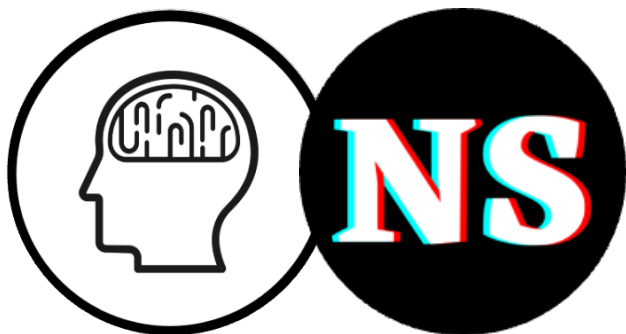


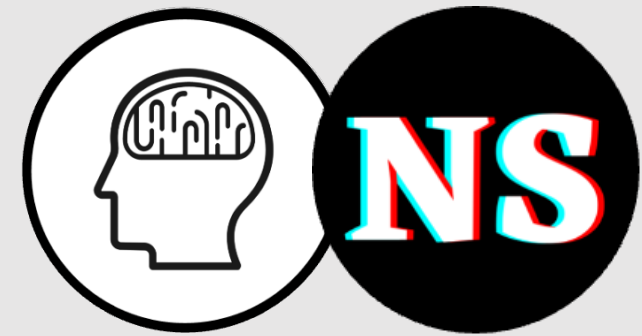
Inverting the legacies of Balanced Literacy

Teaching reading and writing
the right way up



DR NATHANIEL SWAIN

O V E R V I E W

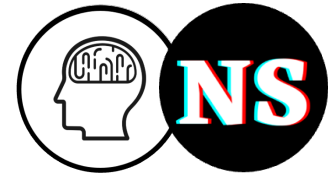


How did we get here? A Sample...

The truisms of balanced literacy

Inverting our approaches

How do we fit it all together?



The Birth of “Whole Language”

Address by Kenneth and Yetta Goodman (1979) who outlined the original Whole Language view of reading:

Learning to read is as natural as learning to listen

Learning to read is primarily about meaning-making (not learning “linguistic abstractions”, p. 140)

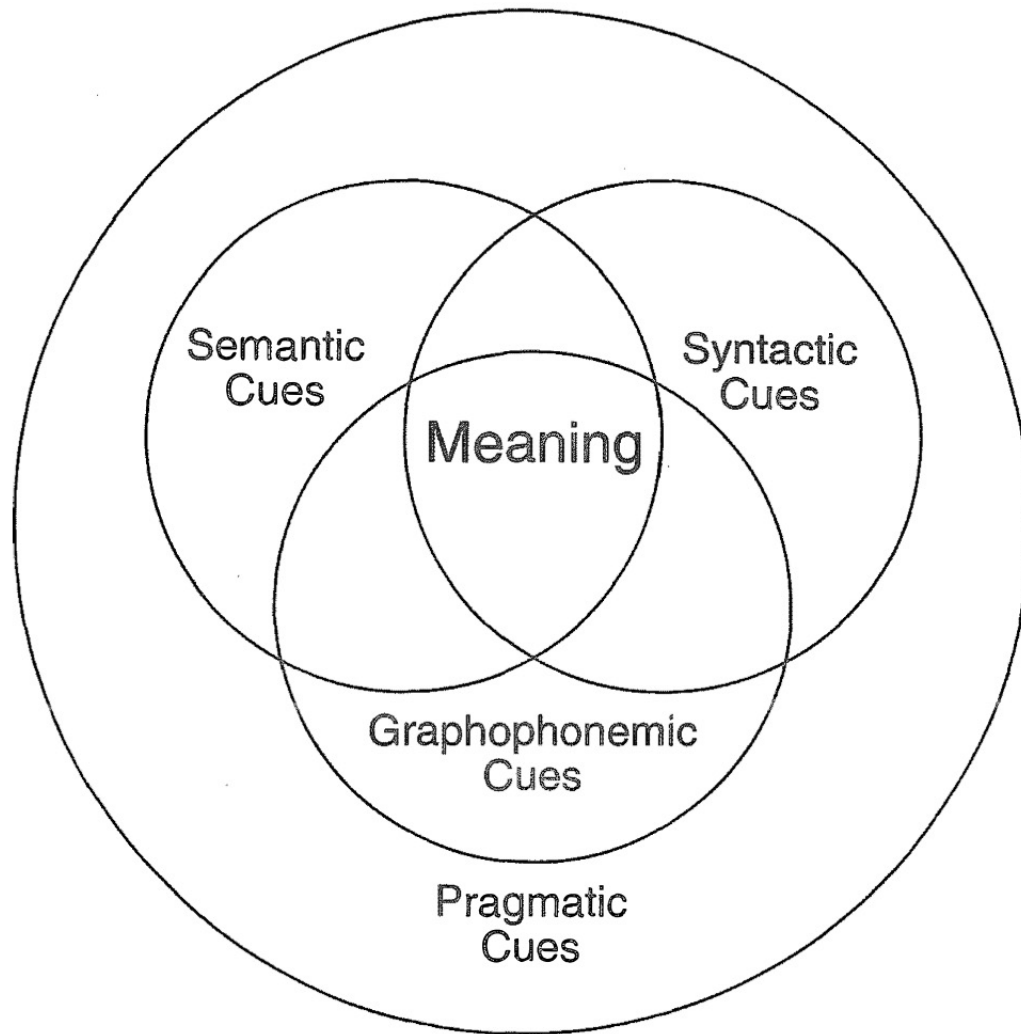
Proficient reading is a process of readers integrating “grapho-phonetic”, syntactic, and semantic information to construct meaning (p. 149)

“Learners build from whole to part and build a sense of form and structure within their functional, meaningful experiences with language” (p. 150)

Reading should always be “meaningful, contextualised, and social” (p. 144)

Attempts to teach arbitrary skill sequences in reading is as pointless as teaching a child to listen.

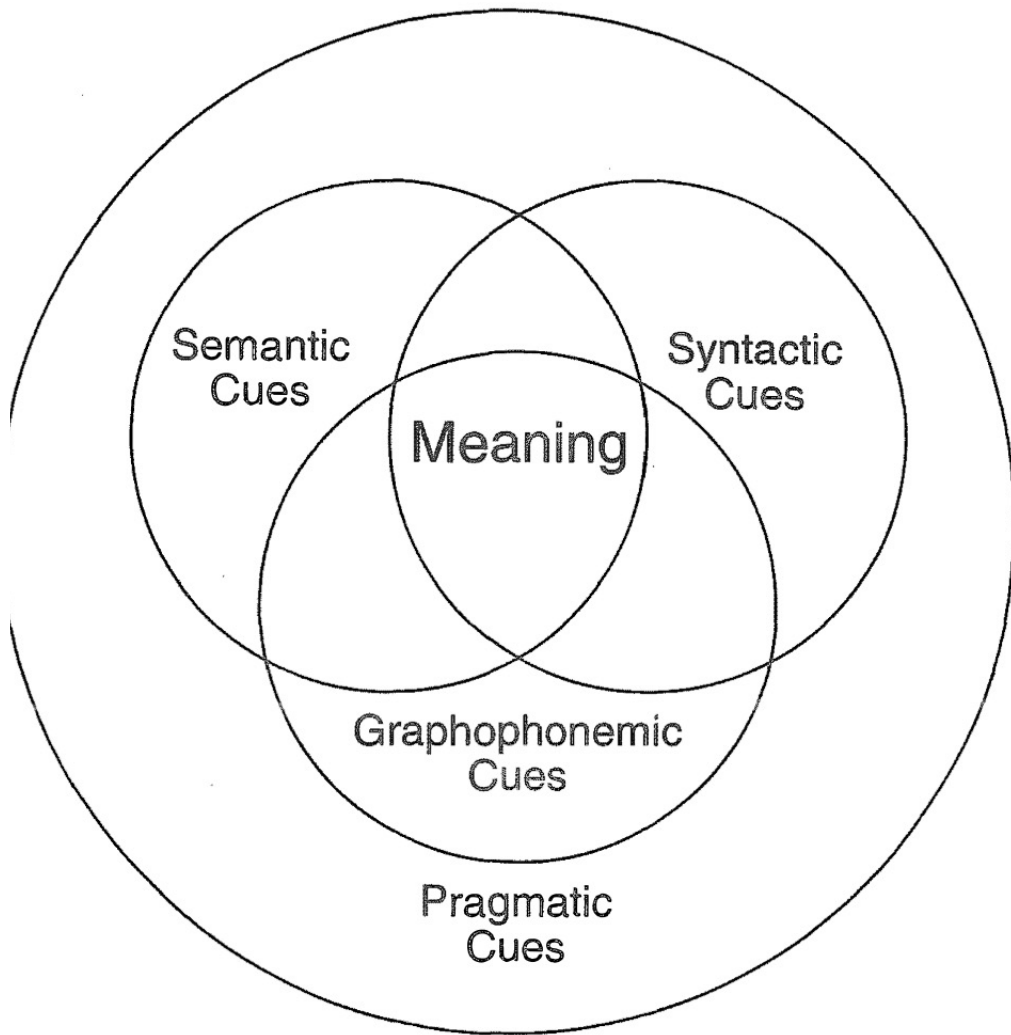
Goodman, K. S., & Goodman, Y. M. (1979). Learning to read is natural. In L. Resnick & P. Weaver (Eds.), Theory and practice of early reading, vol. 1 (pp. 137–154). Hillsdale, NJ, US: Erlbaum.



- One read of this diagram made sense with the scientific literature at the time:
- “That the meaning of text is constructed by the reader as jointly determined by its lexical, semantic, and syntactic constraints had been a central theme of the reading literature in the late 1970s and early 1980s”

FIGURE 4.1. The three-cueing system.

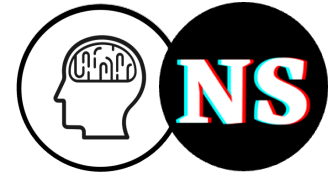
Adams, M. J. (1998). The three-cueing system. In J. Osborn & F. Lehr (Eds.), *Literacy for all: Issues in teaching and learning* (pp. 73–99). Guilford Press.



CUES TO RECOGNISE WORDS, NOT UNDERSTAND TEXT

FIGURE 4.1. The three-cueing system.

Adams, M. J. (1998). The three-cueing system. In J. Osborn & F. Lehr (Eds.), *Literacy for all: Issues in teaching and learning* (pp. 73–99). Guilford Press.



Impervious to change

Whole Language advocates have often repeated that **no one but the classroom teacher** has any right to intervene in the teaching of literacy, as surmised by Frank Smith:

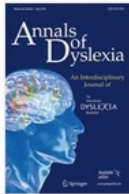
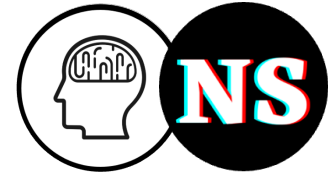
“

None of the responsibilities for ensuring the appropriate conditions for learning to read can be met by experts or authorities outside the classroom. The conditions can't be pre-packaged in commercialized kits of learning materials, electronic or otherwise. And the conditions certainly can't be mandated by any kind of legislation. The only person authorized to make all these responsible decisions should be a competent teacher.

