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## Teacher Guided Reporting in a Primary Literacy Context: The Stepping Stones of Mode and Interaction.

*Sheena Gardner*

In this paper I take Gibbons' notion of Teacher Guided Reporting (TGR) and explore whether the features she identifies as being crucial in a science lesson with 9-10 year olds also are found in a literacy lesson with 5-6 year olds. The findings support Gibbons' claims for linguistic sequencing of tasks, degree of student initiations and role of teacher-student interaction. The analysis suggests a wider variety of mode continua which underpin the linguistic sequencing of literacy tasks; and that these combine with the developing focus of teacher feedback across the series of TGR interactions in three main strands - language, content and process - which together promote the learners' language development towards written academic registers appropriate for schooling in English.

### **What is Teacher Guided Reporting?**

While there has been a trend in ELT towards reducing the amount of teacher talk and increasing the amount of pair and small group work, a complementary trend has, paradoxically, been towards emphasising the crucial role played by teacher-learner interaction. "Interactions between educators and students *represent the direct determinant of bilingual students' success or failure in school*" (Cummins, 2000:6). The reasons why such interaction may be beneficial are many, but in this paper I wish to focus specifically on claims made by Gibbons (1998, 2001a, 2002) that what she calls Teacher Guided Reporting (TGR) is *one* crucial means of scaffolding the development of academic registers and literacy in EAL contexts.

**.. teacher-guided reporting** ... refers to those times when a student is asked to report to the whole class about what he or she has done or learned. It's probably an activity that you use yourself: you may refer to it as "reporting back" or "reporting to the class" or "reviewing". ...

In teacher-guided reporting, the teacher provides scaffolding by clarifying, questioning, and providing models for the speaker, so that the learner and teacher together collaboratively build up what the learner wants to say. (Gibbons, 2002:34) (original emphasis)

Here is an example of TGR from Gibbons' data. The science class of 9-10 year olds have been experimenting with magnets in groups and are now to report back on their findings (different groups have been doing different tasks). Following the TGR, they will write up their findings in a journal.

### Extract 1

- 1 T try to tell them what you learned...
- 2 H when I put/when you put... when you put a magnet ... on top of a magnet and the north pole poles are ...(7 second pause, Hannah is clearly having difficulty in expressing what she wants to say)
- 3 T yes yes you're doing fine... you put one magnet on top of another...
- 4 H and and the north poles are together...
- (T invites other contributions then asks H to explain it again)
- 6 T ... now Hannah explain once more ...
- 7 H the two north poles are leaning together and the magnet on the bottom is repelling the magnet on top so that the magnet on the top is sort of ... floating in the air
- 8 T so that these two magnets are repelling (*said with emphasis*) each other and ...

(2001a:262-3)

### What are the Critical Features of TGR?

One critical feature, Gibbons argues, is that the tasks are linguistically sequenced; they are situated along the **mode continuum** (Martin 1984 cited in Gibbons) from action to reflection, that is from

i) talk that is ancillary to action, that is embedded in and understood through its context. For example when Hannah is using magnets to explore their properties she says:

but turn it the other ... this side like that.. turn it that way ... yeah (Gibbons 2002:262)

that is embedded in and understood through its context;

through ii) TGR where students are reporting on such exploration, and thus are one step removed from the activity, but are reporting lived experiences and their own understandings (as in turns 1-8 above);

to iii) formal academic writing, such as when Hannah writes in her journal:

when you ... put a magnet with the North and South pole in the oval and put another magnet with the north and south pole on top, the magnet on the bottom will repel the magnet on the top and the magnet on the top would look like it is floating in the air. (*ibid* 262-3)

A second critical feature of TGR is the degree of **student initiations** within the interactions (Gibbons 1998:99). TGR is characterised by an interaction pattern that Gibbons identifies as SI/TR (Gibbons 1998:111). It is an IRF (Sinclair & Coulthard 1992) type pattern with the following properties:

I an invitation by the teacher for the student to take the floor

R student initiates meaning (Student Initiates: SI)

F teacher recasts student's meaning in a new (register appropriate) wording.

