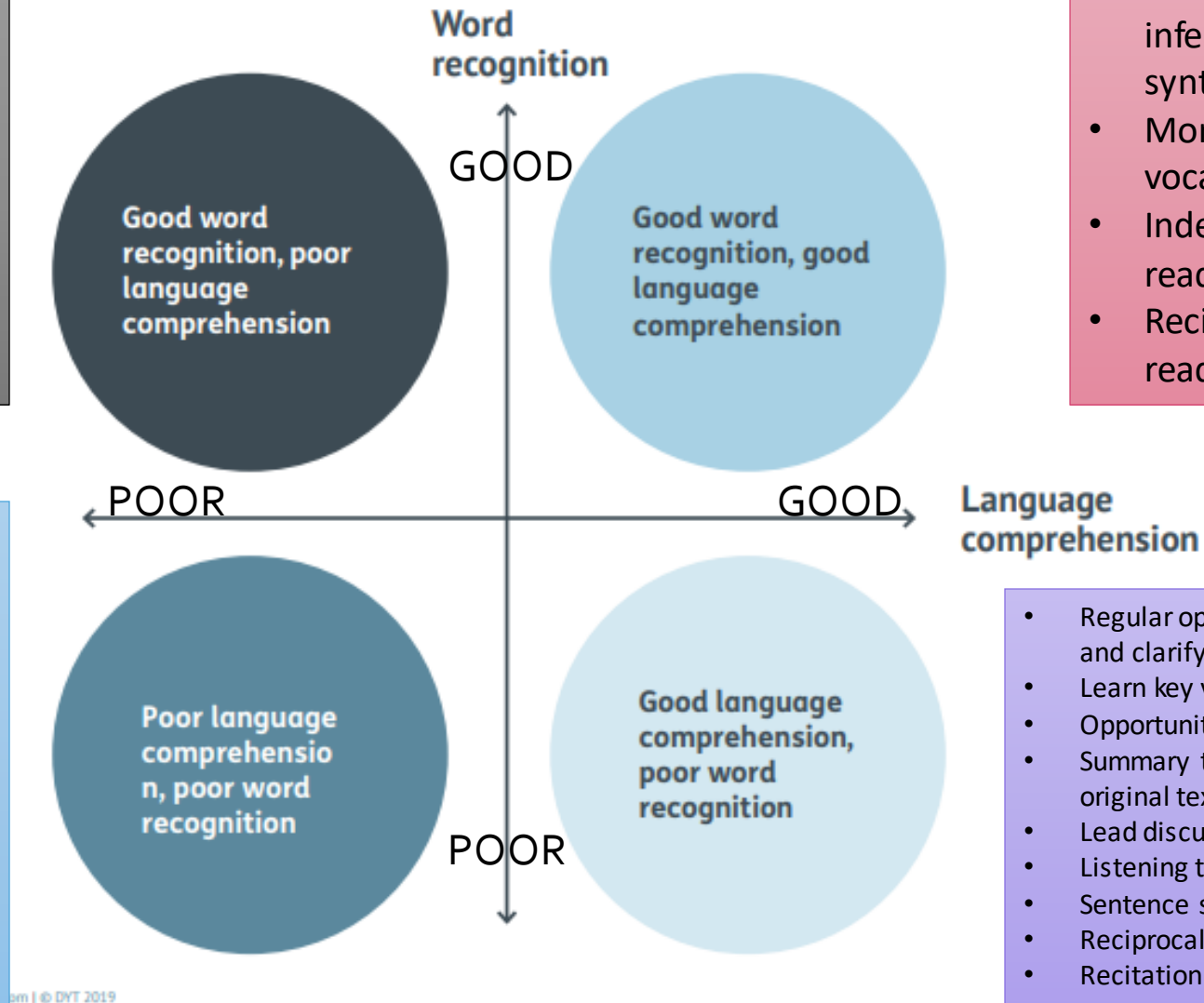
Has difficulty decoding unknown words and recognising familiar printed words.
Can understand the meaning of the words and the grammatical structure of spoken language but finds it difficult to transfer the skill to printed text due to the poor printed word recognition.
Often dyslexic.

The Simple View of Reading | Reading Rockets

- Predict and activate prior knowledge essential.
- Regular opportunities to question and clarify whilst reading.
- Summary tasks after reading.
- Pre-teaching vocabulary.
- Support with making inferences (effective questioning, sentence prompts)
- Word ladders.
- DARTs.
- Recitation of poetry by heart.

- Encourage to make inferences, analyse, synthesise information.
- More challenging vocabulary in context.
- Independent, silent reading.
- Recitation of advanced reading material.

Word recognition

GOOD

Good word recognition, poor language comprehension

Good word recognition, good language comprehension

POOR   GOOD **Language comprehension**

Poor language comprehensio n, poor word recognition

Good language comprehension, poor word recognition

POOR

om | © DYT 2019

Always support with explicit use of the basic reading strategies:
- Predict and activate prior knowledge *essential*.
- Regular opportunities to question and clarify whilst reading.
- Summary tasks after reading.
- Regular opportunities to sounds out and clarify words.
- Overview of the text to be read.
- Pre-teaching vocabulary.
- Support interpreting the questions.
- Echo or choral reading (including recitation by heart).
- Word ladders.

