



An Oracy Framework, 3 – 11, rooted in C360

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'Whatever else we do for children and young people in classrooms, we must give them the dignity of being able to speak, read and write with fluency to make their way in the endlessly fascinating global society which they inhabit.'

'Let all teachers in UK classrooms recommit themselves to being teachers *of* English. And let all children and young people be reminded of their not-to-be-taken-for-granted glorious inheritance: innate knowers of the English language.'

Roy Blatchford



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1. Start with Why?

Oracy is the ability to articulate ideas, develop understanding and engage with others through spoken language. In schools, Oracy is a powerful tool for pupils' learning: understanding self, others and the world around them.

Inspiring change-makers are accomplished speakers and listeners. *Articulatory matters.*

Through Oracy children develop and deepen their subject knowledge and understanding. Children learn to talk and learn through talk.

This Oracy Framework is focused on the deliberate, explicit and systematic teaching of Oracy across the curriculum and from 3 – 11. Given the long established 'talk for writing' practices in Alumnis schools, the Framework seeks to make firm links between speaking, listening, reading and writing. 'Decision Spelling' is already firmly embedded in the schools.

THINK ----- SPEAK-----READ-----WRITE

The Framework places emphasis too on 'subject specialist language' and on 'cultural capital' which children need as they dig deeper into the world around them – and which sets them up for academic and social success.

Impact of a high-quality Oracy curriculum

- Increases children's self-confidence
 - Fosters wellbeing
 - Improves academic outcomes
- Addresses disadvantage and raises aspirations
- Equips children for the next stage of their education



2. Alumnis Attainment Targets – and working at greater depth

There is a consensus that a plausible and challenging target for pupils' attainment over the next 2 – 3 years, across the trust, can be:

- 80 - 90% reaching expected standards at age 11
- 30 – 40% reaching greater depth at age 11
- 90% of children at age 11+ attain a reading age which at least matches their chronological age.

The embedding of oracy in all classrooms across the trust– from Reception to Year 6 - has a key part to play in the realizing of these ambitious attainment targets.

Children must be given opportunities to play with language across the curriculum, and really relish vocabulary development.

What do we mean by children working at greater depth?

Children work independently, applying what they have learned in one area of a subject to others. They apply their knowledge consistently, confidently and fluently. They are able to explain what they have been doing to others, including teaching other children what they have learned.

If we think of greater depth as a data measurement, we lower expectations. If we think of greater depth as a way of working, we may surprise ourselves at just how many children are capable of being 'greater depth' poets, geographers, biologists. Take this example from the early years, written by one of our colleagues:

Rufus is a 4 year old with delayed speech and language who consequently has had lower self-esteem and a reluctance to talk. Recently Rufus has shown a real interest in drawing and model making. With the support of staff he has mastered tools, such as scissors and hole punches and is now proficient at creating robots by attaching several different shaped pieces of paper together.

Other children are now showing an interest in making robots "like Rufus" so we have started saying to Rufus: "Please can you show ... how you made your robot?". He has risen to this challenge and will help other children find the required resources, model and support them with drawing and cutting; and is consequently chattier as he talks about his creations and has increased confidence as he develops his relationship with his peers.



3. Four strands in the Oracy Framework

Strand 1: Social and emotional

Listening and responding

- Actively
- Appropriately

Children maintain eye contact with the speaker. They are able to summarise what has been spoken about briefly. They take an appropriate role, for example, joining a conversation and listening, rather than commanding it. They respond/participate with appropriate comments or simple questions.

Working with others

- Turn-taking
- Managing interactions

Children are able to participate in a conversation that they have not instigated. They maintain appropriate conversational 'ground rules' such as not interrupting or talking over another participant. They do not change the subject abruptly, and contribute to the conversation with simple questions such as 'how' and 'why'.

Confidence in speaking

- Self-assurance
- Liveliness and flair

Children speak confidently in front of a familiar group. They are confident to take risks, for example, making jokes or participating in those made by others.

