



Speak Early and Speak Often: Fostering Speaking Across the Curriculum

**Day of Reading Conference
Secondary Reading League
November 8, 2008
Tinley Park, IL**

**Patricia L. Rieman, Ed.D.
Carthage College
prieman@carthage.edu**

Save the Last Word (a content area reading strategy)

- On your own, please silently read the excerpts on the next page.
- As you read, make special note of 3 or more facts or phrases that really catch your attention. Why are these so interesting? After 5 minutes, you will move into groups of 3.
- In your small groups, each of you will tell about one of the facts/phrases you read. You and your group members will have a moment to talk about each shared fact/phrase.
- In app. 3 more minutes, I will stop the conversations and ask each group to report on one key idea they discussed.
- Please make sure you have a recorder to keep track of key points, and a reporter to tell the rest of the group.

From The Illinois State Board of Education's website; Illinois Learning Standards
<http://www.isbe.net/ils/ela/standards.htm>

English language arts includes reading, writing, speaking, listening and the study of literature. In addition, students must be able to study, retain and use information from many sources. Through the study of the English language arts, students should be able to read fluently, understanding a broad range of written materials. They must be able to communicate well and listen carefully and effectively. They should develop a command of the language and demonstrate their knowledge through speaking and writing for a variety of audiences and purposes. As students progress, a structured study of literature will allow them to recognize universal themes and to compare styles and ideas across authors and eras.

Solving Problems

Recognize and investigate problems; formulate and propose solutions supported by reason and evidence.

Solving problems demands that students be able to read and listen, comprehend ideas, ask and answer questions, clearly convey their own ideas through written and oral means, and explain their reasoning. Comprehending reading materials and editing and revising writing are in themselves forms of complex problem solving. The ability to locate, acquire and organize information from various sources, print and electronic, is essential to solving problems involving research. In all fields—English language arts, mathematics, science, social studies, and others, the command of language is essential in stating and reasoning through problems and conveying results.

Communicating

Express and interpret information and ideas.

Communication is the essence of English language arts, and communication surrounds us today in many forms. Individuals and groups of people exchange ideas and information—oral and written—at lunch tables, through newspapers and magazines, and through radio, television and on-line computer services. From the simplest, shortest conversations to the most complex technical manuals, language is the basis of all human communication. A strong command of reading, writing, speaking and listening is vital for communicating in the home, school, workplace and beyond.

- “Heath (1983) explored the value of talk in elementary classrooms and concluded that children’s talk is an essential part of language arts and is necessary for academic success in all content areas. Quiet classrooms were once considered the most conducive to learning, but research now suggests that talk is a necessary ingredient for learning. Shuy (1987) says talk is often thwarted in elementary classrooms because of large class size and the mistaken assumption that silence facilitates learning. Teachers must make an extra effort to provide opportunities for children to use talk for both socialization and learning” (Tompkins, 2005, p.343).

According to Tompkins there are four types of talk activities:

1. conversations
2. aesthetic talk
3. efferent talk
4. dramatic activities

The following notes are from Farris, P.J. 2005. *Language Arts: Process, Product, and Assessment (4th Ed.)*. Long Grove, IL: Waveland Press.

THE SIX LANGUAGE ARTS

1. Speaking
2. Writing
3. Listening
4. Reading
5. Viewing
6. Visually representing

2 of the 6 BASIC ASSUMPTIONS OF BALANCED LITERACY are:

1. Reading, writing, speaking, & listening are considered merely different mediums through which the concept of language may be manifested in communication.
2. Learning to read & write is, and ought to be, a natural process like learning to speak.



Ways to meet diverse learning needs in language processing activities

- * Write out steps, don't just say them.
- * Give individual lists for students to self-monitor,
- * Preview lessons
- * Rehearse instructions
- * Verify comprehension
- * Direct instruction of new skills, concepts, information.
- * Listening centers with reading materials on tape.
- * Provide opportunities to dictate thoughts for first drafts

The importance of speaking...

