Steps to Read™

Shared Reading Planning

Year 5

Unit D: Myths and Legends

LiteracyCounts

Improving outcomes for children

READ

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The 4 Steps 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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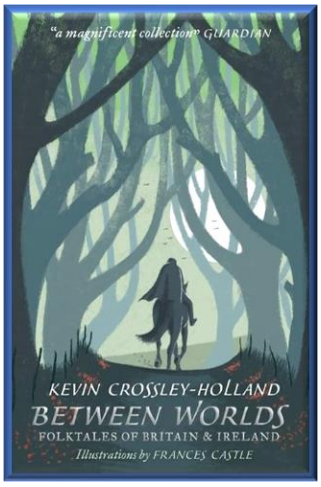
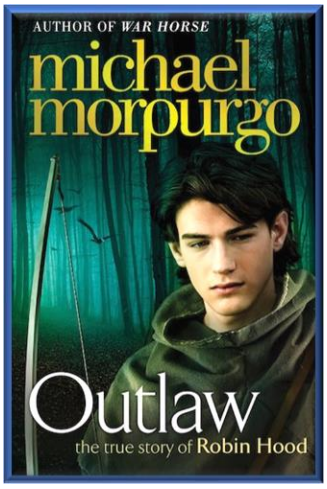
Vehicle Texts for this Unit



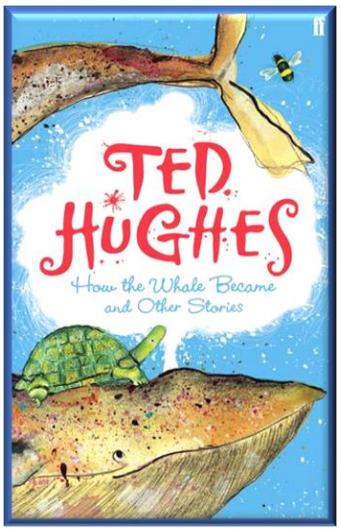


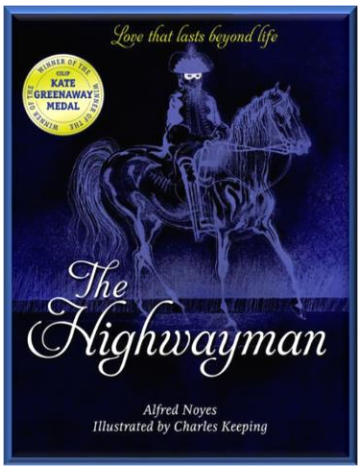
Shared Reading Planning

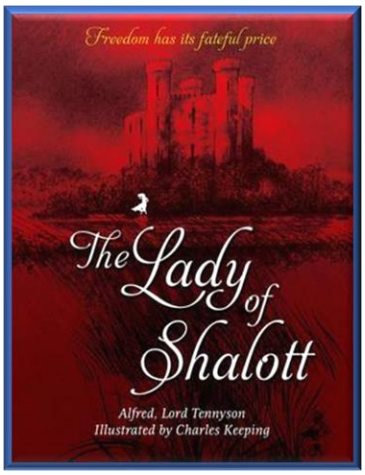
Year 5

Reading Breadth

Unit D: Myths and Legends, Plays & Poetry







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Unit Focus: Comprehension Skills & Strategies

This Year 5 Unit

Word Reading

Build on Previous Year & Focus on:

•Apply 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:

•Increase their familiarity with a wide range of books, including myths and legends

•Identify and discuss themes and conventions in and across a wide range of writing

•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 some views

•With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence

•Provide reasoned justifications for their views

•Prepare plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience

Skills and Strategies

Build on Previous Year & Focus on:

•Recognise and read most Year 5&6 Word List words with automaticity

•Identify how punctuation relates to sentence structure and how meaning is constructed in complex sentences

•Through discussion and read aloud, demonstrate how an understanding of sentence structure and punctuation help make meaning

•Read closely, annotating for specific purposes

•Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, themes

Content Domains*

2d make inferences from the text / explain and justify inferences with evidence from the text
2h make comparisons within the text

Throughout Year 5 focus on

Comprehension

Throughout Year 5 Focus on:

•Read and discuss a range of fiction, poetry, plays, non-fiction and reference books

•Recommend books that they have read to their peers, giving simple reasons for their choices

•Learn a wider range of age appropriate poetry by heart

•With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence

Skills and Strategies

Apply the following reading strategies with increasing independence:

•Use a range of strategies to make meaning from words and sentences, including knowledge of phonics, word roots, word families, syntax, text organisation and prior knowledge of context

•Read extended texts independently for sustained periods

•Self-correction, including re-reading and reading ahead

•Use a range of strategies to make meaning from words and sentences, including knowledge of phonics, word roots, word families, text organisation and prior knowledge of context

•Reading widely and frequently for pleasure and information

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 5 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?

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

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.

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 session (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 sessions. That is, the vehicle texts can be shared through other reading experiences for children. These may include reading aloud, paired reading, guided reading, placed in the class reading area and pulled upon to inform other curriculum lessons etc. This, in turn, also supports children's love of reading.

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Step 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 which enable children to read for a purpose. Questioning and enjoyment with 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 of both 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 Step 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 sessions through an extended application session.



In most Steps to Read lessons we:

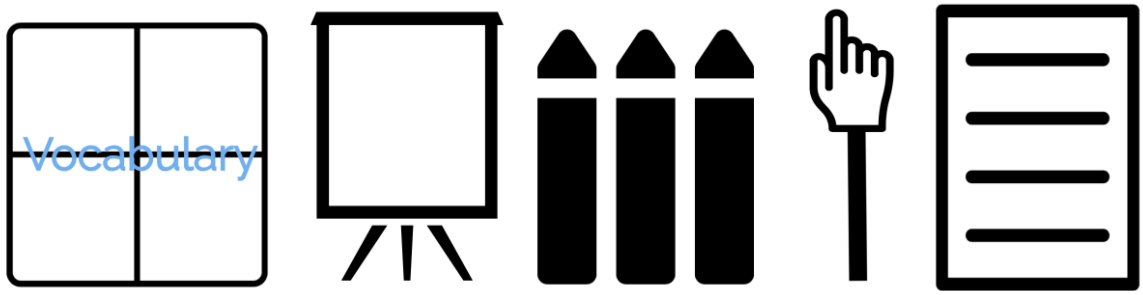
circle evidence

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 session
- be familiar with the focus comprehension skills and strategies being explicitly taught throughout the lesson
- notes, paper, whiteboards and pencils for children to jot ideas
- vocabulary identified for explicit teaching*



*Vocabulary for the week

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

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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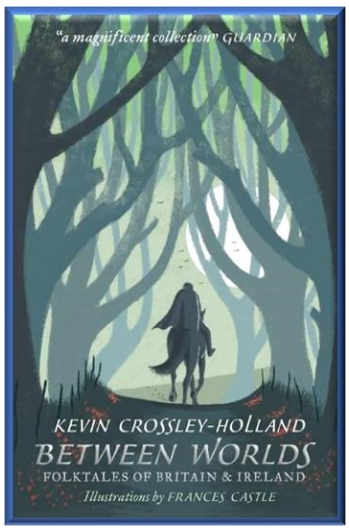
Shared Reading Planning

Year 5

Reading Breadth:

Unit D: Myths and Legends, Plays & Poetry

Fiction 1



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

Lesson	1	Vehicle Text & Page	Between Worlds: Folktales of Britain and Ireland By Kevin Crossley-Holland pp.41-43 *The Baker's Daughter*

Anchor Question(s):
A) How did the good woman disguise herself as a poor woman?

B) How do you know that the baker's daughter had plenty of dough?

Model Question:
How would you describe the baker's daughter? Use evidence from the text to support your answer.

Vocabulary Teaching:
thin-lipped, simpered, toadied, sniffed at, rag-and-bone man, wallowed

Focus Comprehension & Strategies:
- Increase their familiarity with a wide range of books, including myths and legends
- Through discussion and read aloud, demonstrate how an understanding of sentence structure and punctuation help make meaning
- With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, themes

Focus Content Domain(s):
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: Show children the front cover of the book and read the title. Draw attention to 'Folktales'. Briefly, ask the children to **Think Pair Share** what they are expecting to find. This will be explored further in the next lesson.
Share Anchor Question(s): Explicitly refer to these throughout the session.
Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 1 Vocabulary sheet. Teacher to model working out the meaning of *'simpered'* (to smile in a coy manner). Model using **Find Read Talk** to work out the meaning of 'toadied' by reading around the word, children use **Find Read Talk** to find meanings of other words.
Explore & respond: Teacher to read aloud the beginning of the story. See Lesson 1: Teacher Model/Children Practise.
Draw attention to the semi-colons and briefly tell the children why they are used: in place of a full stop, but to connect the sentences together. Also discuss the use of ellipsis to show that words are missing from what the woman is saying. Use **Think Pair Share** again and ask the children why the author has used this and to predict which words are missing.
Fluency: Model **Pausing** when reading the fluency extract. **Choral Read** x2 the fluency extract. Encourage the children to pay attention to the punctuation when reading to help with the meaning.

Step 2: MODEL

Model to Children 5 mins

Example Model Question for demonstration: How would you describe the Baker's daughter? Use evidence from the text.
Model using **Think Aloud** and model locating the word 'daughter' which is a clue from the question. Model thinking that to describe her you will consider a) how the author describes her, b) how she acts and c) what she says. Now circle the words and phrases that provide evidence (i.e. *'daughter was worse', 'mean', 'she simpered and toadied to the rich' 'insulted and sniffed at the poor', "Why should I?", "Whose fault is that?"*). Model answering the question: I would describe the Baker's daughter as mean and uncompassionate because she grovels to the rich but is unkind to the poor. She spoke harshly, without care, to the woman who asked for help.
Reference the Text: On an enlarged copy of the Lesson 1 Teacher Model / Children Practise, **Text Mark** and discuss the evidence located by: A) drawing a circle around the words that provide evidence for the model question
B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the **Anchor Questions.** Children to examine text and read through in pairs. Use the Lesson 1 Teacher Model / Children Practise sheet extract to help aid discussions and read through the questions. One copy of the text between two encourages collaborative working and discussion. Also place the **Anchor Questions** on the IWB / Flipchart and encourage discussions.
Practise Taught Strategies & Skills: Actively encourage children to locate words and phrases when looking for evidence against the **Anchor Questions** and use **Think Aloud** strategy to inform the discussions they have while **Text marking**. If the children are finding it difficult to locate the evidence, consider for **Anchor Question A:** *'She picked up some old clothes that had long served their mistress and been left out for the rag-and-bone man' ' She pressed her palms against the dusty face of the street and rubbed her cheeks.'* and for **Anchor Question B**: *'floury, flabby mound that wallowed on the table behind her', 'her own trays of well-shaped loaves.'* Teacher to give feedback as children work,

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 1 Children Apply Activity.
Verbal & Written Responses: As a class, return to the Anchor Questions and take feedback on what the children have circled and the notes they have made. Children to record their responses.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Think Pair Share, Choral Reading, Find Read Talk, Text Marking, Think Aloud**

Acceptable Point(s) Anchor Question A
- she wore old clothes that had been left out for the rag-and-bone man
- she put dust from the street onto her cheeks

Acceptable Point(s) Anchor Question B
- the use of 'flabby mound' and 'wallowing'
- the oven was already full with her own trays of well-shaped loaves

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

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Lesson 1: Vocabulary

thin-lipped	simpered
toadied	sniffed at
rag-and-bone man	wallowed

Lesson 1: Fluency

The baker was thin-lipped; he never gave so much as a crumb away. But his daughter was worse. Not only was she mean, she simpered and toadied to the rich and she insulted and sniffed at the poor.



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Lesson 1: Anchor Questions

A) How did the good woman disguise herself as a poor woman?

B) How do you know that the baker's daughter had plenty of dough?

Lesson 1: Teacher Model / Children Practise

The baker was thin-lipped; he never gave so much as a crumb away. But his daughter was worse. Not only was she mean, she simpered and toadied to the rich and she insulted and sniffed at the poor.

At dusk one of the good people came walking by. She picked up some old clothes that had long served their mistress and been left out for the rag-and-bone man; she slipped them on. She pressed her palms against the dusty face of the street and rubbed her cheeks.

Then the woman dragged herself into the baker's shop. The baker's daughter tossed her fair hair. "Yes?" she said.

"Can you spare me some dough?" said the woman.

"Dough?" said the girl. "Why should I? If I give dough to everyone, there won't be any left, will there?"

The woman hung her head. "…haven't any money," she mumbled.

"Whose fault is that?" asked the girl.

"…anything to eat."

The girl pulled a small piece of dough off the floury, flabby mound that wallowed on the table behind her. "Think yourself lucky!" she said, and she shoved the piece into the oven on the rack just beneath her own trays of well-shaped loaves.

Extract Adapted from © The Baker's Daughter from Between Worlds –Folktales of Britain and Ireland by Kevin Crossley-Holland

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Lesson 1: Children Apply

A) How did the good woman disguise herself as a poor woman?

B) How do you know that the baker's daughter had plenty of dough?



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

Lesson	2	Vehicle Text & Page	Between Worlds: Folktales of Britain and Ireland By Kevin Crossley-Holland pp.41- 43 *The Baker's Daughter*

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
What conventions of traditional folk tales does this story have?	scarcely, cowered	• Increase their familiarity with a wide range of books, including myths and legends • Identify and discuss themes and conventions in and across a wide range of writing • Self-correction, including re-reading and reading ahead • Use a range of strategies e.g. skimming, gist	2h make comparisons within the text 2d make inferences from the text/explain and justify in references with evidence from the text

Step 1: READ

Read to Children 12 mins

Activate Prior Knowledge: Return to yesterday's thoughts about what we expect from traditional and folktales. This time, on the flipchart, create a **Mind Map** of the conventions of this genre. Remind the children that a convention is a common feature or something which will appear in many examples of the genre (See acceptable points list below for features).

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

Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 2 Vocabulary sheet.

Explore & respond: Teacher to read aloud the second half of the story. See Lesson 2 Teacher Model/Children Practise. Ask the children to turn to a partner and **Summarise** what has just been read. Allow time to **Stop & Jot** initial answers to the **Anchor Question.**

Fluency: **Choral Read** x2 the fluency extract. Encourage the children to pay attention to the use of 'so risen' as modelled.

Step 2: MODEL

Model to Children 5 mins

Refer to the **Anchor Question**. What conventions of traditional/folk tales does this story have? Choose one of the conventions from the **Mind Map** created in the Read part of this lesson. Choose 'has magical elements'. Use evidence from the text to support your answer. Circle, *'she saw that the woman's dough had so risen that she had the biggest loaf in the oven.', 'this piece of dough swelled even more', 'tall and white and shining', 'she raised her stick and struck the girl's shoulder with it'* and *'the baker's daughter turned into an owl'*. Use **Think Aloud** to explain what is happening: The small balls of dough grow and grow and the girl is turned into an owl.

As well as circling the evidence, model how to fill in the table on Lesson 2: Teacher Model

Reference the Text: On an enlarged copy of the Lesson 2 Teacher Model / Children Practise **Text Mark** and discuss the evidence located by:

A) drawing a circle around the words that provide evidence for the model question

B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the **Anchor Question.** Children to examine text and read through in pairs. Use the Lesson 2 Teacher Model / Children Practise extract to help aid discussions and read through the question. One copy of the text between two encourages collaborative working and discussion. Also place the **Anchor Question** on the IWB / Flipchart and encourage discussions.

Practise Taught Strategies & Skills: Encourage the children to work through the conventions from the flip chart one at a time, finding examples and evidence of each in the story. The children could label/ annotate their **Text Marking** to make it clear which convention is being evidenced through their circling, or could use a different colour for each convention.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 2 Children Apply Activity.

Verbal & Written Responses: Children to complete the table, writing each convention in the table then adding the example from the text. Feedback as a class then discuss whether there were any conventions missing. Consider that traditional and folk tales often contain speaking animals but this story does not.

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

•Responses to the **Anchor Question, Mind Map**

•Use of the strategies taught i.e. **Think Pair Share, Choral Reading, Re-read, Self-correct, Text Marking, Think Aloud, Summarise**

Acceptable Point(s) Anchor Question

- happened a long time ago
- usually passed down orally
- magical elements
- good and bad characters
- teaches a lesson
- the power of three

-plus the evidence for each from the text.

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

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Lesson 2: Vocabulary

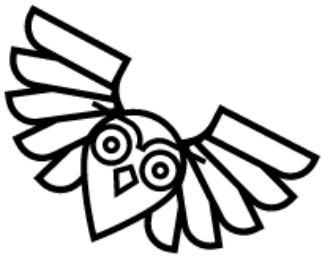
scarcely	cowered

Lesson 2: Fluency

When the girl opened the oven again, she saw that the woman's dough had so risen that she had the biggest loaf in the oven.

Lesson 2: Anchor Question

What conventions of traditional folk tales does this story have?



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Lesson 2: Teacher Model / Children Practise

When the girl opened the oven again, she saw that the woman's dough had so risen that she had the biggest loaf in the oven.
"I'm not giving you that," said the girl, "If that's what you think."
She twisted off another piece, half the size of the small first piece.
But this piece of dough swelled even more, and the second loaf was larger than the first loaf.
"Or that!" exclaimed the girl. "Certainly not!"
The baker's daughter tossed back her hair in a temper and squeezed off a third piece of dough scarcely bigger than your thumb.
After a while, the girl turned round to open the oven again. Behind her, meanwhile, the woman slipped off her ragged clothing. She stood in the baker's shop, tall and white and shining.
When the girl opened the oven, she saw that the third piece of dough had so risen that it was the biggest loaf of all three.
The girl stared at the loaf. Her eyes opened, very round and very wide.
"Why?" she said, turning round to face the beggar woman, "why, who who…"
"Whoo –whoo!" cried the good woman. "Whoo-whoo! That's all you'll ever say again."
The girl cowered on the other side of the counter.
"Whoo –whoo!" cried the woman. "This world's put up with you for long enough – you and your insults." Then she raised her stick and struck the girl's shoulder with it.
At once the baker's daughter turned into an owl. She flew straight out of the door, hooting, and away into the dark reaches of the night.