Audience awareness

- Can they hear?
- Do they understand?

Children gain, maintain and monitor the attentiveness of their audience. They are aware if their audience is listening (is the audience looking at the speaker?) and understand the need to modify their talk to a certain extent, for example, explaining an idea in more detail.





3. Four strands in the Oracy Framework

Strand 2: Physical

Voice

- Voice projection and tonal variation
- Clarity of pronunciation
- Pace of speech
- Fluency

Children understand that they need to speak in a louder, slower voice when in front of an audience. They understand projection, perhaps as 'speaking to the back wall of the room'. They enunciate polysyllabic words slowly and clearly and exaggerate punctuation pauses.

Body language

- Posture and gesture
- Facial expression
- Eye contact

Children keep their feet still and face the direction of the speaker. They begin to use simple hand gestures to enhance their talk, but also know to keep their hands still (clasped) when not gesturing. Fidgeting while talking is kept to a minimum. They maintain eye contact with their audience and moderate their facial expression according to the subject matter.





3. Four strands in the Oracy Framework

Strand 3: Linguistic

Vocabulary

- Appropriate vocabulary choice
- Vocabulary makes sense, for example, adjectives relate to what they are describing.
- Children are beginning to be more adventurous when choosing verbs and adjectives, for example, 'wander' instead of 'walk', or 'gigantic' instead of 'big', or 'commotion' instead of 'noise'.

Language

- Register
- Grammar
- Vocabulary relates to the tone of the subject matter, for example, colloquialisms are used when attending to a light-hearted subject. Past, present and future tenses are used accurately.

Rhetorical techniques

- Humour, irony, mimicry, metaphor
- Facial expression
- Children use humour to enhance their speech where appropriate and where the subject matter allows.
- Irony, mimicry and metaphor are not yet in use with most children at this stage.





3. Four strands in the Oracy Framework

Strand 4: Cognitive

Structure

- Structure, focus and organisation of talk
- Time management
- Children are able to structure their talk properly. They use an introduction, outline their main points and supporting evidence, and summarise using a simple conclusion.

Clarifying

- Seeking information and clarification through questioning
- Summarising
- Children are able to provide a brief summary of a conversation. They seek clarification by asking 'how' and 'why' questions.

Reasoning

- Giving reasons to support views
- Critically examining ideas and views expressed.
- Children are able to voice their agreement/disagreement with ideas and opinions, justifying why they think this – eg. 'I think.....because.....'.





4 - Four Questions for Teachers

Fundamental Oracy Questions for teachers:

- Are children expected to speak in full sentences at all times, from all members of staff?
- Has 'good' listening been unpicked with all children, so that it is really understood?
- Are appropriate conversational rules made explicit to all children, and maintained?
- Are children exposed to high quality texts regularly, as vehicles for rich class discussions, debates, drama and vocabulary extension?

1. How am I setting high expectations for oracy?

All of the above fundamentals, as well as all children having the opportunity to be involved in class performances of poems and TED talks, termly. In addition, children have opportunities to have speaking roles in class and school assemblies, and whole school productions

2. Am I valuing every voice?

All of the above fundamentals, as well as there being equity of opportunities for all children in all phases to develop their oracy skills. Furthermore, technology is enabling SEND children to access and achieve in all writing sequences, through the use of their oracy skills.

I opened my eyes, I was in five feet of water. Suddenly, I felt something big sliver past me, it swam away but it came back with more of its kind and I clung onto a tree. It was hard, but they finally retreated. Now I had time to ponder where I was, luckily I saw some mountains in the distance, but it was too far away to swim across the humongous, mirror like lake. I said to myself I might not get out of here but I still had hope. It was my only hope, so I started to swim towards the mountains. Eventually, I reached my rocky destination. I look back to how far I've gone and I saw a golden leaf tree.

