

Teacher's notes for the video film clips accompanying Talk for Reading



TalkforReading

Talk for Reading provides access to 21 video clips, showing aspects of the process in action. There are various ways in which the footage might be used. You may want to stage your personal viewing over several days, watching clips alongside reading sections of the book to build your understanding of Talk for Reading. However, we envisage that the main use of the clips will be to support the development of your Talk for Reading project team and/or staff training at meetings or on training days. We very much hope that such training involves teaching assistants as well as teachers because, if all the professionals supporting a class are familiar with the approach, the effect is so much greater.

The following notes offer suggestions of how you might use the clips for such training to help build your whole-school approach, including suggested questions for the staff to reflect on while watching. Without such a focus, followed up by discussion of the key points, watching film can be passive – important potential learning may drift by unnoticed.

Video clip 1. Tracy Adams' Y6 guided reading session at St Matthews C of E Primary, Birmingham

Video clip 2. The magic of reading into writing Y1 (Warren Road Primary, Orpington)

Video clip 3. The magic of reading into writing Y5 (Selby Community Primary, North Yorkshire)

Video clip 4. The magic of reading into writing Y5 (2) (Selby Community Primary)

Video clip 5. The power of performance – *Charge of the Light Brigade* (Selby)

Video clip 6. The power of phonics Sounds-Write style (Watermoor Primary, Cirencester)

Video clip 7. Pie demonstrating line-by-line reading

Video clip 8. Tracy Adams teaching vocabulary with Y6, St Matthew's C of E Primary, Birmingham

Video Clip 9. Teaching vocabulary through actions for *The Crayons that Quit* (Y1, Warren Road Primary, Orpington)

Video clip 10. Pie demonstrating how to develop vocabulary through shared writing (Knowle Park Primary, Bristol)

Video clip 11. Y6 pupil Mr T demonstrates the power of poetry (Selby Community Primary, North Yorkshire)

Video clip 12. Tracy Adams helping her Year 6 class access a challenging text on heroism (St Matthews C of E Primary, Birmingham)

Video clip 13. Pie demonstrating booktalk using *Voices in the Park*

Video clip 14. Pie demonstrating booktalk using *Voices in the Park* (part 2)

Video clip 15. Y1 boy demonstrates how to predict in science (Yew Tree Community Primary, Birmingham)

Video clip 16. Jamie Thomas demonstrating the importance on intonation (Y2, Warren Road Primary, Orpington)

Video clip 17. Pie using booktalk techniques with *Elf Road*, a TfW model text

Video clip 18. Pie modelling how to write model answers with a Y4 class

Video clip 19. Pie miming the life cycle of butterfly (clip from online training)

Video clip 20. Dave, the Reading Dog, West St Leonards Primary, East Sussex

Video clip 21. Parent explaining how the school involves parents in reading (Briar Hill, Northampton)

Video clip 1. Tracy Adams guided reading session, with Y6, St Matthews (11:45 minutes)

This is a long clip so the feedback has been divided into sections. Decide which bits are most useful for you and adapt your questions to suit what you have focused on. The guided reading group has been reading *Fenn Halflin and the Fearzero*.



Possible question to ask people to reflect on as they watch the clip:

What techniques does the teacher use to support the children's reading in this guided group?

Feedback: Use feedback to establish:

Opening section: warming up vocabulary

The teacher:

- asks questions to establish if they remember the meaning of challenging vocabulary in the text since they have read it before
- encourages paired discussion before feedback
- supports the group by providing familiar learning routines. (You may want to underline this by also looking at [video clip 8](#), where the same teacher is filmed helping a whole class access the vocabulary of a challenging text, and at [video clip 12](#), where many similar routines

are followed with the whole group, but this time with a much more challenging text.)

Middle section (1:00) paraphrasing text

The teacher:

- checks group knows meaning of *paraphrasing*
- models how to paraphrase a section
- encourages paired discussion
- then asks children to paraphrase a section which they read aloud together
- gets group to discuss meaning before they attempt to paraphrase it
- gives group 2 minutes to write the text in their own words
- helps children not to use any of the phrases/key vocabulary from the text
- everyone then reads their paraphrase – everyone can paraphrase the text with some doing so clearly and confidently

Final section (8.16) SATs-style inference questions

The teacher:

- establishes that identifying *inference* won't be straight forward
- points out that they will have to dig into the text and pull apart what is being said
- makes the question asked very clear and then asks them to explain what the question means
- draws out that 3 marks will require 3 parts to the answer
- checks that one child is reading exactly what the text says
- asks questions to help group identify what they are inferring including 3 bits of evidence
- raises questions that they will examine the next day

Note: [Video clip 12](#) on heroism shows how this approach enables the whole class to tackle advanced text with confidence.



