



CMP.1 Footprinting: worked example

Reader Behaviour Framework	Learning focus	Task	Examples of student entries
LOCATE	Find directly stated information (verbatim)	Record what John looked like on the day of his wedding.	<ul style="list-style-type: none"> • yellow socks • torn trousers • odd shoes • dirt streaked face
LOCATE	Locate directly stated information that may be rephrased or reworded	Find words in the text that the author uses to refer to the enormous size of this unique dinosaur.	<ul style="list-style-type: none"> • gigantic • colossal • huge • biggest ever thigh bone • big
Locate, INTERPRET and infer	Find and connect directly stated information across the text	Find all the details the author includes that tell us about how sad Nan felt when she saw the old photograph in the local paper.	<p>She 'slumped in her seat' Her 'eyes filled with tears' 'In that moment she felt her heart beat more deeply and slowly' 'She wanted to weep'</p>
Locate, INTERPRET and infer	Locate directly stated but embedded information	Authors often use synonyms and pronouns to identify and name people, places and things in different ways. Find the names this author uses for the humpback whale. What effect might these names have on readers?	<ul style="list-style-type: none"> • humpback • she • mother • gentle giant • playmate • mum <p>I think these words tell us that the writer wants us to see the whale as something beautiful, gentle and caring – like a human mother.</p>
Locate, INTERPRET and infer	Make an inference using simple, explicit references	How does Jacob feel about snakes? Find examples from the text that support your thinking.	<p>I think Jacob is terrified of snakes. He 'feels sick' when he sees the keeper pick up the snake and he 'hides' at the back when the teacher calls for 'volunteers'.</p>
Interpret, Infer and USE	Make an inference using complex, multiple references	In the first two pages of this chapter, a stranger comes to the town of Westland. Find some examples that the author provides of how people react when they see him. Now reflect: What do you think the author wants us to know about the town and the people who live there?	<ul style="list-style-type: none"> • A child turns away and hides behind mum • An old man closes the front door • The Deputy checks her gun is in her holster • The teacher brings students away from the fence <p>I think the author is telling us that the people of the town are afraid and that they do not trust strangers.</p>
Interpret, Infer and USE	Make an inference related to inference; cultural values	Find examples in the text where the author is relying on our understanding of cultural norms to create humour for readers.	<p>In many cultures, weddings are very special events. We expect people attending the events to be well dressed. John arrives looking filthy and wrecked. This contrast makes the incident funnier.</p>
Interpret, Infer and USE	Make an inference about a writer's intention	Identify the points at which you feel this author is using persuasive strategies to pull us into his way of thinking.	<ul style="list-style-type: none"> • repeats ideas and wordings • dismisses opposing ideas • uses expert opinion to support claims



CMP.2 Footprinting student task: Xbox fever

In this article, the author warns Xbox players about a modern illness. Use green Footprinting notes to help you locate key information that will help you answer the following questions: What is it? What are its symptoms? How might you avoid it? Use yellow Footprinting notes where you feel the article might be referring to you and your gaming habits! Bring your text and notes to sharing time at the end of the session.

Xbox fever

Have you ever been so gripped by your latest Xbox game that you struggled to tear yourself away and get on with other things? If you have, you may be the victim of Xbox fever!

Xbox fever is not recognised as a real medical condition. And you won't get any help with it from your doctor, but it seems real enough to hundreds of thousands of gamers around the globe. This condition is so common that the Urban Dictionary has a definition for it. The definition reads: 'When you don't show up to school or work and all you do is play Xbox all day'. This is both tongue in cheek and remarkably serious at the same time. Indeed, game design companies have done surveys that indicate that around 3 to 10 per cent of regular gamers report having had a 'fever' at some point in the last year.

Xbox fever is considered by many in the gaming community to be a form of addiction. An addiction is a hard to resist habit or need to behave in a certain way. When people become obsessed, they can crave the source of their addiction. This may cause unusual, unhealthy or antisocial behaviour. In the case of Xbox fever, the obsession is video gaming. The condition can be called video game addiction or video game overuse. The problem stems from having such an extreme pattern of computer and video game use that it interferes with daily life.

Instances have been reported in which users play nonstop and for many hours. They may isolate themselves from family and friends or from other forms of interpersonal contact. Typically, people obsessed in this way focus almost entirely on their in-game successes rather than on real-life events.

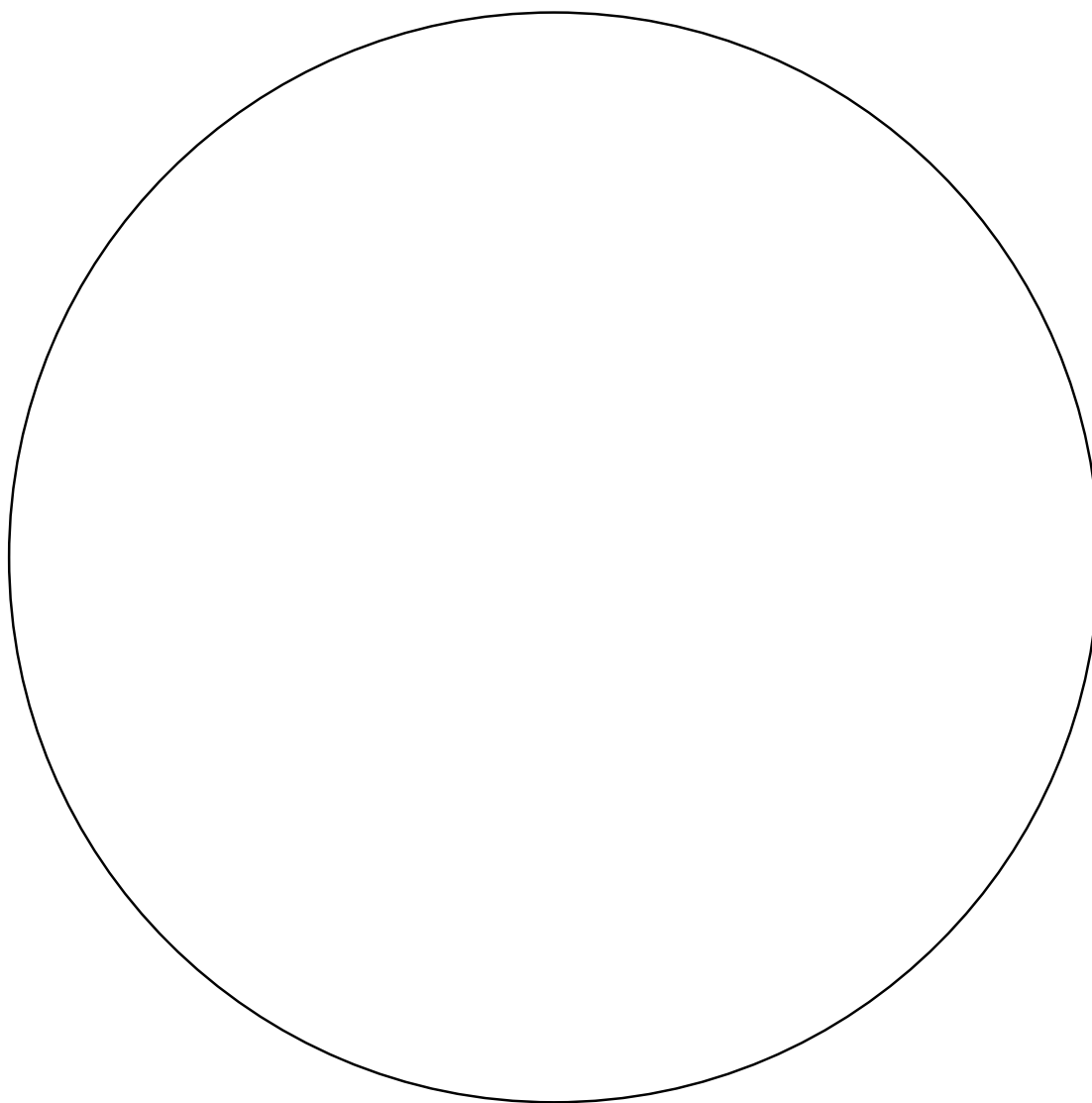
Victims may also be very moody and lack interest in their own personal appearance and hygiene. They may not sleep for days on end or simply forget to eat properly. The condition seems to cause people to forget to live normal lives.

Campaigners interested in having video game addiction recognised as a real illness have some advice to offer everyone: the next time you feel like your Xbox game has a hold of you, put it down, before it develops into a nasty fever!

Kath Glasswell



CMP.3a Thinking Wheel template (blank)