A case study of a Year 4 child, who is dyslexic, and so uses the 'speech to text' function on an IPAD.

This text was produced by him independently:



3. Is oracy explicit?

All of the above fundamentals, as well as all children having the opportunity to be involved in class performances of poems and TED talks, termly. In addition, children have opportunities to have speaking roles in class and school assemblies, and whole school productions

Although, he has a voice, his knowledge is very much internalised and speaks in very short sentences when he wants to. Encouraging talk can be difficult and answers to questions are two or three words. In literacy we read our focus story every day. This term we wrote a rhyming rap which we learnt by heart to enable the children to learn the story before we draw our class story map. After this, we make a story map together to support our writing and further weave in new vocabulary and opportunities to speak in full sentences. The story map is left at a low level throughout the half term, even when we have finished the story. This child will stand alone at the map and repeat the rap and retell the story, word for word, pointing to the corresponding picture, speaking in full sentences, smiling proudly as he performs the story independently. He would rarely join in a whole class performance yet when enabled to access the learning in his own quiet space, relishes the opportunity to have a go.

Reception child with ASD diagnosis and under SALT. Written by his class teacher.

4. Does oracy lift the quality of learning?

All of the above fundamentals, in addition to teachers consistently seeking children, in all areas of the curriculum, to demonstrate their understanding, to voice their informed opinions and to articulately express their views about the world in which they live. All of this relies on children being able to demonstrate a command of their oracy skills, which in turns shows deeper understanding and lifts the learning in all subject areas.

Case Study:

Adam is a Year One child and not a willing writer. During Lockdown, I tasked my class with writing and producing a TED talk about Rosa Parks. The writing was scaffolded and we spent time working on public speaking. Adam became incredibly invested in his talk, and his parents reported that he was so keen to write it that he wanted to work late into the night on it. They told me that he had rehearsed his talk, chosen the spot from which to present it, and practised his hand gestures in a mirror. His parents sent me a video of the finished talk to me. The quality of his talk was fantastic, and he now sees himself as an accomplished public speaker. Months later, his knowledge retention about Rosa Parks is beyond what I would have expected from him ordinarily, demonstrating how oracy can enhance learning across the curriculum.

An example of oracy in practice. Written by the class teacher.



Tips for early and sustained oracy and literacy development

- Children being expected to answer questions in developed phrases rather than just monosyllables, from nursery onwards.
- Teachers giving more time for children to develop fuller oral responses to questions posed.
- Teachers enabling children to pose questions of one another, in order once again that the children practise their sounds and speech patterns.
- Direct and regular intervention/correction from staff in how children speak and pronounce their letters.
- Volunteer staff and governors giving time to small groups of children in order to develop their conversation, vocabulary and basic social skills.
- The development of structured and regular drama/acting opportunities in which children are expected to project their voice and practise speaking at length, with good eye contact.
- The use of more music and rhyme to consolidate how children are hearing and repeating sounds.
- The use of established EAL techniques (pattern, repetition, consolidation, elaboration) with children, particularly boys, whose first language is English.
- The regular use of short dictations, across the curriculum, and with an emphasis on keen listening and high quality presentation of writing.
- A focus on how children are actually holding a pencil/crayon and how they are forming their letters on a consistent basis.
- The regular use of limericks/couplets/verses/short poems being set to be learned by heart and for recitation in class groups; parents can be involved creatively in this.
- Every opportunity taken by teachers and support staff to model and promote interesting vocabulary, orally and in writing/photos/images, to match age and needs of children.