”

Smith, F. (1999, p. 155). Why systematic phonics and phonemic awareness instruction constitute as educational hazard. *Language Arts*, 77(2), 150–155. <https://doi.org/10.2307/41484073>

Professional knowledge gap



[Annals of Dyslexia](#)

April 2016, Volume 66, [Issue 1](#), pp 28–54 | [Cite as](#)

Language and reading instruction in early years' classrooms: the knowledge and self-rated ability of Australian teachers

Authors

[Authors and affiliations](#)

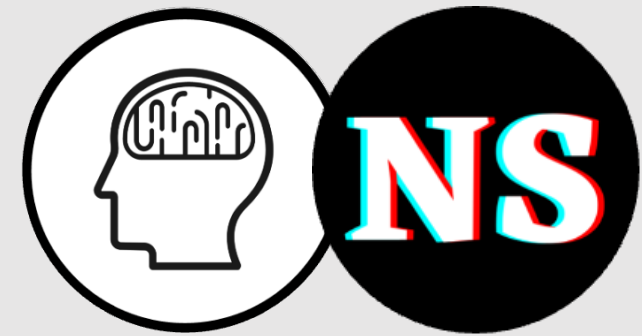
Hannah L. Stark, Pamela C. Snow , Patricia A. Eadie, Sharon R. Goldfeld

“

Self-rated ability to teach phonemic awareness and phonics had no relationship with demonstrated knowledge in these areas. Teachers were most likely to rate their ability to teach skills including spelling, phonics, comprehension or vocabulary as either moderate or very good. **This was despite most respondents demonstrating limited knowledge and stating that they did not feel confident answering questions about their knowledge in these areas.**

”

O V E R V I E W

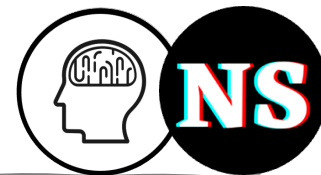


How did we get here? A Sample...

The truisms of balanced literacy

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How do we fit it all together?



A “balanced” approach

- places meaning at the core of reading
- recognizes the interaction between reading and writing
- recognizes the importance of context in reading
- places equal emphasis on the development of semantic, grammatical and grapho-phonological knowledge
- recognizes the importance of students developing effective strategies for processing text
- provides for instruction across a range of fictional and factual text-types
- promotes a balance of Shared, Guided and Independent Reading
- bases instruction on effective assessment of students’ needs and abilities

Bickley, M. (2004). *A whole-school literacy pedagogy: The Victorian Early Years Literacy Program and its implications for the teaching and learning of literacy*. Paper presented at the Australian Association for Research in Education Annual Conference, University of Melbourne.

Citing Winch et al. (2004) *Literacy: reading, writing and children’s literature*. (2nd edition) Oxford University Press

Selecting Goals Behaviours and Understandings to Notice, Teach and Support

THINKING WITHIN THE TEXT

SEARCHING FOR AND USING INFORMATION

- Sustain searching for information over a text (usually under forty-eight pages) and/or over in a short chapter book
- Reread occasionally to search for and use information from multiple sources
- Search for and use information from previous books when reading a series
- Use background knowledge to search for and understand information about settings
- Use organisational tools to search for information: e.g. title, table of contents, chapter title, heading, sidebar
- Use text resources to search for information: e.g. author's note, pronunciation guide, glossary
- Search for information in sentences with multiple clauses or phrases
- Search for information in sentences with variation in placement of subject, verb, adjectives and adverbs
- Search for information in sentences with nouns, verbs, adjectives or adverbs in a series, divided by commas
- Search for and understand information presented in a variety of ways: e.g. simple dialogue, dialogue with pronouns, split dialogue, assigned and sometimes unassigned dialogue, dialogue among multiple characters, some long stretches of dialogue, direct dialogue
- Search for and understand information over some long stretches of dialogue with multiple characters talking
- Use the chronological order within multiple episodes to search for and use information
- Search for information across chapters connected to a single plot
- Search for and use information in texts with variety in placement of the body of a text, sidebars and graphics
- Notice and use punctuation marks: e.g. full stop, comma, question mark, exclamation mark, quotation marks
- Search for and use information from a wide variety of illustrations or graphics

MONITORING AND SELF-CORRECTING

- Reread a word or phrase occasionally to monitor or self-correct
- Self-correct close to the point of error
- Use multiple sources of information (visual information in print, meaning/pictures, graphics, language structure) to monitor and self-correct
- Self-monitor and self-correct using visual features of words
- Self-monitor and self-correct using recognition of known words
- Use awareness of narrative structure and of character attributes to self-monitor and self-correct
- Use understanding of dialogue to self-monitor and self-correct
- Use content knowledge of a simple topic to self-monitor and self-correct

SOLVING WORDS

▶ Reading Words

- Recognise a large number of high-frequency words quickly and automatically
- Recognise multisyllable words or take them apart by syllables to solve them
- Read plurals using -s and -es, most supported by pictures and language structure
- Read a range of regular and irregular plurals that are supported by language structure
- Read words that show comparison with the suffixes -er and -est
- Read verbs of all tenses with inflectional endings
- Use letter-sound relationships to read words of one or more syllables
- Notice phonogram patterns and use them to solve multisyllable words
- Use many different kinds of word parts to solve words
- Read a wide range of contractions, possessives and compound words
- Read a variety of words that assign dialogue
- Notice parts of words and connect them to other words to solve them
- Solve words rapidly while processing continuous text and with minimum overt self-correction
- Read many words with affixes (prefixes and suffixes)

▶ Vocabulary

- Expand meaning of a word by connecting it to other words
- Derive the meaning of a new word from context
- Add to oral vocabulary through reading
- Connect words to synonyms and antonyms to expand understanding
- Understand many words that are in common oral vocabulary for the age group (Tier 1)
- Understand words that appear in the language of mature users and in written texts (Tier 2)
- Understand the meaning of regular and irregular plurals
- Understand that some words have multiple meanings
- Understand many words that have multiple meanings and identify the specific meaning that applies in a sentence or paragraph
- Understand the meaning of comparatives
- Understand the meaning of verbs that become nouns using -er and -ing (gerund)
- Understand the meaning of verbs in all tenses
- Understand the meaning of a wide range of contractions and possessives
- Understand words that require the use of multiple sources of information (i.e. background knowledge, pictures, visual information)

Selecting Goals Behaviours and Understandings to Notice, Teach and Support (cont.)

THINKING WITHIN THE TEXT (continued)

SOLVING WORDS (continued)

▶ Vocabulary (continued)

- Understand the meaning and function of common (simple) connectives
- Identify base words and understand prefixes and suffixes that add or change meaning or function
- Understand that words such as *I*, *me* and *we* that may signal the narrator of a text
- Understand a variety of words that assign dialogue
- Understand the meaning of verbs that show the action in a story, adjectives that describe characters or setting and adverbs that describe the action
- Understand some content-specific words introduced, explained and illustrated in context
- Use details in illustrations to understand new vocabulary
- Use a glossary to learn or check the meaning of words
- Understand key words in graphics such as maps, diagrams and charts

MAINTAINING FLUENCY

- Read orally with appropriate phrasing, pausing, intonation, word stress and rate
- Read both orally and silently at a rate that reflects fluent processing but also maintains comprehension and accuracy
- Sustain momentum through short texts and some beginning chapter books, making significant progress each day
- Notice full stops, quotation marks, commas, exclamation marks and question marks and reflect them with the voice through intonation and pausing
- Read silently at a satisfactory rate
- Stress words that are in bold or italics
- Recognise and read expressively a variety of dialogue, some unassigned
- Read parts in a script with expression
- Reflect numbered and bulleted lists with the voice when reading orally

ADJUSTING

- Slow down to problem-solve words and resume reading with momentum
- Adjust reading to show awareness of sentence variety (i.e. placement of parts of speech, phrases and clauses)
- Adjust reading to accommodate compound sentences and sentences with a variety in order of clauses
- Adjust to accommodate embedded forms (e.g. letters) within narrative and expository texts
- Adjust expectations to process different parts of a simple hybrid text
- Adjust reading to process a graphic text
- Adjust to recognise and use characteristics of special types of fiction such as mystery, adventure story, sports story
- Adjust to read parts in a readers' theatre script or a play
- Understand that a non-fiction book tells facts
- Understand that when you read a biography, you are reading the story of a person's life
- Notice labels or captions on photographs and drawings and use them to understand the words in the text
- Adjust reading to accommodate varied placement of text body, photographs and drawings with labels or captions, sidebars and graphics
- Adjust reading to reflect a series of steps in a procedural text

SUMMARISING

- Remember important information while reading to understand the meaning of the text
- Talk about the important information in organised summary form after reading
- Summarise the story including plot events, problem, resolution and characters
- Summarise information in the text, selecting the information that is important
- Summarise temporal sequence in time order
- Summarise narrative non-fiction or biography in time order

THINKING BEYOND THE TEXT

PREDICTING

- ◆ Use knowledge of grammatical structure (clauses, phrases) to anticipate the text
- ◆ Make predictions based on the meaning of the text, with or without picture support
- ◆ Make predictions based on knowledge and experience
- ◆ Make predictions throughout a text based on the organisational structure (narrative, expository)
- ◆ Predict events of the plot, behaviour of characters and the ending of a story based on understanding of the setting, problem and characters
- ◆ Make predictions based on knowledge of fiction genres: e.g. realistic fiction, traditional literature, fantasy, hybrid text
- ◆ Make predictions based on knowledge from personal experiences and from reading: e.g. food, cooking, pets, animals of the world, health and the human body, community, the environment, machines
- ◆ Make predictions based on knowledge of non-fiction genres: e.g. expository text, simple narrative non-fiction, biography, memoir, procedural text, hybrid text
- ◆ Make predictions based on knowledge of underlying text structures: e.g. description, temporal sequence, question and answer, chronological sequence
- ◆ Make predictions based on a temporal sequence: e.g. plants growing, eggs hatching, making something, the water cycle

MAKING CONNECTIONS

- ◆ Make connections between personal experience and texts
- ◆ Make connections among books in a series
- ◆ Use background knowledge to understand settings
- ◆ Make connections among texts of the same genre
- ◆ Use background knowledge of traditional literature to recognise common characters and events
- ◆ Make connections between the events in chapters that are connected to a single plot
- ◆ Use background knowledge (from experience and reading) to understand settings in stories
- ◆ Access background knowledge acquired from reading to understand the content of a text
- ◆ Make connections among texts on the same topic or with similar content
- ◆ Access background knowledge to understand description or temporal sequence

SYNTHESISING

- ◆ Talk about what the reader knows about the topic before reading the text and identify new knowledge gained from reading
- ◆ Talk about the text showing understanding of events, topic or content
- ◆ Talk about what is learnt from the characters, the problem and the resolution of the problem

INFERRING

- ◆ Make inferences about setting to help in understanding the story
- ◆ Infer character traits, feelings and motivations from what characters say, think or do and what others say or think about them
- ◆ Talk about the pictures, revealing interpretation of a problem or of characters' feelings
- ◆ Notice and understand humour in a text
- ◆ Recognise and understand traits in complex characters that change
- ◆ Infer reasons for character change
- ◆ Infer information about characters, setting, plot and action from graphic texts, in which illustrations carry much of the meaning
- ◆ Infer ideas about familiar content
- ◆ Infer temporal sequences and the reasons for each step
- ◆ Understand and infer the importance of the setting of a biography that may be distant in time and geography from students' own knowledge