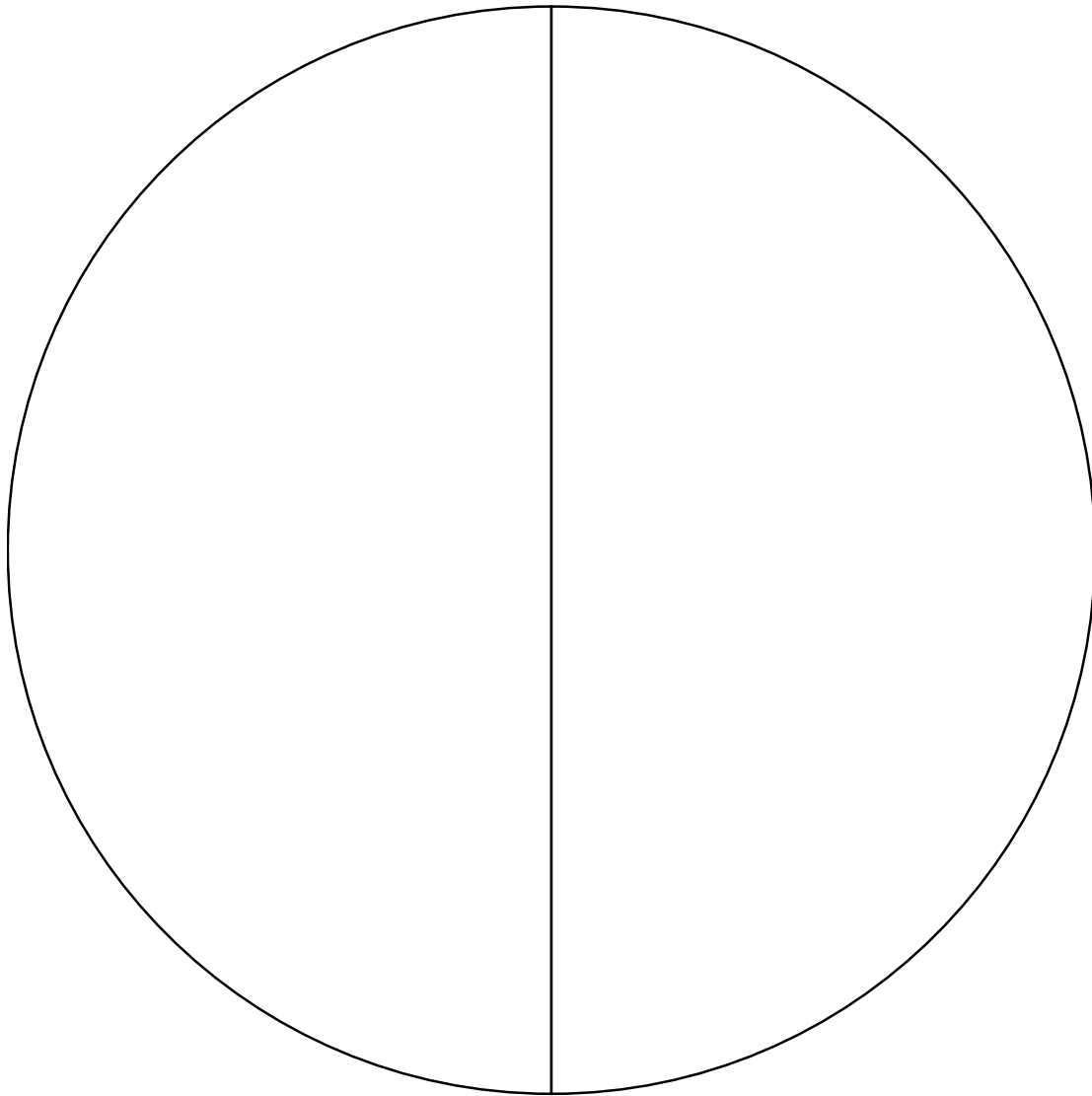


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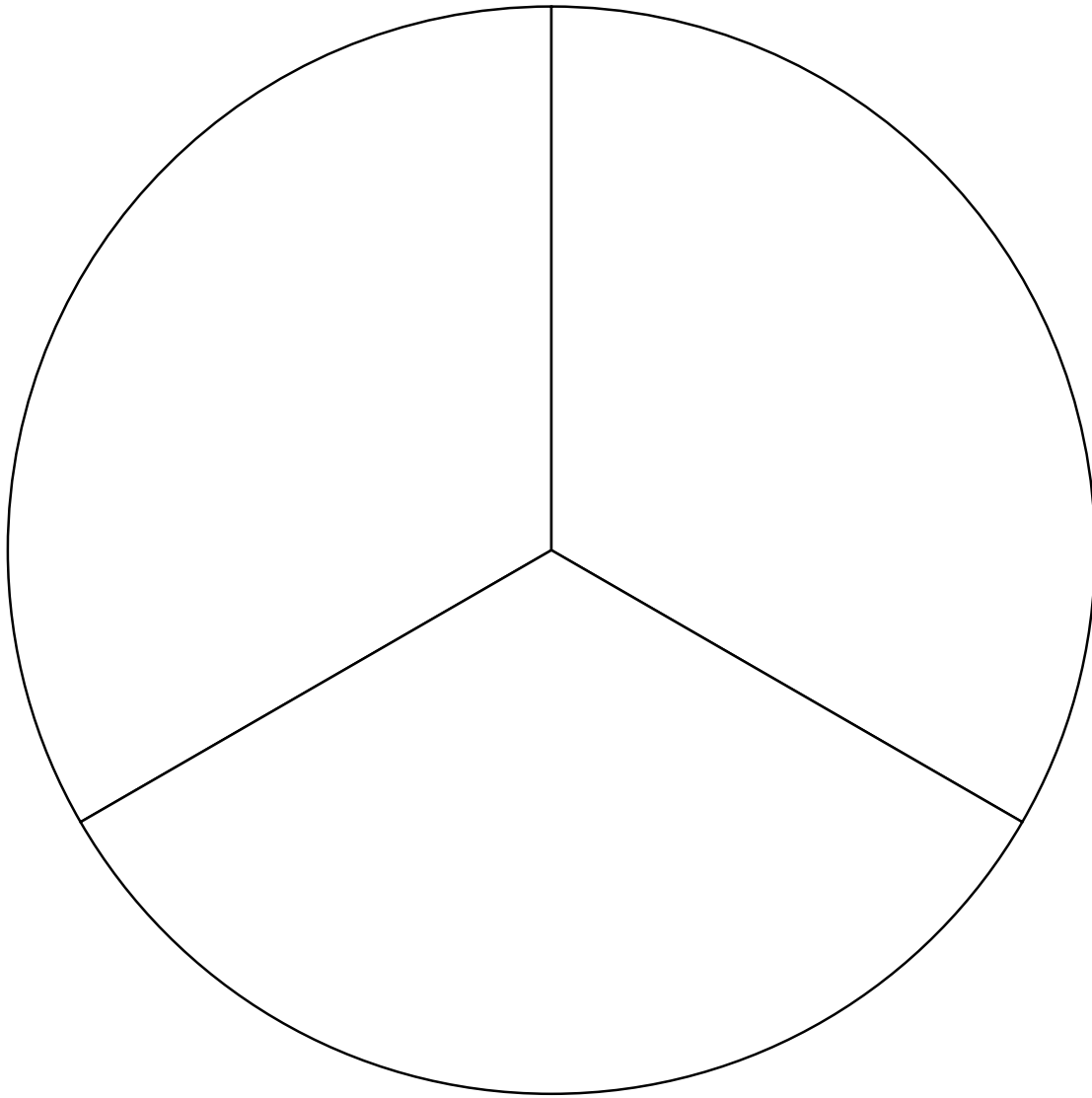
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CMP.3b Thinking Wheel template (two sections)



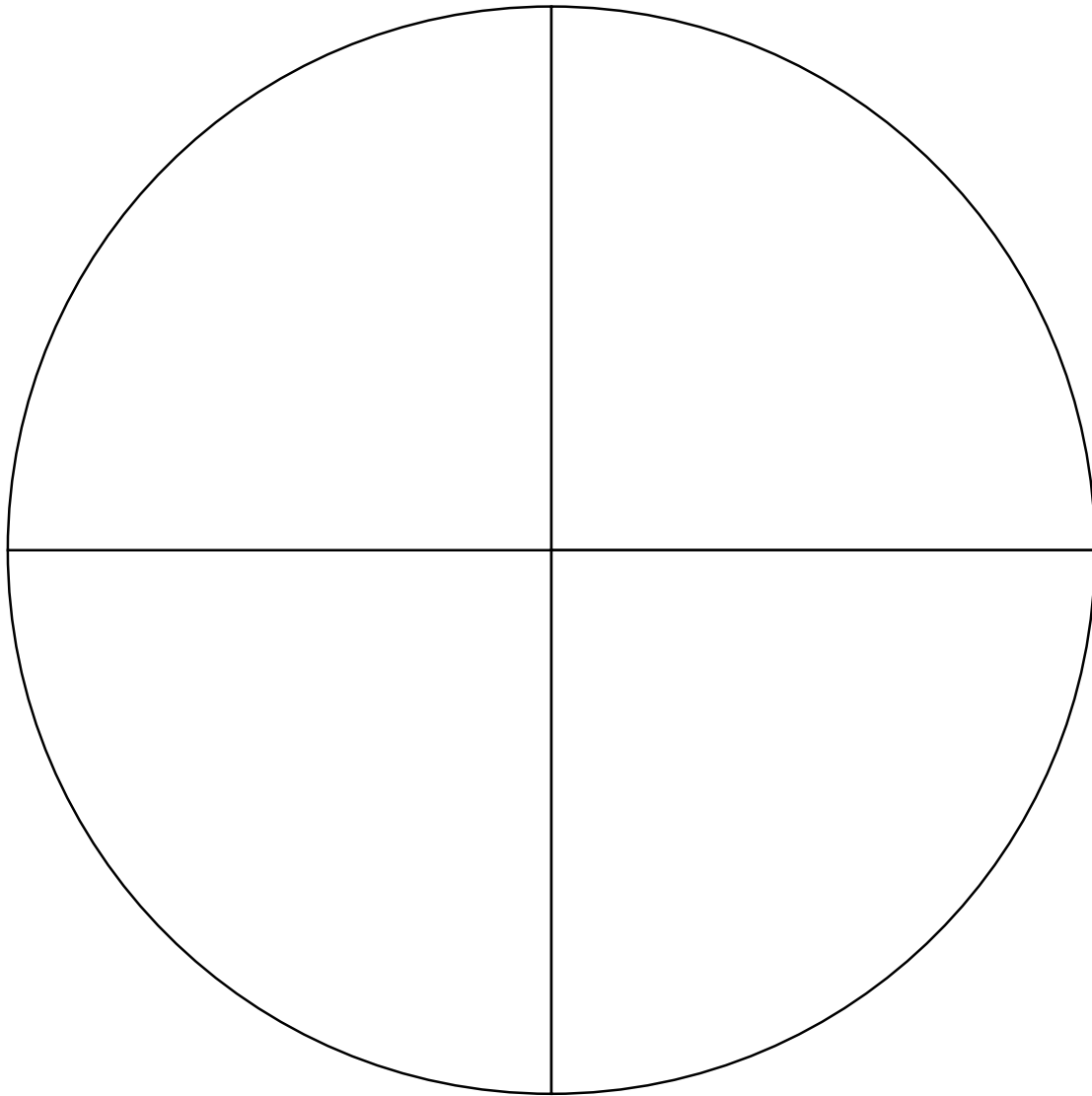
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CMP.3c Thinking Wheel template (three sections)



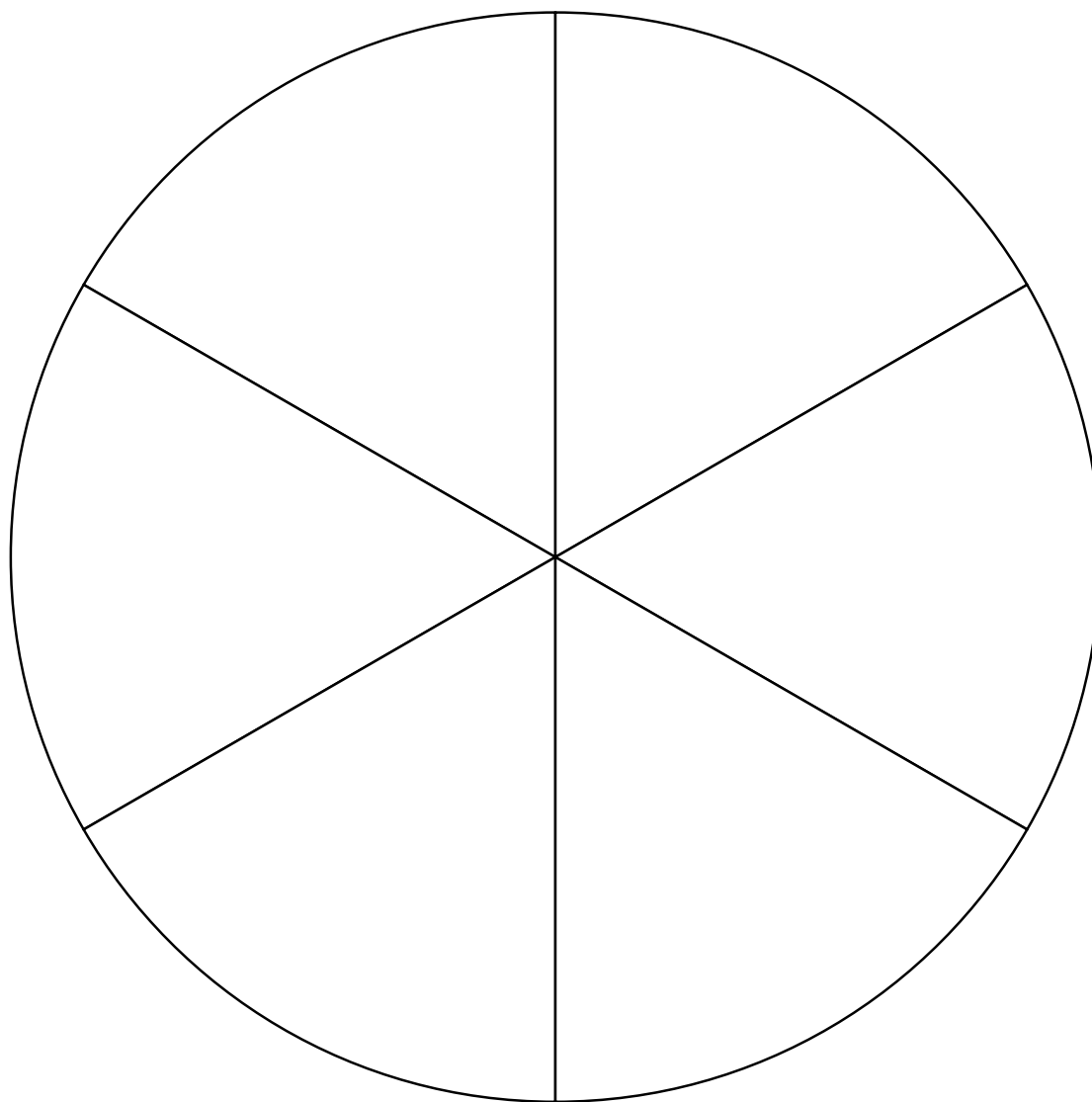
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CMP.3d Thinking Wheel template (four sections)



Name	Date
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CMP.3e Thinking Wheel template (six sections)



Name	Date
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CMP.4 Ideas for Thinking Wheels



Some ideas are provided below for using Thinking Wheels, focusing on the comprehension of literary and information texts, as well as figurative language, character development and ideas exploration:

- Use a two-section wheel to record all the information you can find about two characters from a literary text. In section one, use drawings and words to record all the information the author provides about the first character. In section two, use words and pictures to record all the information you can find about the second character.
- Use a three-section wheel to explore figurative language use in a literary text. In section one, copy the example of figurative language from the text. In section two, draw a picture that represents what you think this language means. In section three, rewrite the piece of text in your own words.
- Use a three-section wheel to explore a pivotal event in a character's development in a short story or a novel. In the first section, record the character's attitudes and dispositions before the critical event. In the second section, record the key features of the event that pushed the character to change (you may use words and pictures). In the third section, record your perceptions of the character after the event.
- Use a four-section wheel to explore the main ideas in a four paragraph report. In each section, record the details provided in each paragraph using sketches, words and phrases. Next to each section, write your own interpretation of the main idea that each paragraph deals with. Highlight any sections that you think are low on information.
- Use a six-section wheel to compare and contrast two weather phenomena in a science text. In the top three sections, record details about what the first phenomenon is, where it is common and how it forms. In the lower three sections, record the same information about the second phenomenon.

CMP.5 Thinking wheels practice task: 'Storm in the city'



Storm in the city

BLACK

Rolling towards us, I see them tumbling through the sky,
As if in a hurry to be the first one to catch us unawares.
I pull my collar up against my neck,
scanning the street for places to shelter.
As darkness creeps across the sky,
spots of rain begin to mark the grey beneath our feet.

CRACK!

I jump and grab my brother's hood,
pushing it up over his small head to shield him as much from the noise as the wet.
A low rumbling echoes round the street, in between the buildings and into
people's fears.

FLASH

The sky streaks with light, a crack in the darkness splits it in two.

SILVER

He looks at me, his eyes wide and darting.
I pull him towards me and we scurry into a bus stop.



Kath Glasswell

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CMP.5 Thinking wheels practice task: 'Storm in the city'



LOCATE: Identify the major events in the poem 'Storm in the city'. Record each one in words and pictures in its own section of the wheel.

Locate, INTERPRET and infer: Examine the poem 'Storm in the city' closely and think about each character and the relationship between the two children caught in the storm. Use words and pictures to help you represent how each one is feeling and how they look. Use the third section to write key words and sketch images that you feel represent their relationship.

Interpret, infer and USE: Look closely at the way in which the writer of 'Storm in the city' uses imagery to create a sense of fear and anxiety in the poem. Identify incidents in the poem where you think this has been done successfully and represent these using words and pictures. In a paragraph on the back of your wheel, explain how this imagery influenced you as a reader.

CMP.6 Triple Entry Journal



Name	Date
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CMP.7 Ideas for Triple Entry Journals



1. Prepare for writing a research report by locating and reflecting on facts presented in an information report or factual description.		
Facts	My own thinking	Further questions or research needed

2. Investigate the use of effective communication strategies in a persuasive speech linking examples of strategies to their effects on a reader.		
Example from the speech	Type of communication strategy	Intended effects on listeners and viewers

3. Investigate how themes are developed through repeated reader encounters in literary texts.		
Example from the text	What this shows readers	Theme

4. Explore the relationship between existing and new knowledge while reading.		
Facts	What I already knew about this	What I learned

5. Examine closely the different types of visuals used in a multimodal text such as an explanation or procedure in a science text.		
Visual	What is it communicating?	How effective is it in creating deeper understanding?