Extract Adapted from © The Baker's Daughter from Between Worlds –Folktales of Britain and Ireland by Kevin Crossley-Holland

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Lesson 2: Teacher Model

What conventions of traditional folk tales does this story have?	
Convention	Example from the text
Elements of magic	• *The small piece of dough makes a large loaf of bread.* • *The good woman looked 'large and white and shining'* • *She tapped the girl with her stick and turned her into an owl.*

Lesson 2: Children Apply

What conventions of traditional folk tales does this story have?	
Convention	Example from the text
Elements of magic	• *The small piece of dough makes a large loaf of bread.* • *The good woman looked 'large and white and shining'* • *She tapped the girl with her stick and turned her into an owl.*

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

Lesson	3	Vehicle Text & Page	Between Worlds: Folktales of Britain and Ireland By Kevin Crossley-Holland pp.137-143 *The Piper and the Pooka*

Anchor Question(s):
A) Was Patsy a good piper at the start of the story? Use evidence from the text to support your answer.
B) "You've got things now you didn't have before." What is the Pooka referring to?

Model Question:
How does the author make the Pooka seem mysterious when he is first introduced to the story?

Vocabulary Teaching:
pooka, warbling, sharp-tongued, succession

Focus Comprehension & Strategies:
- 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 some views
- With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, themes

Focus Content Domain(s):
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: Tell the children that a Pooka is a creature from Irish mythology - a hobgoblin or sprite - able to take on the form of various animals.
Share Anchor Question(s): Explicitly refer to these throughout the session.
Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 3 Vocabulary sheet.
Explore & respond: Teacher to read aloud the beginning of the story. See Lesson 3 Teacher Model/Children Practise. Model using **Skimming** to find the **gist** of the story. Read the extract again from the beginning and demonstrate to children how to write a word or phrase next to each paragraph to show the gist of that part of the story. For example, next to the first paragraph, write *'Patsy dim – only play one tune'*. Work as a class on an enlarged copy of the text and write the gist of each paragraph.
Fluency: **Choral Read** x2 the fluency extract. Encourage the children to use **Intonation** to create a sense of mystery.

Step 2: MODEL

Model to Children 5 mins

Example Teacher Model Question for demonstration: How does the author make the Pooka seem mysterious when he is first introduced to the story?
Model skimming the extract for when Pooka first appears, using the words or phrases that summarise the paragraphs (completed in the Read part of the lesson) to help. Circle the words and phrases that provide evidence (i.e. *'shape', 'creature', 'First it was two-legged, now it was four-legged', 'grinned'* Model answering the question: The author makes the Pooka seem mysterious by not using its name or telling the reader what it is and by instead referred to it as 'shape' and 'creature'. It also seems mysterious because its form changes and it grins. Use **Think Aloud** to answer the Anchor Question.
Teacher Talks: I have noticed that the name 'Pooka' isn't used and the author uses '*shape*' and '*creature*' to create mystery. The fact that it changes from two-legged to four-legged makes me wonder what it could be.
Reference the Text: On an enlarged copy of the Lesson 1 Teacher Model / Children Practise **Text Mark** and discuss the evidence located by: A) drawing a circle around the words that provide evidence for the model question
B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the **Anchor Questions.** Children to examine text and read through in pairs. Use the Lesson 3 Teacher Model / Children Practise sheet extract to help aid discussions and read through the questions. One copy of the text between two encourages collaborative working and discussion. Also place the **Anchor Questions** on the IWB / Flipchart and encourage discussions.
Practise Taught Strategies & Skills: Actively encourage children to locate words and phrases when looking for evidence against the **Anchor Questions**. If children are struggling to find evidence, focus on, *'the only tune he could play', 'dim as a donkey' 'unable to learn more than one tune', 'played it on every occasion', 'whole succession of tunes', 'gold coins'.* Use **Think Aloud** to discuss evidence choices. Teacher to feedback as children work.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 3 Children Apply Activity.
Verbal & Written Responses: As a class, return to **Anchor Question B** and take feedback on what the children think. Are there different answers? Ask the children to rank into what they think is the most important thing that Patsy has that he didn't have before.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Choral Reading, Skimming, Think Aloud, Text Marking**

Acceptable Point(s) Anchor Question A
- good because: they welcome Pooka
- they danced when Patsy played his pipes
- they each gave Patsy a gold coin

Acceptable Point(s) Anchor Question B
- gold coins
- the ability to play more tunes
- pride/confidence after playing for an audience

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

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Lesson 3: Vocabulary

Pooka (in Irish mythology) a hobgoblin or sprite able to take on the form of various animals	warbling
sharp-tongued	succession

Lesson 3: Fluency

Up behind the piper crept a shape. The shape had horns. First it was two-legged, now it was four-legged. It grinned and lowered its head. Before he knew it, Patsy was riding on its back.
“Play ‘Poor Old Woman’ for me.” said the creature.
“How can I do that?” said Patsy, “I have never heard of it.”

Lesson 3: Anchor Questions

A) Was Patsy a good piper at the start of the story? Use evidence from the text to support your answer.

B) “You’ve got things now you didn’t have before.” What is the Pooka referring to?

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Lesson 3: Teacher Model / Children Practise

The only tune that Patsy could play was 'Black Rogue'. He put a pillow of wind in his bagpipe and he played it loud and played it soft; he played it for all he was worth and on every occasion. The trouble was that Patsy was as dim as a donkey. Much as he loved music and dancing, he was unable to learn more than one tune. Late one night, Patsy was walking home, weaving down the tiddly road and warbling to himself. Up behind the piper crept a shape. The shape had horns. First it was two-legged, now it was four-legged. It grinned and lowered its head. Before Patsy knew it, the creature tossed him in the air and he landed, riding on its back.
"Play 'Poor Old Woman' for me." said the creature.
"How can I do that?" said Patsy, "I have never heard of it."
But the piper put wind in his bag and the darkness lightened and the clouds danced in front of the moon; the sharp-tongued wind stood back. Patsy played high and low, simple and intricate. All the listening cows and rabbits and sheep pawed at the ground and stamped, all of them longing to be part of the dance.
Patsy took a deep breath. "My, I'm a fine music master. Where are we going?"
"There's a great feast tonight in the house of the weeping women up on the top of the holy mountain." replied the creature.
When they arrived, Patsy saw the crowd of old women with long hair and eyes red as firecoals from waiting and weeping. They wore green dresses and grey cloaks.
"A thousand thousand welcomes to you, Pooka. Who is this you have brought with you?"
"The best piper in Ireland," said the Pooka.
Patsy played 'Black Rogue', the only tune he knew, and the old women began to dance – backward and forward and round and round, their grey hair and white hair streaming out behind them. But then Patsy struck up a second and a third, a whole succession of tunes which he'd never heard of before. The old women danced until they were too tired to dance any longer.
"Pay the piper, ladies!" shouted the Pooka, grinning from ear to ear. "Pay the piper!" The old women stumbled and fumbled as each and every one of them found a gold coin in a purse, or hidden pocket, and gave it to Patsy.
"Bags of it!" brayed Patsy. "By the tooth of St Patrick, I'm as rich as the son of a lord."
"Come with me," said the Pooka. "I'll take you home." Its black eyes gleamed in the light of dawn. "You've got things now you didn't have before."

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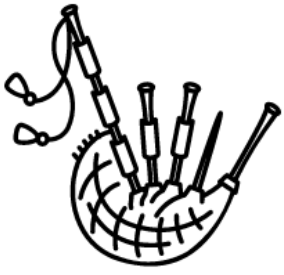
Lesson 3: Children Apply

A) Was Patsy a good piper at the start of the story? Use evidence from the text to support your answer.

B) “You’ve got things now you didn’t have before.” What is the Pooka referring to?



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

Lesson	4	Vehicle Text & Page	Between Worlds: Folktales of Britain and Ireland By Kevin Crossley-Holland pp.137-143 *The Piper and the Pooka*

Anchor Question(s):
Do you consider Pooka to be a good or a bad character? Discuss and justify your views.

Model Question:
Do you think that the Pooka tricked Patsy?

Vocabulary Teaching:
some wits between your two ears,
secreted,
russet,
indignantly

Focus Comprehension & Strategies:
- Increase their familiarity with a wide range of books, including myths and legends
- 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 some views
- Provide reasoned justifications for their views

Focus Content Domain(s):
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: Ask children to **Think Pair Share** what Patsy has got now that he didn't have before. Now read paragraph 1 only (Lesson 4: Read/Teacher Model). What else does the Pooka say that Patsy has now?
Share Anchor Question(s): Explicitly refer to this throughout the session.
Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 4 Vocabulary sheet.
Explore & respond: Before reading the rest of the extract, ask the children to use Think Pair Share to **Predict** what they think will happen at the end of this story. Encourage the children to use their knowledge of the conventions of folk tales (so consider whether Patsy might learn a lesson and whether it might be a happy ending). Teacher to read aloud the rest of the story. See Lesson 4 Teacher Model/Children Practise.
Fluency: **Choral Read** x2 the fluency extract. Encourage children to use the punctuation – in this case the commas – to emphasise the meaning.

Step 2: MODEL

Model to Children 5 mins

Example Model Question for demonstration: Do you think that the Pooka tricked Patsy?
Circle the first words and phrases that provide evidence (i.e. *'"Some wits between your two ears," said the Pooka, "and a memory for music.", 'It was full of crackling leaves', 'then what music he played')* Discuss with the children that there isn't only one right answer and they could answer 'Yes' as long as they could justify their answer and support it with evidence from the text. Teacher model **Think Aloud** to answer the question. Teacher Talks: The key word in this question is trick. Patsy was definitely tricked but was it Pooka? Pooka said that Patsy now had some wits between his ears and a memory for music which is true. The trick was that the coins turned into leaves but it was the weeping women who gave him the coins so I think that maybe it was them who tricked Patsy, not Pooka.
Reference the Text: On an enlarged copy of the Lesson 4 Teacher Model / Children Practise **Text Mark** and discuss the evidence located by:
A) drawing a circle around the words that provide evidence for the model question
B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the **Anchor Question.** Children to examine text and read through in pairs. Use the Lesson 4 Teacher Model / Children Practise sheet extract to help aid discussions and read through the questions. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Questions on the IWB / Flipchart and encourage discussions. If children are finding it difficult to locate evidence, consider *'pay the piper, ladies', 'I'll take you home', 'you've got loads of things you didn't have', 'Patsy hailed prince of pipers'.*
Practise Taught Strategies & Skills: Actively encourage children to decide what they think (Is Pooka good or bad?) then to locate words and phrases to justify their answer and support their answer with evidence.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 4 Children Apply Activity.
Verbal & Written Responses: As a class, return to the Anchor Question and take feedback on what the children have written in their Apply Activity. Ask the children to think back to the beginning of the story when Pooka is introduced as mysterious. Discuss whether it is surprising that he is a good character.
Give the children the opportunity to provide reasoned justifications that he is a bad character (Consider that Pooka takes Patsy without being asked to and raises his hopes of being rich when he knows the weeping women will trick him)
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Think Pair Share**, **Predict**, **Choral Reading**, **Text Marking**

Acceptable Point(s) Anchor Question - Good
- he is kind to Patsy and takes him home after the party
- he gives Patsy things he didn't have before
- he introduces Patsy as the best piper in Ireland
- he encourages the women to pay Patsy
- he uses magic to give Patsy the power to play different tunes
- thanks to Pooka, Patsy is the prince of pipers in Galway

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

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Lesson 4: Vocabulary

some wits between your two ears	secreted
russet	indignantly

Lesson 4: Fluency

After they had eaten later that morning, Patsy's mother had a peep into the shawl for the second time. It was full of crackling leaves, nothing but November leaves, russet and gold and brown.

Lesson 4: Anchor Questions

Do you consider Pooka to be a good or a bad character? Discuss and justify your views.



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Lesson 4: Teacher Model / Children Practise

"Come with me," said the Pooka. "I'll take you home." Its black eyes gleamed in the light of dawn. "You've got things now you didn't have before."
Patsy thought only of the gold coins in his pockets.
"Some wits between your two ears," said the Pooka, "and a memory for music."

When Patsy reached his mother's cottage, he banged and bawled, "Let me in! Let me in! I'm as rich as a lord and the best piper in Ireland."
Patsy's mother stared at disbelief until he emptied his pockets and the gold pieces ran all over the floor. She secreted all of the gold into her shawl.

Then Patsy played his pipes. He closed his eyes and opened his eyes and his fingers remembered all the dances and every note that he played for the weeping women on the top of Croagh Patrick. Then he told her everything that had happened since he left the previous night. "All of it while you were asleep. All of it between midnight and first light."
After they had eaten later that morning, Patsy's mother had a peep into the shawl for the second time. It was full of crackling leaves, nothing but November leaves, russet and gold and brown.
"Ah, Patsy!" said his mother sadly and they went to tell Father William all about what had happened the previous night.
Father William shook his head. He kept shaking his head. "Nonsense, Patsy, and you know it!"
"It's true," said Patsy indignantly, "I'll show you." He buckled on his pipes. And then what music he played- with neat fingering and fine phrasing, true to the circle of the dance. The old priest clicked his fingers and inside his shiny shoes his toes began to tingle. Little birds looked in at his window.

And from that day until the day he died, Patsy was hailed as prince of pipers in the county of Galway.

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Lesson 4: Children Apply

Do you consider Pooka to be a good or a bad character? Discuss and justify your views.	
How is Pooka a good or bad character?	Evidence from the text



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

Lesson	5	Vehicle Text & Page	Between Worlds: Folktales of Britain and Ireland By Kevin Crossley-Holland pp.41- 43 *The Baker's Daughter* and pp.137-143 *The Piper and the Pooka*

Anchor Questions(s):	Vocabulary Teaching:	Application of Comprehension & Strategies:	Focus Content Domain(s):
A) Which story did you prefer and why would you recommend it? **B) How did the main character feel on the day the story takes place?**	N/A	•With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence •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 some views •Recommend books that they have read to their peers, giving simple reasons for their choices	2d make inferences from the text / explain and justify inferences with evidence from the text



Extended Apply Session

Through this selection of activities children will need copies of:
- 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 sessions.
•Depending on the time allocated to this session select all or some of the following activities.

Activate Prior knowledge:
Share **Anchor Question A**. Hold a class discussion about stories which have been read this week. Ask the children which of this week's stories they prefer. Encourage the children to justify their answers. Teacher model challenging some of the children's views and encourage the children to begin to challenge each other's views. Have extracts available for children to refer to.

Vocabulary: N/A as all of the vocabulary has been taught throughout the week.
Share Anchor Questions: Refer to these throughout the session.

Enjoy and Respond to the text: In pairs, children to re-read the story which is their favourite. Encourage the children to **Text mark**, circling key words and phrases which will help them to answer **Anchor question B)**. Children should circle words and phrases which show how the character would be feeling. They will also need to **Infer** from the text.

Written Responses / Evidence Anchor Question(s):
Anchor Question B) Children to write the diary of the main character in their chosen story – either Patsy or the baker's daughter. Encourage the children to **Infer** and reflect on their feelings, thoughts and motives as well as using evidence from the text to justify this.

Additional Activity 2:
Anchor Question A) Children to write a paragraph to recommend their chosen story to their peers – which can be displayed in the library or reading area. Encourage the children to describe the genre and the conventions included, the characters and lessons learnt, as well as justifying their reasons for recommending it.

Comprehension questions
Instead of answering comprehension questions, in this lesson the children will be challenged to ask their own questions. Ask the children to write two different types of question from their chosen story:
1. Right There Question: The answer is explicit in the text
2. Think and Search Question: The answer can be found in the text but some level of inference-making will be required.
The children should work in pairs to ask and answer each other's questions then feedback as a class, sharing any particularly effective questions.

Feedback on Learning: Use assessment for learning to inform feedback to the children.
This may include:
- use of the strategies taught i.e. **Text mark, Infer, Reference the Text, Self-questioning**
- responses to the **Anchor Questions**.

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

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Steps to Read™

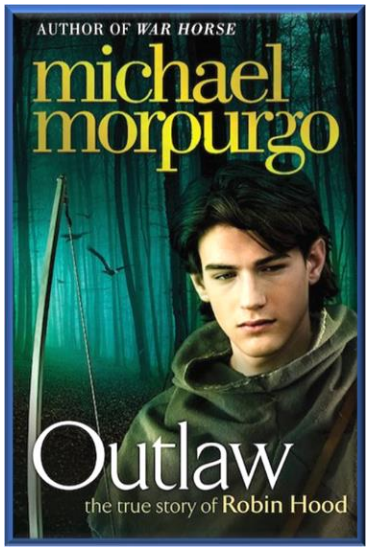
Shared Reading Planning

Year 5

Reading Breadth:

Unit D: Myths and Legends, Plays & Poetry

Fiction 2



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

Lesson	1	Vehicle Text & Page	Outlaw – the true story of Robin Hood by Michael Morpurgo pp.28-33 *(Overlaps between Chapter 2 and Chapter 3)*

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How does Robin feel? Use evidence from the story to support your answer.	pinioned, spitting defiance, gullies, forded streams	• With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • Increase their familiarity with a wide range of books, including myths and legends • Identify how punctuation relates to sentence structure and how meaning is constructed in complex sentences	2d make inferences from the text / explain and justify inferences with evidence from the text 2a give / explain the meaning of words in context

Step 1: READ

Read to Children 12 mins

Activate Prior Knowledge: Show children some objects linked to the story of Robin Hood (for example a bow and arrow, a sign saying Sherwood Forest, a hessian bag of money). As the children to **Predict** the story they will be reading. Next, show them the title, 'Outlaw'. Tell the children that in Robin Hood, the outlaws were a group of 'misfits' (people whose behaviour or attitude sets them apart from others in an uncomfortable way) who the Sheriff would not allow into Nottingham so lived together in Sherwood Forest.

