

# Whole Class Reading lessons

At Purbrook Junior School, all year groups will be taught whole class reading lessons (WCR). WCR sessions focus on the needs of the children at the time and should give the children the opportunity to: share texts as a whole class, read independently to enhance fluency and be guided through a text with the support of the teacher in order to address individual needs.

WCR sessions are planned using the **HIAS Reading for Comprehension Toolkit**.

The toolkit outlines seven reading domains that are key to comprehension and should be taught to all year groups through a variety of texts. These are: **select and retrieve, clarify, inference, respond and explain, summarise language for effect and themes and conventions**. Furthermore, it highlights the strategies that the children need to master in order to be able to employ the comprehension skill. These will be explicitly taught and modelled during WCR.

## From comprehension strategies → comprehension skills

Using the toolkit means that the children will be exposed to a shared vocabulary and understanding of the reading skills and strategies which will in turn ensure consistency and seamless transition across the key stage. Progression and challenge across the year groups will come from the selection and complexity of text.

Many of the tasks evident in books will appear similar in design but the depth of understanding and sophistication of response will greatly differ, depending on ability and age.

Some illustrative tasks are as follows:

- Role on the wall
- Text marking
- Tell me grid
- Read aloud, Think aloud
- Bag of words
- Thought tracking
- Venn diagrams
- Wordles
- Zones of relevance
- Annotate the word/phrase/sentence
- Continuum
- Option/ dilemma boxes
- Frayer model for vocabulary
- I wonder....? Statements
- Inference icebergs
- Inference sums



Year 4/5/6

## Purbrook Junior School Short Term Planning

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Year Group:

Reading

Key Text:

	Session 1	Session 2	Session 3	Session 4	Session 5
Learning Question/ Key Focus					
Fluency					
Teaching Points					
Steps to success					
Task Core					
Greater depth opportunities					
Suggested Scaffolds					
SEND support					
Assessment opportunities					

## Purbrook Junior School Short Term Planning


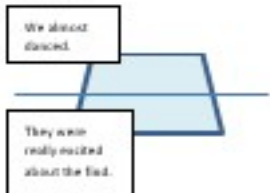



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Year Group: Year 6 Autumn 2

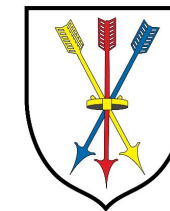
Subject: Reading

Key Text Driver: Trash

	Session 1	Session 2	Session 3	Session 4	Session 5
<b>Learning Question/ Key Focus</b>	<b>Inference - prediction</b>	<b>Inference - connecting prior knowledge</b>	<b>Respond and explain-form opinions</b>	<b>Respond and explain-think aloud</b>	<b>Respond and explain – scan, get the gist, infer</b>
<b>Fluency</b>	Read chapter 1 <b>at the end of the task</b> . Vocabulary check and quick five retrieval questions.	Read chapter 2 Vocabulary check. Floating question: <i>How do you think the atmosphere changed throughout this chapter?</i>	Read chapter 3 Text mark as you read using the agreed code.	Read chapter 4 <b>read throughout the session (this is a longer chapter)</b>	Read through the <b>first part</b> of chapter 5 (up to the stars) Children to read the remainder of the chapter as homework over the weekend
<b>Teaching Points</b>	Use the spotlight tool to zoom in on certain aspects of the image on the front cover. Discuss the need to look at it in a layered approach in order to get the most out of it. Use the analogy of 'wringing out the towel' to think deeper and deeper about the inferences we can make from the image. 	Display an inference iceberg. Have a range of quotes from the text scattered around the <b>top</b> of the iceberg. Model 'reflecting' the inferences that can be made from these references 	Pose the question: <b>Should Raphael have told the police about his find?</b> Ask for the children's initial thoughts. What would you have done and why? Let's 'weigh up' the pros and cons. Using an image of balancing scales, model finding evidence from the text and assigning it to the scales. 	 Display the Tell Me grid on the board. Model reading the first two pages of the chapter. Complete sections of the grid by relaying the thought process to the children. Model 'poor' and 'good' questions.	Display the relationship triangle on the board.  Explain that we are going to explore the three characters and what each gets out of the relationship. Model this by flicking back over the chapters read so far. Next to each name list characteristics, between the name list the dynamics between the two characters
<b>Steps to success</b>	<ul style="list-style-type: none"> <li>Label what you can see</li> <li>What does it tell you? What does it remind you of?</li> <li>What might it tell us about the story?</li> <li>Take one element at a time. Focussing on just this part, dig deeper, look closer. Think about the colour, shapes etc, those things in focus, those that blend more into the</li> </ul>	<ul style="list-style-type: none"> <li>Find the reference in the text. Read it and around it.</li> <li>What might it mean? Have you heard anything like it before?</li> <li>Use your own knowledge to try and interpret what it could mean. When would you act like that?</li> <li>Reflect it onto the image of the iceberg</li> </ul>	<ul style="list-style-type: none"> <li>Scan the text looking for evidence.</li> <li>Place on the pros or cons side of the scales</li> <li>Use the evidence to support your answer.</li> </ul>	<ul style="list-style-type: none"> <li>Read the chapter closely</li> <li>Keep in mind the 4 sections of the grid.</li> <li>Justify your choices. <i>I like this because ...</i></li> <li>Try and make connections to previous knowledge.</li> <li>Is my question answered within the text? If so, is it a good question?</li> </ul>	<ul style="list-style-type: none"> <li>Scan the text looking for evidence of each of the characters – what they look like, how they act etc.</li> <li>Plot evidence next to the relevant character</li> <li>If evidence sheds light on the relationship <b>between</b> the characters then add it between.</li> </ul>