- Regular opportunities to sounds out and clarify words.
- Learn key vocabulary prior to reading.
- Opportunities to visualise new words.
- Summary task using key words from the original text.
- Lead discussion of a visual stimulus.
- Listening to others read/ guided reading.
- Sentence stems for talk.
- Reciprocal reading roles.
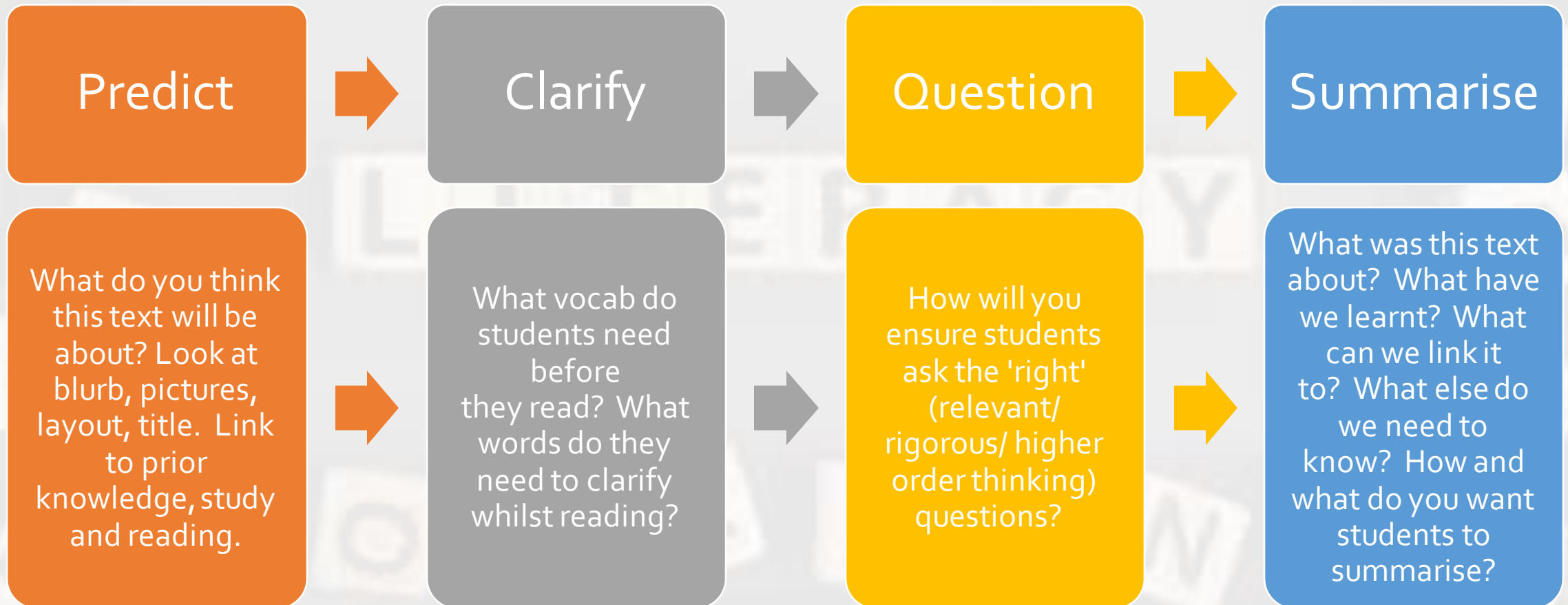- Recitation of texts by heart.

Reading Strategies: What *Skilled* Readers Do

- **Activate prior knowledge/recall**
- **Predict**
- **Question**
- **Clarify**
- Summarise
- Visualise
- Make inferences
- Make connections
- Synthesise
- Re-read
- Change type of reading (skim, scan, close reading)

Cameron, S (2009) *Teaching Reading Comprehension Strategies*. New Zealand: Pearson
Quigley, A (2020) *Closing the Reading Gap*. Routledge

Reciprocal Reading for Every Text

Predict

What do you think this text will be about? Look at blurb, pictures, layout, title. Link to prior knowledge, study and reading.

Clarify

What vocab do students need before they read? What words do they need to clarify whilst reading?

Question

How will you ensure students ask the 'right' (relevant/ rigorous/ higher order thinking) questions?

Summarise

What was this text about? What have we learnt? What can we link it to? What else do we need to know? How and what do you want students to summarise?

Types of reading which should be modelled and taught *when* to use are:

| Type of reading	What is it?
Skimming	Looking rapidly through a text for general impression of the main ideas. Getting the gist.
Scanning	Looking rapidly through a text to pick out specific information by locating key words.
Close reading	Slowed down detailed reading that enables comparisons and connections to be made about the information.
Continuous	Reading without stopping, where the reader independently chooses reading strategies to make sense of what they're reading. This may include asking questions of themselves, making links with what they already know, and creating mental images of what they're reading.