Video clip 2. Reading to writing Y1 (Warren Road Primary, Orpington) (41 seconds)

This Y1 child's end-of-unit writing in the style of *The Day the Crayons Quit* is very impressive.

Possible questions to ask people to reflect on as they watch are:

- a) How do you think the high quality of his writing has been achieved?
- b) How do you think the fluency of his reading of his writing has been achieved?

Use feedback from these questions to establish:

a) High quality of writing

- A lot of work has been done on developing vocabulary so the children know, and can use appropriately, a wide range of alternatives to express the frustration, anger and boredom of the crayons.
- The children are very familiar with the pattern of the text and how the writer has engaged the reader so they can imitate that style and make it their own.
- The text chosen has clearly appealed to the children's imagination and lends itself to writing your own versions.

b) Fluency

- The children must have done a lot of oral work focusing on expression and using tone to reflect mood so that the boy knows how to present his text powerfully.
- The children have probably done a lot of echo-reading type work so they know how to use their voices to bring out the meaning of the text.

Note: There is a range of clips here that highlight the importance of fluency and intonation. **Video clip 16** shows a teacher teaching this skill with a Y2 class. **Video clips 5 & 11** demonstrate the importance of providing opportunities for children to perform poetry, thus enhancing their confidence and their love of language through helping them read fluently. **Video 12** shows a teacher reminding a class of the skills associated with reading when conducting leapfrog reading of a text. Finally, **Video clip 19** includes Pie realising that he has inadvertently misinterpreted the meaning of a sentence by not noticing the punctuation when reading aloud. He draws the audience's attention to this to emphasise the importance of teaching such skills.

Video clip 3 & 4. Reading to writing. Three Y5 pupils from Selby explain how they magpie ideas from their reading when writing (1:25 & 1:37 minutes)

These charming, short clips show how getting pupils to become enthusiastic readers can improve their speaking, reading and writing.

Questions to ask people to reflect on as they watch the clip 3 are:

- a) How do you know that this pupil (Sophie) understands the power of relating setting to mood and emotions?**
- b) What have you inferred about how the pupil has learnt this?**

Feedback: Use feedback from these questions to establish:

- Sophie can coherently explain the power of relating setting to mood and emotions and give examples.
- She shows that she knows how to use this technique herself and magpies good ideas from her reading.
- You can infer that the class has analysed this feature, perhaps initially through discussing model text selected to focus on this technique, has practised it in their own writing and then discussed such techniques when encountered in novels like *Varjak's Paw*.

Questions to ask people to reflect on as they watch the first half of clip 4 (pause at 00:59) are:

- a) How has Peyton been able to link reading, vocabulary and writing?**
- b) What have you inferred from her enthusiasm for this approach?**

Use feedback from these questions to establish:

- The pupil recalls coherently that authors can affect the reader through imagery, raising questions and stirring emotions.
- You can infer from her enthusiasm for the poem that they had read that she loves magpieing ideas and using them in her writing.

Questions to ask people to reflect on as they watch the second half of clip 17 (1:00 – end) are:

- a) Has Lacey used the idea that she magpied from *Varjak Paw* effectively?**
- b) How will such magpieing help the children?**

Use feedback from these questions to establish:

Question a) is subjective but answers may include the fact that she has chosen to use both the word *limp* and the image of the broken toy. Both work together well.

How will such magpieing help the children? Feedback from this question may include:

- The children's growing awareness of the various techniques used by writers to engage readers will both help them with their own creative writing and help them comment on the effectiveness of the writing of others.
 - It will also help them read more attentively and with greater interest as they are aware of the various techniques.
 - These clips reflect the power of helping children understand how reading and writing are mutually supportive through developing the reader in the writer and vice versa. The Talk for Writing process also supports pupils as readers; equally, the Talk for Reading process also supports pupils as writers.
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Video clip 5. Performance of *Charge of the Light Brigade* (Y4 Selby) (3:40 minutes)

Selby Community Primary, North Yorkshire, is a Talk for Writing training school in an ex-mining, high-unemployment area. The school works hard at building a love of reading and a rich vocabulary for all its pupils. Performance poetry is an important part of this approach.

