



HURST HILL READING CURRICULUM HANDBOOK

A guide to how we teach and reading at Hurst Hill.



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Our Reading Curriculum

Hurst Hill's reading curriculum includes a collection of recommended books which are considered to be 'must-reads' for everyone. The books in this collection consist of class core texts, recommended independent reads and class shared texts. Each book has been carefully chosen to stretch vocabulary, expose children to different structures and timeframes, encourage critical and analytical thinking and promote a love of reading. Our reading curriculum provides equality of opportunity for all children; ensuring all pupils will leave school having had exposure to wide ranging, linguistically varied and intellectually stimulating collection of texts.

Core Texts Rationale:

Instilling a love of reading to ensure that all children, even the most reluctant reader, have read and studied in depth, a range of quality texts each year. These will include: novels, short chapter books, a range of non-fiction texts and poetry to enable teachers to deliver all aspects of the National Curriculum.

Our text choices will be categorised as:

- Core texts for teaching of reading (Fiction, Non-Fiction, Poetry)
- Reading for Pleasure (Individual pupil choices and whole class stories)
- Individual targeted texts linked to Accelerated Reader (ZPD) (Y4-6)
- Little Wandle Phonic / Little Wandle Fluency texts (EYFS – Y3)
- The Write Stuff texts (writing curriculum)
- Foundation curriculum texts which link to Hurst Hill's wider curriculum. (whole school)
- Five a day diet – 5 carefully selected daily texts read to EYFS pupils.

Texts are chosen for a variety of reasons including: to ensure age appropriate text level and content, to provide context for wider learning, to support pupils to make links between curriculum subjects, to provide subject knowledge, or simply for pleasure. The choices of texts are also underpinned by a range of research including: Reading Reconsidered, DfE Reading Framework, a range of reading spines and our whole school wider curriculum.

Additional Texts Rationale: (Shared Stories and Independent Reads)

Core texts for the teaching of reading choices are underpinned by research from Doug Lemov about 'The Five Plagues of the Developing Reader', which are the stumbling blocks children can face if they are not exposed to a rich variety of texts. The texts in our spine fall into these 5 categories:

- **Archaic Language** – books which were (usually) written in the past and use vocabulary or sentence structures that are unlikely to be exposed to in our everyday spoken language. Children need strategies to decode unfamiliar words and to build up their own bank of known archaic language.
- **Non-Linear Time Sequences** – books which are not written chronologically. They may include flashbacks, time travel, multiple plots happening at different times or the start of the book being the end result. These books enable children to restructure the events chronologically in their mind as they read.
- **Narratively Complex** – a narrator who isn't aware of everything that happens in a story often tells these texts. Or there may be more than one narrator. These texts may also have plots, which appear to be completely separate, but then intertwine to join the different plotlines together.
- **Figurative/Symbolic Text** – books which use allegories, metaphors and symbols to represent an idea. For example, Jiminy Cricket represents a conscience in 'Pinocchio' and the snowman in the book 'The Snowman' is an allegory of death and grief.
- **Resistant Texts** – books, and often poems, which deliberately try to create confusion. These texts should be viewed as a challenge or a brainteaser to try to work out the meaning. An example of this is 'The Jabberwocky' which uses nonsense words which meaning can be applied.

In addition to these 5 plagues of the developing reader, we have also included a further category to reflect our diverse community:

- **Diversity** – books which celebrate authors and protagonists that reflect our community and promote ethnical diversity.

Reading for pleasure

Reading for pleasure has been shown to be hugely beneficial to children, through improved academic achievement, creative and imaginative thinking, improved well-being and increased levels of empathy. Children who choose to read for pleasure become better readers, and so encouraging them to find pleasure in reading will improve the fluency with which they read over time. One of the most straightforward, yet highly effective, ways of promoting reading for pleasure is to regularly read aloud to children. Ideally, this should be every day. Reading aloud to children enables them to hear texts that may be beyond their own reading ability and that contain vocabulary and concepts that they may otherwise not experience. Being read to also provides children with a model of what good reading sounds like: when we read aloud to children we bring the text alive through our phrasing, characterisation and pace. When children have heard text read aloud to them, they know how to read text aloud themselves.

Children benefit from having fiction, non-fiction and poetry read aloud to them. Many picture books are short and can be completed in one session, making them perfect to read aloud. You can even place picture books beneath a visualiser so that all members of the class can enjoy the pictures clearly and at the same time. Longer chapter books are great for hooking children into a story, particularly ones in which there are cliffhangers at the end of each chapter, which leave the children excited to find out what happens next. Although not always an obvious choice, lots of non-fiction books make fascinating read-aloud texts, too, particularly those about the lives of famous people. Poetry is particularly good for reading aloud. The rhymes and rhythms mean that children often feel compelled to join in, which makes the reading session lively and collaborative. Poetry is also often short, which makes it the perfect type of text to squeeze in between lessons or as the class are lining up for assembly or playtime. And last but not least, reading aloud creates a sense of community. It is about sharing time together, sharing texts together and creating memories about stories, information and the sound of fluent reading.

Exposure to a range of text types of various genres will gradually build children’s stamina and familiarity with challenging texts. It develops the skills they will need to dissect more complex texts at secondary school and enhances logic and problem- solving abilities that can be applied in any scenario. Because children who choose to read become better readers, it is vital that we provide a range of books and reading materials that appeal to the different children in our classes. Our Reading for Pleasure initiative is underpinned by the latest research from The Open University and the 2023 Reading Review. Through auditing current practice and using these recommendations, our approach to Reading for Pleasure is strategic and consistent across the school and we offer a comprehensive range of carefully selected reading for pleasure texts across all genres.

When building the reading stock in our school, we think about:

- high quality picture books such as those short-listed for the Greenaway award
- longer chapter books from across a range of genres
- both modern and classic stories, including books about the latest craze
- books in series for children who like to return to familiar characters and settings
- books by popular authors so that children can read one book and then discover more by the same author
- comics and graphic novels
- magazines, journals and newspapers such as First News
- non-fiction books on a range of topics that appeal to boys and girls
- books that represent the different backgrounds of the children in your school, e.g. black, Asian and minority ethnic characters
- collections of poetry, including funny and thought-provoking poems
- books that children have recommended or chosen themselves

We also use a variety of core strategies to encourage sustained, voluntary reading for pleasure as recommended in the Reading Framework 2023.

These include:

- Shared stories read aloud by adults daily - ensuring all children hear stories, particularly for those children who have no reading role models at home
- Formal and informal book discussions
- Book recommendations from peers and adults
- Regular use of our wonderful school library as well as the local public library
- Sociable reading environments
- Reading together and sharing books. (Reading Buddies)
- Independent reading time – everyone reads in class (ERIC)
- Individually chosen reading for pleasure texts and book corners.

“All classrooms, with pupils of any age, benefit from being read to. It exposes students to texts above their ability, models fluency and helps instil a love of reading...” (Doug Lemov)

Hurst Hill English Reading Curriculum Map

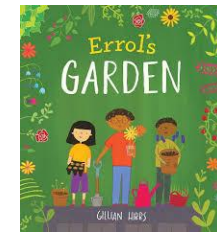
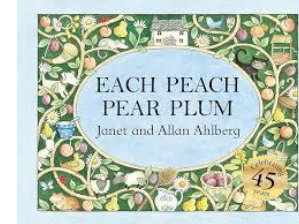
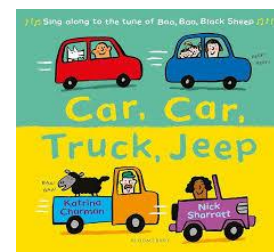
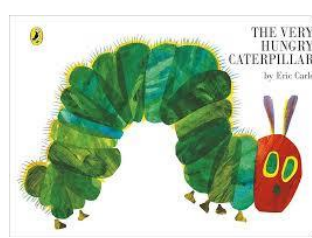
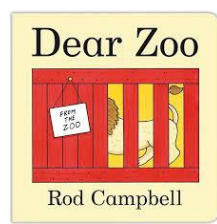
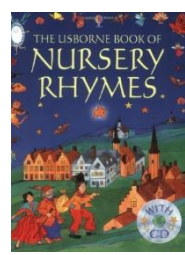
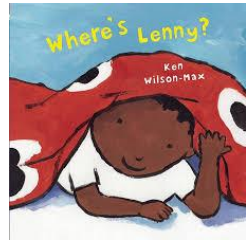
Implementation



Hurst Hill English Reading Curriculum Map

Nursery

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reading Little Wandle	Phase 1	Phase 1	Phase 1	Phase 1	Phase 1	Phase 1
Weekly Texts	- All about faces - Family and me - The colour monster - Peace at last - Things I like - The leaf thief	- Mr Men Little Miss Happy Diwali - Hovis the hedgehog - Topsy and Tim have a birthday party - Stickman - Winter is here - Elf on the shelf - Nativity story	- People who help us: Firefighter - Busy people: Doctor - Linda the lollipop lady - Topsy and Tim meet the police - Michael Recycle - When I'm a grown up	- Three Little Pigs - Goldilocks and the three bears - Little Red Riding Hood - Gingerbread man - Mr Wolf's pancakes - The Ugly Duckling - Springtime babies	- Commotion in the ocean - Farmer Duck - Walking through the jungle - Stomp, dinosaur, stomp!	- Mabel's magical garden - Oliver's fruit salad - Veg patch party - Ten apples up on top - The very hungry caterpillar
Poetry, Rhymes & Songs (Pre-School)	- Twinkle Twinkle - Baa Baa Black Sheep - Wind the bobbing up - Two little dicky birds - Hickory Dickory Dock - Days of the week - One, Two, Three, Four, Five - Tommy Thumb - Head, shoulders, knees and toes	- Twinkle Twinkle - Baa Baa Black Sheep - Wind the bobbing up - Two little dicky birds - Hickory Dickory Dock - Happy Birthday 5 Currant Buns 5 Little Monkeys - Jingle Bells - Rudolph the Red Nosed Reindeer - We wish you a Merry Christmas	- Twinkle Twinkle - Baa Baa Black Sheep - Wind the bobbing up - Two little dicky birds - Hickory Dickory Dock - The wheels on the bus - A Sailor Went to Sea. A Sailor went to sea, sea, sea. - Down at the Station. Down at the station. - Row, Row, Row Your Boat - Miss Polly had a Dolly - Hand Washing Song	- Twinkle Twinkle - Baa Baa Black Sheep - Wind the bobbing up - Two little dicky birds - Hickory Dickory Dock - When Goldilocks went to the house of bears - Jack and Jill - Row your Boat - Hot Cross Buns - Mary had a Little Lamb - If you go down to the woods today	- Twinkle Twinkle - Baa Baa Black Sheep - Wind the bobbing up - Two little dicky birds - Hickory Dickory Dock - Old MacDonald had a farm - Chick Chick Chicken - The Animal Fayre 5 little speckled frogs 5 Little Ducks - If You're Happy and you know it - Humpty Dumpty - Heads, shoulders, Knees and Toes	- Twinkle Twinkle - Baa Baa Black Sheep - Wind the bobbing up - Two little dicky birds - Hickory Dickory Dock - Mary, Mary - Incy wincy Spider - There's a worm at the bottom of the garden
Reading for pleasure – class reads	Our Nursery teachers love to read...					



Sharing books with children in the Early Years provides a gateway into a world of imagination, empathy and delight. It is also crucial for developing language, oracy, comprehension and literacy skills. Children in Nursery are encouraged to explore books with their hands and eyes and to join in with key words, rhymes and phrases when listening to stories. Children are encouraged to create their own stories based on the images within texts; we believe that a strong visual interest is key in motivating readers. **Story time is ESSENTIAL for all EYFS children** and this is a treasured time of day. Our aim is for children to listen to at least three texts a day, as well as having multiple opportunities to independently access books within provision with an emphasis on laying foundations to instill an enjoyment of reading for years to follow.

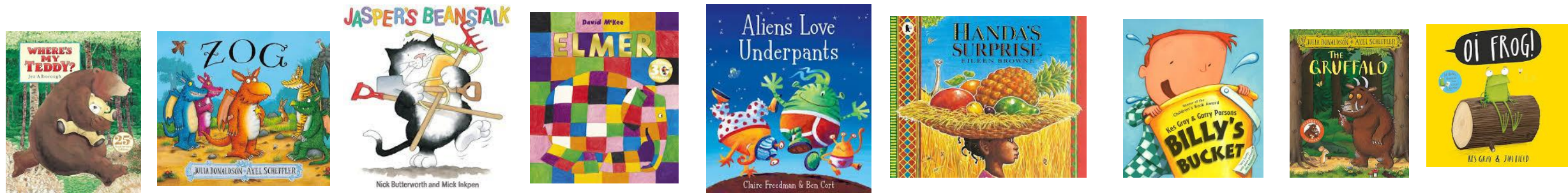
English Reading Curriculum Map

Reception

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reading Little Wandle	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.
Weekly Texts	- Funny bones - Who's in my family? - Ruby's worry - What I like about me - In every house on every street - Hello Autumn	- The best Diwali ever - Poppies - You must bring a hat - I definitely don't like winter - The snowflake - The night before Christmas - Nativity Story	- Firefighter in training - Going to the dentist - The London Bus - Supertato - Somebody swallowed Stanley - The growing story	- Rumplestiltskin - Three Billy Goats Gruff - Cinderella - Jack and the beanstalk - Jack and the jelly beanstalk - Hansel and Gretel - When will it be Spring?	- The Rainbow Fish - What the ladybird heard - Giraffe's can't dance - We're going on a bear hunt	- The tiny seed - Handa's surprise - Oliver's vegetables - Chocolate cake - Tadpole's promise
Poetry, Rhymes & Songs	- Pat-a-cake 1, 2, 3, 4, 5, Once I Caught A Fish Alive - This Old Man - Five Little Ducks - Name Song - Things For Fingers	- I'm A Little Teapot - The Grand Old Duke Of York - Ring O' Roses - Hickory Dickory Dock - Not Too Difficult - The ABC Song - Christmas songs (Nativity performance)	- Wind The Bobbin Up - Rock-a-bye Baby - Five Little Monkeys Jumping On The Bed - Twinkle Twinkle - If You're Happy And You Know It - Head, Shoulders, Knees and Toes	- Old Macdonald - Incy Wincy Spider - Baa Baa Black Sheep - Row, Row, Row Your Boat - The Wheels On The Bus - The Hokey Cokey	- Big Bear Funk - Down in the jungle	- Power in me - Count on me - Wake up, wake up

Our Reception teachers love to read...

Reading for
pleasure – class
reads



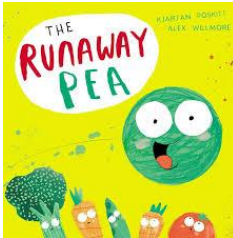
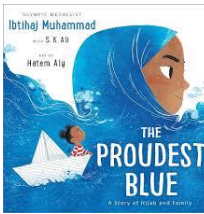
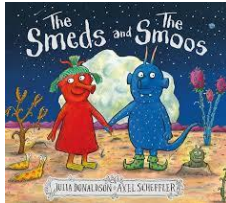
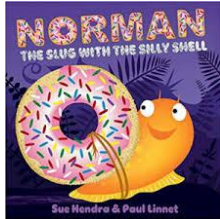
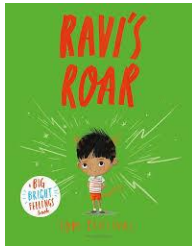
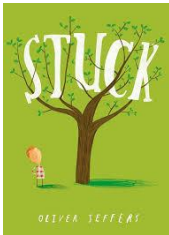
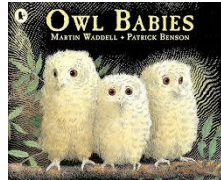
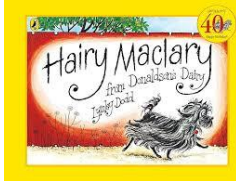
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Our aim is for children to listen to at least three texts a day, as well as having multiple opportunities to independently access books within provision with an emphasis on laying foundations to instill an enjoyment of reading for years to follow.

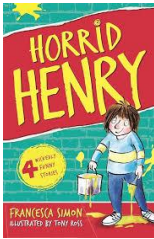
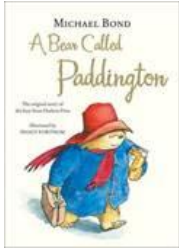
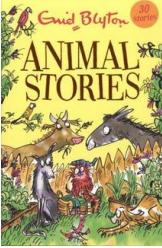
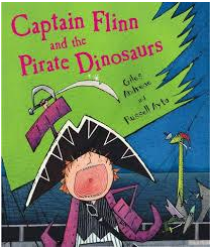
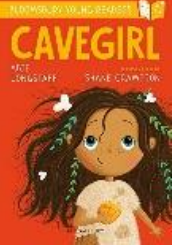
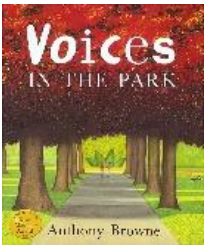
English Reading Curriculum Map

Year 1

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reading Little Wandle	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.	 Guided Reading following Little Wandle Letters and Sounds revised.
The Write Stuff Texts	• F - Last Stop On Market Street by Matt de la Pena • F - Way Back Home by Oliver Jeffers	• F - The Queen's Hat by Steve Antony • Firework Night (poetry)	• NF - Our Trip to The Woods • F - The Storm Whale by Benji Davies	• F - Pinocchio by Carlo Collodi	• NF - On Safari • F - The Train Ride by June Crebbin	• NF - Toys from the Past by Sally Hewitt • When I am By Myself by Eloise Greenfield (poetry)
Wider Curriculum Texts	• NF - Little People, Big dreams – Florence Nightingale by Maria Isabel Sanchez Vegara • NF - We love the NHS by Eleanor Levenson and Marek Jagucki • NF - The extraordinary life of Mary Seacole by Naida Redgrave • NF - Everyday materials (ways into Science) by Peter Riley • NF - Fundamental science: everyday materials by Ruth Owen • NF – I see science: materials by Izzi Howell • NF – A stroll through the seasons by Kay Branham		• NF -Usbourne illustrated Atlas of Britain and Ireland • F -Mama Panya’s Pancakes by Mary and Rich Chamberlin • NF - A Kid’s guide to Kenya by Jack L Roberts and Michael Owens • NF – My encyclopaedia of very important animals by DK • NF – The body book by Hannah Alice • NF - See inside your body by Katie Daynes and Colin King		• NF – The extraordinary life of Neil Armstrong by Martin Howard • NF – Neil Armstrong and the moon landings by Izzi Howell • NF - Roots, stems, leaves and flowers by Ruth Owen • F – The amazing life cycle of plants story by Kay Barnham • NF – Infographics plants by William Anthony • NF – Fundamental Science: What’s the season? By Ruth Owen • NF - Little People, Big dreams – Amelia Earheart by Maria Isabel Sanchez Vegara	

	- NF – What do you see when you look at a tree? By Emma Carlisle - NF – Seasons by Hannah Pang and Clover Robin					
Poetry, Rhymes & Songs	- Spaghetti, Spaghetti by Jack Prelutsky (Free Verse, repetition) - Song of the Train by David McCord (Classic, Free Verse, repetition) - Snowball by Shel Silverstein (List poem) - Homework Machine by Shel Silverstein (List poem)	- Please Do Not Feed the Animals by Robert Hull (Performance Poetry) - Air by Michael Rosen (Performance Poetry) - Alligator Pie by Dennis Lee (Performance Poetry)	- Classes to read a variety of acrostic poems during reading for pleasure time. - Classes to explore and read a variety of riddles during reading for pleasure time.			
Additional texts	Archaic Language	Non-Linear Time Sequences	Complexity of Narrator	Complexity of Plot	Resistant Texts	Diversity
	- The Ugly Duckling – Hans Christian Anderson - Where the Wild Things Are – Maurice Sendak	When the Rain Comes – Tom Pow	- Hey Little Ant – Hannah Hoose - The Teddy Bear – David McPhail	- Wanted: The Perfect Pet – Fiona Robertson - The Heart and the Bottle – Oliver Jeffers	- Wolves – Emily Gravett - Not Now Bernard – David McKee	- Sulwe by Lupita Nyong'o & Vashti Harrison - Happy in our skin – Fran Manushkin
Reading for pleasure – class reads	Our Year 1 teachers love to read...  At the ages of 5 and 6, children are learning to read short texts independently, while still relying on strong visual elements. Many Year 1 children treasure story times when adults read aloud, and shared reading experiences remain an important part of language and literacy development both in the classroom and at home. Children in Year 1 are increasingly able to identify themes of interest and empathise with characters in familiar settings. Many 5-6 year olds begin to be able to sustain attention for longer stories and enjoy listening to stories that have appealing images and memorable characters.					

English Reading Curriculum Map						
Year 2						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2

Fluency texts (Based on fluency assessments – subject to change following Little Wandle guidance)	Phase 5 Set 4 	Phase 5 set 5 	Fluency 1 - Blaise and Flint - Talk to the tail - Cycling in Summer - Poetry is not for me	Fluency 2 - It could be worse - Ash’s Garden - The friendship handbook - Whodunnit?	Fluency 3 - Phantom castle - Hakari and the great secret - Born in fire - Bed races and cheese chases	Fluency 4 - The brilliant barber bus - Sun gods, serpents and slippers - Extreme survival - Diary of a (big bad) good Dingo
The Write Stuff Texts	- F - Little Red Reading Hood by Lucy Rowland - F - Stardust by Neil Gaiman	- If I were in charge of the World (Poetry) - F - My Christmas Star	- F - The Owl Who was Afraid of the Dark by Jill Tomlinson - NF - How to Make a Bird Feeder	F - Building Boy by Ross Montgomery & David Litchfield	NF - The Great Fire of London	Desk Diddler (poetry)
Poetry, Rhymes & Songs	- The Night Before Christmas by Clement Clarke Moore (Archaic, Classic, Free verse) - The Ning Nang Nong by Spike Milligan (Resistant poetry) - I Do Not Mind You Winter Wind by Jack Prelutsky (Complexity of symbol)		- Classes to read a variety of shape poems during reading for pleasure time. - Classes to explore and read a variety of diamante poems during reading for pleasure time.		- The Dragon Who Ate Our School by Nick Toczek (Performance Poetry, Repeating patterns) - The Morning Rush by John Foster (Performance poetry) - King of the Dinosaurs by Aoife Mannix	
Wider Curriculum texts (Foundation subjects)	- NF - Look inside our world by Usborne - F - The Snail and the Whale by Julia Donaldson - F - Here we are by Oliver Jeffers - NF - Usborne beginners: Antarctica by Lisa Bowman - NF - The Coldest Tundra by Baby Professor - NF - DK – Arctic and Antarctic - F – Hansel and Gretel (Once upon a STEM) by Robin Twiddy and Amy Li - F – The three little pigs (Once upon a STEM) by Robin Twiddy and Amy Li - NF – CGP KS1 Science uses of materials		- The Great Fire of London by Usborne Young Reading - Toby and the Great Fire of London by Jane Cope and Margaret Nash - The Great Fire of London by Emma Adams and James Weston Lewis - NF – What my body needs to grow by Prodigy Wizard - NF – Life cycles: everything from start to finish by DK and Sam Falconer - NF – Staying healthy by Dona Herweck Rice - NF – From seed to sunflower by Camilla de la Bedoyere - NF – Tell me about: plants by Emily Dodd and Chorkung		- NF – Dudley and Wolverhampton explorer map - NF – Weston-Super-Mare and Bleadon Hill explorer map - NF – Collins First Atlas - F – The boy who loved maps by Kari Allen - NF – Where is my home? By Lucy Parrianen and Robyn Thomson - NF – Food chains: Who eats what? By Sam Hutchinson and Sarah Dennis - NF – Whose habitat is that? By Lucile Piketty	
Additional texts	Archaic Language	Non-Linear Time Sequences	Complexity of Narrator	Complexity of Plot	Resistant Texts	Diversity
	The Magic Faraway Tree – Enid Blyton	- The Trouble With Trolls – Jan Brett - Black and White – David Macauley	- Chester – Melanie Watt - And the Dish Ran Away with the Spoon – Janet Stevens	- The Chickens Build a Wall – Jean- Francois Dumont - Red Kite, Blue Kite – Ji-Li Jiang - The Building Boy – Ross Montgomery	- The Book With No Pictures – B.J. Novak - Mirror – Jeannie baker	- So Much - Trish Cooke - Coming to England – Floella Benjamin
Reading for pleasure – class reads	Our Year 2 teachers love to read...          Now old enough to sit and listen to longer stories, many 6 and 7 year olds start to enjoy short chapter books at this age. Picture books remain important at this age too, both for independent reading and for shared story times with adults, where the words and pictures can be discussed and enjoyed together.					