THINKING ABOUT THE TEXT

ANALYSING

- Distinguish between fiction and non-fiction and articulate the characteristic differences
- Understand and describe characteristics of fiction genres, including realistic fiction, traditional literature (folktale, fairy tale, fable, myth), fantasy and hybrid text
- Distinguish between realistic fiction and fantasy
- Understand that there may be different genres in each of the larger categories of fiction and non-fiction
- Identify and understand characteristics of special types of fiction: e.g. mystery, adventure story; animal story; family, friends and school story
- Recognise characters that are typical of fantasy or traditional literature
- Understand and describe the characteristics of non-fiction genres: e.g. expository text, simple narrative non-fiction, biography, memoir, procedural text and hybrid text
- Understand that a biography is the story of a person's life and is usually told in chronological order
- Understand the unique characteristics of graphic texts
- Understand that the information and ideas in a text are related to each other and notice how the author presents this
- Recognise a writer's use of embedded forms (e.g. letters) within narrative or expository texts
- Recognise and follow chronological sequence of events
- Recognise and understand variety in narrative structure
- Understand first- and third-person narrative
- Recognise when a writer uses temporal (time) order to describe a process
- Recognise a writer's use of underlying text structures: e.g. description, temporal sequence, question and answer, chronological sequence, comparison and contrast
- Think analytically about the significance of a title
- Recognise settings that are familiar as well as some distant in time and geography
- Understand how a setting is important to the plot and the characters' perspectives
- Identify a central story problem in a text with multiple episodes
- Understand the role of supporting characters in a story
- Notice the evidence a writer provides to show character attributes and motives as well as characters' changes
- Understand the perspective from which a story is told and talk about why a writer selected it
- Notice language used to show chronological order
- Notice a writer's use of figurative language (metaphor, simile, onomatopoeia)
- Notice how a writer uses common (simple) connectives (e.g. *because, before, after*) to clarify relationships between ideas
- Notice parenthetical material set off by commas or parentheses
- Notice and follow unassigned dialogue
- Notice a fiction writer's use of poetic and expressive language in dialogue
- Notice a writer's use of humorous words or onomatopoeic words and talk about how they add to the action
- Recognise very simple procedural language: e.g. directions
- Recognise when the writer uses second person (speaks directly to the reader): e.g. *you, your*
- Understand that illustrations carry the dialogue and action in graphic texts
- Notice that illustrations add to important story action
- Notice and understand how the graphics and sidebars complement the body of the text
- Understand that illustrations or photographs add to the ideas and information in a text
- Use some academic language to talk about genres: e.g. *fiction; family, friends and school story; folktale; animal story; humorous story; non-fiction; informational text; informational book; factual text; how-to book*
- Use some academic language to talk about forms: e.g. *series book, play, chapter book, letter*
- Use some academic language to talk about literary features: e.g. *beginning, ending, problem, character, time and place, question and answer, main character, character change, message, dialogue, topic, events*
- Use some specific language to talk about book and print features: e.g. *front cover, back cover, page, author, illustrator, illustration, photograph, title, label, drawing, heading, caption, table of contents, chapter, chapter title, dedication, sidebar, glossary, map, diagram, author's note, illustrator's note, section*

CRITIQUING

- Share opinions about a text and give rationales and examples
- Share opinions about an illustration or photograph
- Give an opinion about the believability of plot or characters
- Talk critically about what a writer does to make a topic interesting or important
- Talk about why the subject of a biography is important or sets an example for others

Planning for Word Work After Guided Reading

Using your recent observations of the readers' ability to take words apart quickly and efficiently while reading text, plan for **one to three minutes** of active engagement of students' attention to letters, sounds and words. Prioritise the readers' noticing of print features and active hands-on use of magnetic letters, a white board, word cards or pencil and paper to promote fluency and flexibility in visual processing.

Examples:

- Take apart compound words and notice how the parts contribute to meaning and notice parts that appear in many compound words: e.g. *somebody*, *someone*, *sometime*, *someday*, *today*
- Recognise and use contractions with *not*, *am*, *are*, *is*, *has*, *will*, *have*, *had* and *would*
- Add *-s* or *-es* to a singular noun to make a plural noun (*evening/evenings*; *princess/princesses*)
- Change *y* to *i* and add *-es* to a singular noun to make a plural noun (*library/libraries*)
- Add an inflectional ending to a word to make a new word (*print/printing, printed*; *smile/smiling, smiled*)
- Add the suffix *-er* or the suffix *-est* to a word to show comparison (*full/fuller/fulllest*; *great/greater/greatest*)
- Add the suffix *-er* to a word to form a noun that names a person or thing that does something (*bake, baker*; *kick, kicker dance, dancer*)
- Recognise, make and break apart words that end with a consonant cluster or a consonant digraph (*sound, trunk, world*; *splash, through, o'clock, finish*)
- Recognise and use words with consonant letters that have no sound (*knock, eight, listen*)
- Recognise, make and break apart words that contain phonograms with a double vowel pattern (*week, tooth*)
- Recognise and use vowel sounds with *r* (*hardly, important, terrible*)
- Recognise letter patterns that look the same but represent different vowel sounds (*dear, bear*) as well as letter patterns that look different but represent the same vowel sound (*said, bed*)
- Break apart multisyllable words by syllable (*cor-ner, hap-pen, eve-ry-where*)
- Hear, say, clap and identify syllables in words with three or more syllables (*eve-ry/where, li-brar-y, won-der-ful*)
- Solve words using letter-sound analysis from left to right (*s-pl-a-sh*)
- Recognise and use homophones (words with the same pronunciation, different spellings and different meanings) (*through, threw; dear, deer*)
- Recognise and use homographs (words with the same spelling, different meanings and origins and may have different pronunciations) (*bear, hide*)
- Sort words based on any word features

Planning for Letter and Word Work After Guided Reading

Using your recent observations of the readers' ability to take words apart quickly and efficiently while reading text, plan for **one to three minutes** of active engagement of students' attention to letters, sounds and words. Prioritise the readers' noticing of print features and active hands-on use of magnetic letters, a white board, word cards or pencil and paper to promote fluency and flexibility in visual processing.

Examples:

- Recognise a few easy high-frequency words quickly (for example, *a, an, I, go, it*)
- Make a few easy high-frequency words (*is, it, I, am, can, the*)
- Write a few easy high-frequency words (*and, is, on, to*)
- Recognise a few easy CVC words (*can, get, big, not, run*)
- Make and break apart a few easy CVC words (*can, get, big, not, run*)
- Write a few easy CVC words (*can, get, big, not, run*)
- Clap the syllables in one- and two-syllable words (from pictures)
- Match or sort pictures by beginning or ending sounds (*car, cake; house, dress*)
- Match or sort pictures by rhyming sounds at the end (*man, fan, can*)
- Match or sort letters by a variety of features—uppercase or lowercase; tall or short; with or without long straight lines, short straight lines, circles, tails, tunnels
- Search for and locate letters by name quickly
- Match or sort lowercase and uppercase letters (*a and A, d and D*)
- Read the Alphabet Linking Chart in different ways—singing, by letter names, pictures and words, all vowels, all consonants, letters only, backwards order, every other letter

LEVEL A
(Foundation/
Prep)

The core teaching practices offer multiple opportunities for explicit teaching of all aspects of reading and viewing in the **Victorian Curriculum**, including phonics, vocabulary, fluency and comprehension strategies. For example, explicit teaching can take place during:

- Modelling, close reading, focussed mini lessons in guided reading, deconstructing and annotating texts in the teaching and learning cycle.

Practice	Meaning	Using the practice
Modelled Reading	Children listen to a text read aloud by the teacher/educator modelling skilled reading behaviour, enjoyment and interest in a range of writing and types of text. Children listen and observe the teacher thinking aloud to model their own reading processes.	Teacher models skilful use of: <ul style="list-style-type: none"> • concepts of print • phonological awareness • phonics • vocabulary • comprehension • fluency • visual literacy • understandings of literature.
Shared Reading	Involves a whole class or small group. The teacher/educator reads an enlarged text beyond the level children can read by themselves. Children follow the words as the teacher/educator reads. Initially the teacher/educator may do much of the reading.	As the child becomes more familiar with the text they will assume more control, particularly at repetitive sections or when rhyme and rhythm are present.

Practice	Meaning	Using the practice
<p>Guided Reading</p>	<p>The teacher/educator supports a small group of children to read a text independently.</p>	<p>Children are in groups of similar reading ability and/or learning needs.</p> <p>The teacher/educator selects texts to match the needs of the group. The children, with specific guidance, are supported to read sections or whole texts independently and usually silently. While children are reading, the teacher works one to one with children to provide individualised support for them to use the skills of:</p> <ul style="list-style-type: none"> • concepts of print • phonological awareness • phonics • vocabulary • comprehension • fluency • visual literacy • understandings of literature.
<p>Independent Reading</p>	<p>Individualised practice supported by explicit teaching during the whole group focus at the start of a reading lesson.</p> <p>Provides opportunities for reflection at lesson closure.</p> <p>When children read independently, they are mindful of the explicit lesson and draw on those skills to help them practise, read and understand text. After independent reading, they share how those skills assisted their reading by giving an example or articulating their new knowledge or learning.</p>	<p>Independent Reading is a practice that can be directly related to:</p> <ul style="list-style-type: none"> • the learning intention • success criteria. <p>Independent Reading also supports the practise of new and reinforced strategies and knowledge. The teacher provides support by conferring with individuals or grouping students with like needs for a strategy group.</p>

[Guide to the Literacy Teaching Toolkit: Foundation to Level 6](#)

Practice	Meaning	Using the practice
<p>Reciprocal Teaching</p>	<p>A reading practice that develops and supports comprehension. It scaffolds talk between a teacher/educator and group members, or group members talking with each other.</p> <p>Children who participate in this practice are encouraged to read, talk and think their way through the text.</p> <p>Scaffolded talk about a text is guided by four comprehension strategies:</p> <ul style="list-style-type: none"> • predicting • clarifying • questioning • summarising. 	<p>May be used with fluent readers to develop their comprehension skills.</p> <p>A helpful teaching practice because it:</p> <ul style="list-style-type: none"> • helps children to develop comprehension strategies • makes explicit what readers do –predict, clarify, question and summarise • develops a child’s content knowledge and topic vocabulary • fosters meaningful dialogue among children • helps children to develop skills in locating, recording, and organising information in preparation for writing.
<p>The Language Experience Approach</p>	<p>Integrates speaking and listening, reading and writing through a written text based on first-hand experiences.</p> <p>Through scaffolded talk, the teacher/educator:</p> <ul style="list-style-type: none"> • supports a child to document experiences and ideas, using familiar and expanded vocabulary • models ways in which their thoughts and words can be written down and later be read. <p>Understanding the difference between spoken and written language is critical in the primary years of schooling.</p>	<p>Through expanding and extending oral language based on their experiences, children are supported to write about these experiences.</p> <p>The Language Experience Approach benefits many kinds of learners. It is particularly beneficial for English as an Additional Language children.</p>
<p>Literature Circles</p>	<p>Small group, peer-led book discussions that allow for authentic conversations to take place about texts of mutual interest to the children who form the group.</p> <p>In-class time is set aside both for independent reading of selected books, and for literature circles/book clubs to meet to discuss the text read.</p>	<p>Rich conversations, observations and wonderings about texts are possible at all year levels, including children operating at the emergent literacy level to Level 2.</p> <p>Teacher/educator support and involvement needs to be adjusted to reflect the child’s abilities and needs. Apart from familiarising children with scaffolds, teachers/educators could introduce the books and gently suggest aspects of each that the child might focus on.</p>

[Guide to the Literacy Teaching Toolkit: Foundation to Level 6](#)

[Guide to the Literacy Teaching Toolkit: Foundation to Level 6](#)

