Steps to Read™

Shared Reading Planning

Year 6

Curriculum Driver: Geography

Unit E: Coasts

LiteracyCounts

Improving outcomes for children

READ

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

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

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The 4 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



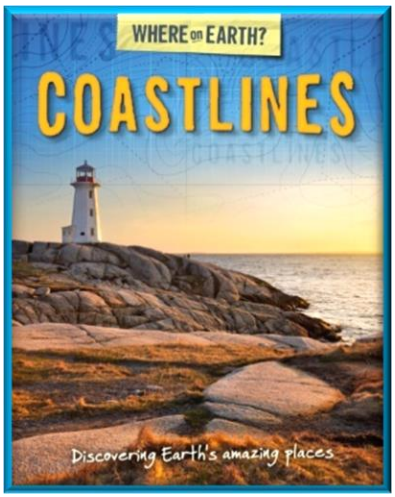
4:Apply

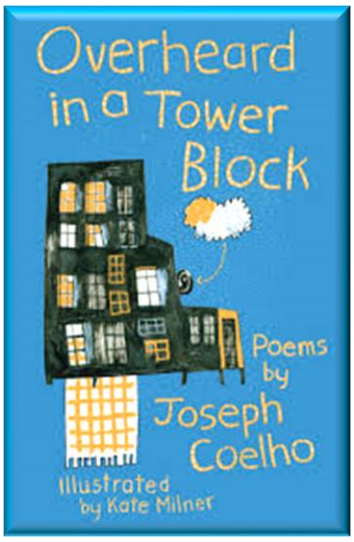
Children Apply
10 mins

- Evidence Anchor Question(s)
- Verbal & Written Responses
- Feedback on Learning

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Vehicle Texts for this Unit



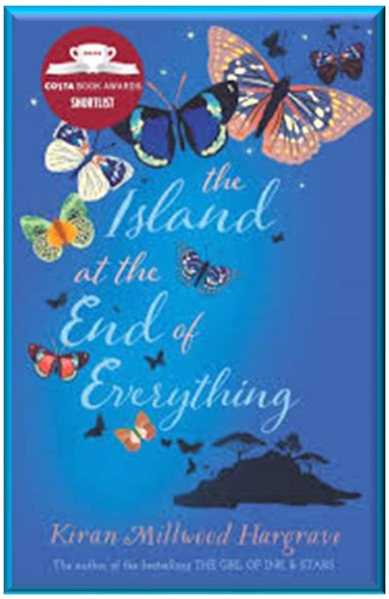


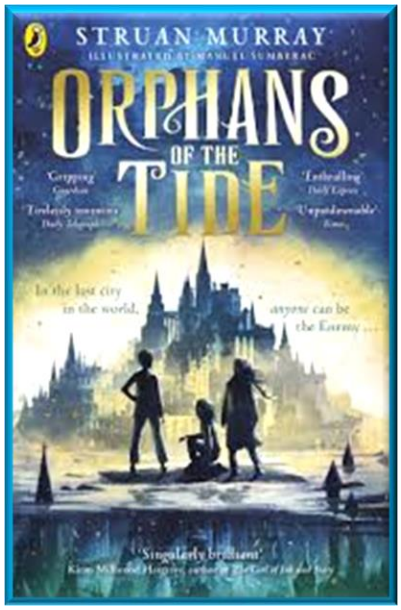
Shared Reading Planning

Year 6

Curriculum Driver: Geography

Unit E: Coasts





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Unit Focus: Comprehension Skills & Strategies

This Year 6 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:

•Identify and discuss themes and conventions in and across a wide range of writing
•Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
•Provide reasoned justification for their views
•Identify how language, structure and presentation contribute to meaning
•Explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary

Skills and Strategies

Consolidate and embed all skills not secured and focus on:

•Recognise *all Year 5&6 W*ord List words with automaticity
•Read closely, annotating for specific purposes
•Confidently use a range of strategies for finding and locating information e.g. skimming scanning for detail
•Use a range of strategies for skimming, e.g. *finding key words or phrases, gist, main ideas, themes*

Content Domains*

2f identify / explain how information / narrative content is related and contributes to meaning as a whole
2h make comparisons within the text
2g identify / explain how meaning is enhanced through choice of words and phrases

Throughout Year 6 focus on

Comprehension

Throughout Year 6 Focus on:

•read and discuss a range of fiction, poetry, plays, non-fiction and reference books or text books
•Recommend books that they have read to their peers, giving simple reasons for their choices
•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
•Learn a wider range of poetry by heart

Skills and Strategies

Apply the following reading strategies with increasing independence:

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

Content Domains*

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

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

Reading Terminology for Pupils

Building on Previous Year and throughout Year 6 focus on:

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

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What is Steps to Read?

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

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

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

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

Underlying Principles

Steps to Read works when:

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

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

There is an expectation that the vehicle texts used in Steps to Read termly units will be available for children to explore and enjoy in their entirety *beyond* the taught lessons. That is, the vehicle texts can be shared through other reading experiences for children. These may include reading aloud, paired reading, guided reading, 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 provide 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 eases 'cognitive load' for children. Anchor Question(s), are shared which enables children's read for a purpose. Questioning and enjoyments 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 lessons through an extended application lesson.



In most Steps to Read lessons we:

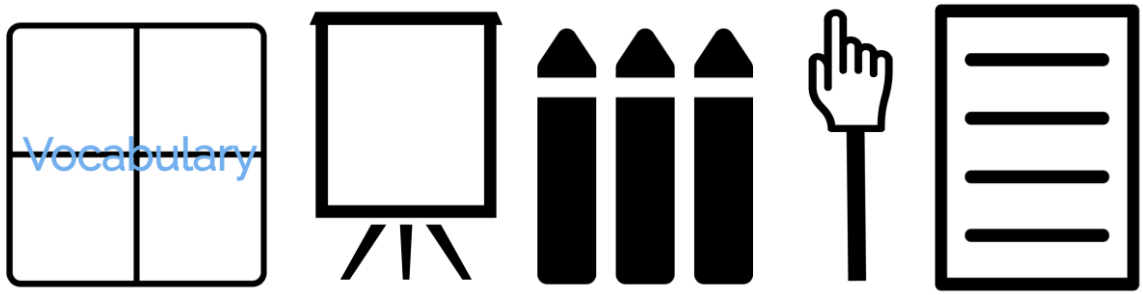
circle evidence

underline new vocabulary

Getting Ready for Lessons

In every lesson ensure that the following resources are ready:

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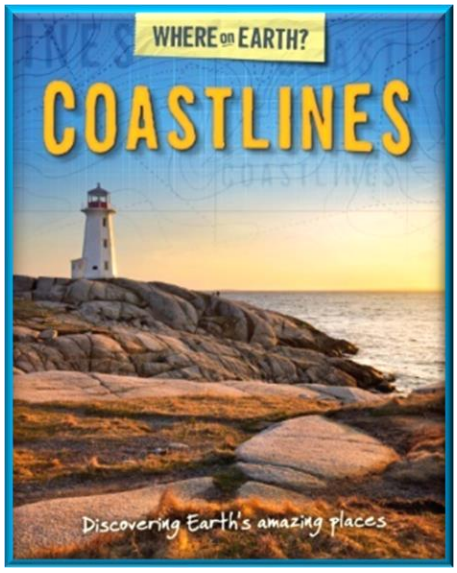
Shared Reading Planning

Year 6

Curriculum Driver: Geography

Unit E: Coasts

Non-Fiction 1



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

Lesson	1	Vehicle Text & Page	Where on Earth: Coastlines Front and back cover and p4&5. The extract is included but it would be better to have the actual book so children can see the layout.

Anchor Questions(s):
A) 'Many cities have grown up next to coasts.' What does the author mean by 'grown up'?
B) Why has the author used the word 'fringing' when describing some coasts?
C) Read the section Shipwrecked. What impression do you get of this coast and which words make you think this?
D) Read the section 500,000,000-people long. Why has the author compared the coastline to adults lying down? How does this help the reader?
Teacher Model Question:
How has the author used language on the front and back cover and what is the impact on the reader?

Vocabulary Teaching: interacts, ideally placed

Subject specific: sediment

Focus Comprehension & Strategies:
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
- Use a range of strategies for skimming, *e.g. finding key words or phrases, gist, main ideas, themes*

Focus Content Domain(s):
2f identify / explain how information / narrative content is related and contributes to meaning as a whole
2g identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Look at the front and back cover and ask children what the series title 'Where on Earth?' might tell us about what they will find inside the book. It is obviously about coastlines, but hopefully the children will consider the fact that it will focus on coastlines around the world. Ask children to briefly share if they know of / have visited any coastlines that are memorable to them.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Share new vocabulary (see Lesson 1: Vocabulary). Encourage children to **Find Read Talk** the vocabulary words. Briefly **Clarify**.
Explore & respond: Read the front and back cover and pages 5&6 (see Lesson 1: Read / Teacher Model / Children Practise). Use the actual book to consider the organisational features that support understanding, e.g. headings, sub-headings, lists, photographs and illustrations. Ask children to **Skim** read the page to get a gist of what it is about and model how to **Annotate** around the page as children respond. Teacher Note: You may want the book to be displayed on screen, enlarged or have copies of the double page spread between two. Then read the entire text and discuss the language features e.g. present tense, appropriate level of formal vocabulary, technical words etc.
Fluency: Read the fluency paragraph (see Lesson 1: Fluency) and use **Pausing** as you note punctuation cues. Consider the capitalised words and briefly discuss how they aid meaning and help us to read the words. Children to **Pair Read** the extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Focus on the teacher model question: How has the author used language on the front and back cover and what is the impact on the reader? Have the actual book to refer to the front and back cover (the text is also included in the Lesson 1: Read). Use **Think Aloud** to explain why you are circling words and phrases to answer the model question.
Reference the text: Circle the words *'amazing'* (from the front cover), *'jam-packed full', 'fascinating facts', 'useful information', 'incredible pictures', 'one-stop guide', 'everything you've ever wanted to know about coastlines'.*
Teacher Talks: the words make the book sound appealing to the reader. Amazing and fascinating suggest that the reader will find out interesting information that other books may not contain. The inclusion of the words 'useful information' also suggest that these facts will support learning and understanding. It seems to be the only book that a reader would need to find out all about coasts as it says, 'one-stop guide'.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children to have copies of the double page or extract (see Lesson 1: Read / Children Practise). They work collaboratively to find the evidence to answers to the **Anchor Questions**.
Practise Taught Strategies & Skills: Use discussion and **Think Aloud** to consider the evidence. Teacher to feedback as the children work, ensuring they are considering the meaning and effect of the words and phrases they are discussing.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Children Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Check that the answers are acceptable
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. **Find Read Talk, Pair reading, Pausing, Think Aloud, Clarify, Skim, Pausing**

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

Acceptable Point(s)
Anchor Questions:
A) any points related to cities being built / developed on the coastline
B) any points that refer to the coast edging / bordering / hugging the line of the land
C) any points related to danger / death / once industrious and now like a ghostly place
D) to help the reader understand the huge total length of all of the coastline

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Lesson 1: Vocabulary

interacts	ideally placed
sediment	



Lesson 1: Fluency

All around the globe, people live and work by coasts or go on their holidays. In this book you'll discover WHERE, HOW and WHY ON EARTH these edgy places shape our world.

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Lesson 1: Anchor Questions

Anchor Questions(s):

A) 'Many cities have grown up next to coasts'. What does the author mean by 'grown up'?

B) Why has the author used the word 'fringing' when describing some coasts?

C) Read the section Shipwrecked. What impression do you get of this coast and which words make you think this?

D) Read the section 500,000,000-people long. Why has the author compared the coastline to adults lying down? How does this help the reader?

Teacher Model Question:

How has the author used language on the front and back cover and what is the impact on the reader?

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Lesson 1: Read / Teacher Model / Children Practise

WHERE on EARTH? COASTLINES
Discover Earth's amazing places

Where on Earth? Coastlines answers all these questions, and many more. Jam-packed with fascinating facts, useful information and incredible pictures, this book is a one-stop guide to everything you've ever wanted to know about coastlines!

pp.4&5

Where on Earth are Coasts?

Earth is covered in land and sea – and where the two meet, that's a coast! Some coasts are huge, fringing whole continents, while others surround islands you could cross in a few steps. If you've ever run on a beach or paddled in the sea, you've been to a coast.

All around the globe, people live and work by coasts or go there on their holidays. In this book you'll discover WHERE, HOW and WHY ON EARTH these edgy places shape our world.

LONG WALK

Canada has the longest coastline of any country. If you walked the Canadian shores covering 20km a day, it would take you 27 years.

BIG BAY

A bay is a place where the coast curves inwards. The bay with the longest shoreline is Canada's Hudson Bay, at 12,268km.

SEASIDE CITIES

Many of the world's biggest cities, including Tokyo, Shanghai and New York, have grown up next to coasts. They're ideally placed here for shipping and trade.

LOCKED IN

Some countries are landlocked, meaning they don't have a coast at all.

CRUMBLING COASTLINES

Coasts are always changing as water interacts with the land. In some places, cliffs are wearing away by several metres a year.

SURROUNDED

A peninsula is land surrounded by water on three sides.

SHIPWRECKED

The Skeleton Coast in Namibia got its spooky name from piles of bones left by the whaling industry. It's also the site of thousands of deadly shipwrecks, caused by blinding fog.

SANDY LAND

When waves dump sand and other sediment at coasts, they can build up new land. That's how beaches grow.

500,000,000-PEOPLE LONG

Coastlines are hard to measure, but they add up to over a million kilometres worldwide. Straightened out, they would wrap at least 25 times round the Equator. That's the same as more than half a billion adults lying down head to toe!

Adapted extract from © Where on Earth? Coastlines Susie Brooks Wayland Books

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Lesson 1: Teacher Model

How has the author used language on the front and back cover and what is the impact on the reader?

Language Used	Impact on the Reader
Adjectives: Amazing Fascinating Incredible	They make the reader want to open the book and find out more. It makes it sound interesting and exciting to read
Filled with information: Jam-packed full One-stop guide Everything you ever wanted to know about coastlines	This makes the reader feel that no other book is needed to find out everything about coastlines.
Will help with your learning: Useful information	This will ensure you have a good knowledge of coastlines



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Lesson 1: Children Apply

A. 'Many cities have grown up next to coasts.' What does the author mean by 'grown up'?

_____

_____

_____

B. Why has the author used the word 'fringing' when describing some coasts?

Because they edge the coast ☐

Because they are close to the coast ☐

Because they inside the coast ☐

C. Read the section Shipwrecked. What impression do you get of this coast and which words make you think this?

Impression	Evidence
	_____ _____ _____
	_____ _____ _____

D. Read the section 500,000,000-people long. Why has the author compared the coastline to adults lying down? How does this help the reader?

_____

_____

_____

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

Lesson	2	Vehicle Text & Page	Where on Earth: Coastlines Front and back cover and p6&7. The extract is included but it would be better to have the actual book so children can see the layout

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) Why has the author used the sub-headings 'Rip! Bash! Freeze' and what impact do they have on the reader? **B) What do the words 'jostling and tugging' suggest about the movement of Earth's plates and their impact on the continents?** **C) Why does the author say the coastline in Norway 'wiggles'?** Teacher Model Question: What do the words 'bashed, jiggled and battered' suggest when explaining the impact of the natural world on coastlines?	jagged, resists, dents Subject Specific: inlets	• Discuss and evaluate how authors use language, including figurative language considering the impact on the reader • Provide reasoned justification for their views • Identify how language, structure and presentation contribute to meaning	**2f** identify / explain how information / narrative content is related and contributes to meaning as a whole **2g** identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Ask the children to **Think Pair Share** what they learned about coastlines yesterday. Write the words Rip! Bash! Freeze! on the flipchart and share the Contents page with the children. Ask them if they can **Predict** which page will be the focus for the lesson. Confirm it will be 'What gives coasts their crooked shape?' page 6.

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

Vocabulary: Children **Find, Read, Talk** the vocabulary. Briefly **Clarify** meanings.

Explore & respond: Read the double page spread (or the extract see Lesson 2: Read / Teacher Model / Children Practise). Ask children to work with a partner to briefly **Summarise** what this part of the book is about. Again, note any key organisational features (labelled diagrams, fact boxes etc). Look at the capitalised sub-headings, BASH! RIP! FREEZE. Discuss why the author may have written these words in capital letters.

Fluency: Read the section 'FREEZE' to the children (see Lesson 2: Fluency), using **Pausing**. Focus in particular on how the author has uses brackets to insert additional information into the sentence and commas to aid understanding. Children to **Pair Read** the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the Teacher Model Question: What do the words 'bashed, jiggled and battered' suggest about the movement of Earth's plates? Locate them in the paragraph and use **Think Aloud** to consider how they are used in the sentence and why they might have been chosen by the author:

Reference the text: Circle the following words: *'bashed', 'jiggled' and 'battered'* and ensure new vocabulary is underlined.

Teacher Thinks: the coast is 'bashed' by waves. Bash makes me think of hitting hard. I think the author is showing the force of the waves as they 'hit' the coastline. The coast is 'jiggled' by Earth forces. This suggests the earth itself moves and the coastline is affected as a result of this – like a jelly being wobbled on a plate. 'Battered' by the weather again makes me think it is being violently hit by different types of weather like wind, rain or storms. In all cases, the verb choices really help the reader to understand the power and destructive force of nature on the landscape. Add to Lesson 2: Teacher Model.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children have a copy of the extract (see Lesson 2: Read / Children Practise) and work collaboratively to discuss the language choices of the author and answer the **Anchor Questions**.

Practise Taught Strategies & Skills: Locate the language choices in the text and circle them. Use **Think Aloud** to discuss and evaluate the author's choice of language and the impact on the reader.

Step 4: APPLY — Children Apply 10 mins

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

Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Check that the points they have included are acceptable and they have added the appropriate evidence to the sheet.

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. **Predict, Find Read Talk, Pair read, Clarify, Pausing, Think Aloud**

Acceptable Point(s) Anchor Question A
- any points relating to the powerful choice of verb / emphasises the power of nature / makes the reader emphasise the action

Anchor Question B
- any points relating to shoving, barging / rough movement showing the strength and impact of the plates on the coastal landscape

Anchor Question C
- any points relating to the author helping the reader to know the shape is not straight / crooked

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

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Lesson 2: Vocabulary

jagged	resists
dents	inlets



Lesson 2: Fluency

FREEZE
Fjords create the most crooked coastline ever. These deep, narrow inlets were carved by glaciers (slow-moving rivers of ice) during long frozen periods, called ice ages.

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Lesson 2: Anchor Questions

Anchor Questions(s):

A) Why has the author used the sub-headings ‘Rip! Bash! Freeze’ and what impact do they have on the reader?

B) What do the words ‘jostling and tugging’ suggest about the movement of Earth’s plates and their impact on the continents?

C) Why does the author say the coastline in Norway ‘wiggles’?

Teacher Model Question:

What do the words ‘bashed, jiggled and battered’ suggest when explaining the impact of the natural world on coastlines?

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Lesson 2: Read / Teacher Model / Children Practise

What gives coasts their crooked shape?

If you look at a map of the land and sea, you won't see many smooth edges. Our coasts are bashed by waves, jiggled by Earth forces and battered by the weather all the time. No wonder the land gives way in places, creating a jagged outline.

The biggest land shapes (our continents) formed many millions of years ago. Huge sections of Earth's crust, called plates, very slowly moved and broke up the land. Today the plates are still moving and jostling, tugging the continents in different directions. If you took a trip far into the future, the world could look very different again!

Guanabara Bay in Rio de Janeiro, Brazil, was bashed into shape by the Atlantic Ocean.

RIP!
The 'supercontinent', Pangaea formed about 300 million years ago, then began to break up after about 100 million years. The water in Earth's oceans moved to fill in the gaps.

BASH!
When the power of the sea wears land away, this is called erosion. It can form all sorts of dents in the coastline, from tiny caves to gigantic bays.

FREEZE
Fjords create the most crooked coastlines ever. There deep, narrow inlets were carved by glaciers (slow-moving rivers of ice) during long frozen periods, called ice ages.

Norway is only 1,750km long, but its fjord-cut coastline wiggles in and out for an amazing 25,148km!

