Steps to Read™

Shared Reading Planning

Year 6

Unit B Reading Breadth:

Modern Fiction & Poetry



READ

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At Literacy Counts, we place high quality, language-rich texts (Vehicle Texts) at the core of our resources. In order to use Steps to Read effectively, the physical Vehicle Texts should be purchased to accompany this unit.

Teachers are encouraged to use the Vehicle Texts for 'read aloud' so the entire text can be enjoyed together outside of the Steps to Read lessons. Steps to Read uses adapted extracts from the Vehicle Texts, not the entire book. The Vehicle Texts should also be available for children to read independently. Children hearing and engaging with *entire* texts supports a love of reading

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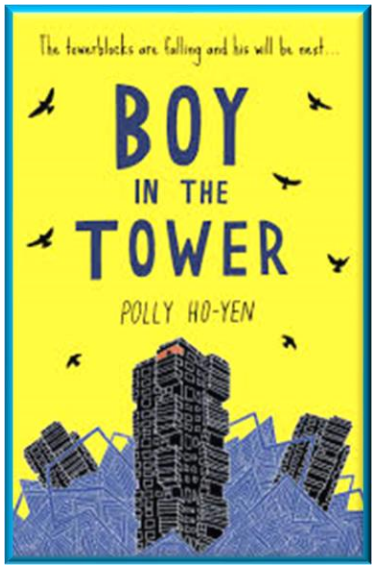
The 4 Step Teaching Sequence

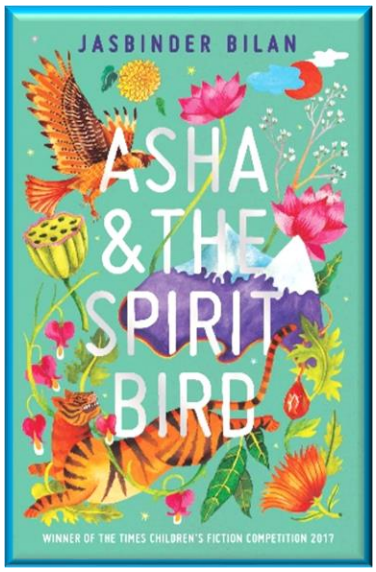
Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning / Comprehension Monitoring

	1:Read	**Read to Children** 12 mins • Activate Prior Knowledge • Share Anchor Question(s) • Vocabulary • Explore & Respond • Fluency
	2:Model	**Model to Children** 5 mins • Explicitly Model Strategies & Skills • Reference the Text
	3:Practise	**Children Practise** 8 mins • Children Explore & Discuss • Practise Taught Strategies & Skills
	4:Apply	**Children Apply** 10 mins • Evidence Anchor Question(s) • Verbal & Written Responses • Feedback on Learning

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Vehicle Texts for this Unit



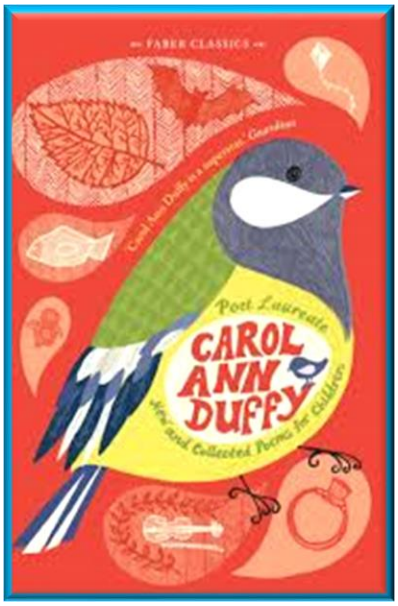


Shared Reading Planning

Year 6

Unit B Reading Breadth:

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Unit Focus: Comprehension Skills & Strategies

This Year 6 Unit B

Word Reading

Build on Previous Year & Focus on:

•Applying growing knowledge of root words, prefixes and suffixes (morphology and etymology), as listed in English Appendix 1, both to read aloud and to understand the meaning of new words

Comprehension

Build on Previous Year & Focus on:

•Increasing their familiarity with a wide range of books, including modern fiction
•Making comparisons within and across books e.g. plot, genre and theme
•Predicting what might happen from details stated and implied
•Asking questions to improve their understanding
•Preparing poems to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
•Participating in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views

Skills and Strategies

Build on Previous Year & Focus on:

•Recognising *all Year 5&6 W*ord List words with automaticity
•Identifying how punctuation relates to sentence structure and how meaning is constructed in multi-clause sentences
•Reading closely, annotating for specific purposes
•Connecting prior knowledge and textual information to make inferences and predictions

Content Domains*

2e predict what might happen from details stated and implied
2h make comparisons within the text

Throughout Year 6 focus on

Comprehension

Throughout Year 6 Focus on:

•Reading and discussing a range of fiction, poetry, plays, non-fiction and reference books or text books
•Recommending books that they have read to their peers, giving simple reasons for their choices
•Drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
•Increasing their familiarity with a wide range of books
•Learning a wider range of poetry by heart

Skills and Strategies

Apply the following reading strategies with increasing independence:

•Recognise and read *all Year 5&6 W*ord List words with automaticity
•Make meaning from words and sentences, including knowledge of phonics, word roots, word families,
•Make meaning from text organisation
•Make meaning by drawing on prior knowledge
•Read increasingly complex texts independently for sustained periods
•Find the main idea of a paragraph and text

Content Domains*

***Content domains are not the entire National Curriculum. They are broad headings under which skills have been grouped for assessment.**

2a give / explain the meaning of words in context
2b retrieve and record information / identify key details from fiction and non-fiction
2d make inferences from the text / explain and justify inferences with evidence from the text

Reading Terminology for Pupils

Building on Previous Year and throughout Year 6 focus on:

figurative language, (reasoned) justification, justify, fact, opinion, debate, metaphor, simile, analogy, imagery, style, effect, compare

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What is Steps to Read?

Steps to Read is planning support for whole class Shared Reading through carefully crafted units of work. These termly units of work also help schools to provide curriculum knowledge for several foundation subjects. They empower teachers to teach *all* aspects of word reading and comprehension through high-quality fiction, non-fiction and poetry vehicle texts.

Steps to Read provides a clear teaching sequence to reading lessons that explicitly teach reading skills and strategies in a cumulative way through evidence-based approaches. These comprehensive termly units have been constructed so that the entire statutory curriculum for reading is covered from EYFS to Y6.

The primary aim of Steps to Read is to teach reading comprehensions skills and strategies explicitly.

Beautiful texts that broaden the reading experience: Beautiful texts that deepen curriculum knowledge

Underlying Principles

Steps to Read works when:

- formative assessment is used to inform the teaching
- it involves *all* the children in the class
- time allocated to each lesson is approximately 30 - 40 minutes
- the four steps teaching sequence is adhered to for each lesson (i.e. Read, Model, Practise, Apply) where the suggested timings are used to guide the learning in each lesson
- it is consistently and regularly delivered
- it is integral to whole school improvement of reading
- all adults supporting learners are deployed effectively so there is access for *all*
- children have access to a copy of the vehicle text being explored
- children are taught explicit comprehension skills e.g. prediction; questioning; clarifying; summarising and inference etc and these are reinforced through Guided Reading and across the curriculum
- it does not replace Guided Reading

NB Steps to Read can be adapted to meet the amounts of time placed on the daily explicit teaching of reading in your school through whole class shared reading.

There is an expectation that the vehicle texts used in Steps to Read termly units will be available for children to explore and enjoy in their entirety *beyond* the taught lessons. That is, the vehicle texts can be shared through other reading experiences for children. These may include reading aloud, paired reading, guided reading or placed in the class reading area and utilised to inform other curriculum lessons etc. This, in turn, also supports children's love of reading.

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Steps to Read also:

- is sequenced, coherent and progressive
- uses language-rich texts for vocabulary teaching
- includes all elements of comprehension, taught sequentially across an academic year
- has a clear focus on the skills and strategies needed to be a proficient and confident reader
- uses engaging texts to promote a life-long love of reading
- includes poetry, non-fiction and fiction that enhances learning across the curriculum

These detailed units are also vehicles to your wider curriculum. This, in turn, builds rich curriculum knowledge where a school's reading Intent and Implementation leads to Impact through improved outcomes for children.

Steps to Read is *whole class shared reading* and is one of a range of reading repertoires within a rich reading curriculum (see adjacent box). It uses language rich 'real' books to do so.

Steps to Read rests within a broad and rich reading entitlement for children:

- Phonics Lessons
- Guided Reading
- Whole Class Shared Reading (Steps to Read)
- Read Aloud
- Paired Reading
- Reading with children
- Performance Reading
- Independent Reading

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The 4 Step Teaching Sequence Explained

Each lesson follows the same Steps to Read teaching sequence and provides a detailed framework of how to move through the 4-step teaching sequence. A typical Steps to Read lesson is 30 – 40 minutes. Lessons are *always* informed by teachers' knowledge of *their* children (formative assessment). Steps to Read units of work know the standard expected of each year group and effective pedagogies that support learning. However, professional teacher decisions are crucial to ensure the needs of the children are met when using this document which provides a proven scaffold and strong teaching structure.

Step 1		**Teacher Read** Vocabulary from the vehicle text is shared and discussed first to ease 'cognitive load' for children. Anchor Question(s) are shared, enabling children to read for a purpose. Questioning and enjoyment of the text is important here. Choral reading is featured to develop fluency, which is an important step to comprehension.
Step 2		**Teacher Model** Teacher models reading skills and strategies explicitly demonstrating how these are applied when 'being' a reader. Teacher also models the important textual evidence required to answer Anchor Question(s).
Step 3		**Children Practise** Children explore new vocabulary and through paired and table discussion, read the text again. Children Text Marking is a common feature of this step, reinforcing new vocabulary and important evidence towards the Anchor Questions.
Step 4		**Children Apply** Children demonstrate how they have internalised new reading skills, strategies and their understanding of the vehicle text. Reading evidence may well be placed in Reading Journals. Formative assessments and bespoke feedback on Learning help teachers plan for subsequent learning. Step 4 enables feedback on evidence against the Anchor Question(s) and the application of taught strategies and skills.

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Learning Across the Week

Each week there are five Steps to Read lessons. The first four lessons follow the 4 Steps to Read teaching sequence and its suggested timings. The fifth lesson is to provide an opportunity for children to apply those subject skills and knowledge taught in the previous 4 lessons through an extended application lesson.



In most Steps to Read lessons we:

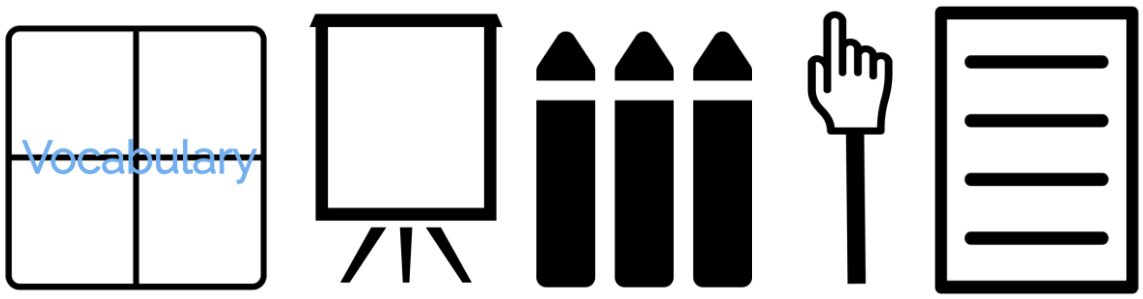
circle evidence

underline new vocabulary

Getting Ready for Lessons

In every lesson ensure that the following resources are ready:

- copies of the vehicle text / extract and new vocabulary for *every* child to see
- enlarged copies of the vehicle text and the new vocabulary on the IWB or flip chart for modelling, text marking and referencing throughout the lesson
- anchor question(s) visible for the children to see and refer to throughout the lesson
- be familiar with the focus comprehension skills and strategies being explicitly taught throughout the lesson
- vocabulary identified for explicit teaching*



*Vocabulary for the week

Trial schools pre-taught the vocabulary prior to the lesson. This enabled efficient timings within a Steps to Read lesson.

Before you start:

- Always read the vehicle text
- Always read the lesson outline
- Remember Steps to Read (Whole Class Shared Reading) offers challenge through a vehicle text that may prove too difficult for children to comprehend or decode independently

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Steps to Read™

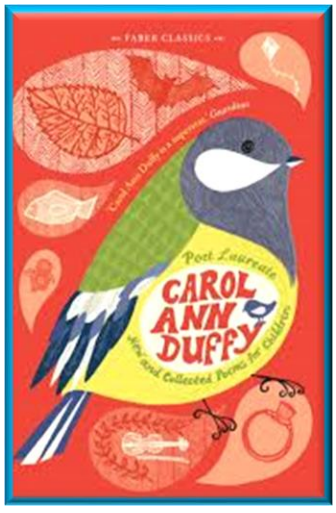
Shared Reading Planning

Year 6

Unit B Reading Breadth:

Modern Fiction & Poetry

Poetry



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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	1	Vehicle Text & Page	p.3 Meeting Midnight by Carol Ann Duffy from Carol Ann Duffy New and Collected Poems for Children

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) What do you think the poem will be about? **B) What impressions do you get of Midnight and how does the poet use personification to achieve this?**	cheroot, syllables, pavement	• Predict what might happen from details stated and implied • Connect prior knowledge and textual information to make inferences and predictions • Draw inferences such as inferring characters' feelings, thoughts and motives from their actions and justify inferences with evidence	**2e** predict what might happen from details stated and implied **2d** make inferences from the text / explain and justify inferences with evidence from the text

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Darken the room and show some images of midnight on the screen. Jot down words or phrases that the children give to describe midnight. Ask questions to further develop ideas, e.g. if midnight were an item of clothing, what would he / she be like? What would he /she wear? etc. Share the title, *'Meeting Midnight'* and ask them to **Predict** what the poem might be about. What makes them think this? Can they use prior knowledge to support their **Predictions**?

Share Anchor Question(s): Explicitly and throughout the lesson.

Vocabulary Source a picture of a cheroot online (a cigar with both ends open) to clarify understanding around the word. Ask children to define '*syllables'* and '*pavement*'.

Explore & Respond: Read *all* of the poem twice. Focus on **Intonation / rhythm** to bring the poem to life. Clarify together their understanding of the poem and note the range of lengths of the stanzas and lack of distinct rhyming pattern. Ask children to **Stop & Jot** initial responses to **Anchor Question B.** Compare the poem to their predictions.

Fluency: Teacher to read the first stanza, modelling **Intonation and Rhythm** (see Lesson 1: Fluency). Children **Choral Read** the same extract.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Share **Anchor Question B** and have a copy of the poem enlarged or on screen for all of the children to see.

Reference the Text: Circle '*eyes'* and *'sparkling pavements after frost'*. Use **Think Aloud** to consider the impression this gives the reader:

Teacher Talks: I imagine dazzling eyes, twinkling and shining in the moonlight. They give a real sense that she is full of life / awake, even though it is the dead of night. We see midnight as a 'her', so the poet is using personification.

Circle: *'She wore a full-length, dark-blue raincoat with a hood.'*

Teacher Talks: Here, she is wearing dark clothes, ready for any weather. This makes me think of how darkness covers the world at midnight. She seems mysterious – covered from head to toe, with only her sparkling eyes shining.

Underline new vocabulary. Add to Lesson 1: Teacher Model (see example).

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Pairs of children have the entire poem and they work together to discuss **Anchor Question B**. Practise using **Think Aloud** to consider how personification has been used effectively by the poet.

Practise Taught Strategies & Skills: Circle key words and phrases on copies of the poem. Discuss together what impressions they have of Midnight. Teacher to feedback as they work.

If children are finding it difficult to pick out words and phrases / examples of personification, they could focus on: *'she winked', 'smoked a small cheroot', 'more a shuffle, more a dance', 'paused by the water's edge', 'she waited there', 'midnight wept', 'they kissed full on the lips'* etc.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Complete Lesson 1: Apply sheets and add to Reading Journals.

Verbal & Written Responses: As a class, return to **Anchor Question B** and take feedback on the words and phrases the children highlighted in the rest of the poem. On the enlarged copy of the poem, circle the chosen words as you take feedback as to how personification has been used to give the reader an impression of midnight. Why do they think the poet described Half Past Four as a bore?

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:

-Use of the strategies taught i.e. **Find Read Talk, Think Aloud,** annotating for a purpose or **Anchor Question** responses.

Acceptable Point(s) Anchor Question B

- the personification makes us see her as a real person, moving through the sky in the dead of night
- She winks, making us feel she is looking at us, letting us in on her secret night time journey
- she seems to move gracefully across the sky – moving as if she is dancing
- she knows her time there is fleeting – it will soon be one o'clock
- she enjoys a brief time with a girl on the bridge and is sad when her time is up

*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section

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Lesson 1: Vocabulary

cheroot	syllables
pavement	



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Lesson 1: Fluency

I met Midnight
Her eyes were sparkling pavements after frost.
She wore a full length, dark-blue raincoat with a hood.
She winked. She smoked a small cheroot.
I followed her.

Lesson 1: Anchor Questions

A) What do you think the poem will be about?
B) What impressions do you get of Midnight and how does the poet use personification to achieve this?

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Lesson 1: Read / Teacher Model / Children Practise

Use the entire poem from the book

Meeting Midnight by Carol Ann Duffy

I met Midnight
Her eyes were sparkling pavements after frost.
She wore a full length, dark-blue raincoat with a hood.
She winked. She smoked a small cheroot.
I followed her.

Her walk was more a shuffle, more a dance.
She took the path to the river, down she went.
On Midnight's scent, I heard the twelve cool syllables, her name, chime from the town.



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Lesson 1: Teacher Model

Reference the Text	What impressions this gives you of Midnight
eyes – sparkling pavements after frost	Full of life / awake even in the dead of night
full-length, dark-blue raincoat with a hood	She seems mysterious – covered from head to toe



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Lesson 1: Children Apply

Reference the Text	What impressions this gives you of Midnight

How has the poet used personification effectively to give the reader an impression of Midnight?

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	2	Vehicle Text & Page	p.192 So Shy by Carol Ann Duffy from Carol Ann Duffy New and Collected Poems for Children

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
From the title and opening lines, what do you predict about the content of the poem?	caul, membrane of the womb, tongue-tied, dumb	• Predict what might happen from details stated and implied • Connect prior knowledge and textual information to make inferences and predictions	**2e** predict what might happen from details stated and implied

Step 1: READ — Read to Children 12 mins

Activate prior knowledge Write the word *Shy* in the middle of the flip chart and ask the children to think about what it means to be shy. How does it make people feel? What does it make them want to do / not do? Take brief feedback.
Share Anchor Question(s) Explicitly and refer to these throughout the lesson. Explain that the children are going to make **Predictions** about the content of the poem, using prior knowledge and textual evidence.
Vocabulary: *'caul', 'membrane of the womb', 'tongue-tied', 'dumb'*. Explain to children what a 'caul' is (a membrane enclosing the foetus / sometimes still covering new-born babies). Discuss the meanings of the other words and phrases (see Lesson 2: Vocabulary).
Explore & Respond: Reveal the title, '*So Shy*' and the first two stanzas **only** (see Lesson 2: Read). **Do not reveal the whole poem at this point.** Underline and look at the new vocabulary in the context of the first two stanzas. Discuss the way his shyness impacted on every aspect of his early life.
Fluency Read the first two stanzas, **Pausing** at punctuation cues to aid fluency and understanding (see Lesson 1: Fluency). **Choral Read** with the children, using **Pausing** to read with fluency and understanding.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Have Lesson 2 Teacher Model enlarged. Look at the words: '*he would hide in…*' and use **Think Aloud** to show how you would **Predict** what might come next in the poem:
Reference the Text:
Teacher Talks: He clearly finds it difficult to talk to people / be around others, as it says, '*tongue-tied / dumb*' so I want him to be in a place no one else will find him. I think I'll say '*in a dark wardrobe*'. No-one would expect him to be there and it would be a good hiding place. Add this to the flipchart.
Go on to expand on this, showing an understanding of the boy's shyness in the poem:
Teacher Talks: I think he may also have something to comfort him, as it says that he had a dummy in stanza 2 for two years. Maybe a comfort blanket. I will add this.
Complete Lesson 2 Teacher Model.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children can have their own individual copies of the activity sheet and are able to talk with a partner about the **Predictions** they are making and how they are grounded in prior knowledge and textual evidence.
Practise Taught Strategies & Skills:
Children will be using their **Think Aloud** to make **Predictions** about the content of the rest of the poem. Discuss these together and ensure their ideas match the clues already given on the poem. Teacher to feedback as children work.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): Children complete and add their copies of the Children Apply Activity to their Reading Journals.
Verbal & Written Responses: As a class, return to the **Anchor Question** and take feedback on what the children have **Predicted** about the rest of the poem. Consider together what has helped them to make these **Predictions**. Now read the rest of the poem and compare to their own predictions. Which do they prefer and why?

Acceptable Point(s):
• any predictions that relate to the fact that he is extremely shy. Consider how this would translate to food and clothing – for example, if he is really shy he wouldn't wear clothes that would draw attention to him.