## Exemplar reading planning

	<p>back ground</p> <ul style="list-style-type: none"><li>• What can this tell you now? Does it make you think of anything else you have experienced?</li><li>• Return to the whole image. Putting all the clues together, what could the story behind the cover be about?</li></ul>										
<b>Task Core</b>	Using their own version of the front cover, label the image and predict what the story might be about.	Children have their own icebergs with text references. They reflect with inferences – as per the model	The children continue to find evidence, record using their own image of scales, and then look at the balance of pros and cons. Create a response based on their scales	Complete the <b>Tell Me</b> grid	The children complete their own relationship triangle by referring back to the text						
<b>Greater depth opportunities</b>	Detailed prediction, drawing upon at least three of the ideas from the image spotlighting task.	Give the children a blank iceberg. They find their own references and make inferences accordingly.	<p>Give them 3 options.</p> <table><tr><td><u>Option 1</u> Tell the police</td><td><u>Option 2</u> Tell another adult</td><td><u>Option 3</u> Keep it hidden</td></tr><tr><td>Consequences</td><td>Consequences</td><td>Consequences</td></tr></table> <p>The children weigh up the evidence and produce a written response</p>	<u>Option 1</u> Tell the police	<u>Option 2</u> Tell another adult	<u>Option 3</u> Keep it hidden	Consequences	Consequences	Consequences	Ensure the children are really pushing themselves in order to make connections with other things that they have read	Teacher led: Show them how to look deeply at subtleties and nuances that give the reader a greater insight into the characters and the dynamics between them.
<u>Option 1</u> Tell the police	<u>Option 2</u> Tell another adult	<u>Option 3</u> Keep it hidden									
Consequences	Consequences	Consequences									
<b>Suggested Scaffolds</b>	Teacher to select visual elements for the children to use in their predictions. Sentence stems for written outcome	Pre read with an LSA Reverse the process – give them the inference, they have to find the evidence in the text.	Give the children a selection of evidence for them to ‘sort’ into pros and cons	Give a partially completed grid with some examples and word stems for the children to use. LSA to read with the children	Pre-read Have a series of examples ready for them to draw from or page references for them to look back upon						
<b>SEND support</b>	Individual reading programme delivered by LSA using reading age appropriate material – The Enormous Crocodile <b>Teacher to monitor daily</b>	Individual reading programme delivered by LSA using reading age appropriate material – The Enormous Crocodile <b>Teacher to monitor daily</b>	Individual reading programme delivered by LSA using reading age appropriate material – The Enormous Crocodile <b>Teacher to monitor daily</b>	Individual reading programme delivered by LSA using reading age appropriate material – The Enormous Crocodile <b>Teacher to monitor daily</b>	Individual reading programme delivered by LSA using reading age appropriate material – The Enormous Crocodile <b>Teacher to monitor daily</b>						
<b>Assessment opportunities</b>			Assess the children’s written response as evidence of their ability to form opinions and justify with appropriate evidence. Record on REGGS								



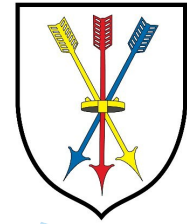
# Reading Spines

Reading spines are a collection of carefully selected , essential texts that children will be immersed in during their time at Purbrook Junior School. They have been chosen to expose the children to a wide range of quality texts, authors and styles that the children may not necessarily chose for themselves but will greatly broaden their reading repertoire and help children engage at a deeper level . Each year group has a selection of at least 12 books that are felt to be necessary to enhance the children's exploration of books. Most of the books are independently accessible to the relevant year group however there are also a collection of books that are trickier for the children to navigate without the guidance of the teacher because they don't necessary follow the usual 'rules' of the world of story.