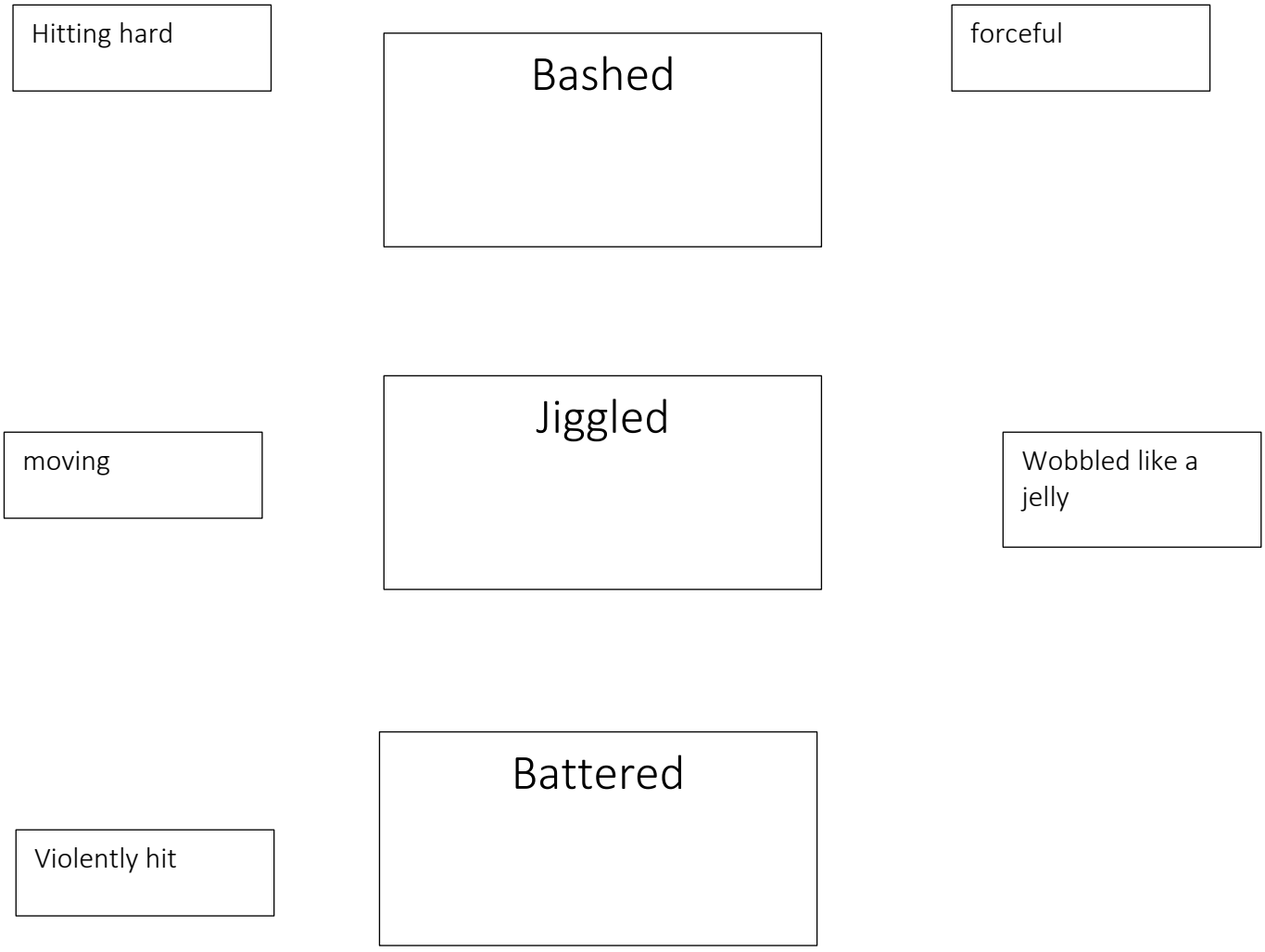
Sognefjord, the longest inlet in Norway, stretches for more than 203km. That's nothing compared to Greenland's Scoresby Sund – at 350km, it would reach from London to Paris!

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Lesson 2: Teacher Model

What do the words ‘bashed, jiggled and battered’ suggest when explaining the impact of the natural world on coastlines?



In all cases, the verb choices are powerful and really help the reader to understand the power and destructive force of nature on the landscape.

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Lesson 2: Children Apply

A. Why has the author used the sub-headings ‘Rip! Bash! Freeze and what impact do they have on the reader?

_____

_____

_____

__

B. What do the words ‘jostling and tugging’ suggest about the movement of Earth’s plates and their impact on the continents?

_____

_____

_____

__

C. Why does the author say the coastline in Norway ‘wiggles’?

_____

_____

_____

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

Lesson	3	Vehicle Text & Page	Where on Earth: Coastlines Front and back cover and pp.18&19. The extract is included but it would be better to have the actual book so children can see the layout

Anchor Questions(s):
A) Explain the two meanings of 'people really live on the edge'.
B) Why has the author asked the reader to picture three Eiffel Towers and a Statue of Liberty when describing the size of the cliffs?
C) What is the effect of describing Molokai's giant cliffs as 'a velvety dark green, draped in vegetation?'
Teacher Model Question:
'Cliffs around the world are crumbling and collapsing all the time'. What impression do you get of the cliffs from this sentence?

Vocabulary Teaching: dramatic, collapsed, isolated, alternatively, spectacular, retreats

Focus Comprehension & Strategies:
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
- Check that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
- Use a range of strategies for skimming, *e.g. finding key words or phrases, gist, main ideas, themes*

Focus Content Domain(s):
2a give / explain the meaning of words in context
2g identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Use the contents page to locate information about cliffs and turn to page 18. On an enlarged copy / on screen version, **Annotate** around the text as the children **Skim** read to get the gist. Encourage children to draw their attention to sub-headings, labels, bold print, photographs etc. to support them.
Share Anchor Question: Explicitly and refer to these throughout the lesson.
Vocabulary: Children use **Find Read Talk** to find definitions of vocabulary (see Lesson 3 Vocabulary). Take brief feedback and **Clarify** understanding.
Explore & respond: Read the double page from the book or adapted extract (see Lesson 3: Read / Teacher Model / Children Practise). As you read with the children see if they can answer the title question, 'Where are the world's highest cliffs?' then turn to a partner and tell them something they have found out from reading this page. Take brief feedback and scribe if you wish.
Fluency: Read the short passage (see Lesson 3: Fluency), using **Stress** on the words *'three', then', still', 'in the world'* and follow the punctuation cues. Note the use of exclamation. **Pair Read** the same extract x2.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the teacher model question: 'Cliffs around the world are crumbling and collapsing all the time'. What impression do you get of the cliffs from this sentence? Have the actual text enlarged / on screen or an extract (see Lesson 3: Read / Teacher Model). Use **Think Aloud** to articulate as you consider the impression the word choices give and how effective they are.
Reference the Text: Teacher Talks: I get the impression that the cliffs have been weakened and are not strong. Crumbling and collapsing suggest they gradually lose parts of the cliff face but are also prone to having parts suddenly fall down.
Add your thoughts to Lesson 3: Teacher Model.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children can have copies of the double page from the book or the extract (see Lesson 3: Practise) and the **Anchor Questions.** The children work collaboratively to discuss the word choices and their effectiveness in order to answer the **Anchor Questions**.
Practise Taught Strategies & Skills: Use discussion and **Think Aloud**. For **Anchor Question A** children will be considering how the people are literally living on the edge of the cliff and how it is also an expression for 'living dangerously'. Children will be considering how visual images and comparisons support the reader in understanding (in this case size) **Anchor Question B.** For **Anchor Question C** the children will consider how the vegetation looks like a lush blanket that covers the land. Teacher to feedback on words and phrases the children have circled.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Children Apply Activity, by completing the table.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Check that the points they have included are acceptable and they have added the appropriate evidence to the table.
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. **Skim, Find Read Talk, Clarify, Stress, Pair reading, Think Aloud**

Acceptable Point(s) Anchor Question
- see Step 3: Practise to consider appropriate points
- when children are commenting upon the effectiveness of the word choices, accept points that show the author has:

-helped to create a vivid picture in the mind of the reader to support understanding / uses comparisons to draw on the reader's knowledge / uses a play on words to appeal to the reader and their understanding of word play

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Lesson 3: Vocabulary

dramatic	collapsed
isolated	retreats
alternatively	spectacular



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Lesson 3: Fluency

Picture three Eiffel Towers balanced on top of each other. Then add a Statue of Liberty. They still wouldn't reach the height of the tallest sea cliffs in the world! Found on the Hawaiian island of Molokai, they rise over a kilometre up from the Pacific Ocean.

Lesson 3: Anchor Question

Anchor Questions(s):

A) Explain the two meanings of 'people really live on the edge'.

B) Why has the author asked the reader to picture three Eiffel Towers and a Statue of Liberty when describing the size of the cliffs?

C) What is the effect of describing Molokai's giant cliffs as 'a velvety dark green, draped in vegetation?'

Teacher Model Question:

'Cliffs around the world are crumbling and collapsing all the time'. What impression do you get of the cliffs from this sentence?

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Lesson 3: Read / Teacher Model / Children Practise

Where are the world's highest cliffs?

Picture three Eiffel Towers balanced on top of each other. Then add a Statue of Liberty. They still wouldn't reach the height of the tallest sea cliffs in the world! Found on the Hawaiian island of Molokai, they rise over a kilometre up from the Pacific Ocean.

The cliffs formed about 1.5 million years ago, when a huge chunk of land collapsed into the sea. At the bottom is an isolated peninsula and village, called Kalaupapa. The only way to get down there by land is on foot or by mule down a narrow, winding trail. Alternatively, try a helicopter or a boat!

Molokai's giant cliffs are a velvety dark green, draped in vegetation that grows where the waves can't reach. In the wet season you can see spectacular waterfalls pouring down. Because the area is so hard for humans to access, many rare plants and animals live there undisturbed.

DANGER, DANGER

Cliffs around the world are crumbling and collapsing all the time. The type of rock has a lot to do with it…

- The Holderness Coast in England retreats by up to 2m each year, losing around 2 million tonnes of rock. The cliffs are made of soft clay, which erodes easily.
- With harder rock, such as limestone, waves can very slowly wear away the bottom of the cliff. If the cliff becomes top-heavy, it collapses.

On the limestone cliffs of Bonifacio, Corsica, people really live on the edge!

FAMOUS

The White Cliffs of Dover, England, are visible from France on a clear day. They're made of chalk, formed from the crushed skeletons of billions of tiny sea creatures.

Ireland's Cliffs of Moher have appeared in several film, including Harry Potter and the Half-Blood Prince! Known for their natural beauty, they're one of the country's top tourist sites.

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Lesson 3: Teacher Model

‘Cliffs around the world are crumbling and collapsing all the time’.

Impression	Evidence
The cliffs have been weakened and are not strong	Crumbling and collapsing suggest they gradually lose parts of the cliff face but are also prone to having parts suddenly fall down.



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Lesson 3: Children Apply

A. Explain the two meanings of ‘people really live on the edge’.

1_____

_____

2_____

_____

B. Why has the author asked the reader to picture three Eiffel Towers and a Statue of Liberty when describing the size of the cliffs?

_____

_____

_____

_____

C. What is the effect of describing Molokai’s giant cliffs as ‘a velvety dark green, draped in vegetation?’

_____

_____

_____

_____

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

Lesson	4	Vehicle Text & Page	Where on Earth: Coastlines Front and back cover and pp.8&9. The extract is included but it would be better to have the actual book so children can see the layout

Anchor Questions(s):
A) Read the paragraph beginning 'Ocean waves aren't born big and bad'. The author uses words like 'deadliest', 'giant' and 'crash' when describing tsunamis. What does this tell you about tsunamis? Comment upon the effectiveness of these words.
B) Why has the author used the simile of a jet plane when describing the speed of tsunamis?
C) Why has the author compared the biggest wave surfed to the tallest known dinosaur and is this an effective comparison?
D) What is the effect of describing the biggest tsunami wave as a monster?
Teacher Model Question:
'Its waves reached speeds of 800kph, heights of 10m and slammed 2km inland'. What is the effect of using the word 'slammed' in this sentence?

Vocabulary Teaching: N/A

Focus Comprehension & Strategies:
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
- Check that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
- Use a range of strategies for skimming, *e.g. finding key words or phrases, gist, main ideas, themes*

Focus Content Domain(s):
2a give / explain the meaning of words in context
2g identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Share the illustration on p.8 of the tsunami wave in Japan in 2011 or use another pre-searched image. Write the word Tsunami on the flipchart and ask children to Think, Pair Share what they know about tsunamis. Now look at the double page spread and **Annotate** as the children **Skim** read to get the gist of the page. Encourage a focus on sub headings, photographs, illustrations, bold print, caption etc.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: N/A
Explore & respond: Have the double page spread on screen or enlarged or use the extract (see Lesson 4: Read). Children may have copies of the double page spread – one between two. Read then ask the children to work with a partner to briefly **Summarise** what this page is about. You may wish to have some images ready on the screen that help children to understand the heights of some of the waves, for example, the Sphynx in Luxor is 34m high (the height of the biggest ocean wave), The Candle of Gratitude monument is 30m high (the height of the biggest wave surfed) etc.
Fluency: Read the first paragraph again (see Lesson 4: Fluency). Model **Pausing** focusing on brackets, commas and exclamation marks. Children **Pair Read** the same section.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the Teacher Model Question: *'Its waves reached speeds of 800kph, heights of 10m and slammed 2km inland'*. What is the effect of using the word 'slammed' in this sentence?
Reference the text: Locate the sentence on an enlarged or on screen version of the double page and use **Think Aloud** to explain how you will answer the question.
Teacher Talks: by using the word 'slammed' it really helps me to understand the force and power of the waves. I also think about a loud sound when a door slams shut so I imagine the loud roar of the waves too as they pound the shore. Add to the Lesson 4: Teacher Model.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children have copies of the double page or the extract below (see Lesson 4: Children Practise) and they work collaboratively to find evidence to answer the **Anchor Questions**.
Practise Taught Strategies & Skills: They use their **Think Aloud** to talk through the ways in which the author is using language and the impact on the reader. Encourage the use of **Skim** and **Summarise.** Teacher to feedback on the evidence they are circling.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Children Apply.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Check that the points they have included are acceptable.
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. **Skim, Summarise, Pair reading, Pausing, Think Aloud**

Acceptable Point(s)
Anchor Question
A any points relating to the destructive nature of the tsunami / its power / its size
B it helps the reader to understand that it moves extremely quickly / jet planes move incredibly fast
C it helps the reader to understand the scale of the wave / its height as it compares it to something else that is very large / some dinosaurs were very big so the wave must be very large
D people are scared / filled with dread by tsunamis / destructive / will destroy and hurt anything in its path

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Lesson 4: Fluency

It depends where you're looking. Scientists have discovered waves of up to 244m (taller than some skyscrapers) *underneath* the sea! Underwater waves look the same as the water around them, but they are a different temperature or have a different level of salt.



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Lesson 4: Anchor Question

Anchor Questions(s):

A) Read the paragraph beginning 'Ocean waves aren't born big and bad.' The author uses words like 'deadliest', 'giant' and 'crash' when describing tsunamis. What does this tell you about tsunamis? Comment upon the effectiveness of these words.

B) Why has the author used the simile of a jet plane when describing the speed of tsunamis?

C) Why has the author compared the biggest wave surfed to the tallest known dinosaur and is this an effective comparison?

D) What is the effect of describing the biggest tsunami wave as a monster?

Teacher Model Question:

'Its waves reached speeds of 800kph, heights of 10m and slammed 2km inland'. What is the effect of using the word 'slammed' in this sentence?

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Lesson 4: Read

Where are the world's biggest waves?

It depends where you're looking. Scientists have discovered waves of up to 244m (taller than some skyscrapers) *underneath* the sea! Underwater waves look the same as the water around them, but they are a different temperature or have a different level of salt.

Ocean waves aren't born big and bad. They get whipped up by winds out at sea and grow taller as they reach shallow waters close to land. As the wave nears the shore, water at the back of it travels faster than the front – until eventually the wave topples, or breaks.

The deadliest waves are called tsunamis and they are shaken into action by earthquakes, landslides or volcanoes. Tsunamis are giant walls of water which can crash several kilometres inland. They can move as fast as a jet plane and wipe out buildings and anything else in their path.

MONSTER WAVES

BIGGEST OCEAN WAVE: 34 m

This was reported by officers of the US Navy oil ship USS Ramapo in the North Pacific on 7 February, 1933. Luckily, they lived to tell the tale!

BIGGEST WAVE SURFED: 30m

Both Garrett McNamara and his friend Carlos Brune claim to have ridden 30m waves off the coast of Nazare, Portugal, in 2013. The official record, set by McNamara in the same place in 2011, is 23.8m. either way, they'd tower over the tallest known dinosaur with its neck at full stretch.

BIGGEST TSUNAMI WAVE: 524m

Triggered by and earthquake and landslide in Alaska's Lituya Bay in 1958, this monster uprooted trees over 500m above sea level (higher than the Empire State Building).

DEADLIEST WAVE KNOWN: 230,000 people killed

The Indian Ocean tsunami of 2004 affected 14 countries. Its waves reached speeds of 800kph, heights of 10m and slammed up to 2km inland.

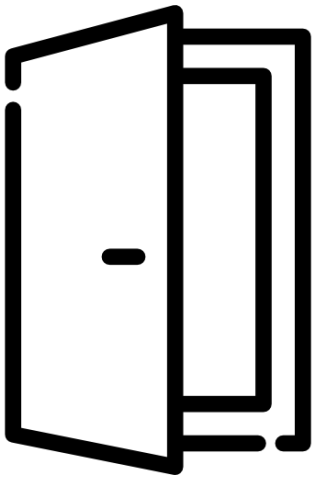
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Lesson 4: Teacher Model

'Its waves reached speeds of 800kph, heights of 10m and slammed 2km inland'. What is the effect of using the word 'slammed' in this sentence?

By using the word 'slammed' it really helps me to understand the force and power of the waves. I also think about a loud sound when a door slams shut so I imagine the loud roar of the waves too as they pound the shore.



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Lesson 4: Children Apply

A. Read the paragraph beginning ‘Ocean waves aren’t born big and bad.’ The author uses words like ’deadliest’, ‘giant’ and ‘crash’ when describing tsunamis. What does this tell you about tsunamis? Comment upon the effectiveness of these words.

B. Why has the author used the simile of a jet plane when describing the speed of tsunamis?

C. Why has the author compared the biggest wave surfed to the tallest known dinosaur and is this an effective comparison?

D. What is the effect of describing the biggest tsunami wave as a monster?

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

Lesson	5	Vehicle Text & Page	Where on Earth? Coastlines Pages from across the whole week

Anchor Questions(s):	Vocabulary Teaching:	Application of Comprehension & Strategies:	Focus Content Domain(s):
Think about the language the author has used to make this book interesting and engaging for the reader. Write a book review using similar language that will encourage others to read it.	N/A	• Discuss and evaluate how authors use language, including figurative language considering the impact on the reader	2a give / explain the meaning of words in context 2g identify / explain how meaning is enhanced through choice of words and phrases



Extended Apply lesson

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

Activate Prior knowledge: **Summarise** with a partner what they have found out about coastlines across the week.

Share Anchor Questions: Ensure this is available to refer to throughout the session.

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

Vocabulary: N/A

Enjoy and Respond to the text: Have the pages they have looked at throughout the week. Recap the language the author has used that has been focused on throughout the week, e.g. powerful adjectives / using comparisons / play on words and double meanings etc. Consider which language choices they particularly liked and discuss why.

Written Responses / Evidence Anchor Question(s):
- In the Reading Journal place the Extended Application Activity sheet.

Teacher Note: You may want the children to complete this independently, as evidence of their independent application.

Additional Activity 1: Make a fact file coastlines
- Write about and research a different coastlines. Present some findings in short information booklet.

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
- Use of the strategies taught across the week i.e. **Think Aloud, Summarise, Word Choice etc.**
- Responses they have given to the **Anchor Questions**

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Lesson 5: Anchor Question

Think about the language the author has used to make this book interesting and engaging for the reader. Write a book review using similar language that will encourage others to read it.

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Lesson 5: Children Apply
Book Review

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Shared Reading Planning

Year 6

Curriculum Driver: Geography

Unit E: Coasts

Non-Fiction 2

DK Findout! Website

The World Online News

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

Lesson	1	Vehicle Text & Page	DK Findout! website – coasts Coasts And Coastline Facts | Coastal Features | DK Find Out Home page and Tides page

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) What are tides? **B) What is high tide and what is low tide?** **C) Use your own words and diagrams to explain how the moon causes tides.** Teacher Model Question: How is water moved by the moon's gravity?	strip of land, artificial, defences	• Use a range of strategies for skimming, *e.g. finding key words or phrases, gist, main ideas, themes* • Retrieve, record and present information from non-fiction	**2b** retrieve and record information / identify key details from fiction and non-fiction

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Ask children where else they can find out information about coasts. Discuss the fact that websites can also support learning around different subjects. Explain that they will be exploring a website to find out more about coasts. Ask children to Think Pair Share organisational / interactive features they might find when exploring a website.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Share new vocabulary (see Lesson 1: Vocabulary). Encourage children to **Find Read Talk** the vocabulary words. Briefly **Clarify**.
Explore & respond: Begin by sharing the webpage on screen. Ask children to **Skim** read the page to get a gist of what it is about and make any notes on a flipchart in response to their suggestions. Also consider together how the webpage is navigated. Move the cursor over the photographs and sub-headings to see how the reader can make choices about what to read and how to access the information. Read the introductory paragraph then click on the word 'Tides'. Note how this reveals a short piece of text. Why might this have been included? What does it make the reader want to do? Click on the Tides diagram and read the paragraph.
Fluency: Read the fluency paragraph (see Lesson 1: Fluency) and use **Pausing** as you note punctuation cues. Consider the use of commas and brackets and how they aid meaning. Children to **Pair Read** the extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Focus on the teacher model question: How is water moved by the moon's gravity? Model how to **Annotate** the question to find key words. Use **Think Aloud** to explain why you are circling words and phrases to answer the model question.
Reference the text: Read the question and circle the key words *'water', 'moon's gravity'*. Model how to try and locate them in the text. Focus on the introductory page and model **Skim** reading to find *'Moon's gravity'* towards the bottom of the page. Read the sentence but note that this doesn't fully answer the question – it just says tides are caused by the moon's gravity, but not *how*. Explain you will need to keep exploring the website. Move the cursor over *'What causes tides'* and click into the picture explaining that you want to see if there is further information to help answer the question. Again, **Skim** read and locate and circle the words *'moon's gravity', 'water', 'moon', 'force of gravity'*.
Teacher Talks: I can now find more information about how the moon's gravity moves water. The text explains that water is 'dragged' towards the moon by the force of its gravity.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Ideally, children to have laptops (one between two to share) or if this is not possible, they could have copies of the web pages (see Lesson 1: Read / Children Practise). They work collaboratively to find the evidence to answer the **Anchor Questions**.
Practise Taught Strategies & Skills: Children to practise **Annotating** the question in order to find key words. **Skim** reading the text and use discussion and **Think Aloud** to consider the evidence. Teacher to feedback as the children work, supporting them in locating evidence to answer the **Anchor Questions**.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Children Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Check that the answers are acceptable
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. **Find Read Talk, Pair reading, Pausing, Think Aloud, Skim, Pausing, Annotating, Think Aloud**
*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' sections

Acceptable Point(s)
Anchor Questions:
A the rising and falling of sea levels along most coasts
B High tide – when the water level rises and floods part of the coastline
Low tide – when the water level falls, making the flooded part of the coastline show again
C any mixture of words and diagrams that show the two tidal bulges

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Lesson 1: Vocabulary

strip of land	artificial
defences	



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Lesson 1: Fluency

A coast is a strip of land that meets an ocean or sea. If all the length of land where it meets water is measured, the total would be 502,000 kilometres (312,ooo miles) of coastline around the world. Coasts have many different features, such as caves and cliffs, beaches and mudflats. Tides, waves, and water currents (flow) shape the land to form these coastal features.

