

# **Key Stage 3**

*National Strategy*

## Leading in Learning

# **Exemplification in English**

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## Introduction

The main source of guidance for teachers involved in the Leading in Learning whole-school initiative is the *Handbook for teachers*. These website materials give additional guidance for teachers of particular subjects, to help them play a full part in the initiative by contributing to 3-lesson cycles devoted to teaching thinking skills.

The first section illustrates the distinctive contribution that the subject can make to the development of pupils' thinking skills. This is the perspective that teachers are asked to adopt when, for an occasional lesson, they subordinate subject concerns for a common focus on a selected National Curriculum thinking skill. An aim of Leading in Learning is that pupils should become aware that these skills are applicable to all areas of learning and in everyday life. Committing a small amount of subject time to serving this aim should benefit learning in the subject as well as learning more generally.

The *Handbook for teachers* includes general guidance on each of the following ten teaching strategies:

Advance organisers	Living graphs and fortune lines
Analogies	Mysteries
Audience and purpose	Reading images
Classifying	Relational diagrams
Collective memory	Summarising

The *Handbook* notes on each strategy usually include one substantial example in a selected subject and brief reference to one or two other subjects. In addition, there is an A3 poster for each strategy that illustrates the 3-lesson cycle with selected subjects. To supplement this, these website materials give brief subject examples for each of the teaching strategies. Whether they describe a general type or are more specific in nature, the examples are intended to stimulate teachers to think of ideas of their own. Some of the strategies are readily used in most subjects but others are more obviously suited to certain subjects. However, imaginative teachers will see possibilities that go beyond the examples given. And as the Leading in Learning initiative gathers pace, LEA networks should provide other rich sources of ideas.

Selected references to other publications and resources are included either in the notes for a particular strategy or in a final reference section. **Remember that the *Handbook for teachers* is the main reference source on the Leading in Learning approach to teaching thinking skills lessons and for detailed guidance on each of the ten teaching strategies. These subject examples should be read in conjunction with relevant sections of the *Handbook* and are not intended to stand alone.**

## Thinking skills and English

English is well positioned as a subject to aid the development of thinking skills. There are many opportunities to develop thinking in all strands of the subject and through the typically used processes of learning, such as group and collaborative talk, with which English teachers are familiar. This approach complements the suggested lesson structure to promote metacognitive development in thinking skills. Both fields aim to develop independent learning.

### Information-processing skills

*These enable pupils to locate and collect relevant information, to sort, classify, sequence, compare and contrast and to analyse part/whole relationships.*

In English, teachers should plan for pupils to:

- *Locate and collect relevant information* – for example, when they use PEE (point, evidence, explain) to develop formal essays or when searching the Internet for evidence for non-fiction research.
- *Sort, classify and sequence* – for example, when using the opening chapter of a novel such as *Skellig*, pupils can investigate the author's use of adjectives as a model for their own writing, or sequence cut-up sections of a poem such as 'The Lady of Shalott', using devices such as rhyme, connectives and meaning.
- *Compare and contrast* – for example, when studying the development of ambition in *Macbeth*, or comparing the same day's front page in a tabloid and a broadsheet newspaper.
- *Analyse part/whole relationships* – for example, when analysing the relationship between the typography and the photography in a magazine advertisement, or when constructing complex sentences using main and subordinate clauses.

### Reasoning skills

*These enable pupils to give reasons for opinions and actions, to draw inferences and make deductions, to use precise language to explain what they think and to make judgements and decisions informed by reason or evidence.*

In English, teachers should plan for pupils to:

- *Give reasons for opinions and actions* – for example, when working with understanding concepts in citizenship, deciding which of three words such as equality, democracy and power is the odd one out, or giving reasons for preferring a particular book as part of a wider reading programme.
- *Draw inferences and make deductions* – for example, when studying a detective story by Sir Arthur Conan Doyle, or when deciding the target audience for a television commercial for a product such as a car or a cleaning agent.
- *Use precise language to explain what they think* – for example, when having a debate on issues such as wearing school uniform, or agreeing a charity for the year group to support, or when writing to explain complex ideas and information clearly, such as defining the principles for good group work.

- *Make judgements and decisions informed by reason or evidence* – for example, when weighing different viewpoints to present a balanced analysis of evidence, such as whether Richard III was responsible for the deaths of his nephews.