CMP.8 Triple Entry Journal student task:
'Farmyard feeding for Samson and Delilah'



Farmyard feeding for Samson and Delilah

We followed Lyn, walking through the mud, stepping over the huge puddles and small rocks on the farm driveway. She carried a large tin bucket in each hand and a tangle of plastic and rubber over her right shoulder. In the cool evening air, the buckets steamed slightly and every now and again a small drop of white dribbled from them and splashed onto the ground. Laden down, she walked carefully and called out to two young calves in the field using a soft sing-song voice. They moo-ed in return. At the fence, I looked into two pairs of huge brown eyes and they peered curiously back at me.

'This is Samson,' said Lyn. 'And this ... is Delilah. They have been with us for six weeks now.' She told me that Samson and Delilah were orphans and now she and her husband Dave were hand-rearing them using powdered milk until they grew big enough to eat grass.

Lyn plonked the buckets of milk down close to the fence. Immediately, Samson, who was the bigger calf, began pushing Delilah out of the way and sticking his snout through the gap in the fence to try to get at the buckets.

Delilah pushed back, swishing her tail in his face. 'Quick! Take this,' Lyn said to me, handing me one of the long feeding tubes. I grabbed it in a hurry. The tube was a kind of hose-pipe. On one end there was a large teat for the calf to suckle on, this was just like you might see on a human baby's bottle, only much bigger. The other end was an open tube, just like a straw.

At the same time we offered the teats to the babies, we also dropped the open end of each feeding tube into the whirlpool of creamy white milk in the tin buckets. The calves sucked madly. In less than 20 seconds, Samson's bucket was completely empty and he began to bellow for more milk. He closed in on Delilah to try to steal the teat from her but she turned her head away. She'd finished her milk but kept at it. Samson, still hungry and a bit confused, grabbed hold of her ear and began to feed on that. While she tried to get milk from her empty bucket, he tried to get milk from her thoroughly empty ear!

Kath Glasswell

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CMP.8 Triple Entry Journal student task: 'Farmyard feeding for Samson and Delilah'



LOCATE:

This writer presents a detailed description of calves being hand-reared in a farm yard. As you read, you may find that you have questions about hand-rearing. Write those down as you read and when you find the answer record that too.

A question I had:	My answer:	Where I found my answer:
What does hand-rearing mean?	Feeding calves with your hands like when a human baby takes a bottle.	Later I read that they held the teats for the calves just like a human baby.

Locate, INTERPRET and infer:

When we read this story, we learn a lot about the calves. Some of it is written down, other things we need to infer. Look for clues in the text that tell you additional information about the calves. Think about how these clues help you make inferences. Record the clues and the background knowledge or connections you make to help you infer.

Text clues:	Background knowledge I used to help me:	My inference:
Samson pushes Delilah out of the way to try to get to the buckets first. He sticks his tongue through the fence!	When animals are hungry they can rush (my dog nearly knocks me over when I feed him).	Samson is hungry and greedy.

Interpret, infer and USE:

Look closely at the way in which this writer uses language to encourage us to view the calves sympathetically. For example, Lyn calls the calves 'orphans', giving them a human quality. Find other examples of this kind of language use.

Words in the text:	What is the writer doing?	How this makes me feel:
She 'called out to the two young calves using a soft sing-song voice.'	The writer is kind of comparing the calves to babies because Lyn is singing to them gently.	It makes me think the calves must be really cute like little babies. I want to look after them too!

CMP.9 Sketch to Stretch



I sketched this to show:

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Name	Date
.....	

CMP.10 Ideas for Sketch to Stretch



These examples for Sketch to Stretch activities can be adapted to suit other texts and other comprehension tasks. Setting thinking tasks like these will help your students explore texts in more depth than if you were to simply ask them to answer questions while they read. Reading, re-reading and sketching helps students make their ideas concrete.

1. While reading a procedural or explanation text to understand the steps involved in a process, sketch the process visually and annotate it to create a visual representation and consolidate your learning.
2. Using a rich literary description of a setting, sketch the scene created in your mind's eye. Students can be as detailed as they like. They should be ready to talk about what they have included in their sketch and why.
3. Some characters are victims of past events that we never hear about or see. Ask students to sketch what they think might have happened to a character in his or her past. Remind them to use information from the text as a starting point.
4. Encourage students to consider the cultural context of a text you are reading together. Ask them to make a sketch of the author at work using background knowledge to fill in details about how the author's social, historical and cultural situation may have influenced the story that is being told.
5. Select a wordless picture book and ask students to make a visual prediction based on events in the story. What do they think might happen next? Remind them that they need to justify their drawings with references to text ideas.

CMP.11 Sketch to Stretch student task:
'Presents from a small house cat'



Presents from a small house cat

<p>Lizards, spiders, snakes and rats Great big moths, and small fruit bats. Mantis green with legs gone, sadly. Fat grasshoppers limping badly. On the carpet, On the step, In the bedclothes, On the deck. Gifts for you she seems to say, Take them from my hunt today.</p> <p style="text-align: right;">Kath Glasswell</p>	
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LOCATE:

This cat brings many unwelcome gifts back to her family. Read the text carefully and then sketch two of the creatures the cat brings back. Give as much detail as you can in your drawing.

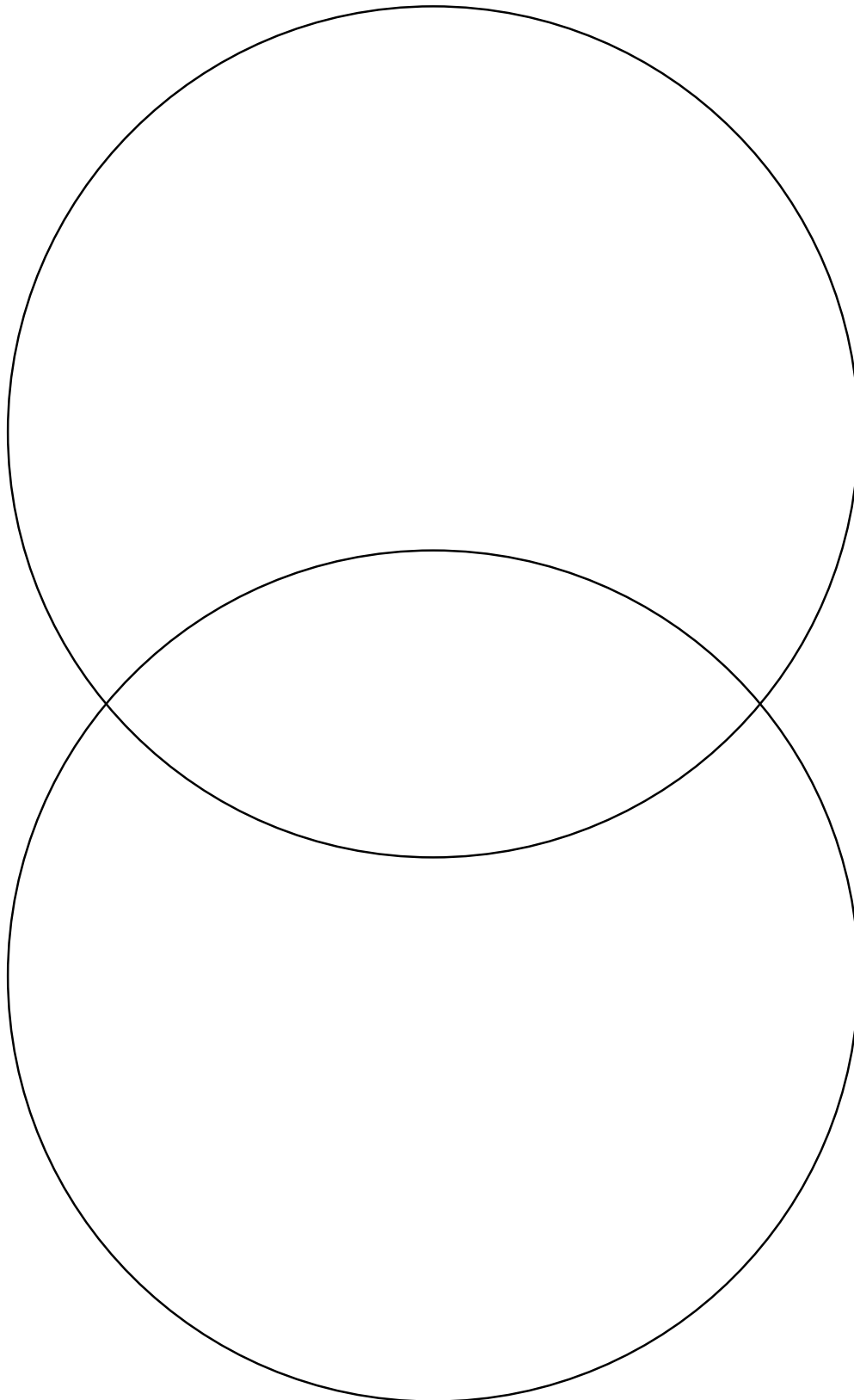
Locate, INTERPRET and infer:

How do you think the writer feels about the 'presents' that the cat brings home each day? Sketch three different reactions that you imagine the writer may have when she finds the 'presents'.

Interpret, infer and USE:

The cat in this poem seems to be portrayed as a hunter who brings back a collection of trophies as gifts for her family. Sketch the cat in the act of hunting one of these unfortunate creatures. What details will you add to embellish or play with the idea of the cat as a great hunter?

CMP.12 Venn Diagram



Name: Date:

CMP.13 Ideas for Venn Diagrams



Use these ideas for Venn Diagram thinking tasks as a resource for developing ideas for texts you are reading:

1. Compare and contrast the attributes and backgrounds of two main characters in a novel or short story using a Venn Diagram.
2. Explore the way two poets deal with a similar subject matter through poetry. What is common to the way they represent the subject matter? What is different? Do the poets deal with the same themes? Use a Venn Diagram to record the ways the topic is dealt with.
3. To prepare for writing a report, collate information from two separate information texts on a common topic (such as global warming) using a Venn Diagram. What information is common to both texts? What information is different or contradictory? Use the notes you make in your Venn Diagram to help you write your own report.
4. Investigate the differences between commonly confused concepts or phenomena by using a Venn Diagram to record what is common for both and what makes each unique. (For example, tornadoes and cyclones, evaporation and condensation.)
5. Take a complex concept such as racism or sexism and explore the concept through examining advertising showing images from two different eras (like the images below). What is different about the way race or gender are represented in the two different ads? What is the same?



**CMP.14 Venn Diagrams student task:
'Brain power and tummy rubbing'****Brain power and tummy rubbing**

Can you pat your head with one hand while you rub your stomach with the other? Lots of people can't. And for those who can, it can still take a lot of concentration. The peculiar thing about this task is that while it seems kind of difficult for your average person to do, it's not exactly an act of genius. The reason we find it challenging, as it turns out, has less to do with hands and tummies than it does with that magnificent organ the human brain, and how it processes information, regulates all aspects of our physical, mental and emotional interactions, and orchestrates the body's actions.

Psychologists are scientists who study human thought, behaviour and emotions. They have spent decades engaged in experiments that can help us understand why it is that humans have such difficulty in doing two simple things at once. This research has led brain researchers, or neuroscientists, to develop ways of understanding what the brain is and what it does. Research shows that the brain is somewhat like a computer that receives incoming information. As the information arrives, the brain tries to make sense of it. When lots of information arrives at the same time, or simultaneously, the brain needs to figure out what actions might be required. When this happens, the brain needs a bit of time to sort out what is going on and get itself a plan. Psychologists call this time taken to process and act on information 'speed of processing'.

This is not unlike the idea that a fast computer is one that has an Intel® processor or chip that allows for fast transfer of information. In computers, speed of processing means faster loading times and easier transfer of information. In human brains, the result is quite similar. In everyday life, the ability to process and act on information affects almost everything we do. For example, speed of processing is important to drivers because the speed at which a person reacts to a cow on the road in front of the car will be a factor in determining how quickly he or she hits the brakes to avoid crashing into it. But speed of processing can be affected by things that cause interference to thinking. If you were in that car and talking to your passenger or singing along to the radio at the time you saw the cow, you would probably take longer to process the information and react.

A famous psychologist called JR Stroop was one of the first research scientists to closely examine the role of interference on people's thinking. In Chicago in 1935, Stroop developed a set of experiments designed to test the human brain's ability to process information when competing or contradicting information was also present. The experiments were astoundingly simple. Stroop reasoned that people could experience interference on thinking that would influence speed of processing in quite simple tasks. The task he designed required subjects to recognise the colours of fonts in sets of words written on task cards. We can all tell when a word is written in red ink, or blue or black. Most of us learned to recognise colours in pre-school. Stroop added a twist to this neuroscience experiment – the words he used were the names of colours, too. And what was difficult, was that each colour name was written in a contradictory font colour. This meant that the word red might be printed in green ink. Or the word black might be printed in blue ink.

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What Stroop discovered was that when the word cards included words in which the colour name and the ink colour were the same, people had no trouble recognising the font colour. But when the colour name and the ink colour were contradictory, brains were thrown into confusion, and identifying the ink colour became more difficult and took longer. The conflicting information caused interference that affected the brain's speed of processing, and showed just how much conscious attention is needed when people try to do two things at once.