Lesson 1: Anchor Questions

Anchor Questions(s):

A) What are tides?

B) What is high tide and what is low tide?

C) Use your own words and diagrams to explain how the moon causes tides.

Teacher Model Question:

How is water moved by the moon's gravity?

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Lesson 1: Read / Teacher Model / Children Practise

A coast is a strip of land that meets an ocean or sea. If all the length of land where it meets water is measured, the total would be 502,000 kilometres (312,000 miles) of coastline around the world. Coasts have many different features, such as caves and cliffs, beaches and mudflats. Tides, waves, and water currents (flow) shape the land to form these coastal features. Some coasts are also changed by the flow of glaciers, which are huge rivers of ice, and lava from volcanoes. Humans have also built coastal features, such as harbours, coastal defences, and artificial islands.

Tides

Sea levels rise and fall twice (two times) a day along most coastlines. These water movements are called high and low tide.

Tides are the rising and falling of sea levels along most coasts. When the water level rises and floods part of the coastline, this is called a high tide. When the water level falls, making the flooded part of the coastline show again, this is called a low tide. The difference between high and low tide level changes from day to day, and from place to place. Tides are caused by the pull of the Moon's gravity, which is an invisible force pulling on Earth.

What causes tides?

Tides are the rising and falling of sea levels along most coasts. These changes in water level are caused by the pull of the Moon's gravity, which is an invisible force pulling on Earth. Ocean water is dragged toward the Moon by the force of gravity. This effect is called a tidal bulge, which causes the sea level to rise on the side facing the Moon. The rising water is known as high tide. Earth's movement is also affected slightly by the Moon, causing water to rise on the other side as well. As Earth spins, most coasts pass through these two tidal bulges of rising sea levels each day.

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Lesson 1: Children Apply

A) What are tides?

B) What is high tide and what is low tide?

C) Use your own words and diagrams to explain how the moon causes tides.

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

Lesson	2	Vehicle Text & Page	DK Findout! website – coasts Delta pages Coasts And Coastline Facts | Coastal Features | DK Find Out

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) What is a delta? **B) What does a river pick up on its journey?** **C) What two things might make the mud and silt settle, rather than being carried away?** **D) Give three examples of wetland.** Teacher Model Question: What causes the fan shape in a delta?	N/A	• Use a range of strategies for skimming, *e.g. finding key words or phrases, gist, main ideas, themes* • Retrieve, record and present information from non-fiction	**2b** retrieve and record information / identify key details from fiction and non-fiction

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Ask the children to **Think Pair Share** what they learned about coastlines yesterday. Share the home page again and the **Anchor** and **Model Questions**. Which page do the children think they will need to click onto to answer the questions? Ask children if they recall the word 'delta' from previous learning about rivers.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: N/A
Explore & respond: Click onto the 'Deltas' page and explore. Note the links to further information and discuss together how the page has been organised to support easy navigation. Read the information to the children and pause to allow for responses to information gathered. Teacher Note: there is no need to click into the '*From Source to Mouth'* section.
Fluency: Model fluency (see Lesson 2: Fluency), using **Pausing**. Focus in particular on how the author has uses brackets to insert additional information into the sentence, commas to aid understanding and the hyphenated word for clarity. Children to **Pair Read** the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the Teacher Model Question: What causes the fan shape in a delta? Look at the question and **Annotate** to note which words you will be looking for in the body of the text. Locate them in the paragraph and use **Think Aloud** to consider how to answer the question.
Reference the text: Circle the words '*delta'* and *'fan shape'* in the question. Then model how to **Skim** read to find them in the text. Note that the answer to this is on the Deltas home page and you don't need to click into any more sections. Use **Think Aloud** to model how to answer the question:
Teacher Thinks: The sediment that has been dropped blocks the river causes the river to spread or fan out in smaller channels.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Ideally, children have a laptop per pair or a copy of the text from the website (see Lesson 2: Read / Children Practise) and work collaboratively to find the evidence to answer the **Anchor Questions**.
Practise Taught Strategies & Skills: **Annotate** the questions to find key words. **Skim** read the text to try and locate these words. Use **Think Aloud** to discuss how they might answer the questions.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Check that the points they have included are acceptable and they have added the appropriate evidence to the sheet.
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. **Find Read Talk, Pair Read, Pausing, Annotate, Skim, Think Aloud**

Acceptable Point(s) Anchor Question A
• wide area of flat land along a coast that forms where a river meets the sea
Anchor Question B
• mud and tiny pieces of rock / silt
Anchor Question C
• if the mud and silt is very large or the sea is very calm
Anchor Question D
• bog / swamp / marsh / shallow water wetland

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

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Lesson 2: Fluency

Deltas are areas of land that extend out from the coast. They form when rivers deposit (drop) their large load of mud and sand as they meet slow-moving sea water.

A delta is a wide area of flat land along a coast that forms where a river meets the sea. A river picks up mud and tiny pieces of rock called silt on its way to the sea. Often this mud and silt is carried out to sea. But if this load of mud and silt is very large, or the sea is very calm, it settles before it can be carried away.

Lesson 2: Anchor Questions

Anchor Questions(s):

A) What is a delta?
B) What does a river pick up on its journey?
C) What two things might make the mud and silt settle, rather than being carried away?
D) Give three examples of wetland.

Teacher Model Question:

What causes the fan shape in a delta?

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Lesson 2: Read

Deltas

Deltas are areas of land that extend out from the coast. They form when rivers deposit (drop) their large load of mud and sand as they meet slow-moving sea water.

A delta is a wide area of flat land along a coast that forms where a river meets the sea. A river picks up mud and tiny pieces of rock called silt on its way to the sea. Often this mud and silt is carried out to sea. But if this load of mud and silt is very large, or the sea is very calm, it settles before it can be carried away. Mud and silt dropped by the river is called sediment. This sediment builds up in layers, forming an area of land growing outwards from the shore. The river is blocked by the sediment it drops, so it spreads, or fans, out in many smaller channels.

The Ganges delta is the biggest in the world, covering 105,000 sq km (41,000 sq miles), which is more than the total area of Tasmania in Australia.

Bird's Foot Delta

When a river drops sand, mud and other sediments along its edges, raised banks called levees form. If a river breaks through one of the levees, part of it then flows off in another direction. This creates a delta in the shape of a bird's foot, such as the Mississippi delta.

Wetlands

The swamps, creeks, and pools of a river delta are home to a variety of wetland wildlife, such as wading birds and shorebirds.

Wetlands are areas that are filled or soaked with fallen rain (freshwater) or salty sea water. They form when water lying on soil cannot drain away and so builds up. There are many types of wetland including bog, swamp, marsh, and shallow water wetland, and they cover about six per cent of Earth. Many wetland plants have adapted to growing in the water with spongy or woody stems and waterproof waxy or hairy leaves. Wetlands are home to many amphibians such as frogs, and reptiles, such as crocodiles and alligators. Birds, such as waders and shore birds, also feed on the fish and tiny animals in the water.

One of the world's largest wetlands, Pantanal in South America, is home to about 656 types of birds, 325 types of fish, 169 types of mammals, and 98 types of reptiles.

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Lesson 2: Children Apply

A. What is a delta?

_____

_____

_____

B. What does a river pick up on its journey?

_____

_____

_____

C. What two things might make the mud and silt settle, rather than being carried away?

1_____

2_____

D. Give three examples of wetland.

1_____

2_____

3_____

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

Lesson	3	Vehicle Text & Page	DK Findout! website – coasts Deltas / Wetlands pages Coasts And Coastline Facts | Coastal Features | DK Find Out

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
Why should wetlands be protected?	N/A	• Read closely, annotating for specific purposes • Explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary	**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: Have the Wetlands web page from yesterday's session open and ask children to Think Pair Share what they remember about wetlands. Source further images of animals that live in wetlands.
Share Anchor Question: Explicitly and refer to this throughout the lesson.
Vocabulary: N/A
Explore & respond: Read the wetlands information looked at yesterday on the website. As you read, clicking on each of the elements of the site, ask the children to **Stop & Jot** their thoughts in relation to the **Anchor Question**. Encourage them to consider what information they will use from the website to support their argument. Allow time for children to share their initial thoughts about why wetlands might be important features of our coastal landscapes.
Fluency: Read the short passage (see Lesson 3: Fluency), using **Pausing** to follow the punctuation cues and aid meaning. **Pair Read** the same extract x2.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Look again at the **Anchor Question** and use **Think Aloud** to model how you will start to gather evidence to support your point of view.
Reference the Text:
Start with the Deltas webpage and click on the first link to wetlands that shows the introductory sentence (**don't go fully into the wetlands page**), '*The swamps, creeks, and pools of a river delta are home to a variety of wetland wildlife, such as wading birds and shorebirds'.* Circle the words '*home', 'variety of wildlife', 'wading birds', 'shorebirds'.* Add these to the Lesson 3: Teacher Model.
Now use the argument prompt sheet to show how you will use the evidence gathered to orally share your argument.
It is my opinion that wetland habitats should be protected as they provide a home to a variety of animals and plant life. Furthermore, a range of wading birds and shorebirds live there too, such as herons.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children to have a laptop, one between two, or have copies of the page from the website or the extract below (see Lesson 3: Read / Children Practise) and the **Anchor Question.** The children work collaboratively to find evidence to support their argument for or against the protection of the wetlands.
Practise Taught Strategies & Skills: Children locate and circle evidence in the text to support their argument for the protection of the wetlands. As they work, teacher to discuss with children how their argument is shaping up and how appropriate the evidence is.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): Children use their Practise sheet to create an argument for the protection of wetlands. This can be recorded.
Verbal & Written Responses: Children have time to rehearse their arguments and present to another person / group / the rest of the class. Encourage children to listen carefully and build on each other's ideas – not repeat those already conveyed.
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. **Find Read Talk, Clarify, Pausing, Pair read**

Acceptable Point(s) Anchor Question

Home to a variety of animals / only place where in crocodiles and alligators live together (in USA) / cover 6% of the earth / strong, well balanced eco-system / plants have adapted to perfectly suit the habitat

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

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Lesson 3: Fluency

Wetlands are areas that are filled or soaked with fallen rain (freshwater) or salty sea water. They form when water lying on soil cannot drain away and so builds up. There are many types of wetland including bog, swamp, marsh, and shallow water wetland, and they cover about six per cent of Earth.

Lesson 3: Anchor Question

Why should wetlands be protected?

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Lesson 3: Read

Wetlands

The swamps, creeks, and pools of a river delta are home to a variety of wetland wildlife, such as wading birds and shorebirds.

Wetlands are areas that are filled or soaked with fallen rain (freshwater) or salty sea water. They form when water lying on soil cannot drain away and so builds up. There are many types of wetland including bog, swamp, marsh, and shallow water wetland, and they cover about six per cent of Earth. Many wetland plants have adapted to growing in the water with spongy or woody stems and waterproof waxy or hairy leaves. Wetlands are home to many amphibians such as frogs, and reptiles, such as crocodiles and alligators. Birds, such as waders and shore birds, also feed on the fish and tiny animals in the water.

One of the world's largest wetlands, Pantanal in South America, is home to about 656 types of birds, 325 types of fish, 169 types of mammals, and 98 types of reptiles.

American Alligator

American alligators are the main hunters in the Everglades, Florida's swamp. They are often seen floating, with just their eyes, nostrils, and back above the water. The Everglades are the only place where alligators and crocodiles live together.

Great Blue Heron

One of the world's biggest herons, this bird is common in North America. The heron's long legs allow it to walk in shallow water, and it uses its stabbing bill to catch prey, such as fish, lizards, and snakes.

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Lesson 3: Teacher Model

Why should wetlands be protected?

firstly	similarly
another point	furthermore
as you can see	specifically
moreover	the reasons are
it is my opinion	for instance
in support of this	to conclude

It is my opinion that wetland habitats should be protected as they provide a home to a variety of animals and plant life. Furthermore, a range of wading birds and shorebirds live there too, such as herons.

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Lesson 3: Children Apply

Why should wetlands be protected?

firstly	similarly
another point	furthermore
as you can see	specifically
moreover	the reasons are
it is my opinion	for instance
in support of this	to conclude

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

Lesson	4	Vehicle Text & Page	Newspaper article about coastal erosion As a British village crumbles into the sea, a family holds onto a home that can't be saved (pri.org) This lesson will work best if children have full access to the website or have the full story printed out – this will provide arguments for and against

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
Should the people of the village move to a safer location? Teacher Model Question: What impact is coastal erosion having on the village community?	blustery, surveying, hug the edge, abruptly, iconic, demolished, unpredictable, swath of coastline	• Read closely, annotating for specific purposes • Explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary	**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 the words 'Coastal erosion' on a flipchart. Ask the children to Think Pair Share what they understand by these words. **Clarify** erosion (the coastline being damaged or removed by the waves, wind or rain). Refer back to previous week's learning in which the children learned how the coastline was 'bashed' and 'ripped' by the elements.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Encourage children to use **Find Read Talk** to find the meanings. **Clarify** understanding where necessary.
Explore & respond: Share the following web page: As a British village crumbles into the sea, a family holds onto a home that can't be saved (pri.org)
Read the news article to the children and as they listen, ask them to jot down the feelings of the people in the article as they face a daily battle with coastal erosion. Ask children to turn to a partner and **Summarise** the article in as few words as possible.
Fluency: Read the first paragraph again (see Lesson 4: Fluency). Model **Expression** as you read the words of the person who has been interviewed. Children **Pair Read** the same section.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the Teacher Model Question: What impact is coastal erosion having on the village community? Use the text to locate evidence of the impact and circle. Use **Think Aloud** as you talk through your understanding of the impact. Teacher Note: the entire article would provide all of the evidence below.
Reference the text: Circle the following words, *'damage', 'clay that had recently sheared off the cliff and onto the beach below', 'it's taken quite a lot', 'the last time I was here, there was a full ramp', 'footpath…leads to nothing', 'cliff has fallen away', ' Several properties named in that document as at risk of erosion by 2025, are gone already', 'we've lost 36 houses, four businesses, the coast guard, the lifeboat [station], the public car park, the public toilets, and virtually all the beach access', 'we are being torn to pieces'.*
Add these to the Lesson 4: Teacher Model and **Summarise** the impact of coastal erosion: The coastline has been severely damaged by coastal erosion, and this has impacted on the lives, homes and businesses of the villagers.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children to have a laptop, one between two, or have copies of the page from the website or the extract below (see Lesson 4: Practise) and the **Anchor Question.** The children work collaboratively to find evidence to support their argument as to whether the people of the village should move to a safer location.
Practise Taught Strategies & Skills: Children locate and circle evidence in the text to support their argument. As they work, teacher to discuss with children how their argument is shaping up and how appropriate the evidence is.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): Children use their Practise sheet to create an argument for or against the people of the village moving to a safer location. They will also have a copy of the sheet from yesterday with the words they can use as they are constructing their arguments (see below). The argument can be recorded.
Verbal & Written Responses: Children have time to rehearse their arguments and present to another person / group / the rest of the class. Encourage children to listen carefully and build on each other's ideas – not repeat those already conveyed. You may want one argument to be presented then the counter argument so that it develops into a discussion.
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. **Find Read Talk, Clarify, Summarise, Expression, Pair read, Think Aloud.**

Acceptable Point(s) Anchor Question

For relocation:
Safer / not worried about the future of their homes and village / no risk of losing items that are of value to them and any other valid points
Against relocation:
This is their home / why should they move – should have support around coastline defences instead / it will end their community / people and businesses have been established for generations

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

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Lesson 4: Vocabulary

blustery	surveying
hug the edge	abruptly
iconic	demolished
unpredictable	swath of coastline



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Lesson 4: Fluency

"I'm used to everyone going on and on about the erosion down here, but when I saw it like this, I was like oh, this is different," Darcy says.

Lesson 4: Anchor Question

Anchor Questions(s):

Should the people of the village move to a safer location?

Teacher Model Question:

What impact is coastal erosion having on the village community?

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Lesson 4: Read

Find the entire article here:
As a British village crumbles into the sea, a family holds onto a home that can't be saved (pri.org)

It's a blustery winter day on the English coast and Nicola Bayless is walking along the Happisburgh cliffs with her daughter Darcy, surveying the damage after a recent storm.

"All this is part of the cliff that used to be," she says. "It's taken away quite a lot."

"The last time I was here there was a full ramp, so you could walk down, and there was loads of people coming down to come and see all the cliffs," Darcy says.

That ramp down to the beach washed away this winter. A footpath worn into the grass that used to hug the edge of the cliff now leads to nothing, ending abruptly where a piece of cliff has fallen away.

"I'm used to everyone going on and on about the erosion down here, but when I saw it like this, I was like oh, this is different," Darcy says.

A historic village crumbling into the sea

Happisburgh, population roughly 1,400, is a historic village on England's Norfolk coast best known for how locals pronounce its name (it's haze-boro, not hapis-burg), its iconic red-and-white striped lighthouse, and the fact that it's crumbling into the sea.

The Baylesses' house will be gone in that timeframe. They live within sight of the Happisburgh cliffs, little more than the length of a football field away, in a 1950s-era, brick two-story house. Nicola Bayless says the walls shake when pieces of the cliff fall off.

Their neighbour Bryony Nierop-Reading made national news several years ago when she refused to leave her bungalow, even when the bathroom hung over the edge of the cliff. Her house was finally demolished in 2013, the year after nine of her neighbour's homes met the same fate before they could fall into the sea.

"I've had people come up to me and go, 'So how long have you lived here, and how long have you got left?'" says Darcy Bayless. "I just tell them, 'I don't know now,' because it's so unpredictable."

In 2000, shortly before the Baylesses moved to Happisburgh, Nicola says surveyors estimated the house they live in now had about 150 years left. Now she estimates it has 25, maybe less.

A coastal erosion risk map published in a 2012 local planning document puts the Baylesses's house in a swath of coastline expected to be at risk of erosion by 2055. But local experts point out that the map is old, and hasn't been updated to reflect erosion after recent major storms. Several properties named in that document as at risk of erosion by 2025, are gone already.

"In the last 26 years that my wife and I have been in this village," says Clive Stockton, the landlord at the village pub and a local expert on coastal erosion, "we've lost 36 houses, four businesses, the coast guard, the lifeboat [station], the public car park, the public toilets, and virtually all the beach access."

Adapted extract from © The World News Site

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Lesson 4: Teacher Model

damage

clay that had recently sheared off the cliff and onto the beach below

footpath…leads to nothing

the last time I was here, there was a full ramp



we are being torn to pieces

it's taken quite a lot

cliff has fallen away

Several properties named in that document as at risk of erosion by 2025, are gone already

we've lost 36 houses, four businesses, the coast guard, the lifeboat [station], the public car park, the public toilets, and virtually all the beach access'

The coastline has been severely damaged by coastal erosion, and this has impacted on the lives, homes and businesses of the villagers.

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Lesson 4: Children Apply

Should the people of the village move to a safer location?

firstly	similarly
another point	furthermore
as you can see	specifically
moreover	the reasons are
it is my opinion	for instance
in support of this	to conclude

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

Lesson	5	Vehicle Text & Page	All of the resources from this week – DK website and News website plus the book from the previous week (Where in the World? Coastlines)

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
Why should our world's coastlines be protected?	N/A	• Read closely, annotating for specific purposes • Explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary	**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



Extended Apply lesson

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

Activate Prior knowledge: ask children to briefly discuss what they have learned about coastlines during the previous two weeks. Take feedback and add to the flipchart.