## **Enquiry skills**

*These enable pupils to ask relevant questions, to pose and define problems, to plan what to do and how to research, to predict outcomes and anticipate consequences and to test conclusions and improve ideas.*

In English, teachers should plan for pupils to:

- *Ask relevant questions* – for example, when identifying and sorting short extracts into their text type by using questions such as ‘*How do you know?*’, ‘*What do you expect to find?*’, ‘*Is there a pattern?*’, or when using Directed Activities Related to Text (DARTS) to establish collaborative features in a text which signpost the coherence and cohesion of written texts.
- *Pose and define problems* – for example, when analysing a proposition such as the building of a new supermarket on green belt land, pupils will sift evidence and define problems for enquiry using questions such as ‘*What are the problems?*’ and ‘*What do we expect to find?*’.
- *Plan what to do and how to research* – for example, when doing research for a project into obesity in young people in Britain they use the Extending Interactions with Text (EXIT) strategy to plan the stages of the enquiry, including the use of questioning frames such as Know, Want to know and Learned (KWL), or plan to integrate diverse information into a coherent piece of writing, such as a piece of travel writing.
- *Predict outcomes and anticipate consequences* – for example, when reading a narrative they stop and make predictions about future developments, or stop a reading of ‘The Pardoner’s Tale’ and speculate in groups on the consequences of the young men’s failure to heed the old man’s warning.
- *Test conclusions and improve ideas* – for example, when planning, drafting and presenting products and ideas, pupils review their ability to address a range of audiences and purposes, such as in media work in English when evaluating a radio article or a school newspaper.

## **Creative-thinking skills**

*These enable pupils to generate and extend ideas, to suggest hypotheses, to apply imagination and to look for alternative innovative outcomes.*

In English, teachers should plan for pupils to:

- *Generate and extend ideas* – for example, when they use advance organisers to plan and execute a piece of fictional writing, or when they are giving extended reasons for their opinions when making a presentation on a controversial topic.

- *Suggest hypotheses* – for example, when they conjecture about the way events might develop part way through a drama using textual evidence, or when they use evidence from multicultural poetry to investigate the influence of the poets' backgrounds on their writing.
- *Apply imagination* – for example, when asked to role play and speculate how a character might behave in a certain situation, or when using the 'Reading images' strategy as a stimulus for a piece of poetic writing.
- *Look for alternative innovative outcomes* – for example, when seeking a new form of advertising for a school fund-raising event, or when they devise open-ended questions to extend their thinking about the presentation of stereotypes in a novel.

### **Evaluation skills**

*These enable pupils to evaluate information, to judge the value of what they read, hear and do, to develop criteria for judging the value of their own and others' work or ideas and to have confidence in their judgements.*

In English, teachers should plan for pupils to:

- *Evaluate information* – for example, when doing an author study on a website, evaluating the information and deciding which aspects to select for their project, or using talk to evaluate, solve problems and develop thinking about complex issues in discursive work.
- *Judge the value of what they read, hear and do* – for example, when searching websites, identifying how these are tailored to suit different audiences and purposes, or writing critical evaluations of performances they have seen, identifying the different contributions by the director, actors and writer.
- *Develop criteria for judging the value of their own and others' work or ideas* – for example, when developing criteria to evaluate their own or others' writing, or when establishing ground rules for group talk.
- *Have confidence in their judgements* – for example, when writing a critical review of a substantial text, or when citing textual evidence to justify critical judgements about texts.

## Advance organisers

The 'Advance organisers' strategy is particularly effective in English, because it is a subject in which pupils need to plan and think ahead to maximise the learning benefits in their reading and writing. Advance organisers provide organisational frameworks which teachers present to pupils to prepare them for what they are about to learn. They link previous knowledge and learning to the coming topic. A suitable advance organiser could be a flow chart, a spider diagram, a concept map, a piece of parallel drama, or a discussion on prior reading of texts by the same author or poet.

One way of using the 'Advance organisers' strategy could be when planning for writing. Pupils could organise their thinking on the topic of waste recycling using an argument tree. The proposition is written on the trunk; the branches indicate the main points of the argument and the sub-branches carry the supporting evidence to back up the point. Sorting and organising ideas in this way helps thinking as well as writing; ideas are clustered in a way that helps paragraph development through using topic sentences.

Another method would be to set up **QUADS grids** (Question, Answer, Detail, Source), which can help pupils to gather information and structure their thinking on a topic. Pupils could be asked to plan a piece of non-fiction writing entitled 'The Causes and Prevention of Household Fires' and also a piece of narrative writing entitled 'Cold Fire'.

