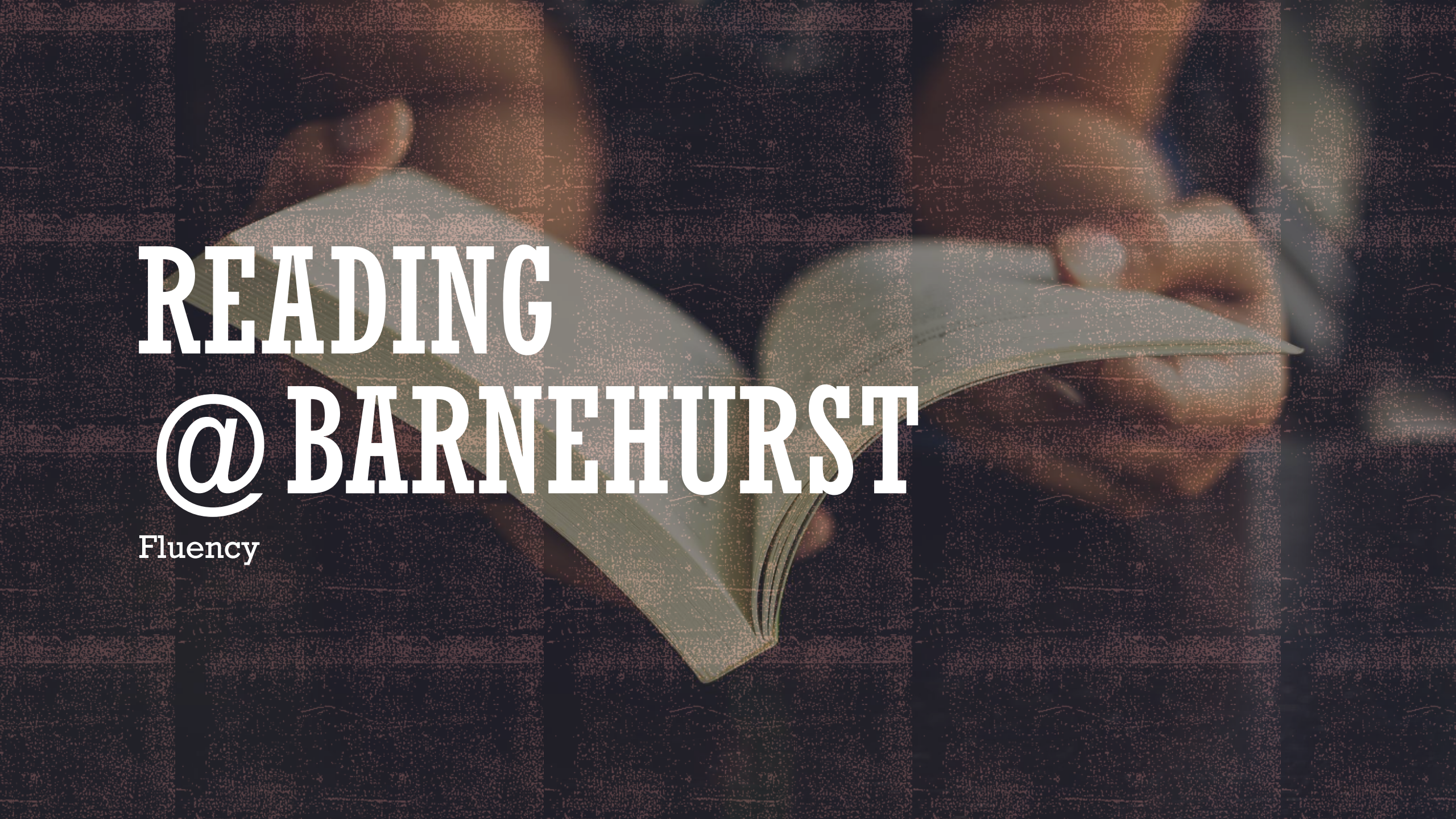


A close-up, slightly blurred photograph of a person's hands holding an open book. The person's face is partially visible in the background, looking down at the pages. The lighting is warm and focused on the book. Overlaid on the left side of the image is the text 'READING @ BARNEHURST' in a large, white, serif font. Below this, the word 'Fluency' is written in a smaller, white, sans-serif font.