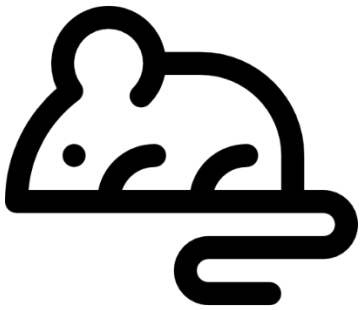
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
-Use of the strategies taught i.e. **Think Aloud, Prediction, Pausing.**

*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section

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Lesson 2: Vocabulary

caul	membrane of the womb
tongue-tied	dumb



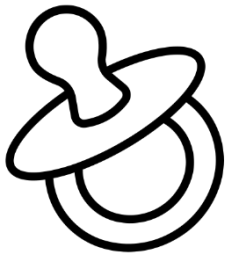
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Lesson 2: Read / Teacher Model / Children Practise

Use the entire poem for the session

He was so shy he was born with a caul,
sort of a shawl made from the membrane
of the womb. He was tongue-tied;

so shy he kept a dummy in his mouth
for two years; then, when that went,
a thumb. He was wide-eyed, dumb; so shy



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Lesson 1: Fluency

He was so shy he was born with a caul,
sort of a shawl made from the membrane
of the womb. He was tongue-tied;

so shy he kept a dummy in his mouth
for two years; then, when that went,
a thumb. He was wide-eyed, dumb; so shy

Lesson 1: Anchor Question

From the title and opening lines, what do you predict about the content of the poem?

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Lesson 2: Teacher Model

He would hide in…

Prediction	Prior Knowledge / Evidence from the Text
A dark wardrobe -no-one would expect him to be there -good hiding place	Tongue-tied / dumb so doesn't want to be around people
Extra detail	
May have something to comfort him, e.g. a comfort blanket	Had a dummy for 2 years, then his thumb



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Lesson 2: Children Practise and Apply

He would wear…

Prediction	Prior Knowledge / Evidence from the Text
Extra detail	

He would eat…

Prediction	Prior Knowledge / Evidence from the Text
Extra detail	

He would drink…

Prediction	Prior Knowledge / Evidence from the Text
Extra detail	

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	3	Vehicle Text & Page	p.84 A Worry by Carol Ann Duffy from Carol Ann Duffy New and Collected Poems for Children

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
What impressions do you get of 'the worry' and how does the poet use personification to achieve this?	clammy	• Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justify inferences with evidence	**2d** make inferences from the text / explain and justify inferences with evidence from the text



Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Write the word '*Worry*' in the centre of the flip chart. Ask children how they feel when they are worried. What does it feel like inside? Does it feel like something you can control or something that is out of control? Does it bother you at night? Take brief feedback.
Share Anchor Question(s): Explicitly and refer to this throughout the lesson.
Vocabulary: Children use **Find, Read, Talk** to clarify vocabulary. Take brief feedback.
Explore & Respond: Read through all of the poem, paying attention to new vocabulary. Examine the layout of the poem (title, poet, 4 stanzas). Note different length of the final stanza and the use of rhyme.
Fluency: Teacher reads stanza 1 (see Lesson 1: Fluency) with **Phrasing,** and **Intonation**. Note that it is a person telling someone else about a worry that has arrived and won't leave. The person doesn't want it there and is desperate for it to go. This should come across in the reading of the poem to the children. Children **Choral Read** the poem, with the teacher, noting **Phrasing** and **Intonation.**



Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Use **Thinking Aloud** to consider how the worry is personified for the whole of the poem. This makes the worry very real and even more upsetting.
Reference the Text: Circle the words, '*It's come to live in my room'.*
Teacher Talk: Here, there is a sense that the worry is an uninvited guest who has made itself at home in someone's bedroom. This is a very private and personal space and the worry has turned up there and won't leave.
Circle the words, *'It said it was in no particular hurry.'*
Teacher Talk: It is clear that the person doesn't want the worry to be there and has even tried to make it go away, but it has no intention of leaving any time soon – she can't shake her worry at all. By personifying the worry, there is a real sense of it being something sinister / looming over the person. Underline any new vocabulary and complete Lesson 3: Teacher Model.



Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children to work in pairs to examine the rest of the poem and consider what impressions they have of the worry.
Practise Taught Strategies & Skills: Use **Think Aloud** to circle words and phrases and discuss the impression they give of the worry. If they are finding this activity difficult, draw attention to the following words and phrases: '*I can't describe it', 'it's not there', 'I know for certain, for sure, I know that the worry's there', 'hunkers down', 'swaps the colour of my room from cheerful to gloom', 'the bed is a wreck', 'it's there at dawn', 'I want to be free', 'will anyone credit the size the worry has grown', 'can anyone hear the sound of my worry's voice', 'now life is hell', 'life is a horrid trick'* etc.



Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children add their Lesson 3: Apply to Reading Journals and complete.
Verbal & Written Responses: As a class, return to the **Anchor Question** and scribe the responses of the children. Together construct an answer to the question which encapsulates their overall impression of the worry. Talk at length about how to construct an extended answer, drawing on the evidence from the poem, adding detail to points made, e.g. The worry is impacting on the life of the poet as even in their own bedroom they cannot escape and the room becomes gloomy. It is also persistent and won't go away. Teacher note: note the two points, one with evidence from the text in the answer.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
-Use of the strategies taught i.e. **Think Aloud, annotate for a specific purpose** or **Anchor Question** responses.
-Fluency: **Phrasing and Intonation**

Acceptable Point(s):
- it is always around – even though it can't be seen. The worry is persistent and won't go away
- it impacts on the whole environment – the poet can't even enjoy being in their own room
- the poet feels like the worry is impossible to escape and wants to be free
- it is as if it is huge and noisy because it is impacting on the poet's life so much
- makes the poet's life miserable

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Lesson 3: Vocabulary

clammy



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Lesson 3: Fluency

It's come to live in my room – a worry.
I asked when was it planning to leave?
It said it was in no particular hurry.
It's not slimy and it's not furry.
It's not clammy and it's not hairy.
I can't describe it.
When I whip round to stare it straight
in the eye, it's not there.
But believe me,
if there's one thing I know for certain, for sure,
I know that the worry's there.

Lesson 3: Anchor Question

What impressions do you get of 'the worry' and how does the poet use personification to achieve this?

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Lesson 3: Read / Teacher Model / Children Practise

Use the entire poem for the session

A Worry

It's come to live in my room – a worry.
I asked when was it planning to leave?
It said it was in no particular hurry.
It's not slimy and it's not furry.
It's not clammy and it's not hairy.
I can't describe it.
When I whip round to stare it straight
in the eye, it's not there.
But believe me,
if there's one thing I know for certain, for sure,
I know that the worry's there.



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Lesson 3: Teacher Model

It's come to live in my room – a worry. I asked when was it planning to leave? It said it was in no particular hurry.

Reference the Text	What impressions does this give you of the worry?
It's come to live in my room	The worry is an uninvited guest who has made itself at home in someone's bedroom. This is a very private and personal space and the worry has turned up there and won't leave.
It said it was in no particular hurry.	It is clear that the person doesn't want the worry to be there and has even tried to make it go away, but it has no intention of leaving any time soon – she can't shake her worry at all.

How has the poet used personification effectively to give the reader an impression of the worry?

By personifying the worry, there is a real sense of it being something sinister / looming over the person.

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Lesson 3: Children Practise and Apply

Reference the Text	What impressions does this give you of the worry?

What is your impression of the worry and how does the poet used personification to achieve this?

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	4	Vehicle Text & Page	p.84 A Worry by Carol Ann Duffy from Carol Ann Duffy New and Collected Poems for Children

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
What words and punctuation help the reader to perform this poem?	N/A	• Prepare poems to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience	**2d** make inferences from the text / explain and justify inferences with evidence from the text



Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Recall their work from yesterday and share the class answer to the question: What is your impression of 'the worry'? Note the way it has taken hold of the life of the poet and is a menace / threat that she can't get rid of, even though she is desperate.
Share Anchor Question(s): Explicitly and refer to this throughout the lesson.
Vocabulary: N/A
Explore & Respond: Read the poem again and as you read, circle any cues to help support a reading of the poem out loud. Include the use of question and exclamation marks, repetition, short sentences and any words that could be stressed to bring a reading of the poem to life, e.g. wreck. Explain that the children will be considering ways to bring the poem to life today, to convey how the person is feeling now this worry won't go away.
Fluency: Focus on the first four lines of the third stanza and model the use of **Intonation / Rhythm** and **Stress** (see Lesson 4: Fluency). Children **Choral Read** the same section, using **Intonation / Rhythm** and **Stress.**



Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Demonstrate how to read the first stanza, without using **Intonation, Rhythm** and **Volume**. Record the reading and play it back.
Reference the Text: Demonstrate to the children how it could be improved by looking at punctation cues, raising the volume for the audience and stressing particular words for effect, e.g. *'slimy', 'furry', 'clammy', 'hairy'*. Refer back to Explore and Respond in the Read section of the lesson, and how the poet is providing clues to help with the fluent and expressive reading of the poem.
Re-read the stanza with the changes and consider its impact on the audience a second time. Take feedback from the class as to the changes and any further improvements that could be made. Discuss at this point how the poet guides the reader, using punctuation etc., so they can have a deeper understanding of the poem and read it in the way the poet intended.



Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: The children can work in small groups and have a stanza each (with everyone reading the last three lines of the poem) or they may present the whole poem, depending upon the decision of the teacher.
Practise Taught Strategies & Skills: Consider the cues from the poet (punctuation / repetition / short sentences etc) as they decide how to read out loud to an audience. Teacher to feedback as children work.



Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Allow plenty of time to practise and rehearse. Record poetry readings.
Verbal & Written Responses: Give children the opportunity to feedback to each other on the effectiveness of the poetry readings. Discuss together why they made certain choices and ways to improve the readings. Allow time to make tweaks and changes to improve.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
-Use of the strategies taught i.e. **Intonation / Rhyme / Stress / Volume.**

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Lesson 4: Fluency

It's come to live in my room – a worry.
I asked when was it planning to leave?
It said it was in no particular hurry.
It's not slimy and it's not furry.

Lesson 4: Anchor Question

What words and punctuation help the reader to perform this poem?

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Lesson 4: Read / Teacher Model / Children Practise

Use the entire poem for the session

A Worry

It's come to live in my room – a worry.
I asked when was it planning to leave?
It said it was in no particular hurry.
It's not slimy and it's not furry.
It's not clammy and it's not hairy.
I can't describe it.
When I whip round to stare it straight
in the eye, it's not there.
But believe me,
if there's one thing I know for certain, for sure,
I know that the worry's there.



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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	5	Vehicle Text & Page	Seven Deadly Adjectives by Carol Ann Duffy from Carol Ann Duffy New and Collected Poems for Children (pp.68-74)

Anchor Questions(s):	Vocabulary Teaching:	Application of Comprehension & Strategies:	Focus Content Domain(s):
What impressions do you get of the character in your poem? How can you present the poem to reflect this?	stockinged feet, courted, argue the toss, sullen, grimaces, brogue	• Prepare poems to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience • Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justify inferences with evidence	**2d** make inferences from the text / explain and justify inferences with evidence from the text



Extended Apply lesson

Through this selection of activities children will need copies of:
- Lesson 5: Vocabulary
- Lesson 5: Extended Application Activity
- The Vehicle Text

Teacher Note:
- In this lesson there is an expectation for the children to work with increased independence and demonstrate the skills and strategies explicitly taught throughout the previous lessons.
- Depending on the time allocated to this lesson select all or some of the following activities.

Activate Prior knowledge: Write the words, *'Sly', 'Argumentative', 'Selfish', 'Moody', 'Two-Faced', 'Boastful'* and *'Lazy'* on the flipchart. Ask the children to create a silent action that would help to define the words, e.g. lounging around to show *'lazy'*. Clarify meanings briefly. Explain that there are a set of poems with these titles and that they will explore one of them during the session.

Vocabulary: Briefly clarify vocabulary.

Share Anchor Questions: Refer to these throughout the lesson.

Enjoy and Respond to the text: Offer children the range of poems. Allow time for them to explore and read their chosen poem.

Written Responses / Evidence Anchor Question(s):
Children answer their question about the impressions they get and add detail to their points, taking evidence from the poem (See Lesson 5 Children Apply). They then annotate the text, looking for cues from the poet as to how to read the poem aloud. The rest of the session allows them to practise and rehearse the reading aloud of the poem. Ensure there are mini-plenaries where the children can discuss effectiveness / make changes etc.

Feedback on Learning:
Use assessment for learning to inform feedback to children. This may include **Intonation / Rhythm / Volume,** annotating the text etc.

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Lesson 5: Vocabulary

stockinged feet	courted
argue the toss	sullen
grimaces	brogue



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Lesson 5 Children Apply

Reference the Text	What impression does this give you of the character in your poem?

What impressions do you get of the character in your poem?

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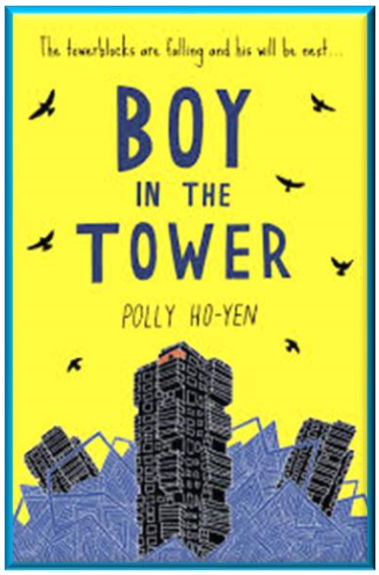
Shared Reading Planning

Year 6

Unit B Reading Breadth:

Modern Fiction & Poetry

Fiction 1



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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	1	Vehicle Text & Page	Boy in the Tower Polly Ho-yen Adapted extract from pp.3-5

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How will the setting and characters influence how the story develops?	daze, stealthily, devastation, bustle	• Read closely, annotating for specific purposes • Ask questions to improve understanding • Connect prior knowledge and textual information to make inferences and predictions • Predict what might happen from details stated and implied	**2e** predict what might happen from details stated or implied. **2d** make inferences from the text / explain and justify inferences with evidence from the text

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Share the front cover and the illustration from the page entitled '*Part 1'* and the picture of 'The George' on the final page. **Book Talk** the cover and images NB. Can they see something in the red window at the top of the tower? Encourage the children to ask **Questions** in order to deepen their thinking, e.g. what might the image be on the '*Part One'* page? What is the significance of the word '*Before*?' **Think Pair Share** what they think the book might be about.

Share Anchor Question(s): Explicitly and refer to this throughout the lesson.

Vocabulary: Share vocabulary and encourage the children to use **Find Read Talk** to locate and discuss (use Lesson 1 Vocabulary Activity). Encourage children to explain vocabulary in the context of each sentence and **Clarify**.

Explore & Respond: Read the adapted extract from pages 3-5 (see Lesson 1: Read). There are three main areas within this extract that link the Anchor Question, which are 1) male character, 2) setting and 3) the 'Bluchers'. Take some short responses and encourage the children to **Stop & Jot** their initial thinking around the **Anchor Question**.

Fluency: Read Lesson 1: Fluency (see Lesson 1: Fluency). Model **Pausing** at punctuation cues and use of **Intonation** as you tell the story from the point of view of the male protagonist. Children **Pair Read** the same extract.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Gather words and phrases from the text extract (see Teacher Model Activity) that help make **Predictions and Inferences** about what might happen in the story. Teacher note: it is important that children recognise that their predictions and inferences will *always* be based on textual evidence.

Reference the Text: Focussing on Setting: **Text Mark** (circling) the following significant words that help us make inferences and predictions about what might happen as a result of the setting being described in the way it has:

'Flaky paint', 'swaying, wispy spider's webs', 'mattress', 'sitting on my windowsill', 'looking down from there', 'I have to remember what I used to see: the shops…cars…school…playground'.

• Teacher makes Inferences about the setting: These words and phrases suggest the character lives in a tower block in a city. It sounds like the flat is run down and hasn't been cleaned. There is also a suggestion that the features of the town are no longer there, due to events that have taken place.

• Teacher make a prediction: I predict that the main character will witness some devastating changes to his city from the tower.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Focussing on the male character and the 'Bluchers': Some teacher guide questions: What is the male character like? How do you know? What is being suggested about him? What might happen to him in the story? What are 'Bluchers'? What might they do in the story? What predictions can you make?

Partner A **Text Marks** the extract from pages 1-3 (see Lesson 1: Children Practise) and discusses evidence for the boy and any predictions about story development.

Partner B **Text Marks** the extract from pages 1-3 (see Lesson 1: Children Practise) and discusses evidence for the 'Bluchers' and any predictions about story development.

If children are struggling to find evidence, consider, 'wish', *'those days are gone', 'it's not something I'm proud of', 'I don't see any other children any more', 'Quietly and stealthily', 'tiptoed silently into the world', 'destruction that just one clump can cause'* etc. *W*hat does this tell us, and what predictions could we make about the story?

Practise Taught Strategies & Skills:

Partner work: Children **Text Mark** their copy of the extract with predictions and inferences about the male character and the 'Bluchers' and discuss how their ideas about them help develop the story. Children practice the skills of **Text Marking** to inform their discussions. Teacher to take feedback.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children to use the Lesson 1 Children Apply Activity to capture ideas.

Verbal & Written Responses: Children to feedback to table and prepare their answer to the **Anchor Question** to share with the rest of the class. Children to explain their predictions and how these will influence how the story develops using textual evidence. Teacher to scribe predictions based on evidence referred to on a flip chart.

Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include:

-Use of the strategies taught (**Text Marking**, **Predicting** and **Stop & Jot, Inferences**) and responses to the **Anchor Question**.

Acceptable Point(s):

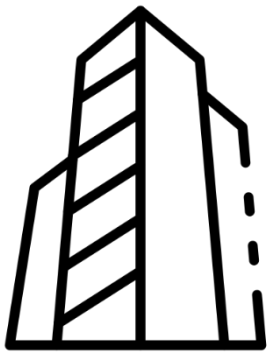
- boy may face events on his own – seems to be isolated and not around other people
- may have to be self-reliant and resilient to events in the story
- seems to be suggesting life has changed for the worse and wishes things were like they used to be
- Bluchers arrived almost unnoticed – quiet and stealthy
- very powerful as only one clump can cause destruction
- whatever they are seems to have negatively impacted on the world

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Lesson 1: Vocabulary

daze	stealthily
devastation	bustle



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Lesson 1: Fluency

The reason I knew about them before most people was because I used to spend a lot of my time sitting on my windowsill, looking down over the world. I could see everything from there: the miniature-looking roads, the roofs of the buildings, the broccoli-tops of the trees. And then, of course, the Bluchers themselves and the devastation that followed in their path.

Lesson 1: Anchor Questions

How will the setting and characters influence how the story develops?

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Lesson 1: Read / Teacher Model / Children Practise

When you wish that a Saturday was actually a Monday, you know there is something very, very wrong.

I look spot of flaky paint on the ceiling and the stain that looks like a wobbly circle, and at the swaying, wispy spider's web, and I think of all those cold, grey Mondays when I had to make myself get up for school. I would have to force myself off the mattress and I'd dress in a daze, unwilling to believe it was time to be upright again.

I wish I could wake up to another Monday like that.

Those days are gone now that the Bluchers are here.

When they first arrived, they came quietly and stealthily, as if they tiptoed silently into the world when we were all looking the other way.

I guess I was one of the first people to see them. It's not something that I'm proud of. When you know the kind of terrible destruction that just one clump of Bluchers can cause, you wouldn't want to have been there first either.

The reason I knew about them before most people was because I used to spend a lot of my time sitting on my windowsill, looking down over the world. I could see everything from there: the miniature-looking roads, the roofs of the buildings, the broccoli-tops of the trees. And then, of course, the Bluchers themselves and the devastation that followed in their path.

The view has changed so much now that sometimes I wonder if I just made up everything that came before. I have to make myself remember what I used to see: the shops and the bustle, the cars and the people, the red-brick walls of my school and the grey patch of the playground.

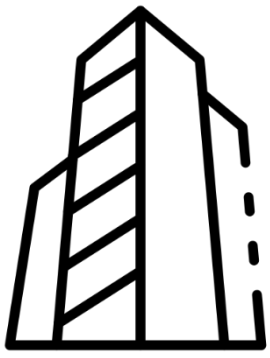
Some people say you shouldn't live in the past. But I can't stop putting things into two boxes in my head: Before and After. And it's much easier to think about the Before things.

Extract Adapted © Boy in the Tower Polly Ho-Yen

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Lesson 1: Teacher Model

Setting	
Reference the Text	**Inference**
flaky paint	It sounds like the place is run down / hasn't been decorated in a while
swaying, wispy spider's webs	This suggests the place is not looked after / cleaned very well
mattress	This suggests a place that isn't really cosy or homely – use of word mattress rather than bed
sitting on my windowsill looking down from here	This tells us the character is high in a flat and can see everything down below from his window view
I have to remember what I used to see: the shops…cars…school…playground	This tells us that the flat was in a town as there are lots of amenities. The word *'were'* tells us they are no longer there – something has happened to them
Prediction: What might happen in the story?	
I predict that the main character will witness some devastating changes to his city from the vantage point of the tower.	



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Lesson 1: Children Apply

Male Character	
Reference the Text	Inference

Bluchers	
Reference the Text	Inference

Prediction: What might happen in the story?