Topic: The Causes and Prevention of Household Fires – non-fiction

Question	Answer	Detail	Source
What are the main causes of household fires?			
What are the main ways of preventing household fires?			

Topic: Cold Fire – fiction

Question	Answer	Detail	Source
Who was in the house?			
Who alerted the emergency services?			

Other ideas include:

- using the 'before, during, after' structure to organise work on texts;
- using prediction exercises based on video, book cover and poster texts prior to beginning reading or viewing.

## Analogies

Analogies are frequently used in English in the form of metaphors, allegories, fables and parables. In this context, the 'Analogies' strategy is being used as a teaching device which will help pupils to understand an unfamiliar concept or process by comparing it with familiar objects or processes.

Pupils' concept of reading could be extended if they understand, by use of an analogy, exactly what is involved in the process of developing comprehension. Thus, they could be given a selection of several analogous statements, for example:

- reading is like being a detective;
- reading is like going on a treasure hunt;
- reading is like a voyage of discovery;

and then be asked to analyse each one in terms of the features and functions of the 'source' and the 'target'. They would then evaluate which of the analogies was the most useful. The same could be done for other concepts such as grammar and writing. In drama, teachers often present the main themes of the play through parallel dramas before teaching the text. For instance, prior to beginning *Romeo and Juliet*, some improvised scenes on parent/teenager relationships can be explored.

Analysing existing analogous texts would be another way of using this strategy. Pupils could be given three short fables, such as 'The Hare and the Tortoise', 'The Lion and the Mouse' and 'The Wind and the Sun', and be asked to analyse them in terms of the meaning of the features or episodes of the fable. They could then go on to write their own fables, perhaps as a modern version.

Other ideas include:

- analysing a collection of proverbs such as:
  - 'A rolling stone gathers no moss';
  - 'He who laughs last laughs longest';
  - 'A fool and his money are soon parted';
  - 'Look before you leap';
  - 'Jack of all trades, master of none';
- analysing some cartoon drawings of stereotypical characters such as the highly intelligent pupil, the mortar-boarded teacher, the professor;
- analysing metaphors in a poem or set of poems;
- analysing trademarks, logos or catchphrases used in advertising products such as cars, drinks or cosmetics.

## Audience and purpose

The 'Audience and purpose' strategy is central to English, because all decisions which pupils make as speakers, readers and writers depend on their understanding of who they are addressing or who is addressing them. Critical and discriminating reading depends on recognising that texts are designed for a particular audience and for a particular purpose. Audiences might be addressed by age, gender, race, region or interest. The purpose might be to persuade, argue, advise or inform, explain or describe, among others. In teaching 'Audience and purpose', teachers explore part/whole relationships and comparisons and contrasts, and encourage reasoning skills, such as drawing inferences and making deductions. Media, drama and oral work in English are all particularly effective areas for this strategy.

One way of using 'Audience and purpose' is to set up a study of a particular set of television advertisements, such as those for toy products in the lead-up to Christmas, or car advertisements aimed at young women. Identify features which are likely to be appealing to that audience and analyse whether the features of the advertisement achieve this end, and why the product is made in the first place. Similarly, reveal a photograph detail by detail, pausing for speculation on the purpose of the photograph prior to revealing the full image. This deconstructs the elements that are selected by the author to build the composite message, and provides an effective way to defamiliarise the image.

Another use of the strategy would be to first consider the conventions of non-fiction text types using an investigative approach, for example on explanation and instruction texts, then ask pupils to transform a given example from each into another form, such as a conversation, an advertisement or a narrative. Pupils could then discuss the impact and effect of changing the form in terms of purpose and audience.

Other ideas include:

- reading a selection of fairy tales with a class and identifying the moral aspects of the fable. Stimulate discussion of their possible purpose, original audiences and current target audience;
- studying the same day's front-page news in two different newspapers and discussing reasons for their approaches in terms of likely audience and purpose, including the possible political affiliation of the paper.

## Classifying

Classification is particularly effective in English because it underpins the skills of prioritising, discriminating between ideas and relating the part to the whole, then generalising. It is often used in situations where pupils can take a questioning approach in deciding and making their own categories and groupings.

One way of using classification is to set up a grammar investigation to see how pupils would classify parts of speech if left to their own devices and decisions. Pupils could use everyday texts such as wrappers and packaging in addition to literary sources. They would categorise their findings and then test out the reliability of their groupings through evaluative questioning. Solutions would be open-ended and 'right answers' not intended. The purpose is to explore and rationalise decisions.

