



The Scales of Progression for Cultural Literacy Learning:

Dialogue Progression Tool

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Introducing the Scales of Progression for Cultural Literacy Learning: Dialogue Progression Tool

The Scales of Progression for Cultural Literacy Learning comprise two tools:

- The **cultural learning progression tool** (drawing on existing frameworks from UNESCO, Council of Europe and Oxfam)
- The **dialogue progression tool** (drawing on literature about the development of talk in the classroom, and illustrated with examples from classrooms involved in the DIALLS project 2019-2020)

Understanding the tools

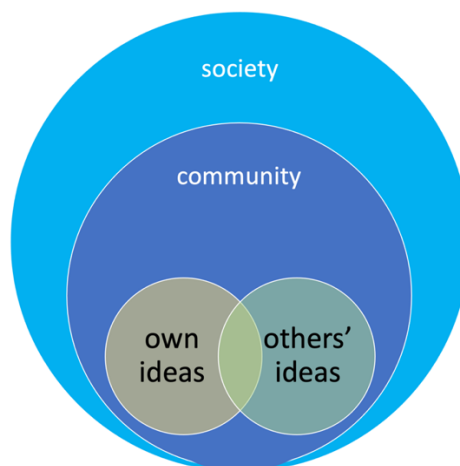
The starting point for understanding the tools is to remember that the DIALLS approach is all about promoting tolerance, empathy and inclusion (as underpinning dispositions for cultural literacy). In the Cultural Literacy Learning Programme (CLLP) children and teachers talk together about the DIALLS themes of Social Responsibility, Living Together and Belonging. They also learn how to talk together, using the skills of dialogue and argumentation to listen to each other's ideas and build new knowledge by seeking agreements or accepting multiple viewpoints.

The Dialogue Progression Tool

Much has been written about the different kinds of talk 'moves' that people make as they engage in dialogue together. Several coding schemes have been devised to analyse these moves, to look at this talk in action as it happens in classrooms, to define the complexity of argument and to set standards. In the CLLP we set out a progression of learning objectives for Dialogue and Argumentation, and these are drawn from previous research and theory around educational dialogue, talk for learning, argumentation and oracy skills.

In our **dialogue progression tool** we look specifically at how talk enables us to act with tolerance, empathy and inclusion, thinking about not only our own ideas, but how they relate to the ideas of others and how we can work together in a dialogic community.

We can demonstrate these different dimensions to dialogue through this diagram:





The diagram shows how our ideas and how we express them are contextualised. In the broadest sense we are part of a society where we need to learn to live together and be socially responsible (the themes in the Cultural Learning Progression Tool). However, discussions about how we live our lives that explore our values and identities happen within communities such as our classrooms and involve us developing our own ideas whilst importantly engaging in the ideas of others. Central values then are to be inclusive in creating and acting in our communities, learning to tolerate the multiplicity of views that might be shared there. We need to develop our own ideas, but also listen carefully to those of others, empathising with their positions, sometimes building on what they say towards new thinking. We also have to learn to deal with multiple perspectives; this might mean tolerating the ambiguity of multiple viewpoints with no one 'correct' answer, or it might mean seeking common ground in a pursuit of agreement. The DIALLS dialogue progression tool captures these different elements of talk, thinking about how each might progress into a sophisticated engagement through organising the indicators of dialogue into four dimensions:

Community: Collective ideas and actions, working together as a community

Strength of own argument: Justifying, reasoning, prioritising argumentation and the development of one's ideas

Relating to others: empathising and considering how others might see things and how this might enrich our own ideas, prioritising dialogue and connecting to others

Dealing with multiple perspectives: seeking agreements, or accepting multiple perspectives

How to use the Dialogue Progression Tool

The tool is organised into three very broad stages of progression: beginning, developing and sophisticated. These are not based on age, but rather the demonstration of key indicators in dialogue and argumentation. Also, this is not a tool intended to assess individual children, but to think about groups or your class more generally, to help you plan for talk in the classroom.

We note that it is not desirable to break down the complexities of dialogue into a tick list of linear skills. The aim of the tool is to support teachers in recognising what good dialogue sounds like when it is happening – and to think how they might support children to develop it.