Confident, skilled readers...
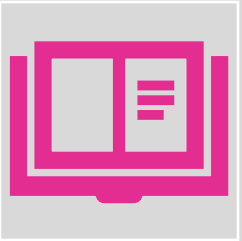
Adjust how they read

They don't always read continuously and they may flick backwards or forwards when they don't understand.
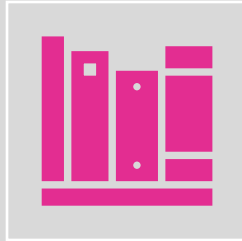
Choose a style of reading

They may skim, scan, or read closely, dependent on text type and the purpose of reading.
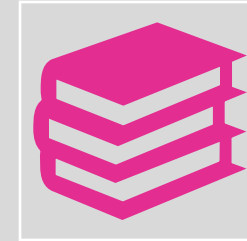
Use reading strategies

They predict, infer, question, connect etc. to make sense of the text.

Students need you to:

- Deliberately chunk down the act of reading.

- Consistently model and highlight comprehension (by asking questions, modelling rereading, or looking back through the text for more information).

- Not assume a text that has been read has been understood.

- Empower them to build their confidence and fluency in reading (no forced reading aloud, choral or echo reading)

Context

TASK #1 – Where does Darwin believe we came from?

TASK #2 – How does this feed into the Gothic novel?

TASK #3 – How does Hyde reflect Darwin's influence?

Some 15 years before Jekyll and Hyde, Charles Darwin had published The Descent of Man (1871), a book in which he concluded that humankind had 'descended from a hairy, tailed quadruped' which was itself 'probably derived from an ancient marsupial animal'. Going back even further Darwin hypothesised that these stages of evolution had been preceded, in a direct line, by 'some amphibian-like creature, and this again from some fish-like animal'.

Such a nightmarish biological lineage, that denied the specialness of humans, feeds into many late-Victorian Gothic novels. Dracula's ability to transform into the shape of a wolf or a bat is one example, while Dr Moreau's experiments upon the hapless animals on his island as he attempts a barbaric form of accelerated evolution is another. Stevenson's portrayal of Hyde works in a similar fashion. Mr Hyde is regarded as physically detestable but, perhaps, only because he subconsciously reminds those he encounters of their own distant evolutionary inheritance. (atavistic.)

Descent Lowering/downward movement/family origins
concluded that decided that
quadruped (animal that walks on four legs)
derived from came/coming from
ancient very old
hypothesis educated guess
evolution (change for the better, over time)
preceded happened before
amphibian (frog, toad, etc.)
biological (related to the body function of living things)
lineage family
transform change
hapless unlucky
barbaric shockingly cruel
accelerated fast
portrayal showing/representation
similar almost the same
regarded as thought of as
detestable disgusting and terrible
perhaps maybe
he encounters he meets
evolutionary (related to things slowly changing for the better over time)
inheritance (something valuable you get when older relatives die)
atavistic (like an ancestor)

Directed Activities Related to Texts (DARTs)

DARTs activities

- Text marking
- Cloze exercises
- Text sequencing
- Text restructuring
- *These activities are most effective when worked on by a pair or small group as the discussion of possibilities leads to a closer look at the text.*

Text marking or matching

Text marking includes underlining, annotating or numbering the text to show sequence.

Skills may well include:

- skimming or scanning to find specific information

- differentiating between different categories of information

- deciding what is relevant information

- finding the main idea(s)

- questioning the information presented in the text.

History Reading DARTs - The Peasant's Revolt (reading age year 7/8)

- ➢ With a coloured pen, highlight all the phrases mentioning *dates, or periods of time.*
- ➢ With another coloured pen, highlight all the names of *people or places.*
- ➢ Now **underline** *three past tense* verbs from the passage.
- ➢ Follow the examples from paragraph one.

The Peasants' Revolt **started** in Essex on 30 May 1381, when a tax collector tried, for the third time in four years, to levy a poll tax. Richard II's war against France **was going** badly, the government's reputation **was damaged**, and the tax was 'the last straw'.

The peasants were not just protesting against the government. Since the Black Death, poor people had become increasingly angry that they were still serfs, usually farming the land and serving their king. Whipped up by the preaching of radical priest John Ball, they were demanding that all men should be free and equal; for less harsh laws; and a fairer distribution of wealth.

Soon both Essex and Kent were in revolt. The rebels coordinated their tactics by

Thinking Notes

Underline words and phrases you do not understand.

Highlight key information.

! Something that surprises you

? Raises a question

EX when the writer provides an example

Draw an arrow when you make a connection to a text (emotional, or to wider reading)

1, 2, 3… Number arguments, important ideas, or key details

Write important thoughts of your own in the margin

Cloze

Filling the gap involves the reader in actively constructing meaning.

Skills include:

- paying close attention to the meaning of the sentence

- choosing a word that fits grammatically

- using one's existing knowledge of the topic

- working out what is likely from the rest of the text

- working out what will fit with the style of the text – eg whether a word has already occurred in the sentence

- attending to the sense of the whole sentence by reading and rereading.

Follow up task: complete the cloze activity using the same text.

The Peasants' Revolt started in Essex on 30 May 1381, when a tax collector tried, for the third time in four years, to (1) _____ a poll tax. Richard II's war

against France was going badly, the government's (2) _____ was damaged, and the tax was 'the last straw'.