Another option for 'Classifying' would be to set up an investigation into the conventions of text types. Provide a randomised set of materials which pupils could explore, question and justify and then re-evaluate why they put groupings of texts together. From this kind of work should grow a wider appreciation for pupils of how classification operates in the world. This is a highly important transferable skill.

Other ideas include:

- text marking for categories such as poetic technique, e.g. figures of speech such as alliteration;
- gathering evidence of themes in a set text, such as alienation in *Of Mice and Men*, or courage in *To Kill a Mockingbird*. Pupils will have the broad concept of the theme, but should devise their own categorisation of actual examples. This is different in concept from providing the themes and then asking pupils to exemplify these.

## Collective memory

The 'Collective memory' strategy is particularly effective in English because it encourages group collaboration and talk. It is particularly supportive for pupils with English as an additional language, as it helps to build language structures and encourages active involvement with text. It also highlights the importance of how wholes and parts interrelate. Picture books and visual sources could be used with this strategy. Advertisements, posters, poems (pupils can use the verse form as a basis for 'predicting') and books such as *The Wolves in the Walls* by Neil Gaiman or the work of Anthony Browne would be suitable for this strategy.

One way of using the 'Collective memory' strategy would be to present a large diagram of The Globe theatre in the time of Shakespeare and ask small groups to recreate the diagram. Each group would send one member to study the image for 10 seconds and then communicate with the rest of their group as they start to reconstruct the image. The other group members follow the same process. The final step is to compare the groups' versions with the original and discuss the process of transferring the information within each group.

A page from Neil Gaiman's *The Wolves in the Walls* could be the subject of a 'Collective memory' exercise for the group, using the mix of Dave McKean's drawings and Gaiman's text to recall image and language patterns. Another good text for this would be the images from *The Mysteries of Harris Burdick* by Chris Van Allsburg. These texts provide strong narrative stimuli and integrated visual text which aid language development.

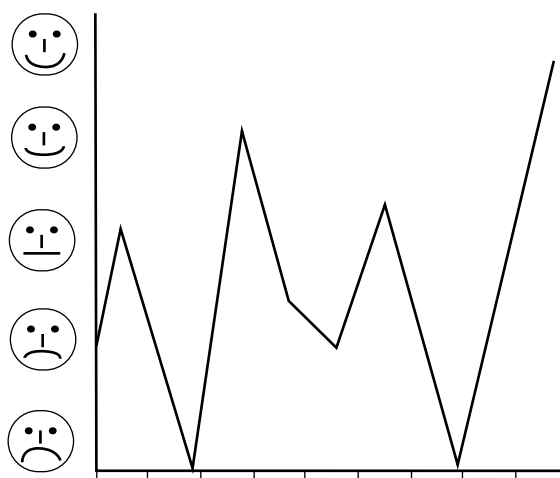
Other ideas include:

- using media images, photographs and posters to share recall and language;
- asking pupils to study the set of a play very carefully and then reconstruct it;
- using recruitment posters from the First World War to set the scene for the study of 'Dulce et Decorum Est' and other war poetry.

## Living graphs and fortune lines

The 'Living graphs' and 'Fortune lines' strategies are particularly effective in English because it is a subject in which pupils need to empathise with characters in literary texts. Both strategies encourage active involvement with text. In living graphs, statements about events or characters in a story, poem or play are positioned on a graph drawn from variables in the text. Alternatively, mood swings can be related to other variables such as time or changing circumstances and represented graphically on a fortune line.

One way of using the 'Fortune lines' strategy is to give the pupils a blank graph and ask them to record the feelings of a character at certain points over a period of time. An example would be to record the changing feelings shown in the diary of an evacuee during the Second World War.



Pupils should be ready to justify the inferences which they have made by giving reasons for their opinions.

Another strategy would be to ask pupils to draw a tension line graph during a reading of the poem 'The Highwayman'. This could then be used as a living graph. Pupils would be given a set of cards bearing statements which refer to people and feelings in the poem (some examples are shown below). They would then use the poem to decide the different possibilities for locating the statements and place them at the most appropriate place on the tension graph. The statements have some ambiguity and the pupils would have to justify their choice, explaining their reasoning fully.

The soldiers thought they were certain to capture the robber.	The highwayman realised the danger.	There was an ominous atmosphere that night.
Bess loved the highwayman.	The highwayman's soul is restless.	There was a sense of impending danger.

