Steps to Read™

Shared Reading Planning

Year 6

Unit F: Reading Breadth

Traditional Tales and Poetry



READ

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

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

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The 4 Steps Teaching Sequence

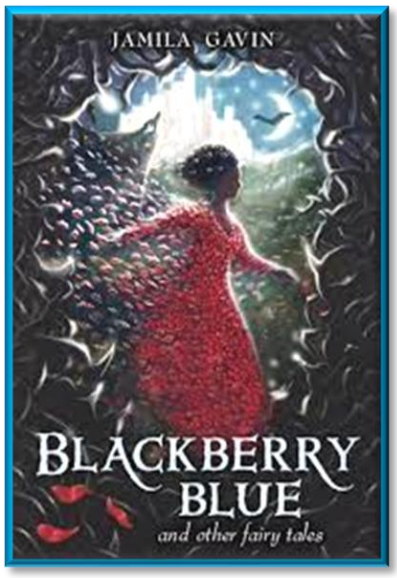
Vocabulary / Discuss / Connect Knowledge / Reference the text / Skimming & Scanning / Comprehension Monitoring

	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



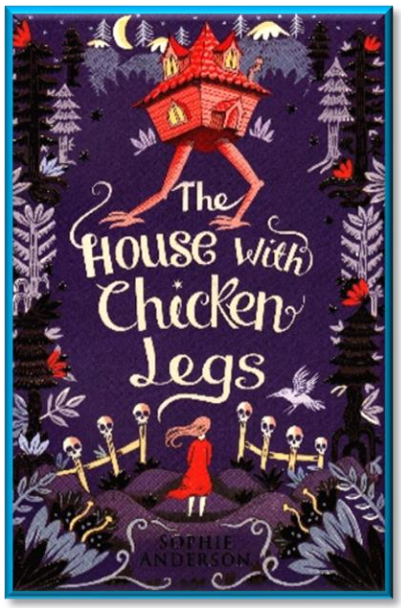


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Traditional Tales and Poetry



A range of song lyrics



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Unit Focus: Comprehension Skills & Strategies

This Year 6 Unit F

Word Reading

Build on Previous Year & Focus on:

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

Comprehension

Build on Previous Year & Focus on:

•Increase their familiarity with a wide range of books, including traditional tales
•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
•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
•Prepare poems to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience

Skills and Strategies

Build on Previous Year & Focus on:

•Recognise *all Year 5&6 W*ord List words with automaticity
•Read closely, annotating for specific purposes
•Identify how punctuation relates to sentence structure and how meaning is constructed in complex sentences
•Through discussion and read aloud, demonstrate how an understanding of sentence structure and punctuation help make meaning
•Use a range of strategies for skimming, e.g. *finding key words or phrases, gist, main ideas, themes*

Content Domains*

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:

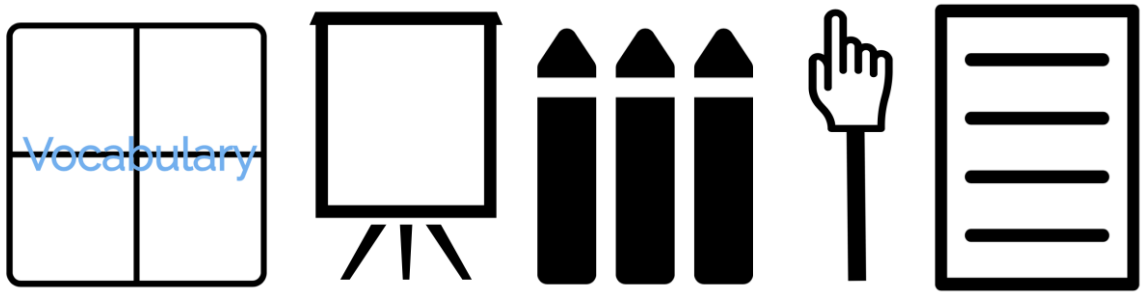
circle evidence

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

Unit F: Reading Breadth
Traditional Tales and Poetry

Fiction 1



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

Lesson	1	Vehicle Text & Page	Grimm's Fairy Tales Puffin Classics Jorinda and Jorindel Extract from pp.60-62 **Please note that as this is an unabridged version, any unabridged version of the original tales can be used for this week's planning**