5. Opportunities for children to demonstrate and evolve oracy skills across an academic year.

Autumn Term

- Inclusion and involvement in a class performance of a poem studied – linked to topic
- Involvement in Harvest festival performance
- Within every writing sequence, at the editing before final draft stage, children read their, and that of their peers, aloud to listen for grammar and success at achieving purpose
- Ted Talk type speech prepared and performed, linked to learning in an aspect of the curriculum e.g. topic of the term (group – e.g. presenting the 'great conversation' of the topic)
- Key stage performances

Spring Term

- Inclusion and involvement in a class performance of a poem studied – linked to topic
- Within every writing sequence, at the editing before final draft stage, children read their, and that of their peers, aloud to listen for grammar and success at achieving purpose
- Inclusion and involvement in a class Easter Service in church
- Ted Talk type speech prepared and performed, linked to learning in an aspect of the curriculum e.g. topic of the term (pairs e.g. expert and layman; a debate)

Summer Term

- Inclusion and involvement in a class performance of a poem studied – linked to topic
- Within every writing sequence, at the editing before final draft stage, children read their, and that of their peers, aloud to listen for grammar and success at achieving purpose
- Inclusion and involvement in a class performance of a poem studied – perhaps linked to Easter Service in church
- Ted Talk type speech prepared and performed, linked to learning in an aspect of the curriculum e.g. topic of the term (individual)
- Key stage performances



6. Oracy in the teaching of writing

The National Curriculum reminds us:

- Teachers should develop pupils' spoken language, reading and writing as integral aspects of the teaching of every subject. Fluency in the English language is an essential foundation for success in all subjects.

Pupils should be taught to speak clearly and convey ideas confidently using Standard English. They should learn to justify ideas with reasons; ask questions to check understanding; develop vocabulary and build knowledge;
- negotiate; evaluate and build on the ideas of others; and select the appropriate register for effective communication.

They should be taught to give well-structured descriptions and explanations and develop their understanding through speculating, hypothesising and exploring ideas. This will enable them to clarify their thinking as well as organise their ideas for writing.
- Pupils should develop a capacity to explain their understanding of books and other reading, and to prepare their ideas before they write. They must be assisted in making their thinking clear to themselves as well as to others and teachers should ensure that pupils build secure foundations by using discussion to probe and remedy their misconceptions. Pupils should also be taught to understand and use the conventions for discussion and debate.

Oracy is important in teaching writing in various ways. Top Tips!

- Discussing the text and becoming familiar with it is a key part of teaching writing, and good oracy skills enable children to benefit more from these discussions.
- Exploring how writing can be read differently and the mood of the writing changed through intonation, use of pauses etc. is important – eg. Jabberwocky can be light and airy, funny or really dark and sinister.
- The ability to read through your own writing with expression is important and can reveal areas where punctuation is incorrect or missing. It's good to read writing without using the punctuation to contrast it to that same writing with the punctuation used.
- Good oracy skills reveal the value and importance of punctuation and grammar in writing for conveying the meaning or feeling you want to your reader. Editing and improving writing with a peer is a key strand of English, so the ability to discuss and reflect with a partner is very important in the development of the children as writers.
- Children reading their friend's writing to their friend is a good way for the writer to hear whether the writing does what they intended it to or not. Those fluent and nuanced speakers are the ones most likely to understand and use punctuation effectively in their writing.
- Try speaking for some time in a lesson, speaking out punctuation as you go along, to show that it is even there in spoken language. It's amusing but also instructive.
- Thinking about writing in different registers is also linked closely with oracy because those children with good oracy skills will do this in their speech as a matter of course. This makes the transfer of this skill into writing easier.
- Acting out characters in stories and trying to experiment with their speech out loud before writing them is also a good way of adding interest and quality to writing. Hagrid from Harry Potter is an example of a character who is partly built, just through the way he speaks (great practice for apostrophes too!).



Alumnis principles of writing – Key Stage 1

- Begin each writing sequence with a 'hook'! Share, at the very beginning of each sequence, what the 'real' purpose and audience is of the writing that the children will produce in three or four weeks' time.