Other ideas include:

- using fortune lines for *Romeo and Juliet*;
- using a living graph for George and Lennie in *Of Mice and Men*.

## Mysteries

The 'Mysteries' strategy is particularly suited to English because it allows for the possibility of multiple readings and interpretations of texts and events. It does not encourage a single right answer. English teachers have often used the provision of a scenario with clues to establish a detective-style investigation. This can also be done with media texts, such as posters, as stories. Pupils use reasoning, questioning and judgement to draw conclusions.

One way of using 'Mysteries' is to set up a scenario where there are lots of pertinent viewpoints on a topic. Typically, a couple of diversionary red herrings or irrelevancies would be included. The common topics for discussion on school uniform, school dinners or road safety near school could all be handled in this way. Various texts, including different viewpoints from parents, pupils, headteacher, staff, the community and so on, could provide the evidence from which the situation is resolved; detective stories could also be handled in this way. *Lamb to the Slaughter* by Roald Dahl could be used as a mystery, as could some of the Greek legends or epic tales, such as *The Odyssey*.

Another use of this strategy would be for pupils to think through their Shakespeare text as a mystery: '*Who is responsible for the deaths of Romeo and Juliet?*', '*Where does guilt mostly lie in Macbeth?*', '*Did Richard III kill his nephews?*'. Cards would be prepared for the class, with some summaries of the storyline, some quotations and perhaps some ambiguous statements on characters' actions included as red herrings. Pupils would argue the case for their interpretation, based on events in the play.

Other ideas include:

- discussing why Hamlet behaves as he does;
- considering the question '*Why does George kill Lennie?*';
- asking '*What happened to the Ancient Mariner?*'.

## Reading images

'Reading images' is becoming increasingly important as part of the reading repertoire in English. Media texts need discriminating reading – and an understanding that they are constructed. 'Reading images' can be used to develop group talk and collaborative learning. Images could be book illustrations, photographs, maps, advertisements, posters and various screens. In the modern world, some texts, such as the instructions for assembling flat-pack furniture, use only symbols. The aim of reading images is to get pupils to look harder, find patterns, make inferences, look for connections and to speculate and hypothesise.

One way of using the 'Reading images' strategy would be to provide pupils with a small number of photographs of soldiers in the trenches during the First World War. The photographs should be placed on a large sheet of white paper so that there is space for pupils' annotation. Guide the pupils to talk in pairs or threes, asking them first what they can definitely tell from the photographs, then moving them on to make inferences. During this process they should be making connections with anything they already know about the topic. This task would provide a context for a study of war poems which describe life in the trenches in detail.

An extension of this might be to ask pupils to speculate on whether life as presented in the photographs was like this for everyone, or whether the photographer had a particular intention in mind when choosing his shots. This would provide a context for comparative work on war poems such as 'The Soldier' by Rupert Brooke, 'Dulce et Decorum Est' by Wilfred Owen and 'The General' by Siegfried Sassoon.

Another use for this strategy would be to use an advertisement in which the image is very emotive and designed to capture the reader's attention, such as that of a starving child in a disaster emergency aid advertisement, or a thin bedraggled donkey in an animal cruelty protest campaign. The image should initially be presented without the accompanying language. Pupils should then be given the complete advertisement and asked to analyse the written language used, making judgements about how the image was supported or extended by the language.

Other ideas include:

- reading a map of an island, a suburb of a city or a plan of a building as the stimulus for narrative writing;
- reading an image of a person, for example someone asleep under cardboard in a shop doorway, or a child crying in a corner of the playground, as the stimulus for poetry writing;
- reading the opening ten-second sequence of a film and exploring the choice of shots and angles and their impact on the viewer.

## Relational diagrams

Relational diagrams, as the name implies, are a visual representation of the relationship between classes of things. In English this can be a really useful strategy for assessing and developing pupils' concepts of things such as genre, grammar, forms of poetry, or characters in a play or novel. While the principal use is to aid understanding of concepts, relational diagrams can also be used to probe understanding of single elements of knowledge. In some cases, the best form of relational diagram is a matter of opinion, though in many there will be an authoritatively correct form.