*In his book 'Reading Reconsidered', Doug Lemov points out that there are five types of texts that children should have access to in order to successfully navigate reading with confidence. These are complex beyond a lexical level and demand more from the reader than other types of books. They have colloquially been termed The 5 plagues of the developing reader.*

1. **Archaic Language:** The vocabulary, usage, syntax and context for cultural reference of texts over 50 or 100 years old are vastly different and typically more complex than texts written today. Students need to be exposed to and develop proficiency with antiquated forms of expression to be able to hope to read James Madison, Frederick Douglass and Edmund Spenser when they get to college.
2. **Non-Linear Time Sequences:** In passages written exclusively for students—or more specifically for student assessments— time tends to unfold with consistency. A story is narrated in a given style with a given cadence and that cadence endures and remains consistent, but in the best books, books where every aspect of the narration is nuanced to create an exact image, time moves in fits and start. It doubles back. The only way to master such books is to have read them time and again and to be carefully introduced to them by a thoughtful teacher or parent
3. **Narratively Complex:** Books are sometimes narrated by an unreliable narrator- Scout, for example, who doesn't understand and misperceives some of what happened to her. Or the narrator in Edgar Allan Poe's "The Tell-Tale Heart" who is a madman out of touch with reality. Other books have multiple narrators such as Faulkner's As I Lay Dying. Others have non-human narrators such as the horse that tells the story in Black Beauty. Some books have multiple intertwined and apparently (for a time) unrelated plot lines. These are far harder to read than books with a single plot line and students need to experience these as well.
4. **Complex plots/symbols:** Texts which happen on an allegorical or symbolic level. Not reflected in Lexiles; critical forms of text complexity that students must experience.
5. **Resistant Texts:** Texts written to deliberately resist easy meaning-making by readers. Perhaps half of the poems ever written fall into this category. You have to assemble meaning around nuances, hints, uncertainties and clues. \*

The reading spines have been organised into year group lists and guidance has been given to show where they address the **5 Plagues of the Developing Reader** and how the children might experience these texts i.e. whole class teaching or reading challenge.



# Year 3 Reading Spines



**The Spider and the Fly** Mary Howitt

Fiction: WCR - **Archaic language**

**Voices in the Park** Anthony Browne

Fiction: Picture book WCR - **Narratively complex**

**Leon and the place between** Graham Baker-Smith

Fiction: WCR

**The Frost Goblin** by Abi Elphinstone

Fiction: WCR

**The Abominables** Eva Ibbotson

Fiction: Reading Challenge

**So you think you've got it bad - A kid's life in Ancient Rome** Chae Strathie & Marisa Morea

Non fiction: WCR

**The World according to Humphrey** Betty G. Birney

Fiction: Reading Challenge **Narratively complex**

**Hansel and Gretel** Anthony Browne

Fiction: Picture book Reading Challenge

**The Night Box** Louise Greig

Fiction: Picture WCR

**The Magic Finger** Roald Dahl

Fiction: Reading Challenge

**Please Mrs Butler** Allen Ahlberg

Poetry: Reading Challenge

**Snow** by Walter de la Mare

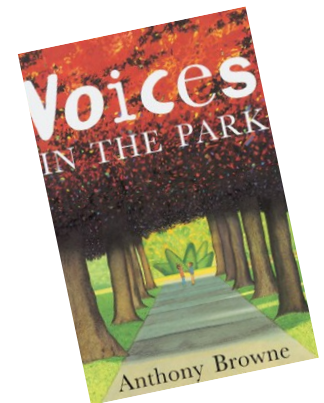
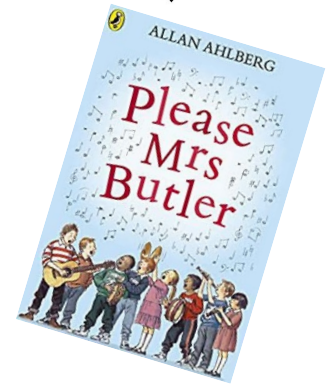
Poetry: WCR

**Amazing Grace** Mary Hoffman

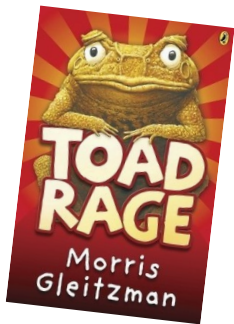
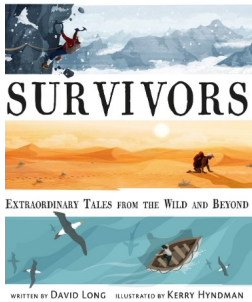
Fiction: PPA text

