
Action Research

Teacher–Researcher

Hypothesis:

Explicitly instructing senior students with reading difficulties to detect, segment and blend syllables in polysyllabic words, increases their ability to read words in isolation and in prose.

Abstract

It has been widely reported by a number of educational researchers that a significant number of students have problems with phonological awareness. There is a notable lack of understanding among educators however, regarding correct and effective intervention in the area of phonological knowledge. Often, translating phonological development into practical teaching is a baffling concept to the classroom teacher, a role that demands a broad knowledge base and the expectation of expert instruction across a broad and constantly evolving curriculum. Few studies have targeted the syllabic component of phonological development and the value of explicit instruction. Fewer studies have targeted the students in upper primary classrooms who require strategies at the syllable level. The present study presents a practical and innovative study of this phonological component of language and its relationship to reading success.

The study seeks to examine how explicitly instructing senior students with reading difficulties to detect, segment and blend syllables in polysyllabic words, increases their ability to read words in isolation and in prose. Two students were monitored throughout a teaching sequence. Pre and post-test scores were then analysed in order to determine the success of instructing students with syllabification strategies. The teaching procedure was analysed and outcomes indicated significant increases in student achievement. The study presents methods for instruction, describes strategies and utilises powerful assessment tools for addressing a largely untouched aspect of phonological knowledge. The methodology is specifically designed to integrate with the classroom literacy program.

Introduction

It has become apparent that some students at the upper-primary level, while exhibiting a strong phonemic awareness (the ability to focus on and manipulate the individual sounds in words), are unable to automatically distinguish syllabic units in larger words.

This halt in phonological development at such a level correlates with student reading achievement and self-efficacy. Insufficient word identification skills are having an impact on student learning, for example: comprehension – a skill largely dependent on fluent, automatic and accurate word recognition. The student's sight-word recognition can no longer handle the quantity and complexity of words to be read (Freebody & Byrne, 1988).

Numerous studies that contribute to the knowledge base in this topical area have indicated that strong phonological awareness enables a child to detect, match, blend, segment and manipulate sounds within words. Lieberman & Shankweiler (1985) support these findings, defining phonological awareness as the ability to attend to, segment and manipulate the sound segments within the speech stream.

Upon examining the research from such studies, Smith et al, (1995) and a national reading panel (2000) found that phonological awareness is directly related to reading ability and deficits in phonological awareness are usually associated with deficits in reading. Furthermore, Blachman (1991) and Smith (1995) established phonological developmental levels. This is depicted as an umbrella term (appendix 1). The four levels of phonological awareness development are linked with the different phonological components of spoken language. They include: 1. Word level, 2. Syllable level, 3. Onset and rime level, and 4, Phoneme level. Through carefully planned assessment and instruction it is believed that these areas can be effectively targeted.

There is evidence that combining Reading recovery programs with an additional phonological awareness-training component enhances the outcomes for children with reading difficulties (Iverson & Tummer, 1992; Hatcher, Hulme & Ellis, 1994). While this study does not combine a reading recovery program as such, it certainly integrates reading through whole group, small group and individual contexts. An interesting reading program is an essential component of this study. The ability to analyse the sound structure of words – essentially a listening skill – is thus inextricably linked with success in the basic code-breaking skills and strategies of reading and spelling (Neilson, 1999).

The present study is designed to isolate the syllable component of phonological development and engage senior students in creative and systematic instruction to facilitate the subsequent acquisition of reading and word recognition. Cunningham (1990) and Lane (1994) support this method stating that students who have very low levels of reading ability benefit most from explicit instruction in phonological skills paired with explicit instruction in how to apply these skills in a meaningful context.

Lieberman, Shankweiler & Lieberman (1989) and Lundberg (1998) would lead us to believe that syllables are the most easily distinguishable units within words. They further suggest that most children acquire the ability to segment words into syllables with minimal instruction. However, at the upper primary level where language becomes more complex, for students with reading difficulties this is a component that requires systematic instruction. Many reading underachievers can't move from one to multiple syllabic units. They say the first part of a word and can't progress. (Munro, 2002). Trieman (1985) found that children make more errors with consonants at the end of words or with consonant blends than with initial or medial consonants. This finding suggests that children naturally segment at neither the syllable nor

the phoneme level, but at the intrasyllabic level (onset and rime). Students need to learn the value of syllabifying; a word may be easier to read when it is syllabified (Munro, 2002). Subsequently, such instruction could enable the student to blend polysyllabic words in prose reading more readily.

The following methodology seeks to extend earlier research by developing phonological awareness knowledge through revisiting a developmental program at the senior primary level. The underlying challenge is to make it interesting and engaging while still being relevant. As Munro (2002) suggests, a developmental program in phonological awareness needs to include (1) Strategies for assessing it, children's accuracy of pronunciation of sounds. (2) Activities for teaching it to an automatised level and (3) Helping students build their knowledge of how to use it.

Prediction

Explicitly instructing senior students with reading difficulties to detect, segment and blend syllables in polysyllabic words, increases their ability to read words in isolation and in prose.

Method

Design

The present study operates on the Assess-Teach-Assess design (OXO). The target group of students require a strategic plan of action to address specific phonological reading difficulties. Initial tests are conducted and subsequent data is analysed in order to determine the content of teaching material to correct the problem. Throughout the process of instructing the detection, segmentation and blending of syllables in polysyllabic words, further interim tests are initiated to determine the validity of the teaching content and to establish whether modifications are necessary. Final testing will measure the gains made in the student's ability to read words in isolation and in prose.

Participants

The two students selected to participate in the study are year 5 boys who present with obvious reading difficulties. The students have a history of reading difficulties and they have been tested throughout their primary schooling in order to rectify the problem. The students reading skills remain at a standstill and insufficiencies become more apparent as the level of skill and expectation in the grade 5/6 class increases. Problems continue to manifest at the word level where phonological awareness of the syllabic sound structure of words is limited. Both students present with behavioural problems. On many occasions both students have learned that breaking the school rules removes them from the learning environment. This is a pattern for both students.

The teaching content of the study serves to target these 2 students in the context of the present unit of study, "Poetry in Motion", where rhyme, rhythm, musical sound and reading material rich in content can add a dimension of motivation for these male students.

The participant's entry details are shown in Table 1.

Table 1.

	Student A	Student B
Age	11 and 11 months	10 and 11 months
Instructional reading level	Level 25	Level 26
Burt word reading test	59/110	60/110
Multi-syllable word test	38/50	35/50

Materials:

The following materials were used to assess students; prior to the teaching; during the teaching and after the teaching:

1. Burt Word Reading Test. An individually administered measure of the student's word reading ability in isolation. The test consisted of 110 words printed in differing sizes of type and graded in approximate order of difficulty (Gilmore, Croft & Reid, 1974). The test was timed to determine the duration of word reading. (Appendix 2)
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2. Multi-syllable Phonological knowledge Test. A teacher designed phonological task administered individually. This was designed to test student’s phonological ability to blend syllables, tap and identify syllables in words, and detect and delete heard syllables in words. (Appendix 3)
3. Reading Accuracy Test. Using the PM Benchmark Kit One, students were graded at an instructional reading level and timed accordingly. (Appendix 4)

Procedure:

The students worked with the whole class group in the literacy block for a period of 3 weeks exploring poetry texts and participating in everyday whole class and group activities. The students were withdrawn together for small group instruction with the teacher 3 times per week for a period of 3 weeks. During this time the students were exposed to additional systematic instruction designed to develop and automatise specific phonological knowledge targeting syllabification. Small group sessions were of 30 minutes duration and extended through to homework tasks. Initial meetings with parents ensured extra support with home reading tasks and follow up activities. The integration of a highly engaging Language unit focusing on poetry created an environment of whole class support for the students (appendix 5).

The following table briefly outlines the teaching content administered to students over a 3-week period:

Pre-testing

Week	Session
1.	Session 1. Syllabification familiarisation – Definition and The 10 rules (Wordwork pg 75)
	The Rules How do we know where to syllabify words?
	Shared reading
	Rules explored further Syllabifying words that adhere to rule 5
	Syllabifying words that adhere to rule 6
	Session reflection
	Session 2. Revise rules More rules
	Rules 7 and 8 Listening for the sound structure and looking for the point to syllabify.
	Session reflection
	Session 3 Syllable identification and classification
	Identifying how many syllables occur in words.
	Phoneme check
	Listening for syllables – phonological knowledge explored

	Session reflection
2	Session 4
	Blending and segmenting task
	Looking at syllable chunks and putting them together
	Syllable clues
	Phonological syllable game
	Intervention students as teacher experts
	Session reflection
	Session 5.
	Rhythm, or Cadence and the stressing of syllables in words
	(Pg 411 Guiding Readers and Writers 3-6)
	Listening for syllables within words
	Listening for syllables within words
Session reflection	
3.	Session 6
	Understanding Schwa – the term given to indicate the indiscriminate vowel sound (or sounds), of most unstressed syllables of English, however represented (pg 81, Wordswork).
	Session 7
	Listening to ‘schwa’ words and locating the indiscriminate vowel
	The indiscriminate vowel and how it throws us.
Oral discrimination test	
Session reflection	

Interim testing

3	Session 8.
	Listening for and Writing target multisyllabic words that rhyme.
	Learning applied to whole class focus
	Session 9.
	Haiku Poetry
	Session 10
	Haiku Poetry

Post-testing

A complete teaching sequence of activities is detailed in (Appendix 6).