Questions to ask people to reflect on as they watch the clip are:

- a. What is powerful about this performance**
- b. Why is it a good idea to include performance within your reading programme?**

Use feedback from these questions to establish

a) Power of performance

This is a subjective question so ask for feedback from your audience and flipchart their conclusions. Suffice it to say, that it was very hard to hold the camera steady when filming such a powerful performance and the Teaching Assistant was moved to tears.

c) Why include performance?

- Draw out from your audience that the more chance pupils have to perform great literature, the greater their fluency and comprehension

will be, as performance makes the words come to life and reveal their meaning (see the note at the end of [video clip 2](#) above).

- Performing in such a way boosts all the children's confidence and enjoyment of literature.
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Video clip 6. Phonics Sounds-Write style, Emma Eamer, Watermoor Primary (2:14 minutes)

As Pie explains on **page 41**, it is not 'phonics first, comprehension later'. In Talk for Reading, both aspects are developed side-by-side with oral comprehension being developed through quality books whilst phonics is directly taught daily and practised through careful matching of the right decodable text alongside writing that is matched to the appropriate phonic stage through dictation for practice.

This short clip of Emma Eamer teaching phonics at Watermoor Primary School, Cirencester, demonstrates the Sounds-Write approach.

Possible questions to ask people to reflect on as they watch the clip are:

- a. Why is the teacher focusing on how you write the words?**
- b. How does the teacher support the children in saying, reading and writing the sounds within the words?**
- c. What routines has the teacher established to help the children learn and why are they important?**

Use feedback from these questions to establish:

- a. The teacher focuses on how you would write the words because the sounds of reading and writing are taught side by side since they complement each other.
- b. The teacher supports the children in saying the sounds by demonstrating the position of the tongue/lips when saying specific sounds. She supports the children in reading the sounds by a routine of reading fingers which encourages them to form the shape of the letter that represents the phoneme. The children can then write the phonemes that make up the words down – so that reading and writing develop in parallel.
- c. The children are all familiar with the routines that accompany phonics sessions, for example, using a letter on a post-it note to represent each sound (phoneme) in a word. The children know they

need to identify the sound to get the spelling of the word in the right order; they come up to the flip chart to do this when asked. All the children know that they will be expected to repeat the sound of the phoneme that has been correctly selected.

Such routines help give structure to the learning and the repeated patterns help the children learn.

Video clip 7. Pie Corbett demonstrating line-by-line reading (5:40 minutes)

Pages 130-133 contain an explanation of line-by-line reading which involves slowing the text down so that children get into the habit of considering shades of meaning and making links between sentences and across a text. This supports the development of working memory, making links within the text and seeing how one thing links to another. By reading the text sentence-by-sentence, and being shown how to tie ideas together, children are supported in making connections across the text.

You may want to show people the first 37 seconds of the clip and pause so that the *Polly* text is on the screen and ask people to discuss Pie's question:

Why is a text like this quite difficult for some children?

Use feedback to establish what the issues are and then continue watching the clip up until **2:15** and ask your audience if there are any additional points. Add these to your feedback if they are not already there:

- The reader has to create the cohesion between the sentences – the text is not explicit so the reader has to infer.
- Pronouns are liable to cause problems as the reader has got to work out what they refer to.
- To tie it altogether, you have to hold a lot of information in your head.

When you pause at **2:15**, ask your audience to:

Note down the advice Pie gives for making line-by-line reading useful.

Through feedback establish:

- use annotation on screen & get children to join in
- start with two or three sentences and build up from there
- keep a look out for pronouns and any information the reader has to infer
- use the talk-aloud technique to reveal the thoughts in the reader's head as they tie the text together
- get the class to try to predict what will happen

- get the class to clarify the significance of phrases like “The streetlights began to turn on”
- ask a series of questions to help the children tie the text together
- encourage rereading to help tie the text together.

End with Pie’s question: **Is line-by-line reading part of what you do in reading units?** Allow time for teachers to reflect on this.