Children at this age are often able to handle an increasing complexity of themes, including learning to empathise where characters experience a range of emotions and new experiences. Funny books are hugely popular with this age group, as are visually appealing and highly illustrated non-fiction texts covering topics of interest.

English Reading Curriculum Map

Year 3

Autumn 1

Autumn 2

Spring 1

Spring 2

Summer 1

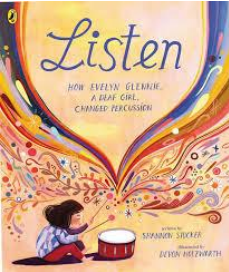
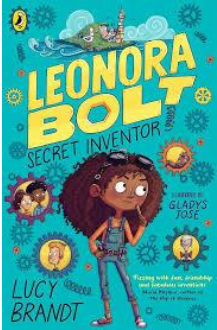
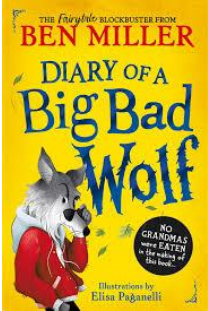
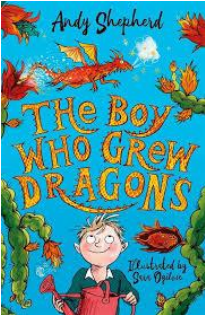
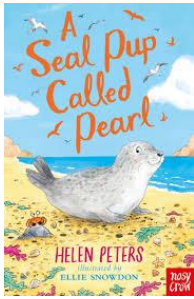
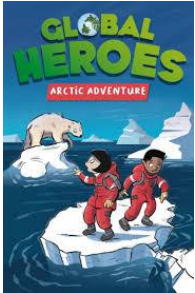
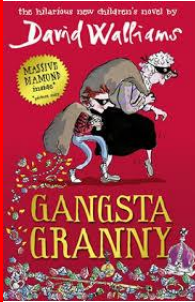
Summer 2

Children will be assessed using Little Wandle assessment guidance to determine starting points for fluency. Children who are meeting age related expectations will read the following:

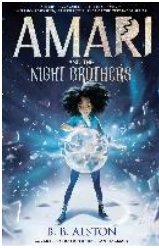
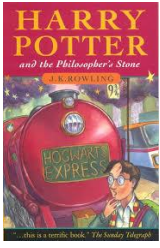
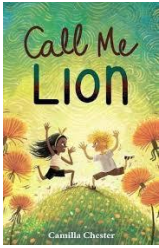
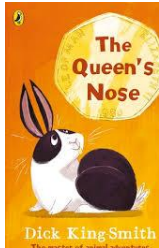
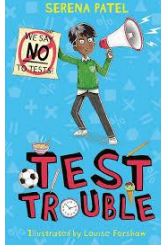
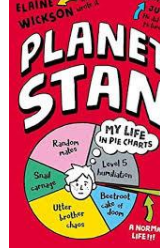
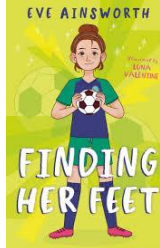
Fluency texts (Based on fluency assessments – subject to change following Little Wandle guidance)	Fluency 5	Fluency 6	Fluency 7	Fluency 8	Fluency 9	Fluency 10
	- Magnificent Minnie hero - Insect maths - Red planet rescue - A secret history of words	- Secrets unearthed - The wolf who cried boy - Lily Parr scores! - Yasuke	- The lost bark - Moonbows and Alligator Rain - Spectacular Space! - The fairy of Gossamer river	- The Mona Lisa mystery - The big five - The royal spy - Women who ruled the seas	- Pie Fortune and the evil wizard - Animal takeover! - The wedding shoes - Clues from poos	- Stories of the seas - Game changers - Three Winter tales - Astrid's adventure

Children who complete the Little Wandle fluency programme and are fluent readers will read the following:

Guided Reading texts					The Hodgeheg by Dick King Smith	Charlotte's web by E B White
Non-fiction texts to support					- Hedgehog facts - Road safety	- Extract – Spiders, spider webs 1 chapter of a play script version of Charlotte's Web.
The Write Stuff texts	- F - The True Story of the Three Little Pigs by Jon Scieszka - F - The Colour Collector by Nicholas Solis - F - The Secret of Black Rock by Joe Todd Stanton	- F - The Journal of Iliona: A Young Slave - NF - Christmas Dessert	NF - The Gardener by Sarah Stewart	Autumn is Here (poetry)	- F - Stone Age Boy by Satoshi Kitamura - NF - How A Robot Dog Works	- F - Flood by Alvaro F Villa - F - Wolves in the Wall by Neil Gaiman
Poetry, Rhymes & Songs	- No breathing in class – Michael Rosen – Performance Poetry - Reading for Pleasure Poem shared regularly – (free verse and Question / Answer poems)		- Reading for Pleasure Poem shared regularly – (free verse and Question / Answer poems) - kennings / Quatrains – selection to compare and contrast		- At the Pantomime by John Mole <i>Performance poetry</i> - Limericks/ Clerihew – Selection to compare / Contrast - Reading for Pleasure Poem shared regularly – (free verse and Question / Answer poems)	
Wider Curriculum texts (Foundation subjects)	- F - Running on the roof of the world by Jess Butterworth - NF - Mountains and Valleys by Let's Explore Britain - NF - Mountains: A dazzling geographic journey by World Feature Focus - F – Eddies garden and how to make things grow by Sarah Garland - NF – A seed is sleepy by Dianna Hutts Aston - F – The boy who grew dragons by Andy Shepherd - NF – Skin, muscles and bones by Steve Parker - NF – Muscles and bones by Usborne		- NF - Meet the... Ancient Greeks by James Davies - NF - A visitors guide to Ancient Greece – Usborne - F - Usborne illustrated stories from the Greek myths - NF – Why why why do magnets push and pull by Camilla de la Bedoyere - NF – Forces and magnets by Peter Riley - NF – Forces and magnets: step into science by Peter Riley		- NF – Collins junior Atlas - NF – Sedgley and District: A third selection by Trevor Genge - NF – How to read a map by Melanie Waldron - NF – Science in a flash: Light by Georgia Amson-Bradshaw - NF - CGP KS2: Light and shadows - NF – Spectacular light and sound by Rob Colson and Jon Richards - F – The rock factory by Jacqui Bailey and Matthew Lilly - NF – The street beneath my feet by Charlotte Gullian - NF – The amazing book of rocks and fossils by Claudia Martin	

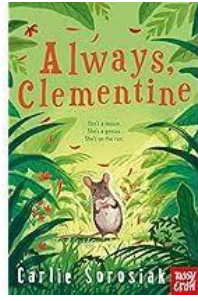
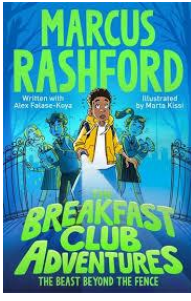
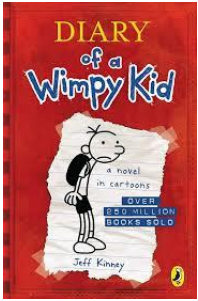
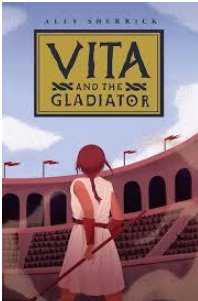
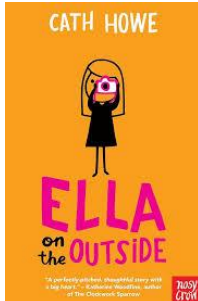
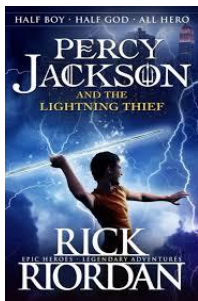
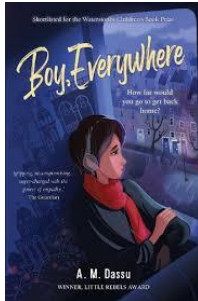
	• NF – The skeleton inside you by Philip Balestrino and True Kelley					
Additional texts	Archaic Language	Non-Linear Time Sequences	Complexity of Narrator	Complexity of Plot	Resistant Texts	Diversity
	- The Children of Green Knowne – Lucy M.Boston - Pippi Longstocking – Astrid Lindgren	The midnight fox – Betsy Byers	The Creakers – Tom Fletcher	- Revolting rhymes – Roald Dahl - The tunnel – Anthony Browne	- The mysteries of Harris Burdick – Cris Van Allsburg - The Great Panjandrum Himself – Samuel Foote	- Planet Omar – Zainab Mian - Ellie&theCat–Malorie Blackman
Reading for pleasure – class reads	Our Year 3 teachers love to read...					
	 Reading for pleasure in Year 3 can provide entertainment and delight as well as opening up a host of new worlds to children. Books provide children of this age group with opportunities to stretch the imagination as well as to consider what life might be like in a myriad of different settings and situations. Stories about the lives of others can help children to develop empathy and understand emotions, while at the same time increasing children’s language skills and vocabulary. Furthermore, research shows that reading for pleasure in childhood is a more powerful indicator of future educational attainment than parental socioeconomic status. In order to facilitate the enjoyment of reading, getting the right book into the right child’s hands at the right time is the key. At the age of 7-8, many children have learned to read short books by themselves and begin to exercise greater freedom of choice over their independent reads at school and home.					

English Reading Curriculum Map						
Year 4						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Guided Reading texts	The Iron Man by Ted Hughes	Rumaysa by Radiya Hafiza	The Explorer by Katherine Rundell	The Sheep Pig by Dick King-Smith	Bill’s new frock – By Anne Fines	A kind of spark by Ellie McNicoll (Neuro-diversity)

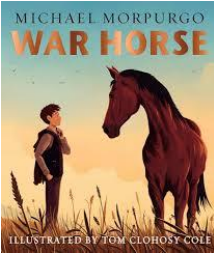
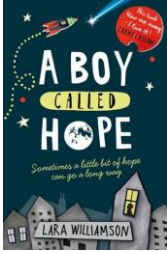
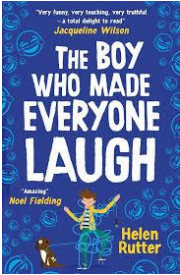
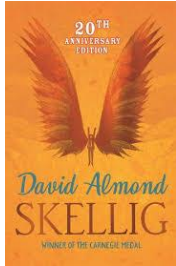
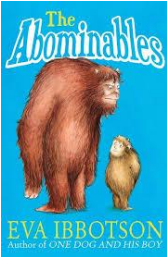
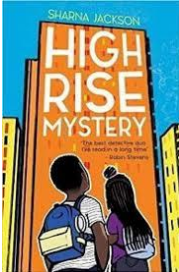
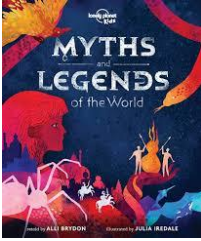
 Non-fiction texts to support	- Materials and their properties - Magnetism	- Islam - Hijabs - Rapunzel	- Amazon Rainforest - All about sloths - Types of spiders	- Farming - Sheepdogs - Livestock	- Tolerance - Neuro-diversity - Equality vs Equity	- Autism information - Autism explanation video
Literacy shed/Online texts	NF - Y4 Non-fiction persuasion – dragons 	- F - Cinderella - F - Rapunzel - F - Sleeping Beauty - NF - Y4 Non-fiction newspapers 		NF - Y5 Non-fiction biographies –Steven Hawking 		
The Write Stuff texts	- F - Float by Daniel Miyares - Still I Rise by Maya Angelou (poetry)	- NF - Inviting an Author - F - Feast	- NF - The Creature - F - Farther by Grahame Baker-Smith	NF - Stroodles: An Alternative to Plastic Straws	- F - The Iron Man by Ted Hughes - NF - Nikola Tesla	- The River (poetry) - F - Charlie and the Chocolate Factory by Roald Dahl
Poetry, Rhymes & Songs	- Still I rise <i>Maya Angelou (To be covered Autumn 1)</i>  <i>(lyric poem)</i> - The Owl and the Pussy Cat – Edward Lear (Nonsense) - Reading for Pleasure Poem shared regularly (Simile / Metaphor and Calligrams)		- Scissors by Alan Ahlberg (performance poetry) - Tankas, Haikus and Cinquains – Compare and Contrast – Range of examples - Reading for Pleasure Poem shared regularly (Simile / Metaphor and Calligrams)		- The book by Michael Rosen (metaphorical poetry) - The Jumblies by Edward Lear (Nonsense – compare author) - Reading for Pleasure Poem shared regularly (Simile / Metaphor and Calligrams)	
Wider Curriculum texts (Foundation subjects)	- NF - The story of Tutankhamun by Patricia Cleveland-Peck - NF - Ancient Egypt: Tales of Gods and Pharaohs by Marcia Williams - NF - Meet the Ancient Egyptians by James Davies - F - Chocolate tree: A Mayan folktale by Linda Lowery - NF - History detective Mayan Civilisation by Clare Hibbert - NF – Your growling guts and dynamic digestive system by Paul Mason - NF – Dental anatomy colouring book by Samniczell Publication - NF – Brilliant human body by Autumn Publishing - NF – Animal classification (discover biology) by Emma Huddleston - NF – Vertebrates vs Invertebrates by Baby iQ builder books - F – Who might you be? An animal classification book by Clare Fearon		- NF - Usborne Look inside volcanoes and earthquakes - F - Escape from Pompeii by Christina Balit - NF - Everything: Volcanoes and Earthquakes (National Geographic Kids) - NF - Barrow Hill: The Dudley Volcano (leaflet) - F - Roman diary. The journal of Ilona a young slave by Richard Platt - NF - Usborne – The Roman soldiers handbook - NF - Romans magnified by David Long - F – Charging about the story of electricity by Jacqui Bailey and Matthew Lilly - NF – Electricity: Let’s investigate by Ruth Owen		- NF - Learn about Spain for kids: For ages 8-12 by Meonatrip - NF - 60 Facts about Spain: For kids, fun facts about Spain by Grant Publishing - NF -Sound: Let’s investigate by Ruth Owen and Victoria Dobney - NF – What is sound? By Richard and Louise Spilsbury - NF – What is sound? By Jodi S Rake - NF – States of matter by Anne Giulieri - F – Comic strip Science by Paul Mason and Jess Bradley - NF – States of matter by Georgia Amson-Bradshaw	
Additional texts	Archaic Language	Non-Linear Time Sequences	Complexity of Narrator	Complexity of Plot	Resistant Texts	Diversity
	- Alice’s adventures in Wonderland – Lewis Carroll - Five Children and It – Edith Nesbit	- Clockwork – Philip Pullman - Farm Boy – Michael Morpurgo	- Varjak Paw – S F Said - The miraculous journey of Edward Tulane – Kate DiCamillo	- Artemis Fowl – Eoin Colfer - Demon Dentist – David Walliams	- Cloud Busting – Malorie Blackman - The walrus and the carpenter – Lewis Carroll	Little Badman–Henry White & Humza Arshad
Reading for pleasure – class reads	Our Year 4 teachers love to read...          					

	The growing range of excellent books for this age group makes the task of encouraging reading for pleasure in Year 4 as delightful as it is essential. It is indeed an essential task – as children’s laureate Cressida Cowell puts it, ‘Decades of research show a reader for pleasure is more likely to be happier, healthier, to do better at school, and to vote – all irrespective of background’. When children choose to read, they gain access to a host of exciting ideas and worlds and this helps to flex the muscles of the imagination, develop empathy and better understand the lives of others, as well boosting language skills, vocabulary and comprehension. In order to facilitate the enjoyment of reading, the provision of books that are age-appropriate, high quality and appealing is key. At the ages of 8 and 9, many children have learned to read short chapter books by themselves and have gained enough experience of books to articulate preferences about styles, themes and formats. Animal tales, fantasy adventures, funny stories, comic-style books and illustrated chapter books are popular at this age, as are non-fiction texts covering topics of interest like science or history. In addition to a wide choice of independent reads, stories being read aloud by adults continue to be an important – and much-enjoyed – aspect of the reading for pleasure journey at this age.
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English Reading Curriculum Map						
Year 5						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Guided Reading texts	Odd and the Frost Giants by Neil Gaiman (Historical)	Street Child by Berlie Doherty	The boy at the back of the class by Onjali Rauf	Tom’s Midnight Garden by Phillipa Pearce	Holes by Louis Sachar	The girl of ink and stars by Kiren Millwood-Hargrave
 Non-fiction texts to support	Viking Voyagers by Jack Tite	- Recount – A soldier’s Diary (Literacy Shed+ Recounts Y5 link to History / Fiction context) - Recount – A Mother’s Diary (Literacy Shed+ Recounts Y5 link to History / Fiction context)	- Geographical journey from Syria through Europe - Refugees	- Non-chronological Report – Evacuees (Topical Resources) - WW2	Deserts - Biomes	- Bravery - Myths
Literacy shed/Online texts		Greta Thunberg – Biography (Literacy Shed+ Pre teach link to Y5 Biography writing Hatshepsut and Y6 Greta Thunberg) 		Should Children clean their Schools – Non Fiction -Persuasive / Balanced Argument (Literacy Shed+ link to writing unit) 		Non-Chronological Report – Rain Forests (Literacy Shed + Y5 Non-Fiction – pre teach link to y6) 
The Write Stuff texts	- F - The Explorer by Katherine Rundell - NF - Emperor Penguins	- Malfeasance by Alan Bold (poetry) - F - The Snowman by Raymond Briggs	- F - One Small Step (short film) - NF - Hatshepsut by Kate Pankhurst	F - Cosmic by Frank Cotterill-Boyce	- NF - Screen Use - F - The Nowhere Emporium by Ross Mackenzie	F - Kick by Mitch Johnson
Poetry, Rhymes & Songs	- If by Rudyard Kipling (Archaic / Figurative, Lyrical, Iambic Pentameter)(Literacy Shed+ Classic Poetry Y5) - Reading for Pleasure Poem shared regularly (Monologue / Free Verse)		- The Silliest Teacher in School by Darren Sardelli – Performance Poem (Poetry Foundation) - Reading for Pleasure Poem shared regularly (Monologue / Free Verse)		- The Listeners by Walter De La Mer – Narrative Poem (Literacy Shed+ Y5) - Something under my bed Ken Nesbitt (performance poem) - Reading for Pleasure Poem shared regularly (Monologue / Free Verse)	

Wider Curriculum texts	- NF - Brazil its land and its people by Susie Brooks - NF - The Rainforest Warrior by Anita Ganeri - F – The solid truth about states of matter by Agnieszka Biskup - NF – 100 things to know about space by Alex Frith, Jerome Martin et al - NF – Learn about space – stars, planets, solar system by Goss Castle and Alex Goss - NF – Science in a flash: Earth and space by Georgia Amson-Bradshaw			- NF - One world: 24 hours on Planet Earth by Nicola Davies - NF - Global: One fragile world. An epic fight for survival by Eoin Colfer - NF - Caring for the environment by Georgia Amson-Bradshaw - NF - Fury of the Vikings by Dominic Sandbrook - NF - Vikings in 30 seconds by Philip Steele - NF - Everything Vikings by Nadia Higgins - NF - Viking Life: Transport by Nicola Barber - NF – Fantastic forces and incredible machines by Nick Arnold and Georgette Yakman - NF – Foxton Primary Science: Forces by Nichola Tyrrell - NF – Forces in action by Rob Colson			- NF - How machines changed cultures. Industrial revolution for kids by Baby Professor - NF – Questions and answers about growing up by Usborne - NF – You grow girl! By Dr Zoe Williams - NF – Growing up great! By Scott Todnem - NF – Life cycles by Peter Riley - NF – Lifecycles (ways into Science) by Peter Riley		
	Additional texts	Archaic Language	Non-Linear Time Sequences	Complexity of Narrator	Complexity of Plot	Resistant Texts	Diversity		
- The Secret Garden – Frances Hodgson Burnett - The Jungle Book – Rudyard Kipling		- The time travelling hamster – Ross Welford - The London Eye Mystery – Siobhan Dowd	- A series of Unfortunate Events – Lemony Snickett - Cogheart – Peter Bunzl	- Welcome to Nowhere – Elizabeth Laird - Rooftoppers- Katherine Rundell	The Arrival – Shaun Tan	- Breadwinner – Deborah Ellis - Norry the infinite – Patience Agbabi			
Reading for pleasure – class reads	Our Year 5 teachers love to read...								
	 Helping children in Year 5 discover a love of reading is most successfully achieved when a wide range of appealing and age-appropriate books are available. Research on reading for pleasure shows that children who choose to read for enjoyment are more likely to achieve higher academic outcomes, to have improved mental health and to gain economic success later in life. What’s more, when children choose to open a book to read, they are able to discover new worlds beyond their own experiences, to learn about different people and develop critical thinking and crucial empathy skills, as well as advancing their language and vocabulary. Getting the right book into the right child’s hands at the right time is absolutely key to sparking a love of reading. At the ages of 9 and 10, most children are able to read longer chapter books and handle stories with an increasing complexity of themes. Popular with this age group are thought-provoking books about relevant social issues, as well as laugh-out-loud funny books, graphic novels and non-fiction that cover topics of interest. As well as having a wide range of styles and formats to choose from for independent reading, an essential ingredient in developing a lifelove of books at this age is when adults protect shared reading experiences and continue to read aloud at storytime well beyond the age that children can read for themselves.								