(Teacher Recasts TR)

The student is given the opportunity to express her understanding, and the teacher helps her do this and move towards an appropriately scientific register. "The teacher's role in these episodes was crucial; the texts show how her interactions with individual students

provided a 'scaffold' for their attempts, allowing for communication to proceed while giving the learner access to new linguistic data." (Gibbons 2001a:265).

Support for encouraging student initiations comes from work on negotiation of meaning (e.g. Ellis, 1994) and on the longer stretches of discourse that result from the greater equality of roles between teacher and student (Gibbons, 2002:47). Student initiations are also salient to the learner and with appropriate teacher scaffolding promote a sense of task completion and achievement.

A third feature is the **press on linguistic resources** as the student is encouraged to move towards more formal 'scientific' talk. At the beginning of the TGR in Hannah's class, the teacher focuses on specific scientific lexis and reminds students that they are 'trying to talk like scientists'. In other words, there is an explicit focus on the way the reports are expressed. During the TGR the TRs (3, 8) help Hannah express her meaning. Moreover, the teacher feedback includes evaluation of the language used (e.g. *that was very well told*. Gibbons, 1998:105).

The task sequencing, the opportunities to express and word meanings developed by Hannah and the press to use scientific register develop in Hannah's talk a shift towards a more academic register. For example, specific referents become more general (*it* becomes *a magnet*), group interactants are removed (*I* becomes generic *you*), and thus reference becomes endophoric. Everyday lexis is replaced with scientific lexis (*stick* is replaced with *attract*, *repel* is used), there are more, and longer, clause complexes, fewer minor clauses and less ellipsis.

This sequencing of tasks along a mode continuum, the degree of student initiation and the press towards a scientific register works very well for science in upper primary, but does it transfer to literacy in lower primary?

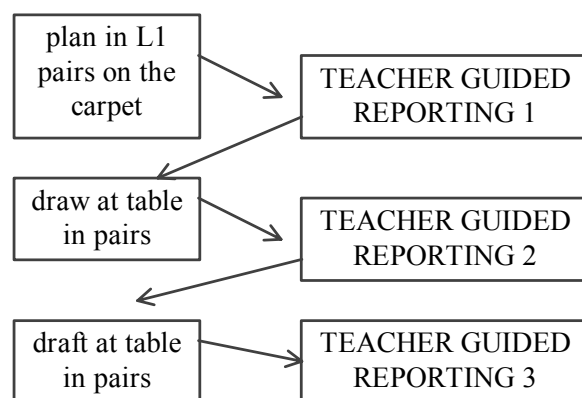
### **TGR in a Literacy Lesson**

To explore the extent to which the features of TGR are transferable, I shall examine the TGR in a one hour lesson with 5-6 year olds (Year 1) on composing story endings. All the

students speak English as an Additional Language (EAL) and receive English language support. The majority are British Mirpuri, Gujarati, Punjabi and Bangla speakers. I have been working with the teacher since 1998 (1) and although she was well aware of the importance of teacher-student interaction, and of frameworks for developing EAL by moving from context-embedded to context reduced tasks (e.g. Cummins 2000), she had not been exposed at that time (as the teacher Gibbons observed had) to the mode continuum or to Gibbons' notion of Teacher Guided Reporting.

The literacy targets for the week include work on story endings (see Appendix A). With an hour of literacy per day, by Thursday they have read the first 19 pages of *The Lion and the Mouse* and analysed the plot, setting and characters. This lesson begins with a reminder of unexpected endings to stories they had read (e.g. *Handa's Surprise*), and a recap of the plot so far which sees the lion having been caught in a hunter's trap and asking all the animals to help him escape. The children then have to compose their own ending for the story.