The peasants were not just (3) _____ against the government. Since the Black Death, poor people had become increasingly angry that they were still serfs, usually farming the land and serving their king. Whipped up by the preaching of (4) _____ priest John Ball, they were demanding that all men should be free

Choose the word you think best fits the gap. Underline your choice.

LINES FROM THE POEM	CHOOSE A WORD TO FILL THE GAP
Bent double, like old _____ under sacks	men, beggars, soldiers, tramps
Knock-kneed, coughing like hags, we _____through sludge	trudged, marched limped, cursed
Till on the _____flares we turned our backs,	bright, haunting, dim, distant
And towards our distant rest began to _____.	trudge, plod, limp, hobble
Men marched _____. Many had lost their boots,	blindly, asleep, unhappily, slowly
But _____on, blood-shod. All went lame, all blind;	carried, limped, soldiered, braved
_____with fatigue; deaf even to the hoots	exhausted, Drunk, dead, crying
Of gas-shells dropping _____behind.	loudly, softly, suddenly, slowly

LANDFORMS - Fill in the gaps

peninsula	lake	cave	island	slope	bay
beach	tributary	waterfall	river	plains	hill
valley	source	ponds	continents	highland	
mountain range	stream	volcano	coast	gulf	peak
isthmus	mountains	ocean	mouth	archipelago	

A .... is a series of connected mountains ranged in a line.

A .... is an area of land not significantly higher than adjacent areas and with minor differences in elevation, commonly less than 500 feet (150 meters),

The .... (or **plateau**) is an elevated region, a mountainous region or elevated part of a country.

The .... is the land next to the sea; seashore.

A .... is the pointed top (or summit) of a mountain.

A .... is a mountain or hill, usually having a cuplike crater at the summit, formed around a vent from the ash, lava and steam

A .... is a body of water forming an indentation of the shoreline, larger than a cove but smaller than a gulf.

A .... is a portion of an ocean or sea partly enclosed by land.

An .... is a group of islands. An example is Hawaii islands in the Pacific.
A .... is a body of fresh or salty water of considerable size, surrounded by land. The water is usually still.
A .... is a flowing body of fresh water. The most important are Nile and Amazon.

Sequencing

Sequencing activities involve reconstructing a text which has been cut into chunks.

Skills include:
- reading and rereading
- paying close attention to the structure of the genre
- paying close attention to link words
- hunting for the logic or organising principle of the text – e.g. chronological order
- using previous experience and earlier reading.

To construct a triangle with dimensions of 10cm, 7cm and 8 cm:
First draw a line of 10 cm.
Then set the pencil and compass exactly 7 cm apart.
Place the compass point at **one** end of **the 10cm** line.
Draw an arc above **the line**.
Next, set the compass and pencil at 8 cm wide.
Place the compass point at **the other** end of **the 10 cm line**.
Draw **another** arc.
Use a ruler to join **each** end of the 10 cm line to the point where the two arcs cross.
Label the sides of the triangle with the correct length in cm.

The poet describes the gas attack

The poet describes the dead soldiers' bodies on carts

The poet describes men marching from the front line

The poet says it is wrong to tell young men to go to war

**The poet dreams about the man who died in the gas attack**

Text restructuring

Text restructuring involves reading and then remodelling the information in another format. For example, flow charts, diagrams, Venn diagrams, grids, lists, maps, charts, concept maps or rewriting in another genre.

Depending on the format, skills used will include:

- identifying what is key and relevant in a text

- applying what they know in a new context

- remodelling the content and the format of the text

- awareness of the characteristics of different genres

- critical reading

- summary and prioritisation

- writing as well as reading skills.

The cause and consequence fishbone
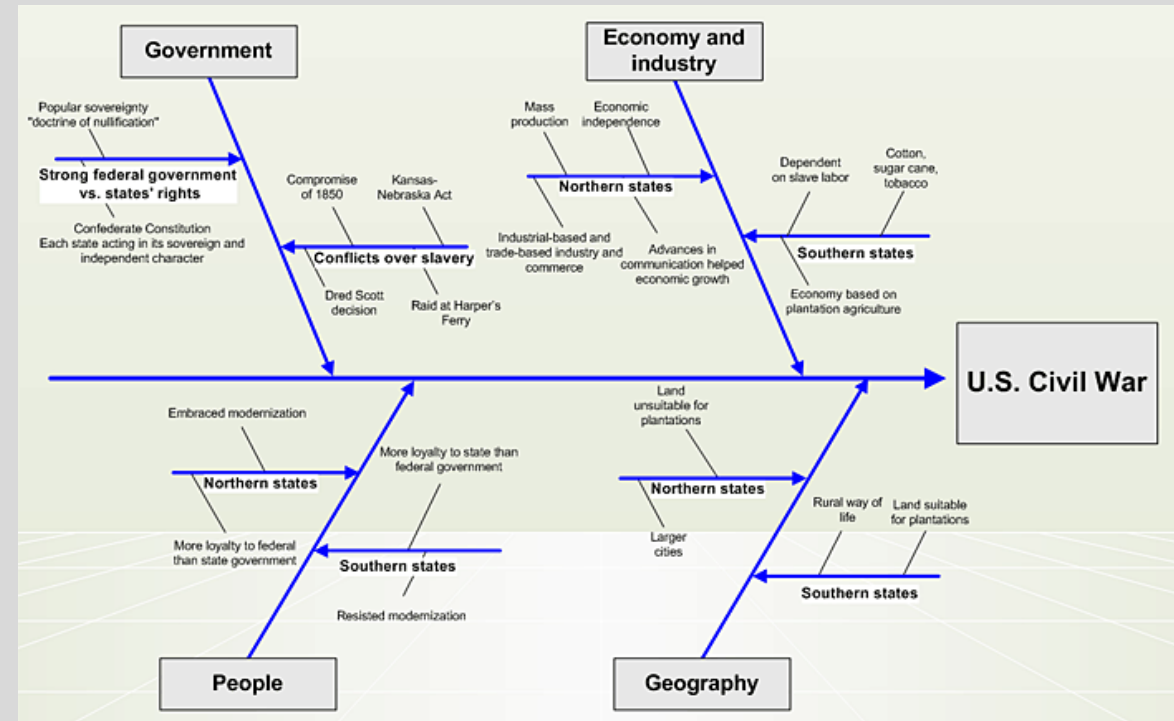
devil	sin
coughing	ecstasy
hags	guttering
drowning	innocent
choking	flares
gas shells	lame
drunk with fatigue	ardent
gargling	floundering
zest	green sea
misty panes	fumbling