Data Collection:

Data was collected for the purpose of

- Measuring student ability to read words correctly and rapidly in an isolated word reading test (Burt)
 - Measuring student ability to identify 2,3,4 and 5 syllable words in a self designed phonological multisyllabic word identification test
 - Measuring student growth in prose reading
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Results

The effectiveness of teaching multisyllabic phonological knowledge to reading underachieving students at the late primary level on reading performance was examined as follows:

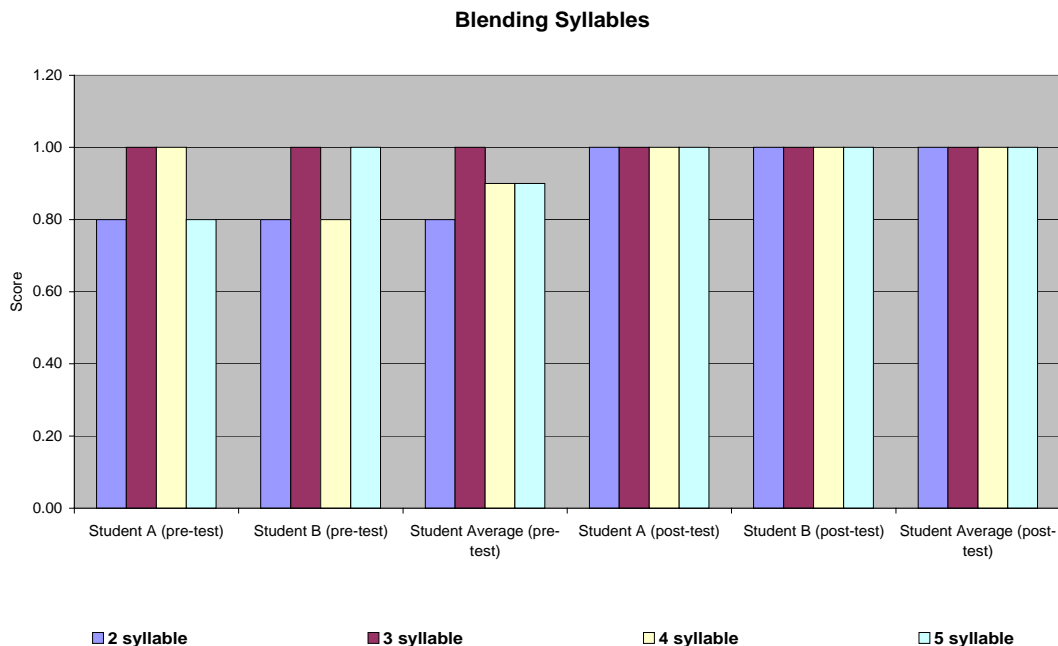
1. Changes in multisyllabic phonological knowledge ability to blend, tap and delete syllables following intervention were analysed.
2. The influences of changes in multisyllabic phonological knowledge on word reading ability in isolation following intervention were monitored.
3. The influences of changes in multisyllabic phonological knowledge on prose reading following intervention were analysed.

Analysis

1. Observations and Learning Trends for individual Students
2. Observations and Learning Trends for the Group

1. Changes in multisyllabic phonological knowledge

Student's ability to blend, tap and delete syllables for 2-5 syllable words, pre and post intervention are illustrated in the following charts (data table contained in Appendix 7)

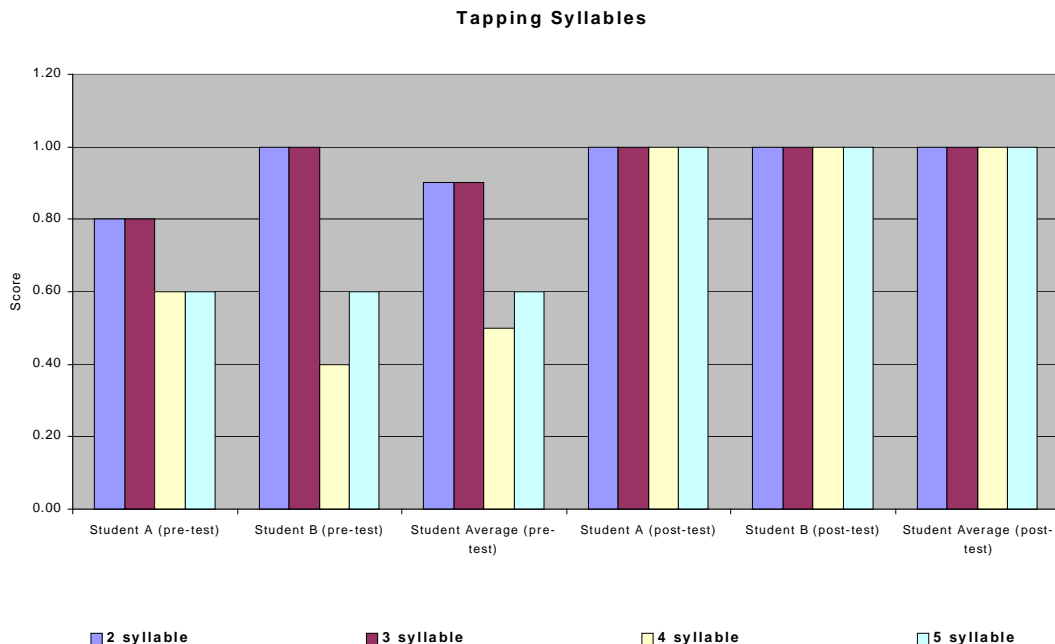


All post-test results achieved a 100% score level, indicating that instructing students with strategies to syllabify words was, in part, successful. Pre-test scores show that on average, at the 2-syllable word level, students scored lower than either the 3, 4 or 5 syllable word level. While these results may seem surprising, this may indicate that some 2-syllable words contain fewer sound segments and fewer identifiable vowel sounds. If this is the case, words containing 2 syllables are not as successfully blended as larger words containing 3-5 syllables with more recognisable vowel sounds. The results may also suggest that indiscriminate

vowel sounds such as the 'schwa' component in some words, for example, pigeon (pi-geon) are not readily heard and transferred to blending within words of a smaller syllabic structure. When read to the student in segments such words are more difficult to blend than words with more identifiable sound segments such as stereo (ste-re-o). These results would support the sequence of instruction where students were taught rules for syllabifying words.

Pre-test scores show that, on average, students score most highly at the 3-syllable word level. This may indicate that more syllable segments heard means more vowel sounds are identified therefore enabling the student to blend better. Interestingly, pre-test scores also indicate that students, on average, score higher at both the 4 and 5-syllable word level, than the two-syllable word level. This may indicate that instructing students to blend words with fewer syllables would be more supportive of the hypothesis. Perhaps it was assumed that at the upper primary level, knowledge of words containing fewer syllables would be in place. The above results would indicate the opposite.

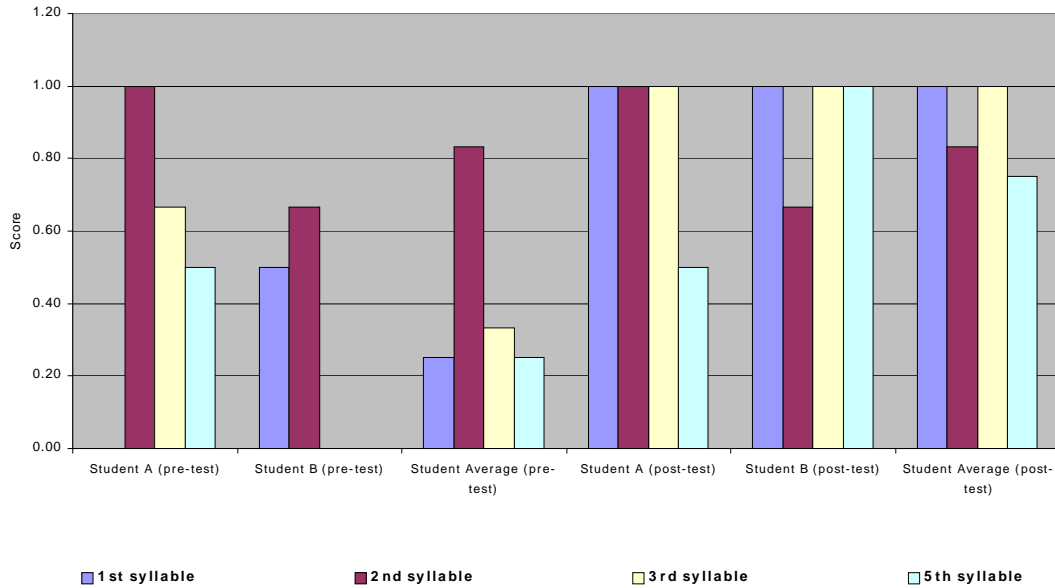
Post-test trends for both students suggest that instructing how to phonologically blend in words of varying syllabic structure was successful.



All post-test results achieved a 100% score level, indicating that instructing students with strategies to segment and tap syllables in heard words was successful. Pre-test scores indicate that both students scored higher at the 2 and 3-syllable word level. These results support the assumption that phonologically segmenting words of a larger syllabic structure was more difficult than syllabifying the smaller 2 and 3 syllable words. These results for the group are directly the opposite of the previous blending scores. This may be indicative of student inability to hear a polysyllabic word and recall the segments rapidly because there are more sound segments to retrieve. This does support the present hypothesis where instruction at the polysyllabic word level was stressed. The learning trend for each student in this area leans towards the need to instruct strategies in words containing several syllables.

Post-test scores indicate the success of the teaching program to target phonological segmentation of polysyllabic words. The group trends and individual student trends reinforce the hypothesis.

Deleting Syllables



In the final phase of multisyllabic phonological knowledge testing pre-test scores reflect that on average, student ability to delete the second syllable in a word to be most successful. On average, it was the first and fifth syllable that were the most difficult to detect and delete (the *mys* in *mys-te-ry*, the *the ty* in *cre-a-ti-vi-ty*). In both instances students were unable to remove the entire syllable. In both cases the polysyllabic words were not segmented correctly. This is most reflective of the need to instruct students with correct knowledge of the consonant and vowel components of words and how they form segments through their sounds. For example, where two or more consonants come together in a word, students were unsure of where to segment (*ket-tle*). The present hypothesis sought to target such inaccuracies through awareness of the rules of syllabification.