In macro-scaffolding terms (Gibbons 2001b), the teacher has broken down the task according to principles of process writing (planning, developing ideas, drafting, revising) and planned a sheet for them to draw and write in with three slots: the first is page 19 of the story book, and they have to effectively illustrate and write pages 20 and 21 to finish the story (see below for examples). Three group work – teacher reporting cycles have been planned, each with a different focus.



**Figure 1: The sequence of Group Work – Reporting Cycles**

### **Cycle 1: Planning**

The task is introduced and children are first asked, on the carpet, together with their literacy partner, to plan an ending to the story. One of Gibbons' points about the mode continuum is that it moves from familiar 'everyday' language to the unfamiliar registers of school (Gibbons 1998:99). In this class, literacy partners share the same first language, so this initial task is performed with a well-known friend who shares the same cultural background. In many, but not all, cases the task is conducted in the first language. Transcribing this group work was not possible (but see Bourne 2001). The children huddle on the carpet, heads together, whispering and relying on much gesturing and shared understanding. Some cup their mouths with their hands so that teachers and other classmates cannot see what they are saying, a clear sign that this is brainstorming for their ears only. Their eyes are bright, and they are on task.

Here is one plan that was reported to the class (2):

### **Extract 2**

76. T ok the mouse takes the net off the lion fine ok that's another lovely end - that's a bit different - right Johti let's just have yours and then -
77. Joh you can get scissors and cut the rope to get the (.) the lion out
78. T ok who would get the scissors?
79. Joh mouse
80. T the mouse would get the scissors - where would he get them from?

81. Joh erm
82. T not quite sure? *p shakes her head*  
ok so then he got the lion out - and then what happened?
83. BEA Phachi shu thai? *Gujerati for 'What happens next?'*  
Bhaki cha? *Gujerati for 'There is something left?'*
84. Joh (\*\*)  
*response to BEA in Gujerati,*  
*presumably rehearsing turn 86*
85. BEA English ma ka. *Gujerati for 'Say that in English'*
86. Joh after that the lion comes out
87. T and after that the lion comes out - ok - ...

At this planning stage we see the main function of TGR being to accept learners contributions with *ok* (76, 78, 80), by repetition (87) or by recasting (80); to push for elaboration in detail (*who?* 78, *where?* 80); and to extend the narrative sequence of events (*what happened next?* 82). These questions for detail (*who, where, what, why*) and development (*what happened next*) are repeated with each TGR episode so that they build the children's narrative schema for developing their story endings. There is explicit evidence of their uptake in line 99 below. This interaction scaffolds not only the children's understanding of narrative as a product - what should be in it - but also their ability to compose such a product, or the process of composing narrative - the questions to ask themselves to develop their own writing.

At this stage there is limited feedback on form. In Johti's case, she is showing good initial control of narrative language (77, 84) with a couple of indications of language towards the 'conversational' end of the mode continuum, viz. her use of the present tense and generic *you*, both of which the teacher picks up on (79, 81, 82).

For Johti this is an extended interaction (12 turns) which suggests that she has benefited from the opportunity to plan (resulting in 77), that she has some difficulty elaborating the narrative 'on the spot' (80ff), and that she benefits from L1 support to successfully conclude the episode (83-5).



## Cycle 2: Drawing

The planning cycle is followed by pair work at tables where the children develop the story in pictures. The language here is similar in many ways to that of Gibbons' exploratory talk. The focus is on the activity, drawing, which is accompanied by verbal and non-verbal interaction that oscillates between the content of the story and the procedural decisions about who will do what.