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

Vocabulary: Discuss and explain this in the context of where they are located within the text and refer to Lesson 1 Vocabulary sheet.

Explore & respond: Teacher to read aloud the extract from the story - Lesson 1 Teacher Model/Children Practise. Talk about the structure and content of the extract. Ask the children how they would describe this extract. Discuss that the beginning is action-packed and exciting and that by the end of this extract you feel set up for the rest of the story.

Teacher **Re-read** the complex sentence '*He swerved away, not even looking back to see him fall, and made for the trees.*' Ask why the author chose to include the embedded clause and what it tells us (e.g. that Robin is going as fast as he can, that Robin is a good shot).

Fluency: **Choral Read** x2 the fluency extract. Encourage the children to pay attention to **Pausing** at the commas.

Step 2: MODEL

Model to Children 5 mins

Refer to the **Anchor Question**. Tell the children that for the Model part of the lesson, you are going to use the first part of the extract up to 'abandoned his own father'. **Re-read** the extract, using annotation to **Infer** how Robin would be feeling (for example next to '*He ran like a hare runs'* say 'I think he would be feeling scared here because he is being chased' and jot the word 'scared') Next, circle the words and phrases that provide evidence to support the notes about how Robin is feeling (i.e. confused - *'because it was all he could think of'*, desperate :*'There was nothing to do but run', relieved: 'found at last the safety of a cave'*, exhausted: *'tried to regain his breath'*, lonely: '*he was an orphan and quite alone in the world'*, guilty: '*he had run away and abandoned his own father.')* Add these to the Lesson 1: Model.

Reference the Text: On an enlarged copy of the Lesson 1 Teacher Model / Children Practise, **Text Mark** and discuss the evidence located by: A) drawing a circle around the words that provide evidence for the model question

B) underline the new vocabulary explored

Also model how to complete the activity – Lesson 1: Teacher Model

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the **Anchor Question.** Children to examine the text (Lesson 1 Teacher Model / Children Practise – the second part of the extract) and read through in pairs. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Question on the IWB/ Flipchart and encourage discussions.

Practise Taught Strategies & Skills: Actively encourage children to use **Stop and Jot** to write how they Infer Robin would feel and then to locate and circle the words and phrases when looking for evidence against the **Anchor Questions**.

If the children are finding it difficult to locate evidence, consider '*filled with sudden hope', 'stopped dead', 'I wish you would not stare at me like that', 'all of them gazing up and him and silent.', 'Your father was a good man', 'a wildness in their eyes that alarmed him ','he saw that they were smiling eyes'* Teacher to feedback as children work.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 1 Children Apply Activity.

Verbal & Written Responses: Children to record their responses. As a class, return to the Anchor Question and take feedback on what the children have written. List the feelings on cards then ask the children to rank the feelings from which they think Robin would be feeling the most/ strongest to the least.

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on: •Responses to the **Anchor Questions**

•Use of the strategies taught i.e. **Re-read, Choral Reading, Text Marking, Infer, Stop and Jot**

Acceptable Point(s) Anchor Question
- hopeful
- shocked/surprised/scared
- overwhelmed
- proud and sad
- scared
- relieved

supported by evidence

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

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Lesson 1: Vocabulary

pinioned	spitting defiance
gullies	forded streams

Lesson 1: Fluency

He swerved away, not even looking back to see him fall, and made for the trees.

Lesson 1: Anchor Questions

How does Robin feel? Use evidence from the story to support your answer.



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Lesson 1: Teacher Model / Children Practise

Robin was out hunting in the forest with his father when his father was captured by the Sheriff's men for killing the king's deer in the forest to feed the poor.

"Robin, in your mother's name, will you go!"

He ran. He ran like a hare runs, as his father had taught him, weaving, dodging, swerving, and he was fast too, but not fast enough. He felt a horse pounding behind him, and another was charging directly towards him. He threw the knife because it was all he could think of. It took the rider coming at him in the throat. He swerved away, not even looking back to see him fall, and made for the trees. One glance back now, and Robin saw his father pinioned by his arms, spitting defiance in the face of his captors, the blood running down his face. Then two riders were coming after him, swords drawn. He had no more knives left to throw. There was nothing to do but run. He scrambled up gullies, forded streams and found at last the safety of a cave, one of the secret hideaways known only to his father and himself.

He lay back against the rock in the dark dank of the cave and tried to regain his breath and collect his thoughts. It was only now that he cried, for it was only now that he understood that he was an orphan and quite alone in the world. Worse, he had run away and abandoned his own father.

A girl's voice spoke to him from the mouth of the cave. "They did not kill him. They took him away."

Filled with sudden hope, Robin started to his feet. "Are you sure?" He came towards her, and then stopped dead.

"I am Marion. And I wish you would not stare at me like that." Her hair was white, not silver like an old person's, not fair as his mother's had been, but white, pure white. Her eyes seemed to glow red in the early morning sun. "You're an Outlaw aren't you?" he breathed.

"We all are," said Marion quietly.

As Robin emerged from the cave he saw that the valley below was filled with people, all of them gazing up and him and silent.

"Your father was a good man. He fed the hungry. He fed the poor. We saw him. Now he is gone and you are one of us. Like us, you are an Outlaw."

Robin was soon surrounded by half a dozen Outlaws who were plucking at his sleeve and grinning up at him. There was a wildness in their eyes that alarmed him at first, but then he saw that they were smiling eyes.

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Lesson 1: Teacher Model

How does Robin feel? Use evidence from the story to support your answer.	
Feeling	**Evidence from the story**
confused	*'because it was all he could think of'*
desperate	*'There was nothing to do but run'*
exhausted	*'tried to regain his breath'*
lonely	*'he was an orphan and quite alone in the world'*
guilty	*'he had run away and abandoned his own father.'*

Lesson 1: Children Apply

How does Robin feel? Use evidence from the story to support your answer.	
Feeling	**Evidence from the story**

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

Lesson	2	Vehicle Text & Page	Outlaw – the true story of Robin Hood by Michael Morpurgo pp. 39-42 (*Part of Chapter 3*)

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
'Robin felt far from brave.' **Do you think that Robin was brave?** **Use evidence from the story to support your view.**	ravine, utterly, daunting, lolling on street corners, no notion, spirit him away	• With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • Provide reasoned justifications for their views • Use a range of strategies for skimming, e.g. finding key words or phrases, **gist**, main ideas, themes	2d make inferences from the text / explain and justify inferences with evidence from the text 2a give / explain the meaning of words in context



Step 1: READ

Read to Children 12 mins

Activate Prior Knowledge: Put the following characters' names on the board and ask children who they are – based on their own prior knowledge: Robin Hood, Will Scarlett, Marion, The Sheriff of Nottingham, Guy of Gisbourne and Friar Tuck.

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

Vocabulary: Discuss and explain these in the context of where they are located within the text, then children give an alternative word or phrase which means the same. Refer to Lesson 2 Vocabulary sheet.

Explore & respond: Teacher read aloud the extract from the story – Lesson 2: Teacher Model/ Children Practise. After reading once, tell the children that you are going to **Annotate** the text to show the gist to make it easy to find the right points later on in the lesson and to consolidate understanding of what is going on. Teacher **Re-read** the extract, then use **Stop and Jot** to note a word or phrase to sum up the gist in each paragraph (e.g. in the first paragraph, write 'Robin determined to save Father') Children to work in pairs on their copy of the text to complete for the rest of the extract.

Fluency: **Choral Read** x2 the fluency extract. Encourage children to use **Stress** to accentuate meaning.



Step 2: MODEL

Model to Children 5 mins

Refer to the **Anchor Question**. Use **Think Aloud**: I do think that Robin is brave because I remember from the text that he was determined and went to save his father despite all his fears and uncertainties. Now I need to find evidence for that. Circle: *'I must try to save Father', 'I will do the rest myself', 'Any man would be proud to have a son like you', 'She believed in him utterly'* and then model and talk through the reasons on the Lesson 2: Teacher Model table to justify your view.

Reference the Text: On an enlarged copy of the Lesson 2 Teacher Model / Children Practise, **Text Mark** and discuss the evidence located by:

A) drawing a circle around the words that provide evidence for the model question

B) underline the new vocabulary explored



Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the **Anchor Question.** Children to examine text and read through in pairs. Use the Lesson 2 Teacher Model / Children Practise extract. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Question on the IWB / Flipchart.

Practise Taught Strategies & Skills: Encourage the children to decide firstly whether they think Robin is brave or not, then to consider their reasons why and to circle evidence to support their view. If children are struggling to locate evidence, consider *'I'll bring father with me', 'ran off into the night', 'thought of what he had to do was daunting', 'no notion of how he would set about finding his father', 'still less how he would spirit him away!'*



Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 2 Children Apply Activity.

Verbal & Written Responses: Children to complete the table, writing their reasons for their views then copying the circled evidence from the text to support their views.

Presuming that most of the children will agree that Robin is brave, then offer the alternative view (he is not brave) and see whether the children could give reasoned justifications for that view. Hold class discussion (Consider that he spoke softly through tears so seemed unsure, he didn't feel brave and was daunted by his task, he had no idea what to do so was more foolish than brave).

Acceptable Point(s) Anchor Question

- he went off on his own into the night
- he did it even though he knew it was daunting
- he knew the Sheriff's men would be everywhere and heavily armoured.
- he knew there would be hundreds of the Sheriff's men
- he had no idea how he would do it but went ahead anyway.

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

- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Re-read, Stop and Jot, Choral Reading, Stress, Think Aloud, Text Marking**

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

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Lesson 2: Vocabulary

Vocabulary from the extract	Alternative word or phrase which means the same
ravine	
utterly	
daunting	
lolling on street corners	
no notion	
spirit him away	

Lesson 2: Fluency

They were brave words but Robin felt far from brave. The thought of what he had to do was daunting.

Lesson 2: Anchor Question

'Robin felt far from brave.'
Do you think that Robin was brave? Use evidence from the story to support your view.



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Lesson 2: Teacher Model / Children Practise

Robin took his father's bow and held it in both hands. When he spoke, he spoke so softly through his tears that they had to strain to listen.

"I cannot sit here with you, warm by the fire, and think of Father alone and cold in his dungeon. I must try to save Father. All I ask is that you lend me a dagger and some arrows, and set me on the road to Nottingham. I will do the rest myself."

Will Scarlett stood up and took Robin by the shoulders. "Any man would be proud to have a son like you," he said, and he gave him his dagger. "Here, have this. And you have all the arrows you could want. Marion will take you to the road."

Marion led the way up to the ravine, across the clearing, through the black of the cave and out into the forest beyond. She was light on her feet and fast, so fast that she was often far in front of him. Robin would have lost sight of her entirely were it not for her white hair moving through the trees ahead, like the moon dancing over water. Robin was beginning to wonder how much further they would have to go when he saw her stop suddenly and crouch down in the undergrowth. He crouched beside her.

"Cross the stream ahead and follow the track," Marion whispered. "You'll be in Nottingham by dawn." Robin made to go, but she held him back.

"Whatever happens," she said, "you will come back to the forest won't you?" Robin looked into her eyes and could scarcely bring himself to look away. He saw the fierce faith in them. She believed in him utterly.

"I'll come back," he said. "And when I do, I'll bring Father with me."

And he left her there without another word and ran off into the night. They were brave words but Robin felt far from brave. The thought of what he had to do was daunting. He had often gazed up at the great walls of the castle and seen the barred windows of the dungeons. The Sheriff's men would be everywhere, lolling on street corners, roaming the streets in gangs, filling the taverns. There were hundreds of them and they would be armed to the teeth. Even now, as Robin came out of Sherwood into the light of morning and saw the walls of the city rising from the mist in the distance, he had no notion of how he would set about finding his father, still less how he would spirit him away out of Nottingham.

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Lesson 2: Teacher Model

‘Robin felt far from brave.’ Do you think that Robin was brave? Use evidence from the story to support your view.	
My view: Robin <u>was brave</u> / not brave	
Reasons for my view	Evidence from the text to support my view
He was determined to save his father.	*I must try to save Father*
He is going on his own	*I will do the rest myself*
Others characters respect him and I infer that they believe he is brave. Will Scarlett:	*Any man would be proud to have a son like you*
Others characters respect him and I infer that they believe he is brave. Marion:	*She believed in him utterly.*



Lesson 2: Children Apply

‘Robin felt far from brave.’ Do you think that Robin was brave? Use evidence from the story to support your view.	
My view: Robin was brave / not brave	
Reasons for my view	Evidence from the text to support my view

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

Lesson	3	Vehicle Text & Page	Outlaw – the true story of Robin Hood by Michael Morpurgo pp.60-63 *(Part of Chapter 4)*

Anchor Question(s):
A) How does the author explore the theme of love?
B) Which other themes are evident in this part of the story?

Model Question:
How does the author explore the theme of loyalty?

Vocabulary Teaching:
set the cat among the pigeons,
gave him heart,
back with a vengeance

Focus Comprehension & Strategies:
- Increase their familiarity with a wide range of books, including myths and legends
- Identify and discuss themes and conventions in and across a wide range of writing
- Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, **themes**

Focus Content Domain(s):
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: Show the word '**Theme**' and ask children to Think Pair Share what it is. Share ideas and ensure that children understand that a theme is what the author is trying to convey/the central idea in the story. Ask children to use Think Pair Share to consider themes which they know from other stories they have read. Create a **Mind Map** on the flip chart of the children's ideas. This will be added to throughout the lesson. If this is new to them, children could use the theme sheet to support them,

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

Vocabulary: Discuss and explain these turns of phrase in the context of where they are located within the text and refer to Lesson 3 Vocabulary sheet. Talk about how they are used in everyday situations.

Explore & respond: Teacher to read aloud the extract. See Lesson 3 Teacher Model/Children Practise.

Fluency: **Choral Read** x2 the fluency extract. Encourage the children to use **intonation** to create a sense of mystery.

Step 2: MODEL

Model to Children 5 mins

Example Model Question for demonstration: How does the author explore the theme of loyalty?

Model Re-reading the extract. Use **Think Aloud** to answer the **Model Question.**

Circle the words and phrases that provide evidence (i.e. *'I think Robin speaks for us all now', 'He speaks for me." "And for me," said Marion quietly.' "And me! And me!" came the clamouring chorus from all around him.',' by the sounds of it you speak for us all'*. Model how to present the answers on the Lesson 3: Teacher Model table. Teacher Talks: The author explores loyalty by showing that many of the characters are loyal towards Robin and want him to lead them.

Reference the Text: On an enlarged copy of the Lesson 1 Teacher Model / Children Practise **Text Mark** and discuss the evidence located by:

A) drawing a circle around the words that provide evidence for the model question

B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to **Anchor Question A).** Children to examine text and read through in pairs. Use the Lesson 3 Teacher Model / Children Practise sheet extract. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Questions on the IWB / Flipchart.

Practise Taught Strategies & Skills: Actively encourage children to locate words and phrases when looking for evidence against **Anchor Question A**. Find evidence to show how the author explores love. Remind the children that it should be love between different characters (e.g. Robin and Father as well as Marion). If children are struggling to find evidence, focus on *'the glow of love', 'the love that surged between them', 'I say you saved my life', 'I say you speak for me'.*

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 3 Children Apply Activity.

Verbal & Written Responses: Children to complete Lesson 3 Children Apply Activity. As a class, return to Anchor Question A and take feedback on what the children think.

Refer to **Anchor Question B)** and give each pair a Theme card from Lesson 3: Children Apply. Ask the children to decide whether that theme features in this part of the story. If so, the children should find the evidence. Feedback as a class and display the themes which have featured so far.

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

- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Theme, Mind Map, Choral Reading, Think Aloud, Text Marking, Mind Map**

Acceptable Point(s) Anchor Question A
- Marion's love for Robin is shown as she looks at him with a glow of love
- Robin's love for Marion – he felt he could do anything and grew into himself
- Will's love for Robin – he gave him his horn, put his arm around him and said that he speaks for us.
- Robin and his Father love: Robin needed his father's blessing. His father said he saved his life and called him 'my son'.

Acceptable Point(s) Anchor Question B
- courage, good v evil, revenge, friendship, coming of age

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

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Lesson 3: Activate Prior Knowledge: Themes

good versus evil
coming of age
freedom
perseverance
courage
friendship
revenge
death / loss
cooperation / teamwork
family
jealousy

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Lesson 3: Vocabulary

set the cat among the pigeons	gave him heart
back with a vengeance	

Lesson 3: Fluency

I say he is the man we need if we are to bring down this butcher of Nottingham. He speaks for me."
"And for me," said Marion quietly.
"And me! And me!" came the clamouring chorus from all around him.

Lesson 3: Anchor Questions

A) How does the author explore the theme of love?

B) Which other themes are evident in this part of the story?



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Lesson 3: Teacher Model / Children Practise

Robin managed to rescue his father, the Sheriff's men followed them and a battle ensued. As the Outlaws return to their dwelling, two Outlaws return with one of Sheriff's men in Sherwood forest, injured.