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

Share Anchor Questions: Refer to this throughout the lesson.

Vocabulary: N/A

Enjoy and Respond to the text: have all of the texts / webpages available and ask the children to discuss together their thoughts about the protection of coastlines. Prompt them to consider their importance as habitats for plants and animals, the beauty they bring to the landscape, what they provide for people in terms of homes, leisure and industry etc. Make notes on a flipchart as the children talk. Explain that the children will be making a poster or writing a letter explaining to the reader the importance of coastlines and why they should be protected. You can choose one option for the children or give them both to choose from. Both should enable the children to use some of the language of discussion they have been using during this week's work.

Written Responses / Evidence Anchor Question(s):
- In the Reading Journal place the Extended Application Activity sheet.

Teacher note: You may want the children to complete this independently, as evidence of their independent application.

Additional Activity 1: Technical Subject Specific Vocabulary
- encourage children to extrapolate words that are specific to coastlines and label these on drawings/illustrations.

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

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Lesson 5: Anchor Question

Why should our world's coastlines be protected?



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Lesson 5: Children Apply

Why should our world's coastlines be protected?
Use everything you have learned during the past two weeks to create a poster or write a letter explaining to your reader why the world's coastlines should be protected. Try to include information from the texts you have read to back up your argument. You can also use some of the words from the argument prompt to support.

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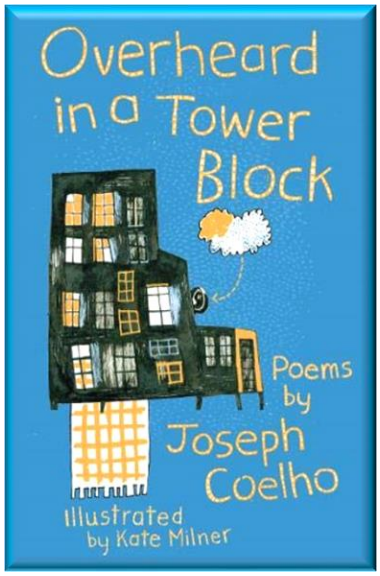
Shared Reading Planning

Year 6

Curriculum Driver: Geography

Unit E: Coasts

Poetry



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

Lesson	1	Vehicle Text & Page	Eastbourne from Overheard on a Tower Block PP. 71&72 (also available online)

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
What do we learn about the features of a coastline in this poem?	synced steps, stroll, silhouettes **Subject Specific:** ebbing tide, flint, sandstone, amulets	• Read closely, annotating for specific purposes	2d make inferences from the text / explain and justify inferences with evidence from the text 2b retrieve and record information

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Write the word 'Beach' on a flipchart. Ask the children to Think, Pair, Share what they think of when they see this word. What does it conjure up in their minds in terms of what they would see, hear, feel, smell and taste? Take brief feedback.

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

Vocabulary Share with the children the subject specific vocabulary and their meanings (see Lesson 1: Vocabulary). If you are using this planning as part of a topic on coasts, you may want to show a piece of flint, sandstone and amulet – or have images of these on a whiteboard. Children use **Find, Read, Talk** to find the definitions of the other words. **Clarify** definitions.

Explore & Respond: Look at the front cover of the book. Note that the poet, Joseph Coelho, primarily writes about poems with an urban or city backdrop. Here he has written a poem called Eastbourne, a coastal town in the South of England. Read *all* of the poem, paying attention to new vocabulary. Use expression, particularly when reading the lines that give a very vivid picture of the pebbles and the sea. Ask the children to turn to a partner to **Summarise** what happens in the poem. Indicate that this poem has no regular rhyme or set number of lines in each stanza. Read the poem again and encourage the children to **Visualise** the coastal setting as you read.

Fluency: Model the third stanza, and use **Stress** to emphasise words that show the sounds of the seaside, e.g. *'crunch', 'stroll', 'sea sings', 'knocking a tone', 'hushing melody'.* Children **Choral Read** x2 (see Lesson 1: Fluency).

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills:

Have a copy of the poem enlarged or onscreen. Focus on the first stanza and **Annotate** to show how you are **Visualising** the scene.

Reference the Text: Circle the words *'pebbles', 'orange-pink sunset'* and *'ebbing tide'*. Then use **Think Aloud** to show how this is painting a picture in your mind.

Teacher Talks: On my coastal picture I am going to add some pebbles and a sunset that I will colour with orange and pink. I know that the ebbing tide is when the water is going out into the sea, so I am going to draw my water line quite a way out. I am starting to build up a picture of what is on the coastal setting of this poem.

Add to the Lesson 1: Teacher Model sheet.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children to examine the rest of the poem and read through in pairs. One copy of the poem between two encourages collaborative working and discussion.

Practise Taught Strategies & Skills: Children circle key words and phrases to answer the **Anchor Question** and **Annotate.** If the children are finding this difficult, point them towards the following words and phrases, *'every colour of pebble beneath my feet', 'grey lumps of flint', 'sharp, shining cores', 'gritty ovals of sandstone', 'fossils', 'worn amulets', 'sunbursts dip into the wispy clouds', 'greens, blacks and purples of the rock pools', 'shine red and gold and white from the sea', 'every colour in the sun'.* Teacher to feedback as the children work, asking them how the circled words help them to **Visualise** the coastal scene.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Apply by **Visualising** the coast described in the poem.

Verbal & Written Responses: Compare children's drawings based on the details mentioned in the poem. Discuss together how the words and phrases have been brought to life by the drawings. Why might there be variations in the drawings? Has the poet created an accurate picture of a coastline with his words, or is it a sentimental view because it is a childhood memory?

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. **Find Read Talk, Summarise, Choral Reading, Stress, Annotate, Think Aloud, Visualise**

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Lesson 1: Vocabulary

synched steps	stroll
silhouettes	ebbing tide
flint	sandstone
amulets	







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Lesson 1: Fluency

They crunch and shift under synced steps
as we stroll, towels wrapped around sand-dusted
bodies.
The sea sings with the pebbles,
knocking a tone from each,
forming a hushing melody.

Lesson 1: Anchor Questions

What do we learn about the features of a coastline in this poem?

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Lesson 1: Read

Use the entire poem in 'Overheard in a Tower Block' – Joseph Coehlo pp. 71&72

Kicking the pebbles along Eastbourne beach
as the orange-pink of sunset
plays with the ebbing tide,
my mother asks…

"What do you want to do when you're older?"

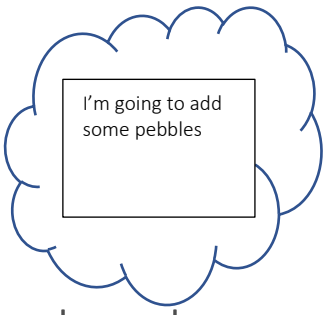
There is every colour of pebble beneath my feet,
grey lumps of flint winking their sharp, shining
cores,
gritty ovals of sandstone, pregnant with fossils,
worn amulets of glass of every sparkle.

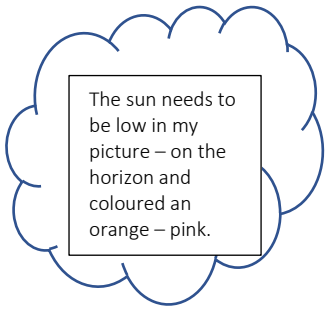
They crunch and shift under synced steps
as we stroll, towels wrapped around sand-dusted
bodies.
The sea sings with the pebbles,
knocking a tone from each,
forming a hushing melody.

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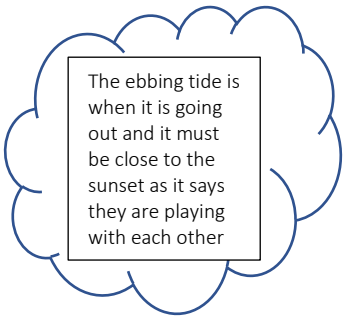
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Lesson 1: Teacher Model





Kicking the pebbles along Eastbourne beach
as the orange-pink of sunset
plays with the ebbing tide,
my mother asks...



"What do you want to do when you're older?"

Teacher Model Image:

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Lesson 1: Children Apply
What do we learn about the features of the coastline in this poem?

My Visualisation

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

Lesson	2	Vehicle Text & Page	Eastbourne from Overheard on a Tower Block PP. 71&72

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
The poet uses figurative language to describe the coastal setting. What is the effect of this?	N/A	• Read closely, annotating for specific purposes • Discuss and evaluate how authors use language, including figurative language considering the impact on the reader	2g: Identify/explain how meaning is enhanced through choice of words and phrases



Step 1: READ

Read to Children 12 mins

Activate prior knowledge Write the words 'figurative language' on a flipchart. Ask the children what different types of figurative language they know. Scribe their responses. Each time a particular type is mentioned, ask children for an example, e.g. Metaphor – he is a mountain. If children are finding this difficult, use the Activate Prior Knowledge sheet below. Today we will discuss the figurative language the poet has included and the effect it has on the reader.

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

Vocabulary: Remind children of the vocabulary introduced yesterday and offer further clarification if needed.

Explore & Respond Read through the entire poem using **Stress** to emphasise the figurative language, e.g. **Stress** words like, *'plays with', 'winking', 'pregnant with fossils', 'sea sings', 'knocking a tone', 'forming a hushing…','dip', 'bounce'* which show how personification has been used. Look at the stanza that begins *'My baby sister'* and ends, *'in the sunshine'*. Talk through the meaning of this: all of the years that have gone between them are like all of the past tides on the beach and all of the years ahead of them are like all of the future tides to wash up on the beach. Ask the children to **Stop & Jot** initial responses to the **Anchor Question**.

Fluency **Choral Read** the second stanza with the children (see Lesson 2: Fluency).



Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Have an enlarged copy of the poem and refer back to the **Anchor Question.** Also have the Lesson 2: Teacher Model on a flipchart. You will be identifying and circling the different elements of figurative language in the poem and using **Think Aloud** to talk about the effect and why the poet might have included them.

Reference the Text:

Circle *'sunset plays with the ebbing tide'*. Add this to the column that says 'Example of Personification'. Now focus on the column that says 'What is the Effect of This?'

Teacher Talks: here the sunset and the tide are like friends playing. They are given human qualities and are brought to life. It gives the impression of a happy, playful scene.

Now circle *'the years between them like the ghosts of waves already ebbed'* and add it to the 'Example of Simile' column. Now focus on the column that says 'What is the Effect of This?'

Teacher Talks: the poet is comparing the years between his grandmother and his toddler sister to the number of waves that have flowed in and out of the beach over the years. Just the memory of those waves now remain as are the years in the grandmother's life that have passed before this moment.



Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children to work collaboratively to circle words and phrases that help them to answer the **Anchor Question**. Use **Think Aloud** to support their discussions. Add the examples to the Lesson 2: Practise / Apply.

Practise Taught Strategies & Skills: If children are finding it difficult to locate evidence, draw attention to the following: Personification - *'flint winking', 'pregnant with fossils', 'the sea sings with the pebbles', 'forming a hushing melody', 'sunbursts dip…bounce', 'silhouettes whisper'*. Simile – *'the years to come like the promise of tides', 'question bounces around my head like light and wind and water and time'* Alliteration – *'synced steps', 'stroll', 'sand-dusted', 'sea sings'*. Teacher to feedback throughout the session.



Step 4: APPLY

Children Apply 10 mins

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

Verbal & Written Responses: Discuss together the effect of the figurative language on the reader. Complete the Apply.

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. **Stress, Stop & Jot, Choral Read, Think Aloud**

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

Acceptable Point(s) Anchor Question

Personification – it brings the natural world to life – creates a vivid picture for the reader – makes his memories feel very real – playful and happy scene

Simile – the future has many possibilities – many more times together ahead just like the many future tides – he is bouncing the question around in his head as he thinks about it, just like the light bounces on the shore

Alliteration – the sounds of the coast help to create a vivid picture for the reader – also gives it a gentle tone

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Lesson 2: Activating Prior Knowledge

Metaphor	A phrase that describes something by comparing it to some other thing. Her teeth are tombstones.
Simile	A figure of speech in which two different things are compared by using the words "like" or "as." The cloud looked like a ball of cotton wool.
Onomatopoeia	The formation or use of words whose sounds suggest the meanings of the words, such as "bang," "moo," or "jingle".
Alliteration	The repetition of the same sound at the beginning of words in a phrase or sentence. The wind whistles wistfully.
Personification	Giving non-human or inanimate objects human characteristics. The branches of the trees tore at his ankles.
Hyperbole	A deliberate exaggeration intended for effect. I'm so hungry I could eat a horse.

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Lesson 2: Fluency

My baby sister toddles alongside my grandmother,
the years between them
like the ghosts of waves already ebbed
and the years to come
like the promise of tides,
as their silhouettes whisper in the sunshine.

Lesson 2: Anchor Question

The poet uses figurative language to describe the coastal setting. What is the effect of this?

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Lesson 2: Read

Use the entire poem in 'Overheard in a Tower Block' – Joseph Coehlo pp. 71&72

They crunch and shift under synced steps
as we stroll, towels wrapped around sand-dusted
bodies.
The sea sings with the pebbles,
knocking a tone from each,
forming a hushing melody.

My baby sister toddles alongside my grandmother,
the years between them
like the ghosts of waves already ebbed
and the years to come
like the promise of tides,
as their silhouettes whisper in the sunshine.

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Lesson 2: Teacher Model

Example of figurative language	Effect on the reader
Personification *sunset plays with the ebbing tide*	Here the sunset and the tide are like friends playing. They are given human qualities and are brought to life. It gives the impression of a happy, playful scene.
Simile *the years between them like the ghosts of waves already ebbed*	The poet is comparing the years between his grandmother and his toddler sister to the number of waves that have flowed in and out of the beach over the years. Just the memory of those waves now remain as are the years in the grandmother's life that have passed before this moment.
Onomatopoeia	
Alliteration	
Metaphor	

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Lesson 2: Children Apply

Use the entire poem from the book.

Example of figurative language	Effect on the reader
Personification	
Simile	
Onomatopoeia	
Alliteration	
Metaphor	

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

Lesson	3	Vehicle Text & Page	Dover Beach – Matthew Arnold First Verse Only https://www.poetryfoundation.org/poems/43588/dover-beach

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How does the poet use imagery to bring the scene to life for the reader?	tranquil, moon-blanched, cease, tremulous cadence, eternal note of sadness **Subject Specific Vocabulary:** straits, bay	• Read closely, annotating for specific purposes • Discuss and evaluate how authors use language, including figurative language considering the impact on the reader	2g: Identify/explain how meaning is enhanced through choice of words and phrases



Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Show some images of Dover beach, particularly of the white cliffs and the sea. Ask them what features of a coastline they can identify. Explain that they will be hearing one verse from a poem called Dover Beach by Matthew Arnold. The poem was written in 1851.

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

Vocabulary: Clarify the word 'straits' (a narrow area of sea that connects two larger areas of sea) and 'bay' (a part of the coast where the land curves in so that the sea is surrounded by land on three sides). Define the words tremulous (shaky) and cadence (the rise and fall of sound) and use **Think Aloud** to explain what the words might mean together in the poem:

Teacher Talks: the poet is describing the rise and fall of the tide and the quivering rise and fall in the sound of the waves as they move in and away from the shore. Children use **Find Read Talk** to define all other new vocabulary. Take brief feedback and **Clarify**.

Explore & Respond: Read through the first stanza of the poem a couple of times. Really emphasise that the poet is encouraging the reader to look and listen to the sights and sounds of the coast. Together make annotations around the stanza that **Summarise** what this stanza is about (a tranquil moon-lit scene of the cliffs and the sea where the sounds of the waves can be heard as they move in and out of the shore).

Fluency: Teacher models **Expression** and **Intonation**. Particularly focus on the lines that end in exclamation marks. Children to **Choral Read** the extract with the teacher twice.



Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Share an enlarged copy of the first stanza (see Lesson 3: Teacher Model) and refer to the **Anchor Question**. Begin by circling words and phrases that show how the poet is using imagery to bring the scene to life. Use **Think Aloud** as you annotate the text.

Reference the Text: Circle *'sea is calm', 'tide is full', 'moon lies fair'.*

Teacher Talks: I will add each of these to the table, in the row entitled Sight. They each help the reader to picture the scene in their mind's eye. They help to establish that there is a sense of stillness and tranquillity – no strong waves / the tide is fully in and the moon illuminates the entire scene. Add your thoughts to the table as you talk through your understanding (see Lesson 3: Teacher Model).



Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children work in pairs to find further examples of imagery and how this is used to bring the scene to life for readers.

Practise Taught Strategies & Skills: Circle key words that show how the poet has appealed to the different senses and use **Think Aloud** to discuss choices. If children are finding this difficult consider: Sight - *'light gleams', 'cliffs stand', 'glimmering and vast', 'long line of spray', 'sea meets the moon-blanched land', '.* Smell – *'sweet is the night air'.* Hear – *'grating roar of pebbles', 'tremulous cadence', 'eternal note of silence'.*



Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children complete the Lesson 3: Apply Activity, discussing the effect of the word choices on the reader.

Verbal & Written Responses: As a class return to the **Anchor Question** and ensure all acceptable points and appropriate evidence have been included. Work together to construct a written answer, e.g. The poet has used vivid descriptions of the view so that the reader can paint a picture in their mind's eye. When he says, the sea is calm, the moon lies fair, we know that there is a calmness to the scene and it is bathed in the warm light of the moon. This sets the tone for the rest of the stanza.

Acceptable Points:
Sight • points related to light / bright and shimmering scene / bathed in moon-light
Sound • points related to the constant sound of the sea as the tide moves in and out / the melancholy sound
Smell • points related to pleasant smells of the evening air
All suggest the poet appreciates the scene and wants others to appreciate it too

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
-Use of the strategies taught i.e. **Think Aloud, Summarise, Expression, Intonation, Choral Read,** or **Anchor Question** responses.

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

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Lesson 3: Vocabulary

tranquil	Moon-blanched
cease	tremulous cadence
eternal note of sadness	straits
bay	



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Lesson 3: Fluency

Come to the window, sweet is the night air!
Only, from the long line of spray
Where the sea meets the Moon-blanched land,
Listen! You hear the grating roar

Lesson 3: Anchor Question

How does the poet use imagery to bring the scene to life for the reader?

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Lesson 3: Read

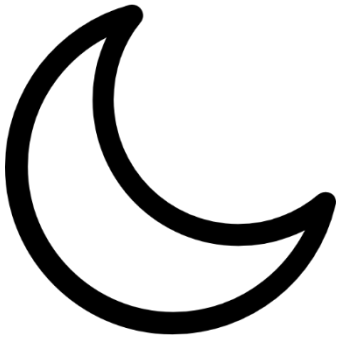
The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanched land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Extract ©from Dover Beach by Matthew Arnold Poetry Foundation website

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Lesson 3: Teacher Model

Imagery	Example	Effect on Reader
 Sight	Sea is calm	They each help the reader to picture the scene in their mind's eye. They help to establish that there is a sense of stillness and tranquillity – no strong waves / the tide is fully in and the moon illuminates the entire scene
	Tide is full	
	Moon lies fair	



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Lesson 3: Children Apply

Imagery	Example	Effect on Reader
 Sight		

 sound  Smell		

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

Lesson	4	Vehicle Text & Page	Dover Beach – Matthew Arnold

Anchor Questions(s):
A) Read the first five lines of the poem. Give two impressions this description gives you of the coast.
B) 'Pebbles which the waves draw back and fling'.
Does this sentence suggests the pebbles are: Hurled, Gently placed or Skimmed?
C) 'Begin and cease, and then again begin'
What does this tell us about the movement of the sea?
Teacher Model Question:
Why has the poet used Moon-blanched to describe the land?

Vocabulary Teaching: N/A

Focus Comprehension & Strategies:
- Read closely, annotating for specific purposes
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader

Focus Content Domain(s): 2g: Identify/explain how meaning is enhanced through choice of words and phrases

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Ask children to turn to a partner and briefly **Summarise** what the stanza of the poem was about that they read yesterday.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Recap vocabulary from yesterday's session and **Clarify** if necessary.
Explore & Respond: Explain to the children that they will be considering the language choices of the poet in this session and the impact they have on the reader. Read the stanza again to the children and **Stress** particular words for emphasis, e.g. *'gleams', 'glimmering and vast', 'sweet is the night air!', 'Listen!', 'fling'.*
Fluency: Model reading fluently and with **Intonation** and **Rhythm** (see Lesson 4: Fluency). As you read, emphasise the gentleness of the scene. Children to **Choral Read** x2.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the Teacher Model Question: Why has the poet used Moon-blanched to describe the scene? Use **Text Marking** and **Think Aloud** as you talk through how you might answer the question.
Reference the Text: Locate '*Moon-blanched*' in the stanza and circle it. Read around the words and use the vocabulary definitions work from yesterday to support your answer.
Teacher Talks: The words are located in the line, '*the sea meets the moon-blanched land'*. I know that the moon has already made the cliffs glimmer and it is now casting a pale light on the land. This helps me, the reader, to visualise that the land is not in total darkness and the moon has bathed the land in a pale light.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children have copies of the first stanza, one between two, and the **Anchor Questions** are displayed.
Practise Taught Strategies & Skills: Together they circle words and phrases to help them answer the questions which require them to locate evidence, using **Think Aloud**. Encourage children to use the skills of **Summarise** and **Clarify**. If children are struggling they could focus on:
Anchor Question A: *'calm', 'moon lies fair', 'gleams', 'glimmering and vast', 'tranquil'.* Teacher to feedback as children are locating evidence and discussing the effect of word choices.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): children complete Lesson 4: Apply.
Verbal & Written Responses: Discuss together the answers to the questions and any supporting evidence. If children have used the word in the answer, e.g. 'It tells us that the tide begins and ceases and begins again', help them to rephrase so they are showing understanding, rather than repeating the words or phrases. For example, this shows us that the tide moves in and out repeatedly, never stopping. It is a repetitive movement that the poet sees happen over and over as he observes the scene.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
-Use of the strategies taught i.e. **Stress, Intonation, Rhythm, Choral Read, Text Marking, Think Aloud** or **Anchor Question** responses.