Video clip 8. Tracy Adams, embedding vocabulary with Y6 at St Matthew’s C of E Primary, Birmingham (5:05 minutes)

This is a good film to show how to strengthen pupils’ vocabulary and that there is no need to be daunted by challenging vocabulary. This is the opening section of the lesson; **video clip 12** shows the next part of the lesson. You may find it useful to use these clips consecutively as they show how the teacher is developing the children’s skills. **Video clip 1** also shows how the necessary skills have been introduced/strengthened with more familiar text through guided reading sessions.

You may want to ask people to do this as they watch the clip:
note down all the techniques Tracy is using both to teach vocabulary and keep her class engaged.

Use feedback to establish that the teacher:

- uses the Isabel Beck routine so pupils say the words focused on and a simple definition she prepared earlier
 - gets the children to talk about the word and feedback about how it is used in a range of contexts
 - uses the *5-4-3-2-1 technique* to bring class back together quickly
 - gets children to decide which synonyms are less powerful
 - asks children to use the word in a sentence of their own – then several children read out their examples – thus the children experience the word in a range of contexts.
 - requests children to *track speaker* and put pens down so they are focusing on what is happening now.
 - uses a range of routines that the pupils are clearly familiar with to build up their ability to participate with confidence.
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Video clip 9. Embedding vocabulary, *The Day the Crayons Quit* (Y1) (40 seconds)

You may find it useful to show this short clip immediately after [video clip 2](#) which focused on the written outcomes of developing vocabulary through reading *The Day the Crayons Quit*.

Two activities you may want to ask people to do as they watch the clip are:

- a) Note down all the techniques being used to teach/embed vocabulary.
- b) Note down what proof there is that the children are engaged.

Use feedback from these questions to establish that:

- the teachers ask the meaning of a challenging word and expect everyone to reply
- the teachers ask for other challenging words from the story
- the pupils are familiar with using actions to help convey the meaning of words and acting out the meaning of words.

b. You know the children are engaged because:

- they are excited and try to answer the questions
 - they can imitate the actions to show the meaning of the words
 - they all take part in repeating/saying the words and acting out the meaning of words.
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Video clip 10. Pie demonstrating how to develop vocabulary through shared writing (Knowle Park Primary) (3:42)

This film clip is a Talk for Writing favourite that demonstrates shared writing about an image. It has been included here because it is useful to reflect on all the different ways Pie uses this as an opportunity to expand the pupils' vocabulary and that we need to take all opportunities to expand children's vocabulary.

A question to ask people to reflect on as they watch the clip is: [Note down all the different methods Pie uses to expand the children's vocabulary](#)

Use feedback to establish that Pie:

- explains the meaning of words e.g., charm/a spell or a lucky object on a bracelet

- asks the pupils to volunteer a wide range of alternative choices so they can judge what works best given the context and purpose
 - asks pupils to explain what words mean
 - praises all the suggestions collectively to encourage everyone to volunteer suggestions
 - asks pupils to explain the choices they would make
 - asks for suggestions for what could be mocked and gets the class to discuss this in pairs
 - encourages a range of ideas
 - doesn't show excitement when one pupil suggests *mocking mortals* as he wants to encourage everyone to contribute
 - focuses on helping class to see how mortals and time are linked so they understand the choice he is about to make and that effective writers reflect on their word choices
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Video clip 11. *Mr T* showing his Y6 teacher he does do poetry! (Selby Community Primary) (1:30 minutes)

This is particularly powerful as it illustrates the importance of providing pupils with opportunities to perform poetry and experience the power of words. The context for this virtuosa performance is explained on **page 79**: Tyler (the self-styled Mr T) joined Year 6 at Selby Community Primary and let his teacher Tom Wriglesworth know that he did maths but he didn't do poetry. He had not reckoned with how catching Tom's enthusiasm for vocabulary would be.

A question you might want to ask people to reflect on as they watch the clip is: **How do you think the teacher might have managed to achieve this transformation in Mr T?**

Use feedback from this question to establish that he probably:

- found a poem about something the pupil was interested in
- emphasised the importance of words in all lessons and helped embed them right across the curriculum
- provided opportunities for children to perform poems
- savoured language so the children learnt to love language too.