That said, the skills are cumulative, and it might be expected that children learning to talk together in the first instance would display indicators in the 'beginning' column and this might be more typical for younger children (4-7). The developing phase might then be more typical of slightly older children (8-11) With more sophisticated behaviours indicated by the secondary students. However, we also know from our research that in classrooms rich in dialogue, where teachers model dialogue and argumentation, making it a central element of their teaching and provide ample opportunities for students to learn, engage and reflect together, even quite young children can demonstrate quite sophisticated talk behaviours.

To recognise this, we have included examples for different age groups for some of the indicators.

On the first page of the **dialogue progression tool** you will see the indicators laid out as a grid, showing stages of progression (beginning, developing and sophisticated) and the dimension of the dialogue (community, own ideas, relating to others, multiple perspectives). **If you click on an**



indicator, the tool will take you to an example page, where you can see children engaged together in discussion that features this indicator. There are some teachers notes that explain how the talk shows the indicator. The examples are not 'perfect'; they represent how messy classroom talk can be and are included to help you to identify similar types of talk in your classroom. You will notice in your classroom that the children might demonstrate some quite sophisticated behaviours in some of the dimensions but need more work on others.

Next Steps

Of course, recognising that the children are displaying particular indicators of cultural literacy through their talk is only the first step. On the front page of the **dialogue progression tool** we have also included some next steps to consider as a teacher. As we know that developing dialogue skills is not simply a 'ticklist' of linear, fragmented skills, these next steps talk generally about the kinds of activities and classroom ethos to promote to bring DIALLS alive!



THE DIALOGUE PROGRESSION TOOL INDICATORS

	beginning The indicators below will help you to assess children's dialogue in terms of each dimension. You may find that children display behaviours from across the range of indicators, and that this is very context specific. Try to consider their development across all four of the dimensions to build a community of learning together, where ideas can be shared, built on and challenged in an empathetic, tolerant and inclusive environment. Click on each indicator to take you to a page of examples. <i>Click on the DIALLS logo in the top right of each page to bring you back here.</i>	developing	sophisticated
community - collective ideas and action	*listening to each other (actively and patiently) *joining in through offering ideas *encouraging everyone to contribute (celebrating diverse perspectives)	*acting inclusively by inviting others to contribute *working together to agree an idea *exploring differing ideas to seek common ground	*negotiating differing ideas to seek agreement *evaluating ideas and choosing a course of action
strength of own idea	*giving reasons using because	*justifying reasons beyond simple 'opinion'; often using a specific context	*justifying ideas by making links to broader/general knowledge
relating to others - incorporating ideas	*thinking about the ideas of others (restating ideas) *respecting ideas of others (agreeing)	*relating to others by engaging with their ideas maybe inviting to expand *empathising with ideas that are different to one's own *building on the ideas of others to include them	*probing someone to find out more about their alternative viewpoints *building on the ideas of others towards new thinking
dealing with multiple perspectives (plurality)	*recognising that others may not agree with us and vice versa	*challenging ideas respectfully *changing one's mind	*acknowledging and explaining changes of position *discussing alternatives to evaluate them *linking ideas to synthesise them