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Guided Reading Texts	Kensukes Kingdom – Michael Morpurgo (Emotional)	The Final Year - Matt Goodfellow	- Boy in the Tower Polly Hi-Yen Fiction (Moral dilemma/emotional) - Letters from the Lighthouse by Emma Carroll		Goodnight Mr Tom - Michelle Magorian (Classic)	Shakespeare Stories A Midnight Summer Nights Dream by Andrew Matthews
 Non-fiction texts to support	Ships	- Working class England - Hardship	Cahms website – depression and anxiety at home.		- Find out about World War II (DK Findout) - Evacuation - Blackouts	Youtube clip – A Midsummer Nights Dream
CGP texts		- F -The Baking Battle - F - An Underground City - NF - The Great Wall of China	- F - The Old photograph - F -A Visit to Baba Yaga - NF -Inside the world of Jam - NF - Dare to Dance - NF - Drive in to 1950s America			
Literacy shed/Online texts	Y6 Non-fiction – Newspapers 				Y6 Non-fiction – Biographies 	
The Write Stuff texts	- F - Kensuke’s Kingdom by Michael Morpurgo - NF - Postcards from Prison - NF - Goldilocks	- F - Hansel and Gretel by Neil Gaiman - F - The Firework Maker’s Daughter by Philip Pullman	- NF - Everest - F - A Monster Calls by Patrick Ness	F - The Graveyard Book by Neil Gaiman	- F - The Journey by Francesca Sanna - Hope-o-potamus by Greg James and Chris Smith (poetry)	- NF - Greta by Greta Thunberg - F - Letters from the Lighthouse by Emma Carroll
Poetry, Rhymes & Songs	- Tyger by William Blake (Classic - trochaic tetrameter) - Reading for Pleasure Poem shared regularly (Free Verse)		- Fuss Fuss Fuss – The Goldilocks Rap by James Carter (Performance / Narrative Poem) - Hope-o-potomas (Narrative poem) - Reading for Pleasure Poem shared regularly (Free Verse) 		- Sonnet 18 (Sonnet / archaic) - Reading for Pleasure Poem shared regularly (Free Verse)	
Wider Curriculum texts (Foundation subjects)	- NF - Frozen Planet II by Leisa Stewart-Sharpe - F - Ice trap by Meredith Hooper and M.P.Robertson - NF - Survivors by David Long and Kerry Hyndman - NF - Antarctica a continent of wonder by Mario Cuesta Hernando - NF - On the Line: The story of the Greenwich Meridian by Louise Devoy - NF – Amazing evolution: the journey of life by Anna Claybourne and Wesley Robins - NF – Evolution and classification by Anna Claybourne - NF - Little People, Big dreams – Charles Darwin by Maria Isabel Sanchez Vegara - NF – A bug’s world by Erica McAlister and Stephanie Fizer Coleman - NF – National Trust: Out and about: Minibeast explorer by Robyn Swift and Hannah Alice		- NF - The Battle of Britain (Great events) by Gillian Clements - NF - Spitfire: A very British love story by John Nichol - NF - Daring deeds WWII short stories by KLG History - NF - Everything World War II – National Geographical focus book - NF – Physics for curious kids by Laura Baker and Alex Foster - NF – Science in a flash: Electricity by Georgia Amson-Bradshaw		- NF - Kings and Queens of England and Scotland by Plantagenet Somerset Fry - NF - Kings and Queens: Alfred the Great to King Charles III and everyone in-between! By Marcia Williams - NF - Queen Elizabeth: Jubilee edition - NF – Your hardworking heart and spectacular circulatory system by Paul Mason MS - NF – Knowledge encyclopaedia: Human body by DK - NF – Eyewitness: Human body by DK	
Additional texts	Archaic Language	Non-Linear Time Sequences	Complexity of Narrator	Complexity of Plot	Resistant Texts	Diversity
	- The Hobbit – JRR Tolkien - Oliver Twist – Charles Dickens	- The boy in the striped pyjamas – John Boyne - The infinite lives of Maisie May – Christopher Edge	- Warhorse – Michael Morpurgo - A boy called Hope – Lara Williamson	- In Flanders Fields (poem) – John McCrae - The house with chicken legs – Sophie Anderson	- Jabberwocky (poem) – Lewis Carroll - The Lie Tree – Frances Hardinge	- A pocket full of stars – Aisha Bushby - The girl who stole an elephant – Nizrana Farook

Reading for pleasure – class reads	Our Year 6 teachers love to read...  At the very centre of inspiring reading for pleasure in Year 6 is the element of choice. Readers who are motivated to choose to read are often the ones who are best able to exercise agency over where, when, what and how, knowing that they can read at their own pace in their own way. Key to this is providing a wide range of appealing and age-appropriate texts for readers to explore. Being exposed to different styles, formats and genres helps children to define themselves as readers, to have a range of alternatives to choose next if something they read is not for them and to make choices about the books that will give them the reading buzz. This process is crucial for children to develop the intrinsic motivation to read and to lay the foundations of a lifelong love of reading. At the ages of 10 and 11, most children are able to read chapter books and to think critically about what they read. They begin to enjoy multi-layered stories that present different characters’ viewpoints about key issues, and to think deeply about books that explore relevant social issues. Also popular with this age group are graphic novels, funny books and illustrated non-fiction that delves deeply into a particular topic of interest. Storytime with adults continues to be important and enjoyed at this age – despite the high level of independence at the ages of 10 and 11, nothing can replicate the magic of a shared reading experience.										
	<table><tr><th colspan="2">Reading Key</th></tr><tr><td></td><td>Inside/outside the bullseye (Doug Lemov). Non-fiction texts that support the core text by increasing children’s understanding of a subject or theme.</td></tr><tr><td></td><td>Texts that support the teaching of writing (The Write stuff)</td></tr><tr><td>F</td><td>Fiction texts</td></tr><tr><td>NF</td><td>Non-fiction texts</td></tr></table>	Reading Key			Inside/outside the bullseye (Doug Lemov). Non-fiction texts that support the core text by increasing children’s understanding of a subject or theme.		Texts that support the teaching of writing (The Write stuff)	F	Fiction texts	NF	Non-fiction texts
Reading Key											
	Inside/outside the bullseye (Doug Lemov). Non-fiction texts that support the core text by increasing children’s understanding of a subject or theme.										
	Texts that support the teaching of writing (The Write stuff)										
F	Fiction texts										
NF	Non-fiction texts										

Section 1: Reading National Curriculum

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Word Reading							
Phonics and Decoding		• apply phonic knowledge to decode words • speedily read all 40+ letters/groups for 40+ phonemes • read accurately by blending taught GPC • read common exception words • read common suffixes (-s, -es, -ing, -ed, etc.) • read multi-syllable words containing taught GPCs • read contractions and understanding use of apostrophe • read aloud phonically-decodable texts	• secure phonic decoding until reading is fluent • read accurately by blending, including alternative sounds for graphemes • read multisyllable words containing these graphemes • read common suffixes • read exception words, noting unusual correspondences • read most words quickly & accurately without overt sounding and blending	• apply their growing knowledge of root words, prefixes and suffixes, both to read aloud and to understand the meaning of new words they meet root words and prefixes, including: in-, im-, il-, ir-, dis-, mis-, un-, re-, sub-, inter-, super-, anti- and auto- to begin to read aloud root words and suffixes/word endings, including: -ation, -ly, -ous, -ture, -sure, -sion, -tion, -ssion and -cian, to begin to read aloud • read further exception words, noting the unusual correspondences between spelling and sound, and where these occur in the word	• apply their growing knowledge of root words, prefixes and suffixes, both to read aloud and to understand the meaning of new words they meet • read further exception words, noting the unusual correspondences between spelling and sound, and where these occur in the word	• apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), both to read aloud and to understand the meaning of new words that they meet • sion, -tion, -cial, -tial, ant/-ance/-ancy, -ent/-ence/-ency, -able/-ably and -ible/ibly, to read aloud fluently.* • Read most words fluently and attempt to decode any unfamiliar words with increasing speed and skill, recognising their meaning through contextual cues.	• apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), both to read aloud and to understand the meaning of new words that they meet • Read fluently with full knowledge of all Y5/ Y6 exception words, root words, prefixes, suffixes/word endings* and to decode any unfamiliar words with increasing speed and skill, recognising their meaning through contextual cues.
Common Exception Words		• Read Y1 common exception words, noting unusual correspondences between spelling and sound and where these occur in words.	• Read most Y1 and Y2 common exception words, noting unusual correspondences between spelling and sound and where these occur in the word.	• Begin to read Y3/Y4 exception words.	• Read all Y3/Y4 exception words, discussing the unusual correspondences between spelling and these occur in the word.	• Read most Y5/ Y6 exception words, discussing the unusual correspondences between spelling and sound and where these occur in the word.	• Read all Y5/ Y6 exception words, discussing the unusual correspondences between spelling and sound and where these occur in the word.
Fluency		• Accurately read texts that are consistent with their developing phonic knowledge, that do not require them to use other strategies to work out words. • Reread texts to build up fluency and confidence in word reading.	• Read aloud books (closely matched to their improving phonic knowledge), sounding out unfamiliar words accurately, automatically and without undue hesitation. • Reread these books to build up fluency and confidence in word reading. • Read words accurately and fluently without overt sounding and blending, e.g. at over 90 words per minute, in age-appropriate texts.	• At this stage, teaching comprehension skills should be taking precedence over teaching word reading and fluency specifically. Any focus on word reading will be supporting the development of vocabulary.			

Comprehension develop pleasure in reading, motivation to read, vocabulary and understanding by:							
Range of Reading		- listening to and discussing a wide range of poems, stories and non-fiction at a level beyond that at which they can read independently - being encouraged to link what they read or hear read to their own experiences	listening to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently	- listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks - reading books that are structured in different ways and reading for a range of purposes	- listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks - reading books that are structured in different ways and reading for a range of purposes	- continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks - reading books that are structured in different ways and reading for a range of purposes - making comparisons within and across books	- continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks - reading books that are structured in different ways and reading for a range of purposes - making comparisons within and across books
Familiarity with texts		- becoming very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics - recognising and joining in with predictable phrases	- becoming increasingly familiar with and retelling a wider range of stories, fairy stories and traditional tales - recognising simple recurring literary language in stories and poetry	- increasing their familiarity with a wide range of books, including fairy stories, myths and legends, and retelling some of these orally - identifying themes and conventions in a wide range of books	- increasing their familiarity with a wide range of books, including fairy stories, myths and legends, and retelling some of these orally - identifying themes and conventions in a wide range of books	- increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions - identifying and discussing themes and conventions in and across a wide range of writing	- increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions - identifying and discussing themes and conventions in and across a wide range of writing
Poetry & Performance		learning to appreciate rhymes and poems, and to recite some by heart	continuing to build up a repertoire of poems learnt by heart, appreciating these and reciting some, with appropriate intonation to make the meaning clear	- preparing poems and play scripts to read aloud and to perform, showing understanding through intonation, tone, volume and action - recognising some different forms of poetry	- preparing poems and play scripts to read aloud and to perform, showing understanding through intonation, tone, volume and action - recognising some different forms of poetry	learning a wider range of poetry by heart preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience	learning a wider range of poetry by heart preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
Word meanings		discussing word meanings, linking new meanings to those already known	- discussing and clarifying the meanings of words, linking new meanings to known vocabulary - discussing their favourite words and phrases	using dictionaries to check the meaning of words that they have read	using dictionaries to check the meaning of words that they have read		
Understanding		- understand both the books they can already read accurately and fluently and those they listen to by: - drawing on what they already know or on background information and vocabulary provided by the teacher - checking that the text makes sense to them as they read and correcting inaccurate reading	- discussing the sequence of events in books and how items of information are related - drawing on what they already know or on background information and vocabulary provided by the teacher - checking that the text makes sense to them as they read and correcting inaccurate reading	- checking that the text makes sense to them, discussing their understanding and explaining the meaning of words in context - asking questions to improve their understanding of a text - identifying main ideas drawn from more than one paragraph and summarising these	- checking that the text makes sense to them, discussing their understanding and explaining the meaning of words in context - asking questions to improve their understanding of a text - identifying main ideas drawn from more than one paragraph and summarising these	- checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context - asking questions to improve their understanding summarising the main ideas drawn from more than one paragraph, identifying key details to support the main ideas	- checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context - asking questions to improve their understanding summarising the main ideas drawn from more than one paragraph, identifying key details to support the main ideas
Inference		- discussing the significance of the title and events - making inferences on the basis of what is being said and done	making inferences on the basis of what is being said and done answering and asking questions	drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence	drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence	drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence	drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence

Prediction		predicting what might happen on the basis of what has been read so far	predicting what might happen on the basis of what has been read so far	predicting what might happen from details stated and implied	predicting what might happen from details stated and implied	predicting what might happen from details stated and implied	predicting what might happen from details stated and implied
Authorial Intent				- discussing words and phrases that capture the reader's interest and imagination - identifying how language, structure, and presentation contribute to meaning	- discussing words and phrases that capture the reader's interest and imagination - identifying how language, structure, and presentation contribute to meaning	- identifying how language, structure and presentation contribute to meaning - discuss and evaluate how authors use language, including figurative language, considering the impact on the reader	- identifying how language, structure and presentation contribute to meaning - discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
Non-fiction			being introduced to non-fiction books that are structured in different ways	retrieve and record information from non-fiction	retrieve and record information from non-fiction	distinguish between statements of fact and opinion retrieve, record and present information from nonfiction	distinguish between statements of fact and opinion retrieve, record and present information from nonfiction
Discussing reading		- participate in discussion about what is read to them, taking turns and listening to what others say - explain clearly their understanding of what is read to them	- participate in discussion about books, poems & other works that are read to them & those that they can read for themselves, taking turns and listening to what others say - explain and discuss their understanding of books, poems and other material, both those that they listen to and those that they read for themselves	participate in discussion about both books that are read to them and those they can read for themselves, taking turns and listening to what others say	participate in discussion about both books that are read to them and those they can read for themselves, taking turns and listening to what others say	- recommending books that they have read to their peers, giving reasons for their choices - participate in discussions about books, building on their own and others' ideas and challenging views courteously - explain and discuss their understanding of what they have read, including through formal presentations and debates, - provide reasoned justifications for their views	- recommending books that they have read to their peers, giving reasons for their choices - participate in discussions about books, building on their own and others' ideas and challenging views courteously - explain and discuss their understanding of what they have read, including through formal presentations and debates, - provide reasoned justifications for their views

Defining the domains

Vocabulary	Inference	Prediction	Explanation	Retrieve	Sequence/ Summarise
- Find and copy questions - Questions involving more complex vocabulary and in particular around the meaning of phrases such as idioms/figurative language - Also the greater depth student will be able to use meaning seeking strategies to work out the meaning of unknown words/phrases: What do you think (the unknown word) means and why?	- Explanations are detailed using evidence from the text (The 2 or 3 mark questions) For example - What does a paragraph tell you about a character/setting? Explain 2 features giving evidence from the text. - How is someone/something made to seem an adjective? Explain 2 ways giving evidence from the text. - What evidence in the text that something/someone is an adjective. Give 2 examples	- Giving evidence (from the text) for your predictions - Eg What will happen next? Do you think that someone will do/act differently in the future? Explain your choice fully using evidence from the text	- Identify when a character's mood/feelings change in the text as a whole? Give evidence from the text to justify your answer - Explain (using evidence from the text) how someone's character/a setting may appeal to readers - Give two impressions that a particular phrase gives Eg they crossed the glassy surface of the lake. Give two impressions this gives you of the water. - What particular words or phrases has the writer used to create a mood eg sad, cold, relaxed etc? - When comparing, give evidence from the text to justify your answers. Eg Out of a choice of 2 or 3, which character isbraver/stronger etc.....? Give evidence from the text to justify your answers	- What 2/3 (rather than one) things are you told about a character or a setting - Questions which require you to look across a page or the whole text - Use a synonym instead of the word in the text - Eg Text: She will be surprised thought Handa as she set off for Akeyo's village - Where did Handa set off for? - GDS Where did Handa leave for?	- Summarise the whole text rather than a single paragraph - For example: Which of the following/what would be the most suitable summary of the whole text and why?

Section 2: Progressive Question Stems

	EYFS and Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Vocabulary	- What does the word xxx mean in the text? Which word in the text tells you how xxx was feeling? - Which word means the same as.....?	- What does the word xxx mean in the text? - Which word in the text tells you how xxx was feeling? - Find and copy one word which means..... - Which word means the same as.....? phrase.....This means that.....multiple choice..?	- Which word in the text describes what xxx is like? - What does the word xxx mean in this sentence? - Find and copy one/two words which describe/means? - In the sentence the word xxx is closest in meaning to (examples given) - What does word/phrase mean?	- Which word in the text describes what xxx is like? - Find and copy one/two words which describe/means? - In the sentence the word xxx is closest in meaning to (examples given) - Give the meaning of the wordin the sentence? - What does word/phrase mean?	- Look in the paragraph; find and copy one word/phrase meaning/that shows that/that tells you that/that suggests that.....? - Give the meaning of the wordin the sentence? - What does a particular word/phrase suggest about a person/setting? - What word (from choice) most closely matches the word ...? - What does word/phrase mean?	- Look in the paragraph; find and copy one/two word/phrase meaning/that shows that/that tells you that/that suggests that.....? - Give the meaning of the wordin the sentence? - What does a particular word/phrase suggest about a person/setting? - What word (from choice) most closely matches/is closest meaning to the word ...? - What does <i>word/phrase</i> mean?
Inference	- Which words make you think that.....? - How can you tell that ...? - Can you explain why.....? - Why did something happen? - Why did someone do something? - How do you think someone is feeling/felt at a point in the story?	- Which words make you think that a person is? - How can you tell that ...? - How do you think someone is feeling/felt at a point in the story? Why did he feel that way? - Why did something happen? - Why did someone do something? - Why did someone think something? - Why did someone describe something as? - The story shows that someone ischoice of adjective?	- Find a word that shows that someone isadjective? - How do you think someone is feeling/felt at a point in the story? How do you know/ Why did he feel that way? - Why did something happen? - Why did someone do something? - Why did someone think something? - Why did someone describe something as? - How do you know that xxx was? - How did xxx feel when ...something happened? - Using info from the text, tick one box in each row to show whether each statement is a fact or an opinion - Why did.....something happen? Why did...someone do something?	- How do you know that xxx was excited? - How did xxx feel when ...something happened? - What impressions do you get of a setting/a person from a paragraph? - What does a particular paragraph suggest/infer about a person/setting? - Why did.....something happen? - Why did...someone do something? - What evidence in the text is there that a character felt /is.....adjective ?	- From the paragraph starting/page...how do you know/what evidence is there/how can you tell that/why did a character felt /is a particular adjective? (Give 1/2 reasons) - What impressions do you get of a setting/a person from a paragraph? - What does a particular paragraph/description suggest/infer about a person/setting? - Look at the line...../paragraph...Why did someone do /feel something? - Why is somewhere an adjective/noun phrase? - What evidence in the text is there that a character felt /is.....adjective ? - What can you infer about a setting/character from one paragraph? - According to the text, how did...../why? - Decide if the following statements are fact or opinion?	- From the paragraph starting/page...how do you know/what evidence is there/how can you tell that/why did a character felt /is a particular adjective? (Give 1 or 2 reasons) - What impressions do you get of a setting/a person from a paragraph? - What does a particular paragraph/description suggest/infer about a person/setting? - Look at the line...../paragraph...Why did someone do /feel something? - Why is somewhere/someone an adjective/noun phrase? - What evidence in the text is there that a character felt /is.....adjective ? - What can you infer about a setting/character from one paragraph? In what ways might a character/a setting appeal to readers? - According to the text, how did...../why? - How is something made to seem? (Explain ... ways, giving evidence from the text) - Decide if the following statements are fact or opinion
Prediction	- From the cover/title, what do you think will happen in this story? - What will happen next?	- From the cover/title, what do you think will happen in this story? - What will happen next? What are the clues? - What do you think a character is likely say at the end of the story?	- How do you think this story will develop? - What do you think will happen next? Why do you think that/What are the clues?	- How do you think this story will develop? What are your reasons from the text? - Do you think that someone will do/act differently in the future?	- Do you think that someone will do/act differently in the future? - What does this paragraph suggest will happen next? What makes you think this? - Do you think....will happen? Yes, no or maybe? Explain your answer using evidence from the text	- Do you think that someone will do/act differently in the future? Justify your reasons with evidence from the text - Do you think....will happen? Yes, no or maybe? Explain your answer using evidence from the text

Explanation	- Who is your favourite character? Why? - Did you like the text? Why or why not? - What was favourite moment? Why or why not?	- Who is your favourite character? Why? - Would you like to live in this setting? Why/why not? - Is there anything you would change about this story? - Do you like this text? What do you like about it?	- How does the title encourage you to read on? - In what ways do the illustrations support the text? - What does the word x tell you about y? - What effect has the author created by writing a particular line this way? The writer uses words like xxx. How does this make you feel? - Which section/part was the most interesting/exciting? Why? (Comparing 2 texts) Which text is better and why? - Describe different character's reactions to the same event - Why has information been organized differently in different parts of the text? - What is similar/different about two characters?	- How does the title encourage you to read on? - In what ways do the illustrations support the text? - What does the word x tell you about y? - What effect has the author created by writing a particular line this way? The writer uses words like xxx. How does this make you feel? (Comparing two texts) Which text is better and why? - Describe different character's reactions to the same event - In what ways are 2 characters/settings the same/different?	- Draw lines to match each part of the story with the correct quotation from the text eg Lesson, Action, Setting, etc - Give two impressions that a particular phrase gives? - In what ways are 2 characters/settings the same/different? - The mood of a character changes throughout the text. Find words or phrases that show this	- Draw lines to match each part of the story with the correct quotation from the text eg Lesson, Action, Setting, etc - Give one piece of evidence from the text which suggests that - Give two impressions that a particular phrase gives? - What does a phrase suggest about something - In what ways are 2 characters/settings the same/different? - The mood of a character changes throughout the text. Find words or phrases that show this
Retrieve	What, Who, Where, When, Why?, How much/many?	- What, Who, Where, When, Why?, How much/many? - Explain why someone did something? - Which of the statements are true and false?	- What, Who, Where, When, Why?, How much/many? - Using information from the text, decide if the following statements are true or false	- What, Who, Where, When, Why?, How much/many? - Using information from the text, decide if the following statements are true or false?	- What 1/2/3 things are you told about a setting/character from one paragraph? - Using information from the text, decide if the following statements are true or false? - Give 2 reasons why.....? - What was revealed at the end of the story? - Using information from the text, decide if the following statements are true or false?	- What 1/2/3 things are you told about a setting/character from one paragraph? - What did someone do in order to/as a result of? Using information from the text, decide if the following statements are true or false? - Why did someone do something/ Give 2 reasons why.....? - What was revealed at the end of the story? - Using information from the text, decide if the following statements are true or false? - Name two challenges someone faced and explain how they dealt with it?
Sequence/ Summarise	- What happens first in the story? - Sequence these sentences from the story? - What happened before or after something?.....	- What happens first in the story? - Sequence these sentences from the story - Number the sentences to show the order they happen in the story - What happened before or after something?.....	- Number the sentences below from 1 to 4 to show the order they happen in the story - What happened before or after something?..... - What happens first in the story?	- What happened before or after something?..... - Number the sentences below from 1 to 4 to show the order they happen in the story - Which of the following would be the most suitable summary of the whole text/paragraph?	- Below are some summaries of different paragraphs from this text. Number them 1 – to show the order in which they appear in the text. - Which of the following would be the most suitable summary of the whole text/paragraph?	- Below are some summaries of different paragraphs from this text. Number them 1 – to show the order in which they appear in the text. - Which of the following would be the most suitable summary of the whole text/paragraph?

Section 3: Developing a mental model

- Factors that influence comprehension
- Understanding the majority of the words used in a text is vital.
- Understanding sentences
- Using text structure
- Activating meaning
- Making inferences
- Comprehension monitoring

Developing a mental model

When we read or listen to a text, we represent, in our minds, what is being described. We build a mental or situation model by linking information in the text with what we already know. Our model is unlikely to replicate the text perfectly – we rarely remember the author’s exact words – but it captures the meaning. As we read on and find out more, we integrate new details and insights into our model, including by making inferences, that is, by going beyond what the text states explicitly. When we think about developing pupils’ comprehension, it can be useful to focus on helping them to build the most robust mental model they can. To lift the words from the page and then build a mental model requires proficiency in both word reading and comprehension. Consider the example below:

After journeying across the Okavango Delta since dawn, we'd given up all hope. Forlornly, we turned our 4WD around and headed back to the lodge.

But then, as we crossed the crest of a hill, we saw them. There were five in total, a family. As we drew closer, I marvelled at the sheer enormousness of these great grey giants. They were immense, their legs like baobab trunks planted so firmly in the soil. Their vast ears fanned steadily, sending the sandy dust on their backs into swirling clouds. I watched as the smallest member of the group stumbled and its mother steadied it with a careful trunk. It seemed incongruous that something so large and powerful could behave so tenderly.

The ability of a reader to construct a mental model is rarely all or nothing but, rather, sits somewhere on a spectrum of understanding. The reader, perhaps, might understand the main ideas but miss some of the nuances. In the text above, for example, they might grasp that the narrator is watching a family of elephants, but might not appreciate his shift from disappointment after seemingly such a long journey, in vain, to one of awe at being so close to the magnificent creatures. While we are not told explicitly what the ‘great grey giants’ are, an experienced reader is still likely to be able to build a robust mental model, drawing on details to picture the animals and the landscape.

Factors that influence comprehension

Reading comprehension relies on both knowledge and processes working together:

- background knowledge
- knowledge of vocabulary (breadth and depth)
- understanding sentences using text structure
- activating meaning
- making inferences
- comprehension monitoring

These are vital for comprehension; they are enriched by pupils’ exposure to texts, through reading widely and listening to texts being read aloud. Background knowledge Reading comprehension draws on background knowledge. The more a reader knows about the topic, the easier it is for them to integrate new information from the text and build a mental model. So, deeper background knowledge produces stronger comprehension. In the text above about the elephants, not everyone will know where the Okavango Delta is, but reading about the narrator trying to find animals, with mentions of ‘4WD’ and ‘lodge’, helps to place the setting as a safari, allowing the reader to make sense of the scene. It is not necessary for a reader to know everything about a text in order to understand it; on the contrary, reading is one of the principal ways we learn new things. Knowledge of vocabulary A strong correlation exists between vocabulary knowledge and comprehension. As the national curriculum says: Teachers should also pay attention to increasing pupils’ vocabulary, ranging from describing their immediate world and feelings to developing a broader, deeper and richer vocabulary to discuss abstract concepts and a wider range of topics, and enhancing their knowledge about language as a whole.

Understanding the majority of the words used in a text is vital.