"Shall we cut his throat for him, Will?" said one of them

Will Scarlett looked long at Robin before he spoke, and then handed him his hunting horn.

"Ask Robin," he said. "I think Robin speaks for us all now. If we are to fight this monster, and when I look on at Robin's father it seems we must, then I am not the man to lead you. I am a man of peace. I am too old, too tired. Robin may be young, he may not yet have a wise head on his shoulders; but after what he has done today, we cannot doubt his courage. I say he is the man we need if we are to bring down this butcher of Nottingham. He speaks for me."

"And for me," said Marion quietly.

"And me! And me!" came the clamouring chorus from all around him.

Robin knew then as he looked at Marion that it was not only faith and trust he saw in her eyes, it was the glow of love, and he knew too it was a reflected glow. The love that surged between them, although unspoken, gave him heart. With Marion beside him he could do anything, be anyone. No more a boy, no more a mere son, at that moment as he gazed at her he grew into himself. He needed only his father's blessing.

"What do you say, Father?" Robin asked.

"I say you saved my life, Robin. I say you speak for me, and by the sounds of it you speak for us all, but only so long as we all want you to. The other way lies tyranny. Be warned of that my son."

Robin turned then to the sheriff's man. "We shall not kill you, friend," he began. "But tell the sheriff from me, tell Guy of Gisbourne, tell everyone in Nottingham, that the Outlaws rule here in Sherwood and if anyone comes through they will pay taxes to us. Unlike him we shall take only what a man can afford to pay. With what taxes we take, we shall feed the hungry and clothe the poor. When our good King Richard returns from the holy wars, he shall know of the sheriff's tyranny. Go now."

The man turned and stumbled out of the forest, expecting an arrow in his back any moment and unable to believe his luck.

"Well Robin," said Will Scarlett, putting an arm around Robin's shoulder "you have set the cat among the pigeons haven't you?"

"But we are not pigeons any more, Will," said Robin, "We are hawks and like hawks we will come at them out of the sun, strike hard and soar away out of sight. But first we have to sharpen our talons, for they will be back, and back with a vengeance too. We must be ready for them."

Never had the king's venison tasted as sweet as it did that night. To the Outlaws every mouthful only served to feed their new-found defiance.

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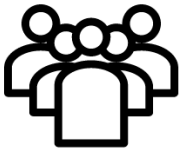
Lesson 3: Teacher Model

How does the author explore the theme of loyalty?	
Example of loyalty	Evidence from the text
Many characters are loyal towards Robin, saying that they want him to lead them	*Will: 'I think Robin speaks for us all now'* *'"And for me," said Marion quietly.'* *'"And me! And me!" came the clamouring chorus from all around him.'* *Father: 'by the sounds of it you speak for us all'*



Lesson 3: Children Apply

A) How does the author explore the theme of love?	
Example of love	Evidence from the text



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B) Which other themes are evident in this part of the story?
good versus evil
coming of age
freedom
perseverance
courage
friendship
revenge
death / loss
cooperation / teamwork
family
jealousy

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

Lesson	4	Vehicle Text & Page	Adapted and turned into a play - from Outlaw pp. 116-121 (*Part of Chapter 7*) By Michael Morpurgo

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) How did the sheriff feel when he met Robin Hood? Find and copy the stage directions which make you think this. **B) List three reasons why Marion doesn't want Robin to kill the sheriff.** **C) What simile does Robin use to describe the sheriff's promises?** **D) Why do you think Robin makes the sheriff take his clothes off?** Model Question: How does Robin Hood feel towards the sheriff? Find and copy stage directions which make you think this.	executioner, have mercy	• Prepare plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience • With occasional prompting, 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: Ask the children to look at the Lesson 4: Teacher Model/ Children Practise and discuss what genre it is. Briefly ask the children what the features of a play are. Add to flipchart.
Share Anchor Question(s): Explicitly refer to these throughout the session.
Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 4 Vocabulary sheet.
Explore & respond: Read the play aloud as a class - divide the class into three groups and ask them to read Robin, the sheriff and Marion. Teacher to read the stage directions. Encourage the children to listen to the stage directions and use these to change their **Intonation**, tone and volume so that the meaning is clear. **Summarise** what has happened in this extract.
Fluency: **Choral Read** x2 the fluency extract. Encourage children to use the stage directions and use these to change their **Intonation,** tone and volume so that the meaning is clear.

Step 2: MODEL

Model to Children 5 mins

Example Model Question for demonstration: How does Robin Hood feel towards the sheriff? Find and copy stage directions which make you think this. Model reading the question aloud and realising the importance of what it is asking for (i.e. I must find and copy stage directions).
Circle the words and phrases that provide evidence (i.e. *'shouting', spitting angrily' and 'Robin draws his sword and raises it high above his head')* then answer the question: I think that Robin Hood feels angry towards the sheriff because in the stage directions it says he is '*shouting', spitting angrily'* and *'drew his sword and raised it high above his head'.* Use **Think Aloud**. I know that Robin Hood feels angry towards to sheriff. Now I need to find stage directions which show this.
Reference the Text: On an enlarged copy of the Lesson 4 Teacher Model / Children Practise **Text Mark** and discuss the evidence located by:
A) drawing a circle around the words that provide evidence for the model question
B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the other **Anchor Questions.** Children to examine text and read through in pairs. Use the Lesson 4 Teacher Model / Children Practise sheet extract to help aid discussions and read through the questions. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Questions on the IWB / Flipchart and encourage discussions.
Practise Taught Strategies & Skills: Encourage the children to read the questions closely so they know what is being asked for and then to circle the words and phrases in order to answer the **Anchor Questions.** If children are struggling to locate evidence, consider *'pleading', 'dropping to his knees', 'won't bring your father back', 'nor will it right a thousand wrongs', 'do not want our son to have an executioner as a father!' 'like dead wood'.*

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 4 Children Apply Activity.
Verbal & Written Responses: Children to answer the Anchor Questions by completing Lesson 4 Children Apply activity.
Next, in pairs children to choose their favourite part of the play and practise it, then perform to another pair, focusing on using the stage directions to inform their performance.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
•Responses to the **Anchor Questions**
•Use of the strategies taught i.e. **Intonation, Choral Reading, Think Aloud, Text Marking, Summarise** *terms shown in **bold** explained in the teaching 'Comprehension Skills and Strategies' section

Acceptable Point(s) Anchor Question A
• Scared/ afraid/ worried
Acceptable Point(s) Anchor Question B
• It wouldn't bring back his father's sight, It won't change all the bad things he did, she doesn't want her son to have a killer as a father, she want Robin to show the sheriff how to forgive.
Acceptable Point(s) Anchor Question C
• Your promises are like dead wood
Acceptable Point(s) Anchor Question D
• to humiliate/ embarrass the sheriff

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Lesson 4: Vocabulary

executioner	have mercy

Lesson 4: Fluency

Robin: *(spitting angrily)* Like you spared my father's eyes?

Sheriff: *(stumbling)* It wasn't me. It was Guy of Gisbourne. It was his idea.

Lesson 4: Anchor Questions

A) How did the sheriff feel when he met Robin Hood? Find and copy the stage directions which make you think this.
B) List three reasons why Marion doesn't want Robin to kill the sheriff.
C) What simile does Robin use to describe the sheriff's promises?
D) Why do you think Robin makes the sheriff take his clothes off?



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Lesson 4: Teacher Model / Children Practise

The Sheriff (who had been caught in Sherwood Forest) was led by two Outlaws towards the fire.

Robin: (*shouting*) Take off his blindfold and let me look at him.

Sheriff: *(panting)* You are Robin Hood?

Robin: *(arrogantly)* I am, and alive too, as you see.

Sheriff: *(dropping to his knees)* I will give you all I have, everything. Only in God's holy name, spare my life.

Robin: *(spitting angrily)* Like you spared my father's eyes?

Sheriff: *(stumbling)* It wasn't me. It was Guy of Gisbourne. It was his idea.

Robin draws his sword and raises it high above his head.

Robin: You miserable worm. I hope you wriggle at both ends when I cut you in half.

Marion: *(holding Robin by the arm)* Don't do it Robin. It won't bring your father's sight back, nor will it right the thousands of wrongs he has done us all. Punish him, yes; but do not kill him. I do not want our son to have an executioner for a father. Have mercy Robin; show this wicked man how to have mercy.

Robin: Tonight, sheriff, you will sup with us off the king's deer. If it doesn't choke you, and I pray it will, then you may leave with your wretched life, but everything else we will take.

Sheriff: *(pleading)* Let me go, I beg you. Let me go and I will leave you in peace to do what you like, rob who you like, I promise.

Robin: Your promises are like dead wood, brittle, too easily broken, and full of rot. I have given you your chance. Now go. But first take off your clothes, all of them, every stitch of them.

The Outlaws laughed as the sheriff was set up on his horse naked and led out into the darkness of the forest.

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Lesson 4: Children Apply

A) How did the sheriff feel when he met Robin Hood? Find and copy the stage directions which make you think this.

B) List three of the reasons why Marion doesn't want Robin to kill the sheriff.

C) What simile does Robin use to describe the sheriff's promises?

D) Why do you think Robin makes the sheriff take his clothes off?



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

Lesson	5	Vehicle Text & Page	Adapted and turned into a play - from Outlaw pp. 193-196 *(Part of Chapter 10)* By Michael Morpurgo

Anchor Questions(s):	Vocabulary Teaching:	Application of Comprehension & Strategies:	Focus Content Domain(s):
A) What techniques can we use when performing a play so that the meaning is clear to an audience? B) What do you think is the main theme in the story of Robin Hood?	N/A	• Prepare plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience • 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 some views • Identify and discuss themes and conventions in and across a wide range of writing • Provide reasoned justifications for their views • Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, themes	2d make inferences from the text / explain and justify inferences with evidence from the text 2h make comparisons within the text



Extended Apply Session

Through this selection of activities children will need copies of:
- 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 sessions.
- Depending on the time allocated to this session select all or some of the following activities.

Activate Prior knowledge: Ask the children what they need to do to perform a play so that the meaning is clear to their audience. Ask them to reflect on good performances they've seen in the past. Encourage the children to consider intonation, tone, volume, actions and facial expressions. List these on the flip chart for the children to refer to when they give their feedback to the performing groups.

Vocabulary: N/A

Share Anchor Questions: Refer to these throughout the session.

Enjoy and Respond to the text: In groups of about 6, children to read the play script, each taking a character. Encourage the children to **Text mark**, circling key words and phrases and **Annotating** what will help them to answer the **Anchor question**. (For example, the children could circle the stage direction '*slowly for impact*' and annotate:' say in a *slow, clear, controlled voice*.)

Written/ Verbal Responses / Evidence Anchor Question:
Refer to **Anchor Question A)** Children to work in groups to practise and then perform the play to the rest of the class. The audience then assess the performance and offer feedback to the group, focusing on how the actors use techniques such as intonation, tone, volume, actions and facial expressions so that the meaning is clear to an audience

Additional Activity 2:
Refer to **Anchor Question B)** Ask the children to use their knowledge of the story from all of this week to decide what the main theme is in the story of Robin Hood. Hold a class discussion and encourage the children to justify their views – offering examples and evidence from the text. If the children need reminding about themes, the cards from Lesson 2 could be used.

Comprehension questions
1) What does King Richard mean when he says '*I decree that in recognition of their courageous resistance to recent tyrannies, Robin Hood and his Outlaws shall be able to hunt through the Royal Forest of Sherwood for the rest of their lives.'?* Put this into your own words.
2) Which words and phrases are used to show you that Robin Hood doesn't want to go to London?
3) Why do you think that Robin felt he had to go to London?

Feedback on Learning: Use assessment for learning to inform feedback to the children.
This may include:
- use of the strategies taught i.e. **Text mark, Infer, Reference the Text, Intonation, Themes,**
- responses to the **Anchor Questions**.

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

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Lesson 5: Teacher Model / Children Practise

At a feast in the great hall of King Richard's castle, the evening after the Sheriff and Guy of Gisbourne were killed and King Richard took power once more.

King Richard: *(slowly for impact)* I decree that all Outlaws should live and work wherever they please like all other men and women. All their property, houses, land and goods must be returned to them.

Outlaw 1: Just as it should be.

King Richard: And lastly, I decree that in recognition of their courageous resistance to recent tyrannies, Robin Hood and his Outlaws shall be able to hunt through the Royal Forest of Sherwood for the rest of their lives.

(The Outlaws cheer and bang on the tables)

King Richard: *(looking around at the faces of the Outlaws)* However, I want to borrow your leader, only for a little while. I want Robin Hood to act as counsellor to me when I return to London. I have much need of men about me that I can trust. Well, Robin, will you come?

Robin: *(hesitating)* I come with my friends and family, Sire, or not at all.

King Richard: *(clapping his hands together)* Agreed.

Outlaw 1: *(protesting loudly)* No! Stay with us Robin.

Outlaw 2: *(crying)* You can't leave us Robin. It's not fair that he asks you.

Robin: *(trying to appease them)* I'll be back. As Friar Tuck would say – by God's good grace I'll be back.

(The atmosphere at the feast changes and the joy is suddenly gone.)

Marion: *(putting her arm around Robin)* How do you feel my love?

Robin: *(in despair)* I want nothing else and to be nowhere else. I want us to live and grow in this same land I lived as a boy. But how could I say no to him?

Marion: *(sadly)* You could not. But how I wish he had not asked.

(Robin, Marion, his Father, Friar Tuck and Little John ride out of Nottingham on their horses)

Will Scarlett: *(his voice cracking as he tries not to cry)* May God keep you safe Robin, and may he bring you and yours back safe and sound.

Robin: *(looking back reluctantly and waving)* Take care, Will and all of you. And until we return, goodbye.

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Lesson 5: Children Apply

1) What does King Richard mean when he says *'I decree that in recognition of their courageous resistance to recent tyrannies, Robin Hood and his Outlaws shall be able to hunt through the Royal Forest of Sherwood for the rest of their lives.'*?
Put this into your own words.

2) Which words and phrases are used to show you that Robin Hood doesn't want to go to London?

3) Why do you think that Robin felt he had to go to London?

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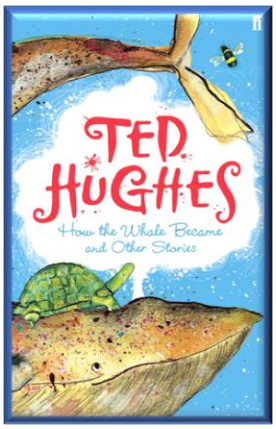
Shared Reading Planning

Year 5

Reading Breadth:

Unit D: Myths and Legends, Plays & Poetry

Fiction 3



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

Lesson	1	Vehicle Text & Page	How the Whale Became and Other Stories by Ted Hughes p.27 – How the Polar Bear Became

Anchor Question:	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
The story says 'She became vain'. What evidence is there in the story that the Polar Bear became vain? Model Question: How do the other animals feel towards Polar Bear?	vain, giddy, appreciate, competition, sufficiently, conscience	• Read closely, annotating for specific purposes • Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, themes • With occasional prompting, 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 2b retrieve and record information / identify key details from fiction and non-fiction

Step 1: READ

Read to Children 12 mins

Activate Prior Knowledge: Put the question, 'How did the animals become the way they are?' on the flip chart and encourage children to share their ideas and where they got these ideas from. (Encourage them to consider stories they have heard before, including creation stories from different religions, information learnt about adaptation etc. in Science and any other prior learning). Then read aloud the extract from the introduction to this book (p.1-2) (See Lesson 1: Prior Knowledge).

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

Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 1 Vocabulary sheet. The words in red are from the Year 5 and 6 word list. Draw attention to how the 'sh' sound is made using different spellings 'ci' and 'ti'.

Explore & respond: Teacher to read aloud the extract from the story - Lesson 1 Teacher Model/Children Practise. Look at the sentence *'But however much they wished that she wasn't quite so beautiful, they couldn't help giving her the prize.'* Discuss its meaning and how this complex sentence is made clearer by the use of '*But*' to show their conflicting feelings.

Fluency: **Choral Read** x2 the fluency extract. Encourage the children to pay attention to **Pausing** at the commas to make the meaning more clear.

Step 2: MODEL

Model to Children 5 mins

Refer to the Model Question. How do the other animals feel towards Polar Bear?

Model **Skimming** the text to find specific words and phrases – which describe feelings. Teacher to model skimming and then locating and circling *'admired her', 'everyone was envious of her', 'crowd of young admirers who were always hanging around her cave. They were mainly Seals, all very giddy.'* Next to the circled evidence, model how to **Annotate** to answer the question, i.e. *the animals admired her, they were jealous, the seals followed her around excitedly.*

Reference the Text: On an enlarged copy of the Lesson 1 Teacher Model / Children Practise, **Text Mark** and discuss the evidence located by: A) drawing a circle around the words that provide evidence for the model question

B) underline the new vocabulary explored

C) annotate to answer the question

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the **Anchor Question.** Children to examine the text - Lesson 1 Teacher Model / Children Practise and read through in pairs. One copy of the text between two encourages collaborative working and discussion. Also place the **Anchor Question** on the IWB/ Flipchart and encourage discussions.

Practise Taught Strategies & Skills: Actively encourage children to skim the text to find evidence that Polar Bear is vain, then circle the words and phrases and annotate next to this evidence, as modelled, to answer the Anchor Question.

If the children are finding it difficult to locate evidence, consider *'her conscience didn't allow her to refuse it', 'always washing and polishing her fur, trying to make it still whiter', 'her white fur was more important to Polar Bear than anything', 'Whenever a single speck of dust landed on the tip of one hair of it – she was furious', 'And she loved to hear this'.*

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 1 Children Apply Activity.