READING @ BARNEHURST

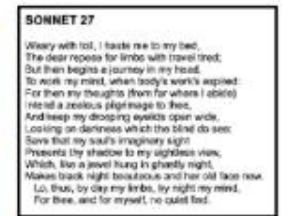
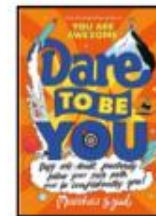
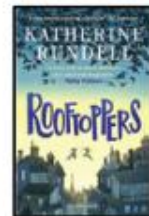
Fluency

WHY READING?

- Improves memory,
- Builds a robust vocabulary
- Build foundation of knowledge
- Develop imagination, creativity and empathy



WHOLE CLASS READING: THE LITERATURE SPINE - CUSP (YEAR 6)



Diverse
representation

Relevant social
issues

Big ethical
questions

Moral dilemmas

Joyful literary
experiences

Empower teachers
and pupils

Agile and
aspirational



YEAR 6 SATS

- **What do they mean for my child?**
- National Assessment
 - Working Towards
 - Expected
 - Greater Depth
- Secondary school
- **3 texts and 38 questions in 1 hour**
 - Comprehension style



Fluency: The Bridge Between Decoding and Comprehension

At one end, fluency connects to accuracy and automaticity (rapid word recognition) in decoding.



At the other end, it connects to comprehension through prosody or expressive interpretation.



PROSODY

- The patterns of **stress** and **intonation** in a language.
- Which **words** specifically **emphasise** and **why**.
- Pupils focus not on what they're going to read but **how** they're going to read it.





Read with expression

Talk like the character
Stress certain words
Vary your emotions to
Reading is natural and
confident



Read with automatic word recognition

Read effortlessly
Read at a consistent pace
Manipulate the pace by
varying speed for effect



Read with rhythm and phrasing

Read in phrases and chunks
Pays attention to intonation
Use punctuation and text clues



Read with smoothness

Reads words smoothly and
accurately
Minimal to no hesitation



BARRIERS

- **Expression and volume**: quiet, doesn't sound like talking to a friend with their voice matching the interpretation of the passage
- **Phrasing**: reads word-by-word in a monotonous voice (no phrasing); no stress or intonation; not adhering to punctuation;
- **Smoothness**: frequently hesitates, not considering sentence structure; no self-correction
- **Pace**: not at a conversational pace

- Needs additional instruction
- Explicitly taught
- Suggest a solution to the problem



Read with expression

Talk like the character
Stress certain words
Vary your emotions to
Reading is natural and confident



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DURING WHOLE CLASS READING

Explicit vocabulary instruction	Explicit Fluency instruction	Direct strategy instruction
5 min Multi-faceted approach to explicit vocabulary instruction	5-10 mins Prosody instruction including repeated reading	15 – 20 mins Explain (core concept) Example (my turn) Attempt (our turn) Apply (your turn) Challenge (go deeper)

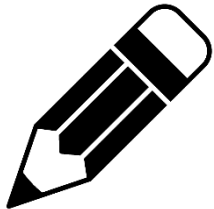


STRATEGIES

Fluency training approaches:

■ Echo ((()))

■ Paired 

■ Text marking 

• Performance 

• Choral 

• Timed 



ECHO READING

((()))

- Mimic the teacher reading short sections, exploring patterns of intonation, pace and stress
- Makes a challenging text accessible, expand vocabulary and get reference beyond their decoding limit
- Repeat line by line
- Opportunity to use questioning - do readers know when they don't understand?

A Recipe for Birthday Perfection

Every birthday should be special. Sadly, too many are mundane, so-so or predictable. Here is a suggestion for creating the perfect celebration. Of course, the specifics would have to change next year to avoid the ideas becoming stale. Nevertheless, the following recipe should give you some ideas for how to make a birthday memorable.