### Extract 3

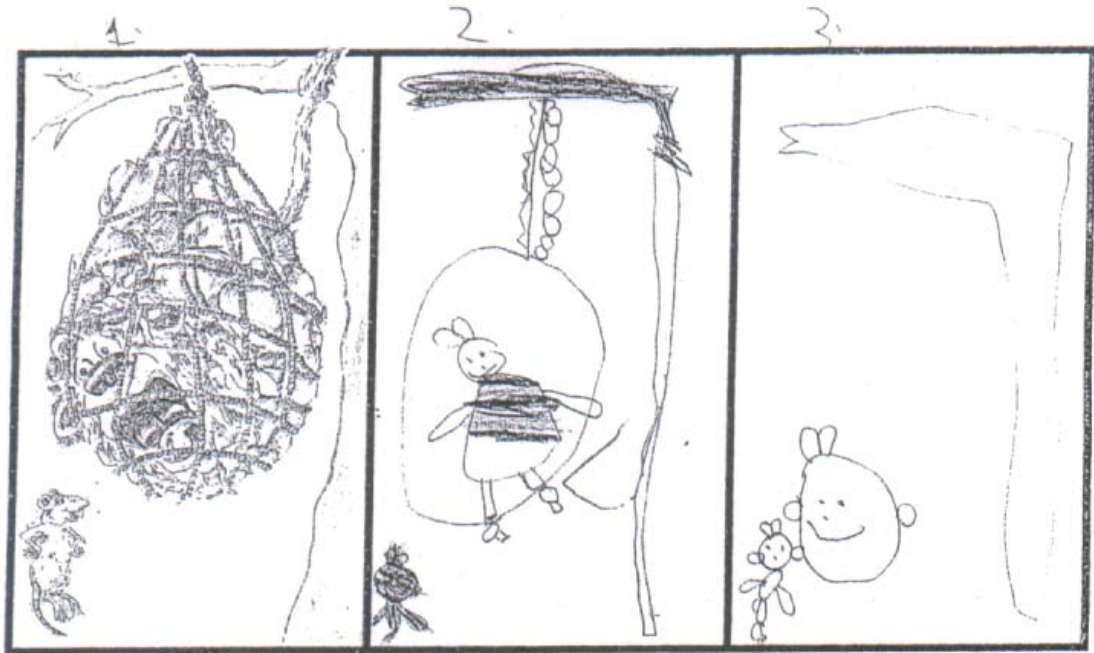
94. Joh (\*) here and get some scissors
95. Joh can you draw a tree?
96. Nit yeah
97. Joh draw the mouse - draw the mouse *passes paper to Nita*
98. Nit the mouse? *period of silent drawing follows*
99. Joh draw the (\*) again (.) what happened? *speculating about next stage of story*
100. Nit draw the tree again *referring to 3<sup>rd</sup> picture which is currently blank*
101. Joh yeah (.) the tree just goes prrrr - look – we should've we forgot to draw the tree again *indicates swirling movements with finger and then adds something to her picture*  
(in 3<sup>rd</sup> box)  
put one...one...

The second TGR is introduced with:

106. T ... I've heard some super ideas from you I really have - I'm ever so pleased with you - better pictures than mine - ...- I've heard some really nice endings - ... could you two come and tell us your story - pretend now that this is the page I read ok? with my um pointer ... what happened here? ok - carry on telling the story to the end Arun - off you go on this picture – big voice so we can all hear you

This represents a significant and explicit shift in context which has implications for mode. Arun and Simerjit stand at the front of the class with their picture held up.

**Figure 2. Arun and Simerjit's Drawing**



**Extract 4**

108. T .... ok carry on
109. Aru and he took the lion out
110. T can you tell us how he took the lion out? I think Simerjit had an idea
111. Sim he ripped the net
112. T right - he - how did he rip the net?
113. Sim climbed the tree and he pulled it
114. T so what part of his body did he use?
115. Sim hand

116. T hands? ok Simerjit would you like to- [*interruption*]... Simerjit you've finished off the story - how did you finish it?
117. Sim when the -
118. ...
119. Sim when the mouse got the lion out of the net they the lion and the mouse be friends
120. T the lion and the mouse were friends! what do you think lion might have said to the mouse?
121. Aru thank you for helping me
122. T ah! I think that's a (super ending) what sort of an ending did you come up with? (.) was it a happy ending or a sad ending? or a frightening ending?
123. Aru happy ending
124. T it was a happy ending wasn't it? well done you two - ...