One way of using the 'Relational diagrams' strategy would be to check on pupils' understanding of genre. They should be asked to draw a circle or square and label it 'poems'. They should then be asked to draw squares, circles or other shapes on the diagram to represent narrative poems, nursery rhymes and sonnets. Discussion in pairs or groups to compare each other's diagrams is important so that pupils' understanding is explored and clarified. Pupils' justification for their own diagrams would reveal misconceptions in their understanding of the terms depicted and could be useful for formative assessment. During the discussion, they need to check that there are possible exemplars for all spaces. They would then need to accept the most appropriate diagram or construct a new one based on their shared views. An extension of the strategy would be to ask pupils to place particular poems that they have previously studied in an appropriate place on their diagram. More terms could be added as pupils' confidence with relational diagrams grows, but it would be preferable to use only a few terms at first.

Another way of using the strategy would be to follow the same procedure, but this time using grammatical terms. Pupils would be asked to draw a shape for the class of words known as nouns. They would then draw shapes to represent the meaning of common, proper, collective and abstract nouns following the procedure above.

Other examples of terms for which relational diagrams can be drawn are:

- books, novels, biographies, diaries, thrillers, paperbacks;
- stories, ghost stories, detective stories, fairy stories, horror stories;
- plays, farces, tragedies, comedies;
- facts, opinions, beliefs, hunches, theories;
- advertisements, newspapers, television, magazines, media, billboards;
- myths, legends, fables, urban myths, folk tales.

## Summarising

Summarising is extensively documented in the *Literacy across the curriculum* materials and English teachers already spend much time teaching the skills associated with it, using a whole range of strategies.

A specific example is the problem or solution frame, which could be used with a discussion genre text. If the problem were the arguments for and against school uniform, then the frame might be completed after a class discussion to give a summary of what has been said.

The sections of the frame	The summary
The problem	Should our school continue to enforce the wearing of uniform?
The context in terms of time, place, people	21st century, new millennium. Comprehensive school, culturally and socially diverse intake, 11–18-year-olds.
One or more possible solutions, with pros and cons	Keep uniform: pros, e.g. equality, prevents bullying; cons, e.g. cost. Abandon uniform: pros, e.g. pupils feel better; cons, e.g. lose sense of belonging. Compromise: pros, e.g. pupils get to choose which items to keep; cons, e.g. easily looks untidy.
Reaching a decision about the best solution	Class vote.
Consequences of using this solution	Pupils in this class happy.

A strategy that may be less familiar in English departments is the ‘drawing text’ approach as detailed in Module 10 of the *Training materials for the foundation subjects* (DfES 0350/2002). Pupils are asked to use drawings, symbols, lines and only the occasional word to represent a text that they hear. An overall frame, dependent on the structure of the passage, is given before starting to scaffold their work.

An example of a text that could be used for this is the ‘Before’ section of *A Cageful of Butterflies* by Lesley Beake. Pupils would need to be told that there are three locations in the text: a mountain which is in the centre of the page, a valley nearby and a city in the distance. They should represent these with symbols on a blank piece of paper. The text is then read slowly, with pauses at intervals, for example at the end of paragraphs, to allow time for thinking and catching up, and the pupils should represent on their frame the meaning of what they hear. The text is read again to allow pupils to check their drawings and to add anything they think is necessary. Working in pairs, pupils then retell the story to each other from their drawings.

A plenary, in which pupils consider how they did the task, what was easy to draw and what they found difficult, what they included and what was left out, whether they drew straight away or waited, will draw attention to the skills of summarising. In making these skills explicit, pupils can decide how they might improve on their performance next time, and for some, this could open up a new approach to note taking and summarising.

## References

### Key Stage 3 National Strategy materials

English department training 2003/04, *Improving writing*, Course handbook (DfES 0399/2003), session 6, 'Designing writing' (pages 8 to 24)

Leading in Learning *Handbook for teachers* (DfES 0035-2005)

*Literacy across the curriculum* (DFEE 0235/2001), section 10, 'Using the Library/Learning Centre'

*Literacy in citizenship* (DfES 0052-2004), section 2, 'Words and their meanings: developing vocabulary and concepts in citizenship'

*Training materials for the foundation subjects* (DfES 0350/2002), module 10

### Relevant publications

*Thinking through English*, Marie Butterworth and Maryssa O'Connor, Chris Kington Publishing, ISBN 1 8998 5760 5 (due for publication April 2005)

### Texts

*The Wolves in the Walls*, Neil Gaiman, illustrated by Dave McKean, 2003, Bloomsbury, ISBN 0 7475 6953 3

*The Mysteries of Harris Burdick*, Chris Van Allsburg, 1984, Houghton Mifflin Juvenile Books

*A Cageful of Butterflies*, Lesley Beake, 1989, Maskew Miller Longman