NEXT STEPS FOR DIALOGUE

	beginning You will find that children display behaviours in their dialogue from across the range of indicators. The tool is not intended to be a precise ticklist of skills, but to help you to reflect on how the children's dialogue is progressing. The ideas below are intended to support you to understand how you might move children forward in their discussions.	developing	sophisticated
community - collective ideas and action	In this phase you will find that teacher modelling is key to including all children in the class, and that you lead the ethos of community. Praise children when they actively include others in asking for their ideas. Discussions may mostly be whole class, but use of talk partners will enable more voices to be heard.	Groupwork in this phase will enable children to take responsibility for including each other. Set up roles in each group, giving children the task of feeding back about how well their group included each other. You might assign a child the role of being an 'encourager' who is specifically looking out for inclusive behaviours by group members	At a sophisticated level students will be able to assign themselves roles and goals to complete tasks. Using mini plenary sessions in groupwork time asking the class to reflect on their task progression should focus on their ability to work as a group, not just the activity. Set up situations where the value of ideas can be evaluated and encourage reflection on this.
strength of own idea	Even younger children are happy to use 'because' to explain their reasoning. Once they confidently do this, gently challenge reasons that could be developed more fully.	In this phase it is important that children begin to reflect on the validity of an argument beyond simply their opinion but using evidence from the context of the activity (perhaps the text they are sharing). Dialogic teaching which prompts elaboration of ideas will support children to think more critically	Students should be well versed in providing evidence for their arguments, and this should draw on more generalised knowledge, in addition to their own experiences, and intertextual references as they draw on other sources.
relating to others - incorporating ideas	Children are often so concerned with their own ideas to share that they are not listening fully to each other. Model how to incorporate and refer to another's idea and draw their attention to when their ideas relate to each other. Praise children when they make this explicit by naming each other.	In this phase children commonly use 'Building on...' as language to signal their attempts to make their points relevant to the flow of the discussion. You might find that they use this language even when they are not actually building at all! Once you are satisfied that they are confident and happy to use terms like 'Building on X...' or 'Referring back to Y...' begin to challenge them if you feel they are using this language superficially.	In groupwork you will expect to see that students are able to probe each other to find out more about each other's ideas. A truly dialogic classroom might bring those skills into whole class work too, so that the teacher is no longer the central conduit for the discussion but children respond to, and probe each other. Challenge them to identify the 'new' part of an idea and how it relates to others.
dealing with multiple perspectives (plurality)	Understanding that it is okay that ideas might differ is key here. Teach children to use 'I disagree with that idea, because...' and be clear about disagreeing with an idea, rather than the individual	Once children are able to disagree and accept multiple viewpoints they should be encouraged to consider if new ideas have made them change their mind. Modelling 'I've changed my mind - I did think X but now I think Y' shows the children that changing position can be a valuable move.	When encouraging students to feed back about their groupwork, ask them to reflect on the changes of position that happened. This will enable them to track and synthesise ideas, as well as to consider their reasoning in a change of position.



Listening to each other (actively and patiently)

Non-verbal, waiting for one's turn, not having hands up thinking about what one wants to say

KS1 example (whole class)

T OK. I want you to listen carefully to what I'm going to say and then I want you to think do you agree or do you disagree. No talking yet. 'You must always follow the rules'. I have a line here. On this side I agree a lot, you must always follow the rules. Line comes to the middle, 'Mmm, sometimes yes, sometimes no.' All the way down to disagree - you must always follow the rules? Peter, come on up, put where you want to put your name. Where do you think? Do you agree you must always follow the rules —

Julia Or disagree.

Notes

Here, as a teacher gives directions to the class a child finishes her sentence — interrupting a bit, but showing she's listened well enough and expected what she would say next. The example also shows the teacher setting clear expectations for children's listening.

KS2 example (small group)

Rose I think that a home is a place which is filled with all all your greatest memories. So like if I invited one of my friends round for a sleepover in my first home, then that's definitely when I - that's a part of my like - that's a part of my house filled with a memory. [And I]-

Matthew [Like - sorry.] (covers his mouth, realising he's interrupted)

Rose and your home is like filled with so many memories that sometimes you don't even know that it happened but like it did.

Notes

Whilst an example from older children, this extract shows a clear example of a child remembering to be patient. Rose expresses a thought, and Matthew begins to interrupt her (overlapping speech indicated with square brackets). He realises he has been impatient and that he hasn't waited for her to finish, so he cuts himself off and quickly apologises, covering his mouth to gesture a commitment to not interrupting and listening patiently to Rose.



Joining in through offering ideas

Children express ideas in relation to the teacher's question, not each other's answers

KS1 example (whole class)

T	What is home? Somewhere you live? OK. I'll write that in here. (<i>Writing</i>) Some [...] where you live. Maya.
Maya	It's somewhere safe.
T	Somewhere safe (<i>writing</i>). [...] Violet.
Violet	It's where we sleep.
T	Where you sleep (<i>writing</i>). [...] Rachel?
Rachel	It's somewhere you buy it.
T	You can BUY your home. OK (<i>writing</i>). [...] Mia.
Mia	It's where you have Christmas.
T	Where you have Christmas! (<i>Writing</i>) [...] Miaa, you choose someone else who's got their hand up.
Mia	Sarah
Sarah	It's somewhere where you're friendly with?