Acceptable Points:
Anchor Question A:
- any points relating to the stillness/ tranquillity
- any points relating to light / illumination
- any points relating to the large size of the cliffs

Anchor Question B:
- hurled

Anchor Question C:
- any points related to its repetitive nature
- any points related to it being never-ending

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

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Lesson 4: Fluency

The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.

Lesson 4: Anchor Question

Anchor Questions(s):

A) Read the first five lines of the poem. Give two impressions this description gives you of the coast.
B) 'Pebbles which the waves draw back and fling'.
Does this sentence suggests the pebbles are: hurled, gently placed or skimmed?
C) 'Begin and cease, and then again begin'
What does this tell us about the movement of the sea?

Teacher Model Question:

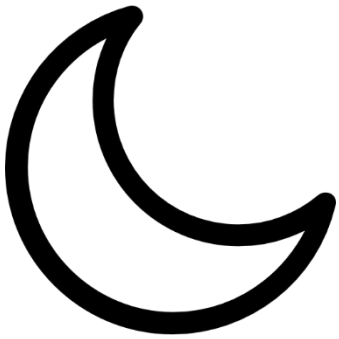
Why has the poet used Moon-blanched to describe the land?

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Lesson 4: Teacher Model

Why has the poet used Moon-blanched to describe the land?

I know that the moon has already made the cliffs glimmer and it is now casting a pale light on the land. This helps me, the reader, to visualise that the land is not in total darkness and the moon has bathed the land in a pale light.



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Lesson 4: Children Apply

A. Read the first five lines of the poem. Give two impressions this description gives you of the coast.

Impression	Evidence
	_____ _____ _____
	_____ _____ _____

B. 'Pebbles which the waves draw back and fling'. The word 'fling' suggests the pebbles are:

hurled ☐

gently placed ☐

skimmed ☐

C. Begin and cease, and then again begin'

What does this tell us about the movement of the sea?

_____

_____

_____

_____

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

Lesson	5	Vehicle Text & Page	Our Coastal Poem - Dr John Cooper Clarke Our coastal poem | National Trust

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
Choose your favourite lines from the poem (you can choose as many as you like). Circle the words and phrases in them that you like the most. They might bring back happy memories of the coast to you, make you want to visit the coast, or create the most vivid pictures in your mind. Use pictures and words to explain the effect of the language choices on you.	N/A	• Read closely, annotating for specific purposes • Discuss and evaluate how authors use language, including figurative language considering the impact on the reader	2g: Identify/explain how meaning is enhanced through choice of words and phrases



Extended Apply lesson

Through this selection of activities children will need copies of:

- Lesson 5: Extended Application Activity
- the Vehicle Text
- vocabulary

Activate Prior knowledge: Share some pre-searched pictures of coastal locations from the National Trust website. Briefly talk about their own experiences of visiting coastal locations and how they feel when they are there.

Vocabulary: Discuss the meaning of the line, Ou est la vie nautique? (where is the nautical life?). Use **Find Read Talk** to consider the rest of the vocabulary and briefly **Clarify**.

Share Anchor Questions: Refer to this throughout the lesson.

Enjoy and Respond to the text: Watch the performance of the poem on the National Trust website. Tell the children that Dr John Cooper Clarke has created a coastal poem for the nation to help us celebrate all that's special about the sea. Clarke created the first verses of the poem and over one summer other people helped him finish it by sharing their memories and love of the coast.

Ask children what they think about this performance of the poem. Does it enhance the meaning, by saying it in a coastal location and using members of the public who will have visited beaches before? Watch the performance again and have a paper copy of the poem for the children to refer to also. Allow time for children to briefly **Stop & Jot** their responses to the **Anchor Questions**.

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

These offer a rich opportunity to perform in assembly or for another class - be sure to share this with us on Twitter: @literacycounts1 and Instagram: @literacycountsconsult
there are prizes to be won
Teacher Note: Instrument can be used to aid a steady beat of these rhyming poems which will help with their performance.

Written Responses / Evidence Anchor Question(s):

Children complete Lesson 5: Apply. You may wish for them to work independently so that they can apply their learning from across the week.

Additional Activity 1: Comprehension Questions for written responses in Reading Journal

Feedback on Learning:

Use assessment for learning to inform feedback to children. This may include **Visualise,** annotating key words, retrieving information, feedback on the freeze frame choices etc.

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

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Lesson 5: Vocabulary

dishevelled	architecture
idle	impervious
impeach	cursory glance
go forth	lucid



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Lesson 5: Anchor Question

Choose your favourite lines from the poem (you can choose as many as you like). Circle the words and phrases in them that you like the most. They might bring back happy memories of the coast to you, make you want to visit the coast, or create the most vivid pictures in your mind. Use pictures and words to explain the effect of the language choices on you.



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Lesson 5: Read

Nation's Ode to the Coast

Dr John Cooper Clarke

Read the entire poem and see it performed at: Our coastal poem | National Trust

A big fat sky and a thousand shrieks
The tide arrives and the timber creaks
A world away from the working week
Où est la vie nautique?
That's where the sea comes in…

Dishevelled shells and shovelled sands,
Architecture all unplanned
A spade 'n' bucket wonderland
A golden space, a Frisbee and
The kids and dogs can run and run
And not run in to anyone
Way out! Real gone!
That's where the sea comes in…

Extract ©from Our Coastal Poem Dr John Cooper Clark The National Trust



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Lesson 5: Apply

Choose your favourite lines from the poem (you can choose as many as you like). Circle the words and phrases in them that you like the most. They might bring back happy memories of the coast to you, make you want to visit the coast, or create the most vivid pictures in your mind. Use pictures and words to explain the effect of the language choices on you.

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Lesson 5: Children Apply

A. What does the poet mean by ‘a world away’ from the working week, when he talks about visiting the coast?

B. Why do you think the poet repeats the line, ‘That’s where the sea comes in’?

C. Why might the poet have used the words ‘spade and bucket wonderland’? What does it tell us about people using spades and buckets on the coast?

D. ‘…seek and find the hazy days you left behind’. What does the word ‘hazy’ mean in this part of the poem?

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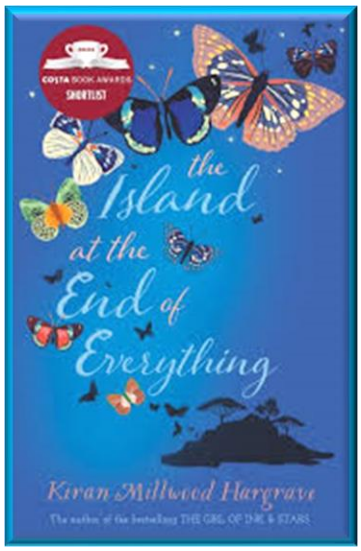
Shared Reading Planning

Year 6

Curriculum Driver: Geography

Unit E Coasts

Fiction 1



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

Lesson	1	Vehicle Text & Page	The Island at the End of Everything – Kiran Millwood Hargrave Adapted extract from pp.5&6

Anchor Questions(s):
A) What does the author mean by 'your heart hardens in your chest' and what is the impact on the reader?
B) Read the section beginning, 'Nanay says that places outside…' what impression do you get of the island from this part of the text?
C) What does the author mean by 'the day is dropping to dark?' is this an effective description and what makes you think that?

Teacher Model Question:
'Even if you knew how beautiful the quiet is here, clean and fresh as a glass bell ringing'. Why has the author chosen to make this comparison? What effect does it have on the reader?

Vocabulary Teaching:
lush, air thick with warmth, trees brim with fruit

Focus Comprehension & Strategies:
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
- Provide reasoned justification for their views
- Check that the book makes sense to them, discussing their understanding and exploring the meaning of words in context

Focus Content Domain(s):
2g identify / explain how meaning is enhanced through choice of words and phrases
2a give / explain the meaning of words in context

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Have a picture of a butterfly, an island, a bandage, a hibiscus flower and the words 'sano' and 'leproso' available for the children. Allow time to discuss what these might mean in relation to the book they are about to explore. Prompt children to justify their thoughts as to the plot / setting / characters and encourage them to draw on their own knowledge of stories.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Share the meanings of leper and Nanay (see Lesson 1: Vocabulary). Encourage children to locate the rest of the vocabulary words in the text using Read Find Talk. Briefly Clarify as a class.
Explore & Respond: Read the adapted extract (see Lesson 1 Read). Ask children to turn to a partner and Summarise what they have just read. Allow time to respond and reconsider their initial thoughts about the plot, setting and characters from the start of the lesson. Again, ensure children are justifying their thinking.
Fluency: Model fluency by Pausing at punctuation cues (see Lesson 1: Fluency). Particularly focus on the repetition of the word Culion and the commas that follow the word in the sentences. Children Pair Read the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the Teacher Model Question: 'Even if you knew how beautiful the quiet is here, clean and fresh as a glass bell ringing'. Why has the author chosen to make this comparison? What effect does it have on the reader? Use Think Aloud to explain why the author might have used this simile and the impact on you as a reader.
Reference the Text: Circle 'beautiful the quiet is', 'clean and fresh' 'glass bell ringing'.
Teacher Talks: This is an interesting simile. If you strike a glass it makes a crisp and pure sound. You could even describe it as a 'clean' sound. The comparison suggests a place that is clean, bright and fresh – not polluted by noise and bustle.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children have a copy of the extract (see Lesson 1: Read / Children Practise) and work collaboratively to discuss the language choices of the author and answer the Anchor Questions.
Practise Taught Strategies & Skills: Locate the language choices in the text and circle them. Use Think Aloud to discuss and evaluate the author's choice of language and the impact on the reader. Teacher to support and feedback as the children work.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Check that the points they have included are acceptable and reflect the reasons for the language choices and the impact on the reader.
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. Find Read Talk, Pair Read, Clarify, Summarise, Think Aloud

Acceptable Point(s) Anchor Question A
- any points relating to feeling sad / all joy gone / overwhelming sadness at the reality of the island

Anchor Question B
- associated with death / a place talked about in negative ways by others / a place you will never leave / a place associated with the end of life

Anchor Question C
- the sun setting / day has given up / light gradually fading plus their own comment upon its effectiveness

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

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Lesson 1: Vocabulary

lush	air thick with warmth
trees brim with fruit	Nanay - mother
Leper – a person who has leprosy (a disease of the nerves and skin)	



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Lesson 1: Fluency

Nanay says that in the places outside, they have many names for our whole. The island of the living dead. The island of no return. The island at the end of everything.
You are on Culion, where the oceans are blue and clear as summer skies. Culion, where sea turtles dig the beaches and the trees brim with fruit.
Culion, island of lepers . Welcome home.

Lesson 1: Anchor Question

Anchor Questions(s):

A) What does the author mean by 'your heart hardens in your chest' and what is the impact on the reader?
B) Read the section beginning, 'Nanay says that places outside…' what impression do you get of the island from this part of the text?
C)What does the author mean by 'the day is dropping to dark?' is this an effective description and what makes you think that?

Teacher Model Question:

'Even if you knew how beautiful the quiet is here, clean and fresh as a glass bell ringing'. Why has the author chosen to make this comparison? What effect does it have on the reader?

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Lesson 1: Read

There are some places you would not want to go. Even if I told you that we have oceans clear and blue as summer skies, filled with sea turtles and dolphins, or forest-covered hills lush with birds that call through air thick with warmth. Even if you knew how beautiful the quiet is here, clean and fresh as a glass bell ringing. But nobody comes here because they want to.

My Nanay told me this is how they brought her, but says it is always the same, no matter who you are or where you come from.

From your house you travel on horse or by foot, then on the boat. The men who row it cover their noses and mouths with cloths stuffed with herbs so they don't have to share your breath. They will not help you onto the boat although your head aches and two weeks ago your legs began to hurt, then to numb. Maybe you stumble towards them, and they duck. They'd rather you rolled over their backs and into the sea than touch you. You sit and clutch your bundle of things from home, that you saved before it was burned. Clothes, a doll, some books, letters from your mother. Somehow, it is always dusk when you approach.

The island changes from a dark dot to a green heaven on the horizon. High on a cross-topped cliff that slopes towards the sea is a field of white flowers, looping strangely. It is not until you are closer that you see it forms the shape of an eagle, and it is not until you are very close that you see it is made of stones. This is when your heart hardens in your chest, like petals turning into pebbles. Nanay says the white eagle's meaning is known across all surrounding islands, even all the places outside our sea. It means: *stay away. Do not come here unless you have no choice.*

The day is dropping to dark as you come into the harbour. When you step from the boat, the stars are setting out their little lights. Someone will be there to welcome you. They understand.

You look at the person who greeted you. You are changed now. Like flowers into stones, day into night. You will always be heavier, darkened, marked. Touched.

Nanay says that in the places outside, they have many names for our home. The island of the living dead. The island of no return. The island at the end of everything.

You are on Culion, where the oceans are blue and clear as summer skies. Culion, where sea turtles dig the beaches and the trees brim with fruit.

Culion, island of lepers . Welcome home.

© Adapted from The Island at the End of Everything Kiran Millwood Hargrave Chicken House

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Lesson 1: Teacher Model

‘Even if you knew how beautiful the quiet is here, clean and fresh as a glass bell ringing’. Why has the author chosen to make this comparison? What effect does it have on the reader?

This is an interesting simile. If you strike a glass it makes a crisp and pure sound. You could even describe it as a ‘clean’ sound. The comparison suggests a place that is clean, bright and fresh – not polluted by noise and bustle.



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Lesson 1: Children Apply

A. What does the author mean by 'your heart hardens in your chest' and what is the impact on the reader?

B. Read the section beginning, 'Nanay says that places outside…' what impressions do you get of the island from this part of the text?

Impression	Evidence

C. What does the author mean by 'the day is dropping to dark?' is this an effective description and what makes you think that?

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

Lesson	2	Vehicle Text & Page	The Island at the End of Everything – Kiran Millwood Hargrave Adapted extract from pp.52-55

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How does the coastal setting impact on the lives of the characters?	despite, haunch, lapping, scuttle, salvaged	• Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • Retrieve, record and present information from fiction • Annotate for a specific purpose	**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: Ask children to turn to a partner and Think Pair Share what they remember about the opening of the story yesterday. Recall in particular the two impressions we have of the island – a crisp, clean, lush island on the one hand and an island associated with death on the other. Explain to the children that Nanay has leprosi and that is why she and her daughter Mari are on the island.

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

Vocabulary: Children **Find, Read, Talk** the vocabulary. Briefly **Clarify.**

Explore & respond: Read the adapted extract and ask children to turn to a partner and **Summarise** what they have just read. Now refer back to the start of the lesson and consider whether this description sits with the first impression of the island or the second. Discuss together any words and phrases that make the children think that and add notes to a flipchart.

Fluency: Read Lesson 2: Fluency, modelling fluency by **Pausing** at punctuation cues – particularly the commas. Children **Pair Read** the rest same extract.



Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Read the first paragraph of the adapted extract (see Lesson 2 Read / Teacher Model / Children Practise) and consider the **Anchor Question**. Circle any words or phrases that help you to answer the question and **Annotate** as you record your thoughts.

Reference the text: Circle words like, *'every day', 'favourite', 'lunch', 'long walk', 'whitest sand', 'alone'.*

Teacher Talks: As you articulate your thinking, write notes around the extract (see Lesson 2: Teacher Model). It is a place that they love and is a part of their everyday routine. It is a special place that they share together – away from others. They go there even though it is a long walk but are welcomed by a lovely beach when they get there.



Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children read through the rest of the extract in pairs, considering the impact of the setting on their lives.

Practise Taught Strategies & Skills: Use their **Think Aloud** to explain where the evidence to answer the **Anchor Question** is in the text and **Annotate**, considering the details the author has used. If the children are finding it difficult to locate evidence, consider *'4th date', 'watch for shrimp', 'Nanay saves them', 'we dig out a firepit', 'the crabs shells are crisp', 'pretend the sea is acid', 'it is just a game', 'sit beside her and watch the sea', 'the whole ocean dazzles at the sky'*. Teacher to support and feedback as the children work. Encourage the use of **Pausing, Clarify and Summarising.**



Step 4: APPLY — Children Apply 10 mins

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

Verbal & Written Responses: Children construct an answer based upon their annotations during the Practise session. Ensure they include acceptable points and evidence, for example, The coastal setting has impacted on what they eat for their lunches. They catch shrimp and crabs and cook them on the beach.

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 reading, Find Read Talk, Annotate, Pair Read, Pausing, Think Aloud, Summarise**

Acceptable Point(s) Anchor Question

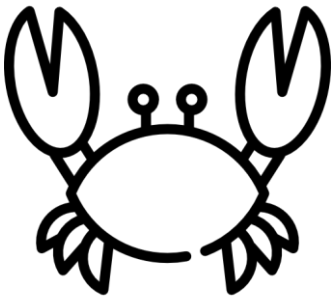
- they are adept at getting their lunch from the coast / know how to catch and cook crabs and shrimp
- they know how to safely make a fire for the cooking and when they need to put it out to protect the coast
- enjoy being by the sea / play games
- like observing the sea
- it is a special place to them

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Lesson 2: Vocabulary

despite	haunch
lapping	scuttle
salvaged	



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Lesson 2: Fluency

Every day she insists we go to our favourite beach for lunch, but it is a long walk. It has the whitest sand and despite there being a small harbour with a pier nearby, none of the fishermen launched their boats from this side of the rocks, so often we are alone. I think of our visits to Mr Zamora, of his fear, and, most of all, of the butterflies.

Lesson 2: Anchor Question

How does the coastal setting impact on the lives of the characters?

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Lesson 2: Read / Teacher Model / Children Apply

Every day she insists we go to our favourite beach for lunch, but it is a long walk. It has the whitest sand and despite there being a small harbour with a pier nearby, none of the fishermen launched their boats from this side of the rocks, so often we are alone. I think of our visits to Mr Zamora, of his fear, and, most of all, of the butterflies.

On our 4th date of lunch at the beach we haunch in the lapping waves and watch for shrimp. The tide is coming in and they arrive like a flock of birds, tiny and blue white. Nanay saves them from the water with a piece of cotton. I scan for the scuttle of crabs, and one nips me on the toe before I can catch it. Some of the older boys from school are playing ball nearby, and they point and laugh as I hop around, rubbing my toe.

Nanay offers to swap jobs and I managed to collect a basket full of shrimp while she gets several small crabs, young enough for their shells to be soft. We dig out a fire pit and Nanay lights the wood she has brought from home.

She fries the shrimp with a little oil and garlic root in her shallow metal basin. It heats quickly and when it is hot enough she adds the crab.

The crab shells are crisp, the insides cooked into a lovely melting lightness, and we eat them whole. The shrimp are so small they jump from the oil as it spits. I salvaged some from the beach and I'm about to make Nanay laugh by pulling faces when the sand crunches between my teeth. We don't really talk as we eat so it is barely noon when we swallow the last crab, split down the middle. Nanay is tired and her foot hurts, so she lies down in the shade with her face cloth on to stop sand going in her eyes and nostrils.

First I cover the fire pit, because the wind is blowing the flames too close to the treeline. Then I pretend the sea is acid and that I must build trenches to stop it touching us. I dig with my hands as fast as I can, but it becomes harder when I get below the soft loose sand and reached the harder, damp stuff. The tide is creeping closer and I want to ask Nanay to move further up to stop it touching her, but I know she will say I am being silly. It is just a game.

Eventually I can't stop the water lapping her feet - she can't feel things on her soles anymore, which is another thing being Touched means for her - so I sit beside her and watch the sea instead. It seems to hold more light than the sun is giving it, as if there is a second sun or a mirror below its surface, so the whole ocean dazzles at the Sky. It is almost too bright to look at, and I am squinting when I notice the shape far out at sea.

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Lesson 2: Teacher Model

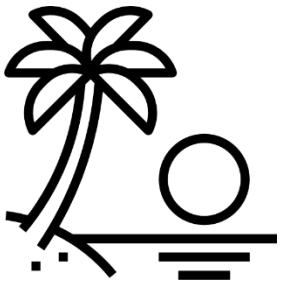
How does the coastal setting impact on the lives of the characters?

It is a place that they love and is part of their everyday routine

Go there even though it is a long way – they are welcomed by the beach

Every day she insists we go to our favourite beach for lunch, but it is a long walk. It has the whitest sand and despite there being a small harbour with a pier nearby, none of the fishermen launched their boats from this side of the rocks, so often we are alone. I think of our visits to Mr Zamora, of his fear, and, most of all, of the butterflies.