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	2	Vehicle Text & Page	Boy in the Tower Polly Ho-yen Adapted extract from pp.121-124

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) Compare the two descriptions of the 'Bluchers'. **B) Why do you think the main character has changed his description from positive to negative?** **C) What is the Reader Effect of using imagery (visual images) to describe the 'Bluchers'?**	spores, beauty dissolve before my eyes	• Make comparisons within and across books • Identify how punctuation relates to sentence structure and how meaning is constructed in multi-clause sentences • Ask questions to improve their understanding • Draw inferences and justify inferences with evidence • Connect prior knowledge and textual information to make inferences and predictions • Predict what might happen from details stated and implied	**2d** make inferences from the text / explain and justify inferences with evidence from the text **2h** make comparisons within the text

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Refer to their initial predictions from yesterday and the information they gathered from the opening pages of the book.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Share vocabulary and encourage the children to use **Find Read Talk** to locate and discuss (use Lesson 2: Vocabulary Sheet). Encourage children to explain vocabulary in the context of each sentence and explain misconceptions should they arise.
Explore & Respond: Read the adapted extracts from pp.121-124 (see Lesson 2: Read). Use expression.
Take some short responses and encourage the children to **Stop & Jot** their initial predictions about the different descriptions and why the character might now have a negative opinion of the Bluchers.
Fluency: Read the fluency extract (see Lesson 2: Fluency). Focus on **Pausing** and discuss how punctuation relates to sentence structure and how meaning is constructed. Following this, children to **Pair Read,** using expression, the same section.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Gather words and phrases from the first text extract (see Lesson 2: Read / Teacher Model) that describe the 'Bluchers' in a positive way, then read the second negative description.
Reference the Text: **Text Mark** the first sentence, '*my first thought*', '*looked quite beautiful*', and use **Think Aloud** to explain why the words have been chosen:
Teacher Talks: 'my first thought' suggests that the main character does not know what the 'Bluchers' are or what they are capable of, so it is an innocent / naive observation of how they look. *'Looked quite beautiful',* tells us that he thought they were very pleasing to look at.
In the second extract, circle 'W*hen I realised'* and '*beauty dissolve before my eyes'*.
Teacher Talks: '*When I realised'* tells us that the character understands more about the 'Bluchers' and what they have done and it suggests they are having a negative impact on the events in the story. *'Beauty dissolve before my eyes'* tells the reader that he no longer sees them in a favourable light. Add to Lesson 2: Teacher Model sheet.
Demonstrate how you would **Question** the text to deepen your comprehension, e.g. 'What did he realise? What has happened that would make him see the 'Bluchers' in a completely different way?' Discuss how you will be looking out for this as you continue to read the text.
Circle two examples of how imagery (visual) has been used to really bring the description of the Blucher to life for the reader e.g. '*more like a ball', 'as big as my fist'*. Explain to the children that by adding these visual details, the reader gets a really good sense of the shape of the Blucher and the simile 'as big as' helps to clarify its size. Add to Teacher Model sheet.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children to have the extracts, one between two, to encourage discussion and collaboration. They practise **Think Aloud** as they discuss words they have selected.
Practise Taught Strategies & Skills: Children continue to circle key words and phrases that show the difference in the two descriptions of the 'Bluchers'. Encourage children to **Question** the text as they read to deepen understanding, e.g. *'Why does the colour remind the character of knives? What does this tell us about the 'Bluchers' and what they have done?'* Teacher to feedback as children work.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children add their Lesson 2: Apply sheets to Reading Journals and answer the **Anchor Questions**.
Verbal & Written Responses: Feedback as a class their answers to questions A and B. Teacher to scribe responses. Discuss **Reader Effect** in detail and their response to **Anchor Question C**. Do they feel the author has achieved the desired effect? Why? Why not?
Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include:
-Use of the strategies taught (**Text Marking**, **Think Aloud, Stop & Jot** and **Find Read Talk**) and responses to the **Anchor Questions**.

Acceptable Point(s) Anchor Question A:
• any comparisons that show a negative impression of the Bluchers in the second extract when the boy knows more about their destructive powers
Acceptable Point(s) Anchor Question B:
• the Bluchers have done something really bad and this has led the boy to see them in an unfavourable light
Acceptable Point(s) Anchor Question C:
• the reader can visualise what they look like. This is particularly important as we have never come across the Bluchers before

*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section

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Lesson 2: Vocabulary

spores	beauty dissolve before my very eyes



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Lesson 2: Fluency

Of course, I had no idea what it was at that moment, so my first thought was that it looked quite beautiful. It was shiny and had a bit on the top that was shaped like a sunflower seed, with the tip pointing upwards. Except that it was more like a ball; it wasn't flat. It was about as big as one of my fists with a little stalk holding the top part up.

Lesson 1: Anchor Questions

A) Compare the two descriptions of the 'Bluchers'.
B) Why do you think the main character has changed his description from positive to negative?
C) What is the Reader Effect of using imagery (visual images) to describe the 'Bluchers'?

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Lesson 2: Read / Teacher Model / Children Practise

Extract 1

It was just after they found out about the spores, when they first saw them. I was playing a game, so I'd switched the television off. When I turned it back on, the first thing I saw was a Blucher.

Of course, I had no idea what it was at that moment, so my first thought was that it looked quite beautiful. It was shiny and had a bit on the top that was shaped like a sunflower seed, with the tip pointing upwards. Except that it was more like a ball; it wasn't flat. It was about as big as one of my fists with a little stalk holding the top part up.

What made me think it was beautiful was its colour. It was almost blue and almost silver. Not like any colour that I could make up with paint or pencils, anyway. I couldn't make my picture of that Blucher look very much like it at all.

And the funny thing was that the colour seemed to be moving.

Extract 2

When I realised what it was that I was looking at, I could see its beauty dissolve before my eyes. The blue-silver colour reminded me of knives, of grey clouds before a thunderstorm. The way the colour moved and shifted made me think of a predator stalking its prey, silently pacing towards it before it goes in for the kill.

Bluchers weren't beautiful at all. They were evil, menacing, deadly.

Whenever I closed my eyes I could see their shiny silvery heads leering towards me. I could sense their hunger.

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Lesson 2: Teacher Model

Example of visual imagery	Effect on the reader
more like a ball	Reader really understands the shape of the Blucher – important as it is not something the reader will have seen before
as big as my fist	Use of simile here to make the visual image strong. Comparing it to something the reader is familiar with. Helps reader to understand the relative size of the Blucher



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Lesson 2: Children Apply

1. What are the main differences in the way the Bluchers are described in the two extracts?
2. Why do you think the main character has changed his description from positive to negative? Use the word choices to infer what might have happened to make the second description so negative.
3. Find and copy three examples of imagery (visual) that create a graphic representation of the scene. What makes them so effective?

Example of visual imagery	Effect on the reader

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	3	Vehicle Text & Page	Boy in the Tower Polly Ho-Yen Adapted from pp.122-125

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) What do you think has happened based on what is stated and implied? **B) Do you know any other stories with a similar plot? Do you think this story will unfold in the same way?**	origin, species	• Read closely, annotating for specific purposes • Draw inferences and justify inferences with evidence • Connect prior knowledge and textual information to make inferences and predictions • Predict what might happen from details stated and implied	**2d** Make inferences from a text / explain and justify inferences with evidence from the text **2e** predict what might happen from details stated and implied



Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Refer to their initial predictions and the information they gathered yesterday. Do they think the 'Bluchers' will have a positive or negative impact on the story? What makes the children say this? Refer back to the negative description which the main character used when he 'realised' what the 'Bluchers' really were.

Share Anchor Question(s): Explicitly and refer to these throughout the lesson.

Vocabulary: Share vocabulary and encourage the children to use **Find Read Talk** to locate and discuss (use Lesson 3: Vocabulary). Encourage children to explain vocabulary in the context of each sentence and explain misconceptions should they arise.

Explore & Respond: Read the adapted extracts from pages 122 & 123 (see Lesson 3: Read). Use expression.

Take some short responses and encourage the children to **Stop & Jot** their initial predictions about what might have happened so far in the book.

Fluency: Read the adapted extract (see Lesson 3: Fluency). Focus on **Intonation** and **Expression**, demonstrating how your voice would change as you read the 'newsreader' section of the text. Following this, children to **Pair Read,** using **Intonation** and **Expression**, the same section.



Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Gather words and phrases from the text extract (see Lesson 3: Teacher Model) that help make **Predictions and Inferences** about what has already happened in the story. Teacher note: it is important that children recognise that their predictions and inferences will *always* be based on textual evidence.

Reference the Text: Circle '*coming live*' and '*Blucher Disaster area*' and '*newsreader*'. Use **Think Aloud** to explain **Inferences**.

Teacher Talks: Clearly something so significant has happened that it has made the news. They are currently reporting on events, so it is happening at this point in the story. '*Disaster*' suggests that something terrible has happened.

Circle '*plant*' and '*new species*' and use **Think Aloud** to explain **Inferences**.

Teacher Talks: I know that they are plants that have never been seen before – a new species and no-one knows what they can do. This links to the illustration on the "Part One" page at the beginning. They must be responsible for the disaster.

Prediction: Something terrible has happened – so important and significant that it is in the news and it has been caused by a new species of plant. Add to Lesson 3 Teacher Model sheet.



Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children work in pairs to read further details about the 'disaster' and the 'Bluchers' to inform their **Inferences**. Have all of the other sections to hand that have been explored so far so that children can use this prior knowledge to draw upon when making **Inferences** and **Predictions**.

Practise Taught Strategies & Skills:

Circle key words and phrases, use **Think Aloud** to make **Inferences** (see Lesson 3 Practise). Teacher to feedback as children work. If children are finding this difficult, consider, '*started to pop up more and more', 'spread out and covered the ground below me', 'grew so fast', 'fruiting body', 'chemical trails', 'knew why the buildings were falling down', 'caused by the Bluchers'*. Also encourage them to use all of the sections they have explored so far, so that they are connecting prior knowledge to textual evidence.



Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children to use the Lesson 3: Apply to capture ideas.

Verbal & Written Responses: Children to feedback to table and prepare their answer to the **Anchor Questions** to share with the rest of the class. Children to explain their (backward) predictions using textual evidence. Teacher to scribe predictions based on evidence referred to on a flip chart. Consider other stories they have read and how these will influence predictions about how the story will unfold. Now read the section in Lesson 3: Apply Read (see below). Compare to their **Predictions**.

Acceptable Point(s) Anchor Question A:
- Blucher plants spread all over and grew quickly
- the chemicals caused buildings to fall
- caused devastation to the buildings surrounding the boy

Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include:

-Use of the strategies taught (**Text Marking**, **Predicting, Stop & Jot, Think Aloud** and **Inferences**) and responses to the **Anchor Questions**. *terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section

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Lesson 3: Vocabulary

origin	species



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Lesson 3: Fluency

‘These images are coming live from the Blucher Disaster area,’ the newsreader was saying, ‘where this plant has just been discovered. Its origin has not been identified and scientists have already confirmed that this is a completely new species.’ I guess because they had a little stalk and a bit on top, they were first called a type of plant.

Lesson 3: Anchor Questions

A) What do you think has happened based on what is stated and implied?
B) Do you know any other stories with a similar plot? Do you think this story will unfold in the same way?

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Lesson 3: Read / Teacher Model / Children Practise

'These images are coming live from the Blucher Disaster area,' the newsreader was saying, 'where this plant has just been discovered. Its origin has not been identified and scientists have already confirmed that this is a completely new species.' I guess because they had a little stalk and a bit on top, they were first called a type of plant. Although really they didn't look like a plant at all. They looked like nothing I had ever seen.

After the first sighting of the Bluchers, they started to pop up more and more.

Soon, I was able to see clusters from my window. What started out as little patches of silvery-blue soon spread out and covered the ground. They grew so fast that sometimes it seemed the patches were swelling in front of my eyes.

Now they had lots of experts on the television who knew about plants and fungi.

I didn't understand most of it. I caught certain words like *fruiting body* and *chemical trails,* which I wrote down in my book, but I didn't understand how the Bluchers worked.

The only thing I truly grasped was that they thought they knew why the buildings were falling down. It was because of the Bluchers. Gaia had been right all along. The falling buildings and the people collapsing on the street were linked. They were both being caused by the Bluchers.

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Lesson 3: Teacher Model

Reference the Text	Inference
coming live	News is happening now from their area. Reporters are at the scene so something significant has happened to be on the news
Blucher Disaster area	Disaster Area suggests something terrible has happened in this location. Bluchers are definitely to blame
newsreader	Again, going out on television so must be something newsworthy
Prediction: What might have happened? Something serious or significant has happened involving the Bluchers as it has made the news	



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Lesson 3: Children Apply

Reference the Text	Inference

Prediction: What might have happened? Use all of the evidence you have from the past few days to predict what might have happened in the story leading up to this moment.

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Lesson 3: Apply Read

Not only were they sending out deadly spores into the air; they were feeding on concrete and stone and glass and metal. They released some kind of wet stuff which could dissolve all those kind of things. That had a special name too. Enim or enzim, or something like that.

Bluchers.

When I looked out that morning, I heard myself gasp out loud. As far as I could see, I saw the silvery-blue colour of the Bluchers.

The city was being flattened out.

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	4	Vehicle Text & Page	Boy in the Tower Polly Ho-Yen Adapted extract from pp 130 / 134-135

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) What is the Reader Effect of using imagery (sight, sound and touch) when Ade finds himself alone in the darkness? **B) How do similes add to the effect?**	N/A	• Read closely, annotating for specific purposes • Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader	**2d** Make inferences from a text / explain and justify inferences with evidence from the text **2g** identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: **Think Pair Share** what they know of the plot and the characters in the story so far. Consider how the main character, a child, might feel with this terrible event happening. Briefly jot some ideas down on the flipchart.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: N/A
Explore & Respond: Read adapted extract from pp.134-135 (see Lesson 4: Read) and **Stop & Jot** their initial ideas on the **Reader Effect** of using imagery.
Fluency: Read the fluency extract (see Lesson 4: Fluency). Demonstrate the use of **Pace** and **Intonation** to show how frantic the boy is at this point in the story. Following this, children to **Pair Read** the same extract using **Pace** and **Intonation.**

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Teacher models the effect of using imagery (sound): Gather examples of imagery (sound) from the text extract from p 130 (see Lesson 4 Teacher Model Activity – Extract 1).
Reference the Text: **Text Mark** the following significant words and phrases:
'very quiet', 'there was nothing to hear', 'bed creaked loudly', 'very aware of every movement I made', 'it seemed to echo on after I moved', 'hear the pad of my feet on the floor'.
Talk through the word choices. Explain that the opening words suggest an eerie silence. We become 'very aware' of the sounds the main character, Ade, is making. The echoing sound suggests that everything else that would make a sound has gone. An eerie, echoing silence is left. These everyday sounds now seem exaggerated. In normal circumstances, there would be other everyday sounds but they have all gone. This is unusual in a city tower block and gives an ominous feeling; the silence is heightened – it becomes a threat. Add to Lesson 4: Teacher Model. Circle all evidence and underline new vocabulary.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children have a copy of the text per pair to allow for discussion and collaboration (see Lesson 4: Children Practise). Remind children of the fact that the main character is a child who is faced with this terrible situation.
Practise Taught Strategies & Skills: Child A: Consider visual imagery. Circle examples of where the author has used visual imagery to create a graphic representation of the scene.
Child B: Circle examples of where the author has used sound and touch to create a graphic representation of the scene.
If the children are finding this difficult, direct them to *'the rasp as I scratched my head', 'the clash of my teeth as I swallowed', 'a new kind of darkness', 'blacker, thicker', 'like someone had quickly drawn the curtains on the day', 'couldn't see any lights from my window', 'nothing to break the black hold of the night', 'hugging my legs', 'a tortoise hiding in its shell', 'could feel my teeth rattling', 'tears which fell down my face', ' sound like a moan' etc.* Teacher to feedback as the children work.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children to complete Lesson 4: Children Apply.
Verbal & Written Responses: Children to feedback to table and prepare their answer to the **Anchor Question** to share with the rest of the class. Teacher to scribe, based on evidence referred to on a flip chart. Discuss the use of similes in creating a graphic representation of the scene. Are they effective? Why? Why not?
Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include:
-Use of the strategies taught (**Text Marking**, **Stop & Jot**) and responses to the **Anchor Question**.

Acceptable Point(s) Anchor Question A:
• any reference to heightening the description of how the character is feeling in this situation
• get a real sense of how the situation is impacting on the feelings of the character
•emphasises the quiet and solitude of the character
Acceptable Point(s) Anchor Question B:
• any reference to helping the thing being described more easily understood by the reader

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Lesson 4: Fluency

I went to switch the lights on in our flat but they didn't come on. I tried every light switch – even the one in Mum's room – but none of them worked. I tried them all again, just to be sure, running around frantically, desperately checking each one. But they wouldn't come on. There was nothing to break the black hold of the night.

Lesson 4: Anchor Questions

A) What is the Reader Effect of using imagery (sight, sound and touch) when Ade finds himself alone in the darkness?

B) How do similes add to the effect?

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Lesson 4: Read / Teacher Model / Children Practise

Extract 1

The next morning when I woke up, everything was quiet.

I lay in bed, unmoving, listening. There was nothing to hear.

I turned onto my side and my bed creaked loudly, disturbing the silence. It seemed to echo on after I'd moved.

I stood up slowly, very aware of every movement I made. I could hear the pad of my feet on the floor, the rasp as I scratched my head, the clash of my teeth as I swallowed.

Extract 2

There was a new kind of darkness that night. It was blacker, thicker and it happened a lot faster, like someone had quickly drawn a curtain on the day. I hadn't known a night like it. It took me a while to realize that the orange streetlights had not come on. In fact, I couldn't see any lights from my window, and there were no lights on in Gaia's tower either.

I went to switch the lights on in our flat but they didn't come on. I tried every light switch – even the one in Mum's room – but none of them worked. I tried them all again, just to be sure, running around frantically, desperately checking each one. But they wouldn't come on. There was nothing to break the black hold of the night.

I sat in the darkness, hugging my legs to myself and tucking my head in as well, as if I was a tortoise hiding in its shell. I started to shake. I couldn't stop myself. Not just part of me but my whole body, as if I was cold and trying to make myself warm again. I could feel my teeth rattling against each other and though I tried to stop, the shaking turned to tears which fell down my face and I heard myself making a sound like a moan. It wasn't unlike the sound that Mum had made the day I walked in to find her cut up and bruised.

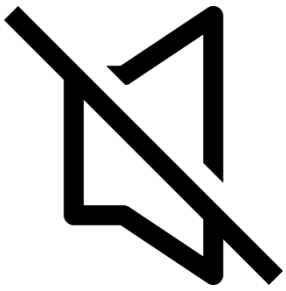
I called out to Mum in the end, but she didn't answer me. My voice sounded so small when I said her name, like someone had turned my volume down.

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Lesson 4: Teacher Model

Imagery	Example	Effect on Reader
	Very quiet/ there was nothing to hear	Words suggest an eerie silence – unusual for a block of flats. Makes the reader feel something is wrong
	Bed creaked loudly	Ade is disturbing the quiet just by getting out of bed. The simple sound of a bed should not make us feel worried – but in this case it does
	Very aware of every movement I made	The reader becomes very aware of the sounds the character Ade is making. They are exaggerated – again, not normal for the setting. Tells the reader something is wrong
	It seemed to echo on after I moved	An eerie echo can be heard after Ade has moved. This suggests everything that would have made a sound has gone. This would be very unusual in a tower block. The silence becomes something unsettling / threatening



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Lesson 4: Children Apply

Imagery	Example	Effect on Reader
 Sight		

Imagery	Example	Effect on Reader
 sound		
 Touch		

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	5	Vehicle Text & Page	Boy in the Tower Poly Ho-Yen Adapted from pp.242-244

Anchor Questions(s):	Vocabulary Teaching:	Application of Comprehension & Strategies:	Focus Content Domain(s):
A) What is the Reader Effect of using imagery (sight, sound and touch) when the 'Blucher' captures the main character? **B) What do you think will happen at the end of the story?**	anchors me to the spot, frantically, obscured, gestures, ragged bursts	• Read closely, annotating for specific purposes • Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader • Draw inferences and justify inferences with evidence • Connecting prior knowledge and textual information to make inferences and predictions • Predict what might happen from details stated and implied	**2d** Make inferences from a text / explain and justify inferences with evidence from the text **2g** identify / explain how meaning is enhanced through choice of words and phrases



Extended Apply lesson

Through this selection of activities children will need copies of:
- Lesson 5: Vocabulary
- Lesson 5: Extended Application Activity
- The Vehicle Text

Teacher Note:
•In this lesson there is an expectation for the children to work with increased independence and demonstrate the skills and strategies explicitly taught throughout the previous lessons.
•Depending on the time allocated to this lesson select all or some of the following activities.

Activate Prior knowledge: Write the words, 'Captured by the Bluchers' on the flipchart. Ask children how the character might feel if he is caught by one of the 'Bluchers'. Add to flipchart.

Vocabulary: Share the words and phrases found within the text (see Lesson 5 Vocabulary). Encourage the children in pairs to use **Find Read Talk** to locate these words on their copy of the text and discuss meanings.

Share Anchor Questions: Refer to these throughout the lesson.