Practice	Meaning	Using the practice
<p>Close Reading</p>	<p>An approach to teaching comprehension that insists children extract meaning from text by examining carefully how language is used.</p> <p>The main intention of close reading is to engage children in reading complex texts.</p> <p>Four elements support close reading:</p> <ul style="list-style-type: none"> • repeated reading of a short text or extract • annotating the short text or extract to reflect thinking • teacher’s/educator’s questioning to guide analysis and discussion • children’s extended discussion and analysis. 	<p>Aim to develop ‘engaged readers who are able to comprehend, compose, converse about, and evaluate complex texts in thoughtful, critical ways’ (Fang, 2016).</p> <p>To achieve this, close reading should:</p> <ul style="list-style-type: none"> • provide opportunities for multiple readings and discussions • give attention to language as a meaning making resource • integrate writing as a means of extending understanding and expanding repertoires • support the reader to find text-based evidence in response to text-dependent questions.
<p>Teaching-Learning Cycle: Reading and Writing Connections</p>	<p>This approach comprises four key stages. All stages incorporate social support for reading, writing, and speaking and listening, through varied grouping, such as whole group, small groups, pairs and individual.</p> <p>The four stages are:</p> <ul style="list-style-type: none"> • Building the context or field – understanding the role of texts in our culture and building shared understanding of the topic • Modelling the text–using mentor or model texts to focus explicitly on the structure and the language of the text, to identify how language choices work to shape meaning, and to build a metalanguage • Guided practice – teachers and children jointly constructing a text • Independent construction – children’s independent writing or approximation of the genre. 	<p>Explicit teaching about language choices and text. Teachers carefully select mentor or model texts which:</p> <ul style="list-style-type: none"> • are typically beyond what children can read independently • relate to the area of study • provide models of good writing in the focus genre • provide clear illustrations of available grammatical choices and how these choices shape the meanings of the texts. <p>Dependent on the year level, the selected text and the teaching focus, whole texts or text extracts can be used.</p> <p>For example:</p> <ul style="list-style-type: none"> • in a focus on narrative texts, a complete narrative might be used to illustrate the main stages of Orientation, Complication, Resolution • an extract might be selected for close reading to examine action-reaction patterns; that is, characters’ responses to what is unfolding in the narrative.

BALANCED LITERACY - READING

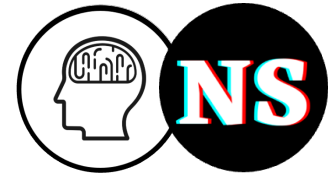
Component	Time (mins)
Warm Up	5
Mini Lesson (Comp. Strategy)	10
Literacy Rotations (Daily 5, inc. Guided Reading)	10 x 30 min
Reflection	5

BALANCED LITERACY - WRITING

Component	Time (mins)
Warm Up	5
Mini Lesson (Mentor Text / Genre)	10
Independent Writing	30 mins
Reflection	5

SPELLING

Component	Time (mins)
Words Their Way (Cutting and Sorting)	20 mins when you can



The typical focus under balanced literacy

↑ *decontextualised*
↑ *specificity of skills*

**COMPREHENSION
STRATEGIES**
WRITING CHOICES
WORD WORK

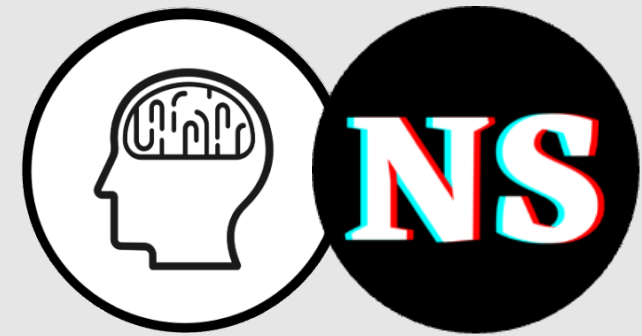
↑ *contextualised*
↑ *embedded in
literature*

GUIDED READING
FLUENCY
HANDWRITING
**PHONICS /
PHONEMIC AWARENESS /
SPELLING**

Dr Nathaniel Swain

Under Balanced Literacy
foundational skills are mainly taught
within “Meaningful Contexts”

O V E R V I E W

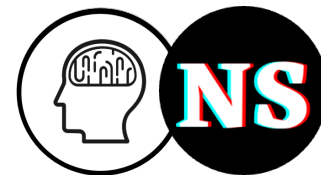


How did we get here? A Sample...

The truisms of balanced literacy

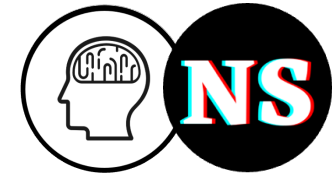
Inverting our approaches

How do we fit it all together?

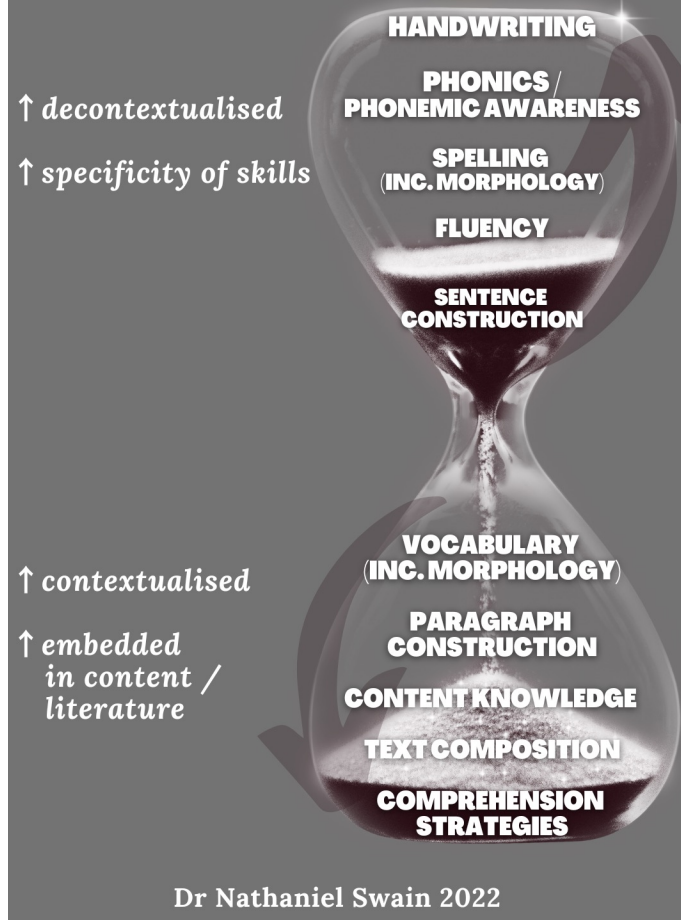


Inverting the Focus - Principles

- Some reading / writing skills are best taught explicitly and often in isolation
- Scopes and sequences help to coherent and cohesive curriculum develops
- Building knowledge key, due to role that knowledge plays in reading comprehension
- Teaching comprehension strategies is useful but only for a small amount of instruction

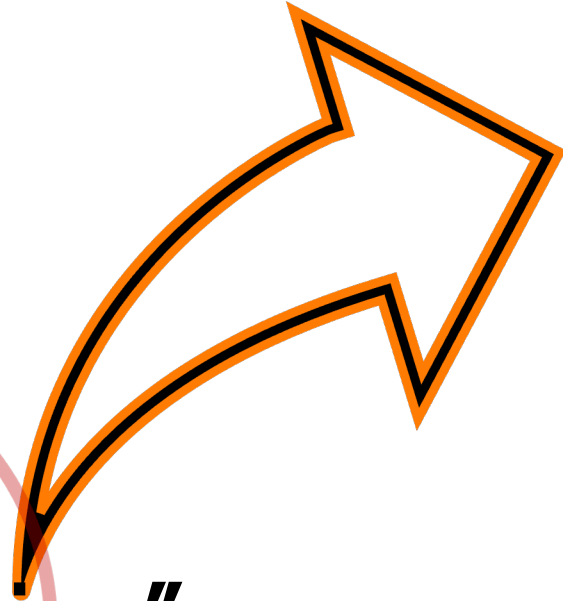


Inverting the focus of literacy learning

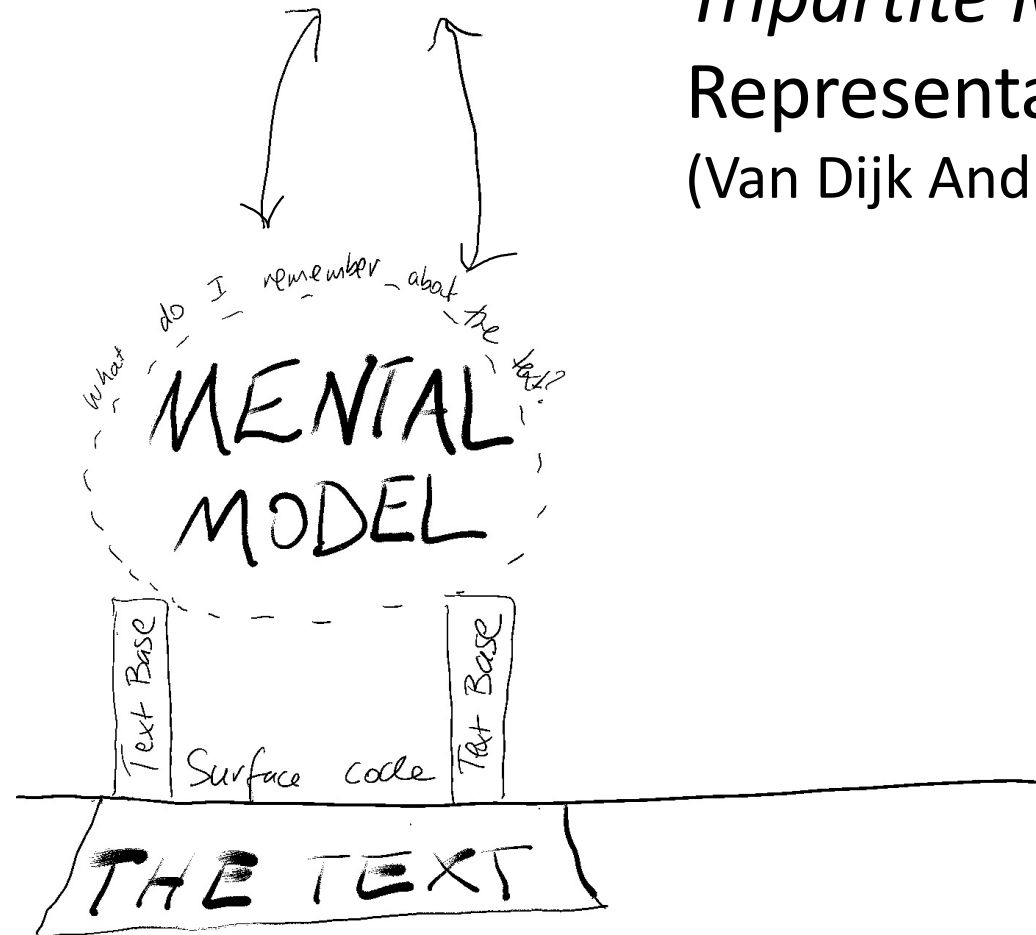


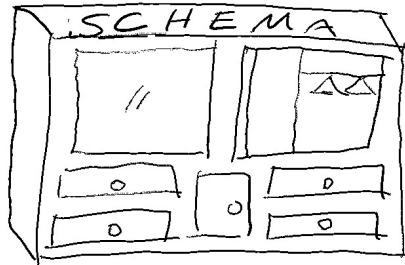
- Foundational Skills are actually best taught explicitly and often in isolation
 - Reduces working memory demands
- Other literacy skills make more sense to develop in context or embedded

~~“Back to Basics”~~

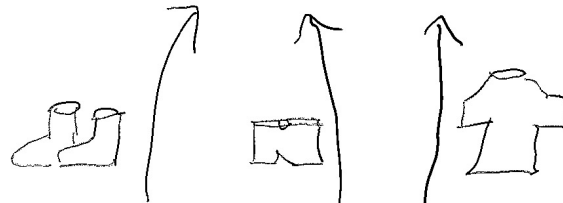


Tripartite Model of Text Representation (Van Dijk And. Kintsch 1983).