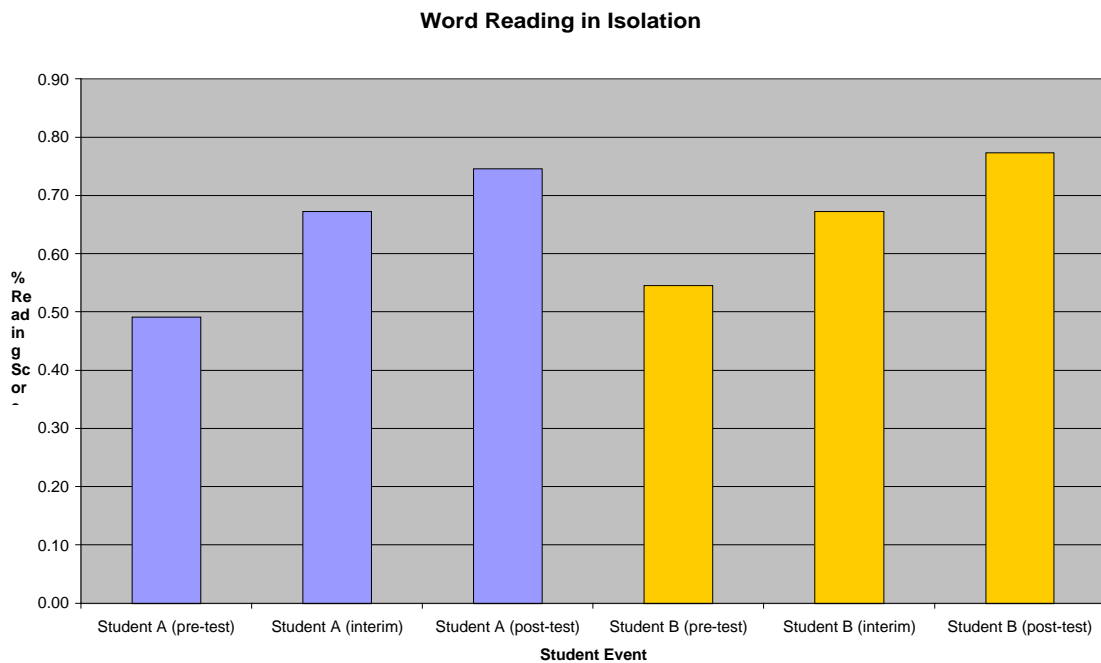
Post-test results indicate that, on average, instruction in syllabification was successful. However, results still indicate a need to extent teaching through to phonological awareness of the final syllable within a word. Both students were readily able to delete the first and third syllable posttest. Both students demonstrate significant gains through instruction.

Analysis

1. Observations and Learning Trends for individual Students
2. Observations and Learning Trends for the Group

2. Changes in multisyllabic phonological knowledge on reading ability in prose

Student's ability to read words in isolation pre and post intervention is illustrated in the following column graph (data table contained in Appendix 7).

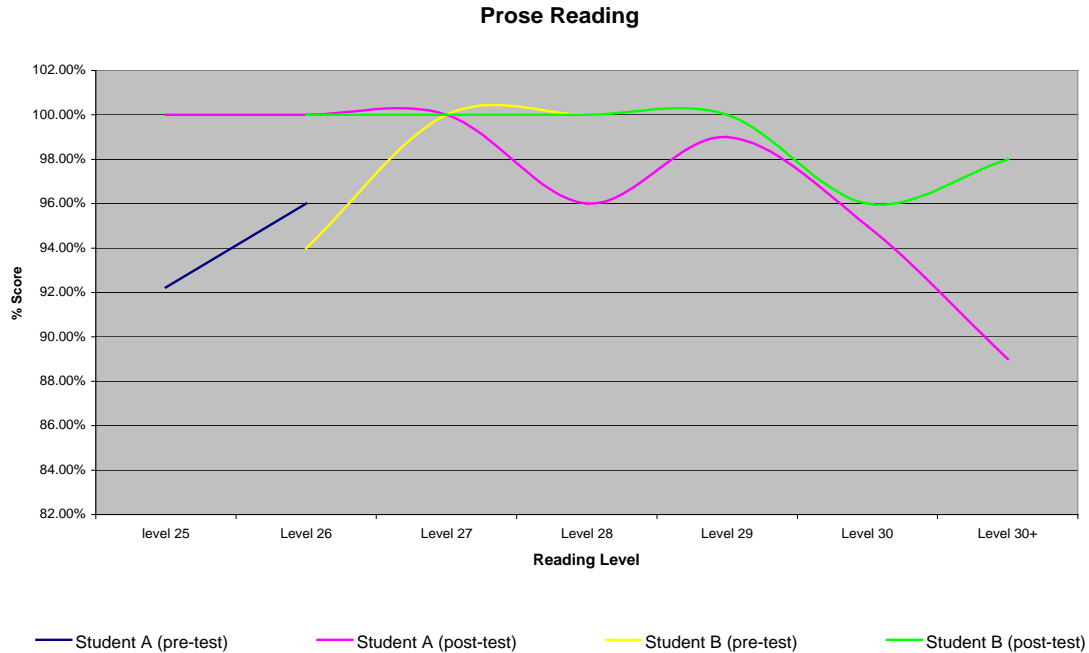


The influence of phonologically instructing students to segment words into syllables was examined by comparing student word reading before during and after instruction. Pre-test scores suggest that both students' word reading scores were significantly low for their equivalent age band. Both students encountered difficulties as the word range increased in syllabic structure. These group trends support the hypothesis in the need for instruction to build strategies for identifying and reading polysyllabic words in isolation.

As the prediction suggests, and the posttest scores illustrate, instruction in syllabifying polysyllabic words was successful. Both student A and B rose steadily throughout the teaching procedure and succeeded similarly in all tests. This brings their word reading ability into the age band where they should be. Strategies taught enabled better word attack and more rapid identification.

3. Changes in multisyllabic phonological knowledge on word reading ability in isolation were monitored.

Student's prose reading ability pre and post intervention are illustrated in the following line graph (data table contained in Appendix 7).



Trends for the group indicated that both students benefited from intervention. Both Student A and B were successful in gaining satisfactory scores in escalating reading levels.

Pre-test results show that Student A entered at a lower reading level than student B but made significant gains by the post-test level finishing within the 'hard' category (below 90%) at level 30+. Student A benefited more from instruction than Student B climbing from instructional level 25 (90%-94%), to instructional level 30 within the period of instruction. Student A has a larger error margin than Student B however. Student A was unable to read fluently yet at the 30+ level, with the ratio of errors putting him back to level 30.

Pre-test results show that Student B also made significant gains, somewhat more successful than Student A if scoring at 'easy' in 30+ is the final measure of reading success. Student B entered at instructional level 26 (90%-94%) in the pretest but then scored within the easy category at level 28 within the same pretest. These results may be indicative of student familiarity of the text about 'Soccer'. Therefore the student was kept at level 26. Student B's posttest results were highly supportive of the hypothesis. The results for this student are more regulated and the error margin much lower than that of Student A.

Discussion

The results of the present study lend strong support to the hypothesis being tested. The prediction indicated that, explicitly instructing senior students with reading difficulties to detect, segment and blend syllables in polysyllabic words, increases their ability to read words in isolation and in prose.

Data collected indicates sizable gains in phonological knowledge through intervention. Through a careful comparison of Pre-test and Post-test scores, both Student A and B showed increased ability across the three areas tested. Throughout the duration of teaching, both students exhibited a high level of motivation and willingness to participate in all activities. At some stages of intervention, students were required to become 'teachers' to the whole class. This was beneficial to student self-efficacy and demonstrated that explicit and thorough instruction within a whole class context increases confidence not only phonological knowledge alone. It is important to note that while the hypothesis did not test the increase in student self-efficacy, it certainly had an impact on this facet of learning. Another notable growth point was the absolute delight both students exhibited when results were shown to them along the way. During post test prose reading, telling students that they had moved beyond a level they were on in the previous week certainly inspired them to want more success. One of the concepts that exploded into the senior area was the instruction of syllabification. Teachers were catching the bug and following the intervention teaching sequence with much interest. Every senior student is aware of the 'schwa' component as a result.

Additional classroom conditions that offered support to the hypothesis being tested was the impact of 'School Concert' preparations happening throughout the instruction. While initially this was an anticipated 'distraction', it served as a boost to student involvement. Although some teaching sessions were interrupted on occasion, for the most part, students were able to integrate their learning with highly engaging and expressive role-play. Ferguson (1999), believes that it is clearly in the interest of language and literacy development to provide students with dramatic play experiences that draw from familiar thematic contexts. He further states that the advantages of having children involved in expressive role-play should be self-evident in comparison to structured drill and practice. Findings from the group support such a notion, with the even balance of creative activities and structured practice contributing to the success of both students.

While the prediction states 'explicit instruction', I believe it is important to include the outside influences that impact on successful teaching and the success of the intervention cannot be measured on the explicit instruction alone. Creative teaching and supportive environment are immense contributors. The impact of the instruction and accompanying positive reinforcement to both students in the study has regulated student behaviour considerably. This was an outcome that naturally occurred as a result of intervention. Positive teacher-student relationship building was essential to student success and participation levels.

The most significant outcomes of this study were the strong and obvious gains in prose reading ability reinforcing the earlier prediction that phonological awareness is directly related to reading ability. The syllable component of phonological development is certainly a valuable and necessary inclusion to any phonological teaching program. The relatively high increase in word reading ability in isolation for both students in the study indicates a strength in transferring syllabic knowledge across to word reading in isolation and in prose. The successful rise in scores for both students indicates a good ability to use syllabification strategies in word attack.

The evidence this study lends to the future teaching practice for senior readers requiring intervention is vast. Explicit instruction serves its purpose well when integrated creatively and dynamically within the immediate learning environment. It is essential that intervention is not isolated and removed from context. The present study serves to show rapid gains through such a process. While similar studies seek to rectify reading difficulties through regular and repetitive teaching instruction, this research examines success on a different level. Where regular and repetitive instruction served its purpose well for these students in early literacy intervention, it failed to carry them through to their senior years without requiring further intervention. Explicitly instructing senior students with reading difficulties to detect, segment, and blend syllables in polysyllabic words indeed increases their ability to read words in isolation and in prose. Furthermore, the study could be expanded to include the impact of teaching practice upon student success.