Breadth of vocabulary (how many words we know) is important, but so is depth: how we know each word, its different meanings in varied contexts, and the nuances conveyed by a particular choice of word. In the text above, comprehension depends on understanding a critical mass of words, especially those that allow the reader to identify the animal: trunk, vast ears, great grey giants. Some less-familiar words and phrases – journeying, forlornly, given up all hope – add nuances that allow the reader to understand the narrator’s feelings. Vocabulary knowledge and background knowledge are likely to overlap considerably in the classroom: in order to support pupils’ comprehension, we therefore need to build both knowledge of words and the ideas that they represent.

Understanding sentences

Understanding the meaning carried by sentence structure, including grammar and syntax (the way in which elements of language such as words are organised to convey meaning), also affects comprehension. This includes appreciating how the position of words in a sentence alters meaning (‘its mother steadied it’ compared to ‘it steadied its mother’). It also includes aspects such as resolving pronouns or considering the implications of different conjunctions. In the text above, the reader needs to resolve pronouns (‘we’ for the tour party, ‘I’ for the narrator, ‘them’ and ‘they’ for the elephants). The reader also needs to understand the relationship between clauses that show time and effect (they journeyed for a long time before seeing the elephants; their position changed as they crossed the crest of the hill; they drew closer so the narrator could see the elephants clearly).

Using text structure

Readers also draw on their knowledge of texts and how they work to support their comprehension. A good knowledge of the structure of different texts allows pupils to know what to expect from different parts of the text. In non-fiction texts, knowledge of text structure and how information is sequenced and organised can allow pupils to

navigate to find specific material. With narratives, readers can use text structure to identify where their understanding might have broken down: a mismatch between their expectations of a typical story and what has happened in the one they are reading, for example. Some types of narrative texts can present specific challenges to comprehension, for example texts with non-linear structures or multiple plot lines. It is not just the quality of these three types of knowledge – background knowledge, vocabulary, and knowledge of language structures – that affects how a reader constructs their mental model. It is also about how the reader activates and uses such knowledge: the processes involved in reading.

Activating meaning

Activating meaning refers to the process by which the reader moves from recognising a word in print, to activating its meaning and then integrating that meaning into the wider text. Doing this successfully depends on efficient word reading (lifting the word quickly and accurately from the page) and knowing its meaning or meanings, as well as applying the idea the word represents to the mental model. In the text about the elephants above, a reader might read the word ‘ marvelled ’, unconsciously link it to their vocabulary knowledge (marvel: to be full of wonder) and understand how the narrator feels to be confronted with animals of this size.

Making inferences

Making inferences is necessary when reading almost all texts. Successful inference draws on a reader’s background knowledge to fill in gaps, that is, what the text does not say but what the writer expects the reader to understand. Readers make inferences both globally (across the text and beyond the text) and locally (at sentence level). Global coherence inferences, that is, at text level, connect ideas within the text and also with what the reader already knows: ‘the elephants were behind the hill, but now the vehicle has moved the party can see them’; ‘there must be a baby elephant in the family because it stumbles and the mother steadies it’; ‘it must hot and dry because the elephants are fanning themselves and it’s dusty- I’ve seen places like this on a wildlife documentary’. Readers also make inferences at sentence level – local cohesion inferences: for example, recognizing the phrase ‘since dawn’ means that the party have been out for a long time without returning home to rest. Since a reader draws on vocabulary knowledge, background knowledge and knowledge of language structures to construct a robust mental model, it does not make sense for pupils to practise making inferences discretely, as if it were a transferable skill. Teaching to develop pupils’ comprehension is better focused on:

- ensuring they can decode fluently
- developing their spoken language (including their vocabulary)
- deepening their knowledge through studying a knowledge-rich curriculum
- reading and discussing complex texts with them
- reading aloud to them
- encouraging them to read widely in their own time.

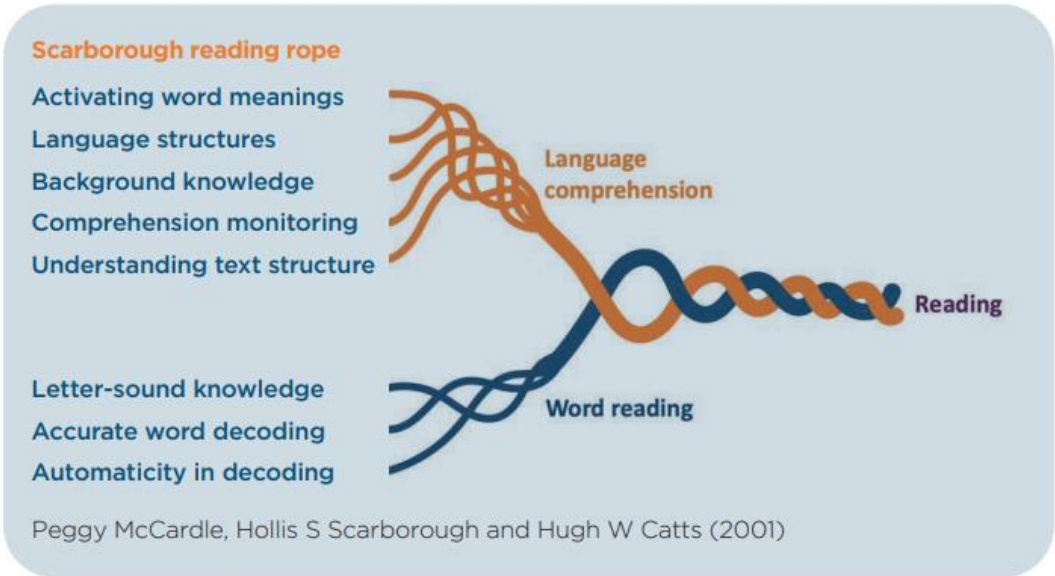
Comprehension monitoring

Comprehension monitoring, an aspect of metacognition, involves the reader in checking their mental model of the text, whether it has broken down and, if so, acting to resolve that. For example, the reader might recognise that they have made an error during reading (‘He’s seen some big trees planted in the soil...oh no, they’re legs like trees. That makes more sense!’). Good monitoring correlates closely with good comprehension. The purpose of the reading also seems to affect successful monitoring. For instance, when a situation demands high-level understanding, skilled readers can adapt their monitoring, checking their reading and understanding to make sure their mental model is as complete as it can be. The extent to which a reader can construct a good mental model for any given text will depend heavily on the text itself. Technical, subject-specific language or a text about a topic with which they are unfamiliar will be more challenging than a text using everyday language or dealing with a known topic. This is why reading a variety of different texts that grow in challenge is so important for pupils. As with so much in reading development, experience leads to proficiency.

Section 4: What good readers do

- Draw on prior knowledge
 - Draw inferences
 - Pay attention to sentences and text cohesion
 - Self-monitor
 - Form mental images
 - Summarise and retell
-
- Draw on prior knowledge: Good readers draw on prior knowledge and experience to help them understand what they are reading.
 - Draw inferences: In addition to understanding the literal points that the author is making, good readers can “read between the lines” and draw inferences about a wide range of hidden meanings, such as why events are unfolding as they do, why characters behave in a certain way, what the characters are thinking, and what might happen next.

- Pay attention to sentences and text cohesion: Skilled readers notice every word in a sentence and are aware of how a single word can subtly shift the meaning of a sentence or even a passage. Paying attention to the meaning of pronouns and other connecting words/phrases within a complex sentence can make a difference in their understanding of the text.
Some texts are more cohesive, meaning the author’s message is easily understood since the reader can move quickly from one sentence to the next. Interestingly, skilled readers tend to learn more from texts that are less cohesive, probably because they must pay closer attention to the meaning. Texts that are less cohesive have more complex sentences and therefore, tend to be more difficult for poor comprehenders. Teachers must pay attention to the challenges and supports in the sentences of texts that we choose for our readers.
- Self-monitor: During reading, good readers learn to monitor their understanding, adjust their reading speed to fit the difficulty of the text, and address any comprehension problems they have. After reading, they check their understanding of what they have read. Children who are good at monitoring their comprehension know when they understand what they’re reading and when they don’t.



- **Form mental images:** Good readers often form mental pictures, or images, as they read. Readers (especially younger readers) who picture the story during reading understand and remember what they read better than readers who do not create a picture in their mind.
- **Summarise and retell:** Summarising requires children to determine what is important in the text and then put it into their own words by retelling, verbally or in writing. Instruction in summarising can help children become more purposeful as they read and more skilful in comprehending. Summarising can help students to:
 - Identify main ideas orally or in writing
 - Connect the main or central ideas orally or in writing
 - Learn to leave out unnecessary information
 - Remember what they have read
 - Think about text structure

Good readers notice how a text is organised or structured. Understanding the difference between a narrative structure (story) versus expository structures can help a reader anticipate and fully grasp an author’s message.

Section 5: Fluency

- **What is decoding?**
- **What is reading fluency?**
- **Why is reading fluency important?**
- **Activities to improve fluency**

What is decoding?

Decoding is the ability to apply your understanding of letter-sound relationships, as well as letter patterns, to correctly pronounce written words. Children can then apply their understanding of letter sounds and patterns to read new, unexplored vocabulary. The National Curriculum states, ‘Skilled word reading involves both the speedy working out of the pronunciation of unfamiliar printed words (decoding) and the speedy recognition of familiar printed words. Underpinning both is the understanding that the letters on the page represent the sounds in spoken words.’ Decoding is taught through phonics in the early teaching of reading, often when children start school. There will be a lot of focus on decoding particularly in KS1 and perhaps even lower KS2 to build confident word-readers.

What is reading fluency?

Reading fluency is sometimes mistaken for reading quickly. Certainly, reading with pace is an important aspect of fluency, but it doesn’t tell the whole story.

Pikulski and Chard (2003) stated that reading fluency “...refers to rapid, efficient, accurate word recognition skills that permit a reader to construct the meaning of text. Fluency is also manifested in accurate, rapid, expressive oral reading and is applied during, and makes possible, silent reading comprehension.”

Why is reading fluency important?

The importance of reading with fluency is acknowledged across the literature informing teaching and learning in schools. The National Curriculum for England makes several mentions of the need for pupils to read fluently. The education inspection framework from Ofsted (2019) asserts that one of the impact measures of the quality of education provided by a school is that learners ‘read widely and often, with fluency and comprehension’ ; the Ofsted framework (2023) states that inspectors will assess how well the school is teaching phonics and supporting all children to become confident, fluent readers; and the teacher assessment framework at the end of KS1 states that children reading at the expected level at the end of KS1 will be reading approximately 90 words per minute. The reason for this emphasis on reading fluency is that when children read fluently they have a better understanding of what they have read. Children who read at 90 words per minute or more are able to concentrate on the meaning of what they read, rather than simply decoding the text and recognising words. Reading fluency, then, is a vehicle for reading comprehension.

Understanding what you have read is not a higher order reading skill and as such should not be left until after children have learned to decode. Children should be taught how to read fluently alongside decoding so that they understand the books they read, engage with them fully and develop the skills they need to read independently later on their reading journey.

Activities to improve fluency

Choral reading

Choral reading is a strategy in which groups or the whole class read together. **Texts with rhythm or rhyme work particularly well for this approach.** It often helps to read the passage to the children first so that you have modelled the text, but you don’t have to do this. You can vary the approaches to suit your class and to maintain variety so that, for example, each group takes turns to read a verse of a poem or the groups in the class take turns to read sections or paragraphs of a text.

Repeated reading

The National Curriculum programme of study for Year 1 states that children should reread texts to build fluency and expression. It’s not only the youngest children who benefit from this approach. Consider giving all children opportunities to reread familiar passages in order to gain confidence and build fluency. This is particularly helpful for building confidence prior to reading to the rest of the group.

Copy reading

You are the best model of fluent reading in the class. Read a short passage or poem to the class, demonstrating fluent reading, expression and attention to punctuation, etc. Discuss your reading by talking about any tricky words or phrases and providing their meanings. Also look carefully at the punctuation, pointing out how it affects your delivery. Ask the children to take turns rereading the text to a partner. If any of the children get stuck on a word, their partner should help them to read it. Then, for additional practice with the tricky word, they should read the whole sentence or line again before continuing with the reading.

Echo reading

Read a sentence or a line of a poem and ask the class to read it back to you in exactly the same way. Echo reading is a shorter, but similar, approach to copy reading. The difference is that echo reading focuses on one line rather than a passage. Just like copy reading, you can combine this approach with other strategies such as choral reading, readers’ theatre and marks out of 10. Another way to echo read is for an individual to read a sentence of text and the teacher will read quietly at a slightly slower pace than the reader. If the reader is finding it difficult to read a word, the teacher will say the word and the reader will carry on.

Marks out of 10

Children love catching teachers out, and this activity gives them the chance to do just that. Read a passage to the children (you may do it well or make some errors). Encourage the children to listen attentively and act as the judges, giving you marks out of 10 on their whiteboards. As they award their mark, they must provide feedback; commenting on what you did well and how you could improve. You may well want to create the success criteria prior to your reading - including your use of phrasing, how you attend to the punctuation, whether your pace is too fast or too slow and how you use intonation and expression to give meaning to the text - but you may also want to discuss other elements of reading aloud to an audience, such as volume, facial expression and eye contact with the audience. Once your class are familiar with giving feedback on your reading, they could repeat the process with a reading partner, or perhaps some children may even volunteer to ‘perform’ in front of the group or class.

Phrased reading

Phrased reading is a good strategy for encouraging children to read in ‘reading phrases’ or chunks of meaning, rather than individual words. Show the class a short passage and allow them to read it through independently. Then add some ‘phrase boundaries’.

For example:

Josie made her way across the churchyard/ until she reached the door.// It was eerily quiet.// She glanced around/ and had a strange sense of foreboding.// The church door was ajar/ and there were muddy boot prints on the floor.// Usually empty at this time of day,/ the church was clearly inhabited.// Josie shuddered.//

Allow the children time for practice with the annotated version, encouraging fluency and reading for meaning. Remove the boundary markers and invite the children to reread the text. Eventually, children will be able to move from marked boundaries to reading text and inferring the boundaries of each chunk from the punctuation, conjunctions and meaning of the text.

Reading gym

Explain to children that reading is like being an athlete: you need a training programme that enables you to build speed and stamina. Agree on an appropriate starting goal (one that everyone can achieve, such as one minute), set the classroom timer and challenge the children to read. Make sure everyone has a text, is comfortable and ready, and then start the timer. If children are looking around or checking to see what others are doing, stop the clock. Repeat this reading workout over time until everyone can manage one minute easily, then gradually increase it to a longer period of time. Before you start, you may want to ask children to estimate how long they can read without becoming distracted and without distracting others (they may overestimate this). They could then keep a record of their achievements every time they work out at the reading gym and see if they can achieve or beat their estimate.

Readers’ theatre

The focus in readers’ theatre is on interpreting a script and delivering it with expression and intonation, rather than memorising it and acting it out. Give each child a copy of the script and model reading some of it aloud, as you would any other piece of literature. After your read-aloud, do an echo read and a choral read (see above) of the script to involve the entire group. Allocate the various parts and, once the group has had enough practice, perform the reading to the rest of the class. For the presentation to the class, ask the readers to stand or sit in a semicircle in front of the room and face the audience. Encourage them to make occasional eye contact with the audience and one another as they read and to hold their scripts at chest level to avoid hiding their faces.

Reading rehearsals and reading recitals

Children benefit from practising their reading before reading aloud to a group or class. In order to rehearse, children need to find a quiet space and practise reading a passage out loud. They may want to use techniques such as phrased reading to help them prepare for their reading performance.

Recorded reading

Allow the children to make an audio or visual recording of their reading so that they can play it back and hear what their reading sounds like. This is a great opportunity for self-evaluation and could also be saved for assessment. You could encourage children to use the criteria from marks out of 10 to make their self-evaluation comments.

Section 6: Little Wandle Fluency

We want all children to have the secure phonic knowledge needed to be able to read. But being a fluent reader is so much more. We need to make teaching reading our priority so that every child can unlock all aspects of reading. When we teach reading fluency, we do just that.

As Maryanne Wolfe says: ‘Reading fluency involves every process and subskill involved in reading. ... [It] is influenced by the development of rapid rates of processing in all the components of reading.’ Little Wandle Fluency teaches all aspects of reading using vibrant, diverse and engaging chapter books created by contemporary authors and illustrators. Each book has been carefully devised to support children as they progress in reading fluency through Years 2, 3 and beyond; making sure every child can become a confident, fluent and motivated reader.

Who is Little Wandle Fluency for?

Little Wandle Fluency is for children who have completed Little Wandle Letters and Sounds Revised or another systematic synthetic phonics (SSP) programme and are secure at reading the final level of books. It is not for children who still need phonics instruction.

The power of prosody and repeated reading We want children to become readers who can bring the text alive in their minds and voices. ‘There is growing evidence that a significant relationship between prosodic reading and reading achievement exists, along with strong correlations with prosody and comprehension development.’ (Rasinski, 1985).

We teach prosody in every Little Wandle Fluency reading lesson, building on the familiar practice from the Little Wandle core programme reading practice sessions. We know teaching prosody helps children to understand the text at a deeper level and connect to language – it makes the meaning of the words come alive for them as readers. The supportive teaching notes for each lesson help you to teach prosody with a clear focus, so you and the children gain a repertoire of prosody practice. In our

trials children loved this aspect of the lesson and enjoyed becoming masters of reading aloud! ‘Each time a student reads a text, their reading improves on many fronts ... More importantly, when they move to a brand-new text to read, their gains “stick”.’ (Rasinski, 2018)

Each Fluency lesson includes repeated reading. We have chosen the activities we believe have the biggest impact and are easiest to implement in a group.

They are:

- echo reading
- rehearsed reading
- emotion reading
- marking up texts for reading with prosody.

There are prompt cards that explain how to teach these activities as well as helpful ‘How to’ videos to help you prepare to teach prosody and repeated reading

Fluency and reading speed As children grow their orthographic store and become more able to read words ‘at a glance’, they will be able to read the words on the page with increasing ease and speed. But be warned: a fast reading speed alone is not a full measure of fluency. Both accuracy and prosody need to be measured too. Research identifies the key factors of fluency to be:

- Accuracy
- rate/automaticity
- prosody/expression (pauses, intonation).

(Pikulski and Chard (2005) Rasinski (2014)) ‘Pupils do not pass through a magic barrier and suddenly become fluent. There is no point in pupils reading speedily if the words they read are wrong – for example, if they read ‘place’ for ‘palace’. Equally, accuracy on its own is not useful, unless they can read at a sufficient rate to support comprehension. Both accuracy and speed are essential.’ Reading framework, 2023.

Assessing prosody

Children can begin to read with prosody when they can think about what they are reading as they read. This happens at different times for children and can also be dependent on the text they are reading and the child’s familiarity with its content. Prosody can be assessed when you carry out fluency assessments. For some children, this is not the right time to assess their growing prosody, which is why Little Wandle have developed a Prosody assessment, which we can use flexibly. Use the Prosody assessment within lessons when you ‘tap in’ to listen to the children read, or more formally as an additional assessment using an extract the child has read before. There is guidance and training on how to carry out these assessments in Fluency Programme content and resources (Assessment tab on Little Wandle online).

Example of marking up the text for reading with prosody

Hadad battles Lotan

From Chapter 2, *Stories of the Seas* by Jonny Walker

Hadad underestimated the gods' fear.↑However unhappy they were, the idea of taking on Yamm still filled the Council of Gods with horror. They spoke in nervous whispers,trying to hide their distress.

During one meeting,/Hadad stood up from his throne to confront his fellow gods. "Who will join me?↑Yamm humiliates us.↓He does not deserve his power. We can fight him together. Join me!"

There was an awkward silence.//The gods and goddesses avoided his gaze. But Hadad could not defeat Yamm↓all alone.↑He was counting on their help.//He sighed.



↑	= voice up	—	= speech
↓	= voice down	〰	= excitement/other emotion
→	= go faster	[]	= whisper
←	= slow down	/	= pause
		//	= longer pause

Teacher's note: This document is intended as an example only. Prosody is subjective so you may choose to mark up the passage in a different way. The aim of the mark-up activity is to provide children with a good model for reading with prosody and to learn how to read with expression.

↑	= voice up	—	= speech
↓	= voice down	〰	= excitement/other emotion
→	= go faster	[]	= whisper
←	= slow down	/	= pause
		//	= longer pause

Section 7: Comprehension

- Teaching comprehension
- How do teachers achieve this?
- The seven comprehension skills required by the National Curriculum

Comprehension is the reason for reading. If readers can read the words but do not understand or connect to what they are reading, they are not really reading. Good readers are both purposeful and active, and have the skills to absorb what they read, analyse it, make sense of it, and make it their own.

Strong readers think actively as they read. They use their experiences and knowledge of the world, morphology, vocabulary, language structure, and reading strategies to make sense of the text and know how to get the most out of it. They think about the text structure as they read. They know when they have problems with understanding and what thinking strategies to use to resolve these problems when they pop up. These elements enable a skilled reader to create a mental model of the text as they read.

Comprehension is the ability to turn letters and sounds into meaning. It is the skill of processing text, understanding its meaning and then commenting on this through a contextual understanding of the world. The National Curriculum states, ‘Good comprehension draws from linguistic knowledge (in particular of vocabulary and grammar) and on knowledge of the world. Comprehension skills develop through pupils’ experience of high-quality discussion with the teacher, as well as from reading and discussing a range of stories, poems and non-fiction.’

As the curriculum states, accurate and high-quality comprehension requires an understanding of linguistic knowledge. Therefore, those who require additional support with decoding language need to be given a healthy diet of word-reading interventions systematically.

Decoding is a vital part of teaching reading. In his book Reading Reconsidered, Doug Lemov (2016) writes, ‘mastery in decoding is a prerequisite to all reading comprehension, decoding is vital.’ Competency in decoding will enable all children to develop their comprehension skills of retrieving, inferencing, predicting, summarising, commentating, understanding vocabulary and authorial choice within a guided or whole-class reading session.

Teaching comprehension

When teaching comprehension, there are seven key reading skills you must focus on developing. These reading skills reflect the National Curriculum requirements for children in a primary school setting.

They are:

- **Retrieval:** retrieving and recording information from non-fiction.
- **Inference:** drawing inferences such as inferring characters’ feelings, thoughts and motives from their actions, and justifying inferences with evidence.
- **Summarising:** identifying main ideas drawn from more than one paragraph and summarising these.
- **Prediction:** predicting what might happen from details stated and implied.
- **Vocabulary:** checking that the text makes sense to them, discussing their understanding, and explaining the meaning of words in context.
- **Commentating:** asking questions to improve their understanding of a text.
- **Authorial choice:** identifying how language, structure and presentation contribute to meaning.

How do teachers achieve this?

Teachers can play a critical role in helping children develop their comprehension skills. Reading research has shown that comprehension instruction can help students do a better job of understanding and remembering what they read. Good instruction can also help children communicate with others, verbally and in writing, about what they’ve read.

The seven comprehension skills required by the National Curriculum

Retrieval

Retrieval is a skill taught from an early age in school and is often the reading skill children are most confident with as they do not have to apply their own ideas to answer the question. Retrieval is the process of identifying and recording information from a text. Without the skill of retrieval, children will find it much harder to infer, summarise, commentate, and predict.

Retrieval in reading can be described as ‘like a game of hide and seek at home’ to younger readers. The children have knowledge of the ‘home’ because they have read the text and so they understand where the answers could be hiding. Clues are often located within the question to help us, and you should encourage the children to find these clues.

For example, in the question, ‘When mum came home, where did she first see the paint?’, you could ask the children to identify the ‘buzz word’. These are words from the question that the children could look for in the text to locate their answer. In this case, the ‘buzz word’ would be ‘paint’. The children would then go and scan for this word and circle where they see it in the text.

For children who are more confident with reading, it’s good practice to ask them to write a one- or two-word summary of each paragraph or page, depending on the text length. This will then help them locate and retrieve information more quickly, without having to scour the entire text. For example, take this paragraph:

‘The house was hidden within the dark depths of the woods, where nobody dared to go. The shutters violently smacked against the disintegrated wooden outer layer of the house whilst the blood-red door beckoned you to come closer. Nobody knew whether the house was inhabited, but visitors never came. It was the house the rest of the world had forgotten.’

Children can simply summarise this paragraph as ‘*abandoned house*’.