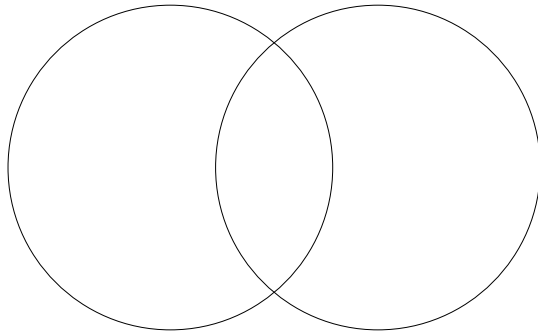
Stroop's experiments contributed a great deal to our understanding of how humans process information and manage tasks that require our attention on two different things at the same time. His colour-word test is still used today to help psychologists and teachers understand how learners process information. They also help the rest of us feel a little better about how much concentration it can take to do something that seems absurdly simple like rubbing your tummy and patting your head!

Kath Glasswell

Decide on a comprehension focus for the Venn Diagram thinking task

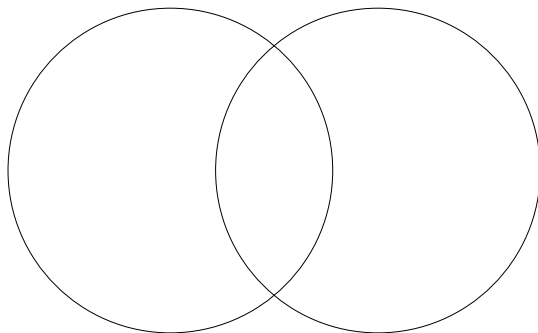
LOCATE:

In what ways is computer reaction time similar and different to human reaction time?



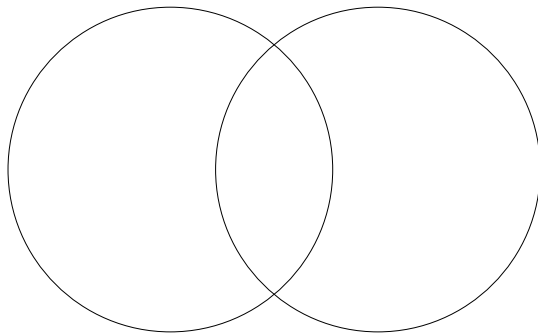
Locate, INTERPRET and infer:

How is reading words with mismatched font colours the same and different to patting your head and rubbing your tummy?



Interpret, infer and USE:

The writer discusses in some detail 'speed of processing' in humans and computers. This is an analogy that indicates some similarity. In what ways do you think human brains and computer operating systems are similar, and in what ways are they different?

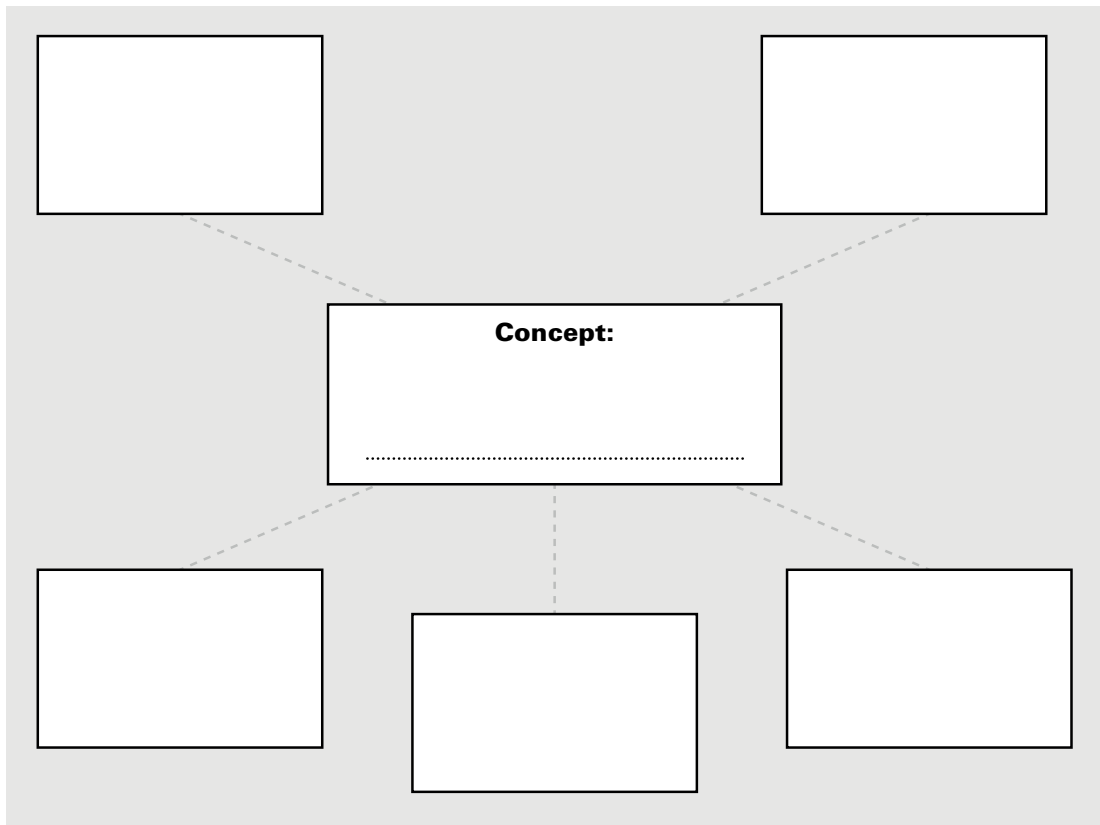


CMP.15 Ideas for Concept Mapping



Explore and adapt these ideas for Concept Mapping with your students.

1. Gather facts from information texts about a topic such as natural disasters.
2. Explore character traits of characters in a novel, such as the main character's characteristics and how these may differ in various situations.
3. Identify important information in a text. For example, evidence to support a particular point of view.
4. Synthesise and integrate information and ideas to create a summary. For example, summarise the main ideas in a content text and respond to it personally.
5. Identify big ideas in a topic that need to be included as the central message in a poster or brochure. For example, 'What should all parents know about water safety?'





CMP.16 Concept Mapping worked example:
‘Exploring the concept of belonging’

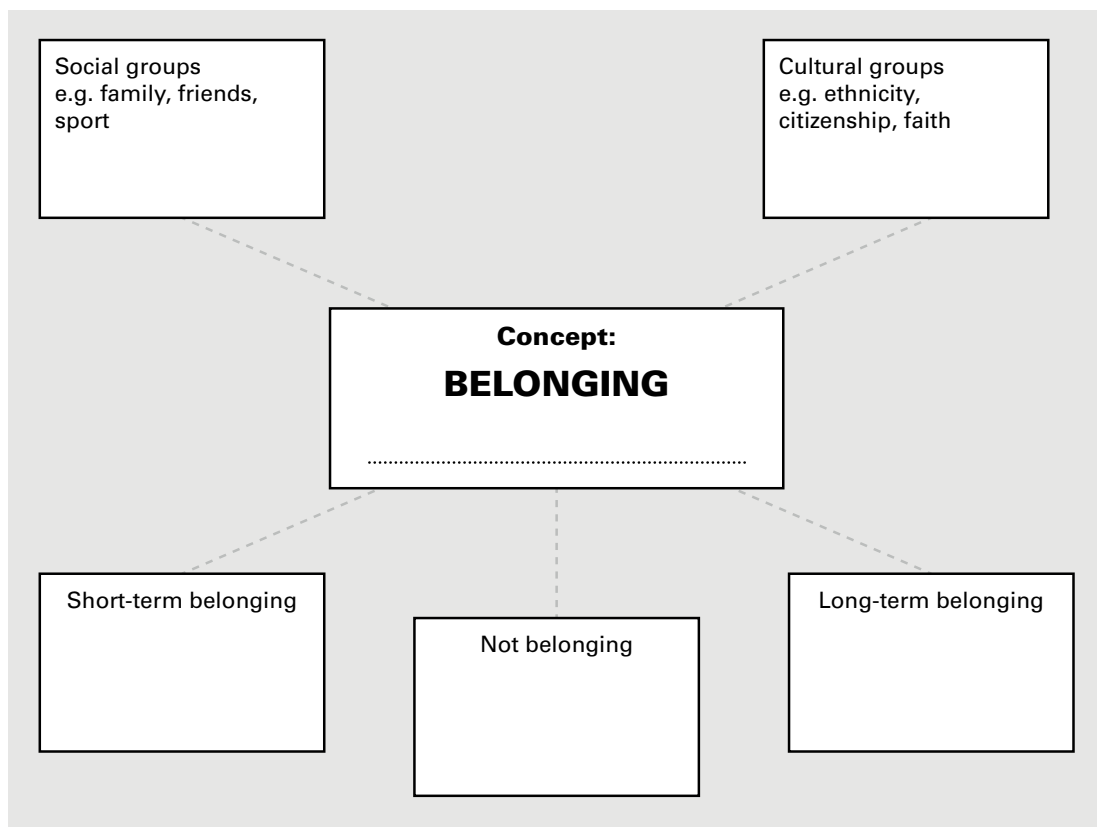
Exploring the concept of belonging

A Year 7 class is studying a unit of work that explores the concept of belonging – socially and culturally. To extend their own personal experiences, they are reading author Robin Klein’s novel, *Hating Alison Ashley*. The book has a strong theme of belonging and what it means to be accepted. The text is about Erica Yurken, a Year 7 student who is convinced she is far too good for her school until she meets the newly arrived Alison Ashley.

To determine the students’ prior knowledge and experiences of belonging, the teacher uses a Concept Map to provide a framework for the visual representation of the students’ thinking. This helps them to integrate new information from the novel into their existing knowledge base and expands their comprehension of the story.

Initially, the teacher helps students use the Concept Map to organise their experiences of belonging. This is recorded in one colour. As the students read the novel, they add the main character’s (Erica Yurken’s) experiences in a different colour. The map evolves over time, as new information and experiences are added, the students build a complex picture of the novel’s main theme. They also develop an integrated picture of how their own experiences relate to those of the main character.

This information can be used for a variety of other explorations. For example, the unit assessment could require students to write a response to the statement: ‘Hating Alison Ashley is still relevant to today’s teenagers’.



FCY.1 Group Choral Reading tips for students



Let's read it together: six tips to make your Choral Reading Group GREAT!

Make sure you all have the same text. Organise one member of your group to be the leader. The leader's job is to 'count in' the rest of the group. Make sure you all start together!

- 1** Read through the text together once. If there are words you don't know, see if you can figure them out or ask someone who knows, like the teacher or another group. Make sure everyone in the group learns the words.
- 2** Look at the punctuation marks. Where should you pause or stop? Is there dialogue?
- 3** Keep the pace up. Remember to pause and be expressive. Talk with each other about how you want each part to sound.
- 4** Practise parts of the text you want to get just right. Listen carefully and give each other feedback to help your group improve.
- 5** Let's put it all together. Read through the text again. Be careful of those tricky sections. Keep up with each other and adjust your speed if you need to, using the punctuation to give you clues for pausing. Listen to your voices – are you reading with expression?
- 6** Practise the text as many times as necessary until you read in perfect unison (with one voice), with appropriate speed and expression.

You are now ready to perform!

FCY.2 Paired Reading: guidelines for reading pairs



Guidelines for Paired Reading	
Reader one/tutor should:	Reader two/buddy reader should:
<ul style="list-style-type: none"> • read along with the learner and praise frequently for correct reading 	<ul style="list-style-type: none"> • be ready to read and discuss learning goals for their reading
<ul style="list-style-type: none"> • support the learner’s level of proficiency so they can read along in unison (not too fast, but not too slow) 	<ul style="list-style-type: none"> • read along with the tutor
<ul style="list-style-type: none"> • read with a distinct and expressive voice that is slightly faster than the learner would use normally when reading on their own 	<ul style="list-style-type: none"> • signal in the agreed way when they wish to read independently
<ul style="list-style-type: none"> • listen and look for the pre-arranged signal to indicate when the learner wants to read on alone 	<ul style="list-style-type: none"> • follow the text with their eyes or a finger at all times
<ul style="list-style-type: none"> • when an error is made, wait to see if the learner corrects it. If not, repeat the misread word until the learner reads it correctly 	<ul style="list-style-type: none"> • be prepared to take risks and aim for success by trying to read alone in some parts
<ul style="list-style-type: none"> • if the learner experiences difficulty, provide help by saying a word and then continue reading. 	<ul style="list-style-type: none"> • keep a diary of the reading session, noting how many pages were read and any self-assessment comments about the reading session.

FCY.3 Paired Reading: prompt card for tutors



Paired Reading prompt card for Paired Reading tutors

- Let your buddy select a text and then read along together.
- Read clearly and expressively. Help your buddy to read a little faster than if he were reading alone.
- When your buddy makes a mistake, wait to see if they correct it. If not, re-read the word correctly until your buddy also reads it correctly. Continue reading.
- Listen and look for the signal from your buddy to let you know that he or she wants to read on alone.
- If your buddy has trouble with the words, help out by saying the word and continue reading.
- Let your buddy know they can read alone again by using the signal.
- Keep praising your buddy for reading correctly.
- After your reading time together, help your buddy to complete the 'My reading today – self-assessment card' and record how many pages you read together.