Again the teacher helps the children provide story details (e.g. *how*, 110); extend the narrative sequence (116); and move towards accuracy of form (eg *were*, 120). She builds on the initial writers questions (cycle 1) to consider the nature of the story ending (116-9). With examples from other pairs, she adds the dimension of what the characters might be feeling, thinking and saying (120). In these reports, she is very much building on the ideas initiated by the children and using them to illustrate generic story elements, ending with an evaluative classification (122-3).

In this same session there are examples of co-construction of new meanings as, for example, when different children contribute to a new idea one of the boys comes up with when the teacher asks him where he thinks the lion will go when he gets down from the trap.

136. T ...I think that's an excellent idea –why why might lion have really wanted to go to the pool?
137. Px cos he was thirsty
138. T I wonder why was he thirsty?
139. Px cos he might be hot

140. T why else? anybody why else might the lion have been thirsty when mouse got him out of the trap in the story? Hina?
141. Hin (\*\*) the trap for a long time
142. T he was in the trap for a long time - could he have had a drink while he was in the trap?
143. PP no

Having developed the idea collaboratively, the teacher turns to appropriate wordings:

### Extract 5

144. T ...- do you remember we had a ... word yesterday and the day before about how lion was feeling when he was in the trap - how was he feeling when he was in the trap? Tayibbah?
145. Tay angry
146. T angry - a bit angry - more ? frightened
147. Px scared
148. T scared
149. Px (\*\*)
150. T what? can't hear you
151. Px (\*)
152. T squashed in the net - squashed yes - what
153. Rav panicking
154. T panicking! well done Ravneet – what a lot of lovely words! if you are frightened and panicking it makes your mouth very dry – and so that's another reason why he wanted a drink so he went to the pool - when you write the story Ravneet - I would really like that bit to be in your story - ok? well done -...

Later she also gets at the motivation and asks why the mouse might have wanted to get the lion out. The children presenting do not answer, so the question is thrown open to the class.

## Extract 6

163. Rav (\*\*)
164. T ah! could we could we hear that again Ravneet in a bigger voice?
165. Rav he wanted to prove (\*\*)
166. T he wanted to prove that he was good ah
167. BEA he wanted to prove he could do something right  
*(clarifies Rav's response for T)*
168. T ah he could do something right! had he done something wrong earlier on in the story the mouse?
169. Px no
170. T you're saying no Ravneet is saying yes - what do you think he'd done wrong
171. Rav he woke the lion up
172. T he woke the lion up at the beginning of the story do you remember? at the beginning? he woke the lion up - the lion was really cross with him – perhaps he felt bad about it - well we are getting lots of ideas - ...- thank you - you've - what you've done is help us to get even more ideas - ..

The language here is significantly different from the group work, but also from the first reporting session. Through recasting and probing the teacher has shown students the way forward (cf Tunstall and Gipps) both in linguistic terms of past tense and sequencers, and in generic terms of narrative detail and resolution or coda.

## Cycle 3: Drafting

In the third and final group work session the children have to finish their drawings and write words to go with the pictures, as in a picture story book.

Here the teacher circulates and continues to build on student initiations and construct the way forward (252) for them:

### Extract 7

246. T can I see what Arun has written – THE LITTLE MOUSE WAS – THINKING
247. Aru HOW I CAN GET – ER
248. T GET YOU [OUT OF THE TRAP - I really like that you've actually got what the mouse was thinking – that's a lovely way to (\*\*)
249. Aru [OUT OF THE
250. T WHEN THE LION GOT OUT THE TRAP THE MOUSE AND THE
251. Aru LION WERE FRIENDS
252. T can you see if you can use that when Simerjit's finished that I want you to think about **why** they were friends and see if you can write down that – ok? think about why
253. Aru I know why (.) because um the mouse helped the lion out and then they were friends

This produces the following written drafts which are presented to the class. The final draft of Arun and Simerjit's text is given in Appendix B.