Elicitation task to be done at the start of a sequence, for clear purposes: to inform planning and differentiation, to be used a reference 'tool' throughout each sequence as children refer back to and edit with learnt grammatical features and for children to refer back to at the very end of sequences so that clear and articulate responses can be captured to the questions: how has your _____ (text type and aim) writing improved?
- Elicitation tasks may differ in 'coldness' (the level of input) and 'timing' (on day one, or day three?) depending on the term, cohort and specific sequence
- One child to be selected as a 'focus' author for each sequence, and their writing journey to be captured on the working wall. This journey can then be used to model effective evaluating and editing.

Quality, aspirational texts to be used at the heart of every sequence. These texts to be the model for the grammatical features which we want children to apply in their writing, and to expose the children to rich and varied vocabulary .
- Identify where and what support and challenge is needed. For most sequences there should be differentiated outcomes but always an element of CHOICE: for SEND or less able children outcomes will include choice, but perhaps fewer events or characters; for most children there will be choice and they will focus on the main aim; for the more able children there will be choice and an additional aspect of challenge (perhaps two perspectives are written, or writing for two different audiences).
- Writer talk discussions to be had on the core text, and from these discussions success criteria should be co-written with the class. Success criteria should have one element linked to the overall composition and effect of the writing, and up to three grammatical features that will help to achieve this overall effect. However, no specific examples given of grammatical features, or any guidance given on where or when they should be used in the texts generated by the children.
- Linked to elements in the success criteria, time should be given for children to identify, practice, explore and discuss the use and effect of the focus grammatical features.
- Speaking and listening activities (drama) to be used to support children with the 'effect' of their writing, to gain insight into characters feelings and to become secure with the sequencing of events.
- Shared writing to be done to model the application of focus grammatical features and vocabulary.
- Time given for children to make choices about their end outcome, and then time given for planning and drafting.
- Self, peer and group evaluation to be done: is my writing persuasive/formal/scary? Can you tell me why/why not? Success criteria to be used to give children the language to offer effective evaluations.
- Resources (dictionaries, word lists, thesauruses) to be available for children to independently use to support themselves and peers with editing.



- When final drafts have been created, ask children to compare to their elicitation task, and capture responses to: I have improved in my _____ writing because...
- Share/send writing to the real audiences that were stated at the very beginning of the sequence! This could be sharing with a different class, or to parents invited into class, or it could mean physically putting writing into an envelope and addressing with the class ready for posting.

Alumnis principles of writing – Key Stage 2

- Stimulating 'hooks' to begin each sequence, which can take different forms: images, experiences, film clips.
- Real purposes and real audiences established at the beginning of the planning process, and made explicit throughout the sequence.
- A purposeful elicitation/base line/ first draft done at the beginning with varying degrees of input. Rarely are these tasks done completely 'cold'. This writing then used as a tool for children to re-visit throughout a sequence, to edit in learnt grammar or devices.
- Quality and aspirational text(s) at the heart of each sequence.
- Book talk: through a range of tasks and questioning, comprehension of the core text to be discussed, explored and deepened; use of speaking and listening skills (drama, hot seating, conscience alley...) where appropriate.
- Writer talk: the identification of, and analysis of, the grammatical features and/or linguistic devices used by the author(s). How did the author make us feel scared/heart-broken/tense?
- Use outcomes from 'writer talk' to co-construct success criteria for the sequence for display and reference on working wall: now children have the language to effectively evaluate theirs, and their peers' writing.
- Personalised support and challenge put in place as appropriate.
- Children to make 'choices' about their end outcome writing; time given to paired/group planning; shared writing to be used to model the application and effect of focus grammatical features/devices and/or vocabulary.
- With increasing independence, effectively self and peer evaluate and edit
- Independently, re-draft the final outcome.
- Re-visit elicitation task throughout sequences and for use as an evaluation tool at the end of each sequence: how have you improved in your _____ writing?