I emailed Mr T's teacher, Tom Wriglesworth, to see if he had anything to add and he sent this grand message back:

"If we had an opportunity to either learn a new shiny word or to use one of our

fantastic words, turns of phrase, similes, etc, we'd rub our hands and say, 'I've got a yearning for learning!' It was a silly thing, but it got Mr T interested and, if he could utilise this new learning in his writing, he was a happy chap. It was mild brainwashing and a bit theatrical in certain scenarios with me and my TA swooning over new poems and word choices so that the children knew something HAD to be added to their magpie books. Everything had to earn its place as, when it came to writing, we weren't messing about. It was serious business. At lunchtimes, on occasion, I would have 'working lunches' where I would show any new poems, magpie books, pieces of work or learning activities to staff so that they could do similar things with their groups."

Video clip 12. Tracy Adams – the power of dialogic talk at St Matthew's (10:40 minutes)

This powerful video clip shows Talk for Reading in action. It is from a series of lessons focusing on using talk to help children understand complex philosophical concepts. The Y6 teacher, Tracy Adams, wanted to give the children the confidence to read challenging text so she has selected an academic essay that explains different philosophical views about *heroism*. This was chosen to help the class appreciate *Beowulf*, a text that the class was studying as part of their reading spine that underpinned their English curriculum. The overall aim was to help the children have the skills to engage with text at a deeper level. The discussion pulls together the children's understanding at the end of the investigation stage and contains a wide range of teaching techniques.

During the earlier introduction stage, the children would have been introduced to the text and its vocabulary so, by this stage, they already know what the text says and understand the vocabulary used. This lesson started with the vocabulary work (see [video clip 8](#)).

Questions that you might want to ask people to reflect on and note down as they watch the clip are:

- a. What activities does the teacher use to get the children involved in thinking about the text and deepening their reading skills?**
- b. What techniques does she use to keep the class focused?**

Use feedback from these questions to establish:

- a. Activities used to get children involved with thinking about the text:**

- individuals asked to read short sections of the text
- teacher stresses the importance of intonation and noticing how the punctuation affects meaning
- class asked to think about what the text says it means to be a *hero/heroic/heroism* and to reread the text and highlight all uses of these words to help them reflect on this
- pupils asked to explain what they have discovered about the range of meanings of the term *hero*
- pupils asked to discuss ideas in pairs
- their findings are flip charted to provide a useful reference point for their discussions
- class asked to focus on particular words like *inspirational* that are connected to heroism
- teacher brings out fact that there are different possible ways of interpreting heroism
- teacher uses Isabel Beck technique to embed meaning of words like *protagonist*
- teacher then broadens their understanding, by asking them to think about the word *protagonist* in the context of recent stories they have read by discussing this with a partner – feedback from this then strengthens class's understanding of different types of heroes
- the range of possibilities here is then used to strengthen the class's understanding of *ambiguous*, both through examples and through stating what ambiguous means. (The very fact that the class are not fazed by such questions shows that they are used to coping with discussion at this level)
- class asked to read a paragraph independently in preparation for summarising it
- class asked to write summary of the paragraph
- class asked to listen to various summaries and think how they could improve their summary (teacher knew who to select to ensure pupils had good examples to listen to before editing their work).

b. Techniques used to keep the class focused:

- use of *track the speaker* to get class to listen to contributions
- use of *5-4-3-2-1 technique* to bring class out of discussion mode
- advice to *track the text* with a pencil to help keep them focused
- wide variety of activities and pace of lesson helps keep children engaged.

Different people will have noticed different things and probably more things than listed here. It may be useful for everyone to watch the film again once some key learning points have been flip-charted to deepen understanding and add to the list. You may then want to set teachers the task of applying the same approach to a challenging text that they want their class to access.

Video clip 13. Pie Corbett using booktalk to facilitate Year 6 comprehension (5:45 minutes)

Useful for all teachers to demonstrate dialogic talk in action using the booktalk technique. The clip shows booktalk in action using *Voices in the Park* in English. The approach could be applied to any sort of challenging text that requires thought to understand it fully – and is thus very well suited to work across the curriculum as well. As explained **on page 11** of the book, research has shown talking about text to be the most powerful way of raising comprehension levels. Given the importance of this clip, it is probably worth getting people to watch it twice.

For the first viewing you may want to ask this question: What techniques is Pie using to get the pupils to discuss and express their viewpoints?