What you need

- bunting, streamers, balloons
- small gifts
- main gift
- outrageous food
- favourite people



What you do

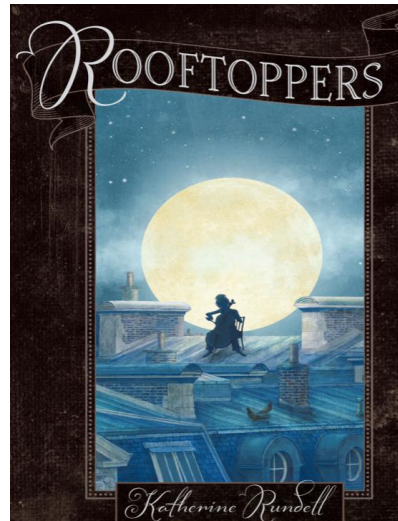
1. First, inflate enough balloons to cover the bedroom floor. When the birthday boy or girl is asleep, criss-cross the room with streamers and bunting at ankle level. Then add the balloons. When they get up, they will trip onto a carpet of colourful latex. That should make their day start with a bang. Or a pop!
2. You can't have a birthday without cake. But who said you can't have cake for breakfast? Do the whole song-singing, candle-blowing ritual before a single tooth has been brushed!
3. As we all know with presents, the best part is the unwrapping. Extend the pleasure by giving lots of inexpensive gifts, all individually wrapped. Anything from a polished pebble to a clothes peg will do.
4. There should always be one memorable gift, however. This must be chosen with great care, based on your affectionate understanding of the person concerned. Remember, the price is not really the point – it's the emotional reaction that counts.
5. With the serious part over, do something new with food. Why not provide an entire tea in their favourite shades using food colouring: blue sausages and pink chips anyone? Or make burgers out of chocolate, sandwich them in donuts and serve with chocolate finger 'fries'? Don't panic, you can go back to eating healthily tomorrow.
6. Finally, make sure the right people are there – not crusty old aunts that you think ought to be invited but best buddies and favourite celebrities. You might need to write a nice letter and send the invitation early but which film star or pop idol would not want a free party meal, given enough notice?



PAIRED READING



- First child reads to the second child, second child mimics or reads the next part
- Pupils explore a text in partnership, developing confidence as they go



narrow aristocratic face with hooked eyebrows, and long arms and legs, and that is what the baby saw as she was lifted out of her cello case and up into safety. His name was Charles Maxim, and he determined, as he held her in his large hands—at arm's length, as he would a leaky flowerpot—that he would keep her.

The baby was almost certainly one year old. They knew this because of the red rosette pinned to her front, which read, 1!

"Or rather," said Charles Maxim, "the child is either one year old or she has come first in a competition. I believe babies are rarely keen participants in competitive sport. Shall we therefore assume it is the former?" The girl held on to his earlobe with a grubby finger and thumb. "Happy birthday, my child," he said.

Charles did not only give the baby a birthday. He also gave her a name. He chose Sophie, on that first day, on the grounds that nobody could possibly object to it. "Your day has been dramatic and extraordinary enough, child," he said. "It might be best to have the most ordinary name available. You can be Mary, or Betty, or Sophie. Or, at a stretch, Mildred. Your choice." Sophie had smiled when he'd said "Sophie," so Sophie it was. Then he fetched his coat, and folded her up in it, and took her home in a carriage. It rained a little, but it did not worry either of them. Charles did not generally notice the weather, and Sophie had already survived a lot of water that day.

Charles had never really known a child before. He told Sophie as much on the way home: "I do, I'm afraid, understand books far more readily than I understand people. Books are so easy to get along with." The carriage ride took four hours; Charles held Sophie on the very edge of his knee and told her about himself, as though she were an acquaintance at a tea party. He was thirty-six years old, and six foot three. He spoke English to people and French to cats, and Latin to the birds. He had once nearly killed himself trying to read and ride a horse at the same time. "But I will be more careful," he said, "now that there is you, little cello child." Charles's home was beautiful, but it was not safe; it was all staircases and slippery floorboards and sharp corners. "I'll buy some smaller chairs," he said. "And we'll have thick red carpets! Although—how does one go about acquiring carpets? I don't suppose you know, Sophie?"