Soldiers signing up to go to war	Exhausted men marching back after the battle	What the poison gas looked like	Men Struggling to fit gas masks in time

Vocabulary and the Vocab Gap

Why closing the word gap matters

Language opens doors. It unlocks the world of reading and the imagination, the excitement of writing, the capacity to explore new subjects and releases our potential to learn and grow as an individual. In schools, it underpins progress, impacts on attainment throughout primary and secondary years, affects self-esteem and behaviour and plays a huge role in a child's future life chances. Without enough language – a word gap – a child is seriously limited in their enjoyment of school and success beyond.

Oxford Language Report, 2018 (click to read the report in full)

The Impact of a Restricted Vocabulary

Suffer from low self-esteem

Struggles with verbal communication and writing beyond the basic or functional.

Struggles to understand and follows instructions.

Lacks ideas and imagination for talk and creative play with peers.

Only ever learns the 'mechanical' process of reading – decoding words without finding meaning or enjoying it.

Struggles to articulate their own needs and feelings.

Thanks to: Andrea Quincey, *OUP*

'The Matthew Effect'

An attainment gap in literacy = an overall attainment gap

'For to all those who have, more will be given, and they will have abundance; but for those who have nothing even what they have will be taken away.'

Matthew 25:29

'Covid-19 has *probably* worsened the literacy 'Matthew Effect' for our disadvantaged pupils in particular.'

Alex Quigley, Covid-19 and the Literacy 'Matthew Effect' (theconfidentteacher.com), Sept 2020

'76% of parents said in 2021 that they had chatted to their child at least once a day in the last week, compared with 83% in 2020 and 90% in 2019, and 53% of parents said in 2021 that they had read to their child at least once a day in the last week compared with 62% in 2020 and 66% in 2019.'

The National Literacy Trust, Home Learning Environment - Parent Survey 2021

The Word as a Unit of Knowledge

- A schema is a unit of knowledge or understanding.

- When we learn new things, we either connect the new information with what we already know (assimilation) or we create a new schema for this new information (accommodate).

- As layers of schema grow, so does the retrievable knowledge in our long term memory. This frees up our working memory for more learning.

- What happens if we don't have the language for this new information? We cannot link to or create new schemas. We cannot make inferences to work out the meaning of a word or text.

- Alex Quigley: **Essentially the connective knowledge needed comes down to vocabulary**.

Image from: Alex Quigley, https://www.theconfidentteacher.com/2020/11/academic-vocabulary-and-schema-building/

Extensive and Broad Knowledge Requires Extensive and Broad Vocabulary

- 'Daily practice of vocabulary can lead to seeing each practiced word as a unit (i.e., seeing the whole word automatically rather than as individual letters that have to be sounded out and blended). When students see words as units, they have more space available in their working memory, and this space can now be used for comprehension.'

([Rosenshine's Principles of Instruction](#))

01 Select and Explain

Teachers select the key Tier 2 and 3 vocabulary for each unit. Students are provided with word lists or knowledge organisers.
Teachers provide contextualised definitions, meanings and examples.

02 Explore and Discover

Teachers lead a range of activities that explore the etymology and morphology of a new word. This will include exploring synonyms, antonyms, prefixes, suffixes, and word play.

03 Explore and Apply

Students develop their exploration of the word by generating sentences, creating diagrams or tables, and through writing and talk in context.
Teachers guide students in developing spelling strategies for this word.

04 Consolidate

Students are tested on their understanding of this new word in relevant academic contexts such as: quizzes, exam questions, creating mindmaps and glossaries.

Latin: *silvaticus* 'wild, woodland' literally 'of the woods'
- **extremely violent, wild, or frightening.**
- not domesticated or under human control **:** Untamed
- Wild, uncultivated
- Rude, malicious

Old-fashioned + offensive **:** a person belonging to a primitive society
Slang: someone who doesn't care about anything, ready to fight, a brutal and true put down.