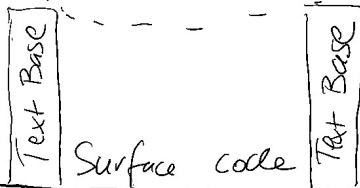


What do I know?
What do I think about this?



What do I remember about the text?

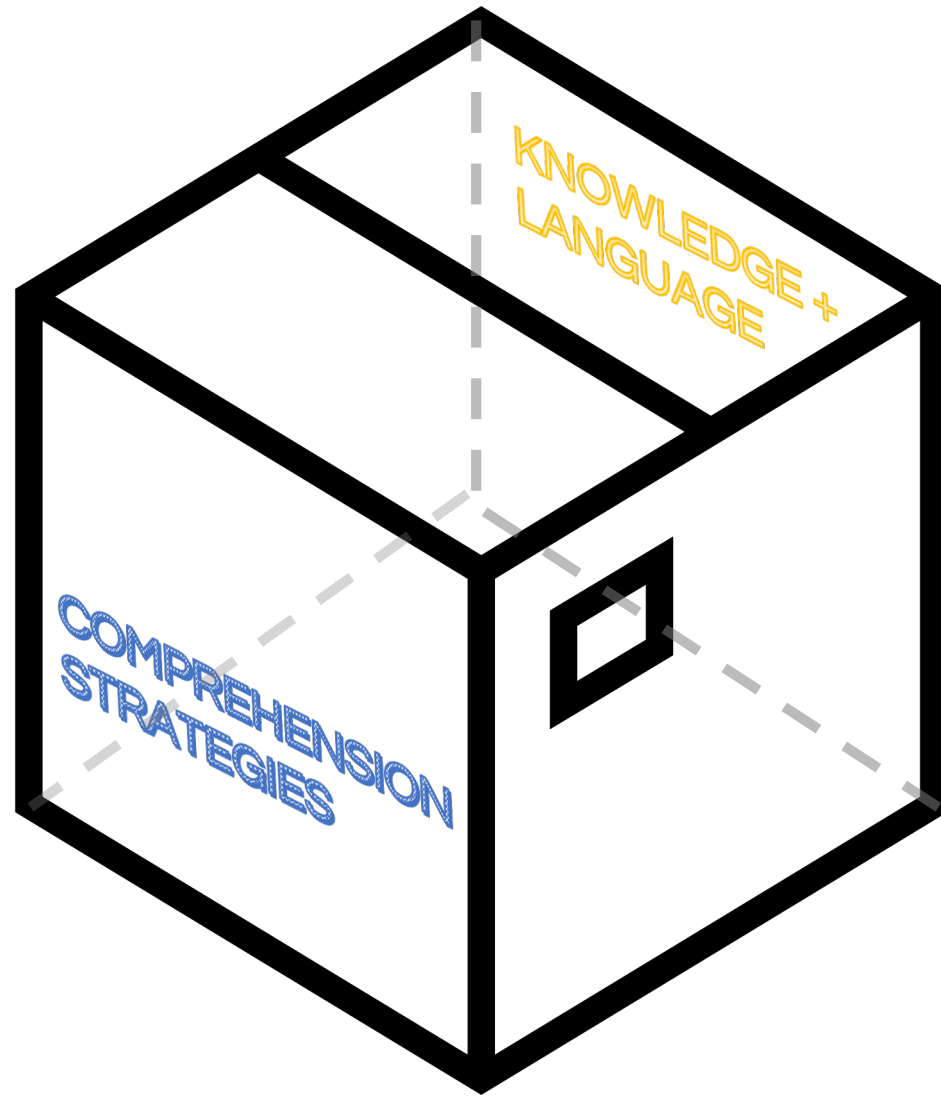
MENTAL MODEL

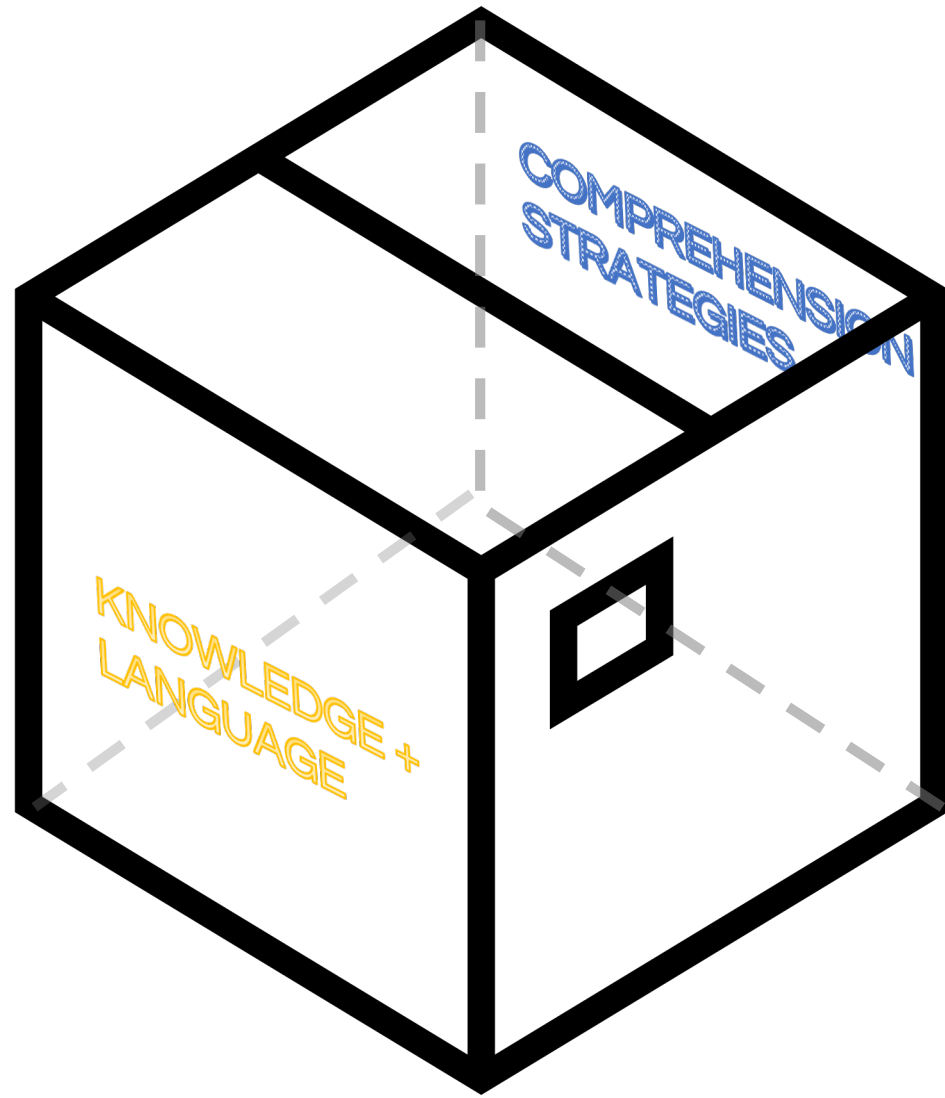


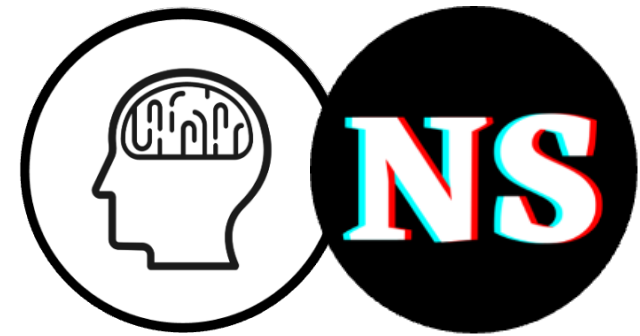
THE TEXT

Reading Comprehension =
Net effect of a collection of
constructs

How do you improve it?





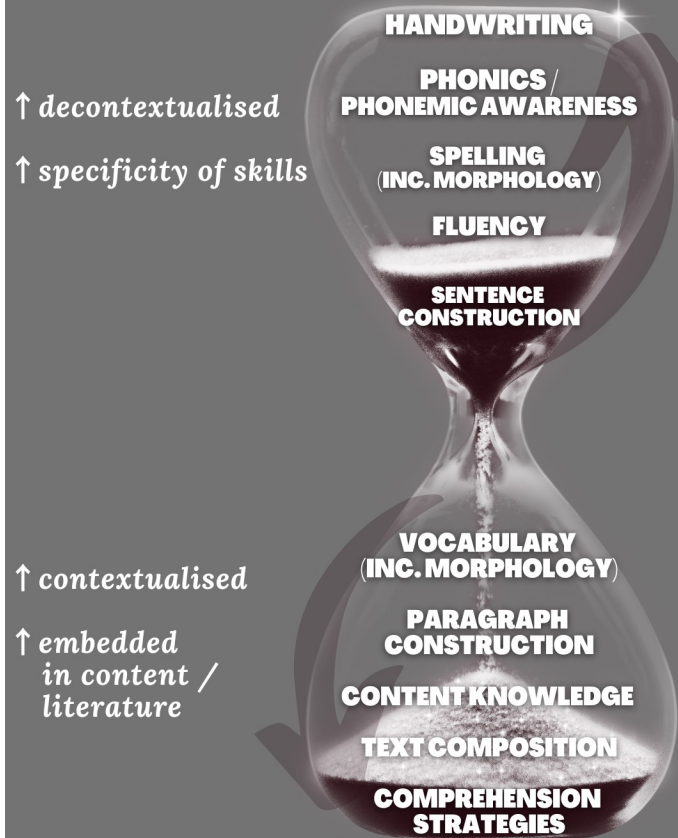


Knowledge Rich Curriculum

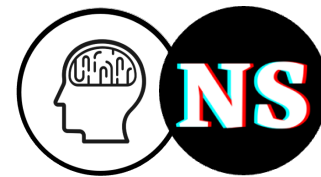
Making Lots of Velcro!



Inverting the focus of literacy learning



Dr Nathaniel Swain 2022

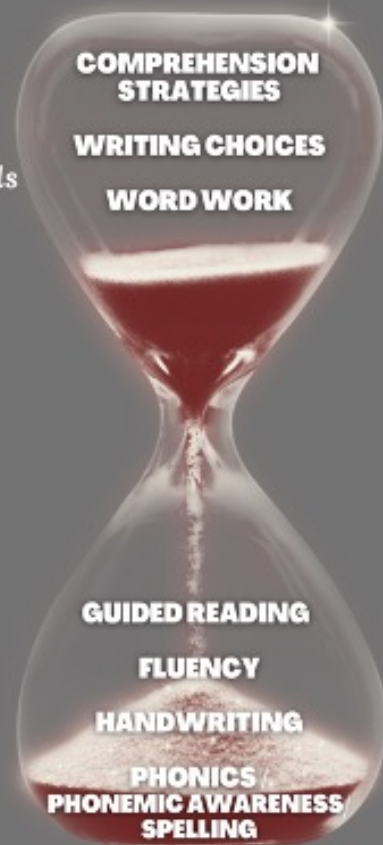


Inverting in at least three ways ...