## Extract 8

266 T ... this is Arun and Simerjit's - THE LITTLE MOUSE WAS THINKING (.) THAT HOW I COULD GET HIM OUT OF THE TRAP - WHEN THE LION GOT OUT THE TRAP THE MOUSE AND THE LION BEED FRIENDS COS THE MOUSE GOT THE LION OUT THEY WERE FRIENDS COS THE MOUSE GOT (.) I think it's going to say GOT THE LION OUT - is that right? what a lot of ideas in that - the idea about the mouse thinking about how to get the lion out and then how they became friends in the end - I'm going to read you Tajinder, Ravneet and Navjeet's THE MOUSE NIBBLED A BIG HOLE IN THE TRAP (THEN) THE LION CAME OUT OF THE TRAP AND THEY WERE FRIENDS BECAUSE THE MOUSE HELPED THE LION COME OUT OF THE TRAP - well - we are getting now some real story writing - carrying on the story that's already happened in the past - the mouse nibbled and the lion then came out - the mouse helped the lion - well done! everyone has worked hard so we can go on with this work tomorrow -

Here, with the shift to writing, we see the teacher's feedback shift explicitly to the form (past tenses) as well as the ideas.

In the final stage of this one hour literacy lesson, the teacher reads the ending in the big book and compares its language with the language the children use. The following day the children finished off their illustrated books all of which were clearly illustrated and written mostly in legible script (one using pre-writing 'magic scribbles').

### Mode Continua and Linguistic Sequencing of Tasks

An examination of the above lesson suggests that there is evidence of a linguistic sequencing of tasks or mode continuum in several respects. As with Gibbons, along the ancillary - reflective dimension children move from drawing to writing and their language

varies accordingly. Here mode mediates contextual dependency, or the extent to which a text accompanies (as in the drawing) or constructs (as in the writing) its field (Martin 1992:509).

Interestingly, there is also evidence of a mode continuum in terms of the codes used and the field (what is discussed) which is related to the nature of the product expected at each stage. The use of the first language and a range of non-verbal communication strategies decreases as the children work through the lesson. During the first pair work there is virtually no English used, while by the final writing stage the children have composed their story ending in narrative written English.

**Table 1. Code and Produce in the 3 Group Work - Reporting Cycles**

	<b>pair work code</b>	<b>e.g.</b>	<b>pair work product</b>	<b>product reported</b>
1	mixed, primarily non- English:	gestures, eye contact and non transcribable whispers in L1	oral plan	I think – I think the mouse – there nibbled a big hole in the net – the the [lion] can get out (59)
2	talk + drawing:	get some scissors...can you draw a tree? we should've + <i>drawing and</i> <i>'swirling' on the page</i> (94-101)	drawing	when the mouse got the lion out of the net they the lion and the mouse be friends (119)



3	talk + writing:	I know, you do two and I'll do three (222) write your name! (229) I've finished my sentence (232) that's not how you spell it.../a.n.t./ ( <i>sounding out a word</i> ) (225)	written draft	THE LITTLE MOUSE WAS THINKING (.)THAT HOW I COULD GET HIM OUT OF THE TRAP (266)
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Lastly, we can see how mode mediates negotiation. “Interpersonally, mode mediates the semiotic space between dialogue [and monologue]” (Martin, 1992:509). Meaning is extensively negotiated in the initial tasks between pairs and with the teacher, but by the end, the focus is on a monologic text that is evaluated rather than negotiated *per se*.

### **Learner Initiation and Teacher Feedback**

The interaction allows students to express and develop their own meanings. Much of the TGR interaction follows the SI - TR pattern that Gibbons identifies. We see this pattern used to push the learners in three inter-related ways.