- 📖 it helps us develop our other language arts skills
- 📖 facilitates reading, eg: vocabulary acquisition
- 📖 supports writing

- 📖 Speaking helps us listen better because good speakers
 - a. usually also listen well
 - b. tend to be genuinely interested in listening
 - c. have messages worth hearing

📖 Four types of language settings where speaking takes place:

1. Formal
2. Informal (best forum for learning in school)
3. Ceremonial
4. Intimate

📖 Three ways to foster informal speaking:

1. Both teacher & students should expect every student to speak orally every day in every content area.
2. The teacher should establish classroom procedures & practices that make universal speaking a reality.
3. Students should be given information and tools to prepare them to speak and engage in discussions. (Goulden, 1998, p.209 in our text.)

GUIDELINES FOR CREATING LITERACY PLAY CENTERS

Starting out right : a guide to promoting children's reading success / M. Susan Burns, Peg Griffin, and Catherine E. Snow, editors ; Committee on the Prevention of Reading Difficulties in Young Children, Commission on Behavioral and Social Sciences and Education. 1999

1. Prepare the environment with necessary props.
2. Allow plenty of time for children to rehearse scripts and scenes.
3. Encourage and model rehearsals of story retellings.
4. Foster students' involvement in dramatizations that involve print.

IRA/NCTE 12 Standards for the English Language Arts

4. Students adjust their use of **spoken**, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, **critique**, and **discuss** print and nonprint texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to **communicate their discoveries in ways that suit their purpose** and audience.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and **communicate knowledge**.
9. Students develop an **understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles**.
10. Students whose first language is not English make **use of their first language to develop competency in the English language arts** and to develop understanding of content across the curriculum.
11. Students participate as knowledgeable, reflective, creative, and critical members of a **variety of literacy communities**.
12. Students use **spoken**, written, and visual **language to accomplish their own purposes** (e.g., for learning, enjoyment, persuasion, and the exchange of information).

READERS' THEATER:

Taken from *Reading & Learning to Read*, 4th Ed. (Vacca, Vacca & Gove, 2000)

Kraus, Robert. 1971. *Leo the late bloomer*. Canada: Fitzhenry & Whiteside Limited, Toronto.

Characters: Narrator 1 (N-1); Narrator 2 (N-2); Father; Mother; Leo

N-1: (Each person should turn around and then back as they are introduced.) This is the story of a tiger, Leo the Late Bloomer. I am the first narrator. Next to me is the second narrator. The characters are Father, Mother, and Leo.

N-2: Leo couldn't do anything right.

N-1: He couldn't read.

N-2: He couldn't write.

N-1: He couldn't draw.

N-2: He was a sloppy eater.

N-1: And he *never* said a word.

Father: What's the matter with Leo?

Mother: Nothing! Leo is just a late bloomer.

Father: Better late than never.

N-1: Every day Leo's father watched him for signs of blooming.

N-2: And every night Leo's father watched him for signs of blooming.

Father: Are you sure Leo's a bloomer?

Mother: Patience! A watched bloomer doesn't bloom.

N-1: So Leo's father watched television instead of Leo.

N-2: The snows came. Leo's father wasn't watching. But Leo still wasn't blooming.

N-1: The trees budded. Leo's father wasn't watching. But Leo still wasn't blooming.

All: Then one day, in his own good time, Leo bloomed.

N-1: He could read!

N-2: He could write!

Father: He could draw!

Mother: He ate neatly!

N-1: He also spoke. And it wasn't just a word.

N-2: It was a whole sentence. And that sentence was...

Leo: I made it!

All: The end.

Honeybees

By Paul Fleischman (also included in book *Joyful Noises*)

The following is a dialogue poem, to be read by two people. The first person reads down the left column, the second person, down the right. Capitalized phrases are to be read in unison.

BEING A BEE

is a pain,

I'm a worker

I'LL GLADLY EXPLAIN

I'm up at dawn, guarding
the hive's narrow entrance.

then I take out the hive's
morning trash

then I put in an hour
making wax,
without two minutes' time
to sit and relax

Then I might collect nectar
from the field
three miles north

BEING A BEE

is a joy.

I'm a queen

I'LL GLADLY EXPLAIN

Upon rising, I'm fed by my royal attendants.

I'm bathed

then I'm groomed.

The rest of my day
is quite simply set forth:

I lay eggs,

or perhaps I'm on
larva detail

by the hundred.

feeding the grubs
in their cells,
wishing I were still
helpless and pale.

I'm loved and I'm lauded,
I'm outranked by none.

Then I pack combs with
pollen--not my idea of fun.