This will support retrieval. Another good teaching idea is to use oral retrieval as much as you can. This is where you ask questions aloud and ask children to answer verbally. You could play ‘fastest finger first’, where children are asked a retrieval question and race to put their finger on the answer in the text. You could use quiz apps such as Quizizz and Quizlet to make retrieval more interactive and engaging. Your reading lesson and indeed your wider curriculum teaching should contain lots of opportunities for retrieval, even if this is done orally.

Here are the year group objectives for retrieval:

Year 1:

- Discussing the significance of the title and events.
- Explaining clearly their understanding of what is read to them.

Year 2:

- Answering and asking questions.
- Explaining and discussing their understanding of books, poems and other material, both those that they listen to and those that they read for themselves.
- Listening to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently.
- Years 3 and 4: Listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks.

Years 3, 4, 5 and 6:

- Retrieving and recording information from non-fiction texts.

Years 5 and 6:

- Distinguishing between statements of fact and opinion.
- Checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context.
- Explaining and discussing their understanding of what they have read.

In summary:

Retrieve and record information/identify key details from fiction and non-fiction The Retrieval content domain is about children being able to find key pieces of information in the text. Using keywords and a highlighting strategy will help children make links between the keywords in the question and similar wording in the text. By scanning the text, they can spot the keywords, highlight them and find their answer. It is important to note that readers may not find the exact wording from the questions in the text. Synonyms may be used.

Example: Look After Yourself Online

According to BBC Own It, what should you do if you’re watching something you don’t like?

In this question, the keywords are *BBC Own It* and *something you don’t like*. Once children find these words in the text, they will be able to find their answer.

Example: Peter Pan

In the question below, the keywords are **confusing**, **travels** and **children’s minds**. Once children find these words (or synonyms for them) in the text, they will be able to find their answer.

Which word did Mrs Darling find most confusing in her travels through her children’s minds?

Example: Peter Pan

In the question below, the keywords are **confusing**, **travels** and **children’s minds**. Once children find these words (or synonyms for them) in the text, they will be able to find their answer.

Which word did Mrs Darling find most confusing in her travels through her children’s minds?

Example: A Visit from St. Nicholas

In the question below, the keywords are up and chimney. Once children find these words (or synonyms for them) in the poem, they will be able to find the answer.

How did St. Nicholas get back up the chimney?

Inference

Inference is all about creating meaning based on evidence within the text. When children infer, they find clues in the text and apply their own understanding and personal experience to draw conclusions about how a character may be feeling or why something may be happening.

When it comes to SATs, there is a weighting towards inference, retrieval and vocabulary in terms of questioning. The ability to infer is something that should be taught from a young age to build, explore and understand the world around us.

Pictures and wordless picture books can be tremendous sources of inference, especially for younger children. The websites ‘Once Upon a Picture’ and ‘Hey Pobble’ have some super images to explore, while the *Literacy Shed* has a series of videos which introduce children to the concept of inference as looking for clues and creating hypotheses from the evidence they can find.

Inference can be one of the hardest reading skills to teach as getting inference questions wrong can often come from a lack of prior knowledge. It’s important to create an environment in which children aren’t afraid to take risks with their inferences. It is important that the learning activities you set for inference encourage young readers to be bold and brave with their inferences and allows them recognise the importance of backing up any claims using evidence from the text.

Let the children infer as much as they want to but remind them of the importance of explaining their thinking. Children can often even have justifiable interpretations of the text that we as practitioners may not have spotted ourselves.

Here are the year group objectives for inference:

Years 1 and 2:

- Making inferences on the basis of what is being said and done.

Years 3 and 4:

- Identifying themes and conventions in a wide range of books.

Years 3, 4, 5 and 6:

- Drawing inferences such as inferring characters’ feelings, thoughts and motives from their actions, and justifying inferences with evidence.

Years 5 and 6:

- Identifying and discussing themes and conventions in and across a wide range of writing.
- Providing reasoned justifications for their views

In summary:

Make inferences from the text/explain and justify inferences with evidence from the text. The Inference content domain is about children being detectives and looking for clues in the text to support their answers or statements made in questions. It is important for them to remember that whenever they make a point (give an answer), they also need to provide a quote from or reference to the text that proves what they are saying.

This question is structured in such a way that children are prompted to give evidence to prove each statement.

Example: A Human Home Amongst the Stars

Complete the table with one piece of evidence from the text to support each statement.

Statement	Evidence from the Text
The International Space Station is very efficient at recycling waste.	
The International Space Station orbits Earth many times each day.	
The International Space Station is very large.	

An important skill in understanding non-fiction is being able to identify whether a statement is fact or opinion. Children must think carefully about whether a statement is true all the time or if people think differently about it depending on their point of view or circumstances.

Example: **Are Video Games Good for Us?**

Put a **tick** in the correct box to show whether each of the following statements is a fact or opinion.

	Fact	Opinion
Video games are a fun way to spend time.		
Scientists have found some video games have a positive impact on mental health.		
Donkey Kong is a classic video game.		
Tetris is a boring game.		

Example: **The Tale of Jemima Puddle-duck**

In the question below, children will find that the sandy whiskered gentleman is sneaky, spying or suspicious. They will be able to prove their point by explaining that he was watching or spying from behind his newspaper.

"When she came out, the sandy whiskered gentleman was sitting on a log reading the newspaper—at least he had it spread out, but he was looking over the top of it."

What does this sentence suggest about the gentleman?

Example: **The Magic Bedknob**

Some of the Inference questions and answers are written so children can see how to structure their responses with a point and evidence to prove it.

How did Paul feel when he realised that he didn't see or feel the spell?

Make sure you include evidence about how you know.

I know Paul felt _____ because _____.

Example: **Something Told the Wild Geese**

In the question below, children need to decide whether their answer is yes or no then find a quote in the text that proves their answer. In this case, they are looking for the fact that the ice was "remembered". The space for the answer is structured for the children to encourage them to provide evidence.

Have the geese experienced ice before? How do you know?

_____ because _____

Summarising

When using the skill of summarising, children are encouraged to take the most important information from a text and discard the irrelevant information. They must communicate the main ideas in a meaningful way. Summarising is a way of consolidating the most important information, whilst enabling children to take a large selection of text and recycle the main points only.

Activities should provide an exciting way of developing the skill of summarising. There are innovative and practical ways of developing this skill.

For example, for a picture book you could ask the children to create their own one-minute film version of the book. What events will they include in their film and which events will they leave out? Can they justify these choices? Picture books are great to use for summarising as the children can often read them in one sitting, but fiction chapters, individual characters and non-fiction texts are also great to summarise too.

You could argue that summarising is a lot harder to do in KS1 as it does rely on being able to demonstrate all the other reading skills, including inference. Book talk is useful here as you can ask children to discuss the main characters, the dilemma of the story as well as the resolution. Children are also using their summarising skills when orally retelling a fairy tale. Although summarising is very much more of a KS2 skill, there are still ways to develop the skill of summarising at KS1, without throwing exam-style questions at children and expecting them to answer correctly.

Here are the year group objectives for summarising:

- Year 1:**
- Discussing the significance of the title and events.
 - Explaining clearly their understanding of what is read to them.
- Year 2:**
- Discussing the sequence of events in books and how items of information are related.
 - Explaining and discussing their understanding of books, poems and other material, both those that they listen to and those that they read for themselves.

- Years 3 and 4:**
- Retelling some fairy tales, traditional tales, and so on orally.
 - Identifying themes and conventions in a wide range of books.
 - Identifying main ideas drawn from more than one paragraph and summarising these.
- Years 5 and 6:**
- Identifying and discussing themes and conventions in and across a wide range of writing.
 - Summarising the main ideas drawn from more than one paragraph, identifying key details to support the main ideas.
 - Recommending books that they have read to their peers, giving reasons for their choices.
 - Participating in discussions about books, building on their own and others' ideas and challenging views courteously.
 - Explaining and discussing their understanding of what they have read including through formal presentations and debates.

In summary: The Summary content domain is about children being able to sum up or condense what they have read. This may involve identifying the key points of a plot or coming up with an appropriate heading for a section of text. In these questions, more than one answer may be possible but children must choose the best or most appropriate answer.

Example: **The Wind in the Willows**

In the question below, children are asked to identify the main idea of the entire extract. They need to choose the answer that provides the best overall meaning.

Which of the following would be the best summary of the whole text?

	Tick one
A Winter Party	
A Cosy Welcome	
Lost in the Storm	
A Picnic Lunch	

Example: **The Flower-Fed Buffaloes**

In the question below, children are asked to identify the main idea/lesson of the entire poem. They need to choose the answer that provides the best overall meaning.

What is the main message of the poem?

	Tick one
There have been positive changes on the prairie.	
Progress has caused beautiful things of the past to vanish.	
Change is a bad thing.	
Progress and development is good.	

Vocabulary

Teaching vocabulary should not be exclusive to your reading lessons. Comprehension demands a broad and varied knowledge. Reading and discussing books and learning through foundation subjects such as science, geography, history and RE helps develop vocabulary and comprehension.

Contextualised language development that is purposeful is the best way for children to develop their vocabulary. Have a classroom environment that clearly appreciates new vocabulary. For example, you could have a ‘Vocabulary Vault’ working wall that is added to daily. By the end of the year, this wall could be absolutely humming with new words. These could be words that appear in your class novel, in a reading lesson extract or in writing lessons. The opportunities to explore new language and have meaningful conversations with your class about new vocabulary are endless.

A lack of vocabulary knowledge can **inhibit** comprehension, which can, in turn, impact on reading ability. At the start of a lesson, a way to overcome this is to level the playing field using a ‘tricky word scan’. This is where you discuss some of the trickier words in the text and their meanings to prevent children losing reading stamina by stopping at difficult, unseen words.

Vocabulary knowledge can never be truly mastered. It is something that expands over time. Your learning activities linked to vocabulary, should aim to get children thinking carefully about word choice and their meanings.

Here are the year group objectives for vocabulary:

Year 1:

- Drawing on what they already know or on background information and vocabulary provided by the teacher.

Year 2:

- Discussing and clarifying the meanings of words, linking new meanings to known vocabulary.

Years 3 and 4:

- Using dictionaries to check the meaning of words that they have read.

Years 3, 4, 5 and 6:

- Checking that the text makes sense to them, discussing their understanding and explaining the meaning of words in context.

Years 5 and 6:

- Identifying how language, structure and presentation contribute to meaning

In summary:

Give/explain the meaning of words in context. The Vocabulary content domain is not only about the words children know but also the strategies they have for working out the meaning of words they don’t know. Children must use the context of the surrounding sentence, paragraph or entire text to work out the meaning of the words. By thinking about what they have read in the text so far and searching for clues, children are able to learn new words and expand their vocabulary. This content domain draws heavily on children’s understanding of synonyms and their ability to use the “replacement method” in which they remove the word in question and replace it with each option in turn to find the best fit.

Example: Shooting for the Olympics

In this question, replace "skilful" with each option given to find the best fit answer.

"As a skilful midfielder who can score spectacular goals..."

In this sentence, skilful is closest in meaning to:

Circle one.

☐ forgetful	☐ talented	☐ beginner	☐ average
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Example: The Railway Children

In the question below, replace "larks" with each option given to find the best fit answer.

"I say, this is larks," he said, wriggling joyously...

Which word is closest in meaning to larks in this sentence?

	Tick one
☐ a bird	☐
☐ a game	☐
☐ silly	☐
☐ uncomfortable	☐

Example: The Owl and the Pussy-Cat

In the question below, replace "tarried" with each option to find the best fit answer.

"O let us be married! too long we have tarried:"

Which word is closest in meaning to "tarried"?

	Tick one
☐ rushed	☐
☐ waited	☐
☐ dated	☐
☐ sung	☐

Prediction

All children are expected to be able to make predictions whilst reading. The skill of prediction demands an understanding of what has already happened in a text.

You can assess a child’s understanding of a text by simply asking questions, such as, ‘What was your favourite part of the story?’, ‘Did you find any parts of the story funny?’ and ‘Why do you think Character A did this?’

Once children have demonstrated an understanding of the text, using their retrieval and inference skills in the process, they are better suited to make an accurate prediction. You can develop the skill of prediction through pictures too, and the website ‘Once Upon A Picture’ has a fabulous collection of prediction questions based on emotive images. Encouraging class debates around these pictures regularly can support children to learn what it means to predict effectively. Wordless picture books like Journey by Aaron Becker can also be stimulating for prediction and inspire creative writing.

It is important to explore exciting and innovative ways of developing the skill of prediction. It’s an easy skill to get wrong. Predictions need to be authorised by the text, considering **subject**, **structure**, and **genre**. The teacher-child dialogue in reading lessons is just as important as, if not more important than, the activity itself. A simple question like ‘Why do you think this?’ encourages the children to think about their predictions. You could incorporate some speaking and drama-based activities too. For example, you could get the children to act out what they think will happen next in the story in small groups. Encouraging children to do something with their understanding of a text is useful for comprehending.

Here are the year group objectives for prediction:

Years 1 and 2:

- Predicting what might happen on the basis of what has been read so far.

Years 3, 4, 5 and 6:

- Predicting what might happen from details stated and implied

In summary:

Predict what might happen from details stated and implied The Prediction content domain is about making logical or reasonable predictions about what might happen in the future or what caused something to happen earlier on. Children should be able to back up their ideas with evidence from the text that has led them to believe in their predictions.

Example: Is this the World's Smallest Reptile?

Do you think scientists will discover any other reptiles that are smaller than the Brookesia nana?

Yes	
No	

Explain why.

In this question, children need to use what they already know about the discovery of the tiny chameleon and its habitat to make a prediction about the potential discovery of other reptiles.

Example: Little House on the Prairie

In the question below, children need to think about what they have read and decide what they think might happen next. As well as ticking their answer, they must be able to justify their predictions by referring to what Pa has already said about the wolves.

Will the wolves come near the house? Use evidence from the text to support your answer.

	Tick one
yes	
no	

Other prediction questions may require children to make a personal prediction about what they would do if involved with the topic of the text or may prompt discussion about a similar topic.

Example: Dino Giant Stuns Scientists

What would you do if you found what you thought was a dinosaur fossil?

Example: Are Video Games Good for Us?

What do you think will be the next big invention or advancement in video games?

Example: Buckingham Palace

In the question below, children need to develop an understanding of the time in which this poem is set. The fact that Alice is Christopher Robin's nanny and she is getting married means that she will no longer be able to care for him and take him on outings all the time.

What will happen to Alice and Christopher Robin's outings to see the changing of the guard once she gets married? Why?

Commentating

When commentating on a text, you are commenting, comparing, and contrasting. This skill is quite broad as it requires the children to comment on the impact of text structure, characters' similarities and differences and events that have occurred in the text. They may also be asked to comment on who the intended audience for a text might be and why they think this.

Children love using this skill because they can provide their opinions about a text. Again though, as with many of the reading skills, children must be able to justify their opinions using evidence from the text. Within this skill, there is also the opportunity to compare and contrast different books, commenting on main characters and their attributes as well as setting.

The importance of promoting reading for pleasure again comes to fruition here. Children will not have the ability to compare characters from different stories if they have not had a healthy diet of literature. One way you can counteract this is to ensure every class has a 15-minute story time slot each day. As well as your class novel, give opportunities for other reading too. It doesn't matter if you teach Year 1 or Year 6, picture books are an excellent way of promoting book talk and can have a powerful impact.

You can use your topic lessons to delve into non-fiction texts too. Children can learn about the structure of texts such as newspaper reports, leaflets, biographies and many more. Contextualised learning is crucial for the process of retrieval and will support answering commentating questions.

There needs to be fun, exciting ways to promote this skill in the classroom- learning activities which offer the opportunity for excellent book talk and commentating.

Here are the year group objectives for commentating:

Year 1:

- Becoming very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics.

Year 2:

- Listening to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently.

Years 3 and 4:

- Identifying how structure and presentation contribute to meaning.
- Identifying themes and conventions in a wide range of books.

Years 5 and 6:

- Identifying and discussing themes and conventions in and across a wide range of writing.
- Making comparisons within and across books: modern fiction, fiction from our literary heritage, and books from other cultures and traditions.
- Identifying how language, structure and presentation contribute to meaning.
- Recommending books that they have read to their peers, giving reasons for their choices.
- Participating in discussions about books, building on their own and others' ideas and challenging views courteously.
- Explaining and discussing their understanding of what they have read, including through formal presentations and debates.
- Providing reasoned justifications for their views

In summary:

Make comparisons within the text. The Compare and Contrast content domain is about children identifying how people, settings or events in a text are similar or different to each other. It also requires children to identify how an element changes over the course of a text. When answering these questions, children must choose the most appropriate conjunction to link their ideas together as they build their answer.

To Show Similarity / Compare	To Show Difference / Contrast
similarly also in addition in the same way they are both... likewise equally	but however on the other hand whereas while yet unlike

Example: A Human Home Amongst the Stars

In this question children must look at how astronauts used to travel to the ISS and the options available now, then use comparisons to create an answer.

How has travel to the International Space Station changed over the years?

Example: The Story of Dr Dolittle

In the question below, children are asked to identify how Dr Dolittle is different from other animal-doctors. The use of contrasting conjunctions makes the answer very clear.

How is Dr Dolittle different from other animal-doctors?

Dr Dolittle could understand animal languages while/but other animal-doctors can only speak human languages.

For example: **Little House in the Big Woods**

In the question below, children are asked to identify how two animals are different. The use of contrasting conjunctions makes the answer very clear.

Give two ways Sukey and the bear are different.

- The bear has long, shaggy, black fur but Sukey has thin, short, brown fur.
- The bear has little glimmering eyes whereas Sukey has large, gentle eyes.

Example: The Bronze Legacy

In the question below, children are asked to identify how the wren and eagle are different. The use of contrasting conjunctions makes the answer very clear.

The reader then needs to think about why the poet used these contrasting images to help communicate their message.

In the second stanza, the poet describes a wren and an eagle. How are they different?

A wren is a small, fragile bird but/however an eagle is very large and strong.

What does this difference tell the reader about being brown?

The poet is telling the reader that things which are brown come in all shapes and sizes but each one is important.

Example: A Human Home Amongst the Stars

In this question, children are asked to identify the characteristics of the sleeping quarters. The use of contrasting conjunctions makes the answer very clear.

How are the astronauts’ sleeping quarters different to where they sleep at home?

"On the ISS, they sleep in sleeping bags attached to the wall with no mattresses or pillows. They are weightless. However, on Earth, they would have a bed with a mattress and a pillow."

Text meaning: Identify/explain how information/narrative content is related and contributes to meaning as a whole)

The Text Meaning content domain is about identifying the structural and language features of the extract and understanding the role of each part of the text. This includes explaining how certain parts of a text help to create or change the overall text meaning.

Example: Fruit Crumble

In this question, children are required to choose which non-fiction text type best describes the text and give examples of its text features.

Which text type would best describe this article? **Circle one.**

report

advertisement

instructions

poem

Explain the reasons for your choice.

Example: Fruit Crumble

In this question, children must explain why the author has included a section of text that provides substitute ingredients for special diets.

Why has the "Adapting the recipe..." section been included in the text?

Example: Dog Training

In this question, children need to think about the purposes of text bubbles/boxes and create their own that matches the purposes of the text.

Text bubbles like "DOGGY IQ" often highlight interesting facts or give tips. Choose a dog training tip from the text to create your own "Top Tip" bubble.

Example: Peter Pan

In the question below, children are required to match each feature of the text with an example.

Draw lines to match each part of the story with the correct quotation from the text.

characters

setting

action

dialogue

"But who is he, my pet?"
"He is Peter Pan, you know, mother."

...making discoveries sweet and not so sweet, pressing this to her cheek as if it were as nice as a kitten, and hurriedly stowing that out of sight.

Mrs. Darling first heard of Peter...

Neverland is always more or less an island, with astonishing splashes of colour here and there.

For example: **Secret Garden**

In the question below, children are required to match each feature of the text with an example.

Draw lines to match each part of the story with the correct quotation from the text.

character

speech

action

dialect

P'raps tha' art a young 'un, after all...

"You showed me where the key was yesterday," she said,

...and he opened his beak and sang a loud, lovely trill, merely to show off.

...and suddenly a gust of wind swung aside some loose ivy trails...

Example: **The Eagle**

In the question below, children are required to match each feature of the poem with an example.

Draw lines to match each poetic technique with the correct quotation from the text.

hyperbole

And like a thunderbolt he falls.

alliteration

He clasps the crag with crooked hands;

rhyme

The wrinkled sea beneath him crawls;
He watches from his mountain walls,

simile

Close to the sun

In poetry, there will also be questions about the rhyme scheme and rhythm of the poem. Children may be asked to identify the pattern of the rhyme. Each new sound at the end of a line is assigned a different letter. The rhyme scheme might be in couplets (AABB) or alternate rhyme (ABAB). The rhythm of the poem is the beat or syllables in each line. Children will need to consider the number of syllables, line length and how these affect how the poem sounds.

Example: **Something Told the Wild Geese**

What is the rhyme scheme of this poem. **Tick one.**

ABBA		ABCD	
ABCB		ABAB	

The rhythm of this poem is very consistent. What is the pattern of syllables in each stanza? **Tick one.**

5-5-5-5		6-5-6-5	
5-6-7-8		7-8-7-8	

Think about what this poem is about. What does this consistent rhythm remind you of?

Authorial intent

Authorial intent requires an adequate understanding of how language can be manipulated for impact. Authorial intent goes beyond word choice though. It also involves stylistic choice, structural choice and carefully interwoven clues and suggestions that may impact the story later on. These activities should generate healthy discussion as to why the author has made particular choices and children should be encouraged to emulate this.

We go beyond the meaning of vocabulary here. Instead, we examine the power of vocabulary on the meanings we take away from a text. Children focus on figurative language, such as similes, metaphors, personification and repetition, and explain their meanings whilst discussing why they have been used in the text. Children apply the skill of interpretive and evaluative thinking.

Providing this opportunity to discuss authorial intent whilst reading your class reader will enable children to become accustomed to thinking deeply about reading and why decisions may or may not have been made by the author.

Here are the year group objectives for authorial intent:

Year 1:

- Recognising and joining in with predictable phrases.

Year 2:

- Recognising simple recurring literary language in stories and poetry.

Years 3 and 4:

- Discussing words and phrases that capture the reader’s interest and imagination.
- Identifying how language contributes to meaning.
- Identifying how structure and presentation contribute to meaning.

Years 5 and 6:

- Identifying how language, structure and presentation contribute to meaning.
- Discussing and evaluating how authors use language, including figurative language, considering the impact on the reader.

Example: **The Wind in the Willows**

Look at the paragraph beginning, “*The floor was well-worn red brick...*”

The author creates a happy mood in Badger’s kitchen.

Find and copy four words that suggest this happy mood.

In this question, children should be able to spot the words smiled, cheerful, grinned and merry. Discussing how these word choices make the reader feel will help children to understand the concept of mood.

In summary:

Identify/explain how meaning is enhanced through choice of words and phrases. The Author’s Use of Language content domain is about children recognising figurative language and descriptive phrases that contribute to the overall meaning of the text. Once children spot these features, they need to both understand what the features mean and identify the impact on the reader. There are various strategies children may use to answer these types of questions.

- a) Mind Map method – Children identify the key word in the question and place it at the centre of a mind map (spider diagram). Then they write down everything they know about the word. Once they have thought through all of the possible meanings or associations of the word, they choose the most logical or best fit ideas to create their answer. If there is more than one word identified in the question, children should make sure they include an explanation or reference to each word in their answer.

For example: **The Nutcracker and the Mouse-King**

"...surrounded by millions of sparks, which darted up like flashing jewels"

What impression of the sparks does the phrase darted up like flashing jewels give you?

sprinted

dashed

fast

quickly

darted

blinking

on and off

sparkle

lights

flashing

valuable

sparkling

rich colour

special

jewels

This tells us that the sparks are moving quickly. They are blinking like lights. They sparkle like diamonds or are colourful like rubies and emeralds.

Example: **Mount Etna's Spectacular Show**

Why is the eruption called "*lava fountains*"?

red

hot

flowing

underground

magma

molten rock

lava

liquid

water

pressure

beautiful

shoot up in the air

fountains

This tells us the eruptions shoot up high in the air with a lot of pressure. The lava fountains come from underground and are hot, red molten rock.

For example: **The Secret Garden**

"Thick as the ivy hung, it nearly all was a loose and swinging curtain..."