Portuguese: *selvagem*

Something savage doesn't behave in a polite, kind or socially acceptable way.

Frightening because something or someone savage doesn't obey rules so it can be unpredictable.

A savage animal: true to its wild nature, vicious and ferocious

A savage place: wild, uninhabitable, unwelcoming.

A savage person: cruel, nasty, wild, brutal.

savage

FOX HUNTING IS NOT SPORT IT IS SAVAGE CRUELTY

Synonyms: brutal, beastlike, fierce.

'Miss Trunchbull...was a gigantic holy terror, a fierce tyrannical monster, who frightened the life out of pupils and teachers alike.'
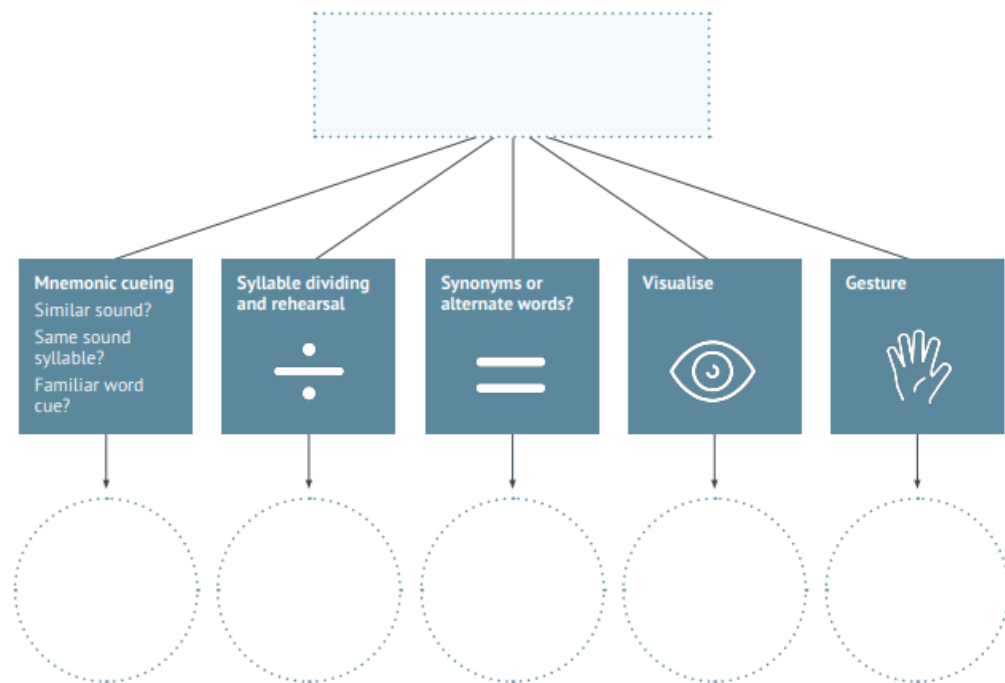(Roald Dahl, Matilda)

Antonyms: gentle, tame, kind, civilised, peaceful, humane.

'Miss Jennifer Honey was a mild and quiet person who never raised her voice and was seldom seen to smile, but there is no doubt she possessed that rare gift for being adored by every small child under her care.' (Roald Dahl, Matilda)

Mnemonic cueing	Syllable dividing and rehearsal	Synonyms or alternate words?	Visualise	Gesture
Similar sound? Same sound syllable? Familiar word cue?	÷	=	eye	hand

relevant	super	rough	somber	superior	inferior	cheerful	defective
blue	merry	totally	genuinely	incredibly	doleful	essential	poor
delighted	great	pleasant	essential	tremendously	painful	miserable	lousy
crucial	dreadful	extremely	momentous	bitter	dejected	surely	dismal
primary	wholly	abominable	contented	profoundly	influential	valuable	serious
dejected	blissful	imperative	wonderful	wholly	ecstatic	elated	jubilant

Important	A Lot/Very/Really	Good	Bad	Happy	Sad

Target word to learn	What shape does the word make?	How many syllables?	Are there any little words inside?	What is the tricky bit?	Is there a mnemonic?	Turn over this sheet to write the word (tick if correct)

Word Ladders

Transform one word into another by changing a single letter in each step so that each link in the chain is a valid word. For example, see the example to right for how to change **more** into **less**. *Hint:* use the hints to help you.

```
more
lore
lose
loss
less
```

1. Turn **milk** into **pail**.

milk

Hint: another word for "grind"
Hint: you can shop here
Hint: way to send a letter

pail

2. Turn **fire** into **heat**.

fire

Hint: employ at a job
Hint: not "there"
Hint: group of cows
Hint: brain casing

heat

3. Turn **fool** into **sage**.

fool

Hint: place to swim
Hint: political survey
Hint: long metal object
Hint: not tan
Hint: leaf in a book

sage

4. Turn **army** into **name**.

army

Hint: not legs, but . . .
Hint: goals
Hint: fades
Hint: they block up rivers
Hint: slang term for a woman

name

5. Turn **mice** into **rats**.

mice

Hint: another word for a bug
Hint: your good friend
Hint: you wipe your feet on them

rats

6. Turn **clock** into **clown**.

clock

Hint: container for butter
Hint: a thief
Hint: to sing
Hint: royalty's headgear

clown

Tier 2 and 3 Vocabulary

Vocabulary can be usefully divided into 3 tiers:

- **Tier 1 – high frequency in spoken language (table, slowly, write, horrible)** *We don't need to worry about tier 1 – pupils usually arrive knowing the basics and if not they will quickly pick them up in conversation with their peers.*

- **Tier 2 – high frequency in written texts (gregarious, beneficial, required, maintain)** *Tier 2 words* [are] *relatively straightforward to teach: all we have to do is provide a synonym. If you explain that benevolent means kind, few children will struggle to understand kindness as a concept.*

- **Tier 3 – subject specific, academic language (osmosis, trigonometry, onomatopoeia)**

From: David Didau, *Closing the Vocab Gap: Building Vocabulary* (2014)
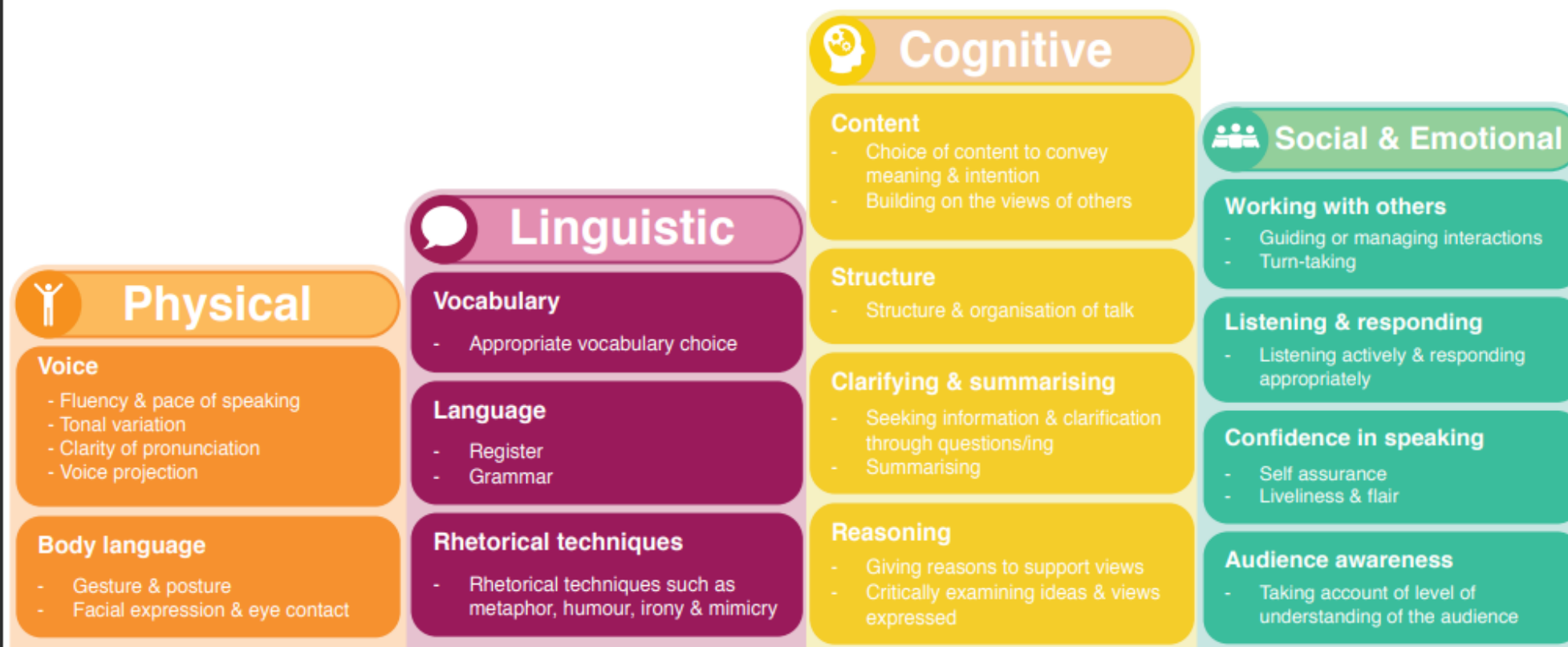
Supporting Oracy for Talk, Reading and Writing

Oracy: The Four Strands

Use the oracy framework to understand the physical, linguistic, cognitive, and social and emotional skills that enable successful discussion, inspiring speech and effective communication.

voice 21

Cognitive

Content
- Choice of content to convey meaning & intention
- Building on the views of others

Structure
- Structure & organisation of talk

Clarifying & summarising
- Seeking information & clarification through questions/ing
- Summarising

Reasoning
- Giving reasons to support views
- Critically examining ideas & views expressed

Linguistic

Vocabulary
- Appropriate vocabulary choice

Language
- Register
- Grammar

Rhetorical techniques
- Rhetorical techniques such as metaphor, humour, irony & mimicry

Social & Emotional

Working with others
- Guiding or managing interactions
- Turn-taking

Listening & responding
- Listening actively & responding appropriately

Confidence in speaking
- Self assurance
- Liveliness & flair

Audience awareness
- Taking account of level of understanding of the audience

Physical

Voice
- Fluency & pace of speaking
- Tonal variation
- Clarity of pronunciation
- Voice projection

Body language
- Gesture & posture
- Facial expression & eye contact

BEOOLaunch.pdf (voice21.org)

Talk Groups

Snowball discussions

Groupings

Different groupings support different types of talk

Trios

Talk with two other people. Alternatively, talk to a partner while a third person listens in and summarises or critiques the discussion. Or two people talk and the third listens in to summarise and critique the discussion.