- Time allocation
- Weight
- Foregrounding/Backgrounding/Embedding

The typical focus under balanced literacy

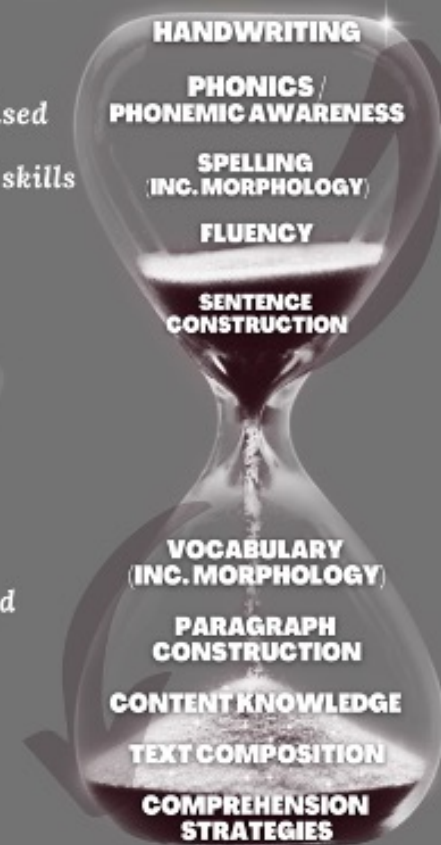
↑ decontextualised
↑ specificity of skills



↑ contextualised
↑ embedded in literature

Inverting the focus of literacy learning

↑ decontextualised
↑ specificity of skills

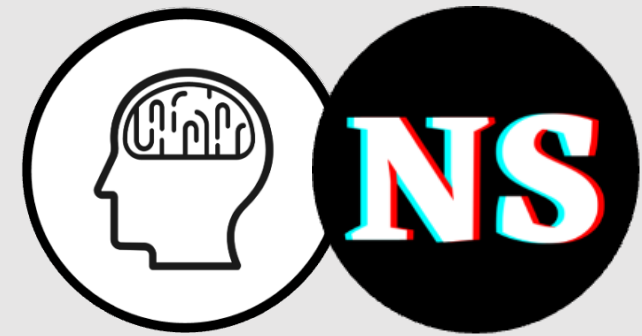


↑ contextualised
↑ embedded in content

Dr Nathaniel Swain



O V E R V I E W

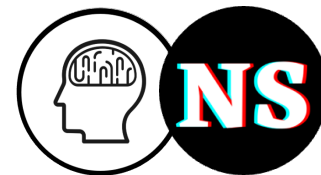


How did we get here? A Sample...

The truisms of balanced literacy

Inverting our approaches

How do we fit it all together?



Key reading and writing skills

- Best taught explicitly and often in isolation, to reduce working memory demands
 - phonemic awareness
 - word reading
 - spelling
 - handwriting
 - fluency
 - some sentence level learning



**Introducing
PhOrMeS: A Free
Foundation-Year 6
Word Reading &
Spelling Curriculum**

Pillars of Good Quality Word Reading & Spelling Curricula

- Word reading & spelling together
- Systematic Phonics (typically, SSP + PA incorporation)
- Explicit Instruction with gradual release
- Daily Review & Retrieval Practice
- Regular Formative Assessment
- Orthographic patterns, not lists
- Comprehensive, structured S&S from F-6

PhOrMeS

Name	Language Area	Definition	Example
Ph	<u>Ph</u> onology	Study of phonemes/speech sounds	c-a-t
Or	<u>Or</u> thography	Study of spelling (literally, correct spelling)	black <u>o</u> swim <u>m</u> ing
Me	<u>M</u> orphology <u>e</u> tyymology	Study of morphemes (smallest units of meaning in words) Study of word origins (subservient to Morphology)	trans*port*able Latin- attractive Greek- geology
S	<u>S</u> emantics	Study of meaning or vocabulary	What does curiosity mean?

PhOrMeS

Component	Task	Time (mins)	Cumulative Time (mins)
Phonemic Awareness	Phonemic Awareness Tasks	3	3
Handwriting	Fortnightly Cycle of Handwriting Slides	10	13
Decoding and Spelling <i>Review</i>	Review of Decoding and Spelling Units from past: Week, Month, Term Daily 'Weird Words'	10	23
Decoding and Spelling	Current Spelling Unit	17	40
Reading Fluency	Paired Fluency (OR Spelling Test as required)	10	50
Vocabulary- combination of: 1. from reading texts 2. Tier II Vocab 3. prefix/suffix	Vocabulary Slides	10	60

Phonological Awareness Training- Blending VC & CVC

Week 1

Monday					
Onset-rime			Phonemic		
1	b-at	bat	1	o-n	on
2	m-en	men	2	i-n	in
3	r-ip	rip	3	o-ff	off
4	d-oll	doll	4	a-t	at
5	b-un	bun	5	i-f	if
6	t-ap	tap	6	r-a-p	rap
7	g-et	get	7	g-u-t	gut
8	sh-ip	ship	8	ch-i-n	chin
9	r-ock	rock	9	l-e-t	let
10	j-ug	jug	10	n-o-t	not

Tuesday

Week 22

Monday					
Blending			Segmenting		
1	b-r-u-n-t	brunt	1	glint	g-l-i-n-t
2	c-r-e-p-t	crept	2	flinch	f-l-i-n-ch
3	c-r-e-s-t	crest	3	brand	b-r-a-n-d
4	g-l-a-n-d	gland	4	frost	f-r-o-s-t
5	f-l-u-n-k	flunk	5	blank	b-l-a-n-k
6	p-l-u-m-p	plump	6	trench	t-r-e-n-ch
7	b-l-a-n-ch	blanch	7	plant	p-l-a-n-t
8	s-l-u-m-p	slump	8	trunk	t-r-u-n-k
9	c-l-e-n-ch	clench	9	spend	s-p-e-n-d
10	sh-r-i-n-k	shrink	10	swift	s-w-i-f-t

Phonemic Awareness
– Example

Code Reading

y
i
k
u
y
u

k
i
qu
z
r
e





Decoding- use your reading tools

kiss

mud

puff

kid

cub

hug

nut

jet

but

jog

yet

mum

1. Sound it
(Keep your voice on)
2. Blend it



inter-

prefix



international



internet

interstate



capt-ceit-ceive-cept-cip – take/catch/hold

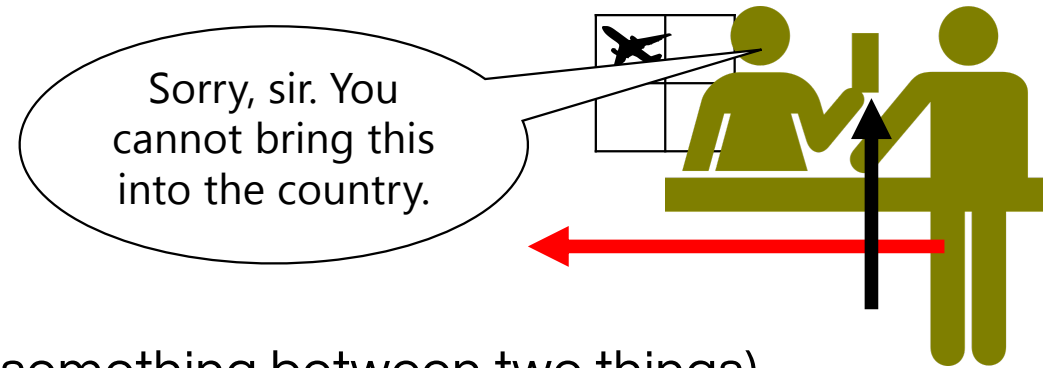


capture
captive
conceive
concept
intercept
perceive
susceptible
accept

except
deceit
conceit
disciple
discipline
principal
principle
receive



intercept



inter + cept = between + catch (to catch something between two things)

When you intercept something, it means you catch it before it gets to where it was supposed to go

At the airport, customs officials intercept many items that are not allowed into Australia.

intercept

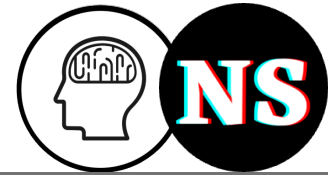
interception

intercepts

interceptor

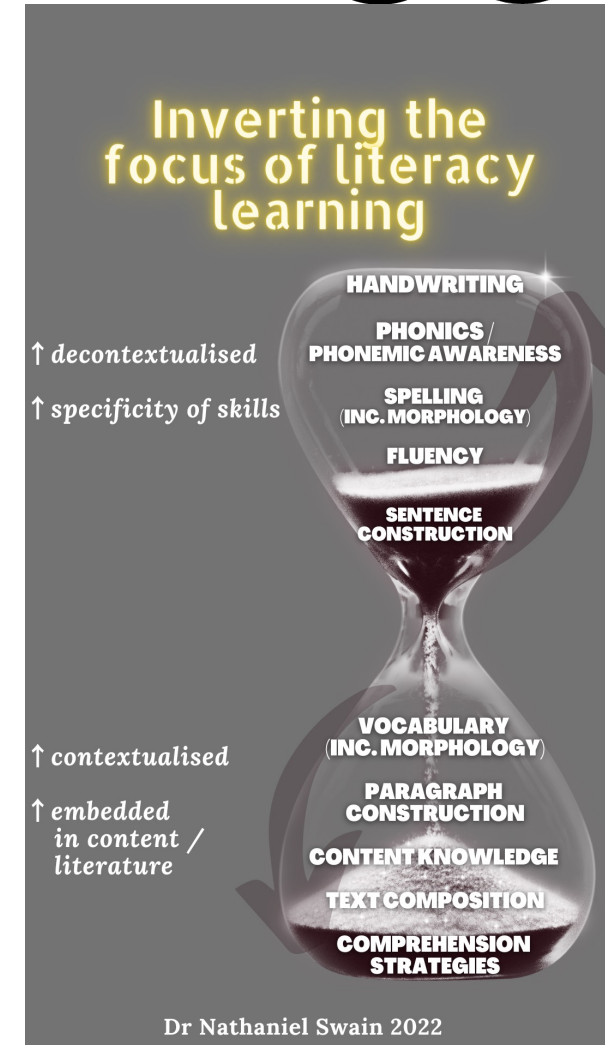
intercepting

intercepted



Literacy knowledge and skills to develop (mainly) in context and content

- (some) vocabulary (and morphology) instruction
- paragraph construction
- content knowledge
- text composition
- comprehension strategies



Read to Learn



Knowledge | Vocabulary | Fluency | Comprehension
| Synthesis

Read to Learn

Write to Learn

The Writing Revolution +



Sentence Construction | Grammar | Punctuation
| Composition

Learn to Write

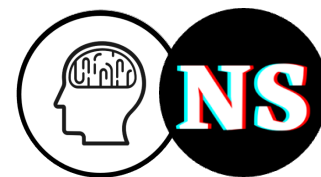
Write to Learn

read 2 Learn

Component	Time (mins)
Review	5-10
APK + Learning Goal	2
Whole Class Reading, CFUs, Knowledge Building, Tasks	20-35
Independent Practice	10-20
Reflection	3

write 2 Learn

Component	Time (mins)
Review	5-10
APK + Learning Goal	2
Whole Class Concept / Skill Development / Guided Practice	20-30
Independent Practice	10-15
Reflection	3



Intro to r2L

Coherent Scope and Sequence to build content through reading
Embedding writing into reading