PERFORMANCE READING



- Dramatic techniques to engage children in fluency
- Performing short narratives
- Presenting a text to the group
- Adding actions and gesticulations to enhance the reading
- Gives a clear picture of what pupils understand about a text

A Serious Misjudgement

Scene 1

Two old friends in their sixties, Brian and Nigel, are walking through the park. They sit on a bench to have a chat. On the other side of the stage is another bench with two teenagers who are staring at their smartphones. Light fades on the teenagers.

Brian Good to see you, Nigel. Glad you could get away for a natter.

Nigel Client meeting, old boy. *(smiles and taps his finger on the side of his nose)*

Brian Ha ha. I used to do that most Thursday afternoons. Fewer people at the golf club.

Nigel But you know, we earned that. We worked our way up, took the tough decisions, got ourselves noticed. We deserve everything we have now.

By the way, how's Angela? I was sorry to hear about ... you know.

Brian Thanks, Nige, much appreciated. She's almost back to her old self, thank goodness. I'm planning to take her to the Seychelles to finish off her recovery. In any case, she's only been able to get away twice this year so far – Paris and Greece. You can't say that she doesn't deserve another holiday.

Nigel Oh good. She's such a trouper, what with her cake sales and coffee mornings.

Brian And she still volunteers, you know. Sometimes, I don't know what they'd do without her at the Dog Charity Shop.

Nigel She's a product of our generation, that's what she is. We were brought up to work hard and make our own way. We wouldn't dream of claiming handouts or calling in sick if we wanted the morning off.

Brian That's the trouble with today's youth – they're soft. They've got no umph, no get-up-and-go.

Nigel And their phones! Good grief, they can't leave them alone even for a moment! Look at those two over there. How long have we been sitting here? I don't think they've looked up from their screens once in all that time.

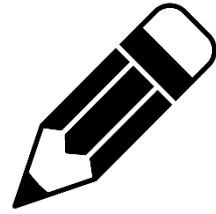
Brian To be frank, I wish the silly things had never been invented. We always used to manage perfectly well before. Better, probably. I must say, I sometimes miss having times when I can't be reached by the office.

Nigel Progress, they call it. I don't call it progress if it means the young of today can loll around on park benches, slowly turning their brains to mush. When I was their age, I was always active. Couldn't bear to just be sitting around like they do.

Brian Me too. I was always doing something positive with my time – skimming stones, climbing trees, having a kick around with my mates. Got into a few scrapes as well, mind you, ha ha. Nothing serious, you understand, but it taught me a few lessons about life.



TEXT MARKING



- Pupils annotate a passage with their own agreed code
- Identify where their pace will increase
- Identify where their volume will change
- Identify words they will emphasise

Wanted

Very special guardian for 10-year-old child

Do you have what it takes to provide a secure and reliable home for a special young person?

Your physical traits will be irrelevant; what really matters is your personality. You will need:

- kindness, wisdom and an open mind
- patience, understanding and the ability to act fairly on the rare occasions that any lines are accidentally crossed
- a flexible approach to meal time, bath time, bed time – in fact, time in general
- a good (as opposed to grown-up) sense of humour
- a non-judgmental approach to cuts, bruises and damage to property
- a musical ear and a good singing voice (accuracy over enthusiasm, please)
- a genuine fondness of all animals but the courage to remove them to a more suitable location if they appear where they shouldn't (spiders in baths, slugs on lettuce etc.)
- a nurturing rather than bossy approach to education, which should be conducted at home wherever possible
- an extensive knowledge of card games, edible wild mushrooms and knots
- fluency in at least two languages, one of which should be non-European
- a practical understanding of basic electrical wiring.

If this sounds like you, I can offer a parenting experience like no other. It might not always be comfortable or relaxing but it will never be dull.

To apply, please contact Hillary Clairmont at South Street Orphanage as soon as possible.



CHORAL



- Divide the class into smaller groups and give each group a different part of the text.
- Choose a passage that has different speaking parts to it. Assign one group as narrator, and the other groups the different characters.
- The number of students that are reading builds as the text is being read. One individual or small group will read the first line or section and then another small group begins reading with them. By the end, the whole group is reading together.
- As a text is being read, students will join in or fade out whenever they choose. Students will choose before reading what section(s) they will read.