7 Resources for having fun with words

Stinky-pinkies

Example: A handbook about long-eared dogs
Answer: spaniel manual

1. A conceited horse-rider
2. An unfeeling friend
3. Dubious Scottish drink
4. Clergyman's underpants
5. Summer flower disappointment



Side-by-Side

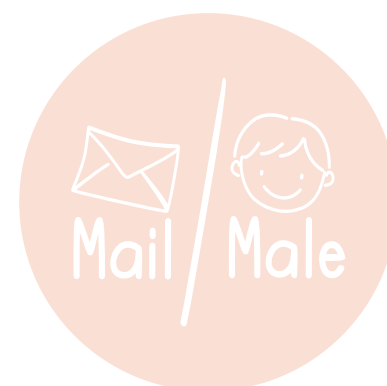
Example: A medical listening device; a hat with a very wide brim
Answer: Stethoscope / Stetson

1. A small citrus fruit; touchable
2. A savoury appetiser; a hoofed quadruped with a flowing mane
3. The person in charge of a ship; an explanation appended to a picture
4. A structure leading out to sea; to make a hole through
5. A brave woman; a wading bird with long legs

Homophones

Example: The first day – an ice-cream concoction
Answer: Sunday – sundae

1. Unmoving – paper and envelopes
2. Alcoholic drink – disapproving shouts
3. Middle of the body – unwanted material
4. Pulled along – a tailless amphibian
5. Exact – of the seashore



Russian Dolls

Example: Put a word for eternal into a sea creature to get excited
Answer: ever + fish = feverish

1. Put a group into a vegetable to make the old monetary unit of Spain
2. Put anger into a vapour to make places for cars
3. Put a heavenly creature into a board game to make a word for eternal
4. Put a cylinder into a spinning toy to make a disreputable woman
5. Put an American railway into a personal word to make a glossy substance



The importance of dictation for listening and speaking

What's the point?

The English curriculum focuses on (a) transcription and (b) composition. Dictation is at the heart of improving both.

- Dictation is about pupils listening carefully to an articulate teacher reading fluently - of course, pupils who read fluently can become the teacher and practise high quality Oracy.
- Dictation is about writing accurately so others can read it.
- It's about building resilience and stamina, as the teacher delivers dictated passages at a quick and quicker rate, over time and after much practice.
- It is about accurate proof-reading. It is about writing for an audience, fellow pupils.
- Dictation is about learning the flow of good and great children's authors, in the best 18th century tradition of copying and emulating.

How?

- Take a class of Year 5 pupils; there may be an argument for identifying a small group of really weak writers to work with another adult until they gain confidence in the process outlined below. Expect most to participate.
- Choose any suitable text you wish, one you may be reading in class. Or try memorable opening paragraphs to great children's literature, from Dahl and Fine to Morpurgo and Dickens.
- Try this one:

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

Great Expectations, Chapter 1

- Give every pupil their own copy of the text. Outline what a dictation involves – process (below) and purpose (above).
- Read aloud the passage twice, with all pupils following carefully.
- Ask the pupils to put away the passage.
- Begin reading the passage in short phrases, repeating each phrase once only; pupils start writing in best handwriting. They concentrate on their writing only, no distractions.
- Read the whole passage, phrase by phrase, indicating where punctuation marks appear. (Leave these out as pupils become more practised.)



- Pause.
- Now say: 'I am going to read the whole passage one final time. I want you to take up your pens, and, as I am reading, make any corrections you think are necessary so that you have written every word accurately.'
- Re-read the passage, clearly and at a reasonable pace.
- Now ask pupils to swap their own writing with someone who is not sitting next to them.
- Then ask all pupils to turn back to the original passage and, slowly and carefully, mark the pupil's writing in front of them. Make up a fun marking scheme. Have a few rewards.
- Once marked, pupils hand the work back to its originator. Everyone then rewrites the whole passage, with great accuracy.
- Done. File for the next instalment! Done regularly, dictation is transformational, for any young writer or seasoned journalist...
- The whole process – just 30 minutes, 'not a moment wasted'.