**Grow** by Rizaniño Reyes

Non-fiction







# Year 4 Reading Spines

**The Iron Man** Ted Hughes

**Survivors** David Long

**Arthur and the Golden Rope** Joe Todd-Stanton

**Beowulf** Michael Morpurgo

**Charlotte's Webb** E.B. White

**Black and white** David Macaulay

**The Demon Dentist** David Williams

**Boy Underwater** Adam Baron

**Why the Whales Came** Michael Morpurgo

**Toad Rage** Morris Gleitzman

**The Hodgeheg** Dick King-Smith

**Horrible Geographies**

**Journey to J'Burg** Beverley Naidoo

**Cloud Busting** Malorie Blackman

Fiction: WCR - **Complexity of plot/symbol**

Real-life stories: WCR

Fiction: Myth WCR

Fiction: Myth WCR **Archaic language**

Fiction: Reading Challenge **Archaic language**

Fiction: WCR Picture Book **Non linear time sequence**

Fiction: Reading Challenge

Fiction: Reflecting realities WCR

Fiction: Reading Challenge

Fiction: Reading Challenge

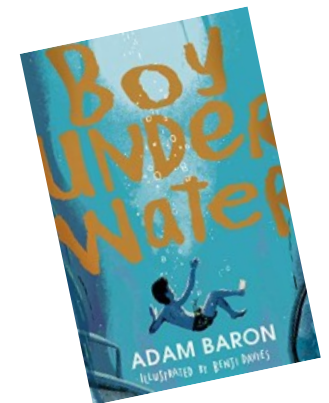
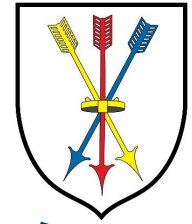
Fiction: Reading Challenge

Non-fiction WCR

Fiction: WCR Other cultures

Poetry: WCR - **Resistant text**

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# Year 5 Reading Spines

**The Lost Thing** Shaun Tan

**Bitter Chocolate** Sally Grindley

**The Jungle Book** Rudyard Kipling

**Cosmic** Frank Cottrell-Boyce

**How to be a Space Explorer** Lonely Planet Kids

**The Explorer** Katherine Rundell

**FaRther** by Grahame Baker-Smith

**Rainforests in 60 Seconds** by Dr Jen Green

**Who Let the God's Out** Maz Evans

**The Girl of Ink and Stars** Kiran Millwood Hargrave

**I am not a label** by Cerrie Burnell

**The Boy at the back of the Class** Onjali Q. Rauf and Pippa Curnick

**How to Fly With Broken Wings** Jane Elson

**Aviatrice**

**Spaced Out**

**Falling Out of The Sky**

**Treason** by Berlie Doherty

Fiction: Picture book WCR - **Complexity of plot/symbol**

Fiction: WCR

Fiction: Reading Challenge - **Archaic language**

Fiction: WCR **Non-Linear Time Sequences**

Non-fiction: WCR

Fiction: Adventure WCR

Fiction: Picture book WCR

Non fiction: WCR

Fiction: Adventure WCR - **Complexity of plot/symbol**

Fiction: Myth Reading Challenge

Non fiction: Biography WCR

Fiction: Reading Challenge

Fiction: Reading Challenge - **Narratively complex**

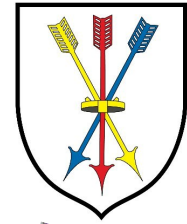
Film narrative: WCR

Poetry

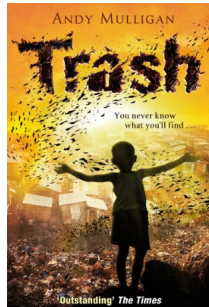
Poetry

Fiction: WCR Historical fiction

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# Year 6 Reading Spines

**Trash** Andy Mulligan

**Plastic Sucks** Dougie Poynter

**Room 13** Robert Swindells

**Pig Heart Boy** Malorie Blackman

**No Ballet Shoes in Syria** Catherine Bruton

**The Arrival** Shaun Tan

**Dracula** Bram Stoker

**Arthur: High King of Britain** Michael Morpurgo

**Can you see me?** Libby Scott

**Holes** Louie Sacher

**Skellig** by David Almond

**Once** Morris Gleitzman

**Charles Darwin's On the Origin of Species**

**Lady of Shalott** Alfred Tennyson

**Tell Tale Heart/The Raven** Edgar Allen Poe

Fiction: WCR - **Narratively complex**

Non fiction: WCR

Fiction: WCR

Fiction: Reading Challenge—**Reflecting realities**

Fiction: Reading Challenge—**Reflecting realities**

Fiction: Picture book WCR - **Resistant text**

Fiction: WCR **Archaic language**

Fiction: WCR

Diary WCR

Fiction: WCR - **Non linear time sequence**

Fiction: WCR

Fiction: Reading challenge - **Narratively complex**

Non-fiction

Poetry: WCR - **Complexity of plot/symbol**

Poetry WCR - **Archaic language**

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