Storm

What do you mean?

Why did you say?

How could you think?

When did you know?

Bubbling brain, trembling hands,
Thundering feet, tumbling words.

Not me.

Why now?

No way!

I hate!

Slam!

Slowly, slowly, the room returns.

Lampshade lazily swims into focus.

Wells of wet heat finally run dry.

Smeared tears soak into pummelled pillow.

Shuddering shoulders stutter and still.

Balled fists open like petals.

Breathing in.

Breathing out.

Storm rolling away.



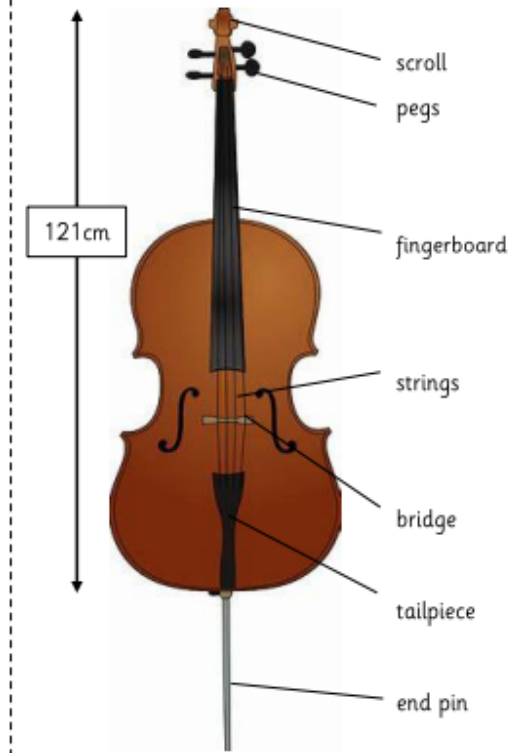
TIMED PRACTICE



- Increase reading speed
- Increase reading accuracy and expression
- Repeated practice of a specific passage or text.
- Read as far as you can in 1 minute – mark where you got up to.
- Read again for another minute – did you get any further?

The Cello

The cello (pronounced 'chello' to rhyme with yellow), is a stringed musical instrument with a low, rich sound. It can be used for solo performances but is often included as part of an orchestra or string quartet.



How it is made

Traditionally, a cello is made from carved wood. The curved sides are made by heating the thin sheets of wood and bending them around prepared shapes.

The strings were originally made out of sheep or goat intestines (despite being called catgut). For the last century or so, they have been made of fine steel wire wound around some sort of core material, which might be synthetic or, for high quality instruments, animal gut.

The four strings are stretched from the tailpiece, over the bridge, along the fingerboard and up to and around the pegs, which can be turned to tune the instrument.

The end pin is a thin rod which acts as a stand to keep the cello at the right height. This can be retracted into the body of the instrument when transporting it.

How it is played

The sound is produced by making the strings vibrate. Usually, this is done by scraping a bow over them although they can also be plucked. By pressing the strings down on the fingerboard, the musician can shorten the portion of the string that vibrates. The closer the fingers are to the bridge, the higher the pitch of the note. The large, empty box that forms the body of the cello increases the volume of the sound produced by the vibration.

Typical materials used in a cello:

- **body** – wood, e.g. spruce, maple or willow
- **pegs, fingerboard and tailpiece** – ebony
- **strings** – steel wire wound around a core made of catgut or a synthetic material
- **scroll** – maple
- **end pin** – metal, wood or carbon fibre

HOW CAN YOU HELP AT HOME?

- Model - read aloud to your child to provide a good example of fluent reading. Try strategies such as echo or paired.
- Stop and check understanding.
- Take notice of punctuation and talk about how it changes the way the sentence is read.
- Use the prompts stuck in the reading records to guide you, e.g.

Retrieval – List 3 major events that have happened in the book.

Clarifying – Find and copy a word or phrase you have not understood.

Making connections

How are you alike or different from one of the characters in your story?

Making Connections

Have you read any other books from the same author?

Comment on any similarities or differences.

Evaluating

What "picture" do you get when you read this section.

Evaluating

How would this story change if it were set somewhere different?