What does "a loose and swinging curtain" suggest about the ivy?

hanging

long

covers window

vertical

curtain

This tells us that the ivy is hanging down the wall and is probably covering it similarly to a curtain covering a window. Loose means the ends are not attached to the wall and it is moving in the wind.

- b) Replacement method as described in the Vocabulary content domain.
- c) Identify figurative language techniques (simile, metaphor, imagery, personification, etc.) and write about how the author uses that technique.

Example: **The Brains Behind Legoland's Bricks**

Which language technique does the author use in the title?

Circle one.

alliteration	personification	onomatopoeia	simile
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Write another title for this text using the same language technique.

eg. Magnificent Builder Makes Massive Models.

In this question, children need to identify the use of alliteration in the title and then apply the technique themselves by creating an alternative title.

Example: **A Bird, Came Down the Walk**

In the question below, children use their knowledge about similes (comparison phrases beginning with "like" or "as") to spot the simile in the poem ("like frightened Beads"). They then must give an explanation of how the comparison helps the reader to picture the bird's eyes.

Find and copy a simile that describes the bird's eyes.

What does this simile tell the reader about the bird's eyes?

For example: **Little House in the Big Woods**

In the question below, the personification of the wind helps the reader to identify that Laura is frightened and worried that Pa may be lost in the night. The wind is crying just like Laura feels like crying.

How does this description of the wind help the reader understand Laura's feelings?

D) Identify the meaning of expressions used in the English language.

Example: **Alice's Adventures in Wonderland**

In the question below, the image of a candle burning down and going out helps the reader to identify that Alice is worried she might become so small there will be nothing left of her.

What is Alice worried might happen?

Why is a candle an effective simile for this?

Example: **Shooting for the Olympics**

"...I am pretty confident we can get out of our group and go far."

What does the phrase get out of our group mean in this sentence?

The team will ask to change which group they are in.	Tick one
The team will win a lot of matches and make it into the quarter-finals.	
The team will stay in a different hotel to the other teams.	

In this question, children need to think about the meaning of this football expression. They can use the context of the paragraph to work it out if they aren't sure.

Section 8: Oracy

Speaking, Listening, Learning: working with children in Key Stages 1 and 2



	Progression in Oracy					
Key	Physical	Cognitive	Linguistic	Social & Emotional	Sentence stems to be used to support progression in language	
Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery	To watch familiar adults face when they are talking. Express needs clearly to a familiar adult through voice or gesture. Speak in a short sentence consisting of up to 3 or 4 words.	To begin to maintain eye contact with a familiar adult. To instigate or participate in a conversation with a familiar adult. To express their feelings using words such as sad angry happy as well as actions.	To maintain eye contacts when talking about a topic of interest. To speak clearly so they can be heard by peers and familiar adults. To communicate their likes and dislikes in a simple sentence.	Begin to use gestures and speech to recite familiar stories. To begin to ask simple questions to have their needs met. Take turns in a conversation with a peer.	To use talk to organise themselves and their play. Can start a simple conversation with a familiar adult or friend. To use longer sentences of 4 to 6 words.	To ask simple questions to clarify their understanding. To express a point of view. Can start a conversation with a familiar adult or friend and continue this for many turns.
Reception	Speak audibly so they can be heard and understood by a talk partner. Express needs clearly to a familiar adult or peer	To maintain eye contact with a partner or familiar adult. Describe an experienced event to a partner including 'and' to elaborate. Know the names of the four strands of the framework	Speak audibly so they can be heard and understood in a trio. State their point of view simply to a larger group (up to 5) Look at/towards the speaker, showing active listening	Use gestures to support meaning eg: in a recital. Ask a relevant question about a story. Use the key vocabulary accurately in conversation. Take turns in games and speaking.	Speak audibly so they can be heard and understood by the class. Eg, in a plan, do, review session. Use 'because' 'then' 'but' when explaining their plans and outcomes	To explain how or why something happened using 'because' or 'so'. To use 'if' and 'might' to explain how they could improve their work next time.
Year 1	Speak clearly and confidently in a small group of known peers. Sequence events using the language of time or number. Begin to use sentence stems with some prompting.	Use non – verbal signals to indicate agreement or disagreement. Include 'because' in their contribution to justify ideas.	Speak clearly when presenting learning to the class E.g.: recording a presentation. Use sentences stems independently even if not always appropriate	Retell a story to a small group. Recognising when events are out of sequence and self – correcting. Be able to independently take turns and ensure all members contribute	Speak clearly and confidently when explaining displayed learning to an adult. Recognise when the wrong stem has been used and choose a more appropriate one.	Speak clearly and confidently using a script eg, live presentation. Request a book from the librarian. Explaining the title or topic and maintaining eye contact.
Year 2	Using non – verbal signals confidently to indicate the contribution they wish to make. Agree, disagree or build. Choose the most appropriate stem independently.	Speak clearly and confidently when explaining displayed learning to their peers. Justify their agree/disagree choice with relevant explanations. Use technical, subject – specific vocabulary when explaining opinions.	Begin to understand the importance of posture when speaking. Use taught vocabulary independently, even if not always accurately	Moderate tone and volume to match the audience. Retell an event calmly in logical order	Maintain a suitable posture throughout a spoken contribution. With support, identify a suitable question in response to a stimulus. Be able to change their mind in response to another person's argument e.g., the opinion continuum.	Be aware of where to look or stand to ensure the audience can hear clearly. Take on instigator role in a trio discussion. Include taught vocabulary appropriately and independently in discussions.
Year 3	Vary tone of voice for humorous or sad parts of a story telling. Notice when someone has not contributed and invite them to speak.	Be confident when speaking in a talk role in a small group. Take on the challenger role in a small discussion. Be able to confidently change their mind e.g. opinion continuum	Use awareness of audience to support choice of formal/informal language. Explain the purpose of their talk e.g. to discuss, entertain, inform, instruct or persuade	Take part in a consensus circle and reach a shared conclusion. Deliver a short presentation (with notes) to an unfamiliar audience	Explain reasoning in maths to the class in a logical way. Adapt explanation to suit audience reaction. Be able to explain why they have changed their mind e.g., opinion continuum	As Summariser - begin to summarise the opinion of one contributor. Know which strand they are practising and explain why that is important to effective talk.
Year 4	As Summariser - confidently summarise the contribution of one participant in a logical order.	Pause at appropriate points to allow for an audience's reaction.	Take on the summariser role confidently in a trio discussion. Show awareness of taught collocations and recognise when something 'just doesn't sound right'	Project voice to the back of the hall and maintaining that without shouting.	Cite evidence from the text or linked wider experiences when participating in discussions. Deliver a short teaching session to a small group of younger children	Write own short contribution to be presented to the class.
Year 5	Use gestures effectively to engage and persuade the audience. Self-assess own delivery of a short-recorded presentation.	Write a coherent discussion text in response to a whole class stimulus. Deliver that argument to a larger audience of their peers (Year group)	Use effective exploratory and evaluative language to clarify thinking during a discussion	Confidently begin to project voice. Present learning to peers or adults. Use evaluative stems to support the discussion of successes and next steps.	Independently discuss a question in a small group, maintaining focus on the question and talk roles.	Chair discussion group of up to 6 pupils. Maintain focus and use of appropriate sentence stems. Present the outcome of the discussion to the class

	Set personal targets to work on this year.					
Year 6	Use humour appropriately and effectively to engage an audience.	To project voice to the back of the large hall and maintain volume and pitch through several short-spoken contributions.	Use wider world knowledge to support views when participating in debates. Deliver a short teaching session to a younger year group, noticing when the audience needs to be refocused or explanations need to be rewarded.	Choose appropriately formal language when participating in debates and formal discussions. Structure a persuasive speech effectively using taught language techniques.	To use posture, gestures and tone of voice effectively to persuade the audience. Be able to reply to questions from the audience	Speak confidently and naturally to an audience of known and unknown adults during the end of year production.

Drama can be used to promote and support reading.

Research findings indicate that drama helps to improve students’ reading, speaking, and listening abilities, as well as vocabulary acquisition (Bolton, 1983; Booth, 1985; Brown & Pleydell, 1999; Fennsessey, 2006; Heathcote, 1981; Kornfeld & Leyden, 2005; McMaster, 1998; Schneider & Jackson, 2000; Winston, 2004). It provides specific opportunities for literacy development giving students the chance to use all skills in decoding meaning, understanding the feelings of others, expanding vocabulary, making appropriate use of syntax, analyzing discourse, generating feedback within context, and building metacognitive knowledge (McMaster, 1998; Urian, 2000). Moreover, the link between drama and reading comprehension is a strong one (Kelner & Flynn, 2006); drama helps students to develop skills embedded in the reading process, such as contextualizing what they read in a text to their own experience, feelings, attitudes, ideas, values, and life situations (Booth, 1985).

Drama – key teaching points

Although drama needs to be explicitly taught in its own right, it can also be used as a tool for understanding in subjects across the curriculum. Drama provides many opportunities for children to use heritage languages and knowledge of a range of cultures to experiment with styles of speaking, gesture and mime.

When teaching children to participate in performance:

- develop characters through movement, use of voice and facial expressions, dialogue and interaction with other characters;
- use space and grouping, props and different ways to adapt to an audience;
- create dramatic effects through music, lighting, sounds, costume, make-up and scenery;
- develop understanding of how to act out plots, dramatising the problem, climax and resolution;
- provide opportunities for rehearsing, polishing and presenting plays for performance.

To develop their skills in drama, children need to learn to:

- improvise and work in role, creating and sustaining roles both individually and when working with others;
- script and perform plays and stories using language and actions to express and convey situations, characters and emotions;
- respond to their own and others’ performances, commenting constructively on dramatic effects, characterisation and overall impact.

When teaching drama, remember to:

- model language which is appropriate to the role, context and theme;
- challenge children to move beyond the familiar and everyday;
- build in time to reflect on both the meaning of the drama and how it is enacted;
- structure activities in a unit of work to build both children’s skills in drama and work in role, and their understanding of themes and ideas;
- vary the techniques used so that children develop a repertoire and make progress in performance, working in role and evaluation;
- establish ground rules for drama sessions so that children have a clear framework within which to create roles, explore movement or develop scenarios.

Using the convention of teacher in role

- Teacher in role involves taking on some aspects of a character in the situation being explored. Sometimes this may be signalled by changing voice or putting on a piece of clothing (such as a scarf for a pirate). Alternatively, use a convention such as standing in or out of a circle, holding an item or clapping to signal moving in or out of role. Working in role can be a way of challenging children’s ideas and influencing their thinking without stopping the drama.

When reflecting on work in progress as well as evaluating at the end:

- use appropriate technical vocabulary;
- encourage discussion of the meaning of the drama and how this is created in speech and action;
- prompt comparisons of dramas on a similar theme, contrasting dramatisations of stories or events with original texts or recounts.

Freeze frames

Freeze frames are still images or silent tableaux used to illustrate a specific incident or event. They are useful for enabling close scrutiny of an incident or situation. Individual children or groups are asked to represent the characters at a significant moment. Freeze frames can be improvised or planned briefly. Positioning and body shape have to be considered carefully in order to represent ideas or emotions. Freeze frames also help establish roles by giving children thinking time. Sequential frames can be used to represent the key events as a narrative progresses. Freeze frames can be brought to life through improvisation or used as the basis for thought tracking.

Conscience alley

Conscience or decision alley is a means of exploring a character's mind at a moment of crisis and of investigating the complexity of the decision they are facing.

The class create two lines facing each other. One child in role as a particular character walks down the 'alley' between the lines. Children voice the character's thoughts, both for and against a particular decision or action that the character is facing, acting as his/her conscience. The child in role listens to his conscience before making a decision about the course of action to take.

Forum theatre

Forum theatre allows an incident or event to be seen from different points of view, making it a very useful strategy for examining alternative ideas. A small group acts out a scene while the rest of the class watch them. The class work as directors of the group in role, e.g. asking them to act or speak in a different way, suggesting that a character might behave differently, questioning the characters in role, or suggesting an alternative interpretation for what is happening.

Meetings

The teacher in role, perhaps as an official, can call a meeting for the whole class to attend. Meetings enable information to be shared with the whole group so that a group decision can be made about the situation they face. Meetings encourage children to adopt a collective role, e.g. as islanders or Romans, which can help less confident children. Meetings used at the start of a drama can be an efficient way of creating roles or focusing on a problem.

Working in role – useful classroom techniques

Thought tracking

This is a good technique for creating and then examining the private thoughts of characters at particularly tense moments of a narrative. It focuses on the characters in a freeze frame, or those from an ongoing drama where the action has been frozen. It involves the rest of the class contributing ideas as if they were speaking the thoughts of one of the characters. These can support or contrast with the words that the characters actually say. The class makes a circle around the character and says their thoughts one at a time, or individual children can stand next to the frozen character and speak their thoughts aloud.

Hot-seating

Hot-seating focuses closely on a character and enables motivation to be explored. It is also a good way of exploring the gaps in a character's story. Hot-seating involves the class in asking questions of someone in role as a character, fictional or historical, who sits in the 'hot-seat'. The questions can be prepared or improvised. This works best if both the role player and the questioners are familiar with the character and the narrative or situation.

Paired improvisation

This strategy helps to get children quickly into a drama. Pairs are given roles or agree them for themselves. They begin a dialogue on a signal, making the conversation up, in role as the characters, as they go along.

Flashbacks and flash forwards

These strategies are effective for getting children to focus on the consequences of action rather than on the action itself. They help avoid the full-scale battle scene, for example! They encourage reflection and discussion. They stop the dramatic action and require the children to refocus on something that happened before, which may have caused a particular event, or happened later, perhaps as a consequence of the action. Other strategies, such as freeze frames, may be used to create the flashback from the perspective of different people or characters.

Group discussion – key teaching points

Planning for group work includes deciding the best size and composition of the groups and which roles children will take.

Group size

- Working in pairs is quick and easy. It demands a contribution from both partners.
- Working in small groups of three or four offers diversity of ideas without becoming threatening or cumbersome.
- Working in larger groups of five to seven produces a greater range of ideas and helps pupils gain the confidence and skill to contribute in whole-class discussion.

Group composition

- Friendship groups are secure and unthreatening and help children build confidence.
- Ability groups enable work to be pitched at the appropriate level of challenge.
- Structured mixed-ability groups ensure a range of views and are especially suitable for tasks which require diversity.
- Mixed- as well as same-language groups offer advantages to children learning English as an additional language, depending on the nature of the task.
- Random mixed-ability groups increase children's experience of working with different partners and different views.
- Single-sex groups are socially more comfortable for some children and can be useful in contexts where one sex tends to dominate.

Roles for group members

- Leader/chair – organises the group, encourages all to participate and to complete the task.
- Scribe – notes main points of discussion and any decisions, checks accuracy of notes with group members.
- Reporter – works with scribe to organise the report on findings, summing up and presenting ideas.
- Mentor – helps group members to carry out the task, supporting them and explaining what is needed.
- Observer – makes notes on how the group works and on different contributions, then shares the observations with the group.

Group discussion and interaction – making it work in the classroom

Working together in pairs and small groups helps children to learn to:

- develop the language and social skills needed for cooperation and collaboration;
- use exploratory language to try out ideas;
- extend their ideas as they share these with others;
- stretch their language as they talk critically and constructively;
- support and build on each other's contributions;
- take their turns in discussion.

Children need varied experience of groups, including:

- for different purposes, such as investigating, problem solving, sorting, planning, predicting, reporting, evaluating;
- with different outcomes, such as carrying out an experiment, constructing an artefact, making a presentation, deciding on actions;
- learning to use talk in different ways, such as discussing, hypothesising, agreeing and disagreeing, questioning, reflecting.

Group discussion – useful classroom techniques

Think-Pair-Share

Children are asked to consider an issue or problem individually, such as reading and preparing a response to an information text, or preparing a news item to be read aloud. They then explain their ideas to a partner. After the pairs have discussed the issue, they may join another pair, share views and emerge with a group conclusion or perspective.

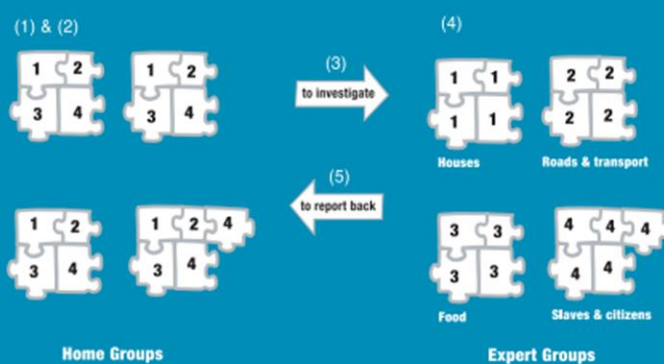


Jigsaw

Jigsaw procedure:

- Organise the class into home groups, preferably of equal numbers.
- Number each child in the home group: 1, 2, 3 or 4. If the numbers in a group are uneven, two children can be set the same individual task: 1, 2, 3, 4, 4.
- Assign each child with the same number (i.e. all the number 3s) to one area for investigation.
- The children now rearrange themselves to form expert groups (i.e. all the number 1s together, etc.) to undertake investigations, discuss their work and agree on the main points to report back to the home group.
- Children re-form into their home groups and each individual member reports back on the findings of the expert group.

Example: The task is to produce an information book about the Romans



Snowballing

Children are organised to discuss something or to investigate an issue in pairs. The pairs then join another pair to form a group and share their findings. The small groups then join together to make a larger one, for example:

2 → 4 → 8 → 16 → whole-class plenary/centre

This approach can be useful when controversial material is being read and evaluated, perhaps for bias or for portraying stereotypical images.



Statements game

A group is given a set of cards on which statements are written. The group is asked to agree, through discussion, how to categorise the statements, e.g. either agree or disagree with the statement or place them in order of importance or relevance, when some might be considered of equal importance, using the power triangle:

(x = a statement)

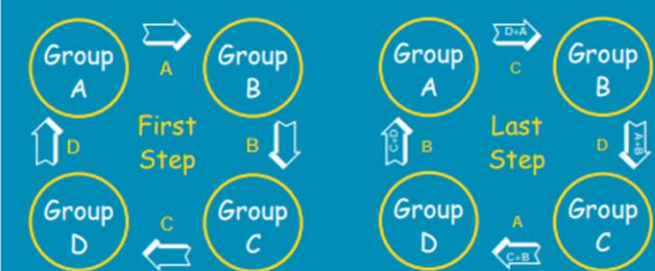


Rainbowing

Each member of a working group is given a colour. When the group task is complete the children form new groups according to their colours. Within the colour groups, children compare findings/discuss what they have achieved. This is a useful way of disseminating and sharing ideas. It helps children to clarify their own understanding and provides an opportunity for them to question others and to seek justification for any viewpoints. It is a useful technique for reading and critical evaluation of fiction or poetry. It can also be used for drafting and redrafting, when children work on a story starter in one group and then, in their colour group, pool ideas and draw out the best features. The process can then be repeated for the next phase of a story.

Envoys

This is a method of disseminating ideas and information that can overcome a more laborious and repetitive procedure of having each group 'report back' to the whole class. Once each group has completed its initial discussion, it sends out one member as an envoy to the next group. Envoys move round all the other groups in turn explaining/sharing ideas gathered from the groups they have visited.



Information gap

Choose a topic that can be divided into two complementary parts, for example, a comparison of the lives of rich and poor children in Victorian times or a discussion of the pros and cons of experiments on animals. Split a small group into two sub-groups and give each group information related to one part of the topic. To complete the task, pupils will need to use talk to share the information and draw it together.

Children need planned opportunities to listen and respond to different speakers – including friends, the whole class and a range of adults, as well as to radio and TV broadcasts. For children new to English, it is particularly helpful to support listening by providing non-verbal cues including illustrations, models and actions.

Listening – making it work in the classroom

Listening needs to be explicitly taught and reinforced throughout the curriculum.

When listening, children are:

- hearing models of language in use;
- learning about how speakers use gesture, volume, tone;
- observing how, in groups, speakers interact, take turns and influence others.

In developing their skills in listening, children need to learn to:

- ask questions to clarify what they have heard;
- build on what others say;
- evaluate what has been said;
- respond non-verbally, e.g. by nodding or maintaining eye contact.

Listening – key teaching points

- Make listening necessary
- Avoid repeating what children say, and expect others to respond.
- Devise activities where, to complete the task, all children need to have contributed what they know.
- Do not repeat instructions.
- Sometimes speak quietly.

Encourage active, responsive listening

- Give a purpose for listening in advance.
- Present material clearly with prompts to support listening, e.g. using voice to signal changes in focus, emphasising key words.
- Demonstrate active listening, e.g. eye contact, asking questions, quick recapping.
- Help children identify features of language, gesture and non-verbal cues which help the listener.
- Ask children to reflect on how they listened.
- Practise strategies to structure listening, e.g. physical responses to mark key points, forming mental pictures, thinking of a question to ask.

Children show they have listened and understood when they:

- identify the gist of an account and recall main ideas;
- re-present information and follow instructions correctly;
- make relevant comments and responses as well as responding to others and maintaining communication;
- ask questions to clarify understanding and notice significant uses of language;
- create new meanings based on what they have heard.



Listening – useful classroom techniques

Babble gabble

The teacher tells the children they are going to listen to a story and afterwards work in pairs and retell it. After the initial telling, one child begins to retell the story to a partner as fast as he/she can, but with as much attention to detail as possible. After a minute the teacher calls, 'Change!' and the listener now has to continue with the tale. This pattern continues for a number of turns. It is important to let the children know they do not have to retell the story in the same words as the teacher. However, they do have to listen carefully in order to remember the plot and the sequence of events.

Barrier games

Barrier games focus on giving and receiving instructions. They prompt children to focus on what they need to complete a task. The speaker has to give clear information and explicit instructions to the listener. The listener has to ask questions to clarify understanding and gain information, while keeping track of what has been said. For example, place children on either side of a screen, so that a speaker can describe an object that the listener has to draw. Alternatively a speaker can give directions from one map while the listener draws the route on a blank version of the same map.

Word tennis

This is a way of making a story with a partner, and emphasises listening for key words, main points and events, focusing on the need to make sense. Each person says one word or phrase in turn so that the story is continually passed backwards and forwards. For example: *once/ there/ was/ a/ queen/ who/ wanted/ to/ fly/ so/ she/ sent/ for/ ...* or: *once there was a girl/who liked writing plays/so she began ...*

Draw a story

Read a story while the children sit and listen. Pause at the end of sections, allow some think time and tell children to draw the relevant part of the story. At the end of the story, ask children what the story is about and get them to retell the story from their drawings.

Telephone conversations

To emphasise the need to use language rather than gesture or facial expression, children sit back to back with 'telephones' for conversation. The content of the conversation can vary, for example it might be passing on information, discussing a problem or describing an event. The children must listen carefully to what is said since they cannot see the person speaking.

Ways to listen

Different listening frames can help children focus on what they hear – before a broadcast, for example:

- give the topic and ask children to work out questions they would like answers to;
- guide the listening by giving children headings to help them listen systematically;
- suggest children count on their fingers each time they hear key words; different groups should listen for different words;
- ask children to make a picture in their heads as they listen.

All change!

Select a sentence and say it in a monotone. Now repeat the sentence using different intonation, e.g. as a question and then as an exclamation. What is the impact of the change? Show that a sentence can mean different things depending on which words are emphasised, e.g. *I didn't borrow my brother's best jacket yesterday.* How does the meaning change? This can be varied to explore the use of gesture, listener eye contact or encouragement.

Speaking – key teaching points

When teaching children to make extended contributions, encourage them to:

- make eye contact with listeners; speak clearly and audibly; use facial expression and gesture to emphasise points and refer to objects and places;
- use precise and persuasive words to convey meaning and hold listeners' attention;
- make meaning clear, organising ideas in a helpful order and making links between them;
- respond to others' contributions by adding or elaborating on them or by putting across another view.

Remember to:

- give children time to think before they respond to questions; expect children to provide extended answers that will interest others in the class;
- follow up children's contributions with further questions rather than repetition or ritual praise;
- choose topics that will challenge children cognitively and expect children to speak to the class or group, not just to the teacher;
- make sure children speak loudly and clearly so others can hear

Children learning English as an additional language: At times, children benefit from using their home language, for example when getting their ideas together

For these children it is particularly helpful to:

- allow rehearsal time before asking them to contribute and expect more than one-word answers;
- provide models of appropriate use of English and reinforce correct usage wherever possible;
- ensure children become familiar with different ways in which words are used, distinguishing everyday and technical meanings, exploring metaphors and idioms;
- group children carefully, judging how best to use their differing skills in English, but ensure you check that children understand the key words and concepts needed for the topic or theme talked about.