Special place they share together away from others



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Lesson 2: Children Apply

How does the coastal setting impact on the lives of the characters?



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

Lesson	3	Vehicle Text & Page	The Island at the End of Everything – Kiran Millwood Hargrave Adapted extract from p.80

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) What atmosphere is the author creating in this extract with the words 'purple-bruised grey', 'stars are sifted through the clouds', 'moon is just gathering strength', 'no sails, no rope ladders or masts', 'just a metal column belching smoke', 'as miserable as the reason it is here', 'storm cloud offering no hope of the relief of rain'? B) Are they all successful or could other words and phrases have greater impact?	hastily, lit at unsteady intervals, sifted, belching	•Discuss and evaluate how authors use language, including figurative language considering the impact on the reader •Provide reasoned justification for their views	**2g** identify / explain how meaning is enhanced through choice of words and phrases



Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Explain that Ami and her mother are to be separated and Ami will be taken to an island where those who don't have leprosy are to live. Discuss together how Ami and her mother might be feeling after spending every day together enjoying the beach and each other's company.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Allow time for the children to **Find, Read, Talk** the rest of the vocabulary (see Lesson 3: Vocabulary). Briefly **Clarify.**
Explore & respond: Read the adapted extract to the children (see Lesson 3: Read / Teacher Model / Children Practise) and ask them to turn to a partner and **Summarise** what they have just read. Allow children time to **Stop & Jot** initial responses to the **Anchor Questions –** what initial words would they use to describe the atmosphere?
Fluency: Return to part of the extract (see Lesson 3: Fluency). Model reading to the exclamation mark using **Expression** then changing your voice to reflect the depressing description of the ship in the rest of the extract. Children **Pair Read** the same extract.



Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Reread the adapted extract (see Lesson 3: Read / Teacher Model / Children Practise). Have the words and phrases in **Anchor Question A** on the Lesson 3: Teacher Model sheet and use **Think Aloud** to discuss the first example.
Reference the text: *'The same purple-bruised grey as the dusk sky'*
Teacher Talks: By including the word 'bruised' it gives a very clear visual image of a grey sky with purple smudges, like bruises. However, it is also a word associated with pain and soreness. It gives a gloomy and depressing feeling to the scene. As an alternative, the author could have written, 'a purple blemish wounds the grey sky'. Add to the Lesson 3: Teacher Model.



Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children have the rest of the adapted extract (one copy per pair to allow for discussion and collaboration) and the Apply sheet to refer to the words and phrases.
Practise Taught Strategies & Skills: Children use **Think Aloud** to discuss the atmosphere being created. As they work, they can **Annotate** around the text as they consider other words and phrases that the author could have used to create a stronger impact on the reader. Teacher to feedback as children work. Encourage the use of the strategies **Summaries** and **Expression**



Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Children Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Children compare them with other pairs and together discuss the impact on any alternative suggestions the children had.

Acceptable Point(s) Anchor Question
• any points that draw out the sad / depressing scene and plausible alternatives that would ensure the same atmosphere is conveyed throughout the extract

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. **Clarify**, **Summarise, Stop & Jot, Expression, Find Read Talk, Pair reading, Think Aloud, Annotate**

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Lesson 3: Vocabulary

hastily	lit at unsteady intervals
sifted	belching



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Lesson 3: Fluency

‘A ship!’ Says one of the boys excitedly, but it is not at all how I thought a ship would be. There are no sales, nor rope ladders or masks. Just a metal column belching smoke and a grey, smooth hull, thin and pointed. It is as miserable as the reason it is here, a storm cloud offering no hope of the relief of rain.

Lesson 3: Anchor Questions

A) What atmosphere is the author creating in this extract with the words ‘purple-bruised grey’, ‘stars are sifted through the clouds’, ‘moon is just gathering strength’, ‘no sails, no rope ladders or masts’, ‘just a metal column belching smoke’, ‘as miserable as the reason it is here’, ‘storm cloud offering no hope of the relief of rain’?
B) Are they all successful or could other words and phrases have greater impact?

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Lesson 3: Read

We do not stop again until the trees thin and suddenly end. Ahead the sea is flat as a puddle, the same purple-bruised grey as the dusk sky. We have travelled a whole day away from Culion Town. Nanay will be making dinner, or else sitting on our front step with a cup of cooling tea. Perhaps Bondoc and Capuno are with her. I see her as clearly as if I were there too. I close my eyes for a moment. I must keep this picture safe.

The beach here is made of uneven stone slabs that turn to drums beneath the horses' hooves. A harbour, hastily built. It curves like a necklace laid out at the edge of the forest, jewel-bright lamps lit at unsteady intervals. Unfinished though it is, it feels far too grand to be sitting here in the middle of nowhere. Mr Zamora must have ordered the *Sano* port to be one of the first things built. The stars are sifted through thin clouds, and the moon is just gathering strength. And sitting in the water is a boat, bigger than the one that brought the Touched.

'A ship!' Says one of the boys excitedly, but it is not at all how I thought a ship would be. There are no sails, nor rope ladders or masks. Just a metal column belching smoke and a grey, smooth hull, thin and pointed. It is as miserable as the reason it is here, a storm cloud offering no hope of the relief of rain.

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Lesson 3: Teacher Model Activity

Word / phrases	Atmosphere it creates	Alternatives for greater effect
purple-bruised grey'	By including the word 'bruised' it gives a very clear visual image of a grey sky with purple smudges, like bruises. However, it is also a word associated with pain and soreness. It gives a gloomy and depressing feeling to the scene.	a purple blemish wounds the grey sky
stars are sifted through the clouds		
moon is just gathering strength		
no sails, no rope ladders or masts		
just a metal column belching smoke		
as miserable as the reason it is here		
storm cloud offering no hope of the relief of rain		

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Lesson 3: Children Apply

Word / phrases	Atmosphere it creates	Alternatives for greater effect
purple-bruised grey’	By including the word ‘bruised’ it gives a very clear visual image of a grey sky with purple smudges, like bruises. However, it is also a word associated with pain and soreness. It gives a gloomy and depressing feeling to the scene.	a purple blemish wounds the grey sky
stars are sifted through the clouds		
moon is just gathering strength		
no sails, no rope ladders or masts		
just a metal column belching smoke		
as miserable as the reason it is here		
storm cloud offering no hope of the relief of rain		

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

Lesson	4	Vehicle Text & Page	The Island at the End of Everything – Kiran Millwood Hargrave Adapted extract from pp.156-161

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
The author uses the words 'hesitate', 'heart pounding', 'impossible distance', 'unsteady', 'dangerous', 'precarious' and 'not calm' when describing the escape from the island. Do you think the author has helped the reader to understand the difficult situation and the environment using these words? Why? Why not?	Navigate, regaining, crook of his arm, haul, precariously, seeping Vocabulary Teaching: scree	• Discuss and evaluate how authors use language, including figurative language considering the impact on the reader • Provide reasoned justification for their views	**2g** identify / explain how meaning is enhanced through choice of words and phrases



Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Explain to the class that the children in the story have had the letters sent from home withheld from them whilst on the new island but they have found this out. Ami decides she must find a way to leave the island and return to Culion to see her mother again, who is now very ill. Ask the children to Think Pair Share how she might be feeling about this journey. Take brief feedback.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Children **Find, Read, Talk** the meanings of the vocabulary. Briefly **Clarify** understanding.
Explore & respond: Read the adapted extract (see Lesson 4: Read / Teacher Model / Children Practise). As you read, ask children to consider how Ami is feeling. Children can jot down feelings inside a body template (see Lesson 4: Read). Ask children to **Summarise** the extract.
Fluency: Return to part of the extract (see Lesson 4: Fluency), modelling fluency by using **Expression** as you read the speech and follow the exclamation mark. Use **Stress** when reading '*heart pounding*' and '*impossible distance*'. Children **Pair Read** the same extract.



Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Look at the first sentence, '*I hesitate at the top of the cliff, my heart pounding'.*
Reference the text: Circle the words '*hesitate'* and '*heart pounding'* in the sentence as these are the first two in the **Anchor Question**. Read the entire paragraph that the words appear in and use **Think Aloud** to explore what they tell the reader about the environment and the situation the children are in:
Teacher Talks: Ami is stood at the top of a cliff and she is hesitant. This tells me that she has some doubts as to whether she should continue. Not only must she navigate the cliff, but she also has to get across the sea and back to the island of Culion. The task ahead seems very difficult and she is worried about what she will see if she reaches the island of Culion. I think showing her hesitation and adding detail about how her body is reacting gives a strong picture to the reader about her emotions and the difficulty of the situation that she faces.
I might have added, '*my hands trembling'* to the end of the sentence to really drive home the fact that she is struggling emotionally with the situation. Complete Lesson 4: Teacher Model.



Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children to read the extract, one copy per pair to encourage collaboration (see Lesson 4: Read / Teacher Model / Children Practise).
Practise Taught Strategies & Skills: Share the **Anchor Questions** again and explain they will be using **Think Aloud** to discuss the word choices the author has made and their evaluation of them / further suggestions that would improve the extract. Teacher to feedback during the activity.



Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Children Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Share with other pairs what they thought about the author's choice of words and any suggestions they had for improvement. Ask children to listen and check that the same atmosphere / mood is achieved.
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. **Find Read Talk, Expression, Stress, Pair reading, Think Aloud, Summarise**
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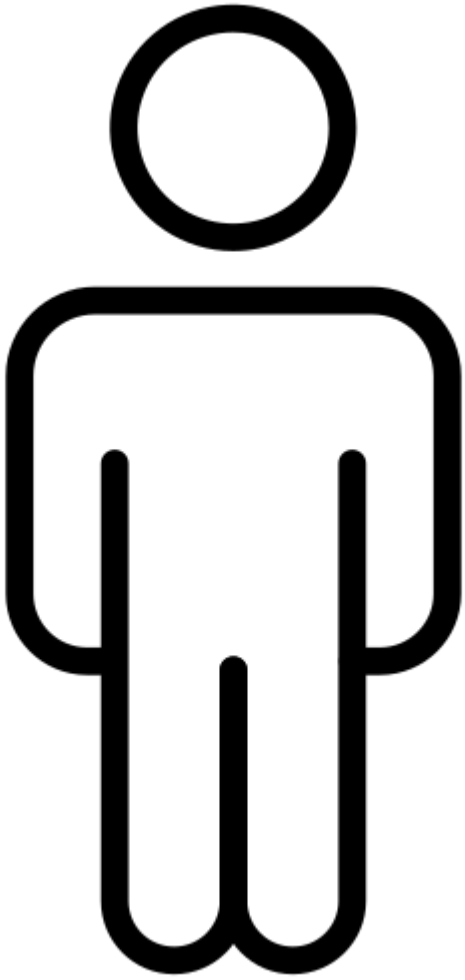
Lesson 4: Vocabulary

navigate	regaining
crook of his arm	haul
precariously	seeping



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Lesson 4: Read



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Lesson 4: Fluency

I hesitate at the top of the cliff, my heart pounding. The shadow of Culion island is pinkening in the sunrise. It seems an impossible distance, and I am afraid of what we will find there. But then Mari takes my hand and squeezes it.
'Come on.'
We plunge down the path and I land in a bundle by Mari's feet.
'We did it!' I cry, but Mari is not looking at me. Her eyes are wide, staring up the slope behind us. I turn. This is one thing we haven't planned for.

Lesson 4: Anchor Question

The author uses the words 'hesitate', heart pounding', 'impossible distance', 'unsteady', 'dangerous', 'precarious' and 'not calm' when describing the escape from the island. Do you think the author has helped the reader to understand the difficult situation and the environment using these words? Why? Why not?

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Lesson 4: Read / Teacher Model / Children Practise

I hesitate at the top of the cliff, my heart pounding. The shadow of Culion island is pinkening in the sunrise. It seems an impossible distance, and I am afraid of what we will find there. But then Mari takes my hand and squeezes it.

'Come on.'

We plunge down the path and I land in a bundle by Mari's feet.

'We did it!' I cry, but Mari is not looking at me. Her eyes are wide, staring up the slope behind us. I turn. This is one thing we haven't planned for.

There, making his unsteady way down the twilight cliff, is Kidlat.

'Stop!' I shout, but he is already halfway, reaching the dangerous scree towards the base of the Cliff. Mari shoves her pillowcase at me and clambers up to meet him. I expect her to turn him around but she helps him navigate down.

'What are you doing?'

'We don't have time to take him back,' says Mari, regaining her breath. 'And we can't leave him here. He'll have to come.'

I stare down at the silent child.

'It's alright,' I say softly. It looks like he is biting down on his thumb rather than sucking it. I reach out a hand and lay it lightly on the crook of his arm.

'Ready?' I say.

She nods, her pale skin flushed. I push us out into deeper water. When I am up to my chest I kick my legs hard and haul myself over the side of the boat . It rocks precariously, and some water seeps in through the patched crack below the lip, but soon it rights itself.

'We need to get clear of the cliffs,' says Mari, nodding at the empty sail. 'They're stopping the wind. We'll have to row.'

The sea is not calm like it was the day of our first crossing. Or perhaps it is because we are in a boat that is so much smaller that the waves feel bigger. After only a few minutes Kidlat goes pale and uses the bucket to be sick into. Mari rinses it out and takes over bailing out the water seeping in through holes that are only noticeable because of the bubbles springing from them.

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Lesson 4: Read / Teacher Model

Ami is stood at the top of a cliff and she is hesitant. This tells me that she has some doubts as to whether she should continue. Not only must she navigate the cliff, but she also has to get across the sea and back to the island of Culion. The task ahead seems very difficult and she is worried about what she will see if she reaches the island of Culion.

I think showing her hesitation and adding detail about how her body is reacting gives a strong picture to the reader about her emotions and the difficulty of the situation that she faces.

I hesitate at the top of the cliff, my heart pounding. The shadow of Culion island is pinkening in the sunrise. It seems an impossible distance, and I am afraid of what we will find there. But then Mari takes my hand and squeezes it.

How I would adapt the extract

I hesitate at the top of the cliff, my heart pounding, my hands trembling. The shadow of Culion island is pinkening in the sunrise. It seems an impossible distance, and I am afraid of what we will find there. But then Mari takes my hand and squeezes it.

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Lesson 4: Children Practise

I hesitate at the top of the cliff, my heart pounding. The shadow of Culion island is pinkening in the sunrise. It seems an impossible distance, and I am afraid of what we will find there. But then Mari takes my hand and squeezes it.

'Come on.'

We plunge down the path and I land in a bundle by Mari's feet.

'We did it!' I cry, but Mari is not looking at me. Her eyes are wide, staring up the slope behind us. I turn. This is one thing we haven't planned for.

There, making his unsteady way down the twilight cliff, is Kidlat.

'Stop!' I shout, but he is already halfway, reaching the dangerous scree towards the base of the Cliff. Mari shoves her pillowcase at me and clambers up to meet him. I expect her to turn him around but she helps him navigate down.

'What are you doing?'

'We don't have time to take him back ,' says Mari, regaining her breath. 'And we can't leave him here. He'll have to come.'

I stare down at the silent child.

'It's alright,' I say softly. It looks like he is biting down on his thumb rather than sucking it. I reach out a hand and lay it lightly on the crook of his arm.

'Ready?' I say.

She nods, her pale skin flushed. I push us out into deeper water. When I am up to my chest I kick my legs hard and haul myself over the side of the boat . It rocks precariously, and some water seeps in through the patched crack below the lip, but soon it rights itself.

'We need to get clear of the cliffs,' says Mari, nodding at the empty sail. 'They're stopping the wind. We'll have to row.'

The sea is not calm like it was the day of our first crossing. Or perhaps it is because we are in a boat that is so much smaller that the waves feel bigger. After only a few minutes Kidlat goes pale and uses the bucket to be sick into. Mari rinses it out and takes over bailing out the water seeping in through holes that are only noticeable because of the bubbles springing from them.

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Lesson 4: Children Apply

I _____ at the top of the cliff, _____. The shadow of Culion island is pinkening in the sunrise. It seems an _____, and I am afraid of what we will find there. But then Mari takes my hand and squeezes it.

'Come on.'

We plunge down the path and I land in a bundle by Mari's feet.

'We did it!' I cry, but Marie is not looking at me. Her eyes are wide, staring up the slope behind us. I turn. This is one thing we haven't planned for.

There, making his _____way down the twilight cliff, is Kidlat.

'Stop!' I shout, but he is already halfway, reaching the _____ scree towards the base of the Cliff. Mari shoves her pillowcase at me and clambers up to meet him. I expect her to turn him around but she helps him navigate down.

'What are you doing?'

'We don't have time to take him back ,' says Marie, regaining her breath. 'And we can't leave him here. He'll have to come.'

I stare down at the silent child.

'It's alright,' I say softly. It looks like he is biting down on his thumb rather than sucking it. I reach out a hand and lay it lightly on the crook of his arm.

'Ready?' I say.

She nods, her pale skin flushed. I push us out into deeper water. When I am up to my chest I kick my legs hard and haul myself over the side of the boat . It rocks _____, and some water seeps in through the patched crack below the lip, but soon it rights itself.

'We need to get clear of the cliffs,' says Mari, nodding at the empty sail. 'They're stopping the wind. We'll have to row.'

The sea is not_____ like it was the day of our first crossing. Or perhaps it is because we are in a boat that is so much smaller that the waves feel bigger. After only a few minutes Kidlat goes pale and uses the bucket to be sick into. Mari rinses it out and takes over bailing out the water seeping in through holes that are only noticeable because of the bubbles springing from them.

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

Lesson	5	Vehicle Text & Page	The Island at the End of Everything – Kiran Millwood Hargrave Adapted extract from pp.165-167

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
Which words and phrases does the author use that are most successful in describing Ami's anger? What else could she have added / used to have the greatest impact on the reader?	N/A	• Discuss and evaluate how authors use language, including figurative language considering the impact on the reader • Provide reasoned justification for their views • Check that the book makes sense to them, discussing their understanding and exploring the meaning of words in context	**2g** identify / explain how meaning is enhanced through choice of words and phrases **2a** give / explain the meaning of words in context



Extended Apply lesson

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

Activate Prior knowledge: Children turn to a partner and **Summarise** what they know of the story so far. Explain that during the journey back to Culion, the boat has been damaged by coral in the water and in the scramble to get the boat away from it, they have lost an oar.

Vocabulary: N/A

Share Anchor Question: Refer to these throughout the lesson.

Enjoy and Respond to the text: Read the text together. Children could role play the different characters and how they are feeling at this moment in the journey.

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

Written Responses / Evidence Anchor Question(s):
- In the Reading Journal place the Extended Application Activity sheets. On an enlarged copy demonstrate how to complete the sheets (relate to the **Anchor Questions**).

Teacher note: You may want the children to complete this independently, as evidence of their independent application.

Lesson 5: Apply Activity - Comprehension Questions:
See below.

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
- Use of the strategies taught across the week i.e. and **Summarising.**
- Responses they have given to the **Anchor Questions.**

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Lesson 5: Read

Mari is cradling her right wrist and I can see the skin is pink and sore-looking. Kidlat is on his knees, panting, and I feel a sudden rush of heat. My heart punches at my chest as I throw down the broken oar. Kidlat flinches in to Mari.

‘Ami, what-‘ Mari starts.

‘You…you broke the oar.’

‘I couldn’t get it free in time. We have a spare.’

‘You broke the oar and now we have no sail!’ My shout shocks me as much as her. I cannot remember the last time my voice scraped my throat like this, the last my hands balled into fists. The last time I wanted to hurt someone. ‘You stupid, stupid –‘ I round on Kidlat. ‘And you! Couldn't you have just shouted? Couldn't you have warned us? You're not a baby anymore, use your stupid mouth!’

‘Ami!’ Mari stands, moving Kidlat behind her. ‘Stop it!’

‘You said to trust you and look. Look! We’re never going to get there-‘

‘It wasn't anyone’s fault-‘

‘You're useless, both of you. Useless. Look at you-‘

Mari shoves me hard. I fall backwards, hitting my grazed hand. The sharp rock of pain brings all the heat rushing to it, flushing out the anger and making it shrink into shame.

© Adapted from The Island at the End of Everything Kiran Millwood Hargrave Chicken House

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Lesson 5: Anchor Question

Which words and phrases does the author use that are most successful in describing Ami's anger? What else could she have added / used to have the greatest impact on the reader?



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Lesson 5: Children Apply

Word / phrases that successfully describe Ami's anger
What else could she have added / used to have the greatest impact on the reader?