Notes

The teachers for the children's perspectives and they respond in a typical whole class context. In this context she is not looking to expand the ideas as she is simply gathering a range, before exploring them further later on. Collecting the ideas together means that the class can later compare and discuss them.

KS2 Example (small group)

Nicole	I have an idea. [Can I], can I say mine?
Matthew	Yeah.
Nicole	Thank you. So I think maybe his his work was on the moon and then he took his family or his wife or his friend or his sister, whatever it is, and took...them there. Maybe they passed away and he's thinking when he went to the moon and he looked at the world, he he might've been thinking 'I should've left them there.' And maybe he has children there and he's doing that to them - that song.

Notes

The class has just moved to small group talk, and Nicole offers an idea in response to the teacher's prompt after asking her groupmates if she can share.



Encouraging everyone to contribute (celebrating diverse perspectives)

Taking turns - likely to be teacher led in this phase

KS1 example (whole class)

T	We are going to do something different this time. When we want to say something, we don't put our hands up. We put our hands in the middle of the circle, like this (<i>demonstrates</i>), OK? And I want you to think about the question: 'You must always follow the rules'. And you need to put your hand in (<i>demonstrating</i>) if you want to say something, and you have to tell me if you agree, disagree and why. So, once
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Notes

Teacher modelling. The teacher forms a circle of children so everyone gets a chance to participate. The children are encouraged to use a gesture which signals that they want to talk and they are encouraged to choose the next speaker



Acting inclusively by inviting others to contribute

Children asking others if they have something to share or add.

KS2 example (small group)

Nicole	Who wants to start? Owen, do you want to start?
Owen	(Shakes head)
Nicole	Matthew, do you have an idea?

Notes

The class has just moved into small group talk after being given a prompt question by the teacher. Nicole immediately asks Owen, who tends to be very quiet, if he'd like to start. When he doesn't, she asks another child in the group.



Working together to agree an idea

Showing engagement with each other's ideas

KS2 example (small group)

Nicole	What do you think we should put in the Heart?
Rose	Something that isn't like 'sad' 'cos that's like a boring word - something like 'upset', 'lonely', 'heartbroken' -
Matthew	Listen though, I've got an idea. [...] What if - what if he's not sad. He's just angry?
Rose	How come?
Matthew	What if he's been put on the moon for no reason whatsoever? You're gonna be angry. [...] Like you've been put on the moon, haven't you, and -
Nicole	Yeah.
Matthew	But we don't know he's been put on the moon, but by the way he acts and he's sad and he walks slow, always has his head drooping, it sort of gives you the impression that he is upset and maybe he's more angry than upset of the way he's been treated by people on earth.
Owen	Yeah.
Rose	Yeah...

Notes

The teacher has asked the small groups to come up with one or two feelings to associate with the character in a film, which they are to write in a heart-shaped piece of paper. The children tackle the task together, and agree on Matthew's idea to include the word "angry" in their heart. The real working together happens when Rose probes Matthew to understand his idea, Matthew explains, and then Rose eventually agrees. The others, Nicole and Owen, gradually agree as well.



Exploring differing ideas to seek common ground

Exploring differences and similarities between ideas trying to find places where agreement can be reached

KS2 example (teacher-led small group)

Lily we all think like that the end maybe had something {different}, 'cos I thought he was playing to get like other people - like maybe there was some other creatures that lived there and get them out of {unclear}. Aubrey thought (*indicates to Aubrey*).

Aubrey I thought that he was trying to get the earth's attention and I thought, when he was starting to play, he looked like he - it looked like his house had blown up or something, because you couldn't see it. So -

Teacher notes

The children are working together by summarising what their common ground is, which is followed by explanations of their individual positions in a respectful manner.