Verbal & Written Responses: Children to record their responses by **Annotating** around the text to answer the **Anchor Question**.

Tell the children that soon, the other animals got a bit tired of Polar Bear's vanity. Role play: In a circle, with Polar Bear in the middle, all of the children act as one of the other animals and use the evidence from the story as their arguments to tell Polar Bear that she is becoming too vain.

Acceptable Point(s) Anchor Question
- she never refused the prize
- she was always washing her fur
- being white was the most important thing to her
- she was furious if she got dirty
- she loved the Seals admiring her

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on: •Responses to the **Anchor Questions**

•Use of the strategies taught i.e. **Choral Reading, Pausing, Text Marking, Skimming**

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

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Lesson 1: Prior Knowledge

Long ago when the world began, before animals or birds, the sun rose into the sky and brought the first day.

The flowers jumped up and stared round astonished. Then from every side, from under leaves and from behind rocks, all kind of creatures began to appear.

In those days the colours were much better than they are now, much brighter. And the air sparkled because it had never been used.

But don't think everything was so easy.

To begin with, all the creatures were pretty much alike – very different from what they are now. They had no idea what they were going to become. Some wanted to become linnets, some wanted to become lions, some wanted to become other things. The ones that wanted to become lions practised at being lions – and by the by, sure enough, they began to turn into lions. So, the ones that wanted to become linnets practised at being linnets, and slowly they turned into linnets. And so on.

But there were other creatures that came about in other ways…

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Lesson 1: Vocabulary

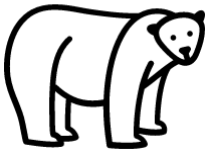
vain	giddy
appreciate	competition
sufficient/*y*	conscience

Lesson 1: Fluency

Polar Bear was white. Not quite snowy white, but much whiter than any of the other creatures. Everyone admired her. In secret, too, everyone was envious of her. But however much they wished that she wasn't quite so beautiful, they couldn't help giving her the prize.
'Polar Bear,' they said, 'with your white fur, you are almost too beautiful.'
All this went to Polar Bear's head. In fact, she became vain.

Lesson 1: Anchor Questions

The story says 'She became vain'. What evidence is there in the story that the Polar Bear became vain?



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Lesson 1: Teacher Model / Children Practise

When the animals had been on earth for some time they grew tired of admiring the trees, the flowers and the sun. They began to admire and appreciate each other. Every animal was eager to be admired, and spent a part of each day making itself look more beautiful. Soon they began to hold beauty contests. One animal won the prize almost every time. It was no competition. This was Polar Bear.

Polar Bear was white. Not quite snowy white, but much whiter than any of the other creatures. Everyone admired her. In secret, too, everyone was envious of her. But however much they wished that she wasn't quite so beautiful, they couldn't help giving her the prize and her conscience didn't allow her to refuse it.

'Polar Bear,' they said, 'with your white fur, you are almost too beautiful.'

All this went to Polar Bear's head. In fact, she became vain. She was always washing and polishing her fur, trying to make it still whiter. After a while she was winning the prize every time. The only times any other creature got a chance to win was when it rained. On those days Polar Bear would say:

'I shall not go out in the wet. The other creatures will be muddy, and my white fur may get splashed.' Then, perhaps, Frog or Duck would win for a change which made them feel sufficiently better.

She had a crowd of young admirers who were always hanging around her cave. They were mainly Seals, all very giddy.

Before long, her white fur was more important to Polar Bear than anything. Whenever a single speck of dust landed on the tip of one hair of it – she was furious.

'How can I be expected to keep beautiful in this country? I think I shall have to go into another country where there is no dust. Which country would be best?' Then the Seals would cry:

'Please don't leave us. Please don't take your beauty away from us. We will do anything for you.' And she loved to hear this.

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Lesson 1: Children Apply

The story says 'She became vain'. What evidence is there in the story that the Polar Bear became vain?	
Evidence	How this shows the Polar Bear became vain

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

Lesson	2	Vehicle Text & Page	How the Whale Became and Other Stories by Ted Hughes p.27 – How the Polar Bear Became

Anchor Question(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) Who benefited from the actions of Peregrine Falcon and how? **B) Do you think Peregrine Falcon was the hero or villain of this story?** Model Question: **Why did the animals want rid of Polar Bear?**	determined, excellent, desperate, shoulder, especially, marvellous	• 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 some views • Provide reasoned justifications for their views • With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • Recognise and read most Year 5&6 Word List words with automaticity	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: Thinking back to yesterday's beginning of the lesson, ask the children to **Predict** what they think will happen next. Encourage the children to consider that this this is a myth. Do they expect a lesson to be learned in the story?

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

Vocabulary: Discuss and explain these in the context of where they are located within the text. Refer to Lesson 2 Vocabulary sheet. They are all words from the Year 5/6 word list.

Explore & respond: Teacher to read the extract aloud. Use **Intonation** to draw attention to the storytelling techniques used by the author, including use of informal sentence openers such as *'Now…', 'And there…' 'But…'* and repetition, for example *'thought and thought' 'How? How?', 'No dust, no dirt, no mud.'* Children briefly **Summarise** what has happened.

Fluency: **Choral Read** x2 the fluency extract. Encourage children to use **Intonation** as modelled and **Stress** the repetition.

Step 2: MODEL

Model to Children 5 mins

Refer to the Model Question: Why did the animals want rid of Polar Bear?

Circle *'all the creatures were tired of her being so much more admired that they were.' 'The others wanted a new winner.'*

Think Aloud: Teacher Talks: It says that the animals are tired of Polar Bear being more admired than them. I can **Infer** from this that they thought that if she wasn't there, they would be admired more. I can also **Infer** that they wanted a chance at winning the beauty contest themselves, rather than her winning every time, so wanted rid of her to give them this chance.

Reference the Text: On an enlarged copy of the Lesson 2 Teacher Model / Children Practise, **Text Mark** and discuss the evidence located by:

A) drawing a circle around the words that provide evidence for the model question

B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to **Anchor Question** A). Children to examine text and read through in pairs. Use the Lesson 2 Teacher Model / Children Practise extract. One copy of the text between two encourages collaborative working and discussion. Also place the **Anchor Questions** on the IWB / Flipchart.

Practise Taught Strategies & Skills: Encourage the children to circle the characters' names and circle how Peregrine Falcon getting rid of Polar Bear has benefitted them.

If the children are struggling, direct them to *'Polar Bear sat on one iceberg or another, making herself beautiful in the mirror of the ice', 'Always, near her, sat the Seals.', 'Each hoped that now they could win the beauty contest', 'Peregrine Falcon who was saying to himself, 'Surely, now, I am the most beautiful of all creatures.', 'that first contest was won by Little Brown Mouse'*

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 2 Children Apply Activity.

Verbal & Written Responses: Children to complete the table, writing how each character benefited from Peregrine Falcon's actions.

Next, refer to **Anchor Question** B) and ask the children to discuss their views as a class. Encourage the children to provide reasoned justifications for their views and to challenge the views of others.

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

- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Choral Reading, Intonation, Stress, Think Aloud, Text Marking, Infer**

Acceptable Point(s) Anchor Question A

- Polar Bear – was happy staying clean and admiring herself in the icebergs.
- Seals - happy to be always by the side of PB
- Peregrine F – thought he would now be most beautiful and win contest in future
- All animals – glad they had more chance of winning contest
- Mouse – won contest

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

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Lesson 2: Vocabulary

determined	excellent
desperate	shoulder
especially	marvellous

Lesson 2: Fluency

Time and again in the beauty contests he was runner up to Polar Bear. The others wanted a new winner. Peregrine Falcon thought and thought for a plan to get rid of her. How? How? He was determined. At last he had an excellent idea.

Lesson 2: Anchor Questions

A) Who benefited from the actions of Peregrine Falcon and how?
B) Do you think Peregrine Falcon was the hero or villain of this story?

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Lesson 2: Teacher Model / Children Practise

Now pretty well all the creatures were tired of her being so much more admired that they were. But one creature more so than the rest. He was Peregrine Falcon. He was a beautiful bird, all right. But he was not white. Time and again in the beauty contests he was runner up to Polar Bear. The others wanted a new winner. Peregrine Falcon thought and thought for a plan to get rid of her. How? How? He was determined. At last he had an excellent idea.

One day he went up to Polar Bear.

Now Peregrine Falcon had been to every country in the world. He was a great traveller, as all the animals well knew.

'I know a country which is so clean it is even whiter than you are. The rocks are clear glass and the earth is frozen ice cream. There is no dirt there, no dust, no mud. You would become whiter than ever in that country. And no one lives there. You could be queen of it.'

Polar bear was desperate!

'I am going to another country,' she told the other animals. 'It is too dirty here to live.'

Peregrine Falcon hired Whale to carry his passenger. He sat on Whale's forehead, calling out the directions. Polar Bear sat on the shoulder, gazing at the sea. The Seals, who had begged to go with her, sat on the tail. After some days, they came to the North Pole, where it is all snow and ice.

Every day now, Polar Bear sat on one iceberg or another, making herself beautiful in the mirror of the ice. Always, near her, sat the Seals.

'I shall never go back to that dirty old country again.'

And there she is still, with all her admirers around her.

Peregrine Falcon flew back to the other creatures and told them that Polar Bear was gone forever. They were all very glad and set about making themselves beautiful at once. Each hoped that now they could win the beauty contest, especially Peregrine Falcon who was saying to himself, 'Surely, now, I am the most beautiful of all creatures.

But that first contest was won by Little Brown Mouse for her marvellous pink feet.

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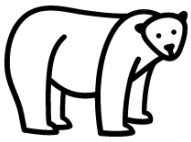
Lesson 2: Children Apply

Who benefited from the actions of Peregrine Falcon and how?	
Character	How they benefited from Peregrine Falcon's actions







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

Lesson	3	Vehicle Text & Page	How the Whale Became and Other Stories by Ted Hughes p.70 – How the Hare Became

Anchor Question(s):
A) What verb does the author use repeatedly to show how Hare moved? Why do you think the author chose this?
B) The author uses repetition, for example 'Ahead of him, across another valley, was another skyline, another black hill' 'Far ahead of him was another dark skyline, and another hill'. What is the effect on the reader?
C) At the end of the extract, why did the animals smile as they turned away?
D) What do you predict will happen next in the story?
Model Question:
How can you tell that Hare was excited about the moon wanting to marry him?

Vocabulary Teaching:
strutted,
courting the moon

Focus Comprehension & Strategies:
- Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, themes
- Provide reasoned justifications for their views
- Increase their familiarity with a wide range of books, including myths and legends
- Make predictions

Focus Content Domain(s):
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

Step 1: READ

Read to Children 12 mins

Activate Prior Knowledge: Write 'Hare' on the flip chart. Ask the children what they know about hares already so we can consider what we are expecting it to become during this story. Encourage the children to consider physical attribute e.g. long ears as well as other traits such as good at jumping.
Share Anchor Question(s): Explicitly refer to these throughout the session.
Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 3 Vocabulary sheet.
Explore & respond: Teacher to read aloud the extract. See Lesson 3 Teacher Model/Children Practise. Focus on **Rate** and model using a quicker pace for the section when Hare is running from hill to hill – from *'Suddenly'* to *'too late'* to reflect Hare's actions. Explore how the author's use of repetition and short sentences emphasises this further.
Fluency: **Choral Read** x2 the fluency extract. Encourage the children to use **Rate** and to change their pace to create a sense of speed which reflects the Hare's actions, as modelled.

Step 2: MODEL

Model to Children 5 mins

Model Question for demonstration: How can you tell that Hare was excited about the moon wanting to marry him?
Model **Skimming** the extract for the key words '*moon*' and '*marry*'. Teacher circle: *'It was not yet midday, but Hare was up on top of that side.' 'He sat down to wait, getting up every few minutes to take another look round.' 'He certainly was excited.* 'Use **Think Aloud** to answer the question. Teacher Talks: I know that Hare is excited because he goes up the hill by midday which shows he cannot wait to meet the moon. He also can't sit and wait and keeps getting up which it what you do when you are excited. Finally, it says that he certainly was excited.
Reference the Text: On an enlarged copy of the Lesson 3 Teacher Model / Children Practise **Text Mark** and discuss the evidence located by: A) drawing a circle around the words that provide evidence for the model question
B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to **Anchor Questions.** Children to examine text and read through in pairs. Use the Lesson 3 Teacher Model / Children Practise sheet extract. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Questions on the IWB / Flipchart.
Practise Taught Strategies & Skills: Actively encourage children to **skim** the text to locate key words and phrases when looking for evidence against the **Anchor Question** as modelled. Children to circle the words and phrases.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 3 Children Apply Activity.
Verbal & Written Responses: Children to complete Lesson 3 Children Apply Activity. As a class, return to **Anchor Question** D) and take feedback on what the children think will happen next. Ask the children to justify their prediction and encourage them to use their knowledge of other stories, including How the Polar Became from the previous lesson.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
•Responses to the **Anchor Questions**
•Use of the strategies taught i.e. **Choral Reading, Rate, Think Aloud, Skimming, Text Marking, Predict**

Acceptable Point(s) Anchor Question A
- strutted – it shows that he is vain and showing off.

Acceptable Point(s) Anchor Question B
- makes it seem like the Hare is going fast
- makes it seem like the Hare is jumping from more and more hills and valleys
- makes it seem like it goes on for a long time

Acceptable Point(s) Anchor Question C
- they are pleased because Hare has fallen for their trick
- they are laughing at Hare and glad to humiliate him and make him look silly as he is usually so vain.

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

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Lesson 3: Vocabulary

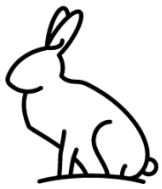
strutted	courting the moon

Lesson 3: Fluency

He set off towards her at a run. How he ran. Down into the dark valley, and up the hill to the top. But what a surprise he got there! The moon had gone. Ahead of him, across another valley, was another skyline, another black hill – and that was the hill the moon was climbing.
When he got to that hill he groaned. Far ahead of him was another dark skyline, and another hill – and on top of that hill was the moon. Without a pause, he set off again. By the time he got to the top of this hill, he saw he was too late.

Lesson 3: Anchor Questions

A) What verb does the author use repeatedly to show how Hare moved? Why do you think the author chose this?
B) The author uses repetition, for example *'Ahead of him, across another valley, was another skyline, another black hill' 'Far ahead of him was another dark skyline, and another hill'*. What is the effect on the reader?
C) At the end of the extract, why did the animals smile as they turned away?
D) What do you predict will happen next in the story?



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Lesson 3: Teacher Model / Children Practise

Now, from the very beginning of time, Hare was about the vainest creature on the whole earth. Every morning he spent one hour smartening his fur, another hour smoothing his whiskers, and another cleaning his paws. Then the rest of the day he strutted up and down, admiring his shadow, and saying:
'How handsome I am! How amazingly handsome! Surely some great princess will want to marry me soon.'
The other creatures grew so tired of his vain ways that they decided to teach him a lesson. Now they knew that he would believe any story so long as it made him think he was handsome. So one morning Gazelle told him that the moon wanted to marry him.
'The beautiful moon, the queen of the night sky, wants to marry you because she says you're the handsomest creature in the whole world. She'll be walking up that hill tonight for you to meet her.' Gazelle pointed to a hill on the Eastern skyline. It was not yet midday, but Hare was up on top of that side. There was no sign of a palace anywhere where the moon might live. He could see nothing but plains rolling up to the farther skyline. He sat down to wait, getting up every few minutes to take another look round. He certainly was excited.
At last the sky grew dark and a few stars lit up. Hare began to strut about so that the moon should see what a fine figure of a creature was waiting for her. But she was nowhere in sight.
Suddenly he saw her – but not coming up his hill. No. There was a black hill on the skyline, much farther to the East, and she was just peeping over the top of that. He set off towards her at a run. How he ran. Down into the dark valley, and up the hill to the top. But what a surprise he got there! The moon had gone. Ahead of him, across another valley, was another skyline, another black hill – and that was the hill the moon was climbing.
When he got to that hill he groaned. Far ahead of him was another dark skyline, and another hill – and on top of that hill was the moon. Without a pause, he set off again. By the time he got to the top of this hill, he saw he was too late. The moon was well up into the sky above him. He began to listen for the moon – he stretched up his ears to hear what she said about him. All that night he gazed up at the moon and listened.
The next day, he told the animals that he was courting the moon, but that the marriage day was not set yet. He strutted in front of them – after all, he was the creature who was going to marry the moon.
He was so busy being vain, he never noticed how the other creatures smiled as they turned away. Hare had fallen for their trick completely.

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Lesson 3: Teacher Model

Model Question: How can you tell that Hare was excited about the moon wanting to marry him?
I know that Hare is excited because he goes up the hill by midday which shows he cannot wait to meet the moon. He also can't sit and wait and keeps getting up which it what you do when you are excited. Finally, it says that he certainly was excited.

Lesson 3: Children Apply

A) What verb does the author use repeatedly to show how Hare moved? Why do you think the author chose this?	
B) The author uses repetition, for example *'Ahead of him, across another valley, was another skyline, another black hill' 'Far ahead of him was another dark skyline, and another hill'*. What is the effect on the reader?	
C) At the end of the extract, why did the animals smile as they turned away?	
D) What do you predict will happen next in the story?	



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

Lesson	4	Vehicle Text & Page	How the Whale Became and Other Stories by Ted Hughes p.70 - How the Hare Became

Anchor Question(s):
A) Which conventions of myths are found in How the Polar Bear Became?
B) Which themes are common to both of these myths?

Model Question:
Which conventions are found in How the Hare Became?