Enjoy and Respond to the text: Allow time for the children to explore and read the extract.

Written Responses / Evidence Anchor Question(s):
• In the Reading Journal place Lesson 5 Children Apply Activity sheets. Quickly explain how to complete them. Children can work individually in this session.

Reading Comprehension:
See below.

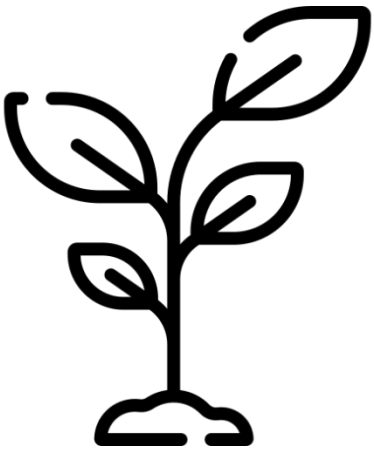
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
•Use of the strategies taught across the week i.e. **Text Marking, Find Read Talk, Inference, Prediction.**
•Responses they have given to the **Anchor Questions**.

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Lesson 5: Vocabulary

anchors me to the spot	frantically
obscured	gestures
ragged bursts	



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Lesson 5: Children Apply

I turn back to the tower, but as I do so, I feel something stopping me. I look down. It's on my leg. A thin, silvery arm of a Blucher wrapped around my ankle.

And it's beginning to tighten its grip.

I desperately try to pull my leg away from the Blucher but its grip is crushing. It anchors me to the spot.

I look around frantically, still clutching the cat to me, trying to find any way to escapes the Blucher's deadly hold. The Blucher's squeezing me now, so tightly that I wonder if my leg will simply break from the pressure.

I cry out and bury my head in the cat's silken fur. I think: *This might be the end.*

The popping of the Bluchers is so loud that it sounds like the whole world is exploding. Just like when you hear thunder and it seems to make the walls of the room vibrate all around you. Except I think I can feel the sound in my chest and in my ribs and deep inside my body, in my lungs.

Suddenly I hear a sort of fizz and hiss, and the pressure on my leg is lessening and lessening. In front of me stands Obi, his face obscured by scarves and goggles, and behind me, I see the shrivelled dead body of the Blucher.

Obi gestures with his arm to follow him and I imagine that if he was able to, he would be shouting with all his might, 'Get inside, Ade, get inside!'

I run to him as fast as I can, although my leg is throbbing and sore. Obi flings open the door of the tower, I run in and he slams it behind me. It closes with a loud bang. I stand with my back to the door until I hear the last of the explosions. And then there is silence.

Obi throws the empty bucket in his hand to the ground and it clangs noisily and rolls and rolls until it comes to a stop. I try hard to slow down my breathing, which is coming in ragged bursts, and I try to take in what just happened outside. It was all down to Obi. He threw a bucket of salt on the Blucher that was attacking me. He saved my life.

Extract Adapted © Boy in the Tower Polly Ho-Yen Penguin Random House UK

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Lesson 5: Children Apply

Imagery	Example	Effect on Reader
 Sight		
 Sound		
 Touch		

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Lesson 5: Children Apply

Reference the Text	Inference

Prediction: What might happen at the end of the story? Use all of the evidence you have from the past few days to predict what might happen in the story after this moment.

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Lesson 5: Reading Comprehension

A. I desperately try to pull my leg away from the Blucher but its grip is crushing.
The word '*crushing*' suggests that the Blucher's grip is:

Tick one

Strong ☐

Weak ☐

Feeble ☐

B. What does Ade do when Obi tells him to get inside?
Put a tick in the correct box to show whether each of the following statements is **true** or **false**.

	True	False
Runs as fast as he can		
Flings the door shut		
Stands with his back to the door		
Throws the bucket down		
Tries to slow down his breathing		

C. The popping of the Bluchers is so loud that it sounds like the whole world is exploding.
What is the effect of using this simile when describing the sound the Blucher makes?

_____

_____

_____

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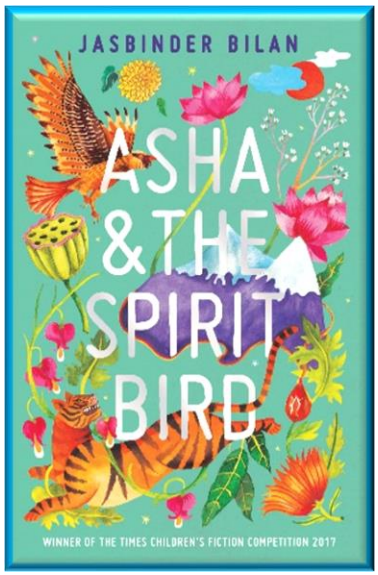
Shared Reading Planning

Year 6

Unit B Reading Breadth:

Modern Fiction & Poetry

Fiction 2



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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	1	Vehicle Text & Page	Asha and the Spirit Bird Jasbinder Bilan Adapted from pp.5-7

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How will the character and setting influence how the story develops?	bittersweet, prise my fingers, fragile, spooked, whisper-still air, death toll	• Read closely, annotating for specific purposes • Connect prior knowledge and textual information to make inferences and predictions • Predict what might happen from details stated and implied	**2e** predict what might happen from details stated and implied **2d** make inferences from the text / explain and justify inferences with evidence from the text

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Share the quote at the beginning of the book*: 'Faith is the bird that feels the light when the dawn is still dark'* – Rabindranath Tagore. Ask children to discuss this quote. What is faith? What does it mean to feel the light when it is dark? How might this relate to the title of the book / the cover picture? Look at the glossary at the start of the book. What does this tell us about setting / character? Have the glossary to hand throughout the week.
Share Anchor Question(s): Explicitly and refer to this throughout the lesson.
Vocabulary: Share vocabulary and encourage children to use **Find Read Talk** to locate and discuss (see Lesson 1: Vocabulary). Encourage children to explain vocabulary in the context of each sentence and briefly **Clarify.**
Explore & Respond: Read the opening twice (see Lesson 1: Read). Character and setting details help the reader to predict what could happen in the story. They include: 1) Asha, 2) Father, 3) the setting, 4) Jeevan and Ma. Ask children to **Stop & Jot** their initial thinking about the characters and the setting and how they may influence the story.
Fluency: Read extract (see Lesson 1: Fluency) modelling **Intonation** and **Expression**. Change your voice to reflect the father when reading the letter. Children then **Pair Read** the same section using **Intonation** and **Expression**.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Gather words and phrases (see Lesson 1: Teacher Model) that help make **Predictions and Inferences** about what might happen in the story. Teacher note: Predictions are rooted in evidence.
Reference the Text: Focusing on Setting: **Text Mark** the following significant words that help us make inferences and predictions about what might happen as a result of the setting already described in the opening pages:
'cowshed', 'the city is so different to Moormanali', 'school', 'village', 'Himalayas', 'clutch of houses', 'solar panels'
• Teacher makes **Inferences** about the setting: These words and phrases suggest Asha lives in the Himalayas. '*Clutch of houses'* and '*village'* suggests a small dwelling with few houses. The fact that her father says '*the city is so different to Moormanali*' reinforces the fact that it must be quiet with few people living there. Asha starts the story in the cowshed, suggesting she may be part of a farming / rural community. The solar panels suggest the story is set in a warm / hot country and the glossary of Hindi and Punjabi words suggests it is a small village in India.
• Teacher make a **Prediction:** I **Predict** that the story will be set in the landscape of the Himalayas, with some of the action taking place in the village / villages of India. The inclusion of the letter from Papa and mention of the city of Zandapur may mean that some of the action takes place there.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Focussing on the characters (Asha / Jeevan / Father & Ma): Some teacher guide questions: What are they like? How do you know? What is being suggested about them? What might happen to them in this story based on the words you have read? What predictions can you make?
Practise Taught Strategies & Skills:
Partner A **Text Marks** pp.5-7 extracts (see Lesson 1: Children Practise) and discusses evidence for Asha and Jeevan and any predictions about story development, e.g. *'my hands tremble', 'I brush away salty tears', 'goosebumps spike my arms and beads of cold sweat prickle my forearms', 'bell sounds…like a death toll'* etc.
Partner B **Text Marks** pp.5-7 extracts (see Lesson 1: Children Practise) and discusses evidence for Father and Ma and any predictions about story development, e.g. *'he's been working away for eight long months', 'I miss you', 'your Ma needs you'* erc. Children work with a partner to discuss how the words and phrases they have chosen help them to make **Inferences** and **Predictions**. Teacher to feedback to children as they work.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children compete Lesson 1: Apply.
Verbal & Written Responses: Children to feedback to table and prepare their answer to the **Anchor Question** to share with the rest of the class. Explain their predictions about the characters and how these will influence how the story develops using textual evidence. Teacher to scribe predictions based on evidence referred to on a flip chart.

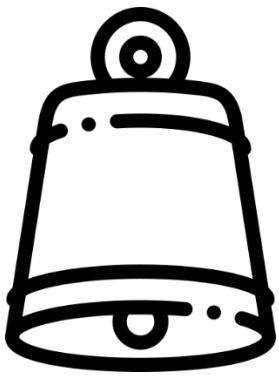
Acceptable Point(s) Anchor Question:
• any predictions that consider the family being split due to the father working away from the home
• may consider Jeevan being a friend of Asha
• the bell seems to indicate something bad

Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include:
-Use of the strategies taught (**Text Marking**, **Predicting** and **Stop & Jot, Inferences, Intonation, Expression**) and responses to **Anchor Question.** *terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section.

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Lesson 1: Vocabulary

death toll	prise my fingers
fragile	spooked
whisper-still air	



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Lesson 1: Fluency

He's been working away for eight long months and I don't know why he hasn't written since the half-moon in May, *four* months ago. I brush away my salty tears with the back of my hand and, even though I know his letter off by heart, read each word as if he were right here with me.

Dearest Asha,

The city is so different to Moormanali. It's busy and full of people. Working in the factory isn't too bad but I'd much rather be home with you all. I know you'll be studying hard at school and helping Ma. I miss you every day and promise I'll come back for your special birthday on Divali.

Lesson 1: Anchor Question

How will the character and setting influence how the story develops?

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Lesson 1: Read / Teacher Model / Children Practise

I crouch close to the straw in the cowshed, last night's dream racing through my heart. The cows shuffle to make room as I steady myself and duck low along the floor. I prise my fingers under the heavy stone, pulling out the small wooden box.

My hands tremble and my hear beats as I lift the lid, carefully unfold Papa's last letter and trace his address across the fragile yellow paper.

102 Connaught Place Zandapur

He's been working away for eight long months and I don't know why he hasn't written since the half-moon in May, *four* months ago. I brush away my salty tears with my hand and, even though I know his letter off by heart, read each word as if he were right here with me.

Dearest Asha,

The city is so different to Moormanali. It's busy and full of people. Working in the factory isn't too bad but I'd much rather be home with you all. I know you'll be studying hard at school and helping Ma. I miss you every day and promise I'll come back for your special birthday on Divali.

Always remember that I love you.

Papa

I begin to refold the letter but the clang of the spare cowbell startles me. It's swinging from a hook in the far corner, where not a breath of air can reach it.

And suddenly I'm back in the frozen landscape of my dream, lost in the ice wilderness of the Himalayas. I press my back against Tulsi's steamy body and struggle to calm her; the cows are spooked too.

I put the letter in my pocket and follow the bell as it moves from side to side through the whisper-still air. Goosebumps spike my arms and beads of cold sweat prickle my forehead, even though the shed is blazing with heat.

I keep my eyes fixed on the bell, grab Papa's scarf from the shelf and wind it round my neck. I breathe in his comforting scent to stop the panic rising… then the bell sounds again, this time even more loudly, echoing into the air like a death toll.

I'm about to run and tell Ma but stumble when I hear Jeevan outside shouting my name, his urgent footsteps pounding closer and closer. He bursts in, sending straw and dust flying all over the place.

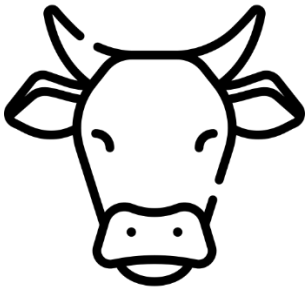
'Asha!' His face is red-hot and fear sparks in his brown eyes. 'Asha, come quick, your ma needs you.'

Extract Adapted © Asha and the Spirit Bird Jasbinder Bilan Chicken House

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Lesson 1: Teacher Model

Setting	
Reference the Text	**Inference**
village, clutch of houses, Himalayas	Suggests a rural setting somewhere near the Himalayan mountain range. A small village as there are only a 'clutch' of houses
the city is so different to Moormanali	Again, suggesting the opposite of a city – a smaller village dwelling / quiet with fewer people living there
cowshed	Perhaps part of a farming / rural community
solar panels	Set in a warm / hot country and the glossary of Hindi and Punjabi words suggests it is a small village in India
Prediction: What might happen in the story?	
I **predict** that the story will be set in the landscape of the Himalayas, with some of the action taking place in the village / villages of India. The inclusion of the letter from Papa and mention of the city of Zandapur may mean that some of the action takes place there.	



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Lesson 1: Children Apply

Asha and Jeevan	
Reference the Text	Inference
Prediction: What might happen in the story?	

Father and Ma	
Reference the Text	Inference
Prediction: What might happen in the story?	

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	2	Vehicle Text & Page	Asha and the Spirit Bird Jasbinder Bilan Adapted extract from pp.40-45

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How is Asha feeling when they arrive at the 'witch's' house? Which devices does the author use to show the reader how she is feeling?	palm reading, egging us on, stalking, skirt the edge, superstition, tumbledown, cavernous	• Read closely, annotating for specific purposes • Draw inferences such as inferring characters' feelings, thoughts and motives from their actions and justify inferences with evidence	**2d** make inferences from the text / explain and justify inferences with evidence from the text

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Have a section of the text on the flipchart or whiteboard (see Lesson 2: Activating Prior Knowledge: Ask the children to think about how they would be feeling if they were approaching a house like this. How would they be approaching? What would they be thinking / saying? Take brief feedback.
Share Anchor Question(s): Explicitly and refer to this throughout the lesson.
Vocabulary: Share vocabulary and encourage children to use **Find Read Talk** to locate and discuss (see Lesson 2: Vocabulary). Encourage children to explain vocabulary in the context of each sentence and explain misconceptions, should they arise.
Explore & Respond: Read the adapted extract (see Lesson 2s: Read) and take some short responses. Encourage the children to **Stop & Jot** their initial thinking in response to the **Anchor Question**.
Fluency: Read the Lesson 2: Fluency. Model the use of **Intonation** and **Expression**, and particularly draw out the difference in how the characters are feeling and how this would come across in the way they are speaking – Asha more scared than Jeevan. Children **Pair Read** the same section.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Circle the different ways the author has shown how the character is feeling, including what she says and how she says it, what she thinks and what she does. Explain reasoning.
Reference the Text: *'chill makes the hairs on my arm stand up', 'I can't help imagining some wild thing stalking our footsteps', 'I don't know about this…people say she spreads curses at night', 'My voice is quiet'.*
Teacher Talks: By making the hairs stand up on her arm, the author is showing the reader she is scared at the thought of visiting the 'witch'. This is a well-used device for building tension. *'Some wild thing stalking our footsteps'* suggests the character is now imagining something ominous and threatening following them – her imagination is running wild as she is so scared. She is also thinking of all of the rumours that have been spread about the 'witch' and these are playing on her mind, adding to her worry about going to visit her. She speaks quietly as she seems afraid that she will be overheard / losing her bravery as they get closer.
Ensure all evidence is circled and new vocabulary underlined. Complete Lesson 2 Teacher Model.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children continue to use the extract to explore how the character is feeling.
Practise Taught Strategies & Skills:
Children continue to circle the devices the author uses that explain to the reader how Asha is feeling. Work in pairs and use **Think Aloud.** If children are struggling to locate evidence, consider *'I'm surprised at Jeevan's suggestion', 'Then why are we going', I whisper', 'I say, too jittery to look behind', 'He said she digs up dead babies' skulls', 'I press myself closer to Jeevan', 'I push the gate hesitantly', 'my mouth dry and my stomach churning', 'I can't believe I'm standing in front of this crumbling wooden door', 'Do you want to go home?'* etc. Teacher to feedback as the children work.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children to complete Lesson 2: Apply.
Verbal & Written Responses: Children to feedback their answer to the **Anchor Question** and share with the rest of the class. Now construct a written answer together, using evidence from the text to support answer. Show in detail how you take two points and elaborate on them with evidence from the text. Explain that this is how to answer questions fully. For example, Asha is scared as the text says she is 'too jittery to look behind'. She also cannot believe that she is actually at the door of the house.

Acceptable Point(s) Anchor Question:
- scared
- thinks she has made a mistake in going there
- can't believe they are in this situation
- hoping Jeevan will suggest they go home
- letting the rumours about the 'witch' get to her

Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include:
-Use of the strategies taught (**Text Marking**, **Find Read Talk, Think Aloud** and **Stop & Jot**) and responses to the **Anchor Question**.

*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section

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Lesson 2: Activate Prior Knowledge

I push the gate hesitantly, expecting it to be locked, but it swings open with a loud creak to reveal a tumbledown house with a straggly roof of twigs strapped to its beams. It's tucked into the far corner of a cavernous yard full of eerie black moon shadows. Our torch makes a halo of light ahead of us and we step cautiously towards it, my mouth dry and my stomach churning.



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Lesson 2: Vocabulary

palm reading	egging us on
stalking	skirt the edge
superstition	tumbledown
cavernous	



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Lesson 2: Fluency

‘I don’t know about this…people say she spreads curses at night.’ My voice is quiet.

‘It’s just superstition. Asha.’

‘Then why are we going?’ I whisper. He doesn’t reply.

‘Remember that boy Amir in the year above us?’ I say, too jittery to look behind. ‘He said she digs up dead babies’ skulls and uses them to conjure up their spirits.’

‘He was only trying to scare you,’ says Jeevan. ‘They’re just stories, that’s all.’

Lesson 2: Anchor Questions

How is Asha feeling when they arrive at the ‘witch’s’ house? Which devices does the author use to show the reader how she is feeling?

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Lesson 2: Read / Teacher Model / Children Practise

Eventually, Jeevan speaks. 'You know the lonely house at the furthest end of the village?'

A chill makes the hairs on my arm stand up. 'The witch's house?'

Jeevan nods. 'Well, what if your dream is telling you to go and get your palm read? She can definitely do that!'

I'm surprised at Jeevan's suggestion. I thought he'd say palm reading is a load of nonsense.

We climb down from the tree and start the trek up the mountain, taking the long way round to the furthest end of the village and then even further, where there's only one house for miles and its hers.

The hot autumn wind catches at our ankles as if it's egging us on, tearing at the leaves in the trees. I can't help imagining some wild thing stalking our footsteps.

'I don't know about this…people say she spreads curses at night.' My voice is quiet.

'It's just superstition. Asha.'

'Then why are we going?' I whisper. He doesn't reply.

'Remember that boy Amir in the year above us?' I say, too jittery to look behind. 'He said she digs up dead babies' skulls and uses them to conjure up their spirits.'

'He was only trying to scare you,' says Jeevan. 'They're just stories, that's all.'

I press myself closer to Jeevan as we skirt the edge of the mountain, following the moon, then cross my fingers behind my back as the house looms closer and we begin to drop down the hill.

I push the gate hesitantly, expecting it to be locked, but it swings open with a loud creak to reveal a tumbledown house with a straggly roof of twigs strapped to its beams. It's tucked into the far corner of a cavernous yard full of eerie black moon shadows. Our torch makes a halo of light ahead of us and we step cautiously towards it, my mouth dry and my stomach churning.

I can't believe I'm standing in front of this crumbling wooden door. It's like papery bone, bleached silvery white by the sun and rain.

'Do you want to go back home?' I ask, willing him to say yes this time. 'We can sprint to the gate, it's not too late.'

I take the stone and bang loudly. The dull thud echoes into the dark night, cracking the silence of the yard. But nobody comes.

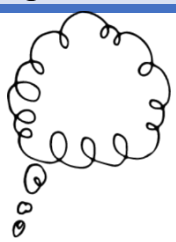
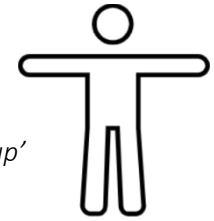
We wait, my heart thumping loudly in my chest.

Just when we think no one's coming, the door flies open and we both leap back in horror.

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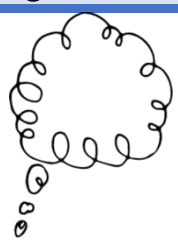
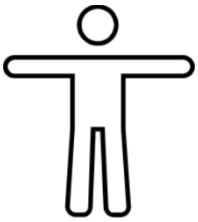
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Lesson 2: Teacher Model

How is Asha Feeling? How does the author let us know?	
What is Asha thinking?  *'I can't help imagining some wild thing stalking our footsteps'*	What does this tell us about how she is feeling? *'Some wild thing stalking our footsteps'* suggests the character is now imagining something ominous and threatening following them – her imagination is running wild as she is so scared.
What is Asha saying / how is she saying it?  *'I don't know about this…people say she spreads curses at night', 'My voice is quiet'.*	What does this tell us about how she is feeling? She talks about all of the rumours that have been spread about the 'witch' and these are playing on her mind – adding to her worry about going to visit her. She speaks quietly as she seems afraid that she will be overheard / losing her bravery as they get closer.
What is she doing / what is her body doing?  *'chill makes the hairs on my arm stand up'*	What does this tell us about how she is feeling? By making the hairs stand up on her arm, the author is showing the reader she is scared at the thought of visiting the 'witch'. This is a well-used device for building tension.
Any other devices the author uses	What does this tell us about how she is feeling?