In addition to recasting student talk in linguistic terms, the teacher is pushing the learners forward in generic terms, specifying and constructing the way forward (Tunstall and Gipps) by highlighting generic features of a narrative (detail, sequence of events, resolution/ coda) and pushing the learners towards specific composing strategies. In this sense, then, the interaction works at the levels of language, content and process.

Here too we see a meaning to form continuum in ELT terms. There is more feedback initially on the development of the story, and more towards the end on the language used. Nevertheless, throughout, all three are addressed to some extent.

The push for explanation (*why? how?*) and for sequencing (*what next?*) is found throughout this teachers' discourse, across all subject areas (e.g. science, numeracy). Interestingly, the same push is observed in the magnet lesson at this stage and is described

as "one means of balancing the need for suitably high levels of cognitive learning with learners' relatively low levels of English, and where learning activities aimed at development of the second language must also be linked to cognitive growth" (Gibbons 1998:109).

Perhaps there is more convergence of feedback on language, content and process in literacy lessons. For example, the press for specification of *you* (78) and the press for accurate description (145-154) have a linguistic, content (genre) *and* a process dimension.

**Table 2. Characteristic Feedback from the TGRs**

TGR 1	how would he get the net down? (64) then what happened after that in your story? (70)
TGR 2	what do you think the lion might have said to the mouse? (120) why did the mouse want to get the lion out? (162) what a lot of lovely words! (154) what you've done is help us get even more ideas (172)
TGR 3	what a lot of ideas in that ... well – we are getting now some real story writing – carrying on the story that's already happened in the past – the mouse <u>nibbled</u> and the lion <u>came out</u> – the mouse <u>helped</u> the lion – well done! (266)

### **Press on Linguistic Resources**

The press on linguistic resources runs through the TGR. It is implicit in the first cycle - and therefore not always picked up by the children. It is modeled in the search for descriptive words (144-154) in the second cycle as this will be an important part of the drafting process; and it is focused on explicitly in the third cycle so that those who have not, for example, included past tenses in their draft today will be more likely to do so in the final draft the following day. We see here, therefore, that just as the scientific register includes its own technical terms (e.g. *repel*), so too does the narrative register. The children are taught not only what makes a good story ending, but also how to express that in English.

Interestingly, it is TGR 2 (106-186) that is the longest of the three (in time and turns), and it is here that we find the most extended and most productive interaction. At this stage, the children have developed their ideas and are poised to put them into writing. Arguably, then, this is a parallel with Gibbons' TGR which occurs before the journal (also non-final) writing. TGR 1 and 3 also provide evidence of teacher scaffolding. TGR “may be characterised as helping to create a bridge for learners between personal everyday ways of knowing and the public discourse of shared and socially constructed knowledge.” (Gibbons 1998:113). Perhaps what the teacher in the literacy lesson is doing is creating not a bridge but a series of stepping stones to help the children make the crossing in smaller steps. The stepping stones are, however, not there, waiting, at the beginning of a lesson; they are shaped by the ongoing formative assessment of the learners by the teacher (and indeed by themselves and each other) during the course of the classroom interaction. Indeed, from this broader, EAL view of formative assessment (e.g., Rea-Dickins & Gardner 2000) we can see that TGR functions as an excellent site for, not only a press on linguistic resources, but on language, content *and* processing resources, as well befits EAL practice.

## **5. Conclusions**

In conclusion, we have found considerable evidence in support of Gibbon's claims for TGR in the context of year 1 literacy class. There is a linguistically based sequence of tasks; there is observable development from the language used by the children from everyday language to more academic registers; there is evidence that teacher-student interaction is crucial, and that the teacher was expert in building on student initiated ideas.