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Lesson 5: Children Apply

A. What are the two ways that Ami realized that Mari was hurt?

_____

_____

_____

_____

B. Kidlat 'flinches' into Mari. What does the word 'flinches' mean in this sentence?

_____

_____

_____

_____

C. 'My shout shocks me as much as her.' What does this tell us about how Mari is feeling?

_____

_____

_____

_____

D. Why does Mari shove Ami hard? How does this change Ami's emotions?

_____

_____

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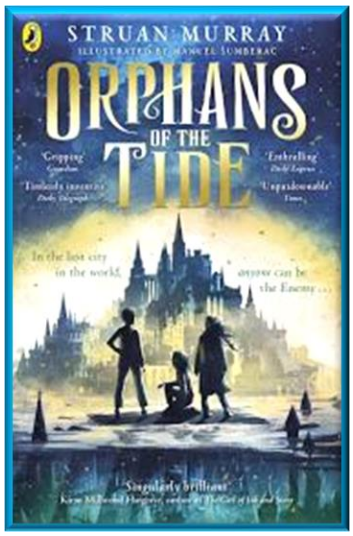
Shared Reading Planning

Year 6

Curriculum Driver: Geography

Unit E: Coasts

Fiction 2



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

Lesson	1	Vehicle Text & Page	Orphans of the Tide Struan Murray Front and back cover and map in opening pages

Anchor Questions(s):
A)Read the paragraph 'A powerfully built man…small inconvenience' What impressions do you get of Inquisitor Hargrath?
B)'It was odd to see such a monster of a man hesitate before this skinny, barely dressed boy' In this sentence, what is the impact of using the words 'monster' and 'skinny, barely dressed' when describing the characters?
C)'Ellie almost thought she saw fear flicker in Hargrath's dead eyes'. Why has the author used the word 'flicker' and what does it tell us about Hargrath's emotional state?
Teacher Model Question:
What is the effect of using the words 'quiet growl' to describe how Hargrath speaks to Seth?

Vocabulary Teaching: sealskin greatcoat, a corpse for whom death was a small inconvenience, prattled on, drifted impassively

Focus Comprehension & Strategies:
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
- Provide reasoned justification for their views
- Read closely, annotating for specific purposes

Focus Content Domain(s):
2g identify / explain how meaning is enhanced through choice of words and phrases
2a give / explain the meaning of words in context

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Share the front cover and Book Talk the image. Clarify the meaning of the word '*orphans*' and discuss what it might mean if there was only one city left in the world. Now read a section of the blurb: '*The City was built on a sharp mountain that jutted improbably from the sea, and the sea kept trying to claim it back. That grey morning, once the tide had retreated, a whale was found on a rooftop'.* Allow time to respond and make initial **Predictions**, providing reasoned justification. Give the children a copy of the map of the city (one between two) and allow time to explore the different places and names featured on the map.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Children locate the words and phrases in the text and consider definitions using **Read Find Talk**. Briefly **Clarify**.
Explore & Respond: Read the adapted extract (see Lesson 1 Read). Ask children to turn to a partner and **Summarise** what they have just read. Ask the children to tell you words or phrases that they think would describe the Inquisitor. Add these to a flipchart.
Fluency: Model fluency by using **Expression** to indicate how the two characters in the short passage would speak (see Lesson 1: Fluency). Think of how the 'quiet growl' would be achieved with the voice and the contrast to Ellie's more pleading tone. Children **Pair Read** the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the Teacher Model Question: What is the effect of using the words 'quiet growl' to describe how Hargrath speaks to Seth? Use **Think Aloud** to explain why the author might have used these and the impact on you as a reader.
Reference the Text: Circle '*quiet growl*' in the text and read the sentence it is in. Note that, at this point, the Inquisitor is face to face with Seth and Ellie has seen a flicker of fear on his face.
Teacher Talks: A growl is a low, rough sound, often used in anger. Even though he has looked at Seth, seemingly showing no emotion, it can be heard in his voice. The 'quiet' growl suggests he is trying to contain his feelings of anger as he speaks. I think it is a good way to describe how he is speaking as it is almost inhuman / dog like. The descriptions of him are of a hard / corpse like man so I think these words work well here.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children have a copy of the extract (see Lesson 1: Read / Children Practise) and work collaboratively to discuss the language choices of the author and answer the **Anchor Questions**.
Practise Taught Strategies & Skills: Locate the language choices in the text and circle them. Use **Think Aloud** to discuss and evaluate the author's choice of language and the impact on the reader. Teacher to support and feedback as the children work.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Check that the points they have included are acceptable and reflect the reasons for the language choices and the impact on the reader.
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. **Find Read Talk, Pair Read, Clarify, Expression, Summarise, Think Aloud.**

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

Acceptable Point(s) Anchor Question A
- strong / big man / stands out from the crowd
- striking appearance – long sealskin coat / chain
- hard / emotionless (deep dark pits / held no emotion)
- looks like death

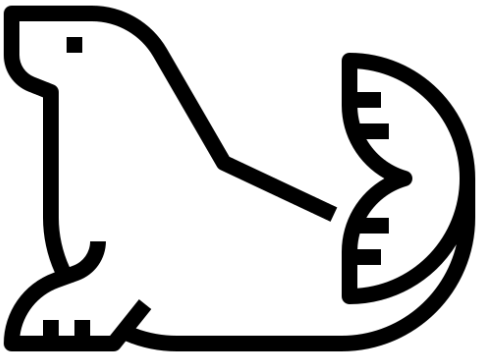
Anchor Question B
- Emphasise the difference in size – links to the description of the man – makes us even more intrigued as to why it would be afraid of a small boy

Anchor Question C
- trying to hide his fear / fleeting glimpse of his fear

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Lesson 1: Vocabulary

sealskin greatcoat	a corpse for whom death was a small inconvenience
prattled on	drifted impassively



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Lesson 1: Fluency

‘Sir, the boy’s done nothing wrong.’ Ellie stepped quickly between them. ‘He was stuck in that whale – I had to rescue him.’
Hargrath showed no sign of hearing Ellie, or seeing her either. His eyes drifted impassively over Seth, like a butcher deciding how to carve up a carcass. ‘Do you see it, child?’ he asked Seth, in a quiet growl.

Lesson 1: Anchor Question

Anchor Questions(s):

A)Read the paragraph ‘A powerfully built man…small inconvenience’ What impressions do you get of Inquisitor Hargrath?
B)‘It was odd to see such a monster of a man hesitate before this skinny, barely dressed boy’ In this sentence, what is the impact of using the words ‘monster’ and ‘skinny, barely dressed’ when describing the characters?
C)‘Ellie almost thought she saw fear flicker in Hargrath’s dead eyes’. Why has the author used the word ‘flicker’ and what does it tell us about Hargrath’s emotional state?

Teacher Model Question:

What is the effect of using the words ‘quiet growl’ to describe how Hargrath speaks to Seth?

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Lesson 1: Read / Teacher Model / Children Practise

The crowd parted. People were falling over each other to keep their distance from the new arrival.

'Oh no,' said Ellie.

A powerfully built man appeared at the sea wall, taller than anyone in the crowd. He wore a black sealskin greatcoat that spilled down to his ankles and a silver chain across his chest. He had a thick neck and broad shoulders and a face that was pale and puffy. His eyes were deep, dark pits, and held no expression. He looked like a corpse for whom death was a small inconvenience.

Seth raised an eyebrow. 'Who is that?'

'He's …' Ellie's mouth was dry. 'Inquisitor Hargrath.'

'I had just arrived,' the preacher prattled on, 'when this *boy* burst from a whale. It must be the work of the Enemy.'

'Silence,' Hargrath rumbled. 'I will judge that for myself.'

A balding, small man dropped to his knees in front of Hargrath. 'Saint Killian!' he cried. 'Save us!'

'On your feet,' Hargrath said. 'I'm not a saint yet. Only dead men get to be saints.'

He vaulted over the sea wall, his black boots crunching slate as he landed on the roof. His eyes swept from Seth, to the hole in the whale, then back again. He took two steps towards Seth, but, after a moment's pause, took a small step back. It was odd to see such a monster of a man hesitate before this skinny, barely dressed boy, yet Ellie almost thought she saw fear flicker in Hargrath's dead eyes. With his right hand, Hargrath rubbed absently at the empty left sleeve of his greatcoat, which lay folded in half against his body, held by a silver pin. The arm that should have been inside it had since been taken from him.

'Sir, the boy's done nothing wrong.' Ellie stepped quickly between them. 'He was stuck in that whale – I had to rescue him.'

Hargrath showed no sign of hearing Ellie, or seeing her either. His eyes drifted impassively over Seth, like a butcher deciding how to carve up a carcass. 'Do you see it, child?' he asked Seth, in a quiet growl.

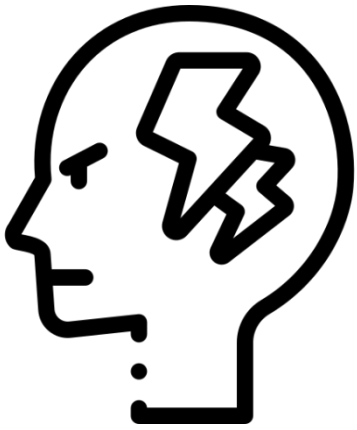
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Lesson 1: Teacher Model

What is the effect of using the words ‘quiet growl’ to describe how Hargrath speaks to Seth?

A growl is a low, rough sound, often used in anger. Even though he has looked at Seth, seemingly showing no emotion, it can be heard in his voice. The ‘quiet’ growl suggests he is trying to contain his feelings of anger as he speaks. I think it is a good way to describe how he is speaking as it is almost inhuman / dog like. The descriptions of him are of a hard / corpse like man so I think these words work well here.



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Lesson 1: Children Apply

A. Read the paragraph ‘A powerfully built man…small inconvenience’ What impressions do you get of Inquisitor Hargrath?

Impression	Evidence

B. ‘It was odd to see such a monster of a man hesitate before this skinny, barely dressed boy.’ In this sentence, what is the impact of using the words ‘monster’ and ‘skinny, barely dressed’ when describing the characters?

C. ‘Ellie almost thought she saw fear flicker in Hargrath’s dead eyes’. Why has the author used the word ‘flicker’ and what does it tell us about Hargrath’s emotional state?

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

Lesson	2	Vehicle Text & Page	Orphans of the Tide Struan Murray pp.99-100

Anchor Questions(s):
A)How has the city changed since it was flooded?
B)'Smaller ships huddled round the outsides of the buildings.' What is the effect of using the word 'huddled' in this sentence?
C)Read the section 'Ellie and Anna stepped…you'. Which words has the author used to show they have to be careful? Which other words could have been used to achieve this effect?
Teacher Model Question:
What is the effect of using the words 'spilled out from the side of the city' when describing the docks?

Vocabulary Teaching:
splotches, cobbled, moored, submerged, anchored, rigging, elaborately decorated, skirting the occasional gaps, robust

Focus Comprehension & Strategies:
• Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
• Provide reasoned justification for their views

Focus Content Domain(s):
2g identify / explain how meaning is enhanced through choice of words and phrases
2a give / explain the meaning of words in context

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Ask children to turn to a partner and Think Pair Share what they remember about the book from yesterday. Source some images of a busy docks and talk through some of the vocabulary, e.g. masts, rigging, anchored, moored.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Children **Find, Read, Talk** the remainder of the vocabulary. Briefly **Clarify.**
Explore & respond: Read the adapted extract and ask children to turn to a partner and **Summarise** what they have just read. Ask them to **Visualise** the scene as you read again. They can make sketches / jot down words as they picture the busy city dock scene. Note the difference to the pictures sourced during the Activating Prior Knowledge session. The City and the dock are one and the same thing in this book due to the historical flooding.
Fluency: Read Lesson 2: Fluency, modelling fluency by **Pausing** at punctuation cues – particularly the commas. Children **Pair Read** the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share Teacher Model Question: What is the effect of using the words 'spilled out from the side of the city' when describing the docks? Read the first paragraph of the adapted extract (see Lesson 2 Read / Teacher Model / Children Practise) and consider the question.
Reference the text: Circle the words 'spilled out from the side of the city' and look at the sentence it is in. Also draw on the knowledge you have of this drowned city:
Teacher Talks: 'Spilled out' makes me think of when a liquid is spilled. It will spread out over the surface it has covered. This gives me the sense that the dock is sprawling. When they come to the end of the cobbled street, they see the dock spreading out in all directions. I also know that the whole place is actually a city / dock – it is hard to say where one stops and the other begins.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children have a copy of the extract (see Lesson 2: Read / Children Practise) and work collaboratively to discuss the language choices of the author and answer the **Anchor Questions**.
Practise Taught Strategies & Skills: Locate the language choices in the text and circle them. Use **Think Aloud** to discuss and evaluate the author's choice of language and the impact on the reader. Teacher to support and feedback as the children work.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Check that the points they have included are acceptable and reflect the reasons for the language choices and the impact on the reader.
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. **Find Read Talk, Pair Read, Clarify, Pausing, Summarise, Think Aloud.**

Acceptable Point(s) Anchor Question A
• before – sea had been miles below
• now – hundreds of ships tethered to the buildings
Anchor Question B
• shows there were lots of them crowded together
• very closely packed together
Anchor Question C
• uncertain / slowed their pace / unsteadied / skirting the occasional gaps / careful
• any words that show the same care they must take e.g. cautiously, tiptoed, steadied themselves etc.

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

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Lesson 2: Vocabulary

splotches	cobbled
moored	submerged
anchored	rigging
elaborately decorated	skirting the occasional gaps
Robust	



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Lesson 2: Fluency

The docks were not nearly so old as the city they'd grown from. When the city had been built, long ago, the sea had been miles below. Now, hundreds of ships were moored to a collection of submerged buildings. The City's largest ship, the *Righteous Archangel*, was anchored within the ruins of a massive church. Smaller ships huddled round the outsides of the buildings, or else were moored along the strips of floating platforms that branched out to sea.

Lesson 2: Anchor Question

Anchor Questions(s):

A) How has the city changed since it was flooded?

B) 'Smaller ships huddled round the outsides of the buildings.' What is the effect of using the word 'huddled' in this sentence?

C) Read the section 'Ellie and Anna stepped…you'. Which words has the author used to show they need to be careful? Which other words could have been used to achieve this effect?

Teacher Model Question:

What is the effect of using the words 'spilled out from the side of the city' when describing the docks?

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Lesson 2: Read / Teacher Model / Children Practise

When he was gone, Ellie and Anna crossed the street and picked up Seth's trail again. The violet splotches were getting fainter, but they were still able to follow them along the cobbled road, down to where the Great Docks spilled out from the side of the City.

The docks were not nearly so old as the city they'd grown from. When the city had been built, long ago, the sea had been miles below. Now, hundreds of ships were moored to a collection of submerged buildings. The City's largest ship, the *Righteous Archangel*, was anchored within the ruins of a massive church. Smaller ships huddled round the outsides of the buildings, or else were moored along the strips of floating platforms that branched out to sea.

Masts and rigging rose up all around Ellie and Anna, and soon they were surrounded by the shouts of sailors and the creaking of elaborately decorated ships. The whale lords loved to outdo one another, and each ship had been ornamented in some way, with gold leaf or murals or carvings of ferocious sea creatures.

Ellie and Anna stepped uncertainly on to the wooden platforms that bobbed up and down with each movement of the waves. They slowed their pace, unsteadied by the motion, skirting the occasional gaps where the boards had rotted through.

'Careful you don't slip,' Ellie warned.

Anna rolled her eyes. 'I can look after myself, Ellie. I come down here all of the time without you.

There were sailors everywhere, their songs and their laughter ringing across the docks. They bounded easily from platform to platform, their soaking boots drenching the wood and washing away any chance Ellie had of picking up Seth's trail. 'This is no good,' she said. 'How are we going to find him now?'

They paused beside a robust ship being tied up against the dock.

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Lesson 2: Children Apply

A. How has the city changed since it was flooded?

Before	Now

B. Smaller ships huddled round the outsides of the buildings.' What is the effect of using the word 'huddled' in this sentence?

_____

_____

_____

_____

_____

C. Underline the words the author has used in the extract below to show that the characters have to be careful? Which other words could have been used to achieve this effect?

Ellie and Anna stepped uncertainly on to the wooden platforms that bobbed up and down with each movement of the waves. They slowed their pace, unsteadied by the motion, skirting the occasional gaps where the boards had rotted through.
'Careful you don't slip,' Ellie warned.
Anna rolled her eyes. 'I can look after myself, Ellie. I come down here all of the time without you.'

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

Lesson	3	Vehicle Text & Page	Orphans of the Tide Struan Murray pp. 162-164

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How effective are the similes that the author has used in this extract? Explain your reasoning. Could other similes be used for greater impact?	jerking, to claim its prize, singed, surged, seething **Vocabulary Teaching:** flotsam, riptide, froth	• Discuss and evaluate how authors use language, including figurative language considering the impact on the reader • Provide reasoned justification for their views • Read closely, annotating for specific purposes	**2g** identify / explain how meaning is enhanced through choice of words and phrases



Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Write the word 'Sea' in the centre of the flipchart and ask children to Think Pair Share words to describe the sea's movement / its power etc. The children might include similes and metaphors here too, that you could briefly consider together.
Share Anchor Question(s): Explicitly and refer to this throughout the lesson.
Vocabulary: Share the meanings of 'flotsam' (pieces of broken wood and other waste materials found on the beach or floating on the sea), 'riptide' (a dangerous area of strongly moving water in the sea, where two or more currents meet), 'froth' (small white bubbles on the surface of the sea). Children **Find, Read, Talk** the meanings of the vocabulary. Briefly **Clarify** understanding.
Explore & respond: Read the adapted extract (see Lesson 3: Read / Teacher Model / Children Practise) and children **Summarise** what has happened. As you read, ask the children to listen out for any similes that have been used to describe the sea. Add them to the flipchart.
Fluency: Return to part of the extract (see Lesson 3: Fluency), modelling fluency by using **Pausing** as you read. Particularly focus on dashes and commas for sense. Children **Pair Read** the same extract.



Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Begin to reread the extract until you come to the first simile: '*The sea was wild too, seething like a pot of boiling water.*' **Annotate** the simile and use **Think Aloud** to discuss the effectiveness.
Teacher Talks: The definition of seething is extremely angry but not fully revealing that feeling. This does remind me of water boiling in a pot – the hotter it gets the more it bubbles and spits but doesn't completely burst out of the pot and spray all of the place. I could try to think about another comparison, seething like a beast that cannot get to its prey. Here, the beast doesn't want to let the anger burst out as it doesn't want to frighten the prey away. However, I think as the author is describing the sea, the original simile compared to water, works best here.
See Lesson 3: Teacher Model.



Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children to read the extract, one copy per pair to encourage collaboration (see Lesson 3: Read / Teacher Model / Children Practise).
Practise Taught Strategies & Skills: Children identify the similes and **Annotate** the sheet as they use **Think Aloud** to consider their effectiveness and any alternatives that ensure the mood and atmosphere of the text are retained. Teacher to feedback during the activity.



Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Children Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Share with other pairs what they thought about the author's choice of similes and any suggestions they had for improvement. Ask children to listen and check that the same atmosphere / mood is achieved.
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. **Find Read Talk, Pausing, Pair reading, Think Aloud, Summarise, Annotate**
*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' sections

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Lesson 3: Vocabulary

jerking	to claim its prize
singed	surged
flotsam	riptide
froth	seething



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Lesson 3: Fluency

The sea was wild too, seething like a pot of boiling water. Waves crashed in all directions, like some mighty creature were thrashing around beneath the surface. Then, that same beast seemed to hurl itself from the water – a blue-black construction of sea water, the size of a ship and rising upward. Not towards the flaming, crumbling platforms, but towards the City. Towards Seth.

Lesson 3: Anchor Question

How effective are the similes that the author has used in this extract? Explain your reasoning. Could other similes be used for greater impact?

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Lesson 3: Read / Teacher Model / Children Practise

She took a deep breath, and was about to speak when she spotted someone she *did* recognise, standing apart from the crowd.
It was Seth.
He wasn't looking at them, though, but at the sea far below. His hands were out at his sides . His eyes were wide and wild.
'Ellie,' said Anna, tugging at her sleeve and pointing downwards. 'Look.'
The sea was wild too, seething like a pot of boiling water. Waves crashed in all directions, like some mighty creature were thrashing around beneath the surface. Then, that same beast seemed to hurl itself from the water – a blue-black construction of sea water, the size of a ship and rising upward. Not towards the flaming, crumbling platforms, but towards the City. Towards Seth.
Something was wrong. Ellie pulled a telescope from her pocket to get a closer look at Seth, answer blue Misty swirls on his skin again, larger and angrier than she'd ever seen them. Worse, the dark blue of his eyes was bleeding out from its edges, blocking out the pupils and the whites and turning them all one colour.
'He's too angry,' Ellie said fearfully, watching the sea twist and thrash as it smashed against the stone of the sea wall, higher and higher each time. 'He's making the sea all angry.'
Seth shuddered. His mouth opened, like he wanted to scream, but no sound came out. His arms fell limp and he dropped to his weak knees, his body jerking and swaying like flotsam caught in a riptide.
Ellie groaned as she watched the sea climbing towards him: a swirling mass of darkness, spraying white foam in all directions, rising up the side of the City to claim its prize. A rush of heat singed the hairs on her neck; she could *hear* the sound of the fire all around her, a strange, sucking sound, like it was gulping up the air.

The towering column of seawater spun away from him, back towards the fiery platforms. It surged, and grew, and more of the sea rose up to join it, until the entire ocean seemed to be rising. Seth lifted his hands above his head.

The water slammed, swallowing them up and crashing in on Ellie's eardrums. They were pulled roughly in all directions as the rope bridge twisted and turned upside down. Salty froth rushed up Ellie's nose. A mussel shell cut her ear as it spun by. They were turned round again, and again, like tiny sea creatures tossed in the angry waves, until Ellie couldn't remember which direction was up.