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Lesson 2: Children Apply

How is Asha Feeling? How does the author let us know?	
What is Asha thinking? 	What does this tell us about how she is feeling?
What is Asha saying / how is she saying it? 	What does this tell us about how she is feeling?
What is she doing / what is her body doing? 	What does this tell us about how she is feeling?
Any other devices the author uses	What does this tell us about how she is feeling?

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	3	Vehicle Text & Page	Asha and the Spirit Bird Jasbinder Bilan pp.129-131

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How does the author use setting to add atmosphere?	blanketed dawn, navigate, quicken my pace, furtive glances, legs buckle beneath me, fit of fever	• Read closely, annotating for specific purposes • Draw inferences such as inferring characters' feelings, thoughts and motives from their actions and justify with evidence • Discuss and evaluate how authors use language, including figurative language considering the impact on the reader	**2d** make inferences from the text / explain and justify inferences with evidence from the text

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Search and share a picture of a shadowy forest. **Think, Pair, Share** words and phrases to describe what it would feel like to be faced with the forest. Take brief feedback.
Share Anchor Question(s): Explicitly and refer to this throughout the lesson.
Vocabulary: Share vocabulary and ask children to **Find, Read, Talk** to clarify meanings.
Explore & Respond: Read the extract (see Lesson 3: Read) with expression and **Stop & Jot** their initial thinking in response to the **Anchor Question**.
Fluency: Read Lesson 3: Fluency, **Pausing** as you follow punctuation cues. Look particularly at the use of exclamations, question marks and commas. Convey the atmosphere of the opening by reading at a lower **Volume** for effect. Following this, children to **Pair Read** the same section using **Pausing** and changes in **Volume**.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Circle words and phrases from the extract that refer to setting details that add atmosphere.
Reference the Text: *'deathly quiet', 'blanketed dawn', 'still semi-dark'.* Use **Think Aloud** to explain reasoning.
Teacher Talks: The use of the word *'deathly'* alongside *'quiet'* tells the reader that this is not a comforting quiet – but an ominous one. There are no comforting sounds for Asha. This is reinforced by the *'blanketed dawn',* as it feels like the earth and all of the familiar sounds that are normally heard have been covered. By adding detail that it is still quite dark, this creates a more creepy setting as Asha will not be able to see clearly / there may be shadows that make her feel afraid.
Underline any new vocabulary as it is encountered.
Add to Lesson 3 Teacher Model.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children work in pairs to continue to find examples of how the setting adds to the atmosphere of the scene.
Practise Taught Strategies & Skills: Circle evidence from the text and use **Think Aloud** to discuss why they have chosen particular words and phrases and the effect they have on the atmosphere of the scene. If the children are finding this difficult, they can be signposted to the following words and phrases: *'icy mist', 'pale fingers of early sunlight cast long spiky shadows in the trees', 'shadowy forest', 'craggy trees' etc.*
Teacher to feedback as children work.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children to use the Lesson 3: Children Apply to capture ideas.
Verbal & Written Responses: Children to feedback to table and prepare their answer to the **Anchor Question** to share with the rest of the class. Teacher to gather ideas and model how to answer the questions fully, using evidence from the text to back up any points made in the answer, e.g. The author adds atmosphere by making it misty and difficult to see as it says 'shadowy forest' and 'icy mist'. This would be unsettling for the character. She also makes it seem like a harmful and dangerous place.
Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include:
-Use of the strategies taught (**Text Marking, Stop & Jot, Think Aloud**) and responses to the **Anchor Question**.

Acceptable Point(s) Anchor Question:
- any reference to the setting being a threatening place for the character to be in
- any focus on the potential harm it could cause – spiky / craggy
- how it obscures the view / makes it difficult to see and therefore causing a sense of unease for the character
- adds an element of cold with the description of the icy mist to make the character shiver

*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section

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Lesson 3: Vocabulary

blanketed dawn	navigate
quicken my pace	furtive glances
legs are close to buckling beneath me	fits of fever



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Lesson 3: Fluency

Everything is deathly quiet as I creep away into the blanketed dawn, along the snowy path. I curl my numb fingers around one of the strips and pull it out. I stretch up to a branch and tie it in a double knot before hurrying on.

Lesson 3: Anchor Question

How does the author use setting to add atmosphere?

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Lesson 3: Read / Teacher Model / Children Practise

Everything is deathly quiet as I creep away into the blanketed dawn, along the snowy path. I curl my numb fingers around one of the strips and pull it out. I stretch up to a branch and tie it in a double knot before hurrying on.

I peer up into the sky, still semi-dark with the pin-prick lights of stars shining through. With Jeevan by my side it would be easy to know the right star to follow. He always said the North Star was the one to navigate by – it's the one that never moves. And if Jeevan can do it, so can I! His life depends on it. At the next clearing I look up and choose the stillest star, keep it ahead of me just like he would, and move forward.

Blood pumps in my ears as I search through the icy mist. Pale fingers of early sunlight cast long spiky shadows in the trees. What if the man-beast stories are real? I think of Nanijee, swallow my fears, feel my courage rise and quicken my pace to find help for Jeevan, tying the strips as I go.

I keep walking through the shadowy forest, my eyes clamped firmly on the fading star, flashing furtive glances over my shoulder, invisible demons piercing their eyes into my back, until I'm tired and hungry and my legs are close to buckling beneath me.

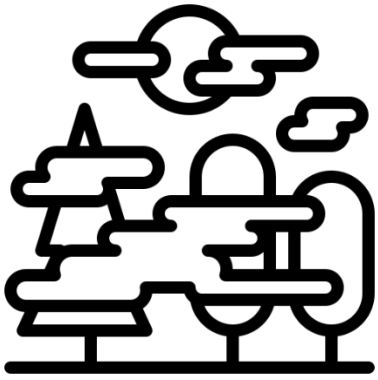
I tug at the fabric and think of Jeevan, overcome by his fits of fever, and stagger through the craggy trees as rays of morning light creak through their branches.

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Lesson 3 Teacher Model

How does the author use setting to add atmosphere?	
'deathly quiet'	The use of the word *'deathly'* alongside *'quiet'* tells the reader that this is not a comforting quiet – but an ominous one. There are no comforting sounds for Asha.
'blanketed dawn'	This is reinforced by the '*blanketed dawn',* as it feels like the earth and all of the familiar sounds that are normally heard have been covered.
'still semi-dark'	By adding detail that it is still quite dark, this creates a more creepy setting as Asha will not be able to see clearly / there may be shadows that make her feel afraid.



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Lesson 3: Children Practise / Apply

How does the author use setting to add atmosphere?	

How does the author use setting to add atmosphere?

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	4	Vehicle Text & Page	Asha and the Spirit Bird Adapted extract from pp. 224 / 232-234

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How does Asha feel when she arrives at the hospital?	looms ominously, sprawling, weak with fear	• Read closely, annotating for specific purposes • Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence	**2d** make inferences from the text / explain and justify inferences with evidence from the text

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Have an extract from the book on a flipchart or whiteboard (see Lesson 4: Activating Prior Knowledge). Ask children what they think has happened at this point in the story. How does it tie in with the first session and the letter from Papa? Take brief feedback.

Share Anchor Question(s): Explicitly and refer to this throughout the lesson.

Vocabulary: Share vocabulary and encourage children to use **Find Read Talk** to locate and discuss (see Lesson 4: Vocabulary). Encourage children to explain vocabulary in the context of each sentence and explain misconceptions, should they arise.

Explore & Respond: Read extract (see Lesson 4 Read). Take initial responses to the **Anchor Question** using **Stop & Jot**.

Fluency: Read Lesson 4: Fluency using **Expression** (see Lesson 4 Read). Try to convey the inner turmoil of the character through the modelled read. Following this, children **Pair Read** using **Expression**.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Circle words and phrases from the text extract that show how the character is feeling.

Reference the Text: '*looms ominously', 'weak with fear', 'thoughts I've been trying to quieten are now screaming in my head', 'what if he's not there after all', 'what if he's so badly hurt he'll never be the same again?'.* Use **Think Aloud** to justify word choices:

Teacher Talks: I have circled 'loomed ominously' as this is how Asha describes the hospital building when she first sees it. She is not excited at the thought of seeing her father, but rather really worried about what she will find. This is reflected in the choice the author makes when describing the building. She is so afraid that her father has been hurt, or worse, she loses all strength – 'weak with fear'. It is affecting how her body feels / fear is consuming her. She has lots of very worrying / negative thoughts filling her mind – emphasising the fact that she is worried about receiving bad news about her father.

Use Lesson 4 Teacher Model sheet to write her feelings in the thought bubbles.

Underline any new vocabulary found.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss:

Have copies of an extract and the Lesson 4: Apply sheet (see Lesson 4: Practise and Apply), one between two, to encourage collaboration and discussion.

Practise Taught Strategies & Skills:

Children work together to circle words and phrases that show us how the character is feeling. Use **Think Aloud** as they justify their choices. If children are struggling to locate evidence, consider, *'been trying to quieten are now screaming in my head', 'what if he's not here after all, or what if he's so badly hurt he'll never be the same again?', 'It feels like snakes are crawling through my stomach' 'I slow down, dragging my feet, almost wanting to turn back', 'I'm scared, Jeevan,' I whisper', 'Tugging at my sleeves, I take a deep breath, hold my pendant for courage', 'I tug at the ratty ends of hair that barely cover my neck and pass my hand over the rest, trying to smooth it down', 'My heart gives a huge twist'* etc.

Teacher to feedback to children as they work.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children add their Lesson 4: Apply sheets to their Reading Journals.

Verbal & Written Responses: Children to feedback to table and prepare their answer to the **Anchor Question** to share with the rest of the class. Consider the textual evidence that has helped them to answer the question. Ask the children whether they think the author has been successful in showing how the character feels at this point in the story. Why? Why not?

Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include:

-Use of the strategies taught (**Text Marking, Stop & Jot, Think Aloud**) and responses to the **Anchor Question**.

Acceptable Point(s) Anchor Question:
- any reference to her worry about her father and how ill he might be
- her reluctance to want to find out the extent of his injuries
- lacking in courage to continue

*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section

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Lesson 4: Activating Prior Knowledge

My chest thuds as if it's going to break; 102 Connaught Place is a charred husk of a building with blackened windows, which stare back at me like dark hollow eyes, the ground in front littered with lengths of half-burnt fabric.
Has Papa been caught in a fire? Was he trapped inside?
I fling the rickshaw door open and hurtle towards the building. 'No!' I cry. 'No…!'

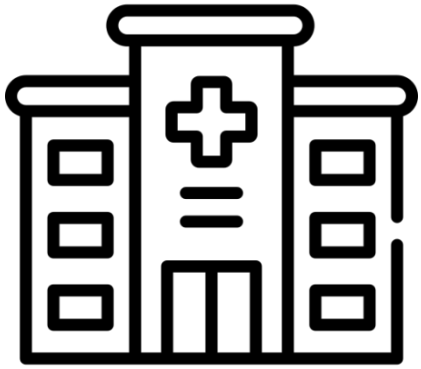


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Lesson 4: Vocabulary

looms ominously	sprawling
weak with fear	



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Lesson 4: Fluency

Raj drops us in front of the enormous hospital building, which looms ominously in the middle of its sprawling gardens, and I'm weak with fear. The thoughts I've been trying to quieten are now screaming in my head; what if he's not here after all, or what if he's so badly hurt he'll never be the same again?

It feels like snakes are crawling through my stomach as I push open the wide glass doors and rush ahead of Jeevan and Lakshmi towards the reception desk.

Lesson 4: Anchor Question

How does Asha feel when she arrives at the hospital?

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Lesson 4: Read / Teacher Model / Children Practise

Raj drops us in front of the enormous hospital building, which looms ominously in the middle of its sprawling gardens, and I'm weak with fear. The thoughts I've been trying to quieten are now screaming in my head; what if he's not here after all, or what if he's so badly hurt he'll never be the same again?

It feels like snakes are crawling through my stomach as I push open the wide glass doors and rush ahead of Jeevan and Lakshmi towards the reception desk. As Jeevan catches up with me, I slow down, dragging my feet, almost wanting to turn back. 'I'm scared, Jeevan,' I whisper.

'We don't know anything for sure yet,' says Jeevan, touching my arm. 'And I know that's hard…but the one thing that has kept you strong is your hope and what you believe.' He takes my hand and together we stand before the desk.

Tugging at my sleeves, I take a deep breath, hold my pendant for courage and feel its rhythm pulse through me. 'I'm looking for my papa,' I say. 'He was in the factory fire at Connaught Place.'

A nurse looks up from behind the reception desk, giving me a hard stare.

I tug at the ratty ends of hair that barely cover my neck and pass my hand over the rest, trying to smooth it down.

'Yes…we do have a few men from that fire here.'

'We are all together,' says Lakshmi, hurrying along.

My heart gives a huge twist as I stand on tiptoes, peering over the desk.

'But I'm afraid the papers of all those men were destroyed in the fire, so we don't have any names.'

The nurse puts her pen down and stands up.

I swallow. 'Please…I have to find him. My ma is back in our village. I've come from Moormanali.'

'Try not to worry,' says Jeevan.

'Try not to worry? Are you crazy?' My insides are like springs, tightening and unravelling with each step. 'I didn't mean to snap like that, I'm sorry, Jeevan.'

Lakshmi strokes my cheek and we carry on down the long corridor.

When at last we arrive at the ward, sweat drips slowly down my back as I stare along the line of beds, crammed closely together.

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Lesson 4: Teacher Model

Raj drops us in front of the enormous hospital building, which looms ominously in the middle of its sprawling gardens, and I'm weak with fear.

The building is not one that she wants to enter – it might bring bad news about her father

Her fear as to what has happened to her father is draining her of any strength and courage

The thoughts I've been trying to quieten are now screaming in my head;

Negative thoughts are dominating now.

what if he's not here after all,

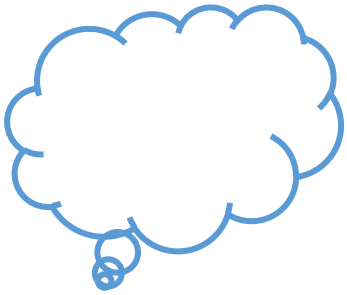
or what if he's so badly hurt he'll never be the same again?

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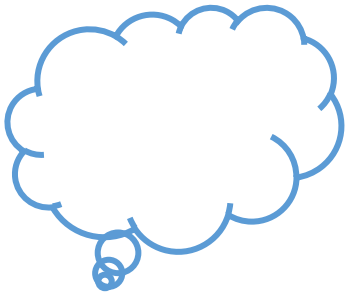
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Lesson 4: Children Apply

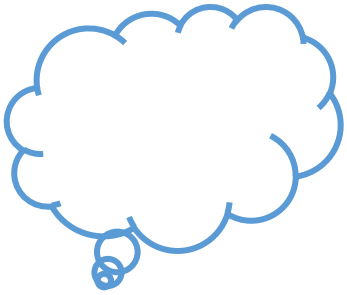
It feels like snakes are crawling through my stomach as I push open the wide glass doors and rush ahead of Jeevan and Lakshmi towards the reception desk.



As Jeevan catches up with me, I slow down, dragging my feet, almost wanting to turn back. 'I'm scared, Jeevan,' I whisper.



Tugging at my sleeves, I take a deep breath, hold my pendant for courage and feel its rhythm pulse through me. 'I'm looking for my papa,' I say. 'He was in the factory fire at Connaught Place.'

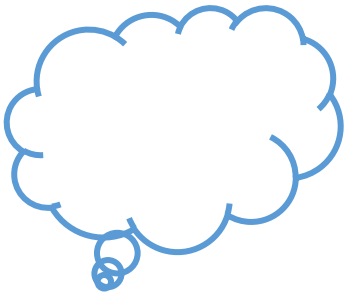


'Yes…we do have a few men from that fire here.'

'We are all together,' says Lakshmi, hurrying along.

My heart gives a huge twist as I stand on tiptoes, peering over the desk.

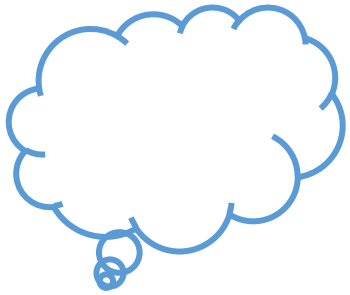
'But I'm afraid the papers of all those men were destroyed in the fire, so we don't have any names.'



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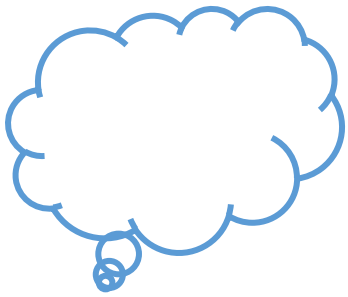
The nurse puts her pen down and stands up.

I swallow. 'Please…I have to find him. My ma is back in our village. I've come from Moormanali.'



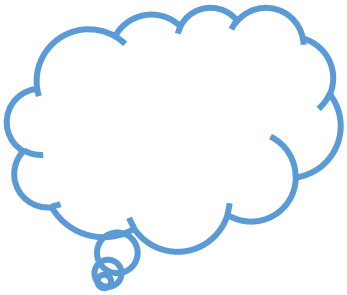
'Try not to worry,' says Jeevan.

'Try not to worry? Are you crazy?' My insides are like springs, tightening and unravelling with each step. 'I didn't mean to snap like that, I'm sorry, Jeevan.'



Lakshmi strokes my cheek and we carry on down the long corridor.

When at last we arrive at the ward, sweat drips slowly down my back as I stare along the line of beds, crammed closely together.



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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	5	Vehicle Text & Page	Asha and the Spirit Bird Jasbinder Bilan Adapted extract from pp.264 & 265 / 269&270

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) How does the author create a welcoming and comforting atmosphere? **B) How is the character feeling at this point in the story?**	grazing plains, small flock, clouds of incense, sweet chirruping, raising their spirits, ancient texts	• Read closely, annotating for specific purposes • Draw inferences such as inferring characters' feelings, thoughts and motives from their actions and justify with evidence • Discuss and evaluate how authors use language, including figurative language considering the impact on the reader	**2d** make inferences from the text / explain and justify inferences with evidence from the text



Extended Apply lesson

Through this selection of activities children will need copies of:
- Lesson 5: Vocabulary
- Lesson 5: Extended Application Activity
- The Vehicle Text

Teacher Note:
•In this lesson there is an expectation for the children to work with increased independence and demonstrate the skills and strategies explicitly taught throughout the previous lessons.
•Depending on the time allocated to this lesson select all or some of the following activities.

Activate Prior knowledge: Consider what has happened in the story and how Asha has brought her father back home and saved the house from being taken away.

Vocabulary: Share the words and phrases found within the text Encourage the children in pairs to use **Find Read Talk** to locate words on their copy of the text and discuss these with them.

Share Anchor Question: Refer to this throughout the lesson.

Enjoy and Respond to the text: Read the adapted extract to the children (see Lesson 5: Read). Take general feedback in relation to the **Anchor Questions**.

Comprehension Questions:
See below.

Written Responses / Evidence Anchor Question(s):
Children use the extract to consider how the author has created a welcoming and comforting setting. **Text mark** words and phrases that show this.
Then consider how Asha is feeling and the evidence that shows this. Briefly show the children how to complete the Apply activities.

Feedback on Learning: Use assessment for learning to inform feedback to children.

Fluency:
Children may have time to apply their fluency skills, particularly around expression and **Pausing**.

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Lesson 5: Vocabulary

grazing plains	small flock
clouds of incense	sweet chirruping
raising their spirits	ancient texts

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Lesson 5: Read

As we carry on into the village, I look down at the houses I haven't seen for so long, bundled together, keeping each other company. Higher up on the grazing plains, small shadowy dots move slowly across the mountain. *Our cows!*

It's nine months since Papa's seen this view. The sky is deep red, turning a darker purple as a small flock of rosefinches flit against the sky, making shapes that look like moving hearts.

Our voices drift into the evening sky like clouds of incense. The mooing cows join in, and so do the rushing waters of the Ganges, the sweet chirruping of the rosefinches, the rhythm from my pendant and the far-off cry of my nanijee and all the daughters from our family, raising their spirits from the past.

It's the song of the mountain and it echoes through our valley – a blessing joining us all together.

Family is the most important thing in the whole worlds and now that we're together again, I won't let anything separate us.

Like every Divali, there's no moon tonight, and the path leading to our house is lit with flickering deevay, just like the paintings from the ancient texts.