Negotiating differing ideas to seek agreement

Referencing different ideas and perhaps using provisional language to propose

KS2 example (small group)

Aubrey	So I think my - is home the same as everyone in your group - I think we should kind of discuss that, because I don't think, personally, it would be. Your - I feel comfortable in my home but - and I like it a lot, but it's not where I was born in. It's not like the house I was born in. So I think it - I would call it my home, but then if you look back, it's not my full-on-house.
Lily	I disagree with you, Aubrey, because I was born in London and I moved when I was like born, but I don't remember that. I don't treat it as my home even though I was born there because I don't remember, I don't like look back on it. We don't have many pictures of it. It's just 'cos uhm -
Aubrey	Yeah.
Lily	Cos that wouldn't be my home because I don't remember and it's not where I think I grew up and -
Aubrey	But then with you, you did have a house before and that is kind of where you grew up. So if you were in London, yes, you were in London, but then, if you moved to Great Missenden and then moved again, it still does kind of link.

Teacher notes

Students are discussing what home is and whether a house and a home are the same thing. Lily disagrees with Aubrey and Aubrey tries to identify in Lily's contribution reasons why in fact they can reach an agreement despite the disagreeing attitude.



Evaluating ideas and choosing a course of action

Prioritising and assessing ideas, deciding as a group to do something

KS2 Example whole class

T We've just had a very interesting conversation over here. We were speaking to Ryan, and Ryan was saying that he loves his iPad, it's his favourite thing to do, play on his iPad, and I said, 'Well, what if you playing on your iPad means that your sister can't play on her iPad?' One of their iPads broke. And Ryan said, 'Well, of course I'd share my iPad time with her. I'd give up some of my time for my sister to play on her iPad.' So, let's think about the mouse. The mouse wants to do ballet. The mouse always does ballet. Dad tries him to do boxing, but he refuses to do boxing and he carries on with ballet. The dad's a bit sad, because the dad loved boxing - I'll sort it out in a minute - the dad loved boxing. He wanted to see his son do some boxing, but he doesn't. He dances. What do you think the little boy mouse could have done to keep his dad somewhat happy but still be true to himself? Anthony?

Anthony He could just try it out.

T Just try it out, yeah. Could've tried boxing, see if he liked it, because it didn't really look like he'd tried it, but he might've done. I don't know. Iris?

Iris He could learn to do both.

T Could learn to do both. Interesting. Ivan.

Ivan He could maybe combine them together. So, maybe try boxing while dancing.

T Oh, so he creates a new sport, so he does like ballet boxing.

John Bloxing. Bloxstet

Teacher Notes

In this sequence the teacher models to the children how to summarise and hold an idea whilst weighing up its potential and then adding new ideas to agree a direction of thinking (rather than an action). Whilst not the strongest of examples, this show how important it is for teachers to model collective action taking in the whole class in order that students can adopt the same strategies in small groupwork context. Like all dialogue skills, it needs to be built carefully, with opportunities for the children to reflect on how they managed the discussion together.



Giving reasons using because

'Because' might not always lead to a completely coherent argument but the intention is there

KS1 example (whole class)

T	Do you think his family might have been able to hear him? How do you know his family weren't on the moon?
Evelyn	Because there was only one.
T	Pardon?
Evelyn	Cos there was only - there was nobody in the house with him.

Notes

This sequence shows a simple question and a response, where a child shares her idea using a sentence structure beginning with 'because'. The teacher prompts Evelyn to clarify when she gives part of an answer.



Justifying reason beyond simply 'opinion', often using a specific context

Using evidence from the text/lesson/context

KS2 example (teacher-led small group)

T [What's] more important?

Lily Probably the boy's dream, because he's the dad's already completed his dream, and his son, he can't just always follow what he won't 'cos it's not really being independent if you just follow what your dad does. Like, so, if his son just does what you're being like independent and you're learning you're learning something completely new and you just you'll follow your dreams, really.

Notes

Discussing a film where the teacher asks whose dream is more important - a father's or a boy's? Lily gives a justification based on the specifics of the film they have watched. This example shows how oral language is often complex and includes ideas not fully formed. Lily use's 'you' as she steps into the shoes of the films characters, relating to how they might feel



Justifying ideas by making links to broader/general knowledge

Generalising to wider knowledge beyond the text/lesson/context

KS2 example (whole class)

Tobias There's a war going on near Syria, Iran. It's been going on for a long time now.