FCY.4 Paired Reading: leader reader self-assessment chart (2 sessions)



My reading today – self-assessment card		
How did I read today?		
Text:		
Pages read:		Date:
ACCURACY	PACE/SPEED	PHRASING & EXPRESSION
Name (Reader): Name (Partner):		
How did I read today?		
Text:		
Pages read:		Date:
ACCURACY	PACE/SPEED	PHRASING & EXPRESSION
Name (Reader): Name (Partner):		

FCY.5 Paired Reading: learner reader self-assessment card
(1 session)



My reading today – self-assessment card		
How did I read today?		
Text:		
Pages read:		Date:
ACCURACY	PACE/SPEED	PHRASING & EXPRESSION
		
		
		
Name (Reader): Name (Partner):		

FCY.6 Paired Reading: learner reader self-assessment chart (12 sessions)



How well did I read today?		My name:		My reading partner			
		Text	Date	Pages read	Accuracy	Pace/speed	Phrasing and expression

FCY.7 Paired Reading: learner reader self-assessment chart – high school (12 sessions)



How well did I read today?		My name:															
		Text	Date	Pages read	Accuracy			Pace/speed			Phrasing and expression			My reading partner			



FCY.8 Stopwatch Reading

Stopwatch Reading			
Title:			
Words OR seconds	Time 1	Time 2	Time 3
120			
115			
110			
105			
100			
95			
90			
85			
80			
75			
70			
65			
60			
55			
50			
45			
40			
35			
30			
25			
20			
15			
10			
5			
Name:			
Date:			

I read with great phrasing and expression, listening to my voice as I went along		
Time 1	Time 2	Time 3

I read at a good rate – not too fast and not too slow		
Time 1	Time 2	Time 3

I understood what I read		
Time 1	Time 2	Time 3
A little bit	A little bit	A little bit
A lot	A lot	A lot
Everything	Everything	Everything

FCY.9 Audio-assisted Reading: prompt card












Audio-assisted Reading prompt card

- Listen to the audio and follow along. Read each word and follow with your finger if you need to.
- Listen to the audio again and read along aloud.
- Turn off the audio. Look carefully at words you thought were tricky. Remember to listen for them next time so you can get them right.
- Listen to the audio again and read along. Read clearly and expressively.
- Turn the audio off and read by yourself.
- Listen to the audio again and read along. Try to improve your expression.
- Rate your reading today.

FCY.10 Audio-assisted Reading: learner reader self-assessment card



My reading today – self-assessment card		
How did I read today?		
Text:		
Pages read:		Date:
ACCURACY	PACE/SPEED	PHRASING & EXPRESSION
		
		
		
Name (Reader): Name (Partner):		

FCY.11 Readers' Theatre group monitoring chart



Readers' Theatre group monitoring chart			
Group members:			
Rehearsal name:			
Performance date and time:			
We made good group decisions about our reading today	People in the group gave good feedback to each other	Everyone read and rehearsed their parts well today	Our reading was expressive and clear
Next time we rehearse we need to work on:			

FCY.12 Poets' Corner: learner reader self-assessment card



My reading today – self-assessment card

How did I read today?

Text:

Pages read:

Date:

ACCURACY



PACE/SPEED



PHRASING & EXPRESSION



Name (Reader): Name (Partner):

FCY.13 Poets' Corner: 'Mulga Bill's Bicycle'

Mulga Bill's Bicycle

'Twas Mulga Bill, from Eaglehawk, that caught the cycling craze;
 He turned away the good old horse that served him many days;
 He dressed himself in cycling clothes, resplendent to be seen;
 He hurried off to town and bought a shining new machine;
 And as he wheeled it through the door, with air of lordly pride,
 The grinning shop assistant said, 'Excuse me, can you ride?'

'See here, young man,' said Mulga Bill, 'from Walgett to the sea,
 From Conroy's Gap to Castlereagh, there's none can ride like me.
 I'm good all round at everything as everybody knows,
 Although I'm not the one to talk – I hate a man that blows.
 But riding is my special gift, my chiefest, sole delight;
 Just ask a wild duck can it swim, a wildcat can it fight.
 There's nothing clothed in hair or hide, or built of flesh or steel,
 There's nothing walks or jumps, or runs, on axle, hoof, or wheel,
 But what I'll sit, while hide will hold and girths and straps are tight:
 I'll ride this here two-wheeled concern right straight away at sight.'

'Twas Mulga Bill, from Eaglehawk, that sought his own abode,
 That perched above Dead Man's Creek, beside the mountain road.
 He turned the cycle down the hill and mounted for the fray,
 But 'ere he'd gone a dozen yards it bolted clean away.
 It left the track, and through the trees, just like a silver streak,
 It whistled down the awful slope towards the Dead Man's Creek.

It shaved a stump by half an inch, it dodged a big white-box:
 The very wallaroos in fright went scrambling up the rocks,
 The wombats hiding in their caves dug deeper underground,
 As Mulga Bill, as white as chalk, sat tight to every bound.
 It struck a stone and gave a spring that cleared a fallen tree,
 It raced beside a precipice as close as close could be;
 And then as Mulga Bill let out one last despairing shriek
 It made a leap of twenty feet into the Dean Man's Creek.

'Twas Mulga Bill, from Eaglehawk, that slowly swam ashore:
 He said, 'I've had some narrer shaves and lively rides before;
 I've rode a wild bull round a yard to win a five-pound bet,
 But this was the most awful ride that I've encountered yet.
 I'll give that two-wheeled outlaw best; it's shaken all my nerve
 To feel it whistle through the air and plunge and buck and swerve.
 It's safe at rest in Dead Man's Creek, we'll leave it lying still;
 A horse's back is good enough henceforth for Mulga Bill.'

AB 'Banjo' Paterson

FCY.14 Poets' corner: 'The Circus'



The Circus

Hey, there! Hoop-la! the circus is in town!
Have you seen the elephant? Have you seen the clown?
Have you seen the dappled horse gallop round the ring?
Have you seen the acrobats on the dizzy swing?
Have you seen the tumbling men tumble up and down?
Hoop-la! Hoop-la! the circus is in town!

Hey, there! Hoop-la! Here's the circus troupe!
Here's the educated, dog jumping through the hoop.
See the lady Blondin with the parasol and fan,
The lad upon the ladder and the india-rubber man.
See the joyful juggler and the boy who loops the loop.
Hey! Hey! Hey! Hey! Here's the circus troupe!

CJ Dennis

FCY.15 Poets' Corner: 'The Owl and the Pussy-Cat'



The Owl and the Pussy-Cat

I The Owl and the Pussy-cat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of money,
Wrapped up in a five-pound note.
The Owl looked up to the stars above,
And sang to a small guitar,
"O lovely Pussy! O Pussy, my love,
What a beautiful Pussy you are,
You are,
You are!
What a beautiful Pussy you are!"

II Pussy said to the Owl, "You elegant fowl!
How charmingly sweet you sing!
O let us be married! Too long we have tarried:
But what shall we do for a ring?"
They sailed away, for a year and a day,
To the land where the Bong-Tree grows
And there in a wood a Piggy-wig stood
With a ring at the end of his nose,
His nose,
His nose,
With a ring at the end of his nose.

III "Dear Pig, are you willing to sell for one shilling
Your ring?" Said the Piggy, "I will."
So they took it away, and were married next day
By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
Which they ate with a runcible spoon:
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.

Edward Lear

FCY.16 Poets' Corner: 'The Star'



The Star

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveller in the dark
Thanks you for your tiny spark,
He could not see where to go,
If you did not twinkle so.

In the dark blue sky you keep,
And often through my curtains peep,
For you never shut your eye,
Till the sun is in the sky.

As your bright and tiny spark
Lights the traveller in the dark,
Though I know not what you are,
Twinkle, twinkle, little star.

Jane Taylor

FCY.17 Poets' Corner: 'Hist!'**Hist!**

Hist! Hark!
 The night is very dark,
 And we've to go a mile or so
 Across the Possum Park.

Step light,
 Keeping to the right;
 If we delay, and lose our way,
 We'll be out half the night.
 The clouds are low and gloomy. Oh!
 It's just begun to mist!
 We haven't any overcoats
 And – Hist! Hist!

(Mo poke!)
 Who was that that spoke?
 This is not a fitting spot
 To make a silly joke.

Dear me!
 A mopoke in a tree!
 It jarred me so, I didn't know
 Whatever it could be.
 But come along; creep along;
 Soon we shall be missed.
 They'll get a scare and wonder where
 We – Hush! Hist!

Ssh! Soft!
 I've told you oft and oft
 We should not stray so far away
 Without a moon aloft.

Oo! Scat!
 Goodness! What was that?
 Upon my word, it's quite absurd,
 It's only just a cat.
 But come along; haste along;
 Soon we'll have to rush,
 Or we'll be late and find the gate
 Is – Hist! Hush!

(Kok! Korrock!)
 Oh! I've had a shock!
 I hope and trust it's only just
 A frog behind a rock.

Shoo! Shoo!
 We've had enough of you;
 Scaring folk just for a joke
 Is not the thing to do.
 But come along, slip along –
 Isn't it a lark
 Just to roam so far from home
 On – Hist! Hark!

Look! See!
 Shining through the tree,
 The window-light is glowing bright
 To welcome you and me.

Shout! Shout!
 There's someone round about,
 And through the door I see some more
 And supper all laid out.
 Now, Run! Run! Run!
 Oh, we've had such splendid fun –
 Through the park in the dark,
 As brave as anyone.

Laughed, we did, and chaffed, we did,
 And whistled all the way,
 And we're home again! Home again!
 Hip Hooray!

CJ Dennis

FCY.18 Poets' Corner: 'Andy's Gone with Cattle'



Andy's Gone with Cattle

Our Andy's gone to battle now
'Gainst drought, the red marauder;
Our Andy's gone with cattle now
Across the Queensland border.

He's left us in dejection now;
Our hearts with him are roving.
It's dull on this selection now,
Since Andy went a-droving.

Who now shall wear the cheerful face
In times when things are slackest?
And who shall whistle round the place
When Fortune frowns her blackest?

Oh, who shall cheek the squatter now
When he comes round us snarling?
His tongue is growing hotter now
Since Andy cross'd the Darling.

The gates are out of order now,
In storms the `riders' rattle;
For far across the border now
Our Andy's gone with cattle.

Poor Aunty's looking thin and white;
And Uncle's cross with worry;
And poor old Blucher howls all night
Since Andy left Macquarie.

Oh, may the showers in torrents fall,
And all the tanks run over;
And may the grass grow green and tall
In pathways of the drover;

And may good angels send the rain
On desert stretches sandy;
And when the summer comes again
God grant 'twill bring us Andy.

Henry Lawson

FCY.19 Poets' Corner: 'Drongo'



Drongo

'Is Jake in?' I mumble
She looks at me, her eyes travelling from the tips of my feet
To the peak of the cap on my head,
As if surveying a dead cockroach left on the doorstep by next door's cat.
'Mayyyybeeeee' she says, long and slow.

I shuffle, trying to get comfortable and push my cap up a little so I can see her more clearly,
All the while pretending not to look.
'Umm, er, well, umm ...' I stammer. 'Can I ... Can I see him, then?'
She holds the edge of the screen door, more like a security guard than a big sister and looks
at me intently, enjoying the silence that makes me squirm.

'OK' I hear her say cheerfully as she spins around to call his name, flicking her hair and
flashing her eyes, to show me just what I might be missing if I were interesting enough to be
her boyfriend.
I fidget with my skateboard, spinning the wheels and listening to them rattle.
I try not to make eye contact.
My face burns.

'Jake! Jakey. That drongo skateboard kid's here for ya.' 'Hurry up!'
Her back is to me now and I see her long, black hair falling around her shoulders in
swinging ringlets.
She tosses her head again and looks back at me as the screen door slams in my face.
'Later', she says under her breath.

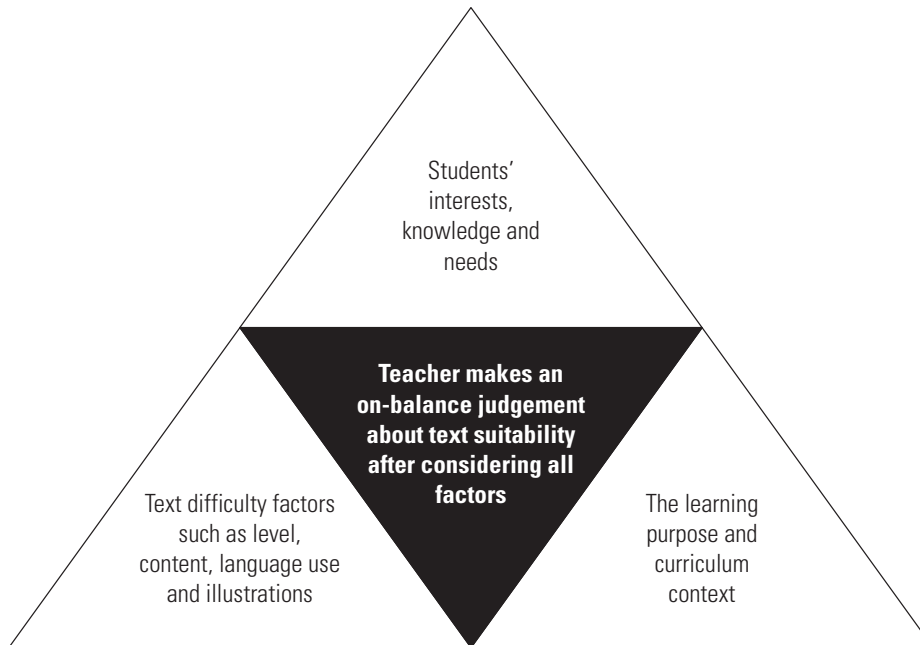
Kath Glasswell

FND.1 Selecting texts for Read Alouds



'Text' is a term used to include any written, printed or electronically transmitted material that uses words and/or images to convey meaning.

In Read Alouds, the teacher engages and motivates students with a diverse range of quality texts. Students enjoy hearing how an effective reader reads and thinks through a text and are invited to share their own thinking as the teacher pauses at planned junctures and engages students in purposeful rich talk.



Factors that influence text selection for Read Alouds

In Read Alouds, teachers select texts that students enjoy and can wonder about. They select texts with big ideas, allowing them to plan for deep thinking and rich talk. Students are taken beyond surface understanding as they think deeply and talk with each other about the big ideas.