Speaking – making it work in the classroom

In developing their skills in speaking, children need to learn to:

- adapt their speaking to the listeners whilst using a range of ways to express themselves;
- use talk to clarify their ideas and sustain their talk to develop thinking and reasoning.

Speaking includes:

- putting thoughts into words and sharing in groups;
- taking opportunities to speak at some length to explain ideas in different situations;
- giving a talk or presentation using gestures, aids, rhetorical devices.

Children need planned opportunities to speak in a range of contexts, including:

- to different audiences, such as the class, the teacher, other adults;
- with different levels of formality, such as with friends, to another class, in assembly;
- for different purposes, such as recounting events and telling stories, explaining and describing, justifying views and persuading others.

Children need to be taught how to make more extended contributions such as:

- expanding ideas, using because, so, if, but;
- making connections between reasoning and predicting and using language to organise and sequence ideas.

Speaking – useful classroom techniques

Talk partners

To enable all children to participate in speaking:

- put children into pairs and allocate time for each to talk to the other at specific points in a teaching sequence, e.g. to share experiences, generate ideas, reflect on what they have just learned;
- retain pairs for a period of time, e.g. up to half a term, so that they establish routines, gain confidence and develop more extended turns.



Debates

Encourage children to stick to a point of view and to use language persuasively. Choose a topic where they need to look for new information and which allows for different points of view. Divide the class into groups to develop their arguments and reasons. They can either choose one person to present their ideas or organise the presentation between them. Share ideas for how to be persuasive in the presentations.



Photos and paintings

Use photographs or paintings to encourage groups to construct a story or report. Help children to tell the story dramatically, using voices for characters and intonation for climax or atmosphere.

Use photos in different subjects:

- geography – photopack of a particular place or environment;
- design and technology – photographs of constructions to discuss how buildings are designed;
- history – compare photographs with artists' impressions of events and objects.



Glove puppets and shadow theatre

Puppets can be used by children to make and tell stories. Providing a tape recorder while children are rehearsing or developing the script helps them to go through an oral drafting process and understand how they develop and refine their story. Children can reflect on their use of language and voices.

This technique can also be used to explain, instruct or inform.

Just a minute

Give children a topic and ask them to speak without hesitation, deviation or repetition for up to a minute. Others can challenge when the rules are broken and if the challenge is successful the challenger continues the topic to the end of the minute unless challenged!

Radio broadcast

To focus on how to sustain talk without the help of gestures, eye contact or help from listeners, ask pupils, in pairs or small groups, to make a radio broadcast. The topic should involve explaining and reasoning, or trying to persuade listeners. After playing back different examples, discuss what makes a good radio broadcast.



Predicaments and problems

Use opportunities from across the curriculum to focus attention on the language needed when problems are difficult to solve, for example:

- an historical figure at a critical turning point;
- scientists considering the consequences of a discovery, discussing pros and cons and ways forward.

As children talk they will need to weigh up alternatives, recognise conflicting points of view and negotiate situations. This can involve role-play.

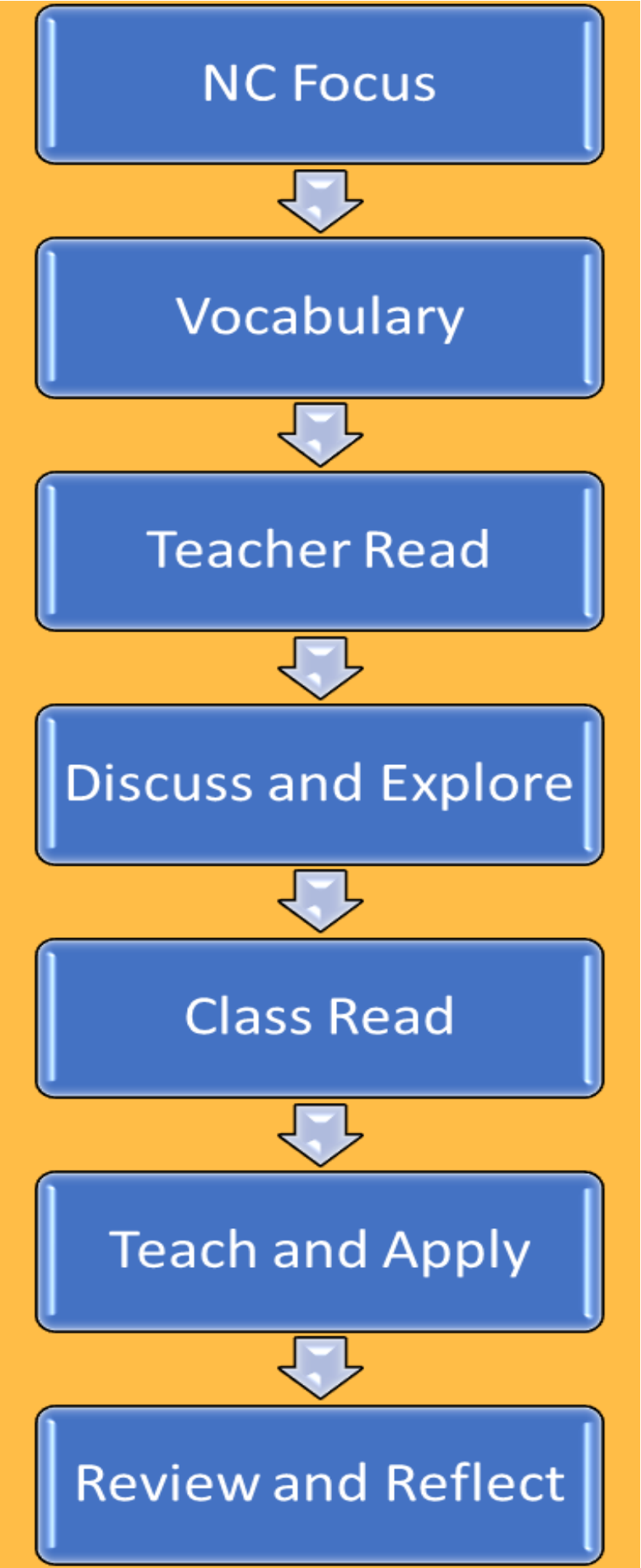
Progression in Speaking and Listening in Key Stage 1 and 2

	Speaking	Listening	Group discussion	Drama
Year 1/2	Can he/she: • convey simple information showing awareness of what the listener needs to know? • use words to sequence and sustain talk? • speak clearly and audibly to a large group? • vary voice and intonation with purpose? When explaining his group's game, Matthew conveys detailed information clearly and audibly for the listeners. He uses sequencing language to order his instructions, although more variation in delivery would help to emphasise key points. His teacher helps him explain a difficulty in understanding and assists him in identifying what more he needed to know.	Can he/she: • listen with sustained concentration to others in the class and to an adult speaking? • ask relevant questions, follow instructions and remember main points? • identify points of interest when listening to a story told or broadcast? Levi listens with sustained concentration to the group discussion about inventing a game. When explaining the instructions to the rest of the class, he remembers the main points and delivers them clearly, using sequencing language to support others' listening. He demonstrates active listening in the detail he provides and in the way he answers relevant questions.	Can he/she: • ask and answer relevant questions and suggest ideas to others? • take turns as a speaker and listener when working with others? • consider alternatives, agree what to do and report this to another group? Sam and Darcy discuss and reach agreement, taking turns as speakers and listeners. They offer suggestions for their findings and are beginning to build on the contributions of others. When reporting back to the class, Sam and Darcy offer alternative viewpoints and present feedback constructively. In the plenary session, the teacher assists Darcy in clarifying misconceptions.	Can he/she: • use improvisation and work in role to explore characters and situations? • present dramatisations to others in the class, based on work they have done? • talk about how some dramatic effects are achieved in live or recorded performances? Emily uses improvisation to explore the feelings of characters. She devises dialogue and, in her group, presents a dramatisation to the rest of the class. Emily develops a detailed explanation about the motivation of the characters. While she joins in the class discussion on the effectiveness of the performances, she is not yet able to talk about how dramatic effects are achieved.
Year 3/4	Can he/she: • take a long turn spontaneously? • give a clear account/explanation which is sustained and complete? • use presentation techniques such as visual aids, gestures? • use formal language appropriately? Lauren is able to offer opinions and reasons for her views in sustained turns. She provides critical feedback constructively using humour. Lauren's feedback includes evaluation of language features and she offers illustrative examples of inexplicit vocabulary (muddy stuff/thingybob). Lauren uses formal language appropriately and understands the importance of giving evidence for her opinions.	Can he/she: • listen attentively in discussion by following up points, agreeing or disagreeing with other speakers? • use background knowledge about speakers to focus their listening purposefully? • identify in broadcasts some of the presentational features used in shaping and organising meanings? During the group discussion Anahad listens attentively to the points being made. She then suggests effective ways of responding to a speaker to show active listening, which include looking at the person and agreeing or disagreeing with ideas. Anahad demonstrates these points in the group discussion which follows and further demonstrates sustained listening by giving detailed answers to questions.	Can he/she: • use talk to plan and organise work in a group? • participate in group work where the tasks are both speculative and practical? • work in groups of different sizes, taking different roles? • sustain group work over time, organising group members and resources? As chair, Ashley uses talk purposefully to plan and organise the group's practical task. He is alert to reminders from the mentor about what needs to be done or who hasn't spoken. He includes everyone in the group and sums up succinctly. His tendency to dominate the discussion is restrained by having a good understanding of the other roles within the group.	Can he/she: • improvise dialogue and events to interpret key ideas and issues? • perform plays to engage the interest of an audience in school? • compare and comment constructively on the success of different performances? When the whole class is placed in the role of Roman emissaries, Joshua empathises with the feelings of others and sees issues from different points of view. In role, he can offer opinions and make sustained contributions on the pros and cons of invading Britain. When giving feedback, he is able to put himself into the Emperor's shoes and relate issues in history to his present experience of religious beliefs.
Year 5/6	Can he/she: • organise and shape a talk, making connections between ideas and drawing on different points of view? • use standard English appropriately? • use persuasive techniques deliberately to influence the listener? • use spoken language imaginatively, engaging the attention and interest of the listener? Melica and Samuel combine their language resources to organise and shape an argument using a range of persuasive devices, e.g. gestures, visual aids and varied intonation. They anticipate and make use of counter arguments, demonstrating a command of persuasive language, using standard English appropriately for this formal context. They conclude their talk with a memorable rhetorical flourish.	Can he/she: • identify the importance of some key differences between formal and informal spoken language? • analyse and evaluate how effectively speakers use language to argue and persuade? • sustain listening to different sources, making their own notes? After listening to presentations, Conrad analyses and evaluates how speakers use language to argue and persuade. He provides cogent and perceptive feedback suggesting, for example, that the role-play interview was a useful technique, but that the views expressed lacked sufficient evidence. Conrad's contributions are built on attentive and sustained listening.	Can he/she: • plan and manage work in groups with minimum supervision? • understand and make use of a variety of ways to support, challenge and accept criticism? • negotiate and make decisions taking account of alternatives and consequences? • take different roles effectively, including leading the group? When working on ideas for their presentation, Alice and Ashley show that they can plan and manage their work with minimum supervision. They offer ideas, take turns and support one another. They negotiate and make decisions about what to include in the talk and which persuasive devices will prove to be most effective.	Can he/she: • sustain and reflect on how different techniques for working in role help to explore complex issues? • devise and perform a play for a specific audience? • evaluate different aspects of a live performance, including characterisation, dramatic effects and suitability for different audiences? Natalie participates fully in stages of the drama built around the class novel. The conscience alley technique allows her to enter into the emotional turmoil of the character and she can evaluate the effect of the technique and analyse its impact. Natalie now needs to move on to explain how this work has contributed to her overall interpretation of the characters and their motives, and to reflect on the way working in drama has added to her understanding of the book.

Section 9: Whole class reading - structure of a reading lesson

Whole class shared reading.

We teach reading as a whole class lesson which will incorporate a range of strategies and techniques for the effective teaching of reading but will include modelling, discussion and written responses appropriate to the text and National Curriculum objective being taught. There is a combination of a guided and independent approach. Lessons will follow this structure:



NC Focus

Using the NC objectives from the progression document, staff will use the text progression map to choose the objective to teach and apply. This NC focus is targeted to the needs of pupils and shared as the learning objective at the beginning of every lesson.

Vocabulary

INTENT To 'set up' the read. Teacher led – teaching / telling. Clear instructions will be needed which will explain the process of the initial look of the text in order to prepare for the 'teacher read'. Vocabulary will be explored with the children. The teacher will decide on which vocabulary is needed to be defined and described in order for children to understand what they are reading. The teacher **may** highlight/ mark up these prior to the lesson. These words will activate meaning of the text and develop children's knowledge of vocabulary. Approaches in this part of the session may include: tricky word scan, definition activities, explore etymology, root words, matching words to pictures/ meanings, pronunciation, use of dictionaries/ thesaurus, antonyms, synonym families, categorising if appropriate to the teaching points. These approaches will be deliberately chosen e.g. day 1: activate meaning for understanding; day two may explore synonym families; Children **may** mark up their own text with comments / reflections.

Teacher Read

Fiction or Non-Fiction - This read focuses on fluency. Teacher will read the text aloud. Modelling fluency, pronunciation, stress on words, intonation, pace/tempo, phrasing, pausing etc, explaining why this is important. Plan for children to emulate this in some independent read sections (where appropriate) to enhance their fluency and expression. Teachers may repeat what the focus is for the lesson, so that they can listen for and consider this when teacher is reading.

Discuss and Explore

Focus is on reading and comprehension and the factors that influence these. Building on the mental model at this point of the lesson is key. This allows children to think deeply about what they have read. Thinking aloud will be modelled by the teacher (reading asides/ modelling thinking). Activating meaning and background knowledge can be achieved through techniques such as outside and inside the bull's eye and referencing non-fiction/ different media to support this where relevant. Understanding of sentences and using sentence structure can be explored here. Use strategies such as: marking up, stop and jot (maybe on a post-it, in the book, on the text), charting can be used in this part of the lesson e.g. retelling in Y2 – children write a word after each paragraph to summarise that they have read, in order for them to retell the story. Roll out of a strategy will be needed if using for the first time. This will include details about why this strategy is useful. E.g "Today we will mark up the text to help us understand and remember what we read. This is a useful strategy for revising when you go to high school!" This section may also include comparing and contrasting other texts that the children have read or authors by making links. Techniques from WalkThrus such as think pair and share, 'speaking useful classroom techniques' (p24) and 'group discussion-useful classroom techniques' (p24) can be applied here.

Class Read

This read will focus on a part of the text – page, paragraph or the entire text to exemplify (zoom in) the main teaching point linked to the NC. e.g. if it is retelling then the whole text may be read again, if it is predicting, then a deliberately chosen paragraph may be reread to support this. Reading strategies will be deliberately chosen such as control the game, choral, echo etc... Children may be asked to read a section individually, or with a mixed ability pair, and the teacher may 'tap' in to individual to check to for fluency.

Teach and Apply

Teach an aspect of the NC (shared earlier on in the lesson) using the read from above as point and evidence. Domain sentence stems may be used to support this. Teachers may use links, themes, and concepts from a story to explore. The teacher will model the skill linked to the NC and the children will then apply this. Application may include; written responses, mixed skills questioning, focus skilled activity, drama, speaking activities or marking up. (p23 and 24)

Review and Reflect

This allows the children to reflect and review their learning. It might include a revision of their stop and jot earlier on in the n, application to a written question, a summary of the lesson (golden nugget), opportunity for teacher to assess their understanding and progress. It may include an introduction to future learning.

Defining the reading session

‘Reading lessons are likely to feature a combination of the teacher reading aloud and pupils reading, both interspersed with discussion and the teacher’s explanations and modelling. Teachers need to judge how to combine these elements, both when planning reading lessons and ‘in the moment’ as they respond to pupils’ needs’.

Whole class shared reading

The teaching of whole class shared reading is taught using the lesson structure above. The teacher reads a rich, engaging text that children may not otherwise be able to read themselves. The emphasis is on the text being high quality while still enabling the teacher to teach key literacy skills. When possible, the text should be one that supports the wider curriculum.

Before the lesson, the teacher identifies the key learning points, using the national curriculum objectives, and designs learning activities and questions that support these. Shared reading helps to develop the reading skills which are needed to comprehend a text.

The teacher should model the thought process that a reader goes through when approaching a text. This could include strategies for unknown words, fluency and expression, recognising punctuation, word choices and so forth. It is important to read to children, with children and then enable reading by children in these sessions. This careful scaffolding builds reading confidence and also helps to foster fluency and expression. Reading in different ways enables teachers to use a range of fluency techniques such as choral reading, paired reading and independent reading. Learning is active and engaging so that children respond to the text using oracy skills such as discussion and participation in role play; through creative responses about characters; and through written responses such as answers to questions, writing diaries in role and writing their own stories based on what they have read. Shared reading creates a community of readers who possess shared knowledge of texts, and the experiences and memories they have created based on those texts. It is a teaching approach that fosters collaboration by learning with and from each other, and that promotes reading as a pleasurable activity.

‘The shared reading experience offers a way teachers can use engaging texts and authentic literacy experiences to help children develop the strategies necessary for effective, independent reading.’ Button and Johnson, 1997

How do we support the teaching of whole class reading?

Choosing a class text is an essential part of the shared reading lesson. Read & Respond is a real-book reading programme for the classroom to ensure that children are accessing rich and engaging texts, both classic and modern. The accompanying teacher’s guides provide activities with a strong focus on all of the content domains, including fluency, vocabulary and oracy, as well as concentration on grammar, punctuation and spelling, and writing. It allows the teacher to select from a bank of activities to meet the needs of their class and focus on specific areas focused around one text.

Sometimes teachers may use short extracts from the core text alongside secondary texts, such as non-fiction. Reading secondary non-fiction in combination with a core text increases the understanding of the children- helping children connect knowledge. Pairing non-fiction with fiction core texts is known as ‘outside the bull’s eye. An additional benefit, outside the bull’s eye texts helps teachers to increase the breadth of non-fiction topics to which children are exposed, helping them to better understand the world generally.

Giving children, for example, additional historical context on the setting of story is productive and logical – it falls right *inside* the bull’s eye; it is important to remember that when choosing secondary texts that you can complement that sort of embedding with texts that cause children to connect ideas that do not obviously go together and give them ‘aha’ moments. Because the purpose of the secondary text is often to build context for and maximise understanding and absorption rate for the core text, it is worth prioritising and shaping its content so as to create maximum value. There is nothing that prevent a teacher from excerpting (and sometimes rewriting) carefully chosen sections of they to increase clarity or introduce facts from multiple sources that are especially relevant.

Tricky word scan

Pre-select any challenging vocabulary that the children will come across in the text and discuss the meaning of these words **before** reading. Alternatively, you could ask the children to circle any vocabulary they do not understand whilst reading and then discuss potential meanings by studying the context of the sentence or by using dictionary definitions. This helps to ‘level the playing field’ before comprehension.

Text reading

Children are exposed to the text almost immediately. The text should be on their table prior to their arrival in the classroom to maximise learning time. The length of the text will differ depending on the year group, but the reading of the text should take no longer than 15 minutes. If most of the class have not finished reading in this time, it will be worth revisiting the difficulty and suitability of the text for next time.

Mix up your reading strategies so the energy and engagement of the lesson remains high and there is an element of unpredictability. Sometimes, ask the children to read independently in their heads. On other occasions, use teacher-led reading, class reading, choral reading, paired reading, repeated reading and echo reading.

It is important to be clear on which reading strategy you will choose and your reasons for this deliberate choice. It is also important to consider who you will choose to read and the reasons for this too.

Model

Think-alouds during modelled reading

The first aim of modelled reading is for enjoyment; the joy of listening to an uninterrupted story or interest in following an information chain. However, there are times when a purposeful interruption during modelled reading can assist the learning of pupils. Therefore, teachers use purposeful interruption, where the teacher models their thinking processes to assist their pupils’ comprehension, is known as a ‘think aloud’. The thinking aloud strategy provides direct access to the reader’s mind through the talk they engage in as they are thinking. When a teacher uses this strategy, they are explicit and concise about the examples they choose to articulate. First the teacher stops to share their thinking and then pupils may be invited to add to the thinking (for example, through turn and talk, think-pair-share). Eventually, through supported practice, pupils will internalise the strategies articulated in the think aloud and use them to read independently.

It is important that the children do not have to play ‘guess what is in teacher’s head’. The teacher is interested in developing the children’s thinking, though it is worth remembering that the teacher is not the sole provider of wisdom. Through gradual scaffolding and building on each other’s thoughts, as well as challenging, we can discuss collectively and co-construct new thinking, deepening understanding. When this is done well, the teacher will find their own understanding deepened with new insights gathered from the children. The teacher’s role is to listen, to reflect, to focus attention and to help children deepen engagement and understanding.

Marking up the text

Before reading with children, it is often helpful to mark up your own text. It can help you think about or exemplify the key learning points that you want to make.

It is important that you are clear as to what you want to mark-up and why.

- What do you want the children to know?
- What do you want to draw their attention to?
- What do you want to teach them?
- What do you want them to understand?

Reading comprehension relies on both knowledge and processes working together and therefore, marking up may linked to one of the following:

- background knowledge
- knowledge of vocabulary (breadth and depth)
- understanding sentences using text structure
- activating meaning
- making inferences
- comprehension monitoring

In addition to this, when teaching comprehension, there are seven key reading skills you must focus on developing.

They are:

- Retrieval: retrieving and recording information from non-fiction.
- Inference: drawing inferences such as inferring characters’ feelings, thoughts and motives from their actions, and justifying inferences with evidence.
- Summarising: identifying main ideas drawn from more than one paragraph and summarising these.
- Prediction: predicting what might happen from details stated and implied.
- Vocabulary: checking that the text makes sense to them, discussing their understanding, and explaining the meaning of words in context.
- Commentating: asking questions to improve their understanding of a text.
- Authorial choice: identifying how language, structure and presentation contribute to meaning.

Genre -specific mark-ups

Fiction	Non-fiction	Poetry
▪ Theme ▪ Characterisation ▪ Character development ▪ Plot development ▪ Literary devices ▪ Prosody/ fluency	▪ Text organisation ▪ Summarise central ideas ▪ Author’s purpose ▪ Tone ▪ Main idea	▪ Figurative language ▪ Mood

You need to be clear as to what is the impact of marking up the text. What is the deliberate choice for doing this and what is the most effective way to do this.

For example, you could provide the children with a marked up text. Or could you annotate the text, without identifying the word, phrase or paragraph that it refers to, so that the children can read the commentary/summary/definition and use simple markings to link these together. Or while listening to the teacher modelling think aloud, linked to a specific skill, the children can mark up the text independently.

Write

In some / many lessons a written response by the children will be appropriate. We will use a range of written responses, not limited to:

Mixed skill questioning

Practise skills of retrieval, inference, summarising, understanding vocabulary, prediction, commentating and authorial intent through exam-style questioning.

Children can look at these questions on the interactive whiteboard and answer either verbally or in their books or journals. Some questions require the children to work as a pair, some require them to talk as a table, whilst others may ask them to stand up and discuss their answers with someone they might not usually work with.

Again, mixing up these strategies keeps the children engaged and encourages ‘book talk’. It’s important to note here that the style of questioning does not necessarily need to change significantly depending on the year group you are teaching. Instead, the complexity of the answer is what will differ from Year 1 to Year 6 and how you aim to facilitate this will be crucial.

Modelling good reading responses to a skilled question is also useful. This is so children can see what effective answers look like and can model theirs on yours. For example, you may model a prediction answer like this:

I believe in the next chapter, character A will... because in the text so far it says...

Or for an inference question, a model answer may look like this:

I believe the character is feeling... because the author used the word...

Focused skill activity or mixed comprehension

Focused skill activities or mixed comprehension are an important element in any carousel guided or whole-class reading session and should be used regularly to consolidate the seven comprehension skills required by the National Curriculum.

It is in this part of the reading lesson that there is a need for engaging activities to support children with their focused skill activities for *retrieval, inference, summarising, understanding vocabulary, prediction, commentating and authorial intent*.