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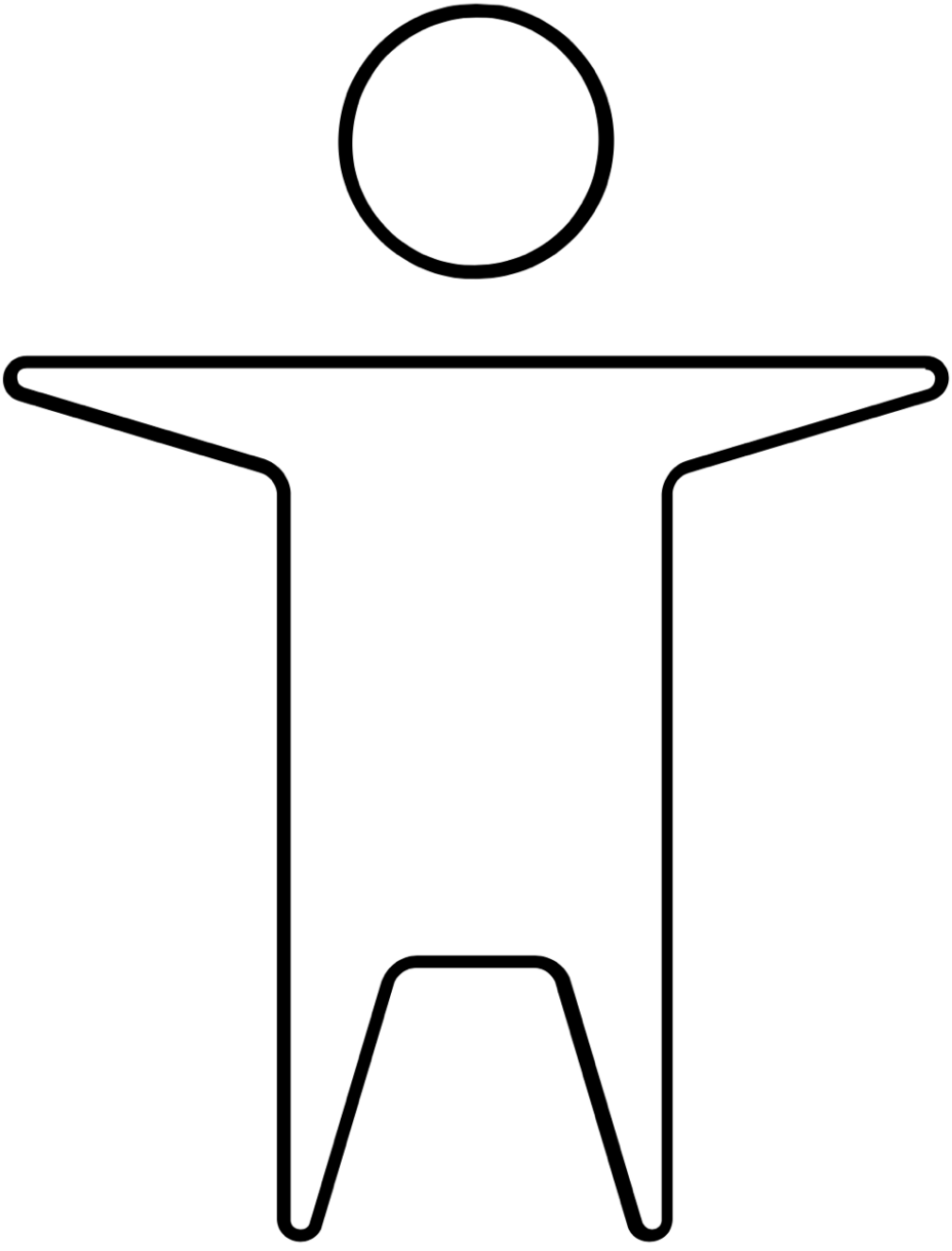
Lesson 5: Apply

How does the author create a welcoming and comforting atmosphere?	

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Lesson 5: Apply

How is Asha feeling?



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Lesson 5: Children Apply Comprehension Questions

1. Which statement is the best summary for the extract?

   Tick one

   It shows that the family are back together ☐

   It tells us that Asha's father has settled back at home ☐

   It tells us how mama feels about Asha's return ☐

   It tells us about the village ☐

2. *'Our voices drift into the evening sky like clouds of incense.'*

   Why has the author used this simile to describe the voices of the family?

   _____

   _____

3. Find and copy the **two** words or phrases that tell us the houses are close together.

   _____

4. *'…a small flock of rosefinches flit against the sky, making shapes that look like moving hearts'*

   What does the word 'flit' mean in this part of the sentence?

   _____

   _____

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Steps to Read™

Shared Reading Planning

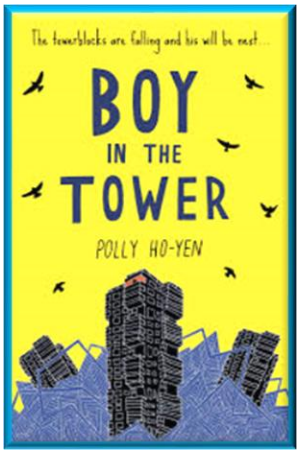
Year 6

Unit B Reading Breadth:

Modern Fiction & Poetry

Fiction





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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	1	Vehicle Text & Page	Boy in the Tower Poly Ho-Yen Asha and the Spirit Bird Jasbinder Bilan

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
What details in both stories support the theme of friendship?	N/A	• Make comparisons within and across books e.g. plot, genre and theme • Read closely, annotating for specific purposes	**2h** make comparisons within the text

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Hand out a set of cards, some with single word themes written on them and some with the definitions of the themes (see Lesson 1: Activate Prior Knowledge). Children move around the room and try to match the theme with the definition. Take brief feedback. Explain that authors often explore themes in their stories and that the work this week will involve exploring themes included in Boy in the Tower and Asha and the Spirit Bird.

Share Anchor Question(s): Explicitly and throughout the lesson.

Vocabulary: N/A

Explore & Respond: Read the different extracts from both stories (see Lesson 1: Read) and take initial feedback using **Stop & Jot** in response to the **Anchor Question**.

Fluency: Read Lesson 1: Fluency. Use **Intonation** and **Expression** to show the contrast between the two characters in this scene. Children work in pairs, each taking a different character and using **Intonation** and **Expression.**

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Reread the first Extract from Boy in the Tower (see lesson 1: Read) and annotate to show how the author is developing the theme of friendship in this extract.

Reference the Text: Circle 'I knew it was because she liked the feeling', *'we sort of understood things like that', 'invisible barrier between us which I didn't know how to make go away', 'sound of footsteps in a steady beat, in place of the sound of our voices'.* Use **Think Aloud** as you make notes around the extract.

Teacher Talks: Their friendship is clear because he gets her – he understands what she likes and she understands him. He has difficulty getting close to other people / making friends with them. Gaia seems to be the only one he can make a connection with.

Now add to the Lesson 1 Teacher Model sheet, to record some of the details around the theme of friendship.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children read through the rest of the extracts in pairs, considering the theme of friendship.

Practise Taught Strategies & Skills: Use **Think Aloud** to explain where the evidence of the theme is in the text, considering the details the author has used to show an authentic friendly relationship between the characters in the two books. Annotate around the extracts. If children are struggling to locate evidence, consider, *'The thing I liked most about school was Gaia', 'I liked nothing more than to see her smile or to make her laugh and I never got more upset than when she got hurt by someone', 'I'm not the kind of friend who, hearing that, would go up to those girls and say, 'Leave Gaia alone!', 'I'm not even the kind of friend who knows the right thing to say to cheer her up. I didn't run straight over to her and say nice, comforting things that would make her feel better', 'I found my seed. Then I found Gaia's pot, with her neat, curly writing on it, and I buried it deep inside the soil', 'You know how much I love being here. Nowhere would be the same… and I'd never find a friend like you', 'Our friendship means the world to me'* etc.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Add the Lesson 1 Children Apply sheet to Reading Journals and complete.

Verbal & Written Responses: As a class, return to **Anchor Question** and take feedback on the evidence gathered that shows how the authors have developed the theme of friendship. Work together to create a detailed answer to the questions, using evidence from the text to support their answer. For example, in Asha and the Spirit Bird Asha and Jeevan argue likes friends do when one person feels let down by another. In both books, they support each other.

Acceptable Point(s) Anchor Question:
- any reference to how friends help each other / are there for each other
- focus on the fact they are similar / like minded / understand each other
- the fact that sometimes friends feel let down by each other and this is reflected in the story too

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
-Use of the strategies taught i.e. **Find Read Talk, Think Aloud,** annotating for a purpose or **Anchor Question** responses.

*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section

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Lesson 1: Activate Prior Knowledge

Friendship	Characters who enjoy spending time together, trust each other and are loyal to each other.
Responsibility	Characters who 'do the right thing' by keeping their promises or looking after someone or something
Kindness	Characters who are helpful and considerate of others.
Courage	Characters who overcome their fears.
Good Vs Evil	Characters who do the right thing against characters who do the wrong thing.
Co-operation	Characters who work together to achieve something.
Acceptance	Characters who support other characters and their differences.

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Lesson 1: Fluency

He begins quietly. 'I'm really sorry. I've thought about it over and over again but…'

'But what?'

'I can't go with you.'

'What did you say?' The night air suddenly feels heavy and I find it hard to breathe.

'If anything happened to me, Ma wouldn't know what to do.'

'I don't understand, Jeevan. I thought you were my best friend…I thought you would do anything for me.'

He tries to put his arm around me but I push him away and storm outside.

My face is burning. 'I don't need you.' The words we both know aren't true hang awkwardly in the midnight air.

Lesson 1: Anchor Question

What details in both stories support the theme of friendship?

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Lesson 1: Read / Teacher Model / Children Practise

Boy in the Tower Poly Yo-Hen

Extract 1

Gaia liked the rain. She said it made her feel awake. Sometimes she would point her face up towards the sky and let the raindrops land on her and trickle down her cheeks, like tears. Some of the other children couldn't understand what she was doing and would laugh at her. But I knew it was because she liked the feeling. Just like how I loved balancing on the tops of walls.

I think it was because of this – because we sort of understood things like that – that we were only really friends with each other.

I liked other kids well enough, but sometimes there seemed to be some sort of invisible barrier between us which I didn't know how to make go away. Like with Michael. We walked to school every day for weeks, swinging our bags together as we walked side by side, but we never really spoke. I don't know now if I ever tried to start a conversation, but all I can really remember is the sound of our footsteps in a steady beat, in place of the sound of our voices.

Extract 2

The thing I liked most about school was Gaia.

I liked nothing more than to see her smile or to make her laugh and I never got more upset than when she got hurt by someone.

Like on the day we planted our seeds.

I'll never forget it.

'Miss Farraway, Gaia's talking to her seed!' a girl from her table shouted out. The whole class laughed loudly. It took Miss Farraway a few minutes to get everyone to be quiet again. By then, Gaia had shoved her seed into the pot and was looking down at her lap so that I couldn't see her face.

We went out to play not long after that, Gaia marching ahead of me. I hurried after her, but overheard two people talking:

'Did you do it?'

'Yeah, I just went in and Miss wasn't there. She's looking at us right now. Freaky Gaia.' Hearing her name made me stop right behind the two girls.

'Where did you put it?'

'In the bin. She's going to be talking to just an empty pot from now on.'

'Ha!'

'She's such a weirdo.'

They were looking right at her as they talked. They couldn't have known she could understand what they were saying from all the way across the playground.

I don't know if I'm a very good friend to Gaia. I felt very, very angry but I'm not the kind of friend who, hearing that, would go up to those girls and say, 'Leave Gaia alone!' and then maybe hit them across the face for being so mean. There are people who are like that but I am not. I'm not even the kind of friend who knows the right thing to say to cheer her up. I didn't run straight over to her and say nice, comforting things that would make her feel better.

I went back inside and into our classroom. Miss Farraway was still not there but I had to be quick. I went to my pot and pushed the soil away until I found my seed. Then I found Gaia's pot, with her neat, curly writing on it, and I buried it deep inside the soil.

In the end, mine was not the only pot that didn't have a little seedling in it. A few others didn't grow at all.

But Gaia's did.

It grew taller than all the rest.

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Extract 1

A while later, Jeevan brings the twins home to find me crying at the kitchen table. I wipe my tears and help him to put my brother and sister to bed.

Afterwards Jeevan places an awkward hand on my back. 'Are you OK?'

I walk over to the shrine. 'Jeevan, look.' I push the letter from Uncle Neel in front of him and point at the bit about England. 'Ma's been keeping this secret. Uncle Neel wants us to sell the farm and go and live there.'

Jeevan's eyes dart to the floor then back to me. 'She wouldn't actually think of leaving though, would she?' He looks away. 'Do *you* want to go?'

I beat back the tears. 'How can you think I'd want to?' I say, folding my arms across my chest. 'You know how much I love being here. Nowhere would be the same… and I'd never find a friend like you.' I reach for Jeevan's arm and push the sleeve of his shirt away from his wrist to reveal a friendship band. 'Remember the day I tied this?' My face burns as hot as coals as I recall how he stood up to those men, putting himself in danger. 'Our friendship means the world to me, Jeevan! Especially now! Everything's tumbling around me and I don't know what to do.'

'We made a pact to always help each other,' says Jeevan, twisting the band. 'And I mean to keep my promise.'

Extract 2

Jeevan puffs up, taking control again. 'And once Papa's busy we'll find the train station and get going on our journey.' He's speaking quickly, like he can't wait to get started.

'We can take the map of India that Papa left me,' I say. 'And mark the trail on it so we know exactly where to go.'

'We'll get it all sorted,' says Jeevan, rushing forward. 'But let's hurry. It's getting late, and you know we've got old Mrs Malhotra for Maths tomorrow.'

I pull a face. 'And I haven't done my homework.'

'Don't worry, just copy mine in the morning…as usual.'

'And you can copy my English,' I say, shoving him gently. 'As usual.'

Extract 3

He begins quietly. 'I'm really sorry. I've thought about it over and over again but…'

'But what?'

'I can't go with you.'

'What did you say?' The night air suddenly feels heavy and I find it hard to breathe.

'If anything happened to me, Ma wouldn't know what to do.'

'I don't understand, Jeevan. I thought you were my best friend…I thought you would do anything for me.'

He tries to put his arm around me but I push him away and storm outside.

My face is burning. 'I don't need you.' The words we both know aren't true hang awkwardly in the midnight air.

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Lesson 1: Teacher Model

What details in both stories support the theme of friendship?

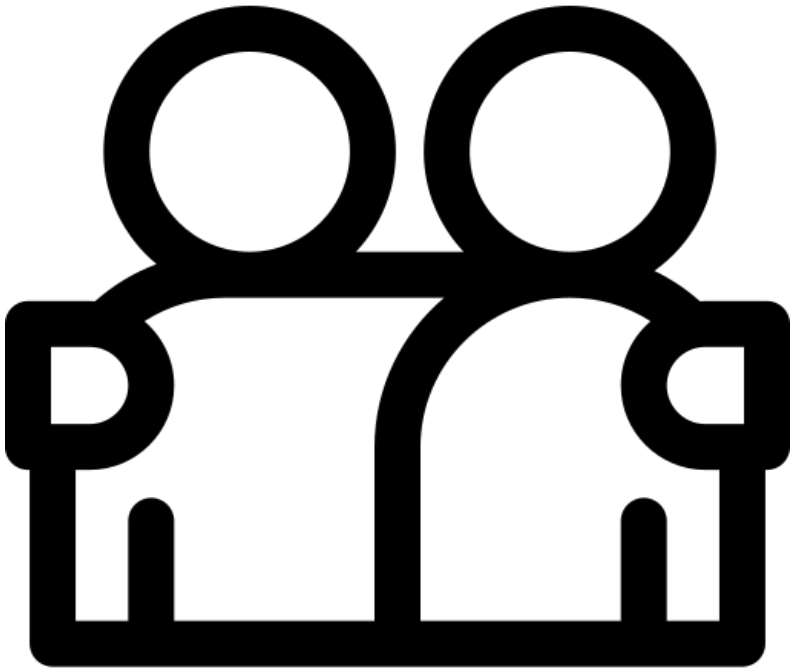
Boy in the Tower

Asha and the Spirit Bird

Understand each other

Connect with each other

Difficulty in finding friendships with others



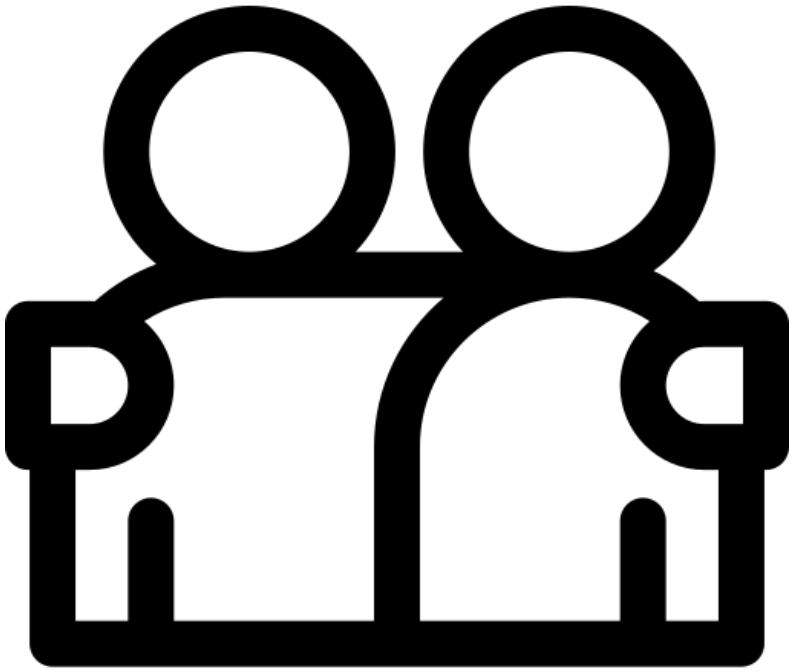
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Lesson 1: Children Apply

What details in both stories support the theme of friendship?

Boy in the Tower

Asha and the Spirit Bird



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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	2	Vehicle Text & Page	Boy in the Tower Poly Ho-Yen Asha and the Spirit Bird Jasbinder Bilan

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
Which story explores the theme of friendship best? Why?	N/A	• Make comparisons within and across books e.g. plot, genre and theme • Participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views	**2h** make comparisons within the text



Step 1: READ

Read to Children 12 mins

Activate prior knowledge Pose the following question to the children: '*How might your understanding of the friendship theme of these stories make your own life better?*' Allow time for children to recall the work from yesterday – the detail around the theme of friendship – and the importance of friendship to the characters. Allow time for their own contemplation of the question. Take brief feedback.

Share Anchor Question(s) Explicitly and refer to this throughout the lesson. Explain that the children are going to make comparisons between the way the two authors explore the theme of friendship.

Vocabulary: N/A

Explore & Respond: Read the extracts from yesterday again and remind the children of the ways in which the authors explored the theme of friendship in their stories. Allow time for **Stop & Jot** as the children make initial judgements as to which author explores the theme more effectively.

Fluency Read extract 2 from Boy in the Tower (see Lesson 2: Fluency) and use **Intonation** and **Expression.** Draw out the characters of the two girls who are speaking in a mean way, using the voice as a model for the children. Class **Pair Read** the same extract.



Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Focus on Extract 3 from Asha and the Spirit Bird and circle key information that explains why you think this is particularly effective:

Reference the Text:

'He begins quietly', 'I'm really sorry. I've thought about it over and over again but…', 'But what?', 'I can't go with you'. 'What did you say?', 'The night air suddenly feels heavy and I find it hard to breathe', 'I don't understand Jeevan. I thought you were my best friend…I thought you would do anything for me', 'He tries to put his arm around me but I push him away and storm outside'.

Use **Think Aloud** to model to the children why you think this is a particularly effective way to explore the theme of friendship:

Teacher Talks: I think the author explores really well what happens when someone lets a friend down. You can tell Jeevan doesn't want to tell Asha and is worried (quietly / sorry / thought about it over and over again). Asha can't believe what she is hearing (What did you say?) and has a physical reaction – she is so upset by what her friend is saying. She believes that a best friend would never let this happen and is very upset. Storming out is exactly how I would expect a friend in this situation to react. I will read on, but this is a really strong description of what happens when friendships don't always go well. This isn't really explored in Boy in the Tower, so Jasbinder Bilan might explore friendship in a better way in her book.



Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children to have copies of the extracts from yesterday and work through them to decide which author explores the theme of friendship better.

Practise Taught Strategies & Skills:

Children will be using their **Think Aloud** and they may have differences of opinion. This is absolutely fine, as they will be justifying their reasons and presenting their arguments to others.



Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children write their answer to the **Anchor Question** using evidence from the text to support.

Verbal & Written Responses: As a class, return to the **Anchor Question.** Ask the children which author they think explores the theme of friendship most effectively. Allow time for children to debate, using evidence from the text and justifying their opinions. Has anyone changed their mind as a result of the discussion? Have they read any other books with a theme of friendship? How do they compare?

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:

-Use of the strategies taught i.e. **Think Aloud, Prediction, Pausing.**

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Lesson 2: Fluency

He begins quietly. 'I'm really sorry. I've thought about it over and over again but…'

'But what?'

'I can't go with you.'

'What did you say?' The night air suddenly feels heavy and I find it hard to breathe.

'If anything happened to me, Ma wouldn't know what to do.'

'I don't understand, Jeevan. I thought you were my best friend…I thought you would do anything for me.'

He tries to put his arm around me but I push him away and storm outside.