Vocabulary Teaching:
disastrous, mischievous

Focus Comprehension & Strategies:
- Identify and discuss themes and conventions in and across a wide range of writing
- Increase their familiarity with a wide range of books, including myths and legends
- Recognise and read most Year 5&6 Word List words with automaticity

Focus Content Domain(s):
2h make comparisons within the text



Step 1: READ

Read to Children 12 mins

Activate Prior Knowledge: Ask the children to Think Pair Share some of the conventions of myths and then consider which can be found in How the Hare Became. Add to the Flip Chart and tell the children that this will be explored throughout the lesson.
Share Anchor Question(s): Explicitly refer to these throughout the session.
Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 4 Vocabulary sheet. These are both words from the Year 5/6 word list.
Explore & respond: Teacher to read aloud the extract, modelling using **Intonation**. See Lesson 4 Teacher Model/Children Practise. Ask the children what storytelling techniques the author has used in this myth. Consider informal sentence starters (e.g. *Oh, So,*) repetition (e.g. *Night after night, Listening and listening*) and exclamations (e.g. *Poor Hare!).*
Fluency: **Choral Read** x2 the fluency extract, focusing on **Intonation** for storytelling.



Step 2: MODEL

Model to Children 5 mins

Example Model Question for demonstration: Which conventions of myths are found in How the Hare Became?
Model reading the conventions on the Teacher Model/ Children Apply activity then considering each convention in turn, looking for and circling evidence in the extract then complete the table.
Reference the Text: On an enlarged copy of the Lesson 4 Teacher Model / Children Practise **Text Mark** and discuss the evidence located by:
A) drawing a circle around the words that provide evidence for the model question
B) completing the table – Lesson 4: Teacher Model/ Children Apply activity.



Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to **Anchor Question A).** Children to examine the text and read through in pairs. Also have copies of the rest of the extracts read this week to refer to. Use the Lesson 4: Teacher Model / Children Practise sheet extract to help aid discussions. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Questions on the IWB / Flipchart and encourage discussions.
Practise Taught Strategies & Skills: Encourage the children to circle the words and phrases which show examples of each convention.



Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 4 Children Apply Activity.
Verbal & Written Responses: Children to answer the **Anchor Questions** by completing Lesson 4 Children Apply activity.
Next, children to work in pairs to **Connect Books** and to consider the **Themes** which are common to both myths. If the children are struggling, ask them to consider vanity, jealousy, trickery and friendship.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Think Pair Share, Choral Reading, Intonation, Text Marking, Themes, Connect Books**

Acceptable Point(s) Anchor Question A
- the Polar Bear, Falcon and Seals all talk
- Polar Bear learnt not to be vain or show off and PF learnt that you don't always get your way.
- 'When the animals had been on earth for some time'
- explains why Polar Bears and seals live in the North Pole.

Acceptable Point(s) Anchor Question B
- vanity, jealousy, trickery and friendship.

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

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Lesson 4: Vocabulary

disastrous	mischievous

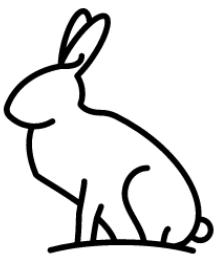
Lesson 4: Fluency

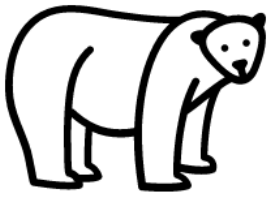
And with racing from hill to hill he grew to be a wonderful runner. Especially up the hills – he just shot up them. And from leaping to reach her when he was too late, he came to be a great leaper. And from listening and listening, all through the night, for what the moon was saying high in the sky, he got his long, long ears.

Lesson 4: Anchor Questions

A) Which conventions of myths are found in How the Polar Bear Became?

B) Which themes are common to both of these myths?





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Lesson 4: Teacher Model / Children Practise

That night Hare was out early, but it was just as disastrous. Again he found himself waiting on the wrong hill. The moon came over the black crest of a hill on the skyline far to the East of him. Hill by hill, he chased her into the East over four hills, but at last she was alone in the sky above him. Then, no matter how he leapt and called after her, she went sailing on up the sky. So he sat and listened and listened to hear what she was saying about him. He could hear nothing.

Oh, how he longed to marry the moon. Night after night he waited for her, but never once could he hit on the right hill. Poor Hare! Such a mischievous trick the creatures had played on him, saying the moon wanted to marry him.

But he didn't give up.

Soon he began to change. With endlessly gazing at the moon he began to get the moonlight in his eyes, giving him a wild startled look. And with racing from hill to hill he grew to be a wonderful runner. Especially up the hills – he just shot up them. And from leaping to reach her when he was too late, he came to be a great leaper. And from listening and listening, all through the night, for what the moon was saying high in the sky, he got his long, long ears.

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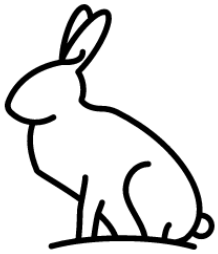
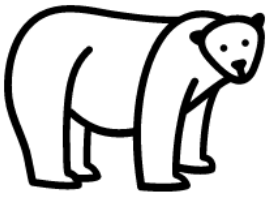
Lesson 4: Teacher Model/Children Apply

Which conventions of myths are found in How the Hare Became?		
Convention of myth	Example in How the Hare Became	Example in How the Polar Bear Became
Talking animals	The Gazelle and Hare talk	
A lesson a learnt	Don't be vain and want to be admired by everyone	
Told long ago	*'from the very beginning of time'*	
Explains something in nature	Explains how Hare got long ears and good at running and leaping.	
Which themes are common to both of these myths?		
Theme	Example in How the Hare Became	Example in How the Polar Bear Became







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

Lesson	5	Vehicle Text & Page	How the Whale Became and Other Stories by Ted Hughes p. 27 How the Whale Became and p.70 How the Hare Became

Anchor Questions(s):	Vocabulary Teaching:	Application of Comprehension & Strategies:	Focus Content Domain(s):
A) Which animal is each extract describing? **B) What is your own idea for a different animal's myth which tells how they became?**	gorges, choicest portions, the smart of his sting, brims over	• Provide reasoned justifications for their views • Increase their familiarity with a wide range of books, including myths and legends • Identify and discuss themes and conventions in and across a wide range of writing • 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 some views • Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, themes • Make predictions	2h make comparisons within the text 2d make inferences from the text / explain and justify inferences with evidence from the text 2b retrieve and record information / identify key details from fiction and non-fiction



Extended Apply Session

Through this selection of activities children will need copies of:
- Lesson 5: Extended Application Activity
- Lesson 5: Vocabulary
- 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 sessions.
•Depending on the time allocated to this session select all or some of the following activities.

Activate Prior knowledge:
Discuss with children how these myths often end, i.e. by the author saying 'and that's how the…. got its…'.
Read the titles of the other stories in the book. This will give the children some clues about which creatures' stories the extracts may come from.

Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 5 Vocabulary sheet. Teacher note: They are all within the Apply activity rather than the Read extract so will need to be located and discussed before the children go off to work independently.

Share Anchor Questions: Refer to these throughout the session.

Written/ Verbal Responses / Evidence Anchor Question:
Children to complete Lesson 5: Children Apply activity. Read the extracts and try to **Predict** which animal each paragraph is about and complete the table. If the children are struggling, they could use the contents page which gives them the titles of the stories to choose from.

Additional Activity 2:
Children to work in pairs. Ask the children to choose an animal and plan their own story of 'How the _____Became' based on one of the themes covered. (vanity, jealousy, trickery, friendship). Ask the children to plan their story briefly -as a story map or in notes- and then tell their story orally to another group so that they can guess their animal.

Comprehension questions:
1. Why do the birds mob this creature?
2. Which words and phrases does the author use which tell you that this creature is nocturnal?
3. What does the author mean by *'to scrape a bare living'*?

Feedback on Learning: Use assessment for learning to inform feedback to the children.
This may include:
- use of the strategies taught i.e. **Think Pair Share, Predict, Connect Books, Text mark, Infer, Reference the Text, Themes**
- responses to the **Anchor Questions**.

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Lesson 5: Vocabulary

gorges	choicest portions
the smart of his sting	brims over

Lesson 5: Anchor Questions

A) Which animal is each extract describing?

B) What is your own idea for a different animal's myth which tells how they became?

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Lesson 5: Children Apply

The final paragraph from the story	Prediction: Which animal is this story about? 'How the … Became'
And so it is still. Every morning the birds sing, and he goes back to his dark hole. When the birds see him, they mob him, remembering his trick. He dare come out only at night, to scrape a bare living on rats, mice and beetles.	
He longs to come back on land and sleep in the sun, with his root in the earth. But instead of that, he must roll and blow, out on the wild sea. And until he is allowed to come back on land, the creatures call him _____.	
But Skylooking was too sneaky to be caught. In fact, he was so foxy that pretty soon nobody called him Slylooking any more. They called him what we call him – plain _____.	
He is the same still. He follows Leopard from meal to meal, and laughs and laughs, while Leopard gorges himself on the choicest portions of the meat. Then he runs in and tears and gulps all night long at the bones and scraps that are left.	
He must still go from flower to flower, seeking sweetness. When he is angry and stings, the smart of his sting is the tear of the demon. If he has to keep that sweet, it is no wonder that he drinks sweetness until he brims over.	
At dawn, they hung their violins in the trees, dashed back to the farms, and pretended they had been working all night among the rats and mice. They lapped at their milk hungrily, stretched out by the fire, and fell asleep with smiles on their face.	
He pushed his head under the warm straw, and smiled into the darkness, and fell into a deep sleep.	
Though he is shy, he is the strongest, the cleverest and the kindest of all the animals. He can carry anything and he can push anything down. We would make him our king if we could get him to wear a crown.	

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Lesson 5: Comprehension Questions

1. Why do the birds mob this creature?

2. Which words and phrases does the author use which tell you that this creature is nocturnal?

3. What does the author mean by ‘to scrape a bare living’?

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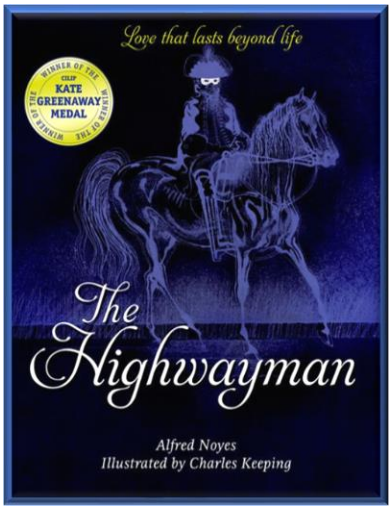
Shared Reading Planning

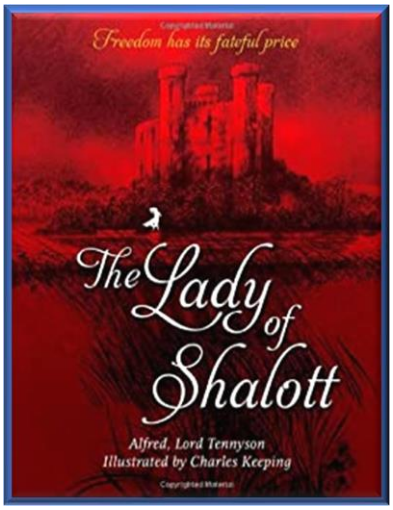
Year 5

Reading Breadth:

Unit D: Myths and Legends, Plays & Poetry

Poetry





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

Lesson	1	Vehicle Text & Page	The Highwayman by Alfred Noyes Part 1

Anchor Question(s):
What impression do you get of the Highwayman and how does the poet achieve this?

Model Question:
What kind of atmosphere does the poet create and how does he achieve this?

Vocabulary Teaching:
torrent
claret velvet
breeches of brown doe-skin
pistol butts
rapier hilt
ostler
peaked
harry
thee

Focus Comprehension & Strategies:
- Read and discuss a range of fiction, poetry, plays, non-fiction and reference books
- Provide reasoned justifications for their views
- Read closely, annotating for specific purposes

Focus Content Domain(s):
2a give / explain the meaning of words in context
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: Put the word 'Highwayman' on the board and ask the children if they have heard of it or know what one is. Show pictures and share the definition: 'a man, typically on horseback, who held up travellers at gunpoint in order to rob them.'

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

Vocabulary Refer to Lesson 1 Vocabulary sheet. Children to locate the words in the poem then try to work out their meanings and match each to its definition.

Explore & respond: Teacher to read aloud the extract from the poem - Lesson 1 Teacher Model/Children Practise. Model using **Intonation** and **Stress** to emphasise the rhyme and repetition. Ask the children to consider the number of lines in each stanza and to describe the rhyme pattern. Teacher to underline the rhyming words in the first stanza then children to work independently to underline the rhyming words in the other stanzas. The rhyme pattern is A,A,B,C,C,B and the C always uses repetition of the same words. Read the first stanza aloud again to the children and they each choose a line to **Visualise** and draw a picture to represent that line. Share as a class.

Fluency: **Choral Read** x2 the fluency extract. Encourage the children to pay attention to use **Intonation** and **Stress** to emphasise the rhyme and repetition as modelled.

Step 2: MODEL

Model to Children 5 mins

Refer to the Model Question.

Teacher Talks: I remember from reading the extract from the poem that the atmosphere was mysterious and spooky and even a bit scary. I'm going to **re-read** it, this time reading closely to look for evidence to support my thoughts. As I read, I will circle words and phrases which make me think this. **Re-read** the extract. Circle *'torrent of darkness', 'ghostly galleon tossed upon cloudy seas', 'he clattered and clashed', 'dark', 'all was locked and barred', 'dark in the dark old inn-yard', 'creaked', 'hollows of madness', 'moonlight', 'though hell should bar the way'*

Reference the Text: On an enlarged copy of the Lesson 1 Teacher Model / Children Practise, **Text Mark** and discuss the evidence located by: A) drawing a circle around the words that provide evidence for the model question
B) underline the new vocabulary explored. Also model how to answer the question – Lesson 1: Teacher Model.

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the **Anchor Question.** Children to examine the extract from the poem (Lesson 1 Teacher Model / Children Practise) and read through in pairs. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Question on the IWB/ Flipchart and encourage discussions.

Practise Taught Strategies & Skills: Actively encourage children to decide what impression they get of the Highwayman after another re-read then to circle words and phrases which give them that impression. Ask the children what they Infer from the words and phrases used by the poet. If the children are struggling, get them to consider whether they get the impression that the Highwayman is smartly dressed (*'French cocked-hat', 'a bunch of lace', 'coat of the claret velvet', 'breeches of brown doe-skin' 'They fitted with never a wrinkle'*), rich (his clothes are made of expensive materials like velvet and doe-skin and *'his rapier hilt a-twinkle'* so his weapons are shiny), brave and determined (he says he'll come back to her even is he is attacked throughout the day '*I'll come to thee by moonlight, though hell should bar the way'*), greedy (*'I'm after a prize to-night, But I shall be back with the yellow gold'*), bad (he is a robber)

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 1 Children Apply Activity.

Verbal & Written Responses: Children to record their answers. As a class, return to the **Anchor Question** and take feedback on what the children have written. Together, consider how the children **Inferred** from both how the poet describes the Highwayman and how the Highwayman acts and what he says.

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on: •Responses to the **Anchor Questions**
•Use of the strategies taught i.e. **Re-read, Choral Reading, Intonation, Stress, Text Marking, Infer**

Acceptable Point(s) Anchor Question
- smartly dressed
- rich
- brave
- determined
- greedy
- bad

supported by evidence

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

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Lesson 1: Vocabulary

Match each word to its definition.	
torrent	dark red luxurious material
claret velvet	persistently carry out attacks on
breeches of brown doe-skin	a strong and fast-moving stream of water
pistol butts	man who look after the horses at an inn
rapier hilt	part of a gun
ostler	riding trousers made of deer-skin
peaked	you
harry	ill-looking
thee	the protective part of a long sword

Lesson 1: Fluency

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight over the purple moor,
And the highwayman came riding—
  Riding—riding—
The highwayman came riding, up to the old inn-door.

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Lesson 1: Anchor Question

What impression do you get of the Highwayman and how does the poet achieve this?

Lesson 1: Teacher Model / Children Practise

The Highwayman Part I

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight over the purple moor,
And the highwayman came riding—
  Riding—riding—
The highwayman came riding, up to the old inn-door.

He'd a French cocked-hat on his forehead, a bunch of lace at his chin,
A coat of the claret velvet, and breeches of brown doe-skin;
They fitted with never a wrinkle: his boots were up to the thigh!
And he rode with a jewelled twinkle,
  His pistol butts a-twinkle,
His rapier hilt a-twinkle, under the jewelled sky.

Over the cobbles he clattered and clashed in the dark inn-yard,
He tapped with his whip on the shutters, but all was locked and barred;
He whistled a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,
  Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.

And dark in the dark old inn-yard a stable-wicket creaked
Where Tim the ostler listened; his face was white and peaked;
His eyes were hollows of madness, his hair like mouldy hay,
But he loved the landlord's daughter,
  The landlord's red-lipped daughter,
Dumb as a dog he listened, and he heard the robber say—

"One kiss, my bonny sweetheart, I'm after a prize to-night,
But I shall be back with the yellow gold before the morning light;
Yet, if they press me sharply, and harry me through the day,
Then look for me by moonlight,
  Watch for me by moonlight,
I'll come to thee by moonlight, though hell should bar the way."