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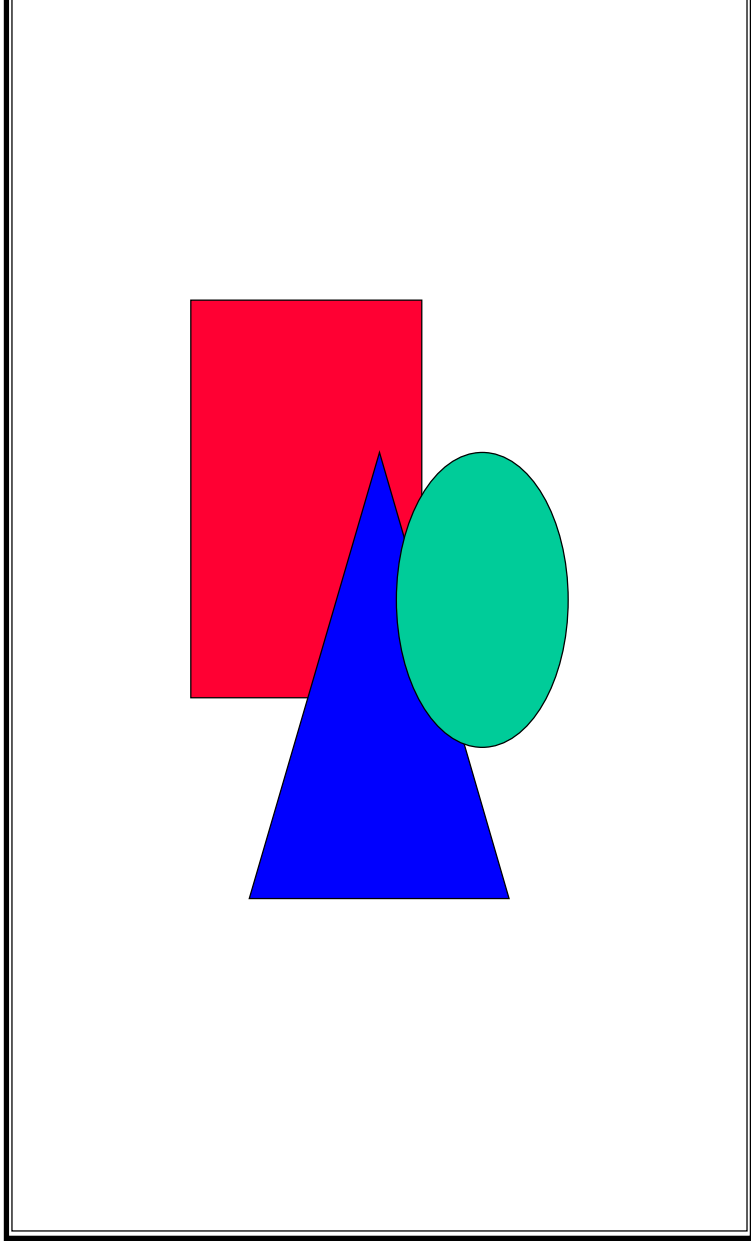
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Phonological awareness Umbrella

Appendix 2

Burt Word Reading Tests



Appendix 3

Multi-syllable Phonological knowledge Tests – Teacher designed

1. Blending Syllables

The teacher reads the word one syllable at a time; the child listens, and then blends the sounds together to make the whole word. “What word do these sounds make? Tea-cher.”

2 syllables	Result	3 syllables	Result
Because		Extremely	
Neighbour		Potatoes	
Pigeon		Stereo	
Around		Musician	
Poem		Different	
	Total:		Total:

4 syllables	Result	5 syllables	Result
Geography		International	
Supersonic		Alphabetical	
Illustration		Refrigerator	
Adventurous		Antibiotic	
Occupation		Co-ordination	
	Total:		Total:

Score out of 20 _____

Appendix 3 (continued)

2. Tapping Syllables

The teacher reads the word aloud and the child taps for each syllable in the word.

“Tap the syllables in the word volcano for me.”

2 syllables	Result	3 syllables	Result
Relax		Coconut	
Wooden		Clarinet	
Parent		Dinosaur	
Himself		Telephone	
Before		Microwave	
	Total		Total

4 syllables	Result	5 syllables	Result
Experiment		Investigated	
Ridiculous		Multiplication	
Alligator		Opportunity	
Calculator		Individual	
Understanding		Congratulations	
	Total:		Total:

Score out of 20: _____

Appendix 3 (continued)

3. Deleting syllables

The teacher reads the child a multisyllabic word and the child deletes a specific syllable. Teacher says, "Say number." Child repeats. "Now say number without saying ber"

Delete syllable	Result
(1) mys/te/ry	
(2) dis/o/bey	
(3) A/mer/i/ca	
(3) to/ma/to	
(5) cre/a/tiv/i/ty	
(2) par/ent	
(1) ru/ler	
(2) ket/tle	
(5) an/ni/ver/sar/y	
(3) tel/e/vi/sion	
	Total:

Score out of 10: _____

Results key

✓ = correct and rapid

x = incorrect

h = hesitation

*Mark incorrect responses in results column.

Appendix 4

Reading accuracy tests – PM Benchmark Kit



Appendix 5

Grade 5/6 supporting Unit of work: Performance Poetry, 'Poetry in Motion'.

GRADE 5/6 LITERACY - TERM 4 2002

Performance poetry – Poetry in Motion

- Writing in verse
- Poetry appreciation through reading
- Spelling and Grammar focus
- Oral language development through performance

INTRODUCTION

In *Performance poetry* students study a range of poems in particular work by Australian poets. Activities begin with an introduction to a variety of poetic forms, followed by a close look at the Australian ballad 'The Wild Colonial Boy'. Building on this activity, students read and respond to a variety of poems and poetic forms.

Through independent, shared and guided reading, students plan, rehearse and perform poetry of their choice. During *Performance poetry* students compile sayings, lyrics, phrases and lines of poetry for future reference and as preparation for writing their own poems. They are encouraged to develop spoken language through focussing on language that has rhythm, rhyme, repetition and movement.

Performance poetry aims at making poetry an enjoyable and productive experience, while catering for a diverse range of student language skills and abilities.

PREPARATION

Teachers should refer to the Resources section to select a variety of poems to support these activities. A wide range of poems is necessary for the introductory activity A1 Varieties of Verse. As a speaking and listening focus, some poems can be recorded in advance to encourage students to tape readings for others to enjoy. Teachers might also browse poetry web sites, for example, The Web Poetry Corner www.dreamagic.com/poetry/poetry.html which includes opportunities for publication.

RESOURCES

Base, G. *My Grandma Lived in Gooligulch*, Puffin, 1988
Dahl, R. *Revolting Rhymes*, Puffin, 1984
Factor, J. *Far Out Brussel Sprout*, Hodder Headline, 1994
Honey, E. *Mongrel Doggerel*, Allen&Unwin, 1998
The Web Poetry Corner:
<http://www.dreamagic.com/poetry/poetry.html>
Anonymous, *The Wild Colonial Boy*

Appendix 5 (continued)

CSF Outcomes and performance indicators

<p>Speaking and listening (Texts) ENSL0401</p>	<p><i>Listen to and produce a range of spoken texts that deal with some unfamiliar ideas and information</i></p> <ul style="list-style-type: none"> • Prepare and present oral performances, such as workshopped plays, poems or radio broadcasts.
<p>Speaking and listening (Contextual understanding) ENSL0402</p>	<p><i>Listen critically, commenting on context, and adjust own speaking for different purposes, situations and audience expectations.</i></p> <ul style="list-style-type: none"> • Adjust pace, volume, pitch and pronunciation to enhance meaning when speaking. • Adjust speech appropriately in response to verbal and non-verbal listener feedback.
<p>Speaking and listening (Linguistic structures and features) ENSL0403</p>	<p><i>Identify and control the major linguistic structures and features of a range of spoken texts.</i></p> <ul style="list-style-type: none"> • Identify and discuss the typical structures and features of, for example, poems, songs, fables, advertisements, speeches and commentaries • Organize subject matter appropriately in prepared spoken presentations • Use body movement, facial expression and gestures to enhance meaning when speaking • Adjust pace volume, pitch and pronunciation in response to a listener's reaction or to enhance meaning when speaking.
<p>Speaking and listening (Strategies) ENSL0404</p>	<p><i>Identify and use strategies for adjusting communication and use these appropriately.</i></p> <ul style="list-style-type: none"> • Respond to an audience by adjusting features such as pace, tone or volume, to sustain interest

<p>Reading (Texts). ENRE0401</p> <p>Reading(Linguistic structures and features) . ENRE0403</p> <p>Reading (Strategies) ENRE0404</p>	<p><i>Read and interpret a range of texts containing some unfamiliar ideas and information.</i></p> <ul style="list-style-type: none"> • Locate and interpret information on an unfamiliar topic in a range of texts using different sources, including encyclopedias and other reference books, the Internet, CD-ROMs and databases. • Read and respond to literature or media texts, commenting on aspects such as dialogue, point of view, plot and setting. <p><i>Use knowledge of linguistic structures and features to explain the construction of a range of texts.</i></p> <ul style="list-style-type: none"> • Identify the purpose of important structural elements of different text types, including electronically produced texts, such as short stories, plays and poems. • Explain the effect of linguistic features, such as figurative language, jargon and technical words in texts and the possible impact of these on different readers. <p><i>Use a range of strategies for selecting resources and interpreting key information and ideas found in a number of texts.</i></p> <ul style="list-style-type: none"> • Use several strategies when reading and interpreting texts containing some unfamiliar ideas and information, such as reading on, using diagrams, • Differentiating between statements of fact or opinion or formulating opinions based on evidence gathered.
<p>Writing (Linguistic structures and features) ENWR0403</p> <p>Writing (Strategies) ENWR0404</p>	<p><i>Control the linguistic structures and features of a range of written texts.</i></p> <ul style="list-style-type: none"> • Select vocabulary for precise meaning and explain the effect of vocabulary choices in own writing and text models • Use paragraphs and other structural features, such as subheadings or bullets, appropriately • Use a multi-strategy approach to spelling, applying morphemic knowledge and an understanding of visual and phonic patterns • Write legibly and expressively. <p><i>Use a range of strategies to plan, compose, revise and edit texts dealing with some unfamiliar ideas and information.</i></p> <ul style="list-style-type: none"> • Plan and draft texts dealing with some unfamiliar ideas and information, using a variety of techniques, such as brainstorming, making notes or graphic representations • Conference for assistance and use resources such as a dictionary, thesaurus or spelling check • Use word processing and graphic software to compose and revise texts • Edit texts for clarity of ideas and information and effectiveness of word choice.