My face is burning. 'I don't need you.' The words we both know aren't true hang awkwardly in the midnight air.

Lesson 2: Anchor Questions

Which story explores the theme of friendship best? Why?

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Lesson 2: Teacher Model

Extract 3

He begins quietly. 'I'm really sorry. I've thought about it over and over again but…'

'But what?'

'I can't go with you.'

'What did you say?' The night air suddenly feels heavy and I find it hard to breathe.

'If anything happened to me, Ma wouldn't know what to do.'

'I don't understand, Jeevan. I thought you were my best friend…I thought you would do anything for me.'

He tries to put his arm around me but I push him away and storm outside.

My face is burning. 'I don't need you.' The words we both know aren't true hang awkwardly in the midnight air.

Extract © Asha and the Spirit Bird Jasbinder Bilan Chicken House

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I think explores the theme of friendship the best because:

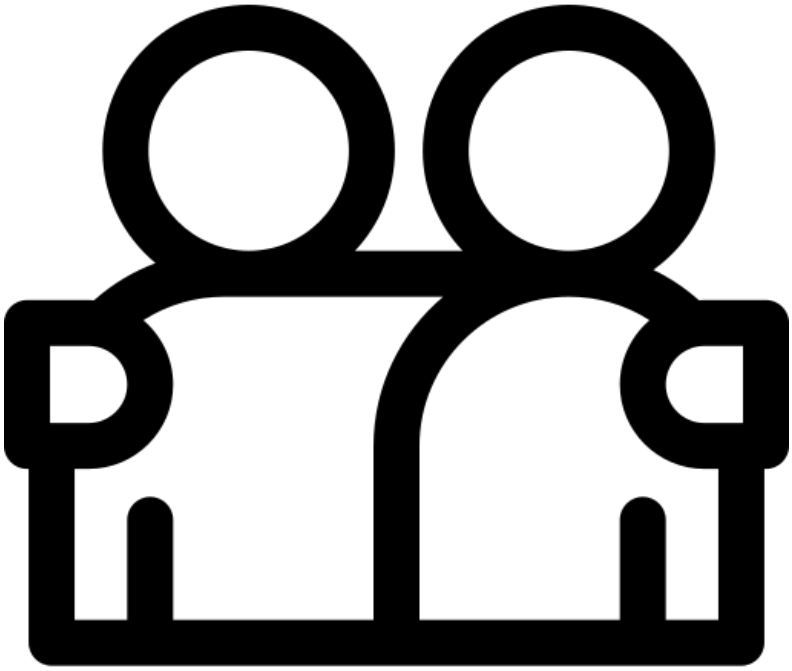
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Lesson 2: Children Apply

I think explores the theme of friendship the best because:

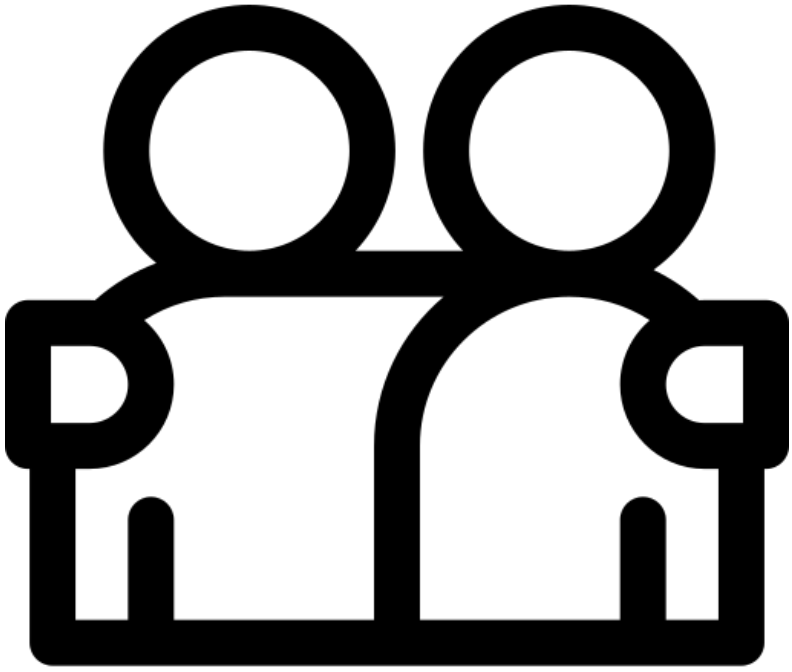
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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	3	Vehicle Text & Page	Boy in the Tower Poly Ho-Yen Asha and the Spirit Bird Jasbinder Bilan

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How do the authors deal with the theme of self-reliance?	deserted ground, jangling nerves, rapping in my ribs, embers, coarse grasses, unleashing, like a phoenix rising, egging me on	• Draw inferences, such as inferring characters' feelings, thoughts and motives from their actions and justify inferences with evidence	**2d** make inferences from the text / explain and justify inferences with evidence from the text



Step 1: READ

Read to Children 12 mins

Activate prior knowledge Remind children of the set of theme cards, and recall some literary themes. Write the word '*self-reliance*' on the flip-chart and consider what it means. Explain that the theme of self-reliance is included in Boy in the Tower and Asha and the Spirit Bird.

Share Anchor Question(s) Explicitly and throughout the lesson.

Vocabulary Children **Find Read Talk** new vocabulary. Clarify meanings.

Explore & Respond Read the different extracts from both stories (see Lesson 3: Read) and take initial feedback using **Stop & Jot** in response to the **Anchor Question**. Consider how the two protagonists are put in situations in the stories where they must be self-reliant (although in very different circumstances) and they are only children.

Fluency Read Lesson 3: Fluency. Use **Intonation** and **Expression** particularly to show how Asha 'howls' her words in the extract. Children **Pair Read** the same extract.



Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Reread the first Extract from Boy in the Tower (see lesson 1: Read) and annotate to show how the author is developing the theme of self-reliance in this extract.

Reference the Text: **Text Mark** by circling words like, *'hadn't left our flat for a really long time since school had shut down', 'I got into a rhythm each day', 'make breakfast for Mum and me and tidy up anything from the night before', 'watch the morning news for a few hours', 'for someone to make everything safe once more or something as simple as seeing Mum awake',* etc. Use **Think Aloud** to talk about how this shows the main character has only himself to rely on:

Teacher Talks: Ade, the main character, is in a routine where he has to do things for himself every day. His mother sleeps all of the time and can't make his meals for him or help him in any way. He hasn't been able to leave the flat and therefore, no-one else has been supporting him either.

Now add to the Lesson 1 Teacher Model sheet, to record some of the details around the theme of self-reliance.



Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children read through the rest of the extracts in pairs, considering the theme of self-reliance.

Practise Taught Strategies & Skills: **Text Mark** and use **Think Aloud** to explain where the evidence of the theme is in the text, considering the details the author has used to show an authentic portrayal of a self-reliant character in the two books. Annotate around the extracts. If children are finding it difficult to locate evidence, consider, *'I would make breakfast for Mum and me and tidy up', 'she'd always be asleep', 'I'd make lunch next', 'I started to feel lonely', 'I'd cook lunch early', 'working things out for myself', 'making my own decisions', 'I'll fly like the fearless warrior goddess', 'Go on, Ash, go on', 'I drag myself through', the memory of Jeevan's face spurs me on'* etc. Teacher to feedback as children work.



Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Add the Lesson 3 Children Apply sheet to Reading Journals and complete.

Acceptable Point(s) Anchor Question:
• any that show the isolation of both children and how they draw upon their own resolve to tackle the situations they find themselves in

Verbal & Written Responses: As a class, return to **Anchor Question** and take feedback on the evidence gathered that shows how the authors have developed the theme of self-reliance. Work together to create a detailed answer to the questions, using evidence from the text to support their answer, e.g. in both books the characters are found facing situations on their own, relying only on themselves. In The Boy in the Tower, the male character has to prepare all of the meals himself and in Asha and the Spirit Bird, Asha faces a harsh environment on her own.

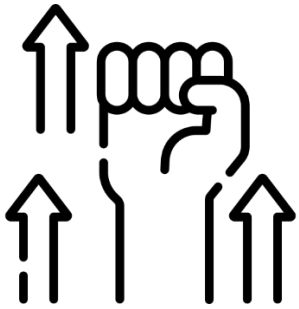
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
-Use of the strategies taught i.e. **Find Read Talk, Thinking Voice,** annotating for a purpose or **Anchor Question** responses.

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Lesson 3: Vocabulary

deserted ground	jangling with nerves
embers	like a phoenix rising
unleashing	egging me on
coarse grasses	



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Lesson 3: Fluency

I find my words again at last and they fly from the embers, like a phoenix rising, filled with renewed strength.

I shake my hair free and feel the icy breeze blowing it back. 'I'm Asha, with the mountain-green eyes', I howl. 'I'll ride like the fearless warrior goddess Durga on the back of an amber-striped tiger, shooting flame-hot arrows, unleashing my anger against injustice. I will bring my papa home.'

Lesson 3: Anchor Questions

How do the authors deal with the theme of self-reliance?

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Lesson 3: Read / Teacher Model / Children Practise

Boy in the Tower Poly Yo-Hen

Extract 1

I hadn't left our flat for a really long time since school had shut down. I got into a rhythm each day which revolved around food, looking out of the window and the television. The first thing I would do when I got up was to make breakfast for Mum and me and tidy up anything from the night before. I'd take Mum's plate into her bedroom and leave it on her bedside table because she'd always be asleep. Then I'd watch the morning news for a few hours and find out anything new that had happened.

After that, I would sit and look out of the window. From where I sat, I could see the little holes left by the fallen buildings, as if someone had come along and taken bites of brick and concrete here and there. I'd spend some time updating Gaia's map with any more buildings that had fallen. There were more and more dots to make each day.

I'd make lunch next. Something simple like crackers and cheese or a tin of soup. Then more television and window-watching before dinner.

It always felt like I was waiting for something to happen, whether it was for someone to make everything safe once more or something as simple as seeing Mum awake.

Extract 2

Without the voices from the television, I started to feel lonely. I knew Mum was there but she hadn't been talking to me a lot recently. I'd even started to think that she was waiting for me to go to sleep before she got up. The last few nights, I thought I had heard the sound of a door opening just as I was falling asleep.

I decided to add a new drawing to my notebook,

I drew the wide, empty sky and the deserted ground. It didn't take me long to finish it.

After that I thought I'd cook lunch early to give me something to do, but when I tried to turn the taps on, no water came out.

I emptied one of the cartons of orange juice into a cup and then poured half into another cup. I tiptoed into Mum's room and left her half on the bedside table, and then I sat on the sofa trying to drink mine as carefully as I could.

Time went very slowly that day and I found myself wishing I was back at school again.

Extracts © Boy in the Tower Polly Ho-Yen Penguin Random House UK

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Extract 1

My insides are jangling with nerves, but I'm doing what Ma told me to do, working things out for myself, making my own decisions. I grasp my pendant and sense its energy and rhythm releasing an invisible force, as if I'm reaching back across time, touching ancient spirits.

I find my words again at last and they fly from the embers, like a phoenix rising, filled with renewed strength.

I shake my hair free and feel the icy breeze blowing it back. 'I'm Asha, with the mountain-green eyes', I howl. 'I'll ride like the fearless warrior goddess Durga on the back of an amber-striped tiger, shooting flame-hot arrows, unleashing my anger against injustice. I will bring my papa home.'

Extract 2

Go on, little Ashi, go on.

I push away from the tree, the final length of fabric ready in my pocket, and feel the rhythm of the pendant egging me on, the wild wind calling my name: Aaaa…sha!

I tug at the fabric and think of Jeevan, overcome by his fits of fever, and stagger through the craggy trees as rays of morning light creak through their branches. My heart is waking up, rapping at my ribs.

When the trees start to thin at long last, weak sunlight smudging the sky behind, I grasp the last tie with my frozen fingers and hook the fabric clumsily, lifting it slowly from my pocket, twisting it to a branch in an awkward knot.

Aching deep into my bones, I drag myself through the final stretch of forest on to a wide plateau where coarse grasses stand to attention like ghostly snow-covered soldiers. And now the sun has risen, I'm sure I'll find my way back.

The memory of Jeevan's face, fever-stretched and blazing, spurs me on, giving me strength to keep tramping forwards; past trees, through tall grassy meadows, hardly stopping to rest until the sun is almost overhead, searching for a house, a goat, anything.

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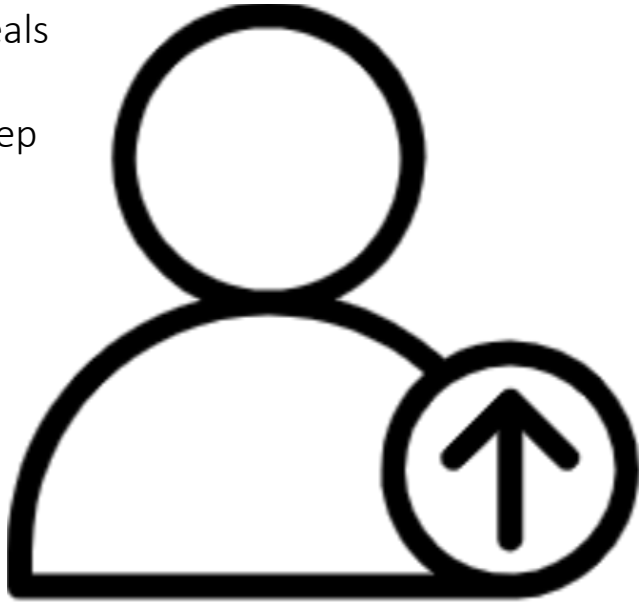
Lesson 3: Teacher Model
How do the authors explore the theme of self-reliance?

Boy in the Tower

Makes all of the meals

Mum is always asleep and not around to look after him

left to his own devices in the flat



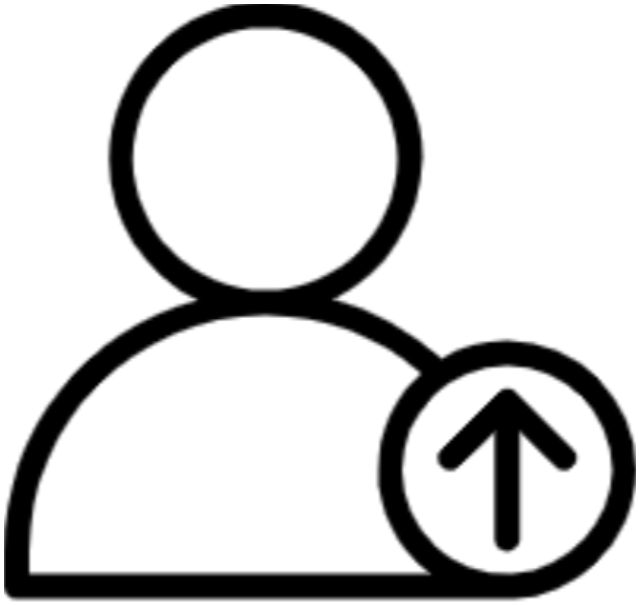
Asha and the Spirit Bird

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Lesson 3: Children Apply
How do the authors explore the theme of self-reliance?

Boy in the Tower

Asha and the Spirit Bird



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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	4	Vehicle Text & Page	Boy in the Tower Polly Ho-Yen & Asha and the Spirit Bird Jasbinder Bilan

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
From all of the extracts studied, which author would you read first? Why?	N/A	• Participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views	**2h** make comparisons within the text



Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Recall all of the extracts you have explored this week and the previous studies of their work (weeks 2 and 3). Consider the themes / plot and character details of each book.
Share Anchor Question(s): Explicitly and refer to this throughout the lesson.
Vocabulary: N/A
Explore & Respond: Allow children time to reread sections / consider their reading journal responses to the books. Explain that they will be thinking about the impact the extracts have had on them and their preferences around which book to read first, if they had a choice. It may be that you use this to decide which of the two books you will read in full to the class after this unit has been completed.
Fluency: N/A



Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Take a different book (children's or adult's) and present a couple of extracts from it. Have the book itself to hand.
Reference the Text: Share the book with the children, starting with the front cover and blurb. Talk about what makes you want to read the book in the first place. Go on to share the extracts with the children drawing out, for example, how the author has tackled themes, how the author has created setting / atmosphere and how characters are portrayed (their feelings etc). As you do, circle evidence from the extracts you have chosen. Go on to write a short paragraph about the author you would choose to read and why, making explicit links to the extracts. Ensure you are making extended justifications as to why you would choose this author.



Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: The children have a range of extracts from the past few sessions / weeks or can refer to extracts in their reading journals.
Practise Taught Strategies & Skills: Children circle words and phrases that really stand out to them and make them want to read more of the book. Encourage them to think about some of the elements you have studied, eg theme, character, plot, author voice, etc.



Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Allow plenty of time for children to construct their justification paragraph as to which book they would choose first.
Verbal & Written Responses: Children feedback to each other and listen to the reasons why they would choose the book. Are children able to counter the argument / back up the opinions of others? Can they improve their justification? Engage in a discussion around their preferences, using their paragraphs to support.
Be prepared to make a recommendation about a book of their own choice in tomorrow's session. They may want to bring a book from home that they are very familiar with.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
-Use of the strategies taught i.e. **discussion, justification.**

*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' sections

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Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning /Comprehension Monitoring

Lesson	5	Vehicle Text & Page	Own Book Choice

Anchor Questions(s):	Vocabulary Teaching:	Application of Comprehension & Strategies:	Focus Content Domain(s):
Present your argument as to another book you would choose to read.	N/A	• Participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views	**2h** make comparisons within the text



Extended Apply lesson

Through this selection of activities children will need copies of:

• Their Chosen Text

Activate Prior knowledge / Vocabulary: Children have their own books that they wish to recommend to the rest of the class.

Share Anchor Question: Refer to this throughout the lesson.

Teacher Note:
•In this lesson there is an expectation for the children to work with increased independence and demonstrate the skills and strategies explicitly taught throughout the previous lessons.
•Depending on the time allocated to this lesson select all or some of the following activities.

Enjoy and Respond to the text: Allow time for the children to re-read some extracts from their chosen book. Explain that they will be making a personal response and encouraging others to read their book titles.

Written Responses / Evidence Anchor Question(s):
Encourage children to think about the themes, character, plot and the voice of the author. Can they find any particularly powerful extracts that will hook other children into the book?

Children write their book recommendations and present to the class.

Feedback on Learning:
Allow time for children to present their recommendations. Encourage conversation around the recommendations – perhaps the class can ask further questions to find out more or others may have already read the book and can give additional information about its suitability.

Use assessment for learning to inform feedback to children.

*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' section

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Comprehension Skills & Strategies

Supporting the development of comprehension:

Activating Prior Knowledge
Children reflect on what is already known about a topic, or theme from previous reading or experiences to make links. Helpful for inference and encouraging children to elaborate. The teacher is able to then backfill information and deal with misconceptions. This aids recall too (also see Mind Map).

Book Talk
Talking about the books' illustrations, plot and characters etc, helps children make sense of it. In the context of Steps to Read this is a useful strategy to remind children of prior knowledge and make simple connections and predictions. The role of the teacher here is to notice and adjust their questioning based on what the child says. In Book Talk all ideas and thoughts are encouraged with no predefined 'correct' answer.

Build Word Meaning (Word by Word)
The reader builds understanding and clarity on a pre-read sentence, word by word, and considers the effect each word has on the sentence and their understanding of it.

Build Sentence Meaning (Line by Line)
The reader discusses additional information received by subsequent sentence(s). Opportunities should be sought to clarify understanding, make links to preceding sentences *and* recalibrate thinking in the light of new information received.

Choral Reading
Reading aloud in unison with a group or the whole class to build fluency (see Fluency)

Clarifying
The reader asks for or offers clarification of the meaning of unknown *words* or *phrases*. This also encourages readers to monitor their understanding of the *text* and allows the teacher to check whether there are any gaps in understanding.

Connect Books
The reader makes connections to themes, character(s), plot etc that are similar or different to other texts read.

Connect Paragraphs
The reader links evidence words, phrases or themes that inform ideas and inferences that are common across different parts of a selected text.

Connect Words
Looking across a text at words that relate to one another and provide evidence for Anchor Questions. These could relate to theme, character, setting, plot and inferences etc. The reader can also consider authorial intention. That is, what the author wrote and what the reader thinks and how this is informed by word choices.

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Deliberate Mistake

This is where the teacher models an incorrect reading of a whole word (Common Exception Word or Decodable word). The teacher models how to correct the error by looking for known GPCs. e.g. the word 'rain' read as 'rin' and self-correcting by segmenting and blending. r/ai/n

Fact and opinion

Commonly taught through non-fiction text such as newspapers, this is the ability to decipher which parts of a text are the opinion of the author and which are fact. e.g. Charles Darwin travelled across seas on board HMS Beagle (fact) visiting wondrous places (author's opinion).

Find Read Talk

Helpful strategy for understanding vocabulary and picking up clues from within the sentence about what a word means. Children locate the word (Find) read the sentence where it is placed (Read) and then discuss with their partner (Talk).