These activities require children to dive back into the text, which by now they will have already read in its entirety using one of the reading strategies. They may work independently but sometimes they can work in pairs or small groups or may have teacher-led support. It is fine to provide scaffolded activities to match their abilities. It is important that you cover a range of skills and genres of writing across the year with your class. Activities can include: mixed comprehension questions, speech bubble response, mind mapping, personal response or reflection e.g. using an oracy sentence starter, or complete a table of information, venn diagram, write-discuss-rewrite or connecting pieces of information.

Section 10: Using picture books

Any teacher could come up with an activity linked to a book. The key is to think about activities that will illuminate the meaning, help children engage at a deeper level and enter the world of the story. The following activities should spark your children’s imagination:

- Show the front/back cover. Ask: What sort of story is this? What might happen? Tell the story to a partner based on the cover image or start from the title.
- Read through and pause every so often. Ask: What is going to happen next? Write, tell the next page, then discuss.
- Invite the children to discuss what they enjoyed about the book or what it reminded them of or meant to them.
- Explore links and connections. Ask: Can you find where the story repeats itself? Are there links between this story and our lives, or between this story and other stories?
- As a class list possible questions, such as things we are not sure about and would like to discuss. List the questions and then choose the ones that would be most fruitful to talk about.
- Role-play a scene immediately after the book has finished or before the story starts. Alternatively, select an image from the middle of the book. Ask: What is happening? What might happen immediately before and after?
- Ask children to draw a map of the story and retell in their own words. Change the nature of a character or alter a key event.
- Cover the dialogue with a sticky note before inviting the children to draw a speech bubble and to write, then dramatise the conversation.
- Pause the reading and ‘freeze-frame’ the page, then interview each character that appears on it. Ask: What are you thinking/feeling/hoping will happen next? What are you regretting? Alternatively, use thought bubbles to explore the above.
- Use ‘what if’ statements to raise different possibilities in the narrative.
- Fill a story bag with objects or puppets and a map linked to a story, so that children can take the book home and explore the story through play.
- Retell the story in small groups with some children playing a role and others providing the narrator’s voice.
- Display selected images and ask them if they can work out what might happen on the pages before and after. Alternatively, each group is given a picture and develops a telling of the story for that page as they see it. Then, the whole class performs their section of the story in order to see how well the story flows. Another option is to show three images from different parts of the story. Ask: In which order should the images be placed – and why?
- In role as a character, encourage children to step out of the tale and interact in a different environment or scene. For example, join in with ‘teatime’ at the three bears’ cottage.
- On the first reading use sticky notes to cover key words in a story. Let the children discuss what they think the words might be, or what the effect on the reader will be for their choice.
- Rewrite a page but add extra description to compensate for withdrawing a picture. With the class compare the original page with the rewritten page.
- Show the class just the pictures in the story. Can the children tell the story using only the images?
- Give a picture for children to discuss – What do I see? What do I think?

Section 11: Using novels

*Decide on where you will stop reading in order to carry out each activity or discussion.
Here is a list activities that should spark your children’s imagination.*

- Ask the children to discuss their preferences and to explain their ideas.
- Together explore links and connections. Ask: Are there links between this story, other stories or works of art? How does the tale make a link with your own life?
- Ask the children to list possible questions, such as things that they are not sure about and would be useful to discuss. List the questions and then choose the ones that would be most fruitful to talk about.
- In pairs, encourage gossip about the events so far.
- In stories where the characters have problems to solve, invite children to work in pairs with one in role as an agony aunt and the other in role as a character who will explain the problem. Encourage the ‘agony aunt’ to provide some advice.
- In pairs, sit the children back to back with one child in role as a character phoning a friend. Encourage the character to explain what has been going on while the friend listens and then responds with advice.
- Working in-role as a character, invite the children to write a diary entry or letter to a friend about the main event/what has just happened. Alternatively, they could write to a character offering advice.
- In role as journalists, invite the children to interview a character and write a news item – or broadcast it, with an ‘outside broadcasting unit’ carrying out the interview.
- With the class create and film a cartoon or filmed version of the scene.
- Build a story museum with the children to represent scenes from the novel by gathering and displaying objects, sounds (use talking tins) and images from the story.
- Provide or create with the children news bulletins for key moments in the story.
- Together draw ‘feelings graphs’ showing the ups and down for the different characters in the story
- Encourage children to choose their favourite word, phrase, line or section and share. Ask: Why do you like that part?
- Display images and ask: Which is the one image that says the most in the story? What does it say to the reader?

- With the class select words that encapsulate the essence of the book. Make a list of these key words and then select the ‘best’/‘truest’ five words. P Let them choose a favourite line, phrase or word from the novel. Invite them to stand in a circle, take it in turns to step into the circle and say the word aloud with a gesture. Encourage everyone else to then repeat the word and gesture.
- Stand the group in a circle and ask each of them to choose an action from an event in the story that is memorable, then step into the circle and mime the action. Then everyone else can imitate the action.
- In pairs, encourage them to retell the story word-by-word or sentence-by-sentence, or retell the story in cartoon form.
- As a whole class select all the verbs from an action passage and list them in the order that they appear. Can they say them aloud with expression? Ask: What is the effect? Now try the same thing with the adjectives or nouns.
- Provide time for individuals to create items from a book, including letters, diary entries, news items, postcards – any written item that appears in a story or might appear.
- Invite children to role-play any event in a story that takes place in a different setting, but is referred to or suggested by the book.
- During a reading session with the class alter a story by stopping, considering possible plot lines and then retelling the story or rewriting it.
- As a whole class put especially bad characters on trial.
- Ask children to create the back page blurb for the story and design a new cover or advert.
- Invite groups to create a ‘for sale’ advert for a character or the book itself.
- Provide time for children to write an end-of term report for a character

Section 11: Reading and sharing books

Things to talk about might include:

- initial ideas, thoughts, feelings, memories, experiences, possibilities and questions;
- what did we imagine, think and feel;
- what might have happened before the passage;
- what might happen next – predicting and clarifying;
- statements about what the words mean – commenting, referring to the textual evidence;
- vocabulary – other words that might have been used;
- key words that provoke interest;
- how the writing is hooking the reader;
- inferences/deductions – work out from the clues in the text;
- possible meanings;
- re-reading constantly for fluency – to emphasise meaning;
- saying a sentence aloud using expression – discussing possible different ways of ‘saying’ the sentence, noticing punctuation;
- changing an idea in the light of new information/ events;
- seeing events from the different viewpoints of characters/sides of an argument;
- visualising – what you can see inside your head;
- reading the pictures, thinking about the effect of the image on the reader and considering the contrast between the words and the images;
- raising questions – wondering;
- making connections with our own experiences or making connections between books;
- reading as a writer – discussing organisation, sentence patterns, word choice in relation to effect – the writing style;
- drawing the threads together – summarising;
- discussing the overarching theme or line of argument – evaluation and personal preferences.

Section 12: Accelerated Reader

- **What is Accelerated Reader?**
- **What is a STAR Reading Test?**
- **What is a Zone of Proximal Development (ZPD)**
- **What are Accelerated Reader quizzes?**

Moving from phonics to fluency, Accelerated Reader continues to support each child’s love of reading, as well as continue to develop their fluency through their primary education. Accelerated Reader is a programme we use to ensure that each child in KS2 and those transitioning from phonics in Year 2, has a reading book that will comfortably challenge pupils of all ages and abilities, while continuing to support their vocabulary acquisition and fluency of reading. Each half term, pupils undertake a short assessment called a ‘Star Test’ on a computer, in order to inform their class teacher of their level of comprehension, which in turn allows their teacher to help each child set goals and direct ongoing reading practice.

Half termly, each child will be given a new ZPD (Zone of Proximal Development) range from which they can select their daily class reading books within. After each book they read within their ZPD range, KS2 children will complete an online quiz and receive immediate feedback on their comprehension of the book, which motivates them to make progress with their reading skills. Their first book will be at the lower end of their ZPD range and as they achieve and succeed with each book they will move towards the higher end of their range.

What is Accelerated Reader?

Accelerated Reader is a computer programme that helps teachers manage, monitor and improve children's independent reading practice. Children choose a book (with support) based on their interests and at his/her own level (this is a very important part of the programme) and reads at his/her own pace. When finished, the child takes a short quiz online - passing the quiz is an indication that the child has understood what has been read. Accelerated Reader gives both children and teachers feedback based on the quiz results, which the teacher then uses to help the child set targets and direct ongoing reading practice. We have introduced this from year 3 upwards.

What is a STAR Reading Test?

A computer-adaptive reading test used to assess children's reading ability to determine recommended reading levels for Accelerated Reader. This is a multiple choice reading assessment, completed on the computer, lasting approximately 20 minutes. Questions continually adjust to the child's response, so if their answer is correct, the difficulty will increase. If they miss a question or give an incorrect answer, the difficulty level is reduced. The STAR reading test, along with teacher judgement, assists teachers to identify a child's ZPD (Zone of Proximal Development) range. Children who are taking part in the programme will usually complete a STAR reading test half termly.

What is a Zone of Proximal Development (ZPD)?

After the child takes a STAR reading test, the teacher will assess the results and give them a ZPD range. The range aims to challenge a child without causing frustration or a loss of motivation. This means that the book should be 'not too easy' or 'not too hard'!

For example, a ZPD could be 2.4 - 3.6, this shows the range of texts your child should aim to read with books nearer 3.6 being more difficult. Books not within the range may be too easy/too challenging at this time. We have invested a lot of time and effort into labelling and organising our school library to make it easier for children to find a book at their own level. The AR Reading books (fiction and non-fiction) are colour coded according to their book level. To ensure children experience success from the outset they should begin by taking books at the lower end of their ZPD range. Your child will know their ZPD range/colour and the books they should be choosing. This will also be indicated in their learning diary as a reminder. A ZPD can change through the year based on STAR reading tests, professional judgement and quiz results.

AR Book Label

Information about the Accelerated Reader books (from the school library) can be found on a label on the back of the cover. This label tells you the:

- Quiz Number
- Title and author
- Book level
- Points the child will earn if they complete the quiz
- Interest level of the book e.g. LY - Lower Years (5-8 years), MY - Middle Years (9-13 years) and UY - Upper Years (14+ years)

What are Accelerated Reader Quizzes?

When a child has finished reading a book, they will be given time to take a quiz independently online in school only. It is best if a quiz can be taken within 48 hours of finishing a book, but this will depend on class timetables and availability of computers. Depending on the book level of the quiz this may be 5, 10 or 20 questions long and will take around 5 minutes to complete. The quiz assesses general comprehension of the book and results are calculated and shown to the child instantly.

A child can take a quiz when:

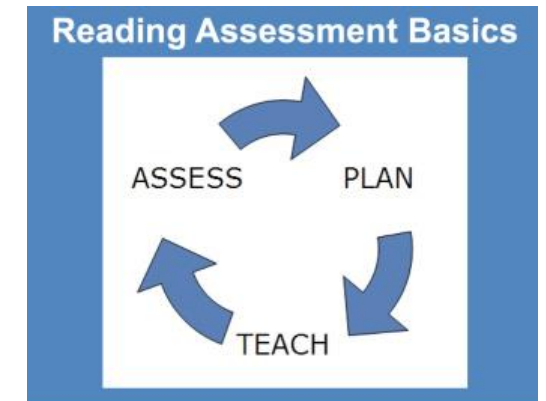
- they have read a book independently
- a teacher has read a book to them e.g.. class novel
- they have read a book with someone e.g. parent/carer/sibling/friend

Section 13: Assessment

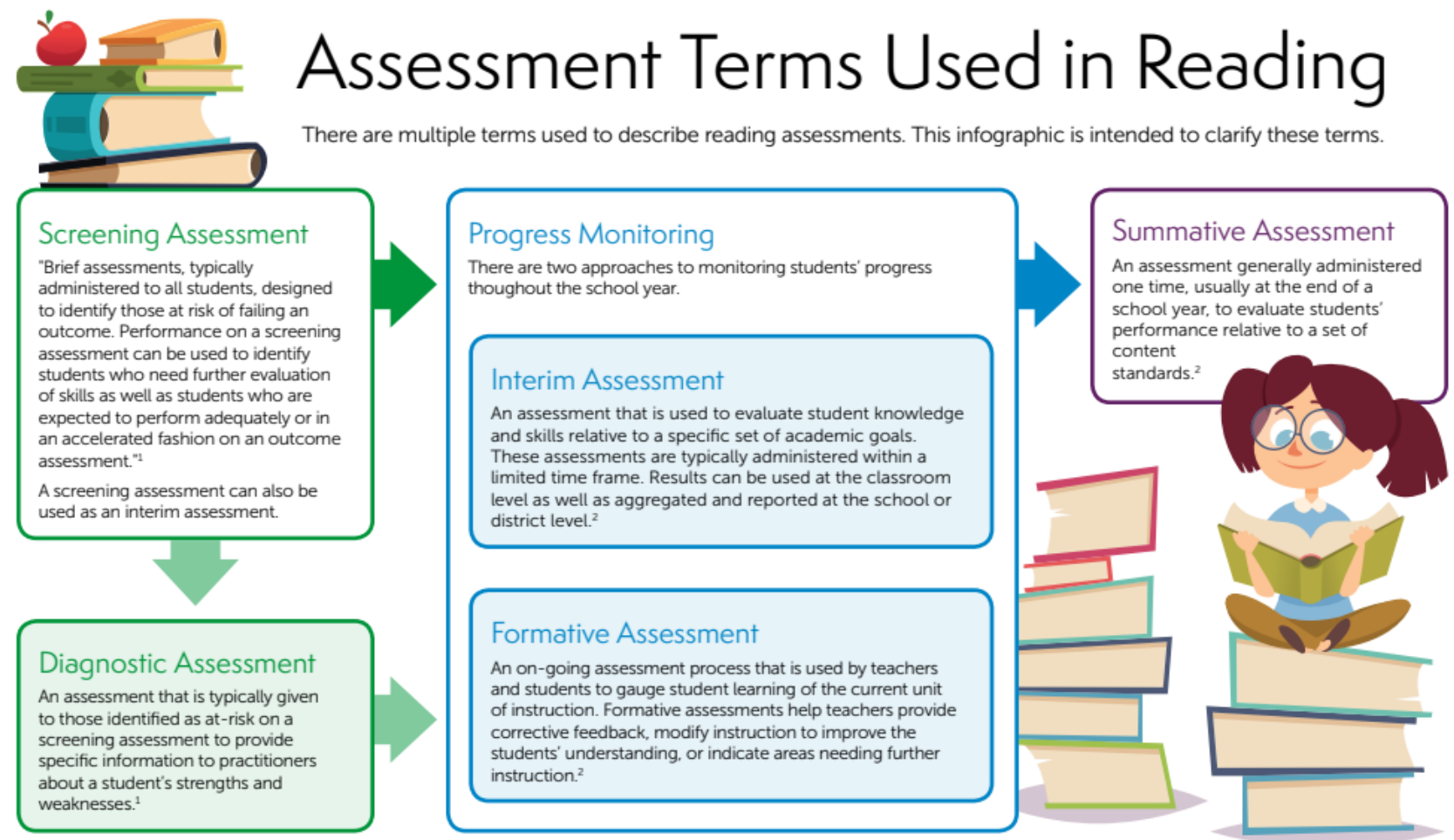
Assessment of Reading Reading assessment is essential for supporting effective reading instruction. Pupils enter the classroom with diverse backgrounds and skills in literacy. Some students may enter the classroom with special needs that require review of basic skills in reading, while other students may have mastered the content a teacher intends to cover. Due to these various pupil levels, it is necessary to design literacy instruction to meet the individual needs of each student and reading assessment data provides important information to guide such instructional decisions. At Hurst Hill we follow the Assess, Plan and Teach model to ensure reading instruction is adapted to the requirements of the pupils.

“Using data systematically to ask questions and obtain insight about pupil progress is a logical way to monitor continuous improvement and tailor teaching to the needs of each pupil. Armed with data and the means to harness the information data can provide, teachers can make instructional changes to their practice aimed at improving pupil achievement, (Hamilton et al., 2009) such as:

- prioritizing instructional teaching time
- targeting additional individual instruction for pupils who are struggling with particular grapheme, words or domain
- more easily identify individual pupil strengths and instructional interventions that can help pupils continue to progress
- gauging the instructional effectiveness of classroom lessons
- refining instructional methods
- examining school wide data to consider whether and how to adapt the curriculum based on information about pupils’ strengths and weaknesses.



Types of Reading Assessments: There are four main types of reading assessments that are used in schools: Screening, Diagnostic, Progress Monitoring and Summative.



Screening and Benchmark

Assessment is an essential element of education used to inform instruction and the first step in implementing good reading instruction is to determine student baseline performance. Screening assessments are typically administered to all pupils at the beginning, middle and end of the year. They provide an initial indication of which pupils may need extra instruction or intensive interventions, if they are to reach age related expectations by the end of the school year. The ideology behind these assessments is to identify pupils early. Sometimes information from the previous year's summative assessments may be used as part of the screening process.

Progress Monitoring

Progress monitoring assessments (sometimes called formative assessments) and are given periodically to determine whether pupils are making adequate progress to achieve their end of year age related expectations (ARE). The primary goal of these assessments is to determine whether the instructional practices being used are enabling pupils to make sufficient progress related to the development of reading skills. The focus is on developing pupil learning. Progress monitoring is especially helpful to make sure that pupils at risk for reading difficulty are making adequate progress and to identify any pupils who may be falling behind.

Diagnostic

Diagnostic assessments are used to provide information about individual pupils who may be having reading difficulty. The results of these assessments help determine the cause of that difficulty, and help teachers plan appropriate supplemental instruction or intensive interventions based on individual pupil needs. There are many kinds of diagnostic assessments that range from informal reading tasks, to formal assessments. Diagnostic information is any knowledge about a child's skills and abilities that is useful in planning instruction. It can come from pupil work, teacher observations, or other tests, as well as diagnostic tests. Diagnostic tests are one important way to obtain diagnostic information that can help guide interventions for pupils who are experiencing difficulty learning to read.

Summative

Summative assessments are sometimes called outcome assessments. The most common are standardised tests that are group administered and used to give school leaders and teachers feedback about the overall effectiveness of their reading curriculum and program. They are typically given at the end of the school year. The focus is on measuring pupil learning at a given point in time. The results from these assessments help determine if the instruction provided by all the educators in the school is sufficient to help all pupils achieve grade-level reading standards by the end of each year.

Additional Assessment Term

Curriculum Based Measurement (CBM)

A Curriculum Based Measurement, often referred to as a CBM, is a criterion-referenced assessment of targeted reading skills. The reading skill measures are tied to skills taught as part of the reading curriculum. CBM assessments can be used for screening and benchmarking purposes, and also for progress monitoring. CBM assessments are typically given to all pupils three times during the school year: beginning, middle, and end to determine if pupils are learning specific reading skills at a rate expected for their age. When used for this purpose, assessments are used and pupil scores are compared to norms based on scores of pupils at the same year or age level. However, CBM assessments can be given more often as a progress monitoring tool to determine if struggling readers are making sufficient gains from intervention instruction.

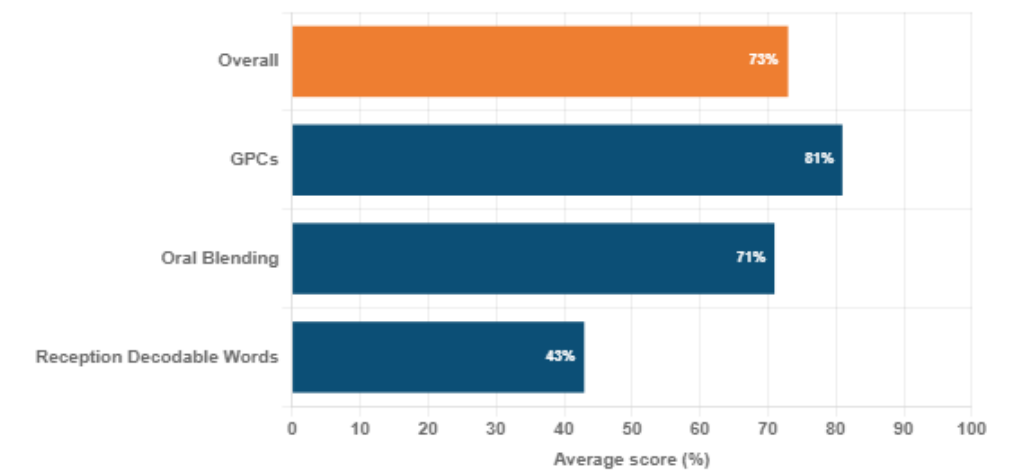
Using Assessment to Identify Pupil Needs at Hurst Hill

Little Wandle screening tools are used to assess phonics in EYFS and Key Stage One. The software we use allows us to identify pupils who require intensive interventions and we assess every six weeks to measure impact. The rigorous assessments tool identifies specific pupils and their specific gaps in knowledge and practitioners adapt their teaching accordingly. The assessment also highlights which text pupils should be accessing in school and at home. This assess, plan and teach model is repeated throughout the year.

[illegible]

Class trends and commonalities are also analysed and practitioners are able to reflect on the instructional effectiveness of classroom practice. In the analysis to the right, we can see that the 43% of the reception class require additional instruction on decodable words. As a result, the practitioner will refine phonics instructional methods to ensure this skill is revisited and retaught.

This analysis will update overnight to reflect any assessment data entered/edited. Only the latest assessment for each child and assessment point is included in the analysis.

[Download Pupil Analysis Guidance](#)

More detailed analysis is available to support practitioners adaptation with catch up and keep up provision. Below we can see how individual pupils require specific interventions to catch up with the programme.

		Sections		Word Features			Intervention
Child A	76%	80%	70%	77%	67%	80%	Phase 3 and 4 reading words with adjacent consonants, reading longer words, tricky words
Child B	72%	80%	60%	85%	50%	60%	Phase 3 and 4 reading longer words, tricky words

Snippet from Little Wandle

All Hurst Hill pupils complete the statutory phonics screening check (PSC) at the end of year one. Pupils who do not reach age related expectations continue to receive adapted instruction and interventions and are reassessed using the assess, plan, teach and review model.

Once pupils have passed the PSC, the Little Wandle Fluency programme continues to develop children's alphabetic knowledge so they can decode the new words they meet in books. It is therefore important to assess fluency at regular intervals (approximately every 4 weeks). This prepares pupils for the Keys Stage One SATs tests, and although these are not compulsory, we feel they are a valuable form of summative assessment.

By the end of year three, we expect all pupils to be fluent readers. Assessments follow the Progress Monitoring and CBM model with practitioners focusing on domains within the national curriculum. Assessment trackers are used by practitioners across key stage two.

Snippet of an assessment tracker example

Name: _____

What makes a Year 6 reader at Hunt Hill Primary?

Typical Attainment Time	Y6 Aut 1	Y6 Aut 2	Y6 Spr 1	Y6 Spr 2	Y6 Sum 1	Y6 Sum 2	Greater Depth
U.A.P. (Reading Assessment Point)	6.1	6.2	6.3	6.4	6.5	6.6	6.7
Statements routinely required	1-3	4-7	8-10	11-13	14-15	16-17	18

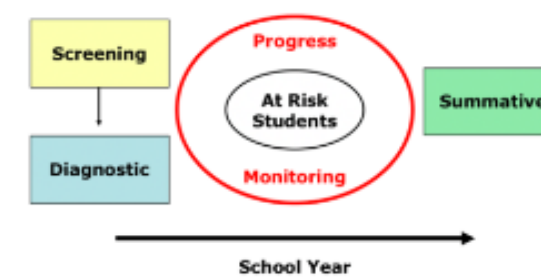
Following statements to be assessed at the Year 5 level, taking into account children's ZPD reading range.

[illegible]

In addition to CBM, termly summative assessments using Star Reader are completed by all key stage two pupils. This also provides diagnostic data and measures each pupil's ZPD range and progress. It also provides deeper domain analysis, which is then used to inform instruction and intervention where required.

All pupils in key stage two also complete an end of year summative assessment. The outcomes inform the instruction for first half term of the sequential academic year.

In year six, all pupils complete a summative assessment through the Key Stage Two Statutory Reading Assessments.



‘When implemented well, assessment practices can effectively double the speed of student learning’ (William, D. 2007, 2008)