Extract from © The Highwayman by Alfred Noyes

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Lesson 1: Teacher Model

What kind of atmosphere does the poet create and how does he achieve this?	
spooky	The poet creates a spooky atmosphere by setting it in the dark. He repeats the word *'dark'* to describe the old inn yard. He also uses the simile that the wind was a *'torrent of darkness'* and says *'moonlight'* repeatedly too.
mysterious	The poet creates a mysterious atmosphere by telling us that the Inn was *'locked and barred'* and when the Highwayman arrived something *'creaked'* which was Tim listening and hiding in the dark.
scary	The poet creates a scary atmosphere through his description of Tim's eyes as *'hollows of madness'* and though the Highwayman saying he'll come back even if bad things get in the way - *'though hell should bar the way'.*

Lesson 1: Children Apply

What impression do you get of the Highwayman and how does the poet achieve this?	



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

Lesson	2	Vehicle Text & Page	The Highwayman by Alfred Noyes Part 2

Anchor Question(s):
A) How do you think Bess is feeling? What does she do to make you think this?
B) What do you think will happen next in the poem?

Model Question:
Why do you think King George's men are there?

Vocabulary Teaching:
tawny
gipsy
gagged
bound
casement
musket
sniggering jest
doomed
writhed

Focus Comprehension & Strategies:
- Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, themes
- With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- Provide reasoned justifications for their views
- Show understanding through intonation, tone and volume so that the meaning is clear to an audience
- Make predictions

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

Step 1: READ

Read to Children 12 mins

Activate Prior Knowledge: Write 'narrative poem' on the board. Ask children what a narrative poem is and whether they can name any other they have read. Explain that 'The Highwayman' is a narrative poem – a poem which tells a story – and discuss that in this case it is telling a legend.
Share Anchor Question(s): Explicitly refer to this throughout the session.
Vocabulary: Discuss and explain these in the context of where they are located within the poem. Refer to Lesson 2 Vocabulary sheet.
Explore & respond: Teacher read aloud the extract from the poem– Lesson 2: Teacher Model/ Children Practise. Explain to the children that they are going to use **Skimming** and **Summarising**, annotating each stanza to show the gist of what happens in each one. Do this together on the enlarged version of the poem.
Fluency: **Choral Read** x2 the fluency extract. Encourage children to use **Intonation**, tone and volume to express meaning.

Step 2: MODEL

Model to Children 5 mins

Refer to the **Model Question:** Why do you think King George's men are there?
Model re-reading the parts of the poem which will contain the answer by **Skimming** for 'King George's men'.
Circle *'King George's men came marching, up to the old inn-door', 'knelt at her casement, with muskets at their side', 'death at every window', 'hell at one dark window, 'the road that he would ride', '"Now keep good watch!"'* and use these to model how to answer the question.
Teacher Talks: I think they are here to capture or kill the Highwayman.
Reference the Text: On an enlarged copy of the Lesson 2 Teacher Model / Children Practise, **Text Mark** and discuss the evidence located by:
A) drawing a circle around the words that provide evidence for the model question
B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to **Anchor Question A).** Children to examine text and read through in pairs. Use the Lesson 2 Teacher Model / Children Practise extract. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Question on the IWB / Flipchart.
Practise Taught Strategies & Skills: Encourage the children to re-read the text, looking for how Bess is feeling and acting and to circle evidence to support their answer.
If children are struggling, tell them to consider that she would be feeling scared and worried about the Highwayman *('Bess could see, through her casement, the road that he would ride', 'doomed man'),* humiliated because they tied her up and *'sniggering jest'* and desperate/ determined to escape (*'twisted', 'strained', 'The tip of one finger touched it! The trigger at least was hers!')*

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 2 Children Apply Activity.
Verbal & Written Responses:
Refer to **Anchor Question B)**
Ask the children to **Predict** what they think will happen in the next part of the poem. Encourage the children to give reasoned justifications for their predictions.
Teacher read aloud the next part of Part 2 – up to *'with her death'*. (Lesson 2: Children Apply) Ask the children whether anyone's predictions were correct.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Re-read, Choral Reading, Skimming, Summarising, Intonation, Text Marking, Predict**

Acceptable Point(s) Anchor Question A
- scared
- worried about the Highwayman
- humiliated
- desperate/ determined to escape supported by evidence

Acceptable Point(s) Anchor Question B
- any of the children's predictions which involve Bess using the gun – justified. (e.g. shoot the King's men, shoot herself, shoot to distract them or warn the Highwayman.)

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

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Lesson 2: Vocabulary

tawny	gipsy
gagged	bound
casement	musket
sniggering jest	doomed
writhed	

Lesson 2: Fluency

She twisted her hands behind her; but all the knots held good!
She writhed her hands till her fingers were wet with sweat or blood!
They stretched and strained in the darkness, and the hours crawled by like years,
Till, now, on the stroke of midnight,
Cold, on the stroke of midnight,
The tip of one finger touched it! The trigger at least was hers!

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Lesson 2: Anchor Question

A) How do you think Bess is feeling? What does she do to make you think this?
B) What do you think will happen next in the poem?

Lesson 2: Teacher Model / Children Practise

He did not come in the dawning; he did not come at noon;
And out o' the tawny sunset, before the rise o' the moon,
When the road was a gipsy's ribbon, looping the purple moor,
A red-coat troop came marching—
  Marching—marching—
King George's men came marching, up to the old inn-door.

They said no word to the landlord, they drank his ale instead,
But they gagged his daughter and bound her to the foot of her narrow bed;
Two of them knelt at her casement, with muskets at their side!
There was death at every window;
  And hell at one dark window;
For Bess could see, through her casement, the road that *he* would ride.

They had tied her up to attention, with many a sniggering jest;
They had bound a musket beside her, with the barrel beneath her breast!
"Now keep good watch!" and they kissed her.
  She heard the doomed man say—
Look for me by moonlight;
  Watch for me by moonlight;
I'll come to thee by moonlight, though hell should bar the way!

She twisted her hands behind her; but all the knots held good!
She writhed her hands till her fingers were wet with sweat or blood!
They stretched and strained in the darkness, and the hours crawled by like years,
Till, now, on the stroke of midnight,
  Cold, on the stroke of midnight,
The tip of one finger touched it! The trigger at least was hers!

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Lesson 2: Teacher Model

Why do you think King George's men are there?
I think that King George's men are there to wait for the Highwayman. They are watching out of Bess's window ('knelt at her casement) towards the road he will come down. The poem says there is death at every window and I think they are going to shoot the Highwayman because it also says they have their muskets at their side.

Lesson 2: Children Practise/Apply

A) How do you think Bess is feeling? What does she do to make you think this?

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Lesson 2: Children Apply

The tip of one finger touched it; She strove no more for the rest!
Up, she stood up to attention, with the barrel beneath her breast,
She would not risk their hearing; she would not strive again;
For the road lay bare in the moonlight;
  Blank and bare in the moonlight;
And the blood of her veins in the moonlight throbbed to her love's refrain.

Tlot-tlot; tlot-tlot! Had they heard it? The horse-hoofs ringing clear;
Tlot-tlot, tlot-tlot, in the distance? Were they deaf that they did not hear?
Down the ribbon of moonlight, over the brow of the hill,
The highwayman came riding,
  Riding, riding!
The red-coats looked to their priming! She stood up, straight and still!

Tlot-tlot, in the frosty silence! Tlot-tlot, in the echoing night!
Nearer he came and nearer! Her face was like a light!
Her eyes grew wide for a moment; she drew one last deep breath,
Then her finger moved in the moonlight,
  Her musket shattered the moonlight,
Shattered her breast in the moonlight and warned him—with her death.

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

Lesson	3	Vehicle Text & Page	The Lady of Shalott Part 2 Alfred Lord Tennyson

Anchor Question(s):
A) How does The Lady of Shalott know what is going on outside?
B) List three of the people the Lady of Shalott saw passing from Shalott to Camelot.
C) How do you think that the Lady of Shalott feels? Use evidence from the poem to support your answer.

Model Question:
Why does The Lady of Shalott not look out of her window?

Vocabulary Teaching:
gay
weaveth
hath
eddy
surly village-churls
damsels
abbot on an ambling pad
crimson clad
plumes

Focus Comprehension & Strategies:
- Through discussion and read aloud, demonstrate how an understanding of sentence structure and punctuation help make meaning
- With occasional prompting, draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- Use a range of strategies to make meaning from words and sentences, including knowledge of text organisation and prior knowledge of context

Focus Content Domain(s):
2d make inferences from the text / explain and justify inferences with evidence from the text
2b retrieve and record information / identify key details

Step 1: READ

Read to Children 12 mins

Activate Prior Knowledge: Tell the children that The Lady of Shalott was written by Lord Alfred Tennyson in 1832 and is an Arthurian-themed poem about a woman who lives alone in a tower on the island of Shalott, upstream from King Arthur's castle at Camelot.
Share Anchor Question(s): Explicitly refer to these throughout the session.
Vocabulary: Refer to Lesson 3: Vocabulary sheet. Children to locate the words in the poem then try to work out their meanings and match each to its definition.
Explore & respond: Teacher to read aloud the extract- Part 2 of the poem. See Lesson 3: Teacher Model/Children Practise. Re-read the first stanza but this time model **Phrasing** and stop at the full stops and write a short summary of what each 'sentence' means. Discuss how reading to the punctuation can help you to make meaning, particularly in an old fashioned poem like this which has unusual word order. Repeat for the other three verses.
Teacher note: you can just do the other three verses orally to make this part quicker.
Fluency: **Choral Read** x2 the fluency extract. Encourage the children to use **Phrasing** to help with meaning.

Step 2: MODEL

Model to Children 5 mins

Share Model Question: Why does The Lady of Shalott not look out of her window?
Model **Re-reading** the first stanza. Circle *'She has heard a whisper say, A curse is on her if she stay, To look down to Camelot., She knows not what the curse may be'* then model putting it into your own words to answer the question (Lesson 3: Teacher Model).
Reference the Text: On an enlarged copy of the Lesson 1 Teacher Model / Children Practise **Text Mark** and discuss the evidence located by:
A) drawing a circle around the words that provide evidence for the model question
B) underline the new vocabulary explored

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to the **Anchor Questions.** Children to examine text and read through in pairs. Use the Lesson 3: Teacher Model / Children Practise sheet extract. One copy of the text between two encourages collaborative working and discussion. Also place the **Anchor Questions** on the IWB / Flipchart.
Practise Taught Strategies & Skills: Actively encourage children to locate words and phrases when looking for evidence against the **Anchor Questions**. Encourage the children to answer the questions in their own words to show their understanding – as modelled.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 3 Children Apply Activity.
Verbal & Written Responses: Children to complete Lesson 3: Children Apply Activity. As a class, return to **Anchor Question C** and take feedback on what the children think.
Use hot-seating and ask the children to take it in turns to role play the Lady of Shalott while others ask her questions. Encourage the child in role to **Infer** and use evidence and examples from the poem to support their answers about how they feel.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
•Responses to the **Anchor Questions**
•Use of the strategies taught i.e. **Choral Reading, Phrasing, Text Marking, Infer,**

Acceptable Point(s) Anchor Question A
- she looks through the mirror and watches the reflection.

Acceptable Point(s) Anchor Question B
- village churls, market girls, damsels, Abbot shepherd lad, page, knights

Acceptable Point(s) Anchor Question C
- worried – she doesn't know what the curse is
- lonely – she has no knight
- frustrated and fed up – "I am half sick of shadows,"

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

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Lesson 3: Vocabulary

Match each word to its definition.	
gay	has
weaveth	water moving in a circular way
hath	happy
eddy	rude village people
surly village-churls	priest on a slow horse
damsels	weaves
abbot on an ambling pad	long feathers
crimson clad	young women
plumes	wearing red clothes

Lesson 3: Fluency

There she weaves by night and day
A magic web with colours gay.
She has heard a whisper say,
A curse is on her if she stay
To look down to Camelot.
She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
The Lady of Shalott.

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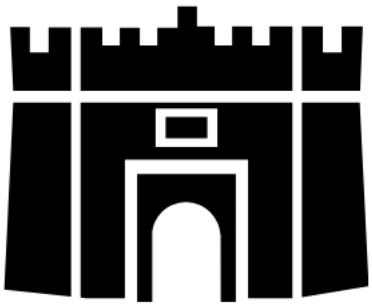
Lesson 3: Anchor Questions

A) How does The Lady of Shalott know what is going on outside?

B) List three of the people the Lady of Shalott saw passing from Shalott to Camelot.

C) How do you think that the Lady of Shalott feels? Use evidence from the poem to support your answer.



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Lesson 3: Teacher Model / Children Practise

The Lady of Shallot - Part 2

There she weaves by night and day
A magic web with colours gay.
She has heard a whisper say,
A curse is on her if she stay
To look down to Camelot.
She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
The Lady of Shalott.

And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot:
There the river eddy whirls,
And there the surly village-churls,
And the red cloaks of market girls,
Pass onward from Shalott.
Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
Goes by to tower'd Camelot;
And sometimes thro' the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,
The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights,
And music, went to Camelot:
Or when the moon was overhead,
Came two young lovers lately wed;
"I am half sick of shadows," said
The Lady of Shalott.

Adapted from © The Lady of Shalott by Alfred Lord Tennyson

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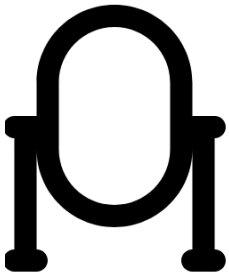
Lesson 3: Teacher Model

Why does The Lady of Shalott not look out of her window?
The Lady of Shalott doesn't look out of her window because she has heard that there is a curse on her if she looks down to Camelot. She doesn't know what the curse is so she never dares to look.



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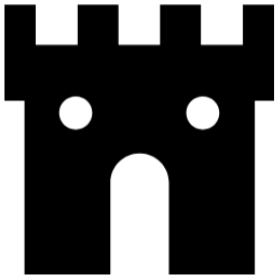
Lesson 3: Children Apply

A) How does The Lady of Shalott know what is going on outside?		
B) List three of the people the Lady of Shalott saw passing from Shalott to Camelot.		
C) How do you think that the Lady of Shalott feels? Use evidence from the poem to support your answer.		



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

Lesson	4	Vehicle Text & Page	The Lady of Shalott Alfred Lord Tennyson The Highwayman Alfred Noyes - The extracts shared in all of the lessons this week.

Anchor Question(s):
A) Which themes were explored in The Lady of Shalott?
B) Compare and contrast the themes explored in The Highwayman and The Lady of Shalott.

Model Question:
Which themes were explored in The Highwayman?

Vocabulary Teaching:
loom
willowy
mournful
darken'd
wholly

Focus Comprehension & Strategies:
- Use a range of strategies for skimming, e.g. finding key words or phrases, gist, main ideas, **themes**
- Read closely, annotating for specific purposes

Focus Content Domain(s):
2h make comparisons within the text

Step 1: READ

Read to Children 12 mins

Activate Prior Knowledge: Tell the children that in Part 3 of the poem that they are reading, Sir Lancelot, a knight, rides by Shalott and the Lady of Shalott sees his reflection.
Share Anchor Question(s): Explicitly refer to this throughout the session.
Vocabulary: Discuss and explain these in the context of where they are located within the text and refer to Lesson 4 Vocabulary sheet.
Explore & respond: Read the extract from the poem Lesson 4: Teacher Model/ Children Practise. Focus on using **Intonation** to perform the poem and make the meaning clear. Ask the children to work in groups to take a stanza each and to **Summarise** it to tell the rest of the class in their own words what happens in the stanza. This will give the children a good understanding of what happens.
Fluency: **Choral Read** x2 the fluency extract. Encourage children to use **Intonation.**

Step 2: MODEL

Model to Children 5 mins

Share Model questions for demonstration Which themes were explored in The Highwayman?
Re-read the extracts from The Highwayman which were shared in previous lessons. Model considering the theme cards and annotating the extract to show when that theme is evident. Choose love, courage, sacrifice and death. Circle *'One kiss, my bonny sweetheart'* and annotate with 'love', *'Shattered her breast in the moonlight and warned him—with her death.'* and write sacrifice and death. *'There was death at every window'* write death again. *'She twisted her hands… She writhed her hands…'* and write courage.
Reference the Text: On an enlarged copy of the Lesson 4: Teacher Model / Children Practise **Text Mark** and discuss the evidence located by:

A) drawing a circle around the words that provide evidence for the model question
B) writing the theme next to the part of the poem which evidences it

Step 3: PRACTISE

Children Practise 8 mins

Children to explore and discuss: Refer to **Anchor Question A).** Children to examine all of the extracts from the Lady of Shalott and read through in pairs. Use the Lesson 4 Teacher Model / Children Practise sheet extract to help aid discussions. One copy of the text between two encourages collaborative working and discussion. Also place the Anchor Question and the list of themes on the IWB / Flipchart and encourage discussions.
Practise Taught Strategies & Skills: Children to match the themes to the part of the poem which shows that theme and to annotate by writing the theme next to it.
If the children are struggling, encourage them to look for evidence of freedom (she is locked in a tower), love (she is lonely and wants love with a knight), sacrifice (she is willing to risk the curse to see Lancelot) and death (she dies at the end).

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Lesson 4 Children Apply Activity.
Verbal & Written Responses: Children to complete the Venn diagram – placing the themes explored in both poems.
Feedback as a class and encourage the children to give their reasons for their choices by offering the examples from the poem for each theme.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Intonation, Choral Reading, Text Marking, Themes, Connect Poems**

Acceptable Point(s) Anchor Question A
- love, freedom, sacrifice, death.

Acceptable Point(s) Anchor Question B
- both poems explore love, sacrifice, death.
- The Highwayman explores courage
- The Lady of Shalott explores freedom
- Neither really explore friendship, family, good v evil.

All answers supported by evidence from the poems

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

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Lesson 4: Vocabulary

loom	willowy
mournful	darken’d wholly

Lesson 4: Fluency

She left the web, she left the loom
She made three paces thro' the room
She saw the water-flower bloom,
She saw the helmet and the plume,
She look'd down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
'The curse is come upon me,' cried
The Lady of Shalott.