Appendix 5 (continued)

Teaching and Learning activities

Activity	Language focus
<p><u>1. Varieties of verse</u></p> <p>Set up a poetry corner as part of a writing centre. Share a wide variety of poetry with students including humorous, thoughtful, alliterative, rhyming and free verse poems. Select poems from diverse forms such as rap, limericks, ballads, haiku, playground chants and include a range of poets (classic and contemporary) as well as poems written by students.</p> <p>Refer to the numerous Internet sites that will allow students exposure to poetry and poetry forms. (See Resources).</p> <p><u>Exposure to a variety of texts</u></p> <p>Many students form ideas about what is and what is not poetry according to the type of poems they first encounter. For this reason it is important to read and discuss a wide range of poetic forms before engaging in close reading of perhaps more accessible but tightly rhyme-patterned works such as ballads.</p> <p>This exposure should include more difficult poems (with suitable themes) that may require more reading guidance.</p> <ol style="list-style-type: none"> 1. Brainstorm holiday activities and feelings and write a short class holiday poem in any form. Students can explore ideas in the brainstorm and write their own. 2. Or perform oral presentations in groups by using the statement and response method for a chant, eg, <p>Holidays great fun Holidays on the run Holidays bored again Holidays where's the sun?</p> <p>Say it forwards, backwards, with beat etc...</p> <p>(See attached pages)</p>	<p>Brainstorm the types of poems we already know about and have read or written eg;</p> <ul style="list-style-type: none"> • Diamante poem • Onomatopoeia • Noisy poems • Sensory poems • Descriptive poetry • Rhyme • Limericks • Acrostic

<p>2. Enjoying poetry</p> <p>(KLA Link) Work on ballads may be linked to Level 4 SOSE, History).</p> <p>Read, tell or sing the ballad 'The Wild Colonial Boy'.</p> <ol style="list-style-type: none"> 1. Give each student a copy of the ballad. Brainstorm what is known about the hero of 'The Wild Colonial Boy' from the poem. Re-read the poem aloud together. 2. Ask the class to read or join in the chorus. 3. Ask students the following questions about the poem: Was there anything that puzzled you? Were there any patterns that you noticed? <p>Understanding the poem</p> <ol style="list-style-type: none"> 1. Students read the poem by themselves and write down three questions to be shared with a partner. (Note that these questions may relate to issues on content, punctuation or vocabulary.) 2. Each pair then decides on three questions that still require answers. 3. Then two pairs join and discuss their six questions before deciding on one question only to present to the whole class. The group then presents one thing that puzzles them about the poem with the class. <p>Throughout this unit ask students to collect sayings, lyrics, phrases and lines of poetry from their reading and record in reading folios for future reference</p>	<p>Revise the use of capital letters and note the unconventional use in the poem:</p> <ul style="list-style-type: none"> • To start each new line of the poem • For emphasis (wild Colonial boy) • Spelling in surname (Fitzroy). <p>Point out that students need to:</p> <ul style="list-style-type: none"> • Clearly define the task • Listen to each other • Demonstrate sensitive response to concerns of others • Make constructive comments • Understand and value opinions of others.
<p>3. Introducing the ballad</p> <p>Explain to students that Australian ballads were popular in depicting local folk heroes (early pioneers and convicts) especially rebels and outlaws.</p> <p>Ask students to tell the story of the wild colonial boy in their own words. Write the story.</p> <p>Discuss the poetry form (ballad) and explore the images and the language with students. (See activity 5)</p> <p>Discuss the way the poem is set out and how this affected the poet's choice of words.</p> <p>Consider who may have written this poem and note the use of the word 'anonymous' in place of a poet's name.</p>	
<p>4. Describe the main character</p> <p>In groups ask students to create a character profile of the wild colonial boy which will answer the following questions:</p> <p>Where and when was he born?</p> <p>How old was he when he left home?</p> <p>What was his occupation?</p> <p>Was there anything about him that appealed to you?</p> <p>Draw the wild colonial boy</p>	

<p>5. A lesson on ballads</p> <p>Ask groups to share their findings with the class and provide evidence from the poem to support their views.</p> <p>Ask students to write an epitaph for the grave of the wild colonial boy so that all those who visit his grave in future generations will learn something about the person buried in that grave.</p>	<p>Note the following features of ballads in relation to their purpose and audience: Present on poster for students and analyse poem</p> <ul style="list-style-type: none"> • Originated as songs to tell a story • Passed on from generation to generation as folk songs • Title often part of first line • Strong rhythm and rhyme aid memory • Stressed and unstressed syllables used • Arranged in four line stanzas • Second and fourth line rhyme • Story often dramatic • Dialogue included • Repetition used (as in chorus) • Emotions of fear, pity, love, anger conveyed • Original storyteller rarely acknowledged, for example, unknown or Anon.
<p>6. Language links</p> <p>Ask students to re-read the ballad <i>The Wild Colonial Boy</i> and highlight words that signal 'the past' (eg. colonial, hearties, iron chains, bushranger, squatter, mail-coach, outlaw, troopers, highwayman.)</p> <p>Discuss their meaning. Then experiment with noun phrases using alliteration, for example: a bold bareback bushranger; a conquered colonial convict; a hail and hearty highwayman; a tight-triggered trooper.</p> <p>Combine and record these phrases in alphabetical order.</p> <p>Students then choose any three of these phrases adding a concluding line to link the lines as a story. For example:</p> <p>A bold bare-backed bushranger A hail and hearty highway man A tight triggered trooper Oh what a gang!</p>	<p>Notes on alliteration and noun phrases:</p> <p>A noun phrase does the work of a noun, it stands in place of a noun, eg: Playing football can be dangerous.</p> <p>The phrase <i>playing football</i> stands for a noun so it is a noun phrase.</p> <p>See worksheet, pg 42, Write well 6 and 56, Write Well 5</p> <p>Alliteration is the use of the same consonant (consonantal alliteration) or of a vowel, not necessarily the same vowel (vocalic alliteration), at the beginning of each word or each stressed syllable in a line of verse.</p> <p>Eg, A bold bare-backed bushranger</p> <p>Make posters to display</p>
<p>7. Word study: Past tense</p> <p>Develop further the students' understanding of tense by extending from words that may signal the past (e.g. troopers) to verbs that indicate past tense.</p> <ol style="list-style-type: none"> 1. Find examples in the poem of past tense and discuss how spelling is affected by a change in tense: Was, is / robbed, rob / told, tell / rode, ride / drew, draw / fired, fire. 2. Re read 'The Wild Colonial Boy' changing the verb tense from past to present. (This could be further emphasized by a shared writing exercise). 3. Try rewording the ballad <i>The Wild Colonial Boy</i> with the students, putting it in a modern day context with present tense. 	

<p>8. Writing poetry to a pattern</p> <p>List poetry forms that students are aware of and find examples of each and add copies of these to the display in the poetry corner throughout the unit.</p> <ol style="list-style-type: none"> 1. Provide patterns or formulas for students to follow. <p>(See notes attached)</p> <p>(These should always be offered as an option. Some students will use the framework as is, adapt it for their own purposes, or discard it, depending on their ability or needs.)</p> <ol style="list-style-type: none"> 2. Inform students that poetry takes on many different forms, such as rhyme, acrostic, cinquain, diamante, epitaph, free form (see Patterns in Poetry by J. Hinchcliffe for definitions and examples of a range of poetry forms from alliteration to tongue-twisters). Explore some forms and how to write in them. 3. Invite students to make plans to write their own poems and explore a number of options listed below. 	<p>Notes on poetic forms:</p> <p>Rhyme, acrostic, cinquain, diamante, epitaph, free form (see Patterns in Poetry by J. Hinchcliffe for definitions and examples of a range of poetry forms from alliteration to tongue-twisters).</p> <p>Planning for writing</p> <p>Point out that students need to:</p> <p>Identify features of poetry form before writing</p> <p>Consider the audience (which in this case will be each other)</p> <p>Consider the purpose (to entertain, create a mood)</p> <p>Manipulate the language to engage the reader and/or audience.</p> <p>Guide students by focusing on drafting techniques and the utilization of learning technologies to compose poems</p>
<p>9. Structured Writing</p> <p>The following options may provide a supportive structure. Offer students the opportunity to select one of these frameworks if they wish.</p>	
<p>Option one: Create a syllable poem</p> <ul style="list-style-type: none"> • Brainstorm the types of food eaten by early European settlers in Australia. • Write a syllable poem using alliteration, tongue twisters and repetition. <p>Demonstrate the structure of a syllable poem as follows:</p> <p>One syllable, first line: Yam, yam,</p> <p>Two syllables, second line: Damper, damper,</p> <p>Three syllables, third line: Billy tea, Billy tea,</p> <p>Four syllables, fourth line: Bread and dripping, bread and dripping,</p> <p>Five syllables, fifth line: Fresh water yabbies, fresh water yabbies,</p> <p>Fill 'em up, Fill 'em up,</p> <p>Fill 'em up ... food!</p> <ul style="list-style-type: none"> • Emphasize the rhythm and the syllabification through oral recitation. Ask • Students to clap or beat a rhythm for each syllable, and recite as a chant. 	
<p>Option two: Writing a ballad about a famous place, event or person</p> <p>Choose a well-known person or event that may depict a cultural aspect of Australia such as Ned Kelly, Oodgeroo of the tribe Noonuccal (formerly Kath Walker), Eureka stockade, gold rush, Cathy Freeman.</p>	<p>Revise stanza</p> <p>Remind students that:</p> <p>A stanza is a group of lines that form the structure of a poem</p> <p>Most poems do not vary their structure once established</p> <p>The number of lines determines the type (couplet-two, quatrain-four).</p>