T OK.

Tobias And sometimes people can't go back [and]-

T [Yeah] so they can't go back, can they?

Tobias [And]-

T [They] Had to leave and they can't go back. Tobias?

Tobias And, also, some people don't have a place to call like home, like migrants. Sometimes they they don't know which one - where is their home because they they could call home somewhere else, but then call home somewhere else, because they they move around, then they don't settle down in one place.

Notes

The class is discussing what it means to have a home, to move or being forced to leave your home. Here, Tobias links this topic to a war situation and to migration drawing on his general knowledge beyond the lesson.



Thinking about the ideas of others (restating ideas)

Repetition of someone's idea

KS1 example (whole class)

Madeline	Where my brother be's annoying to me.
T	Where my brother's annoying to you. Harry?
Harry	Where I can watch mov- movies with my family.
T	Where you can watch movies with your family. Mark?
Mark	Play computer games.
T	Where you can play your computer games. Jasmine?
Jasmine	Spend time with your family.
T	Where you can spend time with your family. Anthony?
Anthony	Where my little sister annoys me.
T	Where your little sister annoys you too. Evelyn.
Evelyn	Where I can spend time with my best baby sister ever.

Notes

Children are discussing what a home is for them by offering various ideas. Madeline suggests it is her brother that is important (line 101) and Anthony three turns later restates the same idea by referring to his sister (line 109). Evelyn (line 111) further elaborates on the idea by reversing the evaluation of the relationship to her sister. The teacher takes a modelling role here, by restating the ideas of the children to show how they can be valued.



Respecting ideas of others (agreeing)

Perhaps simply agreeing before adding another idea

KS1 example (whole class)

T	Mmm (<i>interestingly</i>). So Madeline thinks that he flew to the moon to see what it was like, a bit like astronauts do, Richard, but his spaceship crashed and he got stuck there. Put your hand up if you agree and you can tell me why you disagree and you can add something onto it? Harry.
Harry	I agree because why would he want to go to the moon and stay there and make a house?

Notes

Teacher modelling. The teacher models respect for different ideas by summarising them and this allows Harry to engage with the ideas of other children and agree with them giving a reason.



Relating to others by engaging with their ideas, maybe inviting to expand

Adding to a point, maybe asking for clarification

KS2 example (teacher-led small group)

Mirtel	I feel at home 'cos I know England really well. I know Estonia and I've started to get the hang of the {unclear} in Estonia.
Ivy	But do you feel happy?
Mirtel	I just feel happy with my family and friends.
Ivy	So your home too?
Mirtel	Yeah I feel home in England and Estonia.

Notes

The TA has joined the group, which is discussing how to define home, and asked Mirtel where home is for her. When Mirtel answered "Estonia", the TA asked if she didn't feel at home in England. When Mirtel responds that she does and references knowing England well (line 213), Ivy invites her to expand on her feelings rather than her familiarity with England, asking if she is happy.



Empathising with ideas that are different to one's own

Putting yourself in someone else's shoes, acknowledging their viewpoint

KS2 Example (small group)

Mirtel	Yeah. I still belong in Estonia. I speak Estonia, I read Estonia. My mum is planning to like [...] call an Estonia teacher, so we can - so she can help me learn then I'm staying in England, so it's gonna be easier.
Mark	So you - yeah, I get that. I don't know where I belong.

Notes

The children have been asked to define home and identify where they belong. Mirtel has just explained that "belonging" is not the same as where she currently lives, because she lives in the UK but belongs in Estonia for many reasons. Mark responds emphatically, saying "I get that", and seems to reflect on Mirtel's thinking to say that he doesn't know about his own belonging.