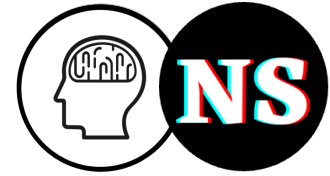


read2Learn



PhOrMeS





read2Learn

Knowledge rich curriculum

Modelling and facilitating comprehension of complex text

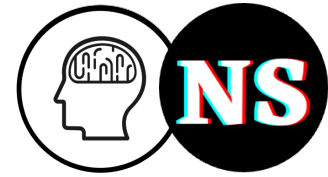
Explicit vocabulary instruction

Embedding of history, geography, and civics skills

Building depth and breadth of content/knowledge

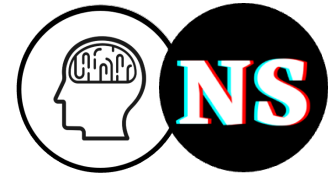
Link to writing instruction (w2L)

Scope & Sequence



Foundation	Year 1	Year 3	Year 6
Unit 1: Let's Explore Our World	Unit 1: Continents, Countries, and Maps	Unit 1: World Rivers	Unit 1: World Deserts
Unit 2: My History	Unit 2: Mesopotamia	Unit 2: Ancient Rome	Unit 2: Ancient Greece and Rome
Unit 3: Indigenous Australians	Unit 3: Ancient Egypt	Unit 3 The Vikings	Unit 3: The Enlightenment
Unit 4: Exploring and Moving to Australia	Unit 4: Three World Religions	Unit 4: The First Australians	Unit 4: The American Revolution
Unit 5: Famous Australians, Who are on our Banknotes?	Unit 5: Changing Families	Unit 5: Australia and its Neighbours	Unit 5: The French Revolution and Romanticism
	Unit 6: Early Civilizations of Australia	Unit 6: Celebrations of Different Cultures	Unit 6: The Industrial Revolution - Changes and Challenges
	Unit 7: The Culture of Indonesia	Unit 7: Modern Democracy	Unit 7: Independence for Latin America
	Unit 8: Exploring the Continent		Unit 8: Immigration
			Unit 9: Rights and Reform
			Unit 10: Colonial Australia

Aust. Curriculum & r2L



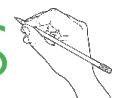
- Satisfy the curriculum
- Go deeper and further
 - Make links between world history to Aust. history
 - Prime children for later complex Aust. history

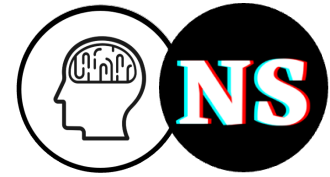


read2Learn



PhOrMeS





r2L & Inquiry Learning

“In r2L, students inquire from a place of knowledge”

- “Knowledge is what we think with”
- Creativity & critical thinking is **domain-specific**





REVIEW



CONCEPT/SKILL
DEVELOPMENT



ACTIVATING
PRIOR
KNOWLEDGE



Multiple
Choice



Read-Aloud



Choral Read



Turn and Talk



Pick a Stick/Answer



Whiteboards



In Your Workbook



Vote



LESSON 8

The Viking Longship

Links to
learning
goal or
intention of
the unit

The Big Question:

Why were ships important to the Viking way of life?

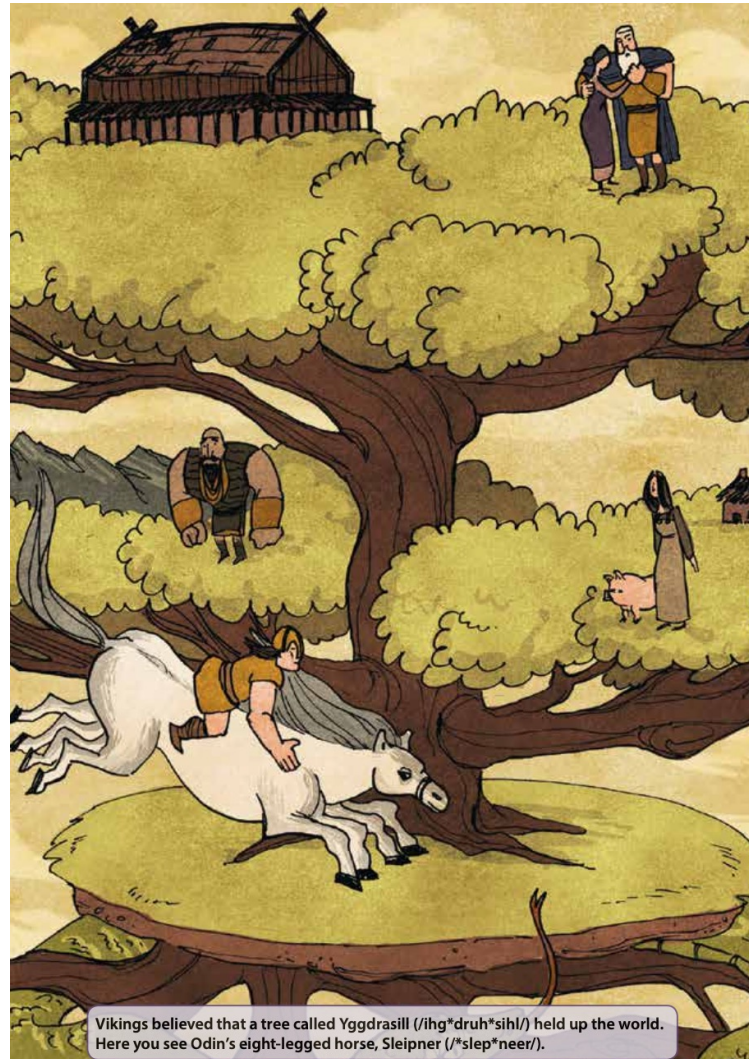


Religion of the Vikings

The Vikings, who were also called the **Norse**, told stories called **myths**. These stories were meant to explain things about their world that they could not understand.

These stories were passed on from generation to generation.

Norse myths are not unlike the myths of ancient Greece, Rome or other ancient peoples. They tell about many powerful gods and goddesses.



Vikings believed that a tree called Yggdrasill (/ihg*druh*sihl/) held up the world. Here you see Odin's eight-legged horse, Sleipner (/slep*neer/).



Teacher and students read together.



Vikings parents told their children stories about gods and goddesses ...



... because ____.

... , but ____.

... , so ____.

Vocabulary

Norse, n. another term for Vikings, people who lived in Scandinavia long ago

myth, n. an idea or story that many people believe but is not true

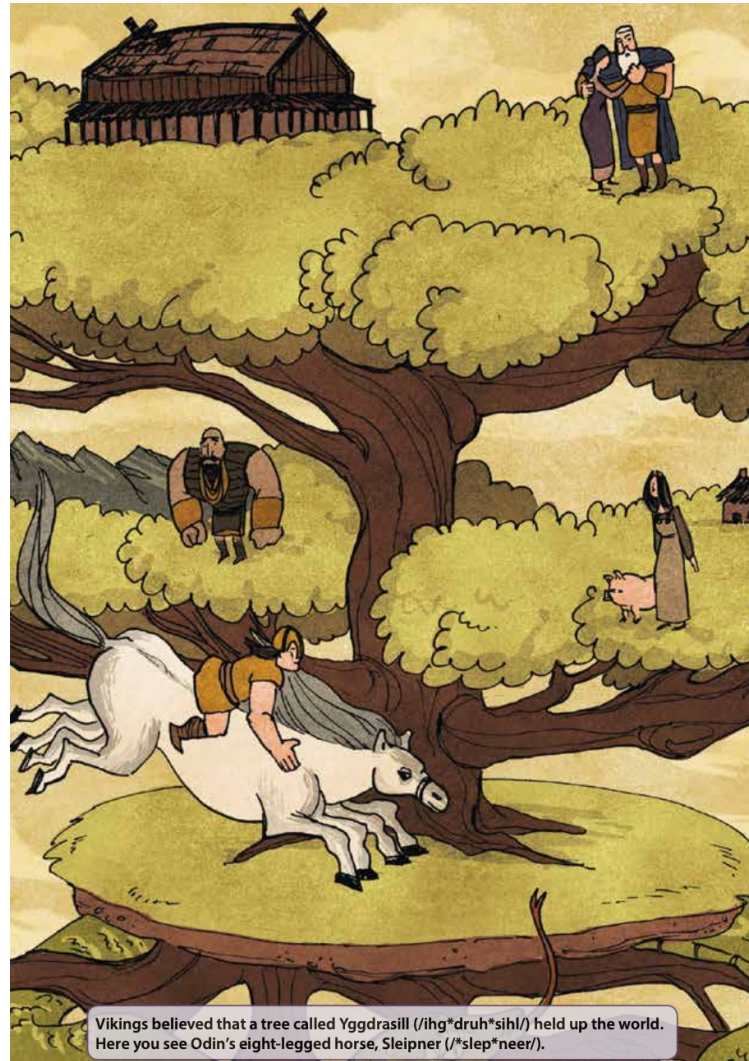


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Teacher and students read together.



Vikings parents told their children stories about gods and goddesses...



... because they wanted to make sense of the world around them.

... , but these were myths.

... , so the myths were passed on from generation to generation.

Vocabulary

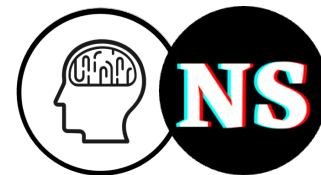
Norse, n. another term for Vikings, people who lived in Scandinavia long ago

myth, n. an idea or story that many people believe but is not true

The role of complex text

See [Reading Reconsidered's](#) [five plagues of the developing reader](#)

- Complex texts challenge students in their ability to understand and grapple with the text.
- Complex texts require students to draw upon background knowledge, and significant scaffolding for them to engage with the text.
- See Tim Shanahan and the Fallacy of “Just Right Texts”
- [Shanahan, T. \(2021\) Should We Teach Students at Their Reading Levels?](#) Consider the research when personalizing your lesson plans.



Facilitating grappling with text

Teachers can facilitate students' grappling with text by:

- Guiding discussion and shared analysis of text as a group
- Providing relevant vocabulary and background to access the texts' meaning
- Modelling strategies to make sense of the text and actively check comprehension
- Provide alternative ways of engaging with the content of the text, with a view to return to it with increased understanding
- Breaking down complex parts of the text, and building students' ability to follow this process independently.

A Young Boy's Dream

Ivar did not want to leave his homeland, but he longed to sail on one of these great ships. He had listened to the stories of the old sailors. He already knew how to find his way by using the sun and the stars as guides. And he knew what to do if his ship ever got lost at sea: The Vikings had noticed that birds at sea usually flew toward land. So, they took caged birds with them on their ocean voyages. If they became lost, the sailors simply released the birds—and followed them to safety. 🗣️

Ivar imagined what it would be like to sail on a long journey. He knew that at the beginning of the voyage, the ship sailed close to the coastline and beached on land for the evening. The sailors would light campfires and hang big cooking pots over them.

When the ship sailed into the open ocean, the voyage would become more difficult. The sea might be dotted with icebergs. The waves could be fierce. While at sea, there were no cabins on Viking ships to protect the sailors from bad weather. The sailors would be cold and wet most of the time. But when the ship was **moored**, or at anchor, a tent-like awning could be used to provide shelter.



Teacher read-aloud



Why did Vikings carry birds on their ocean voyages?



The Viking carried birds on their ocean voyages so that ____.



Viking ships were sleek and fast, but while at sea they offered little protection to the people on board.