<p>Option three: Writing a ballad about someone you know</p> <p>Ask students to interview an elderly member of their family, a neighbour or friend to remember Australia before the Second World War. Determine what life was like in their childhood (transport, work, education, beliefs, family). Many of these memories will reflect life in another culture.</p> <p>Ask students to rewrite the information in the form of a ballad.</p> <p>For example:</p> <p>'She baked and she washed And she cleaned every day She worked her hands rough Without any pay.'</p> <p>Students then perform their four-line stanza for the whole class.</p>	<p>Interview technique</p> <p>Research the topic.</p> <p>Write four paragraphs, which cover the highlights of the topic.</p> <p>Concentrate on key words or phrases that convey senses, sense of place, mood, historical context or technical terms.</p> <p>Group these in chronological order.</p> <p>Revise the features of a ballad and rewrite the four paragraphs as four, four line stanzas.</p>
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<p>10. Biopoetry</p> <p>Discuss with students the word 'biography'. Ask students for examples of books that they have read about interesting people (sports person, explorer, inventor, singer).</p> <p>List all the characteristics of a person's life that may be found in a biography. Select a cartoon or fictional story character and model the biopoem by asking students to name features that they feel might be included in a biography of that character using the following pattern (see For the Love of Language by N.L.Cecil).</p> <p>Line 1: [First name only].....</p> <p>Line 2: [Four traits].....</p> <p>Line 3: Related to.....</p> <p>Line 4: Cares deeply about.....</p> <p>Line 5: Who feels</p> <p>Line 6: Who needs</p> <p>Line 7: Who gives.....</p> <p>Line 8: Who fears.....</p> <p>Line 9: Who would like to see.....</p> <p>Line 10: Resident of.....</p> <p>For example:</p> <p>Little Red</p> <p>Caring, confused, brave, adventurous</p> <p>Related to a woodcutter</p> <p>Cares deeply about her grandmother</p> <p>Who feels frightened in the woods</p> <p>Who needs directions to get to Grandmother's house</p> <p>Who gives fresh food</p> <p>Who fears the person her Grandmother has become</p> <p>Who would like to see the wolf captured</p> <p>Resident of Fairytale Land</p>	<p>Biopoem</p> <p>Students may return to the earlier research on a well-known Australian. Use this information to write a biopoem using the framework provided.</p>
<p>11. Choral reading/ presentation of poems</p> <p>Prepare for multi voice readings (choral readings/chants).</p> <p>Divide the class into groups of four or five to help each other present one of their newly composed poems.</p> <p>Groups may choose to combine to share the reading and add a more dramatic effect.</p> <p>Record the performances and discuss how different approaches to the readings affect the audience.</p> <p>Planning for performance</p> <p>Have students discuss each poem in groups to decide how to present the reading:</p> <p>Allocate lines to individuals or groups (leader, chorus, parts)</p> <p>Provide actions or sound effects where these may contribute to the meaning of the poem (finger snapping, toe tapping, clapping, percussion)</p> <p>Consider the emphasis, tone, volume and pace of the reading</p>	<p>Rhythm in language</p> <p>Emphasize rhythm by:</p> <p>Creating sound effects to enhance reading</p> <p>Establishing a basic beat</p> <p>Introducing basic instruments to reinforce it.</p>

<p>(whispering, singing, shouting, male/female voice)</p> <p>Consider the need for props</p> <p>Develop the persona of their character.</p>	
<p>12. Class performance</p> <p>Plan a class performance (school assembly, mid-year concert).</p> <p>Poems composed by the students can be complemented with a class performance of the modern day ballad My Grandma Lived in Gooligulch by G. Base.</p> <p>Involve all students in the performance both in recital and preparation of staging.</p> <p>Rehearsing for performance</p> <p>Ask students to fine-tune the presentation of their own poetry in-groups. Also ask each student to memorize a stanza of 'My Grandma Lived in Gooligulch'. (This modern ballad has thirty-eight stanzas.)</p> <p>Combine a group reading for each stanza that introduces a new section in the poem. Each new section is signalled by the stanza following each full colour double page spread.</p> <p>Students can plan an invitation, design a program or create a poster to promote the performances. Verse or rhyme can be included.</p>	<p>Setting</p> <p>Discuss the bush setting, the animals and the sounds of the bush and ask students to produce a design for a stage setting appropriate for 'My Grandma Lived in Gooligulch'</p> <p>Staging</p> <p>Ask students to consider:</p> <p>Use of props or costume to attract their audience</p> <p>Dramatic effect of position</p> <p>Dramatic effect of reading or reciting</p> <p>Style of delivery such as chants, song, poem (finger snapping, foot stamping and clapping)</p> <p>Use of percussion instruments.</p>

Spelling

Monday - Word collection and general discussion about types of words and sounds they make

Monday - Spelling contract written into homework books, signed by partner, teacher and parent

Weekly activity and LSCWC in homework books

Word building and familiarizing with sounds for poetry unit.

Friday – Peer testing

Learning focus

- Short a and e sounds, ai, a-e, ea, ie, ei, a, ai, u, ue, ay, e-e, eo, ae (pg 40 wordbook)
- Short I sounds, ui, u, y, i-e, o, e, ie, (pg 41)
- Y says e, (pg 42)
- Short O sounds, au, ou, o-e, a says o, (pg 42)
- Short u sounds, o, o-e, o-o, ou, oe, ough, (pg 43)
- oo sounds, oo as in moon, oo as in book, ue says oo, u-e, ew says oo, ou, our, u, o-e, oe, eau, o, ough, oeu, eu, u says oo, o, ou, (pg 44-45, 46)
- Looking at final blends and initial blends – pgs 5-18
- Looking at digraphs, ck, ch with ch sound, ch with sh sound, ch with k sound, silent ch, sh, th, unvoiced th, voiced th, ng, ph says f, qu says k, wh, (pgs 19-25)

Homework

- Weekly spelling words and supporting spelling or poetry activity
 - Reading and reading record in diary (pg numbers and book title)
 - Mental Maths or QPM activity
 - 1 page from handwriting book
-

Poems we already know about and have read or written

Diamante poem

Onomatopoeia

Noisy poems

Sensory poems

Descriptive poetry

Rhyme

Limericks

Acrostic

Cinquain

Epitaph

Free form

Features of Ballads

Originated as songs to tell a story

Passed on from generation to generation as folk songs

Title often part of first line

Strong rhythm and rhyme aid memory

Stressed and unstressed syllables used

Arranged in four line stanzas

Second and fourth line rhyme

Story often dramatic

Dialogue included

Repetition used (as in chorus)

Emotions of fear, pity, love, and anger conveyed

Original storyteller rarely acknowledged, for example, unknown or Anon.

Planning for writing Poetry

Remember you need to:

Identify features of poetry form before writing

Consider the audience (which in this case will be each other)

Consider the purpose (to entertain, create a mood)

Manipulate the language to engage the reader and/or audience.

Brainstorm topic words and adjectives before you begin your first draft

Have a conference

Plan your publishing of your good copy

Remember the use of learning technologies to compose poems

Spelling and homework week 1

Short “A” and “E” sounds

Plait	Treasure	Leisure
Have	Pheasant	Dreamt
Dead	Friend	Said
Leather	Heifer	Guest
Says	Leopard	Dealt
Palette	Cigarette	Laundrette
Haemorrhage	Guess	Burial

Activities and homework expectations revision

These are all of your spelling words. Many are familiar to you. Write them correctly as a contract into your books and get it signed.

The above words all have the same ‘short a’ or ‘short e’ sounds. Sort them into the following “a” and “e” blend families; ‘ai’ ‘a-e’ ‘ea’ ‘ie’ ‘ei’ ‘a’ ‘ai’ ‘u’ ‘ue’ ‘ay’ ‘e-e’ ‘eo’ ‘ae’. Write the words in columns or circles or bubbles. Look carefully at the structure of the word.

On the table of words above, mark the places with a ‘/’ to divide the words into syllables. You should clap the word aloud to find the exact place. Be careful.

2. LSCWC and familiarization each night.
 3. Reading each night and a record of book title and pages read in your diary each night.
 4. Diary signed every week in space provided in diary.
 5. Do one whole page of handwriting in your handwriting book neatly and with a lot of care.
 6. Complete your year level math’s activity.
 7. Finish your concept map by this Friday please.
 8. Bring in some of your favourite poems and poetry books. Visit your local library and borrow some fun poetry books.
-

Spelling and homework week 2

Short “I” and “u” sounds

Build	sieve	Biscuit
Busy	Cymbal	Mischief
Carefully	Women	Built
Live	Pretty	Guilty
Symbol	Month	Tongue
Welcome	Blood	Enough

Activities and expectations

1. These are all of your spelling words. Many are familiar to you. Write them correctly as a contract into your books and get it signed.

- The above words all have the same ‘short i’ or ‘short u’ sounds. Sort them into the following “i” and “u” blend families; ‘ui’ ‘u’ ‘y’ ‘i-e’ ‘o’ ‘e’ ‘ie’ ‘o’ ‘o-e’ ‘o-o’ ‘ou’ ‘oe’ ‘ough’ Write the words in columns or circles or bubbles. Look carefully at the structure of the word.
- See how many words of your own you can add to each of the lists. Have a personal brainstorm. Be ready to bring your list to share with the class on Friday.