Read Aloud text selection checklist	
Is the text compelling and engaging? Will readers connect with a sense of wonder?	Yes/No
Does the text allow you to model and nurture a love of reading as well as the strategies of an effective reader?	Yes/No
Does the text have a strong central theme/big idea that allows you to plan questions for deep thinking and purposeful talk?	Yes/No
Does the text extend the students lived experience of texts and reading?	Yes/No

FND.2 Shared Reading planning frame



Shared Reading planning frame	
Text:	
Group:	Date:
<p>Purpose: <i>What do I want to achieve?</i></p> <ul style="list-style-type: none"> • Set the teaching point or points you will focus on. • What print processing skills, comprehension strategies or critical awareness do you want to develop? 	We are learning to:
<p>Introduction of the text: <i>How am I going to begin the reading?</i></p> <ul style="list-style-type: none"> • How will you 'hook' the students into wanting to read the text? 	
<p>Reading and discussion: <i>Where in the text will I stop to provide opportunities for student talk?</i> <i>What key questions am I going to use to encourage students to think deeply about meaning?</i> <i>What talk practices will I use (e.g. turn-and-talk, think-pair-share)?</i></p>	
<p>Follow-up activities (if appropriate): <i>What will the students do after the Shared Reading?</i></p>	
<p>Monitoring: <i>How did it go?</i> <i>Where next?</i></p> <ul style="list-style-type: none"> • Student observations 	

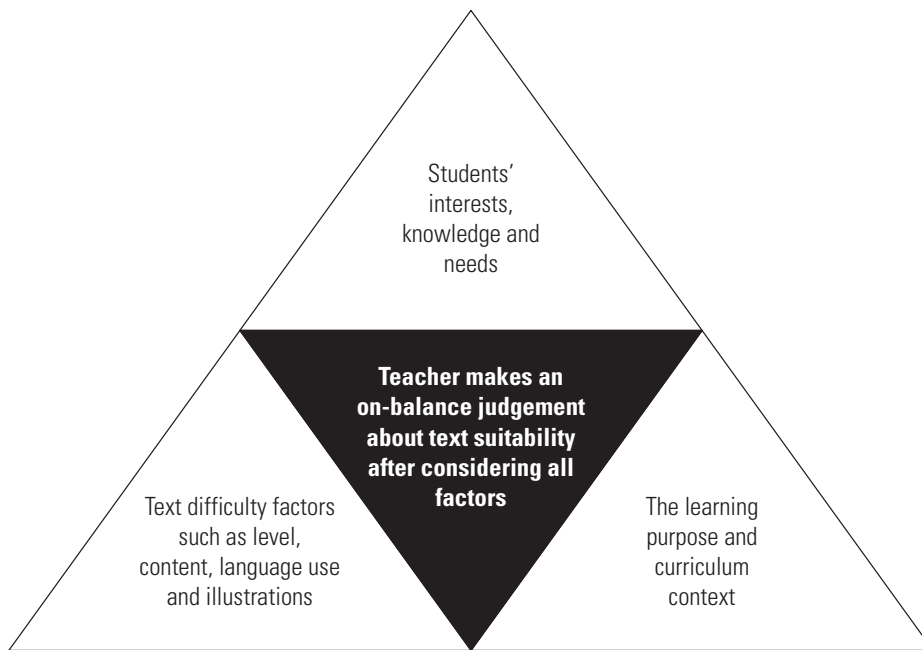
FND.3 Selecting texts for Shared Reading



'Text' is a term used to include any written, printed or electronically transmitted material that uses words and/or images to convey meaning.

In Shared Reading, the teacher will do a lot of the work, supporting readers to success. This means that the teacher can choose a text that the students might find difficult if they were attempting to read it during Guided Reading or Independent Reading.

Shared Reading time is a great time to challenge readers by reading more complex and challenging texts and supporting them to think more about what they are reading in a low risk environment.


































Factors that influence text selection for Shared Reading

In Shared Reading sessions, students need opportunities to read a wide variety of genres, topics and text types. Teachers can select texts that will help students think about themes and purposes in their academic and personal learning.

Shared Reading text selection checklist	
Is the topic of the text relevant to a current learning focus (e.g. unit of study)?	Yes/No
Is the text likely to be of interest to students in this class?	Yes/No
Does the text provide opportunities for you to model the focus skills and strategies?	Yes/No
Is the language of the text accessible with assistance from the teacher?	Yes/No
Are there visual features that will help students make meaning?	Yes/No

FND.4 Guide to choosing the right book



I like stories where:			
It's interesting – I like it.			
The title is appealing.			
I know and I like the author.			
I am comfortable reading it.			
The print is the right size for me.			
I like the illustrations.			
I know a little about the subject already.			
I can read it.			
I understand the plot and can predict it.			
There are a few words on each page I don't know.			
I can tell others what it is about.			

FND.5 Guide to choosing the right book – high school



I like stories where:			
It's interesting – I like it.			
The title is appealing.			
I know and I like the author.			
I am comfortable reading it.			
The print is the right size for me.			
I like the illustrations.			
I know a little about the subject already.			
I can read it.			
I understand the plot and can predict it.			
There are a few words on each page I don't know.			
I can tell others what it is about.			

FND.6 Guided Reading session planning



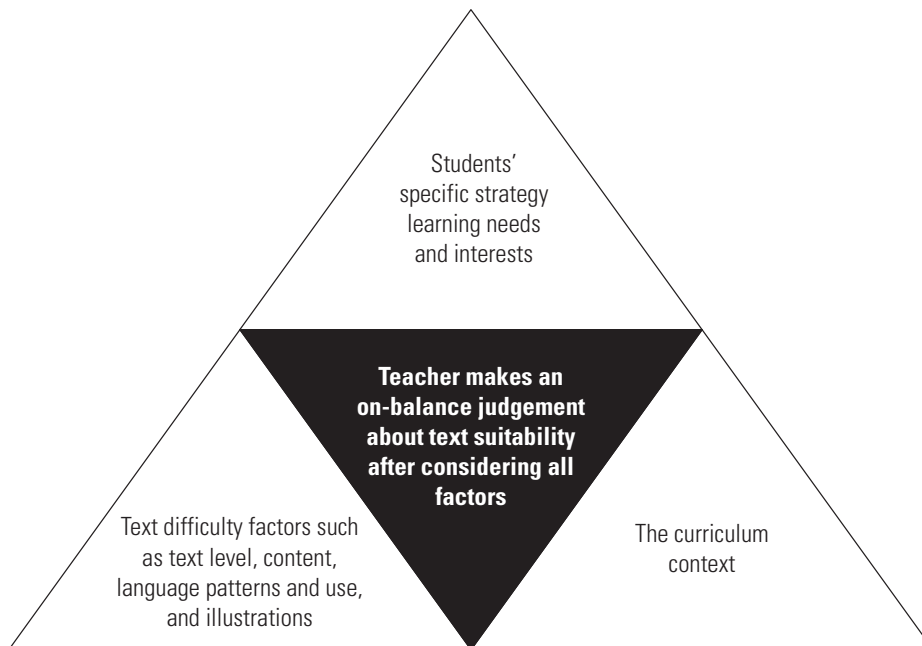
Guided Reading session plan	
Text:	
Group:	Date:
<p>Purpose: <i>What do I want to achieve?</i></p> <ul style="list-style-type: none"> • Set the teaching point or points you will focus on. • What comprehension strategies, critical awareness do you want to develop? 	
<p>Introduction of the text: <i>How am I going to begin?</i></p> <ul style="list-style-type: none"> • Orientation • How will you 'hook' the students? 	
<p>Reading and discussion: <i>What key prompts and questions am I going to use?</i></p>	
<p>Follow-up activities (if appropriate): <i>What will the students do after the reading?</i></p>	
<p>Monitoring: <i>How did it go?</i> <i>Where next?</i></p> <ul style="list-style-type: none"> • Student observations 	

FND.7 Selecting texts for Guided Reading



In Guided Reading sessions, students will be doing most of the reading work with support from the teacher in the form of prompting and coaching. The best Guided Reading texts are those that students can read with reasonable accuracy. In numerical terms, the student should be getting somewhere between 90 per cent to 95 per cent of the words correct while reading. A good rule of thumb when thinking about text difficulty is to apply the 'Goldilocks principle': when the text is not too hard and not too easy, it is 'just right'. A 'just right' text allows readers to be successful while learning to manage errors and develop self-correcting behaviours.

Note that there should be some challenge for students, but not so much challenge that students get frustrated and give up. Remember that mistakes or miscues are learning opportunities, so be prepared for students to make some missteps while reading. You will support them by helping them figure out how to solve their reading problems.



Factors that influence text selection for Guided Reading

In Guided Reading sessions, students need opportunities to read a wide variety of genres, topics and text types. Teachers can select texts that will help students think about themes and purposes in their academic and personal learning, as well as texts that provide opportunities for them to get much-needed strategy practise.

Guided Reading text selection checklist	
Is the text likely to be of interest students in this group?	Yes/No
Is the text at the right level for this group (not too hard and not too easy)?	Yes/No
Will working with the text provide opportunities for students to practise the specific skills and strategies they need to?	Yes/No
Does the text provide opportunities for you to foster deeper thinking and discussion with students?	Yes/No

FND.8 Student reading interest – questionnaire



Name	Class	Date
.....

I think reading is important because:

.....

I enjoy reading because:

.....

I do not enjoy reading because:

.....

I read a lot because:

.....

I read very little because:

.....

I read to:

.....

I like stories that:

Make me laugh	Yes/No	Make me cry	Yes/No
Make me think hard	Yes/No	Make me feel like the book character	Yes/No
Are about people like me	Yes/No	Are about everyday life	Yes/No
Are about friends	Yes/No	Are set in other countries	Yes/No
Are set in the past	Yes/No	Are about animals, not people	Yes/No
Are about real people	Yes/No	Are about space, aliens, the future	Yes/No

How do I feel about myself as a reader?

- WHOOPEE | GREAT | REALLY OKAY
- So so | Sort of okay | Middling
- Blah! | Yuk! | Depressed | Down

FND.9 Student reading log



Student reading log			
Name:			
Title	Author	Date finished	Comment

PC.1 RPM group instructional planning worksheet



RPM instructional planning worksheet			
School:	Teacher:	Class:	Facilitator:
1. Reflect and discuss: What are some of the surprises about the data? What do you believe might account for these results?			
2. Reflect and discuss: Describe the teaching and learning strategies currently used in your classroom.			
3. Planning and target setting			
Learning and literacy needs of these students...		These students will improve by ...	This target will be attained by (strategies/practices) ...
Students	Identified needs		
Students	Identified needs		
Students	Identified needs		
Students	Identified needs		

PC.2 Making your own data wall



General format

1. Data walls can range in size, but ideally are around 3 m x 2 m
2. Data walls have strips that run horizontally across the length to divide the year levels
3. Provide boxes to place the year level name cards in

Primary school data walls

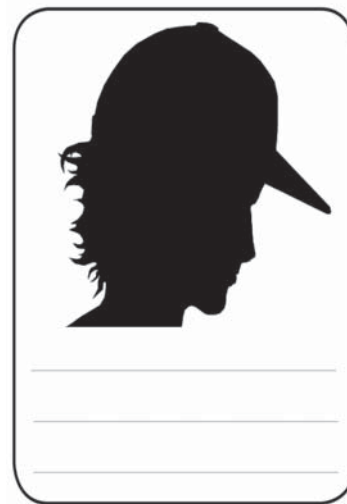
- 4 x year level cards
- 13 x TORCH band cards
- 12 x vertical trim
- 3 x horizontal trim

Making your student tags

1. Consider the size of your wall
2. Typically, students' tags would be around 5 cm x 7.3 cm (or 4 rows and 4 columns on A4 paper)
3. If your wall is much smaller you will need to adjust the size of your student tags

What your student tags should look like

- Leave a blank space at the bottom for writing on
- Use different colours for different year levels
- Place the laminated student tags in the associated class envelope for the data wall meeting



PC.3 Recording AWM conversations



Recording AWM conversations		
Year level:	Faculty:	Departments:
Group participants:		
The literacy learning goals for this group of students (stating score range of the group you're targeting):		
Reading/learning strategies we will focus on to effect growth of student learning:		
Thinking Tools/Powerful Practices we will commit to using are:		
Resources we will access to implement our planned innovations are:		
To be successful we require support in the following areas of teacher learning:		


PC.4 SLC log



SLC log	
Name:	Class:
I can ...	I am learning to ...
 Date:	
 Date:	
 Date:	

PLC.1a Our vision and goals



Our vision and goals 			
Great	Good	Only fair	Low
<p>Most teachers demonstrate a sustained and passionate commitment to the school’s vision statement. They engage in ongoing dialogue about the aspirations embodied by the school’s vision and goals.</p>	<p>A core group of staff displays steady commitment to, and ownership of, school vision and goals.</p>	<p>The school staff is largely divided in relation to the vision and goals. Some teachers are supportive while others are disengaged. More work is needed to invite all teaching staff into the visioning process.</p>	<p>Overall, many teachers seem to display low levels of interest and commitment to developing a vision and goals that represents their aspirations for the future of the school.</p>
<p>Our vision was developed through a rigorous process of discussion and feedback. There was widespread teacher buy-in for this process as teachers critically evaluated their collective thinking.</p>	<p>Our visioning process was systematically undertaken and most teachers exercise their right to have a voice in the process. The outcome was a vision.</p>	<p>A small number of staff exhibited signs of enthusiasm and buy-in to the visioning process, but others did not – resulting in a vision statement that is difficult for all staff to use to re-imagine a definite future.</p>	<p>Our staff has been unable to articulate a vision or goals for our improvement agenda. Many express resistance or disagreement with the way the school’s vision and direction is being developed.</p>
★★★★	★★★	★★	★