Through feedback establish that Pie:

- selects a page which raises significant questions
- allows time for class to discuss in pairs then opens up discussion
- shows interest in all answers but doesn't praise any answers thus encouraging contributions
- recasts contributions so everyone can hear clearly if the speaker has spoken softly
- notices gaps in the children's comments and draws attention to areas that may benefit from more discussion
- **at no point shows what his view is so that children encouraged to deepen their thinking.**

You could then ask them to watch the clip again and jot down the sort of phrases Pie is using to develop the discussion and what they think is the purpose of the type of questions he is asking. Alternatively, you could read each phrase quoted below and ask the teachers to discuss the purpose of each.

Use feedback from these questions to establish the use of these phrases and their purpose:

- “You told me that she doesn’t care but I’m now wondering about that.” – Pie uses this way in to draw attention to an aspect that needs further consideration.
- “There’s quite a lot to say here. There’s some things to say about the mum but there’s also things to say about what’s happening on the bench?” – He’s selected a significant page for further reflection. Rather than telling them what to notice he guides the class towards areas that might deepen their understanding.
- “Tell me about that picture of the bench: the dad is one end of the bench and then you’ve got the telegraph pole and then you’ve got the mum at the other end of the bench. What might this book be about?” – He’s helping the pupils notice significant things but doesn’t hint as to what the significance is. In this way he raises the big question about what the book might be about.
- “Say a bit more about the division between the two.” – This encourages pupils to focus on something that might prove useful.
- “And what’s making you think that?” – This helps pupils to remember to explain their evidence rather than just say ideas.
- Once a girl makes the salient point about the mum having a lot of the bench and the dad having very little, Pie doesn’t show that this is a very significant. Pie asks, “How do we feel about that?” and immediately follows that up with, “What do we think the book may be about?” – This encourages them to think deeply.

It is worth pointing out that being able to guide the discussion in such a way is only possible if you are thoroughly prepared, know which points you are trying to draw out and help the children to reach their own understanding of them.

Following this discussion, you may want to give out **handouts 7 & 8** which provide a wealth of examples related to both questions.

Video clip 14. Voices in Park 2 – (02:48 minutes)



You may want to use this second clip to reinforce understanding of booktalk. Have a copy of *Voices in the Park* available so everyone can see the page Pie is focusing on clearly (reproduced here). Ideally, everyone should be familiar with this visually challenging text. Pause the film at the beginning (00:01) and ask: **Why do you think Pie has chosen this particular page to discuss?**

Through feedback you might establish that:

- The shadow on the pathway is the boy's mother's
- The boy is standing on the path partly in his mother's shadow but partly in the light of the sun
- The mother's distinctive trilby hat is mirrored by the shape of the lamps on the lampposts, the shape of one of the trees and some of the clouds
- The mother casts a shadow but most of the trees and the lampposts don't
- The dogs seem to be having a good time in the distance.

This image forms the focus of Pie's first question. You could watch the clip until 00:24 and see whether the children in the clip have come up with similar points to the ones your audience came up with.

Then show the rest of the clip and ask your audience to note down how Pie helps the class see the significance of the boy partly being in his mother's shadow.

Through feedback establish that:

- He sums up some of the things the children have noticed about the shadow.
- He directly asks what is the artist trying to suggest?
- He repeats what one girl has said about *It's the mum's world because it's all hats*. (He comments quietly **"That's good"** – a comment he probably made to encourage all the children to keep trying.)
- He sums up where the thinking has got to by saying, **"The mum's everywhere in his life."**

- When the boy comments, “The mum will never let the boy be free,” Pie asks for evidence from the picture.
- When all the children’s comments move in the same direction stressing that the boy is imprisoned, Pie points out that he is on the path and gets the class to look more closely at the shadows.

You may want to ask your audience to watch the film a second time and this time ask: **What techniques is Pie using to get the pupils to discuss and express their viewpoints?**

Through feedback establish that Pie:

- selects a page which raises significant questions
- allows time for class to discuss in pairs then opens up discussion.
- shows interest in all answers but doesn’t loudly praise particular answers in order to encourage contributions from everyone
- recasts contributions so everyone can hear clearly if the speaker has spoken softly
- notices gaps in the children’s comments and draws attention to areas that may benefit from more discussion
- at no point shows what his view is so that the children are encouraged to deepen their thinking.
- draws out the fact that the boy isn’t entirely in her shadow
- then asks what that suggests – so he is helping to tease out subtle inferences from the image
- helps the girl who is saying that there is hope that he is not totally controlled by the mum because he is not entirely in the shadow
- then encourages a boy to comment that there is a little bit of freedom coming his way.