There are also areas of difference: In this lesson there were more cycles from group work to reporting before writing was attempted. This may be due to the age of the learners and their relatively shorter attention and retention spans. Alternatively it may be due to the nature of the task, a writing task, which is underpinned by a process writing pedagogy which suggests a cyclical approach to developing ideas, drafting and revising, each with its own focus.

Secondly, influenced by the increased number of reporting cycles, each with its own purpose, the focus of the teacher guided reporting was not always on register per se – it

also included a focus on narrative elements as well as on the composing processes of developing ideas, wording and editing. The second TGR session, however, most closely represents the kind of TGR suggested by Gibbons where meanings have been to some extent developed, the next task is a writing one, and children are receptive to a press on their linguistic resources.

A third difference was that TGR occurred as the teacher or bilingual assistant joined small groups, thus compounding further the occasions for TGR. This presumably has the advantage of engaging more children interactively. Notably it was these small group sessions that provided memorable examples of scaffolding: One learner, for instance, in a post-lesson interview commented that the teacher had helped him to extend his sentences ("making the sentence longer" LI:97) and that his partner had helped him with a "spelling out" he did not know. Both of these interactions had occurred during the small group work when the focus of the whole class was not upon him.

This paper has focused on *teacher* guided reporting, but our data contains instances of students performing similar functions in whole class or group work sessions. Similarly, this paper has focused on the classroom discourse, but it is also important to ask learners what they think they learned from each stage of the lesson. In our post-lesson interviews with learners we elicited feedback only on the lesson as a whole. While the evidence of uptake of academic registers from TGR to writing is compelling, learner awareness of desirable features of the academic register is also an important aspect of development. There is much in SLA theory that suggests the latter may occur before the former, and thus the impact of TGR might be considerably greater if it could be measured by some kind of learner interview during or following a lesson.

## NOTES

- (1) This paper is part of collaborative research with Pauline Rea-Dickins and Jane Andrews at Bristol University on Classroom Assessment of English as an Additional Language in Key Stage 1 Contexts (ESRC Award R000238196). The current data was collected in March 2002. I am indebted to the teachers, bilingual assistants, children and other staff at the school who welcomed us into their classes, and to staff at the LEA for making it possible.

(2) Transcription conventions and abbreviations used include

<i>italics right justified</i>	stage directions, annotations and translations
(*)	inaudible (one word)
(**)	inaudible (longer string)
(perhaps)	transcriber's attempt at word
(.)	pause
...	talk omitted
[	beginning of concurrent speech
BIG	written text read aloud
two- when	false start or interrupted word
<u>when</u>	word emphasised
T	Teacher (with special responsibility for EAL development)
BEA	Bilingual (or multilingual) Educational Assistant
Px	unidentified pupil
235	numbered turns on the transcript

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### **APPENDIX A: National Literacy Strategy Targets**

The teacher identified from the National Literacy Strategy the following text level (T) Targets: (DfEE 1998)

T3 To choose and read familiar books with concentration and attention, discuss preferences and give reasons.

T8 To identify and discuss characters, e.g. appearance, behaviour, qualities; to speculate about how they might behave; to discuss how they are described in the text; and to compare characters from different stories or plays.

T10 To identify and compare basic story elements, e.g. beginnings and endings in different stories

T16 To use some of the elements of known stories to structure own writing.

Also on her Weekly Planner she had noted use of "Story Language, in the past". Before the lesson, when asked, she expected that students would need to be able to describe, sequence, reason, predict, negotiate, direct and be tentative, as well as to explore alternative expressions, to succeed with the activity, and was aware which students would need translation or other help, for instance with sequencing or being tentative.

**APPENDIX B: Final Version of Story Ending by Arun and Simerjit**

	<p>1.</p> <p>the littol an mans was thincing the aw How I can get you out trap. of the The maws nibed The trap.</p>	<p>2.</p> <p>3.</p> <p>Wen the liven got at the Fop the maw and the Liyen bed fies. bics the maws sot the Loyh and the trap. and the maws and the Liyen went to the surgen.</p>
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