Building on the ideas of others to include them

Elaborating on/reasoning with someone else's idea, referring back to them

KS2 example (whole class)

Aubrey	Well, on our table we thought that uhm it meant like follow your dreams. Just maybe just because you think that ballet is for girls, it doesn't mean that it is, 'cos anyone can do whatever they want. And, like, you can follow your dream. You don't want to follow your dreams in a bad way, because, if you want to become a criminal, then you don't, but you wouldn't really, but you wouldn't want to do that. So, follow your dreams with what you want to do, maybe with sports, what you want to become when you're older.
T Lily	[So]- [Linking] to what Aubrey, said, it's like uhm, when people say, 'You can't read that book because it's got princesses in and you're a boy,' and like you shouldn't like you should stand up to them too, because that's what Aubrey said earlier on in the discussion. She said, 'Stand up for people because, if they say you can't read that book, don't just go, 'OK, I won't read it because you told me to.' Go, 'I can read it, 'cos I want to read this.'

Notes

Lily refers back to Aubrey several times, once with a direct quote and builds on Aubrey's previous contribution in the discussion.



Probing someone to find out more about their ideas

Probing a person: inviting elaboration/reasoning

KS3 example (whole class)

Samuel	With Carl with what Carl just said, I disagree with the last bit you just said, because you said that they should let their child do what they want. Could you expand on that, please?
Carl	No, I was saying like, if their child if they let their child be creative and like live how they want to live, like not let them do what they want all the time, but uhm let them choose if they want to do something, like help them go in the right direction.
Samuel	So, like give them free will?
Carl	Yeah.
Samuel	OK.

Notes

Samuel starts by describing part of Carl's argument he disagrees with - but asks Carl to tell him more about the idea. Carl clarifies his meaning - which means that not only do they find common ground, this is discovered by allowing each other (Carl) to explain clearly what he meant.



Building on the ideas of others towards new thinking

Elaborating on/reasoning with ideas to develop new ideas (interthinking)

KS3 example (small group)

Cedric	Oh, I've just realised something as well. In one of our previous sessions we were talking about the rich and capitalism, and here it looks like he's relaxing while she's doing the hard work. Maybe this is a connotation for rich versus the [less fortunate].
Samuel	[Poor]. Or you could maybe link it to like men get paid more [if]
Cedric	[Yeah, yeah].
Samuel	you're talking about like equal rights, how women [have equal]
Cedric	[How times] are so sexist and I still can't believe it; it's atrocious, but like how she's doing work in the house and he's just there chilling on a hammock.

Notes

The students are grappling with understanding the images in a book, in this case a picture of a person working next to a person in a hammock. Samuel listens to Cedric's idea about capitalism, even finishing his sentence to show he agrees. Then he builds on the idea, offering gender inequality as a way of understanding the same class divide Cedric first recognised. Cedric agrees with Samuel's new thinking and offers up his feelings about it.



Recognising that others may not agree with us and vice versa (disagreeing)

Recognising disagreement/ or disagreeing

KS1 example (whole class)

- | | |
|-------|---|
| Ayana | You have to follow the rules, because, if [...] if [...] if the teacher says something and you didn't do it, then the teacher might be cross. |
| T | So, Ayana says, 'You have to follow the rules because, if the teacher says something and you didn't do it, the teacher might get cross.' So, you still agree, 'You must always follow the rule'. Put your hand in if you agree or disagree. Ayana, choose someone who has their hand in the circle. |
| Helen | I kind of agree and I also disagree, because sometime we should follow the rules, but sometimes, in that film, there was a quicker way of getting the leaves, so you didn't need to follow the rules, and they made up a new rule. |

Notes

In this example from KS1, the teacher has asked "do you always have to follow the rules?" and has asked the children to put their hand in the circle if they have an opinion to share. After Ayana answers and the teacher restates her point for the class to hear, Helen responds directly to Ayana. She modifies her agreement, ("sometimes") while stating clearly and respectfully that she also disagrees ("sometimes [we shouldn't if] there [is] a quicker way)."