Then ask: **What does this tell us that the teacher must do to facilitate a quality discussion?**

Feedback

- Prepare well
 - Listen carefully
 - Know how to refocus direction to help the children come up with significant ideas
 - Be self-disciplined and resist the temptation to join the discussion
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Video clip 15. A Year 1 child at Yew Tree Community School, Birmingham, explains his prediction in science (25 seconds)

This brief clip is useful because it shows a pupil using the word *predict* appropriately in science in Year 1.

Question to reflect on while watching: [Why is this short clip useful?](#)

Use feedback from this question to establish that the film emphasises:

- the importance of providing children with the opportunity to use technical words in context themselves to embed understanding
 - that *predict* is an important word to develop pupil's reasoning and is very useful in a range of subjects including English, science and history
 - that young children can cope with such vocabulary if it is well introduced
 - that children love being introduced to technical words and being helped to use them in context.
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Video clip 16. Jamie Thomas demonstrating the importance of intonation, Y2, Warren Road Primary, Orpington

Ask people to reflect on this question as they watch:

[What techniques does Jamie use to help the children develop fluency?](#)

Use feedback to establish that the teacher has:

- involved the children by getting them to question whether he is reading the text in the right way
 - provided opportunities to discuss their ideas in pairs
 - involved the children in deciding what he should change
 - asked the children how to change tone to express feelings
 - used echo reading to involve the children in imitating how to use your tone of voice to imitate feelings and reflect meaning
 - asked the children to practise expressing feelings with a partner
 - asked some children to say their examples while the rest of the class listens and comments.
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Video clip 17. Pie using booktalk techniques with Elf Road, a Tfw model text

Again, like clip 10, this is a Talk for Writing film clip as the text being read (Elf Road) is a model text for writing not a challenging reading text. It has been included because it is a good, simple example of how to encourage children to discuss a text and begin to dig more deeply.

Possible question to ask people to reflect on as they watch the clip:
What techniques is Pie using to get the pupils confidently discussing and expressing their viewpoints?

Use feedback from these questions to establish:

- Pie starts off with an easy question about likes and dislikes to put them at their ease.
 - He then asks a more challenging question but presents it in a non-threatening way so the direct question about Poppy is softened by the follow-up request for **someone to talk it through a wee bit**.
 - He listens carefully but doesn't praise the answer to encourage all to contribute.
 - He asks questions about the meaning of words to help the children read deeply.
 - He then introduces a more challenging question – **What does the word unusual say to the reader?** He asks a series of related questions to help the children think more deeply about the significance of some of the words the writer has chosen.
 - Once the discussion is well underway, he asks the children to discuss the question further with their partner.
 - Pie remains a patient, relatively quiet listener throughout so he does not dominate the speaking.
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Video clip 18. Pie helping a Y4 class to write model reading test answers

In this clip, Pie is leading the shared writing of a model answer about comparing contrasting characters. Mr Cambridge, the teaching assistant, is scribing the model text.

Possible question to ask people to reflect on as they watch the clip:
How is Pie supporting the pupils in being able to answer the type of questions they will actually get in the Y6 reading test?

Feedback: Use feedback from these questions to establish points like the following:

- starts off by asking a pupil to say how they would summarise contrasting the two characters
 - repeats what has been said so everyone has heard it clearly and then suggests shaping it up into a formal written answer through shared writing
 - asks the class to select the best of a range of alternative phrases (*In this passage, .../In this extract, ...*)
 - models the typical language of the answer, (e.g., hesitating and recasting his ideas to demonstrate the choices facing the author)
 - pauses at key times to involve the class (e.g., he asks for evidence including a quote)
 - suggests adding in an extra point and models how to do this: *Furthermore, ...* and stresses the comma that follows the signpost (since it is a fronted adverbial)
 - When moving on to the contrasting character, he asks the class for the phrase needed and they say, *On the other hand*, (clearly, they are used to the idea of using the appropriate sentence signpost to guide the reader and separating it off from the main clause with a comma)
 - helps familiarise the class with the word *pessimistic* by getting everyone to say it and recognise what it means and that it is the opposite of *optimistic* before providing evidence to support the statement.
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Video clip 19. Life cycle of butterfly – Pie & Julia demonstrate the power of sorting-text activities & mime to support understanding & retention (5:35 minutes)

This is an interactive clip from an online conference. Pause the clip at 0:58 and ask your audience to jot down the right order of the 4 paragraphs of the muddled model text that Pie is reading. Pause at 2:10 to get feedback.