8 Subject specialist vocabulary and cultural capital

The importance of vocabulary

Teach vocabulary explicitly. Be precise. Relish words. Say them out loud!

1977 Becker

'Poor vocabulary was a cause of academic failure.'

1995 Hart & Risley

'Word gap between children of advantaged and less advantaged backgrounds'
'30 million word gap by the age of 3.'

2000 Nagy & Scott

'Learning new words is a cumulative task and takes place gradually over time.'

2012 Baumann and Kame'enui

'Teaching definitions by themselves is unlikely to enhance comprehension.'

2013 Beck, McKeown & Kukan

'Tiers of vocabulary:

- Tier 1 eg. book, girl, run
- Tier 2 eg. society, absorb
- Tier 3 eg. palaeolithic, oesophagus, sarcophagus

2014 Cain & Oakhill

'Breadth refers to the number of words that are familiar to a child....depth of vocabulary is used to refer to what a child knows about a word.'

2019 Law et al

'Children with language difficulties are:

- 5x more likely to have reading difficulties as adults
- 3x more likely to have mental health problems
- 2x more likely to be unemployed'



Oracy & Cultural Capital

<https://www.amazon.co.uk/Lost-Words-Robert-Macfarlane/dp/0241253586>

In his book 'The Lost Words', illustrated by Jackie Morris, the poet Robert Macfarlane puts his finger on the role of oracy in developing cultural capital for our children.

He writes: 'by the old, strong magic of being spoken aloud, unfold dreams and songs and summon lost words back into the mouth and the mind's eye.'

Developing oracy skills enables children to speak out the words of literature, poetry and plays. Just doing so encourages disciplined expression of ideas, emotions and a rich discussion of the same. It causes children to engage with culture(s) and ideas which they might not otherwise meet and thereby they broaden their minds and their repertoire of expressive skills.

Through the speaking of these texts, the ideas and emotions become more real and have a meaning which might be missed if only taught about or read silently. In turn, this enables children to access and appreciate culture(s) when they are on the receiving end of it rather than being intimidated by it. It enables them to see another perspective as they are encouraged to inhabit the mind and feelings of a character or an author, thus developing skills of empathy and emotional intelligence which stand them in good stead as their lives progress.



Appendix A: STEM Sentences

The use of STEM sentences within the classroom provides children with a scaffold to help them to respond (both orally and in writing) using complete sentences. STEM sentences can be used to activate prior knowledge and to link with present content (“I already know / I think that this is similar to.”). They also clarify information (“I thought / Can you please tell me...”) and structure meaningful conversations (“I agree with/ I disagree with...”).

Example STEM sentences

- 'I know that because.....'
- 'I think the answer is.....because.....'
- 'This reminds me of.....because.....'
- 'I agree/disagree because.....'
- 'I noticed.....'
- 'Building on what.....said.....'
- 'I already know.....so.....'
- 'I wonder whether.....'
- 'I decided to because.....'

Appendix B: Classroom Door Words

This particular technique has been used to great effect in some Alumnis schools. Every fortnight, a list of 10 words is attached to each classroom door. The words are selected to broaden and improve children’s vocabulary and as such can be quite obscure. The idea behind this is that every time somebody (adult or child) enters the room, the first sentence they say must include one of the listed words. The results are entertaining and have seen a great development in vocabulary development. To hear a four year old proclaim boldly ‘There was a terrible commotion in the playground!’ as they enter the room is quite something. The words find their way into children’s written pieces and every day conversation, displaying the strong effect this technique has on vocabulary development.

Example Classroom Door Words

EYFS/Key Stage One

Jovial
Glum
Incensed
Sublime
Placid
Miniature
Colossal
Glacial
Befuddle
Declare

Key Stage Two

Lugubrious
Postulate
Truculent
Abrasive
Melancholy
Voracious
Mellifluous
Trepidation
Quixotic
Cantankerous