2. LSCWC and familiarization each night.

3. Reading each night and a record of book title and pages read in your diary each night.

4. Diary signed every week in space provided in diary.

5. Do one whole page of handwriting in your handwriting book neatly and with a lot of care.

6. Complete your year level math’s activity.

7. Play around with some words and write a short rhyming slogan (poem) to advertise the school concert

For example:

If you thought that Hollywood was far and away,
Then wait ‘till you check out the “Kids On Broadway”.
You’ll be blown away by the talent on stage,
Songs from all era’s for every age.
You will shudder with glee as the 5/6’s release,
The sunshine from Hair and the lightnin’ from Grease.
There’ll be screams from almost everywhere,
As Aquarius dawns and Summer Nights flare.
So come and see a musical treat.
We’re sure to knock you off your feet.

By Miss O’Gorman

Spelling and Homework week 3

“y says e” & short ‘o’ sounds

aunty	anonymous	cough
poultry	exactly	territory
false	naughty	eighty
sausage	yacht	scald
caustic	wander	scones
swallow	trough	library
quickly	fault	industry
auction	quaff	scallop

Activities and expectations

1. Learn these spelling words. Know their meaning and their correct spelling. Write them into your book as a contract and get the contract signed by all parties.
 2. LSCWC each night
 3. Use a highlighter to highlight all of the “y says e” sounds in the above words and all of the “o sounds”. Remember just because there is an o sound does not mean the letter you are looking for will be an o and there may be a cluster (more than one letter – “au”
 4. Find out the meanings of the following and write the meaning into your homework books
 - anonymous
 - caustic
 - scald
 - quaff
 - auction
 5. Using your knowledge of Haiku poetry and syllables, construct a Haiku poem on the theme of...
5/6M – WAR
5/6O – PEACE
It is a very good idea to brainstorm as many words on the theme as you can before you begin. Lots of adjectives and nouns. Work out the syllabic structure of the words and begin. 5,7,5 format and at least 3 stanzas.
 6. Complete 1 page of neat, well presented handwriting.
 7. Complete your year level maths activity.
-

Spelling and homework week 6

“oo” sounds

‘oo’ as in moon. ‘oo’ as in book, ‘ue’ says ‘oo’, ‘u-e’ says ‘oo’, ‘eu’ says ‘oo’, ‘u’ says ‘oo’, ‘o’ says ‘oo’ and ‘ou’ says ‘oo’

would	pulpit	bullock
bulletin	cushion	rheumatism
could	bullion	cocoon
cockatoo	loose	boomerang
foolish	good-bye	cushion
brute	crude	prune
strewn	should	pulley

Activities and expectations

1. These are all of your spelling words. Many are familiar to you. Write them correctly as a contract into your books and get it signed by a parent. Failure to get the contract signed will mean a lunchtime in.
 2. LSCWC and familiarization each night.
 3. . Reading each night and a record of book title and pages read in your diary each night. Failure to do this at this stage of the year will mean a stay in at lunchtime also.
 4. . Diary signed every week in space provided in diary. This is also an expectation. Forgetting will not be accepted any more.
 5. Do one whole page of handwriting in your handwriting book neatly and with a lot of care
 6. Complete your year level math’s activity, which is all number and tables’ work for the remainder of the year.
 7. Choose 10 of the above spelling words to write into grade 5/6 level sentences. A simple sentence of one line will not be acceptable. Your sentence should be interesting with all words especially spelling words spelt correctly. It should tell the reader what the word means through the way it is written. All sentences set out neatly on a ruled page with the key word underlined with a ruler (unless typed). The sentences should be proofread before your homework is handed up.
 8. Use a highlighter or coloured pencil to show the ‘oo’ sound in all of the spelling words. **Do not highlight the whole word.** Only the blend of letters that make the ‘oo’ sound. For example, moon. oo is the oo sound, would. ‘ou’ is the oo sound. If you are not sure, read the top of the homework sheet where all of the blends that make ‘OO’ are typed.
 9. On a freshly ruled page in your homework book, write the title and author’s name of the novel you are currently reading. This does not include picture story books, comics, Phenomena books already read etc...
 - Write a brief description of the story you have read so far (about ½ a page).
 - Write a brief description of the main character. Name, looks, personality, role in the story, particular features that stand out, things that appeal to you, villain, good person etc.
-

Assessment Ideas

Observation

Note students' ability to recognise the structural elements and features of a ballad and relate these to the purpose and audience.

Reading (Contextual understanding) and ENRE0403 Reading (Linguistic structures and features)

Note students' ability to:

- Use facts from the poem to convey information to a different audience
- Adjust aspects of a text for a different purpose.

Writing (Contextual understanding)

Evidence from the text

1. Check if students:

- Provide evidence from the text to support their point of view
- Use prior knowledge to interpret the text.

Reading (Strategies)

2. Have student's record examples of language identified as 'signs of the past' and comment on how period language can effect the reader's interpretation of the ballad.

Reading (Linguistic structures and features)

3. Observe the students' ability to appropriately manipulate tense and apply their knowledge of spelling

Writing (Contextual understandings)

Writing Poetry

1. Ask students to present poems and note their ability to:

- Show control over the written form
- Develop ideas through and into a poetry structure
- Manipulate written language and vary the length of sentences to improve effect.

2. Check students' ability to interpret and respond to information received by formulating appropriate follow-up questions.

Note students' ability to:

- Use pause, volume, enunciation and stress to enhance meaning
 - Use body movement, facial expression and gestures to entertain.
-

Writing (Linguistic structures and features)

3. Note if students':

- Construct texts in which ideas, details and events are developed and described.
- Adopt the organizational conventions and language characteristics when given a structured format for writing poetry
- Select vocabulary for precise meaning and discuss the effect of vocabulary in their own writing.
- Use common punctuation marks for appropriate effect.

Writing (Texts, Linguistic structures and features)

Performing

- Observe students and groups and note if they participate in the
- Performance.

Speaking and listening (Texts)

- Consider the impact of verbal and non-verbal language on audience
- Demonstrate a sense of rhythm
- Adjust volume for effect.

(Linguistic structures and features)

Appendix 6

Teaching Procedure for students requiring intervention

Pre-testing

Week	Session	Brief Task description	Duration
1.	<p>Session 1.</p> <p>Syllabification familiarisation – Definition and The 10 rules</p> <p>Wordswork pg 75</p>	<p>1. What is a syllable? Students are invited to share responses. Introduce rules on a poster for children to refer to throughout teaching sessions and activities Discuss the need to be able to syllabify in order to help us with our spelling, reading and writing. (Wordswork, 1999).</p>	3 mins
	<p>The Rules</p> <p>How do we know where to syllabify words?</p>	<p>2. What rules do we know already? Highlight.</p> <ul style="list-style-type: none"> Establish which ones we need to explore throughout sessions (rules 5, 6, 7, 8 – see rule sheet attached). Teacher writes examples on the board as each rule is addressed (See rule sheet attached for examples to discuss). 	2 mins
	Shared reading	<p>3. Shared poetry text predictions, discussion– Wild Colonial Boy</p> <ul style="list-style-type: none"> Poem has previously been explored thoroughly within literacy unit in whole class setting, so students are familiar with the text. Read together Recap the main events Explain that we are going to take another look at the structure. 	5 mins
	<p>Rules explored further</p> <p>Syllabifying words that adhere to rule 5</p>	<p>4. Search for polysyllabic words that adhere to each syllabification rule addressed (colour code rules to words).</p> <ul style="list-style-type: none"> Begin by identifying the words we know how to syllabify. And the rules that make sense to us. Students write into books the following they identify because the word structure lends itself easily to syllabifying... One syllable words, - locate some of these in the text, list on butcher's paper. Why are they only one syllable, how do we know? Compound words – list on butcher's paper any of these. Words have a prefix or a suffix –list on butcher's paper Discuss rule 5 (when 2 or more consonants come together in a word, divide the word between the first 2 consonants). Are they're any of these in our poem? List and add to butcher's paper. Clap the syllables together Sound each segment together 	15 mins

		<ul style="list-style-type: none"> • Discuss rule 6 (When a single consonant comes between two vowels in a word, divide the word before the consonant if the first vowel is long). 	
	Syllabifying words that adhere to rule 6	<p>5. Students locate any of these words themselves.</p> <ul style="list-style-type: none"> • List and add to butcher's paper. • Clap the syllables together • Sound each segment together • Discuss any problems that arise with deciding where to segment. Are there any words that confused us? • Rule sheet laminated and added to spelling journals 	10 mins
	Session reflection	<p>6. Session reflection. Students comment on learning into their spelling journal.</p> <ul style="list-style-type: none"> • Homework task is to find 5 words that adhere to rule 5 and 5 words that adhere to rule 6 	5 mins
	Session 2. Revise rules More rules	<ol style="list-style-type: none"> 1. Review shared text 2. Review previous strategies learned 	5 mins
	<p>Rules 7 and 8</p> <p>Listening for the sound structure and looking for the point to syllabify.</p>	<p>3. Discuss rule 7 (When a single consonant comes between two vowels in a word, divide the word after the consonant if the vowel is short).).</p> <ul style="list-style-type: none"> • Are there any of these in our poem? • List and add to butcher's paper. • Clap the syllables together • Sound each segment together <p>4. Repeat for rules 8 and 9.</p> <p>5. If these words are not within the text look at another text and conduct an investigation</p>	20 mins
	Session reflection	<p>6. Students record learning into their journals</p>	5 mins
	Session 3 Syllable identification and classification	<p>Review each new rule without looking in student logs. Quick quiz. What is a suffix, prefix? What is a long vowel sound, short vowel sound etc?</p>	2 mins
	Identifying how many syllables occur in words.	<ol style="list-style-type: none"> 1. Using the black line master - Syllable signs (A Sound Way pg68), create 5 posters to represent each syllabic structure <ul style="list-style-type: none"> • Using the enlarged text of the Wild Colonial Boy, assign words from text to posters according to structure, clapping and tapping to check. • Refer to rules that we now know to reinforce and check correct syllabification of all words. 	10 mins
	Phoneme check	<ol style="list-style-type: none"> 2. Tallying words with the most phonemic sounds (A Sound Way pg 81) <ul style="list-style-type: none"> • Review phonemes • Explain that these are the individual sound components within spoken words. • Speak and List examples on the board for students to explore eg. The word colonial has 8 phonemic sounds but how many syllables does it have? • Students respond. 	10 mins