PLC.1b Individual and collective responsibility



Individual and collective responsibility			
Great	Good	Only fair	Low
<p>Most of our teachers display very high levels of individual and collective professional responsibility for the school and student outcomes outlined in our vision and goals statements.</p>	<p>Our school/most departments have a critical mass of teachers who are developing a solid sense of individual and collective professional responsibility for school and student outcomes.</p>	<p>There is little individual and collective professional responsibility for school or student outcomes in our school/department.</p>	<p>Across the school/many departments there is a very limited sense of individual and collective professional responsibility for school outcomes.</p>
<p>Most of our teachers are consistent in promoting school goals and are enthusiastic about meeting performance objectives.</p>	<p>A core group of our teachers demonstrate a strong commitment to the fulfilment of school goals and work, and are beginning to influence others.</p>	<p>A few teachers are working towards fulfilling school goals in relation to the improvement agenda. There are an equal number who remain unconvinced of the importance of collective commitment.</p>	<p>Many teachers seem to display very low levels of commitment to school goals. They do little to engage with the whole team and are resistant to messages about the need for collective efficacy.</p>
★★★★★	★★★	★★	★

PLC.2a Commitment to collective problem solving



Commitment to collective problem solving			
Great	Good	Only fair	Low
<p>Our school team is solidly focused on resolving problems that arise through collaborative efforts. All members feel comfortable raising issues that need attention.</p>	<p>In most cases our school team functions together to create a thoughtful and shared response to innovation/change challenges.</p>	<p>Much of the time, our school team seems unbalanced. We are invited to talk about problems, but usually one person has the power and makes the final decision alone.</p>	<p>Our school team seems to lack understanding of its members' perspectives. As a result, solutions are generated by leaders and handed down for teachers to implement.</p>
<p>A collective commitment to common values and understanding drives our team forward in the change process.</p> <p>Communication is open and respectful, with perspectives and challenges professionally discussed before decision making occurs.</p>	<p>Communication is respectful and thoughtful but may not be consistently goal oriented.</p> <p>People might not be fully supportive of the change agenda, but they are not obstructive to the change process and make some contribution to collective efforts.</p>	<p>Our staff members are beginning to work as a collective, though they are not functioning optimally.</p> <p>Open and honest communication needs work. People tend to be polite as a rule, but inertia/resistance and frustration are common and recurrent problems.</p>	<p>There is very little sense of a collective focus.</p> <p>Communication can sometimes be painfully dysfunctional, with teachers resistant to or dismissive of each other's ideas.</p> <p>In meetings, some teachers zone out while others display antagonism, indifference and frustration towards the change process.</p>
★★★★	★★★	★★	★

PLC.2b Collective inquiry for problem solving



Collective inquiry for problem solving			
Great	Good	Only fair	Low
<p>Our school’s teachers and leaders are fully committed to collaborative inquiry and to critical reflection on their teaching practices.</p>	<p>Our leaders and teachers engage in authentic inquiry, but sometimes the approach and outcomes vary.</p> <p>We do not yet have a systematic approach to designing solutions.</p>	<p>Our school is inconsistent in its approach to using evidence to inquire about teaching, learning and student achievement. For example, our data meetings are often more about reporting results than genuine opportunities for inquiry.</p>	<p>Overall, our school does not engage in meetings that resemble inquiry. We have grading or assessment meetings and sometimes talk about unit plans, but the focus is not on inquiry about teaching and learning and how we might improve as teachers.</p>
<p>Across our school there is a consistent focus on using inquiry tools and protocols to support our problem-solving processes. Our inquiry is planned and rigorous. And we focus on designing and testing solutions</p> <p>Our teachers enthusiastically discuss future inquiry cycles as a checking-in process.</p>	<p>We show some evidence of the use of structured inquiry practices and tools, but some of what we do remains informal.</p> <p>We have adopted a cycles-of-inquiry approach, but we have difficulties maintaining a focus on trialling innovations between cycles</p>	<p>Our school leadership does most of the work in our inquiry meetings – e.g. preparing or entering all data, running reports and stating conclusions. Little collective problem-solving exists.</p> <p>Recurrent cycles seem driven by scheduling rather than a genuine desire to test teaching methods and monitor progress.</p>	<p>At this time, we do not have a commitment to an inquiry mindset.</p> <p>Our teachers do not see inquiry as valuable, and dialogue around solving instructional problems tends to focus on behaviour issues, curriculum planning or administration of programs.</p>
★★★★★	★★★★	★★★	★

PLC.3a Leaders model and support teacher learning



Leaders model and support teacher learning			
Great	Good	Only fair	Low
<p>Our core team members are consistently the lead learners at professional learning sessions. They demonstrate critical self-reflection and positive attitudes to learning. They promote dialogue and reflection among the teaching team before, during and after professional learning sessions.</p>	<p>Our core team members are present at most whole-school professional learning sessions and take the time to engage in learning with teachers.</p>	<p>Our leaders intermittently attend professional learning sessions (often depending on other pressing commitments and meetings). When they do they are engaged largely as a teacher-learner rather than a lead learner focused on the bigger picture of how the learning contributes to the achievement of whole school goals.</p>	<p>Our core team rarely (if ever) attends professional learning sessions and demonstrates little interest in following up on what was learned.</p>
<p>Follow-up discussions with facilitators and staff after professional learning sessions are a consistent feature of our leadership's commitment to leading learning in our school. They seek feedback about the usefulness of professional learning for impacting practice.</p>	<p>Follow-up discussion is undertaken occasionally, but is not a consistent practice to evaluate professional learning contribution to continuous improvement.</p>	<p>Our principal rarely (if ever) takes the opportunity to follow up on learning and demonstrate the usefulness of the learning to the achievement of our goals.</p>	<p>Professional learning is loosely organised. Sessions may be delivered to everyone regardless of needs.</p>
★ ★ ★ ★	★ ★ ★	★ ★	★

PLC.3b Innovation and continuous improvement



Innovation and continuous improvement			
Great	Good	Only fair	Low
<p>Our school's PLC is consistently active in innovating thoughtfully on present systems and structures to promote and facilitate much-needed changes.</p>	<p>Our PLC team is active in innovating on present systems and structures to promote and facilitate needed changes in our school.</p>	<p>Some of our PLC members are keen to innovate but we are yet to develop a critical mass. Though goals may be set and actions identified, there is little follow through from teachers/ departments.</p>	<p>Little innovation is evident in the school.</p> <p>Both leaders and teachers seem lost in the process, and aside from discussion little happens to change the situation.</p>
<p>Our administrators are responsive and supportive of staff efforts. They support a culture of innovation through adjusting budgets for resources/ teacher learning or changing timetables/ class compositions as needs arise and solutions are discussed.</p>	<p>Changes are made but are more reactive than proactive. Teachers/heads of departments may need to do significant follow up to ensure required rethinking of core values and processes, and while the results may not be major, they require courage in leadership and a strong vision.</p>	<p>We have an improvement agenda, but little has changed in the way we organise ourselves for teacher and student learning.</p> <p>We need to work harder on follow through if our teachers are to be successful.</p>	<p>Our leadership team is often too busy to follow through. Teachers do not appear to feel safe raising concerns or asking for assistance. Our leaders need to work more on creating trust so that teachers feel supported as they try new ideas.</p>
★★★★	★★★	★★	★

PLC.4a Teacher learning teamwork



Teacher learning teamwork			
Great	Good	Only fair	Low
Nearly all our teachers work closely and enthusiastically with each other to achieve common goals and to build each teacher's capacity to be effective.	Many of our teachers work together and are somewhat open to each other's ideas and to self-improvement.	While some of our teachers appear to want to learn from their colleagues, overall teachers do not seem committed to working together for the improvement of practice.	Our teachers do not work closely together and seem largely disinterested in learning from each other to improve practice.
Nearly all our teachers demonstrate open and thoughtful exchanges of ideas as they try to improve their own teaching.	Many teachers show interest in the work of others and regularly exchange ideas for teaching and learning. Many teachers see their colleagues as a valuable resource for self-development.	Ideas and resource exchanges occur on a casual or interest basis. If occasionally a teacher likes an idea another teacher has, she might discuss that idea, but the focus is on activities rather than teacher growth.	Our teachers seem to avoid talking with each other about teaching and learning. They see themselves as independent experts. Conversations tend to focus on what students do rather than on teachers' own practices and learning.
★★★★	★★★	★★	★

PLC.4b Quality collaboration



Quality collaboration			
Great	Good	Only fair	Low
<p>In our planning year-level and departmental meetings, inclusion and cross talk is common as teachers engage with each other purposefully around key goals. Talk across discipline areas is also common.</p>	<p>Joint planning/ meeting time is used to set common goals and develop shared approaches within our teams.</p> <p>Teachers do work together in meetings, but tend not to seek out ways to consult with colleagues about successful teaching and learning strategies.</p>	<p>Our planned meeting times are used as the main forum for collaboration.</p> <p>Authentic collaboration focused on achieving specific goals is often difficult to achieve.</p>	<p>Some meetings take place, but are largely inconsequential to what happens in each classroom and they do not help the department or year level achieve success with all students. Departments or year levels may exist in silos.</p>
<p>Overall, there is extensive give-and-take of expertise around targeting and differentiating teaching and learning strategies; so that all teachers might see students improve.</p>	<p>Most meetings involve sharing of curriculum/ resources/books. Some supportive discussions of ways to adjust pedagogy take place so that students in all classes might experience success.</p>	<p>Meetings involve the delivery or discussion of pre-made plans for teaching with little collective support for developing innovations for different classes.</p>	<p>Little collective discussion of collective success is undertaken in our schools. Many teachers work independent of others and do not feel supported and safe to ask for help. Some teachers seem disinterested in the bigger picture.</p>
★★★★★	★★★★	★★★	★

PLC.5a Principal leadership



Principal leadership 			
Great	Good	Only fair	Low
<p>Our principal demonstrates a strong commitment to, and personal investment in, the school's shared vision.</p> <p>Our principal is enthusiastic about the change process and communicates this regularly to our teachers and our school community.</p>	<p>Our principal is committed to the change process, demonstrating a focus on alignment with overall school goals, instruction and individual student goals.</p>	<p>Our principal appears personally committed to a shared vision, but is not an active participant in the visioning process.</p> <p>Our principal does not actively promote change goals through consistent talk and actions.</p>	<p>Our principal does not demonstrate a solid commitment vision or goals regarding a change process.</p> <p>Our principal does not really engage with the vision in ways that inspire consensus among the staff.</p>
<p>Our principal supports our school's vision by carrying through on action items as agreed.</p>	<p>Our principal's vision focus is consistent, but it is not the highest priority in our school. We need more to be done in managing and resourcing the change process.</p>	<p>Our principal may be experiencing problems carrying through on action steps needed to focus our school on its re-imagined future.</p>	<p>Our principal talks about change sporadically.</p> <p>Many projects crowd the change agenda so that our teachers question the value of the vision put forward or express a weariness with new ideas.</p>
★★★★★	★★★★	★★★	★

PLC.5b Supportive and shared power



Supportive and shared power			
Great	Good	Only fair	Low
<p>Decision making in our school is seen as democratic, transparent and inclusive. Teachers are active participants in decision-making meetings, listening and negotiating as a team.</p>	<p>Decision making in the school is generally seen as democratic and inclusive. Many teachers feel as if their voices are heard.</p>	<p>Decision making in the school is only sometimes democratic and inclusive, and teachers express a desire for more power sharing.</p>	<p>Decisions and agendas are usually set by our principal and/or a small group of teachers. Some teachers feel that they have no voice in decision-making processes.</p>
<p>Teachers receive regular encouragement and assistance from supportive colleagues.</p> <p>Our teachers feel consistently recognised and respected by their leaders.</p>	<p>Our teachers report that collegial support and communal recognition occurs with some encouragement and assistance.</p> <p>Some teachers work in teams, but others do not.</p>	<p>In general, our support is characterised by social interaction rather than in-depth collegial support. Teachers report limited encouragement and assistance from colleagues and some feel isolated/ignored.</p>	<p>A number of our teachers feel isolated and work largely alone. There is little or no peer support for learning about teaching. Communal recognition of talents is rare in our school.</p>
★★★★ ★★★ ★★ ★			



VCB.1 List–Group–Label:
worked example ‘Australian federal elections’

TOPIC: AUSTRALIAN FEDERAL ELECTIONS

NAME:

Step: 1 List words

Campaign trail, AEC (Australian Electoral Commission), Electoral roll, Marginal win, Hung parliament, Seat, Opinion polls, Debate, House of Representatives, Senate, Prime Minister, Ministers, Lower house, Propaganda, Upper house, Vote, Ballot, Ballot paper, Absentee vote, Compulsory voting, Landslide win, Political advertising, Leader of the Opposition, Electorate, Demographics

Step 2: Group words

House of Representatives	Campaign trail	Vote	Landslide win
Senate	Political advertising	Electoral roll	Marginal win
Prime Minister	Propaganda	Ballot	Hung parliament
Leader of the Opposition	Opinion polls	Ballot paper	Seat
Ministers	Debate	Absentee vote	Electorate
Upper house		AEC	Demographics
Lower house		Compulsory voting	

Step 3: Label groups

Parliament	Election campaign	Voting day	Election results
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VCB.2 List–Group–Label:
student activity ‘Australian federal elections’



TOPIC: AUSTRALIAN FEDERAL ELECTIONS

NAME:

Step 1: List words

Campaign trail, AEC (Australian Electoral Commission), Electoral roll, Marginal win, Hung parliament, Seat, Opinion polls, Debate, House of Representatives, Senate, Prime Minister, Ministers, Lower house, Propaganda, Upper house, Vote, Ballot, Ballot paper, Absentee vote, Compulsory voting, Landslide win, Political advertising, Leader of the Opposition, Electorate, Demographics

Step 2: Group words

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Step 3: Label groups

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VCB.3 List–Group–Label:
worked example ‘Describing characters’

TOPIC: DESCRIBING CHARACTERS

NAME:

Step 1: List words

Strong, Optimistic, Independent, Generous, Fierce, Baby-faced, Slightly built, Cruel, Prejudiced, Ignorant, Kind, Patient, Hopeful, Chubby, Dark-haired, Middle-aged, Fair, Weakling, Tough, Resourceful, Young, Helpful, Nasty, Unkind, Selfish, Smart, Stupid, Brave, Altruistic, Big-hearted, Feminine, Mean-spirited, Evil, Sneaky, Determined, Generous, Greying, Vulnerable

Step 2: Group words

Make sure you can *explain why* the words fit where you put them.