Fluency

The ability to read with appropriate pace, accuracy and expression. Fluent readers add intonation appropriately to their reading, notice punctuation *and* have a greater comprehension of what they have read. Here are some useful ways of teacher modelling and children practising it:

- Pausing: The reader pauses at appropriate points in the text to reflect the punctuation cues which aid comprehension
- Phrasing: Length of the reader's pauses into meaningful units. This kind of pausing goes beyond acknowledging the punctuation. In good reading, the pauses are logical and well-paced; in oral reading they help the reader
- Intonation/Rhythm: The reader employs a rhythmic tonal quality. The voice goes up and down, reflecting the punctuation and the meaning
- Stress: The reader stresses words by saying them slightly louder to indicate his / her interpretation of the meaning
- Rate: The reader moves along at an appropriate pace for the purpose of the reading, varying pace as needed

Infer

Using evidence in the text to work out what has actually happened when it hasn't been explicitly stated. Commonly referred to as 'reading between the lines', it is a way of tying clues together.

Line by Line (Build Sentence Meaning)

The reader discusses additional information received by subsequent sentence(s). Opportunities should be sought to clarify understanding, make links to preceding sentences and recalibrate thinking in the light of new information received.

My Turn, Your Turn

This is where the teacher models the following to help children access the vehicle text and build automaticity of words:

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• word reading
• segmenting and the children blend
• blending and the children segment (important to practise the reciprocity of these skills)

Mind Map

This is a visual diagram which explicitly records children's prior knowledge and thoughts about a particular theme or subject where the teacher records children's responses. These are often written around a theme or topic (e.g. tigers, or friendship etc). This is a useful strategy to activate prior learning and could be placed in the whole class reading journal.

Predict

Prediction is based on textual evidence and supports the development of inference-making skills. Depending on the question, the reader can base predictions on textual evidence that relates to character, setting and plot already read. We can predict forwards and backwards, both of which are based on textual evidence.

Questioning / Question the Text

Teacher Questioning: High-quality questioning that promotes high quality thinking and discussion to improve reading comprehension. By promoting *and* modelling questions before, during and after reading, we help pupils at every stage of the reading process. Questioning helps children identify major aspects of the text.

Self-Questioning

Self-questioning also develops successful, strategic readers and modelling this aloud to children is vital. Here are some useful ways of thinking about questioning:

- Right There Question: The answer is explicit in the text
- Think and Search Question: The answer can be found in the text but some level of inference-making will be required
- On My Own Question: The reader is encouraged to bring her/his background knowledge to the text

Reader Effect

How the text makes the reader feel from the words and phrases that have been used. That is, what the author wrote and what the reader thinks and feels.

Referencing the Text

Indicating the words and phrases identified by the reader that provide evidence for the anchor question(s) that have been asked.

Reread

Rereading a sentence, paragraph or phrase to seek clarity and understanding. This can be at the request of the teacher or completed automatically by the developing reader.

Scanning

Locating specific information in a text from a question asked or read. Locating at speed and reading around the correct location.

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Self-Correct

The reader corrects a misread word without external support or prompt. The reader recognises that the word is incorrect.

Sense Making (Syntax)

Understanding the correct way in which words and phrases are arranged to make sense and noticing when this does not.

- ✓ I went to the park.
- ✗ I went the to park.

Also see self-correction.

Sequencing

Placing events or sentences in a story or information from non-fiction in the correct order. Helpful for retelling too.

Skimming

Getting a general overview of a text. In non-fiction this may be title, bold print, captions. In fiction this could be chapter, title, first line, last line. This gives the reader a gist of what the text is about.

Stop & Jot

Making notes and using them to shape evidence and ideas. Return to these to seek clarity and further evidence ideas throughout the reading lesson.

Summarising

Focus on the main content of the text. It involves the reader distinguishing between important and unimportant information in a text and then synthesising the key points briefly.

Text Marking

Marking the text with a goal in mind. This helps the reader reference the ideas captured from the printed word.

Text Structures

Identification of text structures helps children with reasoning and understanding. The key to understanding texts structures is to identify their underlying features. When familiar, pupils can more actively identify them through skimming and scanning to gain a gist of what the text is about.

Themes

Invites the reader to think about the main idea of a text or its underlying meaning. Themes can be words e.g. love, fear, survival and phrases e.g. good versus evil, survival of the fittest, triumph over adversity etc. There may be several literary themes attached to a sentence, paragraph or chapter of a book that invite a deeper reflection for the reader.

Think Aloud

Thinking aloud involves the reader making personal thoughts audible while the text is being read (often referred to as the 'thinking voice'). The reader pauses after reading some text and makes their thoughts

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explicit. There are two types of think-aloud: teacher think-aloud and pupil think-aloud. Teacher think-aloud models the process for the pupils, so that they know what to do. This strategy aids deeper thinking.

Visualising

Encourages the reader to represent the text in visual form during and after the text has been read to or by the child. It allows important elements of the text to be captured and makes it more memorable. It also helps children focus on words and phrases used. It transfers imagery from the printed word into pictures.

What next?

Used in the moment of reading aloud, the teacher invites the children to make simple logical links between what has just been heard and what will logically happen next. This strategy can be used multiple times and is early prediction work (see Prediction).

Word by Word (Build Word Meaning)

The reader builds understanding and clarity on a pre read sentence word by word and considers the effect each word has on the sentence and their understanding of it.

Word Count

Teacher and child count each word in a sentence. This helps the children to understand the concept of a word and that words make sentences. This helps break down speech into word correspondence. It supports recognition that each word is separated by a space when represented in print. It helps children understand the concept of a word as a precursor to GPCs, segmenting and blending to read.

Word Work

- Teacher reads Decodable Words found in the vehicle text. Children read in pairs x2
- Teacher reads Common Exception Words found in the vehicle text to children. Children read in pairs x2

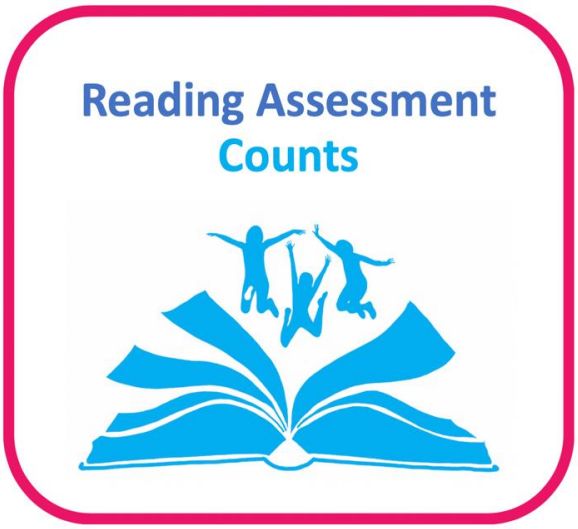
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Reading Curriculum Coverage

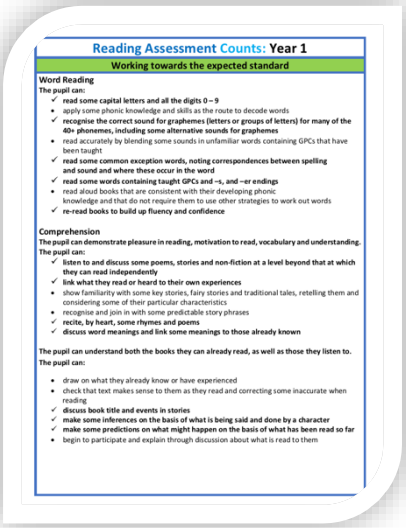
	A: Autumn 1	B: Autumn 2	C: Spring 1	D: Spring 2	E: Summer 1	F: Summer 2
YR	Friendship & Animals	Stars & Space	Superhero	Traditional Tales	Growing	Seaside
Y 1	**History:** Living Memory	**Reading Breadth:** Fairy Stories & Rhymes	**Geography:** Locality	**Reading Breadth:** Traditional Tales & Poems	**Science:** Animals inc. Humans	**Reading Breadth:** Stories & Poems
Y 2	**Geography:** UK – Rivers and Seas	**Reading Breadth:** Fairy Stories & Poetry - Classics	**Science:** Living Things Habitats / Plants	**Reading Breadth:** Traditional Tales & Poetry - Contemporary	**History:** Events Beyond Living Memory – Great Fire of London	**Reading Breadth:** Stories and Plays & Poetry -Contemporary
Y 3	**Science:** Forces & Magnets / Rocks	**Reading Breadth:** Stories & Poetry - Different Forms	**Geography:** Mountains and Rivers	**Reading Breadth:** Fairy Stories & Poetry - Different Forms	**History:** Egyptians	**Reading Breadth:** Stories and Plays & Poetry - Different Forms
Y 4	**Science:** Living Things/Habitats/ Animals/Humans	**Reading Breadth:** Stories & Poetry - Different Forms	**History:** Vikings	**Reading Breadth:** Myths and Legends & Poetry - Different Forms	**Geography:** Europe	**Reading Breadth:** Stories and Plays & Poetry - Different Forms
Y 5	**Science:** Space	**Reading Breadth:** Modern Fiction & Poetry – Wider Range	**History:** Victorians	**Reading Breadth:** Myths and Legends and Plays & Poetry – Wider Range	**Geography:** North & South America / World	**Reading Breadth:** Other Cultures and Traditions & Poetry – Wider Range
Y 6	**History:** War	**Reading Breadth:** Modern Fiction & Poetry - Wider Range	**Science:** Evolution and Inheritance	**Reading Breadth:** Literary Heritage and Plays & Poetry - Wider Range	**Geography:** Coasts	**Reading Breadth:** Traditional Tales and Poetry - Wider Range

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Reading Assessment







Reading Assessment Counts: **Year 1**

Working towards the expected standard

Word Reading

The pupil can:

- ✓ **read some capital letters and all the digits 0 – 9**
- apply some phonic knowledge and skills as the route to decode words
- ✓ **recognise the correct sound for graphemes (letters or groups of letters) for many of the 40+ phonemes, including some alternative sounds for graphemes**
- read accurately by blending some sounds in unfamiliar words containing GPCs that have been taught
- ✓ **read some common exception words, noting correspondences between spelling and sound and where these occur in the word**
- ✓ **read some words containing taught GPCs and –s, and –er endings**
- read aloud books that are consistent with their developing phonic knowledge and that do not require them to use other strategies to work out words
- ✓ **re-read books to build up fluency and confidence**

Comprehension

The pupil can demonstrate pleasure in reading, motivation to read, vocabulary and understanding.

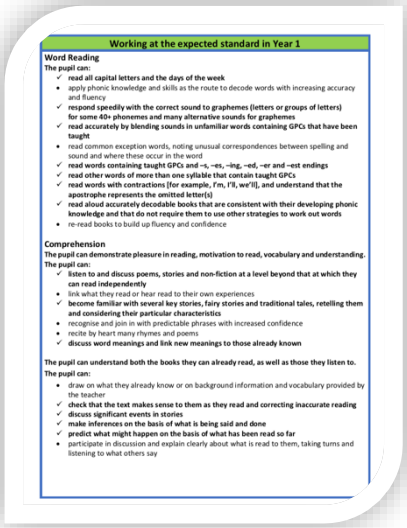
The pupil can:

- ✓ **listen to and discuss some poems, stories and non-fiction at a level beyond that at which they can read independently**
- ✓ **link what they read or heard to their own experiences**
- show familiarity with some key stories, fairy stories and traditional tales, retelling them and considering some of their particular characteristics
- recognise and join in with some predictable story phrases
- ✓ **recite, by heart, some rhymes and poems**
- ✓ **discuss word meanings and link some meanings to those already known**

The pupil can understand both the books they can already read, as well as those they listen to.

The pupil can:

- draw on what they already know or have experienced
- check that text makes sense to them as they read and correcting some inaccurate when reading
- ✓ **discuss book title and events in stories**
- ✓ **make some inferences on the basis of what is being said and done by a character**
- ✓ **make some predictions on what might happen on the basis of what has been read so far**
- begin to participate and explain through discussion about what is read to them



Working at the expected standard in Year 1

Word Reading

The pupil can:

- ✓ **read all capital letters and the days of the week**
- apply phonic knowledge and skills as the route to decode words with increasing accuracy and fluency
- ✓ **respond speedily with the correct sound to graphemes (letters or groups of letters) for some 40+ phonemes and many alternative sounds for graphemes**
- ✓ **read accurately by blending sounds in unfamiliar words containing GPCs that have been taught**
- read common exception words, noting unusual correspondences between spelling and sound and where these occur in the word
- ✓ **read words containing taught GPCs and –s, –es, –ing, –ed, –er and –est endings**
- ✓ **read other words of more than one syllable that contain taught GPCs**
- ✓ **read words with contractions [for example, I'm, I'll, we'll], and understand that the apostrophe represents the omitted letter(s)**
- ✓ **read aloud accurately decodable books that are consistent with their developing phonic knowledge and that do not require them to use other strategies to work out words**
- re-read books to build up fluency and confidence

Comprehension

The pupil can demonstrate pleasure in reading, motivation to read, vocabulary and understanding.

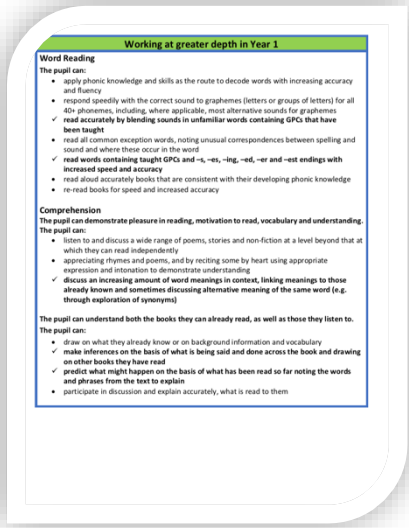
The pupil can:

- ✓ **listen to and discuss poems, stories and non-fiction at a level beyond that at which they can read independently**
- link what they read or hear read to their own experiences
- ✓ **become familiar with several key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics**
- recognise and join in with predictable phrases with increased confidence
- recite by heart many rhymes and poems
- ✓ **discuss word meanings and link new meanings to those already known**

The pupil can understand both the books they can already read, as well as those they listen to.

The pupil can:

- draw on what they already know or on background information and vocabulary provided by the teacher
- ✓ **check that the text makes sense to them as they read and correcting inaccurate reading**
- ✓ **discuss significant events in stories**
- ✓ **make inferences on the basis of what is being said and done**
- ✓ **predict what might happen on the basis of what has been read so far**
- participate in discussion and explain clearly about what is read to them, taking turns and listening to what others say



Working at greater depth in Year 1

Word Reading

The pupil can:

- apply phonic knowledge and skills as the route to decode words with increasing accuracy and fluency
- respond speedily with the correct sound to graphemes (letters or groups of letters) for all 40+ phonemes, including, where applicable, most alternative sounds for graphemes
- ✓ **read accurately by blending sounds in unfamiliar words containing GPCs that have been taught**
- read all common exception words, noting unusual correspondences between spelling and sound and where these occur in the word
- ✓ **read words containing taught GPCs and –s, –es, –ing, –ed, –er and –est endings with increased speed and accuracy**
- read aloud accurately books that are consistent with their developing phonic knowledge
- re-read books for speed and increased accuracy

Comprehension

The pupil can demonstrate pleasure in reading, motivation to read, vocabulary and understanding.

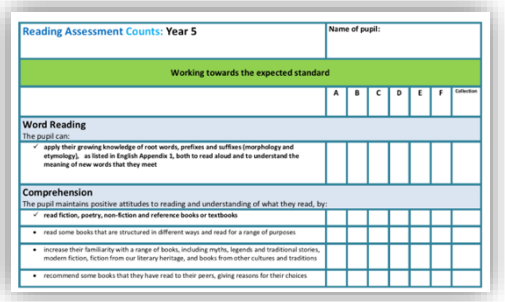
The pupil can:

- listen to and discuss a wide range of poems, stories and non-fiction at a level beyond that at which they can read independently
- appreciating rhymes and poems, and by reciting some by heart using appropriate expression and intonation to demonstrate understanding
- ✓ **discuss an increasing amount of word meanings in context, linking meanings to those already known and sometimes discussing alternative meaning of the same word (e.g. through exploration of synonyms)**

The pupil can understand both the books they can already read, as well as those they listen to.

The pupil can:

- draw on what they already know or on background information and vocabulary
- ✓ **make inferences on the basis of what is being said and done across the book and drawing on other books they have read**
- ✓ **predict what might happen on the basis of what has been read so far noting the words and phrases from the text to explain**
- participate in discussion and explain accurately, what is read to them

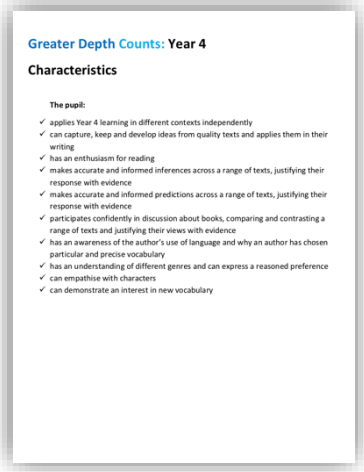


Reading Assessment Counts: **Year 5**

Name of pupil:

Working towards the expected standard

	A	B	C	D	E	F	Collection
Word Reading							
The pupil can:							
✓ apply their growing knowledge of root words, prefixes and suffixes (morphology and etymology), as listed in English Appendix 1, both to read aloud and to understand the meaning of new words that they meet							
Comprehension							
The pupil maintains positive attitudes to reading and understanding of what they read, by:							
✓ read fiction, poetry, non-fiction and reference books or textbooks							
• read some books that are structured in different ways and read for a range of purposes							
• increase their familiarity with a range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions							
• recommend some books that they have read to their peers, giving reasons for their choices							



Greater Depth Counts: **Year 4**

Characteristics

The pupil:

- ✓ applies Year 4 learning in different contexts independently
- ✓ can capture, keep and develop ideas from quality texts and applies them in their writing
- ✓ has an enthusiasm for reading
- ✓ makes accurate and informed inferences across a range of texts, justifying their response with evidence
- ✓ makes accurate and informed predictions across a range of texts, justifying their response with evidence
- ✓ participates confidently in discussion about books, comparing and contrasting a range of texts and justifying their views with evidence
- ✓ has an awareness of the author's use of language and why an author has chosen particular and precise vocabulary
- ✓ has an understanding of different genres and can express a reasoned preference
- ✓ can empathise with characters
- ✓ can demonstrate an interest in new vocabulary

This document will aid teachers in gaining a deeper understanding of each standard within a year group and the progress children are making across a year. It will assist teachers in identifying gaps in learning and will consequently inform planning. Beyond this, it will support school leaders in the identification of whole school priorities for improvement. Used as a moderation tool for all year groups (from Year 1 to Year 6), it will ensure consistency of judgement both within and across schools. **Shop online**
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Steps to Read™



JORDAN MOORCROFT
St Finbar's Catholic Primary School, Teacher, 2020

'What a fantastic day. It was great to see how a variety of focuses can be targeted in one lesson. I loved how Literacy Counts used a variety of strategies to maintain focus and engagement through 'Pitch and Pace'. I have taken a lot from today.'

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Don't forget to share the work you do!
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'Clarified and emphasised the essential elements for Shared Reading. Fantastic demonstrations and activities to help us understand how to improve pupil outcomes. Amazing session! Thank you.'

Helen Pitt
Deputy Head Lunt's Heath Primary School 2020

'Genuinely the best reading training I've been on. Based on research, spoke through logically and loads of practical ideas. If only I'd had this 15 years ago! All we need to do now is teach it!'

James Martin
Dee Point Primary School Senior Teacher 2020



JAMES SAVAGE
Banks Road Primary School, Assistant Head, 2020

'Literacy Counts have transformed the teaching of English at every level in our school (from teaching assistant, teachers to leadership). We cannot praise them enough'

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Connected: Read to Write

Fact: Improving outcomes in reading helps improve outcomes in writing

Take a look at our connected sister product.

Read to Write™

Read to Write empowers teachers to provide high-quality teaching of writing through high-quality literature. These detailed units of work centre on engaging, vocabulary-rich texts, with a wealth of writing opportunities within and across the curriculum and they also signpost wider curriculum enrichments.

These units are being implemented with great success because they *also* provide:

- Clear sequential Episodes of Learning
- Model Texts linked to writing outcomes within the unit
- Vocabulary learning and contextualised spelling, grammar and punctuation
- Wider reading for the wider curriculum
- Curriculum Enrichments
- A wealth of resources
- Explicit links to the national curriculum **Shop Online**

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Connect to Curriculum

Why Connect to Curriculum?

Connect to Curriculum is planning guidance for teachers to deliver knowledge rich content across the wider curriculum. The guidance documents are designed to deliver the statutory elements of the National Curriculum whilst complementing our high quality, evidence informed Read to Write and Steps to Read units of work. This in turn, helps build an immersive, connected curriculum with **Intent** and **Implementation** that leads to **Impact** and improved outcomes for children.

Connect to Curriculum overviews support teachers and leaders by providing:

- Learning that is structured through an **overarching enquiry** question.
- Clear, sequential, knowledge-rich outcomes that are delivered through **subsidiary enquiry** questions
- A curriculum rationale for each unit of work, explaining how it fits into the 'big picture'.
- Suggested pre-reading to support teacher subject knowledge
- Carefully chosen technical vocabulary linked to learning from our Read to Write and Steps to Read units of work
- Suggested wider reading for a **Reading Rich Curriculum**
- Suggested assessment activities linked to high-quality writing outcomes



History



Geography



Science

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