		<ul style="list-style-type: none"> Explore other words and compare the syllabic structure to the phonemic structure Students make the sounds out loud and then write the word they say. 	
	Listening for syllables – phonological knowledge explored	<p>3. Tallying words with the most syllables (A Sound Way pg 81)</p> <ul style="list-style-type: none"> Students complete this activity by themselves Compare the syllabic structure with the phonemic structure. Have students say the individual sound components out loud and then the syllabic components out loud. How can we use both strategies to help us identify new words? Using the list of Multisyllabic words (see attached sheet, A Sound Way pg 82) teacher says the word for students to syllabify. Eg.operation, misunderstood, favourite. Continue saying words that use the rules of 5,6,7,8 to locate the break. Students are invited to write and say the syllables verbalising how they know where to break the word apart correctly. 	5 mins
	Session reflection	<ol style="list-style-type: none"> Session reflection Students write learning into journals and share with the whole class some of the strategies that they now know. Give students the 'Sound Way' word list to add to their journals and ask them to find some more words to syllabify orally. 	5 mins
2	Session 4 Blending and segmenting task	Review the previous session and discuss homework tasks.	2 mins
	Looking at syllable chunks and putting them together	<p>Using an enlarged chart of syllable segments shown as a series of arrows directing the path to blend.</p> <ul style="list-style-type: none"> Demonstrate the blending to discover target words. Students say the target words in segments and write all possible combinations (A Sound Way pg 79). Students finish task themselves writing the correct words into their journals from the segmented sheet. 	5 mins
	Syllable clues	<p>Syllable game (see attached A Sound Way pg 80)– solving a puzzle using syllables.</p> <ul style="list-style-type: none"> Students complete the worksheet answering to syllable clues. Students transfer this to oral language and ask each other clues to solve the word. 	5 mins
	Phonological syllable game	<p>Students create own clue activity for each other using Multisyllabic word list for words and dictionary for clues. (A Sound way pg 82)</p> <ul style="list-style-type: none"> Encourage students to choose harder words and consult the dictionary to find an appropriate clue eg. This is a 3 syllable word, it is what we need to breathe to stay alive = ox-y-gen. As the other student answers, they must say why it has 3 syllables and refer to the rule they use to 	20 mins

		syllabify the word.	
	Intervention students as teacher experts	Share games with the whole class and ask students to model the game for the rest of the class. They choose players to join in and they instruct and run the activity.	10 mins
	Session reflection	Session reflection <ul style="list-style-type: none"> Students record experiences into journals and their feelings of success in teaching the class. 	2 mins
	Session 5. Rhythm, or Cadence and the stressing of syllables in words (pg 411 Guiding Readers and Writers 3-6)	<ol style="list-style-type: none"> Shared reading of a fast rhythm poem (Infant School disaster, pg 24, Another Second Poetry Book). Teacher reads and stresses syllables to accentuate rhythm – action, excitement, tension or suspense results. 	5 mins
	Listening for syllables within words	Students recite poem and clap rhythm with rhythm sticks <ul style="list-style-type: none"> Repeat with stress on every 1st syllable Repeat with stress on every final syllable 	5 mins
	Listening for syllables within words	<ol style="list-style-type: none"> Shared reading of a slow rhythm poem (Wellie Weather, pg 34, Another Second Poetry Book). Repeat above 	5 mins
	Session reflection	<ol style="list-style-type: none"> Session reflection <ul style="list-style-type: none"> Students paste a copy of each poem into their books and practise reading these for homework Encourage students to create a rap version to share with the class 	5 mins
	Session 6 Understanding Schwa – the term given to indicate the indiscriminate vowel sound (or sounds), of most unstressed syllables of English, however represented (pg 81, Wordswork).	<ol style="list-style-type: none"> Teacher introduces concept of 'Schwa'. The term given to indicate the indiscriminate vowel sound (or sounds), of most unstressed syllables of English. Eg, Sandal may be heard as sandle or sandel or sandol etc. Ask students why this might be the case in the English language. Explain the concept as related to our ability to hear a word with a schwa component and be able to successfully write the word. Discuss the difference between hearing and saying, and hearing and writing. 	5 mins
3.	Session 7 Listening to schwa words and locating the indiscriminate vowel	<ol style="list-style-type: none"> Teacher sounds out target word and student must repeat whole word orally eg sandal. <ul style="list-style-type: none"> Teacher asks, "Spell sandal" and writes it on the board. Teacher asks, "Does everyone agree"? Write all suggestions. Teacher circles correct word. Teacher asks "What is the sound that confused us?"/ Students discuss the 'a' and make the sound. List more examples of schwa words. Take apart the sounds and make a list of strategies to help us know the correct vowel sound to place in a written word. 	10 mins
	The indiscriminate vowel and how it throws us.	<ol style="list-style-type: none"> On a list of 2 and 3 syllable words with 'schwa', students highlight the indiscriminate vowel and write any other possible vowel sound they might assume, eg bandage – bandige 	10 mins

	Oral discrimination test	3. Conduct oral discrimination exercise – Oral Spelling activity (Munro, 2002) teacher reads sentences and the student listen and circle 1 out of 4 words that is the correct word with the correct spelling. Use the results to show students how we sometimes cannot choose the correct spelling of a word because of the schwa component.	10 mins each child
	Session reflection	4. Session reflection 5. Students write into their journals and share with the whole class what they have discovered about schwa.	

Interim testing

	Session 8. Listening for and Writing target multisyllabic words that rhyme. Learning applied to whole class focus	<ol style="list-style-type: none"> Using post it notes, cover up rhyming words in an enlarged unseen poetry text Read the poem together and challenge students to guess the missing word by using rhyme to detect 'For someone who invited the wrong type of person to their Birthday Party' (pg 48, On the Cards, Ben Elton). Students compare word selections and determine if they fit correctly. Look at other possible substitutes Session reflection and writing into journals. 	30 mins
	Session 9. Haiku Poetry	<ol style="list-style-type: none"> Introduce form (pg 6, Hinchcliffe). Shared text – Haiku picture story book Brainstorm as many words as possible on same theme – trees Model writing poem Students create their own 5,7,5 form Haiku Share poetry after publishing 	30 minutes
	Session 10 Haiku Poetry	<ol style="list-style-type: none"> Follow format above for Concert poem according to current concert theme "Kids on Broadway" 	30 minutes

Post-testing

Appendix 7

Table of results – Pre, Interim and Post-testing

Blending

	2 syllable	3 syllable	4 syllable	5 syllable
Student A (pre-test)	0.80	1.00	1.00	0.80
Student B (pre-test)	0.80	1.00	0.80	1.00
Student Average (pre-test)	0.80	1.00	0.90	0.90
Student A (post-test)	1.00	1.00	1.00	1.00
Student B (post-test)	1.00	1.00	1.00	1.00
Student Average (post-test)	1.00	1.00	1.00	1.00

Tapping

	2 syllable	3 syllable	4 syllable	5 syllable
Student A (pre-test)	0.80	0.80	0.60	0.60
Student B (pre-test)	1.00	1.00	0.40	0.60
Student Average (pre-test)	0.90	0.90	0.50	0.60
Student A (post-test)	1.00	1.00	1.00	1.00
Student B (post-test)	1.00	1.00	1.00	1.00
Student Average (post-test)	1.00	1.00	1.00	1.00

Deleting

	1st syllable	2nd syllable	3rd syllable	5th syllable
Student A (pre-test)	0.00	1.00	0.67	0.50
Student B (pre-test)	0.50	0.67	0.00	0.00
Student Average (pre-test)	0.25	0.83	0.33	0.25
Student A (post-test)	1.00	1.00	1.00	0.50
Student B (post-test)	1.00	0.67	1.00	1.00
Student Average (post-test)	1.00	0.83	1.00	0.75

Word reading in isolation - Data for commentary only

	Score
Student A (pre-test)	0.49
Student A (interim)	0.67
% improve (pre to interim)	37.04%
Student A (post-test)	0.75
% improve (pre to post)	51.85%
Student B (pre-test)	0.55
Student B (interim)	0.67
% improve (pre to interim)	23.33%
Student B (post-test)	0.77
% improve (pre to post)	41.67%

Word reading in isolation - Chart Source Data

	Score
Student A (pre-test)	0.49
Student A (interim)	0.67
Student A (post-test)	0.75
Student B (pre-test)	0.55
Student B (interim)	0.67
Student B (post-test)	0.77

Prose reading - Data for commentary only

	level 25	Level 26	Level 27	Level 28	% improvement	Level 29	% improvement	Level 30	% improvement	Level 30+	% improvement
Student A (pre-test)	0.92	0.96									
Student A (post-test)	1.00	1.00	1.00	0.96	-4.00%	0.99	3.13%	0.95	-4.04%	0.89	-6.32%
% improvement	8.42%	4.17%									
Student B (pre-test)		0.94	1.00	1.00							
Student B (post-test)		1.00	1.00	1.00		1		0.96	-4.00%	0.98	2.08%
% improvement		6.38%									

Prose reading - Chart Source Data

	level 25	Level 26	Level 27	Level 28	Level 29	Level 30	Level 30+
Student A (pre-test)	92.23%	96.00%					
Student A (post-test)	100.00%	100.00%	100.00%	96.00%	99.00%	95.00%	89.00%
Student B (pre-test)		94.00%	100.00%	100.00%			
Student B (post-test)		100.00%	100.00%	100.00%	100.00%	96.00%	98.00%

Appendix 8

Permission forms



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