Challenging ideas respectfully

Listening to an idea, and prefacing disagreement with an acknowledgement that the first idea is valid, even if disagreed with

KS2 example (whole class)

- | | |
|-------|---|
| Gavin | Well what I was thinking, that I think his home is on earth because he might have been of - like long ago, I don't know, like 60s or something, NASA used to send animals to space like cats and dogs and monkeys and things like that. He may [...] he may have actually been on earth but he's been taken and tested to be put on a rocket, sent to the moon and then he may have lost power or something so he's lost signals with uhm earth, and then he may have just crash-landed onto the moon. And he's used the resources used from the rocket to build a home there and things like that. |
| Rose | I'm adding onto Gavin's, because that - well, I didn't know 60 years ago that NASA did do that or if it didn't, but if he does crash-land into space with the rocket, then he would use like the rocket parts. But then I'm also challenging Gavin because I don't think that a rocket would have or would be made of like wood and have like paint in it like have like the square windows that you would normally have on like a house or [a door]. |

Notes

Rose first acknowledges what part of Gavin's comment was new information to her and she explicitly says that if he's right, she'd agree with part of his point "he would use like the rocket parts." Then, Rose says she's "challenging" Gavin — the word the teacher has modelled to mean disagreeing — on a specific part of his hypothesis. She is very clear that she's listened to him and found the reference to history and his idea valuable, but is challenging one part on the grounds of probability.



Changing one's mind

Places where students either acknowledge they've changed their mind or indicate it

KS2 example (small group)

Lily [Yeah I either] thought that or I thought maybe like - 'cos in the night, like, there's some strange noises. Maybe he was making those strange noises. But now I think, like the story, I think he's trying to like get us - our attention and maybe he was trying to make some friends.

Notes

Here, Lily explains that she changed her thinking, though she stops short of explaining why.



Acknowledging and explaining changes of position

Not only stating a change of position but explaining why this is the case

KS2 example (whole class)

Aubrey Now hearing what Miss Smith said, I agree because it's it's because - it's because you wouldn't really - it's kind of a part you would want to be safe, you don't want to get killed if - you would rather - you'd probably rather uhm have - struggle a bit maybe if you were evacuated. But if you were in London when World War 2 was going on, it would be a lot more like you'd have to stay away from everything. So I would probably rather go to the countryside.

Notes

The children are discussing whether there is a difference between moving and leaving home when you have no choice, for example as a refugee during a war and how that might entail leaving your family behind. Previously they had agreed that family was an important part of 'home'. Aubrey shows that he has listened and considered the alternatives views - and how this has caused him to change his mind.



Discussing alternatives to evaluate them

Showing evidence of critical thinking through comparing ideas to examine their value

KS3 example (whole class)

Amiri I would say that to rebuttal to Harry's point you can probably - you can change homes - or you can change houses, but you can't change homes. So, what I mean by that is you can move as many times as you need to but like your home, as you say, home is where the heart is - your heart stays at home, it doesn't move, it doesn't change.

T OK. Nicely. Christian.
Christian I wouldn't say I agree with Amiri. I would say like it takes a while to change how you - where you think your home is. It's getting used to it. But it's getting - if you move, your your home's not going to be, say where you were born. So say you were born in in - outside London and then you move into London, your home feels like it's' in London after a - maybe it would be a few years if you lived outside London for a few years. It's just your home doesn't change, but gradually rather than straightaway.

T Lucas.
Lucas I agree with Amiri's point because when people when people like - when my cousin moved out of London, he he like he missed London a lot and he still does but he's still out of London. But like it's actually like - if if you live somewhere for quite a long time, like your more childhood and [stuff like that]

Notes

The students are discussing what home is. The discussion is managed by the teacher in terms of turn taking but the boys take up each other's point to offer alternatives while politely agreeing or disagreeing with each other.



Linking ideas to synthesise them

Pulling together ideas to create something new

KS2 example (small group)

Connor	Like hotels can - if you were [in a hotel for a weekend]
Mia	[That's not your home].
Connor	it's your home for that time.
Mia	It's not a home. It's like a mini house.
Ella	It's a place.
Mia	[Like you don't have a kitchen].
Niall	[Yeah, place].
Connor	[Yeah so it's it's] your room [for that time].
Niall	[Like a bungalow]. Yeah.
Connor	It's, it's not your home. It's your home for that time.

Notes

The children have been grappling with what 'home' means, and whether different residential situations would count as home. By the last turn, Christian seemed to arrive at a midway viewpoint to combine his point about hotels being a temporary home with Mia's argument that it wasn't a real home, properly defined.