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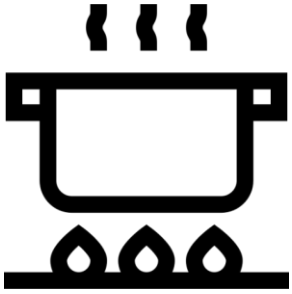
Lesson 3: Read / Teacher Model

Meaning:
extremely angry but not fully revealing that feeling.
simile compared to water, works best here.

Effectiveness:
This does remind me of water boiling in a pot – the hotter it gets the more it bubbles and spits but doesn't completely burst out of the pot and spray all of the place.

Seething like a pot of boiling water

Alternative:
I could try to think about another comparison, seething like a beast that cannot get to its prey. Here, the beast doesn't want to let the anger burst out as it doesn't want to frighten the prey away. However, I think as the author is describing the sea, the original is more effective



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Lesson 3: Children Apply

Simile	Effect on the reader	Alternative Simile

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

Lesson	4	Vehicle Text & Page	Orphans of the Tide Struan Murray pp.245-246

Anchor Questions(s):
A)Which words and phrases does the author use to show the speed at which the characters react? Are they effective? Could alternative words have a greater impact?
B)'The sea thrashed and recoiled, like a wild cat being lashed into the corner of a cage'. Do you think this is an effectively simile? Explain your answer.
C)The sea rose in a tremendous wave and swept across the shore.' Has the author been successful here in describing the size and power of the wave? Explain your answer.

Teacher Model Question:
'found a freak storm battering the coastline.' Have the word choices of the author conveyed the power of the storm? Explain your answer

Vocabulary Teaching:
permission, battering, instinctively, thrashed, recoiled, the sea and the boy had become one, subsided

Focus Comprehension & Strategies:
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
- Provide reasoned justification for their views
- Read closely, annotating for specific purposes

Focus Content Domain(s):
2g identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Explain to the children that part of the story talks about myths and legends associated with the mystery boy and this extract provides further detail. Recap the similes found yesterday which describe the sea and their effect on the reader.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Share the phrase, 'the sea and the boy had become one,' and discuss together what this could mean. It is as if they merge into one – they have an affinity with each other. Allow time for the children to **Find, Read, Talk** the rest of the vocabulary (see Lesson 4: Vocabulary). Briefly **Clarify.** Can they add any words from the vocabulary to the flipchart to add to the descriptions of the sea.
Explore & respond: Read the adapted extract to the children (see Lesson 4: Read / Teacher Model / Children Practise) and ask them to turn to a partner and **Summarise** what they have just read. Allow children time to **Stop & Jot** initial responses to the **Anchor Questions.**
Fluency: Return to part of the extract (see Lesson 4: Fluency). Model reading to the exclamation mark using **Expression** and changing the **Pace** of your voice to reflect the fast-paced action of the scene. Children **Pair Read** the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the Teacher Model Question: 'found a freak storm battering the coastline.' Have the word choices of the author conveyed the power of the storm? Explain your answer.
Reference the text: Locate the words in the text and read the entire sentence. Use **Think Aloud** to discuss the effect of the word choices:
Teacher Talks: Circle the words 'freak' and 'battering'. Discuss what they mean first (freak – an event that is extremely unusual and not like any other of its type) and why this might make them effective words to choose. **Annotate** as you talk. This makes the reader realise this is not like any storm they had seen before. This would make it frightening for the mother who knows her children are caught up in it. The alliteration is also powerful here, 'found a freak storm'. 'Battering' is the act of hitting and this makes the storm seem violent and able to cause serious harm. But effectively show the power of the storm. See Lesson 4: Teacher Model.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children have the adapted extract (one copy per pair to allow for discussion and collaboration) and the Apply sheet to refer to the words and phrases.
Practise Taught Strategies & Skills: Children use **Think Aloud** to discuss the atmosphere being created. As they work, they can **Annotate** around the text as they consider other words and phrases that the author could have used to create a stronger impact on the reader. Teacher to feedback as children work.

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Children Apply Activity.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Children compare them with other pairs and together discuss the impact on any alternative suggestions the children had.
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. **Clarify, Summarise, Stop & Jot, Expression, Pace, Find Read Talk, Pair reading, Think Aloud, Annotate**

Acceptable Point(s) Anchor Question A
- raced, as fast as they could, raced for the rowing boat

Accept any plausible alternatives e.g. darted, sprinted, flew and similes that convey speed and urgency

Anchor Question B
- reference to the wild / angry nature of the sea / untamed / lashing out / wanting to escape

Anchor Question C
- reference to the use of tremendous and swept and how these show size and power. Accept any plausible alternatives

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Lesson 4: Vocabulary

Permission	battering
instinctively	thrashed
recoiled	the sea and the boy had become one
Subsided	



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Lesson 4: Fluency

They raced across the island as fast as they could, but by the time they arrived they found a freak storm battering the coastline. Clara screamed in terror, knowing instinctively that her children were caught inside it. She raced for the rowing boat, then turned to see the boy, his arms raised towards the sea, his eyes entirely dark blue.

Lesson 4: Anchor Questions

Anchor Questions(s):

A)Which words and phrases does the author use to show the speed at which the characters react? Are they effective? Could alternative words have a greater impact?

B)'The sea thrashed and recoiled, like a wild cat being lashed into the corner of a cage'. Do you think this is an effectively simile? Explain your answer.

C)The sea rose in a tremendous wave and swept across the shore.' Has the author been successful here in describing the size and power of the wave? Explain your answer.

Teacher Model Question:

'found a freak storm battering the coastline.' Have the word choices of the author conveyed the power of the storm? Explain your answer.

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Lesson 4: Read / Teacher Model / Children Practise

Then, one day, the two youngest children went out fishing without permission, determined to bring back a feast. On the other side of the island, Clara and the boy were hunting a wolf that had been eating their goats. The boy turned to Clara suddenly.

'Your children are in danger,' he said.

They raced across the island as fast as they could, but by the time they arrived they found a freak storm battering the coastline. Clara screamed in terror, knowing instinctively that her children were caught inside it. She raced for the rowing boat, then turned to see the boy, his arms raised towards the sea, his eyes entirely dark blue. He walked steadily into the surf, and the sea thrashed and recoiled, like a wild cat being lashed into the corner of a cage. Later, Clara said that it was as if the sea and the boy had become one, yet that they also seemed engaged in some great war with each other.

Finally, the sea rose in a tremendous wave that swept across the shore. When the wave subsided, Clara got to her feet, and saw her two sons crawling across the sand, coughing up seawater.

Of the other boy, there was no sign.

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Lesson 4: Teacher Model Activity

'found a freak storm battering the coastline.' Have the word choices of the author conveyed the power of the storm? Explain your answer.

Freak meaning:
an event that is extremely unusual and not like any other of its type
Effectiveness:
This makes the reader realise this is not like any storm they had seen before. This would make it frightening for the mother who knows her children are caught up in it. The alliteration is also powerful here, 'found a freak storm'.

Battering meaning:
'Battering' is the act of hitting
Effectiveness:
This makes the storm seem violent and able to cause serious harm.

'found a freak storm battering the coastline'

Both effectively describe the power of the storm as it helps the reader to see it is different to the usual storms and it is harmful and violent.



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Lesson 4: Children Apply

A. They raced across the island as fast as they could, but by the time they arrived they found a freak storm battering the coastline. Clara screamed in terror, knowing instinctively that her children were caught inside it. She raced for the rowing boat, then turned to see the boy, his arms raised towards the sea, his eyes entirely dark blue.

Which words and phrases does the author use to show the speed at which the characters react? Are they effective? Could alternative words have a greater impact?

Word / phrases to describe speed	Atmosphere it creates	Alternatives for greater effect

B. 'The sea thrashed and recoiled, like a wild cat being lashed into the corner of a cage'. Do you think this is an effectively simile? Explain your answer.

Simile	Effective simile Yes or No? Explain your answer.
The sea thrashed and recoiled, like a wild cat being lashed into the corner of a cage.	

C. 'The sea rose in a tremendous wave and swept across the shore.' Has the author been successful here in describing the size and power of the wave? Explain your answer.

Description of the size and power of the sea	Effective Yes or No? Explain your answer.
The sea rose in a tremendous wave and swept across the shore	

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

Lesson	5	Vehicle Text & Page	The Island at the End of Everything – Kiran Millwood Hargrave Adapted extract from pp.328-329

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
Which words and phrases does the author use that are most successful in conveying the cold / threatening atmosphere? What else could she have added / used to have the greatest impact on the reader?	N/A	• Discuss and evaluate how authors use language, including figurative language considering the impact on the reader • Provide reasoned justification for their views • Check that the book makes sense to them, discussing their understanding and exploring the meaning of words in context	**2g** identify / explain how meaning is enhanced through choice of words and phrases



Extended Apply lesson

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

Activate Prior knowledge: Children to turn to a partner and talk about the range of devices that authors use when conveying a threatening atmosphere in a text, e.g. change in weather, how the body of the character reacts to the threatening situation etc. Scribe on the flipchart. Explain they will be reading part of the text where the author has tried to convey a cold / threatening atmosphere.

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

Vocabulary: N/A

Share Anchor Question: Refer to these throughout the lesson.

Enjoy and Respond to the text: Read the text together. Children could role play the character of Ellie and how she is feeling at this moment.

Written Responses / Evidence Anchor Question(s):
- In the Reading Journal place the Extended Application Activity sheets. On an enlarged copy demonstrate how to complete the sheets (relate to the **Anchor Questions**).

Teacher note: You may want the children to complete this independently, as evidence of their independent application.

Lesson 5: Apply Activity - Comprehension Questions:
See below.

Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
- Use of the strategies taught across the week i.e. and **Annotate, Think Aloud.**
- Responses they have given to the **Anchor Questions.**

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

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Lesson 5: Read

Ellie gazed up at the sky, taking a moment to catch her breath. The fluffy white clouds were turning grey and the sky was growing dark, even though it had been morning just moments ago. She could feel a strange cold creeping into her chest. She gasped, looking down at her hands. Something was pressing against her skin.

'Finn,' she asked. 'Is this a dream, or a memory?'

The sky was filling up with more and more swirling black clouds. Ellie's limbs were turning to ice. Something did not like her being there, wherever she was. Something was trying to drag her back.

'No,' she said, 'Please, don't take me away.'

'Ellie?'

A fog was creeping in at the corners of her eyes. Ellie looked at her brother, who was watching her with a look of caring concern.

'I'm sorry, Finn,' she said.

'For what?' he said. Somehow the sun still shone on his face, even though the clouds had blotted it out.

'I wish I could always be there to look after you.'

She rubbed tears from their cheeks.

'I'm never alone,' said Finn. 'You're always with me, Ellie. Even when you're not.'

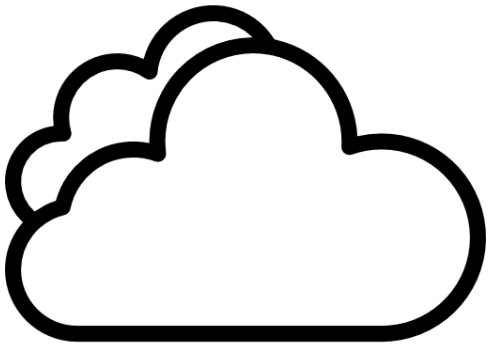
The sky cracked above. Ellie was trembling so terribly that she felt like icy water was being poured down her throat.

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Lesson 5: Anchor Question

Which words and phrases does the author use that are most successful in conveying the cold / threatening atmosphere? What else could she have added / used to have the



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Lesson 5: Children Apply

Word / phrases that successfully describe the cold / threatening atmosphere
What else could she have added / used to have the greatest impact on the reader?

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Lesson 5: Children Apply

A. Why was it surprising that the sky was growing dark?

B. 'She could feel a strange cold creeping into her chest'

What does the word 'creeping' mean in this sentence and what effect does it have on the reader?

C. 'Something did not like her being there, wherever she was. Something was trying to drag her back.'

What is the effect of repeating the word 'Something' in these two sentences?

D. Ellie was shivering so terribly that she felt like icy water was being poured down her throat.

Explain the effect of this sentence on the reader.

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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:

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

Mind Map

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

Predict

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

Questioning / Question the Text

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

Self-Questioning

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

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

Reader Effect

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

Referencing the Text

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

Reread

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

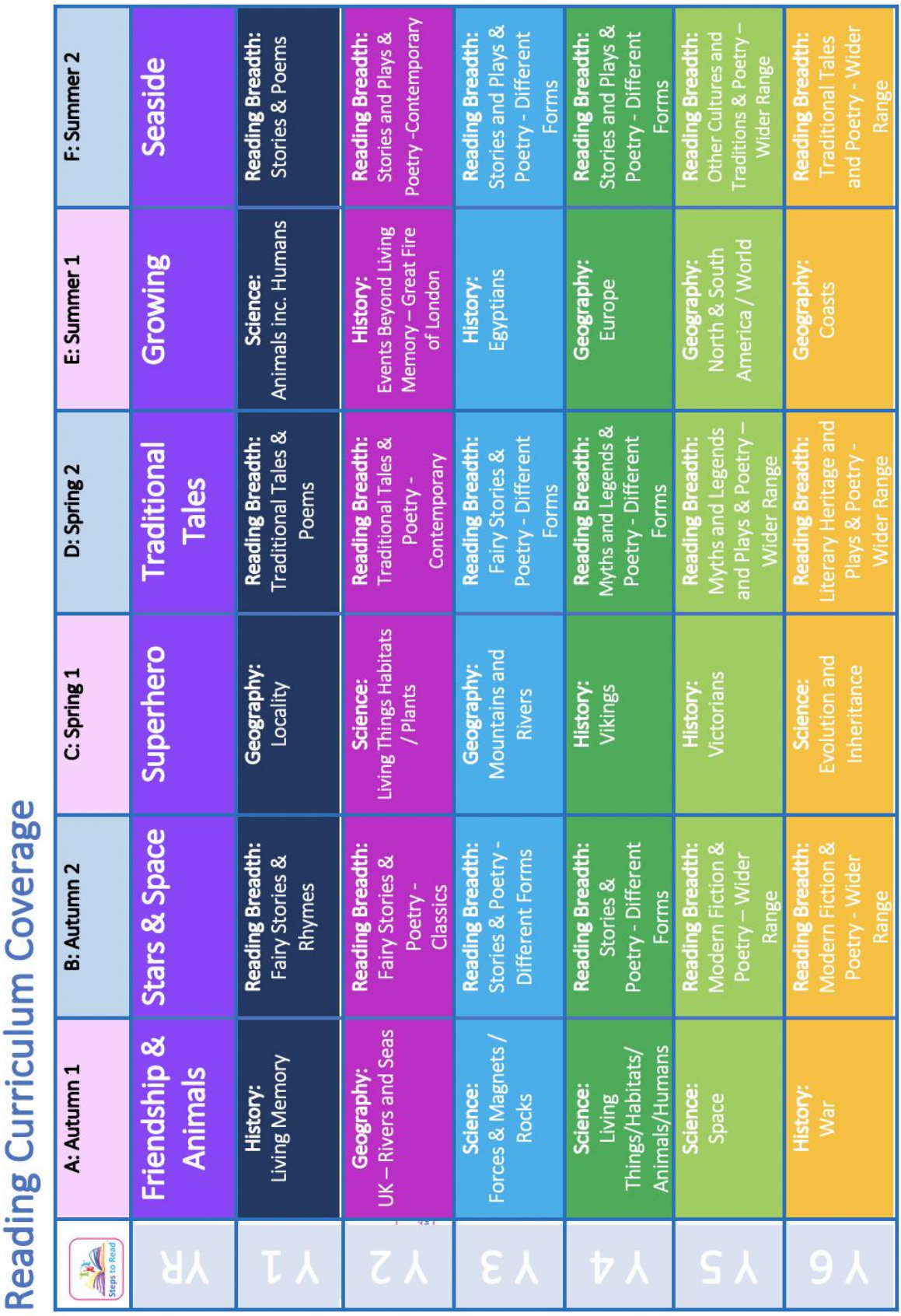
Teacher and child count each word in a sentence. This helps the children to understand the concept of a word and that words make sentences. This helps break down speech into word correspondence. It supports recognition that each word is separated by a space when represented in print. It helps children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

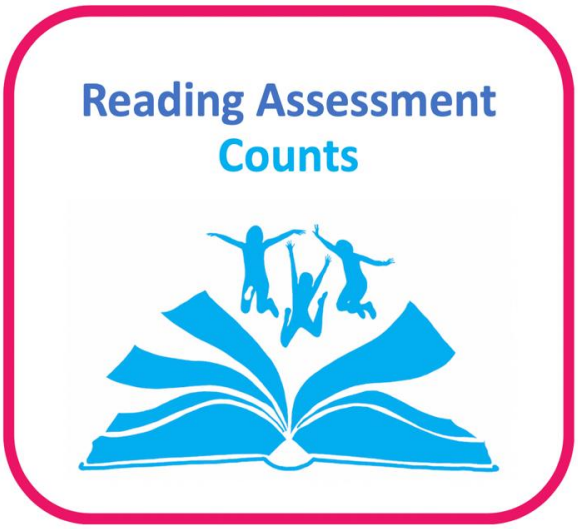
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Reading Curriculum Coverage

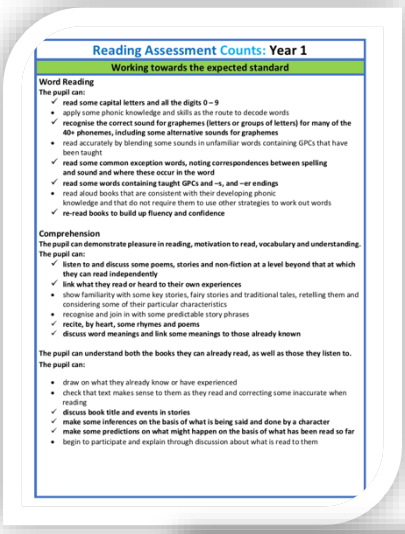


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Reading Assessment







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.

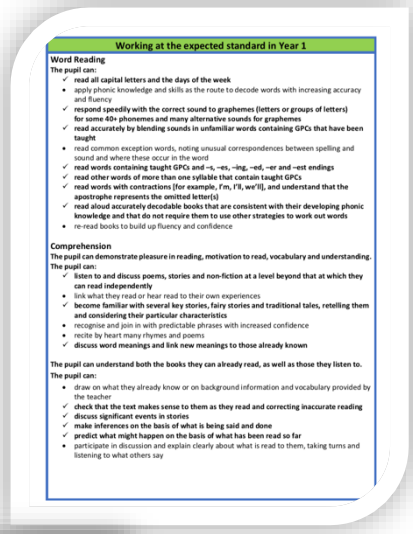
The pupil can:

- ✓ **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.

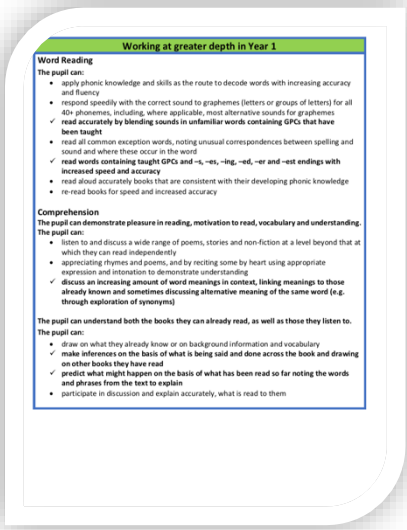
The pupil can:

- ✓ **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.

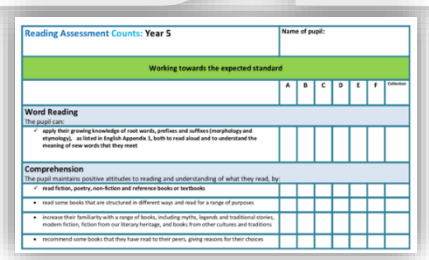
The pupil can:

- 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

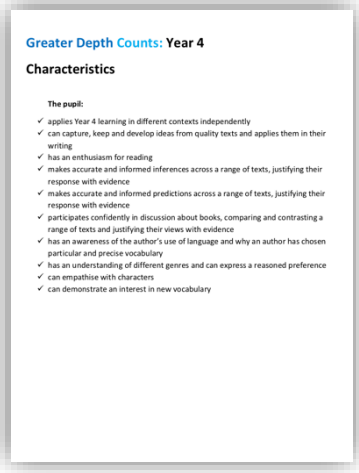


Reading Assessment Counts: **Year 5**

Name of pupil:

Working towards the expected standard

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



Greater Depth Counts: Year 4

Characteristics

The pupil:

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

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



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

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

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

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'Clarified and emphasised the essential elements for Shared Reading. Fantastic demonstrations and activities to help us understand how to improve pupil outcomes. Amazing session! Thank you.'

Helen Pitt
Deputy Head Lunt's Heath Primary School 2020

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

James Martin
Dee Point Primary School Senior Teacher 2020



JAMES SAVAGE
Banks Road Primary School, Assistant Head, 2020

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

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Connected: Read to Write

Fact: Improving outcomes in reading helps improve outcomes in writing

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Read to Write™

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

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

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

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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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