When I've done enough laying

Then, weary, I strive

I retire

to patch up any cracks
in the hive.

for the rest of the day.

Then I build some new cells,
slaving away at
enlarging this Hell,
dreading the sight
of another sunrise,
wondering why we don't
all unionize.

TRULY, A BEE'S IS THE WORST
OF ALL LIVES. TRULY, A BEE'S IS THE
BEST
OF ALL LIVES.

Fleischman, Paul. 1988. *Joyful noise: Poems for two voices*. Harper & Row.

EVERYTHING YOU EVER WANTED TO KNOW ABOUT SCRIPTS

1. Scripts are divided into acts and scenes.
2. Scripts have four parts:
 - a. a list of characters or cast
 - b. the setting at the beginning of each act or scene
 - c. stage directions written in parentheses
 - d. dialogue.
3. The dialogue carries the action.
4. Descriptions and other information are set apart in the setting or in stage directions.
5. The dialogue is written like this:
Character's Name: Dialogue
6. Sometimes a narrator is used to quickly fill in parts of the story.

Tompkins, 2005 p.377—An Upper-Grade Class List of Dramatic Conventions. A group of secondary students compiled this how-to guide to script writing!

Name _____ Date _____

INTRA-ACT

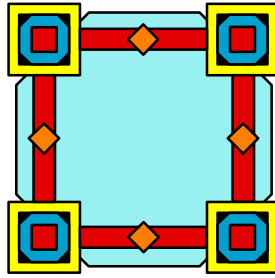
Topic: _____

(Write group members' names in the top row of blanks.)

Statements				

Directions

1. Think about the above statements and then under your name, write *yes* if you agree with the statement or *no* if you disagree with the statement.
2. Under your groupmates' names, predict how they will respond to the statements by writing *yes* or *no* under their names by each statement.
3. When you meet back with your group, compare your predictions to how they really answered.
4. When the class meets to discuss the statements, use the information you found in your research to help you challenge, support, or question your own and other's opinions. Remember to listen well, support your responses with your research, and be respectful to others in your responses. (Based on Hoffman, 1979.)



Discussion Web
The Quiltmaker's Gift
By Jeff Brumbeau

Should the quiltmaker have given the king so many more chances when he kept being so mean to her?

NO

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

YES

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

CONCLUSION



GRAND CONVERSATION

(Talking about a book the way adults might do it. Everyone has the opportunity to share without one person calling on the others.)

Rules of a grand conversation...

1. One person talks at a time;
2. Listen carefully;
3. Take turns;
4. Everyone shares at least one idea;
5. No one gets more than 2 turns until everyone has had a chance; and
6. Stay on the topic.

Procedure:

1. Read a work of literature together with your students.
2. Remind students of rules/guidelines
3. Identify some key questions to get the conversation going...For example (but encourage students to think of their own key questions, too!)
 - a. Is this novel relevant to today's world?
 - b. What are the central themes of this novel?
 - c. What literary devices does author use to engage us in the story?
 - d. As you were reading, what connections did you make to your own life?
 - e. Do you have a favorite passage? If so, share part of it with the group and explain why you chose it.

REFERENCES

Farris, P.J. 2005. *Language Arts: Process, Product, and Assessment (4th Ed.)*. Long Grove, IL: Waveland Press.

Fleischman, Paul. 1988. *Joyful noise: Poems for two voices*. Harper & Row.

Heath, S.B. 1983. Research currents: A lot of talk about nothing. *Language Arts* 60, 999-1007.

International Reading Association www.reading.org

Johns, J. & Berglund, R. (2002). *Strategies for Content Area Learning*. Dubuque: Kendall/Hunt.

Kraus, Robert. 1971. *Leo the late bloomer*. Canada: Fitzhenry & Whiteside Limited, Toronto

Lin, Chia-Hui (2005). Literacy instruction through communicative and visual arts. *Teacher Librarian* 32 (5), 25.

National Council for Teachers of English www.ncte.org

Rethinking Schools <http://www.rethinkingschools.org/>

Tompkins, Gail E. (2005). *Language Arts: Patterns of Practice*. Upper Saddle River, NJ: Pearson.

Vygotsky, L. (1978). Interaction between learning and development. *Mind in Society*. Cambridge, MA: Harvard University Press.