Traverse

Stand in two parallel lines opposite a partner. Change partners by moving one person down to the other end of the line.

Pair

Talk to a partner

Circle

Groups of six or more people face each other in a circle. You can step inside the circle, one at a time, to speak to the whole group.

Onion

Form an inner circle and an outer circle. If you're in the inner circle stand back to back, facing a partner on the outer circle. Speak to a new partner by rotating the inner or outer circle.

Fishbowl

Similar to an onion, but the people in the inner circle face each other while the people on the outer circle observe the inner circle's discussion.

Nest

Stand apart from each other and whisper your ideas to yourself.

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Talk Tactics

Talk tactics encourage students to think strategically about their contributions to group talk

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Instigate
Present an idea or open up a new line of enquiry

Start by saying:
- I would like to start by saying…
- I think….
- We haven't yet talked about…

Instigate

Probe
Dig deeper, ask for evidence or justification of ideas

Start by saying:
- Why do you think…?
- What evidence do you have to support X idea?
- Could you provide an example?

Probe

Challenge
Disagree or present an alternative argument

Start by saying:
- I disagree because…
- To challenge you X, I think…
- I understand your point of view, but have you thought about…?

Challenge

Clarify
Asking questions to make things clearer and check your understanding

Start by saying:
- So are you saying…?
- Does that mean…?
- Can you clarify what you mean by?

Clarify

Summarise
Identify and recap the main ideas

Start by saying:
- So far we have talked about…
- The main points raised today were…
- Our discussion focused on…

Summarise

Build
Develop, add to or elaborate on an idea.

Start by saying:
- Building on X's idea…
- I agree and would like to add…
- X's idea made me think…

Build

For building on someone's ideas…		• "I agree and I'd like to add…" • "Linking to your point…" • "Building on that idea…"
For challenging someone's ideas…		• "That's true, but have you considered…" • "You mentioned X but what about…" • "I hear what you're saying, but…"
For summarising the discussion…		• "Overall, the main points covered were…" • "In summary…" • "From today's discussion, it's clear that…"

Academic Thought Stems

The analysis of the data revealed...

The indication in the report is...

The implication is perhaps that...

The source identifies...

The rise in global warming is attributed to...

The verb 'snarled' implies...

The source corroborates...

I Don't know

- Think, Pair, Share with their assigned Talk Partner.
- Select students (and don't just go for the brightest who you know will answer) and ask 'what do you *think*?'
- 'Can anyone develop/ elaborate/ argue differently?'
- 'You don't know, okay I'll come back to you in a moment. Your talk partner can help and you're welcome to magpie ideas.'

How do I analyse a text?

Consider the deeper meaning
- Initially, it seems the text is about _____ but deep down I think Shakespeare is saying _____.
- I think Shakespeare is really saying _____.

Consider links you could make to other areas of the text
- This part reminds me of _____ because _____.
- This moment is similar to _____ because _____.
- Things have changed here because earlier in the play _____ but now _____.

Consider language choices made by a writer
- The word '_____' makes me feel _____ because _____.
- I think Shakespeare has used the word '_____' because he is alluding to _____.
- The word '_____' is an interesting choice because it reminds me of _____.

Consider how the writer wants to make a reader or audience to feel
- At this point, I think Shakespeare wants an audience to feel _____ because _____.
- To make an audience feel _____, Shakespeare uses _____ and _____ because _____.

Consider multiple interpretations of a text and symbolic meanings
- Shakespeare might be using _____ as a symbol because _____.
- The word/phrase '_____' could mean _____ but it could also mean _____.

Consider how the text has been put together
- At the beginning of the text, Shakespeare _____.
- In the middle of the text, things have stayed the same/changed because _____.
- By the end of the text, Shakespeare _____.

Consider how the writer changes the tone, mood or atmosphere of the text
- Before this moment, the atmosphere was _____ but now it has changed to _____ because _____.
- The tone changes from _____ to _____ when Shakespeare writes '_____' because _____.
- Shakespeare establishes a _____ mood through his use of the word '_____' because _____.

Consider authorial intent and why a writer is doing something
- Perhaps Shakespeare includes this line to criticise/teach/warn us/expose _____.
- Shakespeare may be wanting to say _____.
- Shakespeare could be trying to _____.

Literacy in Five

Think/Talk/Read/Write like a… as a framework for planning literacy support

Explicit utilisation of the reading strategies

DARTs to enable all students to access all texts

Explicit teaching of vocabulary

Provide oracy support for talk, reading and writing