One effective way of doing this live with your staff or with your class is to say that you are going to count to 3 and, on 3, everyone is to shout out the opening word of the opening paragraph. The chances are that if your audience is teachers, everyone will shout out *When!* with great confidence. You may then want to discuss why they are so confident which is a good lead in to discussing the first question below. Fluent readers find these sorts of sorting activities easy. If children are not fluent readers, they will not instantly know the significance of the *sentence signposts* and thus, may not be able to sequence the text with ease.

Possible questions to reflect on while watching:

- a) Why are sequencing text activities useful?
- b) Why is mime a powerful teaching tool?

Use feedback 1 to establish that:

- sequencing makes you think about the significance of the sentence signposts in making text coherent (it's worth noticing that Pie had to reread the *outside/inside* section because he hadn't noticed the comma directly following *outside* and, therefore, misunderstood how the sentence would flow – and, of course, he bravely points this out to the audience)
- sequencing makes you think about the meaning of the text and makes you read the text more carefully
- the activity is engaging because it is a form of game – it involves the children with the reading and makes them focus on the underpinning logic of the text

Feedback 2: Use feedback to establish that:

- mime forces you to decide on the order in which you are going to do things so it helps to organise your thoughts before you start performing
 - mime, like text mapping, makes you think about how you are going to represent the meaning of the text
 - it makes the learning more memorable and enjoyable.
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Video clip 20. How Dave the Reader Dog supports reading – West St Leonards Primary, East Sussex (53 seconds)

This entertaining film clip, produced in action-film-promotion style with just the music and captions to guide you, provides an insight into why Dave the Dog has proved such a success at West St Leonards. To understand more and learn about how the success of Dave has involved parents, see **pages 241-243**.

A question to ask people to reflect on as they watch the clip is:

How has Dave the Dog helped promote reading at the school?

Open a discussion about how Dave the Dog has helped and use feedback to establish that:

- the children believe the dog will only visit excellent readers
 - because the children love the dog, it encourages them to read
 - the promotional myth is that Dave's searching out children that read 7 times a day
 - Dave looks for the best classes to read with thus motivating the children to make their class the best reading class
 - the attraction of Dave motivates children to read
 - the dog is a calming influence.
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Video clip 21. Ms Lee explains how Briar Hill supports parents in developing reading, Briar Hill Primary, Northampton

Pages 202-3 provide background information for this short clip of a parent explaining how the school's approach helps parents become more involved in supporting their children's reading development.

A possible question to ask people to reflect on as they watch the clip is:

How has the school supported Ms Lee in helping her son engage with reading?

Feedback: Use feedback from these questions to establish:

- Her son brings home a book every week.
- As long as he reads at home 5 times per week, Ms Lee signs to acknowledge that he has done this.
- This then enables her son to get golden tickets which he can exchange for stationery or books at the end of term.

- Her son loves this as it is his choice with his ‘money’.
- This motivates him to read more.
- Parents are invited to come into school and read with their children.
- After-school workshops for parents support them in supporting reading at home.
- The weekly updates about what the children are learning and reading at school which helps both the parents and the child – it gives the speaker’s son confidence.
- Authors have been invited to the school – which is exiting and motivating for parents and their children.
- The e-books online via Google classrooms promote reading at home plus the Twitter updates.
- Her son enjoys the competitions when the teachers dress up as masked readers and the children guess who they are.
- Her son looks forward to the assemblies celebrating the children’s success that parents are invited to.
- There are all sorts of online competitions relating to reading to help motivate the children and facilitate their ability to recommend good reads.
- She encourages her son to read because it will help his writing as well as his reading.
- Her son still loves bedtime stories – sometimes he reads and sometimes she does – it’s great to have this time together.
- She’s confident that there will always be support from the school if needed.