Lesson 4: Anchor Questions

A) Which themes were explored in The Lady of Shalott?

B) Compare and contrast the themes explored in The Highwayman and The Lady of Shalott.

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Lesson 4: Teacher Model / Children Practise

She left the web, she left the loom
She made three paces thro' the room
She saw the water-flower bloom,
She saw the helmet and the plume,
    She look'd down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
'The curse is come upon me,' cried
    The Lady of Shalott.
...
Lying, robed in snowy white
That loosely flew to left and right -
The leaves upon her falling light -
Thro' the noises of the night
She floated down to Camelot:
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song.
The Lady of Shalott.

Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
Turn'd to tower'd Camelot.
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died
The Lady of Shalott.

Extract from © The Lady of Shalott by Alfred Lord Tennyson



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Themes
love
friendship
freedom
courage
good versus evil
sacrifice
death
family

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Lesson 4: Teacher Model

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,
The road was a ribbon of moonlight over the purple moor,
And the highwayman came riding—
  Riding—riding—
The highwayman came riding, up to the old inn-door.
He'd a French cocked-hat on his forehead, a bunch of lace at his chin,
A coat of the claret velvet, and breeches of brown doe-skin;
They fitted with never a wrinkle: his boots were up to the thigh!
And he rode with a jewelled twinkle,
  His pistol butts a-twinkle,
His rapier hilt a-twinkle, under the jewelled sky.
Over the cobbles he clattered and clashed in the dark inn-yard,
He tapped with his whip on the shutters, but all was locked and barred;
He whistled a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,
  Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.
And dark in the dark old inn-yard a stable-wicket creaked
Where Tim the ostler listened; his face was white and peaked;
His eyes were hollows of madness, his hair like mouldy hay,
But he loved the landlord's daughter,
  The landlord's red-lipped daughter,
Dumb as a dog he listened, and he heard the robber say—
"One kiss, my bonny sweetheart, I'm after a prize to-night,
But I shall be back with the yellow gold before the morning light;
Yet, if they press me sharply, and harry me through the day,
Then look for me by moonlight,
  Watch for me by moonlight,
I'll come to thee by moonlight, though hell should bar the way."

……

He did not come in the dawning; he did not come at noon;
And out o' the tawny sunset, before the rise o' the moon,
When the road was a gipsy's ribbon, looping the purple moor,
A red-coat troop came marching—
  Marching—marching—
King George's men came marching, up to the old inn-door.

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They said no word to the landlord, they drank his ale instead,
But they gagged his daughter and bound her to the foot of her narrow bed;
Two of them knelt at her casement, with muskets at their side!
There was death at every window;
  And hell at one dark window;
For Bess could see, through her casement, the road that he would ride.

They had tied her up to attention, with many a sniggering jest;
They had bound a musket beside her, with the barrel beneath her breast!
"Now keep good watch!" and they kissed her.
  She heard the doomed man say—
Look for me by moonlight;
  Watch for me by moonlight;
I'll come to thee by moonlight, though hell should bar the way!
She twisted her hands behind her; but all the knots held good!
She writhed her hands till her fingers were wet with sweat or blood!
They stretched and strained in the darkness, and the hours crawled by like years,
Till, now, on the stroke of midnight,
  Cold, on the stroke of midnight,
The tip of one finger touched it! The trigger at least was hers!

The tip of one finger touched it; She strove no more for the rest!
Up, she stood up to attention, with the barrel beneath her breast,
She would not risk their hearing; she would not strive again;
For the road lay bare in the moonlight;
  Blank and bare in the moonlight;
And the blood of her veins in the moonlight throbbed to her love's refrain.

Tlot-tlot; tlot-tlot! Had they heard it? The horse-hoofs ringing clear;
Tlot-tlot, tlot-tlot, in the distance? Were they deaf that they did not hear?
Down the ribbon of moonlight, over the brow of the hill,
The highwayman came riding,
  Riding, riding!
The red-coats looked to their priming! She stood up, straight and still!

Tlot-tlot, in the frosty silence! Tlot-tlot, in the echoing night!
Nearer he came and nearer! Her face was like a light!
Her eyes grew wide for a moment; she drew one last deep breath,
Then her finger moved in the moonlight,
  Her musket shattered the moonlight,
Shattered her breast in the moonlight and warned him—with her death.

Extract from © The Lady of Shalott by Alfred Lord Tennyson

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Lesson 4: Children Practise

There she weaves by night and day
A magic web with colours gay.
She has heard a whisper say,
A curse is on her if she stay
To look down to Camelot.
She knows not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
The Lady of Shalott.

And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot:
There the river eddy whirls,
And there the surly village-churls,
And the red cloaks of market girls,
Pass onward from Shalott.

Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
Goes by to tower'd Camelot;
And sometimes thro' the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,
The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights,
And music, went to Camelot:
Or when the moon was overhead,

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Came two young lovers lately wed;
"I am half sick of shadows," said
The Lady of Shalott.
.....

She left the web, she left the loom
She made three paces thro' the room
She saw the water-flower bloom,
She saw the helmet and the plume,
    She look'd down to Camelot.
Out flew the web and floated wide;
The mirror crack'd from side to side;
'The curse is come upon me,' cried
    The Lady of Shalott.
...
Lying, robed in snowy white
That loosely flew to left and right -
The leaves upon her falling light -
Thro' the noises of the night
She floated down to Camelot:
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song.
The Lady of Shalott.

Heard a carol, mournful, holy,
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And her eyes were darken'd wholly,
Turn'd to tower'd Camelot.
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died
The Lady of Shalott.

Extract from © The Lady of Shalott by Alfred Lord Tennyson

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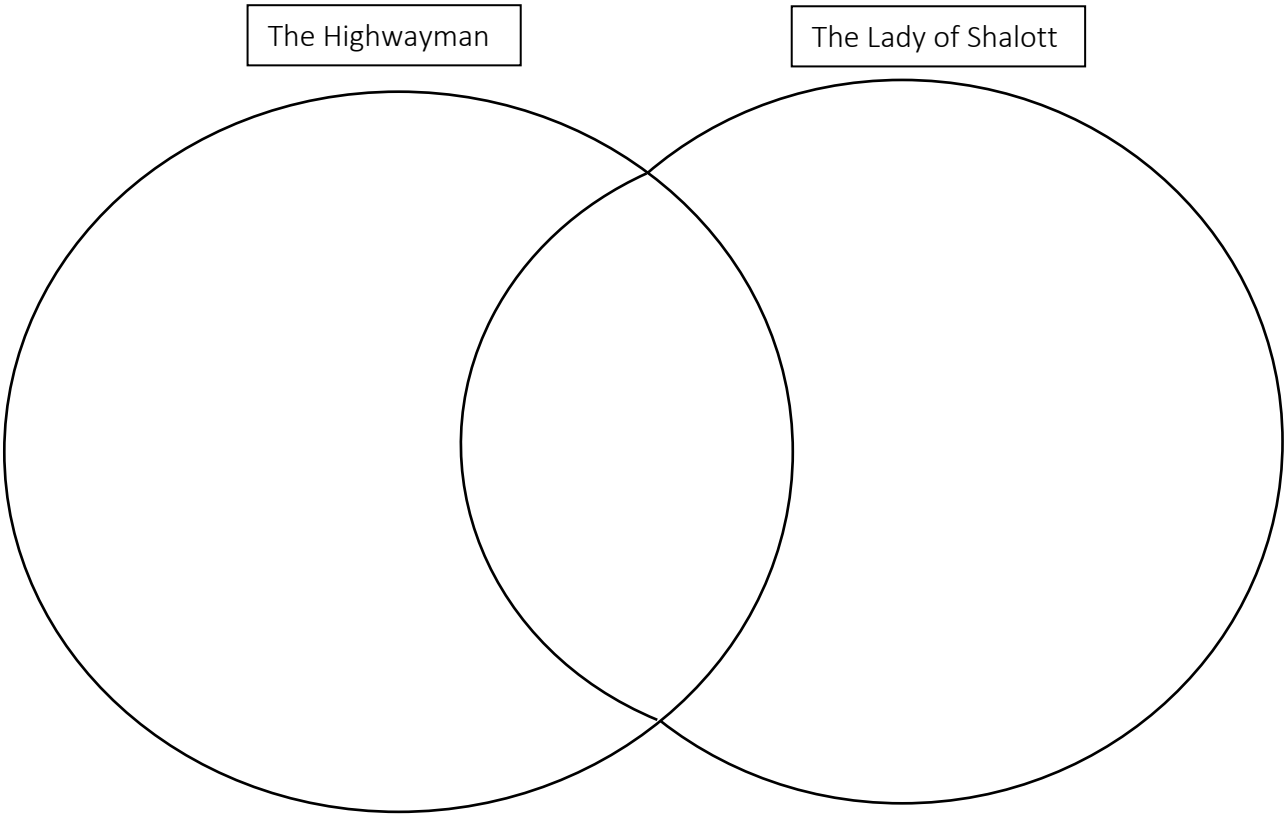
Lesson 4: Children Apply

Compare and contrast the themes explored in The Highwayman and The Lady of Shalott.



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

Lesson	5	Vehicle Text & Page	The Highwayman by Alfred Noyes The Lady of Shalott by Alfred Lord Tennyson – all of the extracts from the unit

Anchor Questions(s):	Vocabulary Teaching:	Application of Comprehension & Strategies:	Focus Content Domain(s):
A) What techniques can you use to learn part of a poem? B) Which poem do you prefer and why?	N/A as it has all been covered in previous lessons	• Learn a wider range of age appropriate poetry by heart • Read and discuss a range of fiction, poetry, plays, non-fiction and reference books • Identify and discuss themes and conventions in and across a wide range of writing • 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 some views • Recommend books that they have read to their peers, giving simple reasons for their choices	2h make comparisons within the text 2b retrieve and record information / identify key details from fiction and non-fiction



Extended Apply Session

Through this selection of activities children will need copies of:
- Lesson 5: Extended Application Activity
- the Vehicle Texts

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 sessions.
•Depending on the time allocated to this session select all or some of the following activities.

Activate Prior knowledge: Watch recordings of these two poems being performed. Ask the children what makes the performances effective and enjoyable to watch. Make notes on the flipchart for children to refer to during the lesson.

Vocabulary: N/A as this has all been covered in previous lessons

Share Anchor Questions: Refer to these throughout the session.

Enjoy and Respond to the text:
Teacher read aloud the final two verses from The Highwayman and discuss with the children. Explore how this is repeated from the beginning of the poem but that the two main characters are now ghosts. When reading, model the **Intonation, Stress** and **Phrasing.**
Using one of the verses, briefly model to the children how to draw pictures or create actions to help you to remember the lines of a poem in order to help you to learn it, practise it and eventually to recite it. This will help the children to complete Activity 2 below.

Written / Verbal Responses / Evidence Anchor Question:
Refer to **Anchor Question A)** Ask the children in pairs/small groups to choose their favourite stanza from all of the extracts shared this week. The children should use actions or drawings (as modelled at the beginning of the lesson) to help them to remember the stanza. The children should practise and learn their part of the poem off by heart.

Activity 2:
Each pair/ group should practise then perform their stanza to the class. Encourage the application of skills acquired through the fluency work covered throughout the week (including **Intonation, Stress** and **Phrasing).** This could be a nice opportunity to practise their performance to share with another class or with parents. We'd love to share this on Twitter: @literacycounts1 and Instagram: @literacycountsconsult #StepstoRead

Activity 3:
Reference **Anchor Question B)** and hold a class discussion. Ask the children which is their favourite of the two poems and why. Encourage the children to express their views and to suggest who they might recommend these poems to, offering reasons why. Also encourage the children to reference their favourite words/phrases/lines from the poems.

Feedback on Learning: Use assessment for learning to inform feedback to the children.
This may include:
- use of the strategies taught i.e. **Re-read, Text mark, Intonation, Stress, Phrasing, Reference the Text**
- responses to the **Anchor Questions**

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

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Lesson 5: Teacher Model / Children Practise

Extract from The Highwayman

And still of a winter's night, they say, when the wind is in the trees,
When the moon is a ghostly galleon tossed upon cloudy seas,
When the road is a ribbon of moonlight over the purple moor,
A highwayman comes riding—
Riding—riding—
A highwayman comes riding, up to the old inn-door.

Over the cobbles he clatters and clangs in the dark inn-yard;
He taps with his whip on the shutters, but all is locked and barred;
He whistles a tune to the window, and who should be waiting there
But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.

Extract from © The Highwayman by Alfred Noyes



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Comprehension Skills & Strategies

Supporting the development of comprehension:

Activating Prior Knowledge

Children reflect on what is already know 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 a 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 at words across a text 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 vocabulary understanding 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 logically 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 re calibrate 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:

- word reading
- segmenting and the children blend

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• 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 reading.

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 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 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.

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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 teach invites the children to make simple logical link 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 and 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



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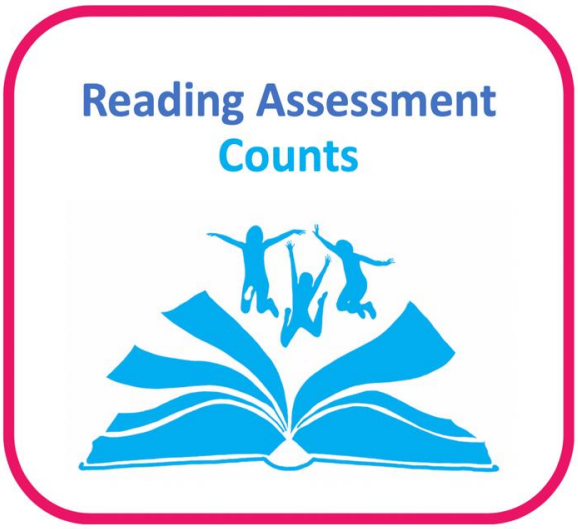
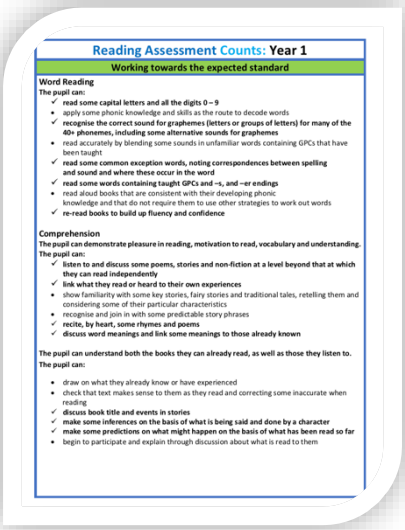
Reading Assessment







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.

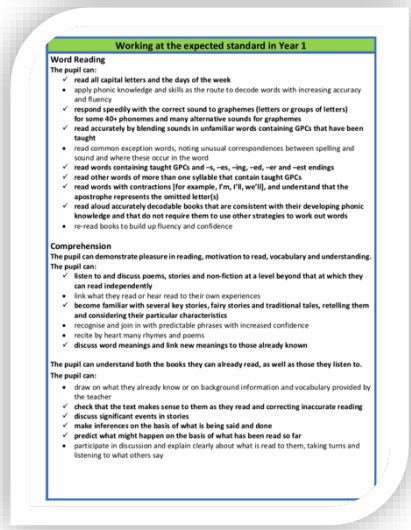
The pupil can:

- ✓ 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.

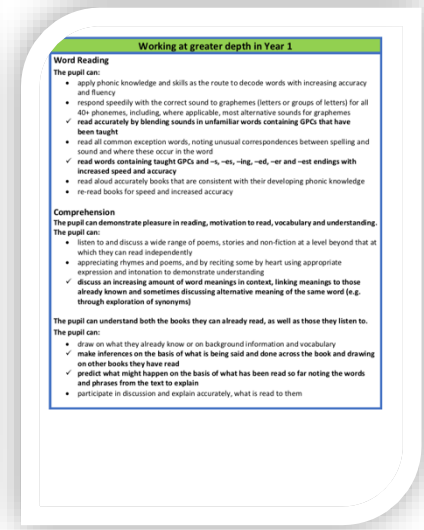
The pupil can:

- ✓ 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.

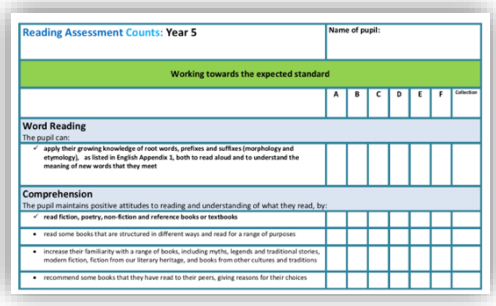
The pupil can:

- 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

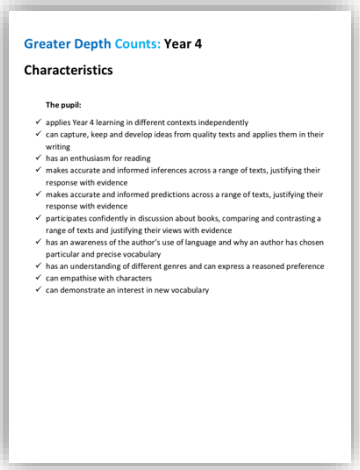


Reading Assessment Counts: **Year 5**

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**
https://literacycounts.co.uk/product-category/assessment-counts/

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More Incredible Units Online

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.'

https://literacycounts.co.uk/steps-to-read/

Don't forget to share the work you do!
@literacycounts1
#StepsToRead

'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 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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Connected Curriculum

Find out how reading and writing leads to stronger knowledge-based learning for the curriculum through our medium-term plans for foundation subjects.



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