Strong	Chubby	Unkind
Evil	Dark-haired,	Kind
Optimistic	Fair	Generous
Independent	Weakling	Sneaky
Fierce	Slightly built	Cruel
Prejudiced	Middle-aged	Helpful
Ignorant	Young	Nasty
Vulnerable	Baby-faced	Altruistic
Tough	Weakling	Big-hearted
Resourceful	Feminine	Mean-spirited
Selfish	Greying	
Smart		
Determined		
Stupid		
Brave		
Big-hearted		

Step 3: Label groups

Personality traits	Physical appearance	Interactions with others
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VCB.4 List–Group–Label:
student activity ‘Describing characters’



TOPIC: DESCRIBING CHARACTERS

NAME: _____

Step 1: List words

Strong, Optimistic, Independent, Generous, Fierce, Baby-faced, Slightly built, Cruel, Prejudiced, Ignorant, Kind, Patient, Hopeful, Chubby, Dark-haired, Middle-aged, Fair, Weakling, Tough, Resourceful, Young, Helpful, Nasty, Unkind, Selfish, Smart, Stupid, Brave, Altruistic, Big-hearted, Feminine, Mean-spirited, Evil, Sneaky, Determined, Generous, Greying, Vulnerable

Step 2: Group words

Make sure you can *explain why* the words fit where you put them.

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Step 3: Label groups

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VCB.5 List–Group–Label:
student activity template



TOPIC:	
NAME:	

Step 1: List words

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Step 2: Group words

Make sure you can *explain why* the words fit where you put them.

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Step 3: Label groups

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VCB.6 Stop and Jot: worked example



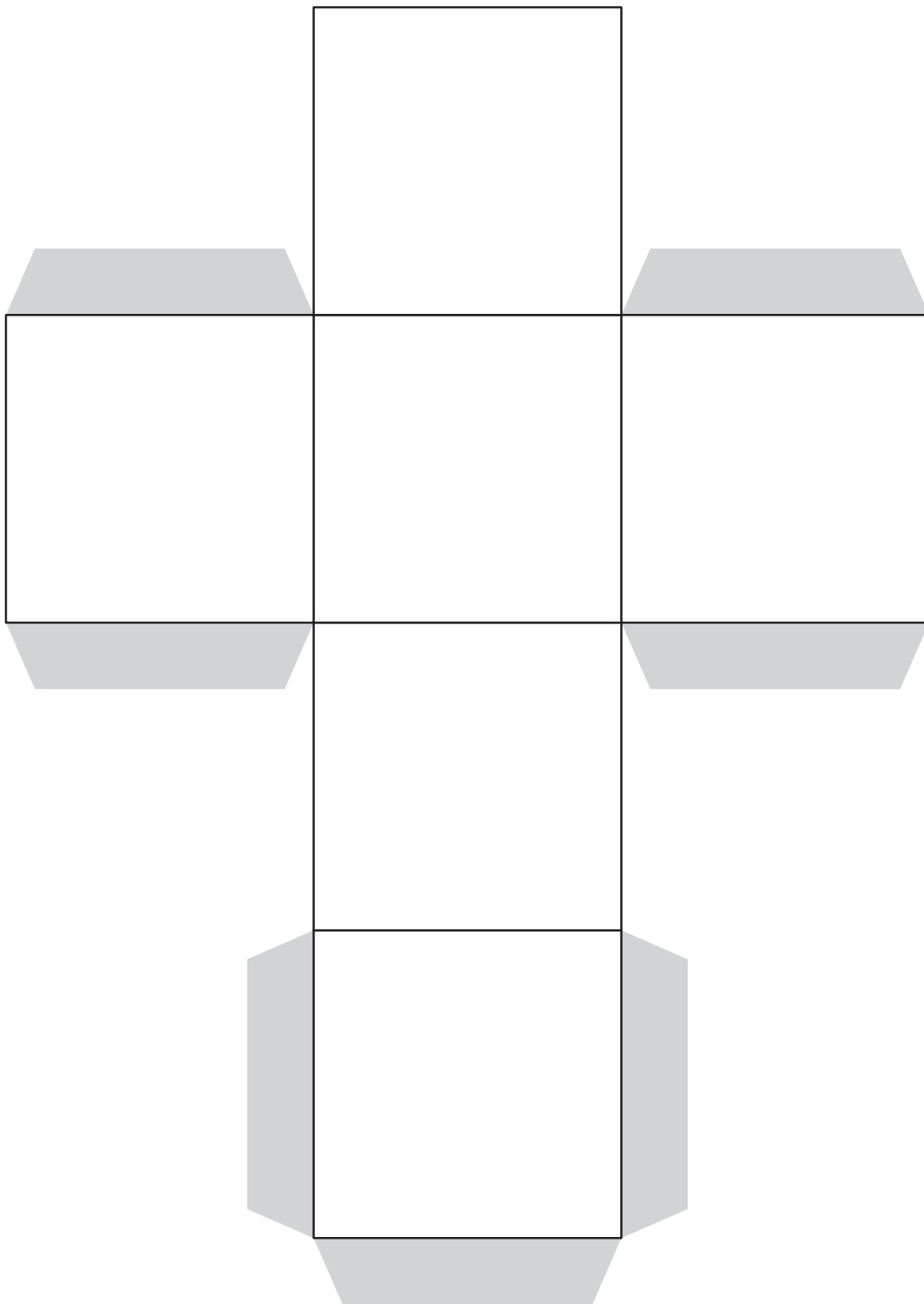
Stop and Jot: worked example			
Name:			
New word	First attempt at a definition	New improved definition	Final definition
Urbanisation	Something to do with urban? No idea.	To do with cities and becoming cities.	When all the people move to the cities and the cities grow big.
Slum	Something bad. A bad place.	Places where poor people live in India.	Where people have to live in terrible shacks, with no water.
Overpopulation	Too many people.	People having lots of babies and too many people.	Where the population is too big for the land to support them.
Urban sprawl	Sounds like swimming. Maybe urban something.	Cities – big cities – messy.	Where the cities keep growing and getting bigger and bigger.
Town planner	Someone who plans towns.	Someone in the government who decides.	Some government person who plans the water and roads, etc.
Suburban	Suburbs.	A lot of houses where people live, not skyscrapers.	Residential area where people live in houses close together.

VCB.7 Stop and Jot: student template



Stop and Jot:	Name: _____					
	New word	First attempt at a definition	New improved definition	Final definition		

VCB.8 Cubing template



VCB.9 Cubing planner



CUBING PLANNER		
NAME:		
	TOPIC:	TOPIC:
Face 1		
Face 2		
Face 3		
Face 4		
Face 5		
Face 6		

VCB.10 Introductory Semantic Feature Analysis activity:
'Pet care'



Semantic Feature Analysis activity: Pet care					
Name:					
Words	Attributes/Characteristics				
	Eats live food	Needs to be brushed	Exercise is essential	Requires a special home	Responds to human owner with love
Fish					
Cat					
Dog					
Snake					
Guinea pig					

Instructions

Use '+' to show when the attribute or characteristic applies
 Use '-' to show when the attribute or characteristic *does not* apply
 Use '?' to show that you do not know, or that you consider the attribute or characteristic to apply sometimes

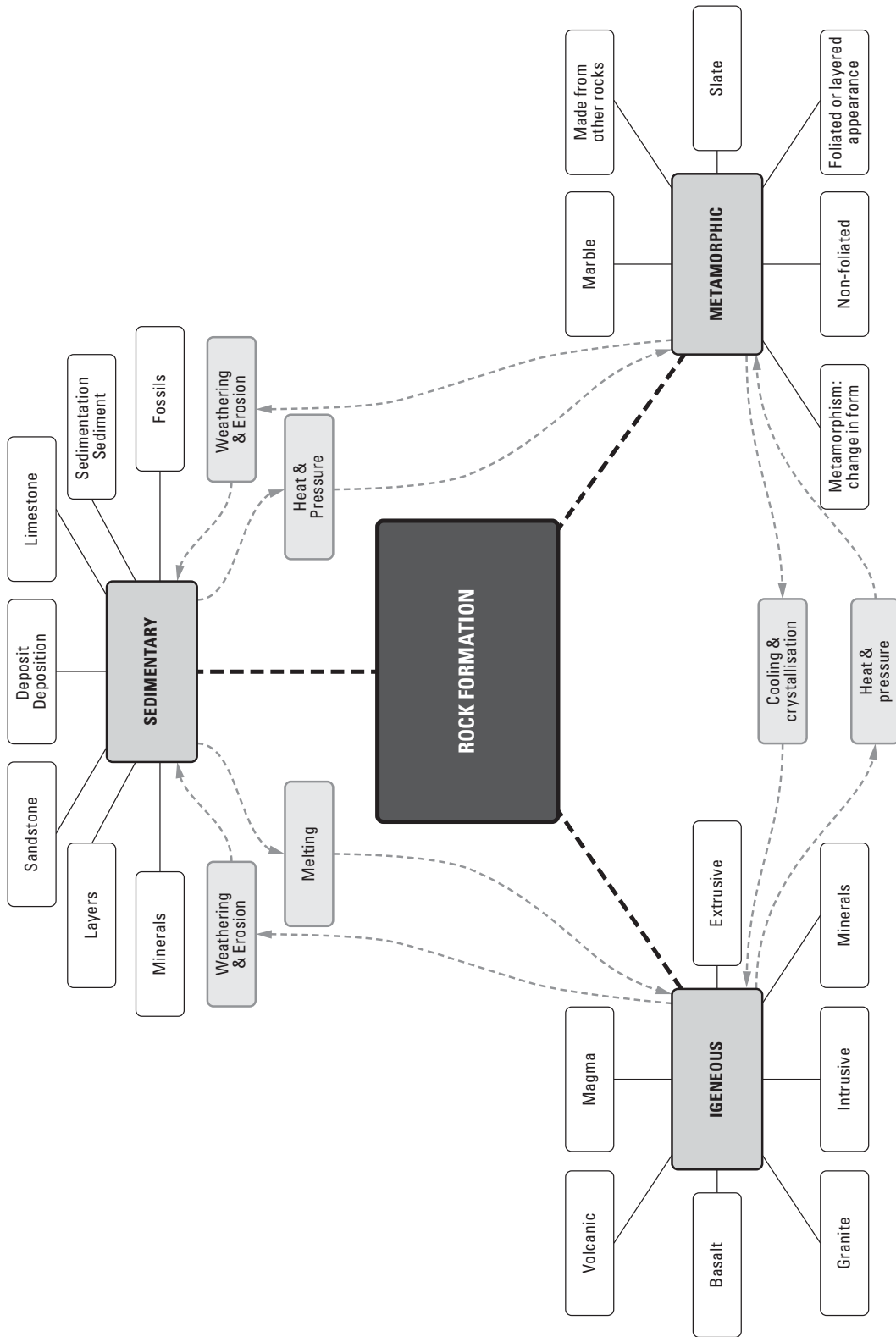
VCB.11 Introductory Semantic Feature Analysis activity: template



Semantic Feature Analysis activity:	
Name: _____	
Words	Attributes/Characteristics

Instructions
Use '+' to show when the attribute or characteristic applies
Use '-' to show when the attribute or characteristic *does not* apply
Use '?' to show that you do not know, or that you consider the attribute or characteristic to apply sometimes

VCB.12 Semantic Mapping:
worked example 'Rocks and rock formation'



VCB.13 Frayer Model template



TITLE:		
DEFINITION: Make a definition using your own words		DETAILS: Provide three interesting facts about this
EXAMPLES: What is it like?		NON-EXAMPLES: What is it <i>not</i> like?

VCB.14 Frayer Model: worked example



<p>TITLE: What is a hero?</p>	
<p>DEFINITION: Make a definition using your own words</p> <p>A hero is someone who does brave, courageous and inspirational things for others – above and beyond what most of us would think to do, and think we should be able to do.</p>	<p>DETAILS: Provide three interesting facts about this</p> <ol style="list-style-type: none"> 1. Popular culture loves a hero, such as Superman, Batman and Harry Potter. 2. Not all heroes have superpowers: Nelson Mandela and Mahatma Gandhi are revered as human-rights heroes. 3. Females can be called 'heroines' but 'hero' is suitable for both females and males. Joan of Arc, Aung San Suu Kyi and Rosemary Batty are some female heroes.
<p>Hero</p>	
<p>It must feel like being absolutely full of conviction that helping someone, or protecting someone else – regardless of your own safety – is the only possible thing you can do. It's not something you think about and decide: you just 'do'.</p>	<ol style="list-style-type: none"> 1. It is not being selfish or fearful for your own well-being. 2. It's not about deciding you want to be a hero, or that you want to be famous and rewarded for acting heroically.
<p>EXAMPLES: What is it like?</p>	<p>NON-EXAMPLES: What is it <i>not</i> like?</p>