Vocabulary

moored, v. secured in place using chains, ropes, or an anchor

Traditional comprehension strategies

- Summarising, Finding the Main idea, Inferring, Asking and Answering Questions, Visualising
- Research underpinning (see [Evidence For Learning Summary](#))
- Limitations
 - Intervention length
 - Content specificity

Micro-comprehension strategies - Example

a. Anaphora in authentic text

"Will someone help me find Mr. Nibbles?" asked Abby.

Shan looked under the table.

"He is not under the table," Shan said.

Unmask who does **He** refers to

Abby

Shan

Mr. Nibbles

b. Connective words

The babysitter told Warren it was bath time, he jumped into the tub.

so

but

or

c. Gap-filling inference

Kenny wouldn't have tripped if he had paid attention to his sneakers.




Illustration showing a boy tripping over a stop sign. Surrounding the scene are various items: a pair of sneakers, a skateboard, a ball, a pair of boots, and a pair of shoes.

d. Comprehension monitoring

Carlo looked down at his plate. He had only just realized how hungry he was. Apple pie was his favorite. "Go ahead and eat," said his uncle. "No thanks," Carlo replied. "I'm too full to eat another thing."

Done

Building a Viking Ship

Ivar had listened to the stories of the old sailors. He already knew how to find his way by using the sun and the stars as guides. Ivar imagined what it would be like to sail on a long journey. He knew that at the beginning of the voyage, the ship sailed close to the coastline and beached on land for the evening. When the ship sailed into the open ocean, the voyage would become more difficult. The sea might be dotted with icebergs. The waves could be fierce. 🤔

Olaf's crew also built Viking warships. Ivar saw one of these mighty vessels resting at anchor nearby. Olaf had carved a serpent-like creature on the warship's curved **pro**w to frighten enemies. Ivar imagined the ship's brightly coloured sail full in the wind. 📖

Right now, Olaf the Shipbuilder was carving a tree trunk into the long **ma**st that would support the cargo ship's sail. All around him, workers were chopping and pounding the oak boards of the great ship. 🧠

Olaf shouted, "Ivar, what brings you here today?"

"My father has returned," Ivar shouted back. "His longship needs repairs."

"What a lucky time for the jarl to come home!" shouted Olaf. "His old shipmate, Sigurd the Storyteller, is visiting me now. He has just returned from Greenland. We will bring Sigurd with us. It will be a nice surprise for Tor."

The storyteller was an important person to the Vikings. Not only did he tell stories and recite poems, he also brought news from faraway places. 📖



Serpent-like or dragon-like creatures were carved on a ship's curved prow.



Predict



Check it makes sense



Summarise

Vocabulary

prow, n. the pointed front end of a ship

mast, n. a large vertical post on a ship that helps hold up the sails

QUESTIONS



Full Sentences



Capital Letters



Punctuation

Building a Viking Ship

1. Why did the Vikings need excellent ships?
2. How did the Vikings navigate?
3. How does Ivar imagine and describe a typical Viking voyage?
4. How was Ivar able to describe a voyage if he had never taken a trip on a longship?
5. Why did Olaf the Shipbuilder carve a serpent-like creature on the longship's prow?
6. Why were storytellers important in Viking culture?

There is a tributary going to the river. →

The rocks are to show people's houses. →

Irrigation of crops next to the river →

There is fish in the ocean →



Success!
Ryan

Well done!



← The source of the river is at the base of the mountain.

← trees and bushes along the river.

← There is a bridge made from leaves next to the river.
← There is a boat next to the bridge.

← People here somewhere. Why do people settle close to rivers?

← river going in to the ocean.

← The mouth of the river where the river goes out to the ocean.

Write to Learn

The Writing Revolution +



Sentence Construction | Grammar | Punctuation

| Composition

Learn to **Write**

Write to Learn

w2L- The Writing Revolution Principles

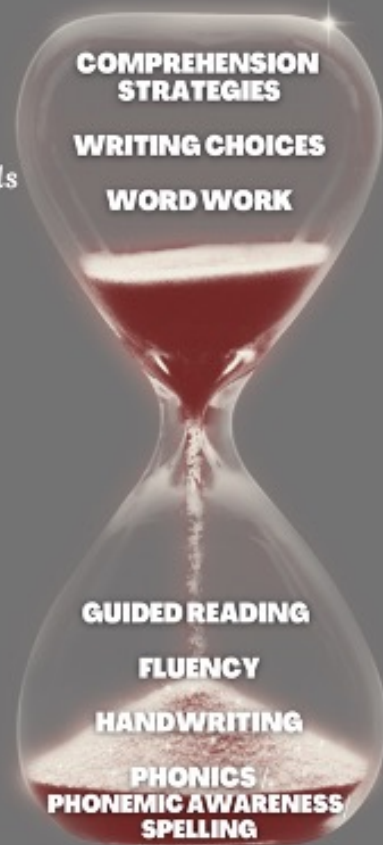
1. Students need explicit instruction in writing, beginning in the early years.
2. Sentences are the building blocks of all writing.
3. When embedded into the **content learning** areas of the curriculum, writing instruction is a powerful teaching tool.
4. The content of the curriculum should drive the writing activities.
5. Grammar is best taught in context of student writing.
6. The two most important phases of writing process are planning and revising.
7. Introduce new writing strategies in everyday ideas (**out-of-content**), and then quickly embed these in knowledge from curriculum (**in-content**)

(Hochman & Wexler, 2017)

Year Level	Concept Development (Grammar)	Skill Development (Sentence Construction) + Embedded Punctuation	Skill Development (Paragraph & Text Composition)
Year 1	<ul style="list-style-type: none"> • Consolidate F grammar knowledge • Identify and define nouns and verbs • Types of nouns: common, proper, pronouns • Identify and define adjectives. Match them to common nouns (e.g. sharp knife, fast car, little girl) • Verbs (inflections: <u>ing</u>, ed, s) • Subject (the doer) and predicate (the action) • Identify sentence types: statements, questions • Conjunctions: and, but, because, so, or • Identify fragments and sentences • Identify and define adverbs. Match to common verbs (e.g. measure carefully, smile cheerfully). • Identify all sentence types: statement, command question, exclamation • Unjumble all sentence types 	<ul style="list-style-type: none"> • Expand simple sentences (when? who/what? where?) e.g. She walked. --> One sunny day, a little girl walked up a mountain. • Expand simple sentences with an adjective (to describe the subject or object in the sentence) • Convert fragments to sentences • Edit sentences for boundary punctuation • More Sentence expansion (who, what, when, where, why, how) • Write simple sentence containing prepositional phrase (Before the show we went to the park.) • Develop questions given a picture of text material- who, what, where, when • Write compound sentences using and, but, so, or (I woke up late, so I missed the bus) • Complete because, but, so sentences from sentence stems (I woke up late because <u> </u>) (I woke up late, but...) • Complete sentences when provided with a sentence stem containing a subordinate conjunction (before, after). e.g. After we clean our <u>teeth</u>. • Complete sentences when provided with a sentence stem containing a subordinate conjunction (if, when). e.g. When the turtle crossed the finished <u>line</u>. • Complete sentences when provided with a sentence stem containing a subordinate conjunction (before, after, if, when). • Combine 2 sentences using a conjunction (because, but, so, after, before, if) • Identify fragments vs. sentences (sentences must contain a subject and a predicate) • Covert fragments to sentences (sentences must contain a subject and a predicate) • Identify and define pronouns (= for nouns)- I, you, he, she, they, it, we, him, her, it, us • Combine two-short declarative sentences (compound subject). e.g. Mary went swimming. Bob went swimming. --> Mary and Bob went swimming. • Combine two-short declarative sentences (compound predicate). e.g. Mary ate apples. Mary ate bananas. --> Mary ate apples and bananas. • Expand simple sentences (who/what? where? how?) with an adverb (to describe a verb). e.g. She crept --> the little girl carefully crept to the kitchen. • Identify 4 sentence types: statements, questions, commands, exclamations • Develop sentences (statement, question, command, exclamation) based on a picture or story • Complete sentences when provided with a sentence stem containing a subordinate conjunction (before, after, if, when). <p>Embedded Punctuation Knowledge</p> <ul style="list-style-type: none"> • Capital letters (Sentence and Proper Nouns) • Ending punctuation: <ul style="list-style-type: none"> ○ Full stops 	<ul style="list-style-type: none"> • Build (we do) short introductions (1-2 sentences) for narratives, information texts • Build (we do) single paragraph outlines (SPO) for information texts

The typical focus under balanced literacy

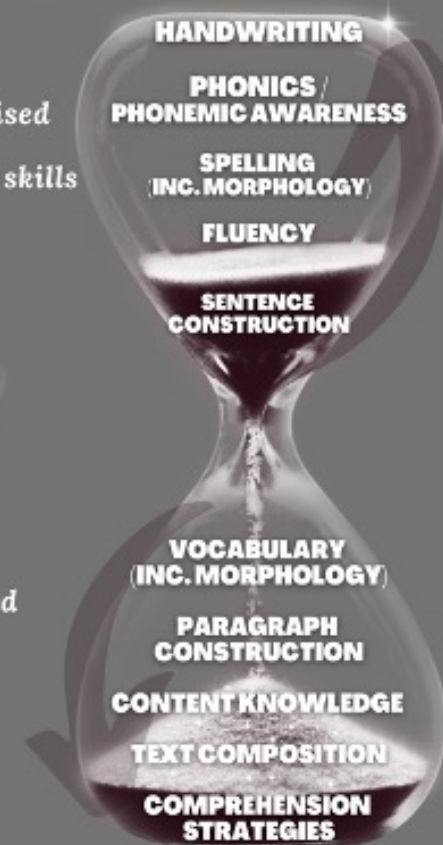
↑ decontextualised
↑ specificity of skills



↑ contextualised
↑ embedded in literature

Inverting the focus of literacy learning

↑ decontextualised
↑ specificity of skills

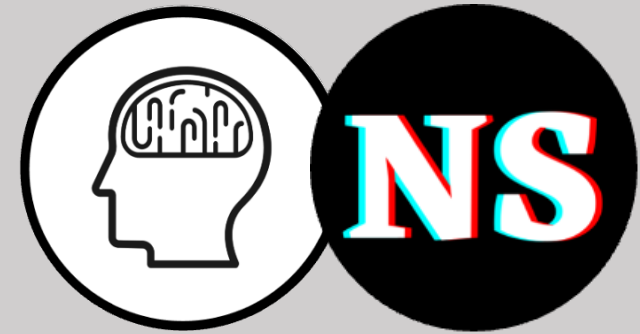


↑ contextualised
↑ embedded in content

Dr Nathaniel Swain



Some Resources



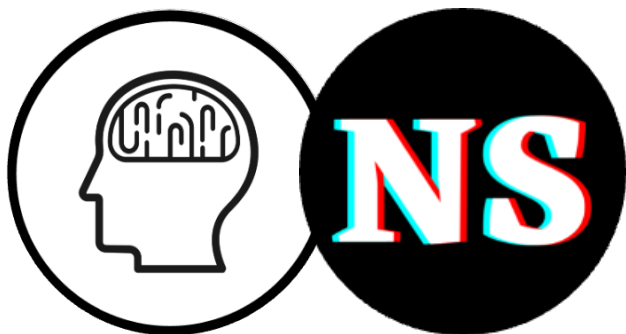
1. Phormes scope and sequence for spelling/word reading,
2. Phormes scope and sequence for prefixes and suffixes
3. Read 2 Learn and Write 2 Learn scope and sequence
4. Read 2 Learn and Write 2 Learn Example units

Various presentations on [Think Forward Educators](#)

Blog pieces on [Cognitorium](#)

Inverting the legacies of Balanced Literacy

Teaching reading and writing
the right way up



[Cognitorium](#)

DR NATHANIEL SWAIN