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) What conventions of traditional tales does this story include? **B) How do the language and vocabulary choices reflect the time in which the stories were written?** **C) How does the author use language to show the change in atmosphere?** Model Question: **How do the language and vocabulary choices reflect the time in which the stories were written?** (NB: This is also Anchor Question B)	maiden, chamber, fond, plaintively, at a loss to know which path to take, mournful, meagre	• Increase their familiarity with a wide range of books, including traditional tales • Identify and discuss themes and conventions in and across a wide range of writing • Identify how punctuation relates to sentence structure and how meaning is constructed in complex sentences • Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader	**2c** summarise main ideas from more than one paragraph **2h** make comparisons within the text **2g** identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Write the word 'traditional' on the flipchart and ask children to **Think Pair Share** what this word means to them. Take brief feedback. Note that it relates to customs and ways of doing things in a particular culture that are passed down from parents to children over many years. Tell them the unit will focus on traditional tales, including fairy stories. Ask children to contribute to a list of traditional tales that they know and jot down on the flipchart. Share the front cover and use **Book Talk** to explore it. Then read the blurb. Circle the words 'dark forest', 'magic', 'trickery', 'enchanting', 'mysterious', 'chilling' and consider what they already know about the conventions of traditional tales. Again, take brief feedback and note on flipchart. Share the **Activating Prior Knowledge** sheet and explain that as you read through a range of traditional tales, you will add to this using Post-Its to see if there are common conventions in each. NB Teacher Note: This can be on a very large piece of paper or card and added to the working wall.

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

Vocabulary: Share new vocabulary (see Lesson 1: Vocabulary). Give the meaning of the word 'plaintively' (showing or expressing sadness or sorrow). Encourage children to **Find Read Talk** the rest of the vocabulary words. Briefly **Clarify**.

Explore & respond: Read the extract from Chapter 1 (see Lesson 1: Read / Teacher Model / Children Practise). Ask children to work with a partner to briefly **Summarise** what this extract is about. Look at the Activating Prior Knowledge sheet and note the conventions (added using Post-It notes).

Fluency: Read the fluency paragraph (see Lesson 1: Fluency) and use **Pausing** as you use the punctuation cues to aid meaning. Children to **Pair Read** the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Have an enlarged or onscreen copy of the extract and focus on **Anchor Question B. Text Mark** as you come across examples of old English and use **Thinking Voice** as you explore.

Reference the text: Circle the words *'all the day long', 'youth', 'hundred paces'* and *'maiden'*.

Teacher Talks: 'The stories were first published in 1812 and so the language and word choices sometimes feel very different to those we use when telling stories today. 'All the day long' would probably be written as 'all day' or 'all day long' in modern times. The language choices further emphasise the fact that these are traditional tales, told many years ago and passed down through the generations. 'Youth' and 'maiden' are words that nowadays would be replaced by child / children and girl and the 'hundred paces' does not reflect how we would talk about distance in modern times.' Note that sometimes it is about the word order that makes the language more antiquated. Explain that there are several more examples that the children can look for in the next part of the session. Ensure all evidence is circled and new vocabulary is underlined.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children to have copies of the extract (see Lesson 1: Read / Children Practise). They work collaboratively to **Text Mark** to find the evidence to answer the **Anchor Questions**.

Practise Taught Strategies & Skills: Use discussion and **Think Aloud** to consider the evidence. If children are finding it difficult to locate evidence for **Anchor Question B**, consider *'fond of her', 'that they might be alone', 'they knew not why', 'parted from one another', 'found themselves at a loss to know', 'on a sudden', 'shrank for fear', 'weep'*. For **Anchor Question C** consider, '*beautiful evening' 'setting sun shone bright', 'turtledoves sang plaintively', 'sun was setting fast', 'on a sudden', 'shrank for fear, turned pale and trembled', 'song ceased suddenly', 'screamed', 'fixed as stone'*. Teacher to feedback as children look for evidence.

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 **Anchor Question C.** Focus on the words and phrases that created atmosphere. Which ones did the children underline and why? Were any particularly effective? Encourage children to justify their answers.

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. **Summarise, Find Read Talk, Pausing, Pair reading, Think Aloud, Text Mark.**

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

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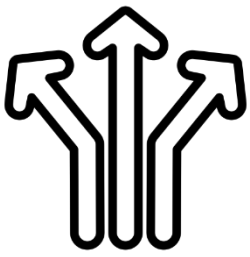
Lesson 1: Activating Prior Knowledge

Use of set phrases: Once upon a time, Long ago, There was once…	
Settings in woods, countryside, castle, garden, dungeon, cave	
Good character/s Often kind, innocent or clever	
Bad character/s Can include witches, demons etc. Evil character usually loses	
Magic or enchantment can feature	
Universal truths Commonly touch on the human experience	

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Lesson 1: Vocabulary

maiden	chamber
fond	plaintively
at a loss to know which path to take	mournful
meagre	



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Lesson 1: Fluency

When any youth came within a hundred paces of her castle, he became quite fixed, and could not move a step till she came and set him free: but when any pretty maiden came within that distance, she was changed into a bird; and the fairy put her into a cage and hung her up in a chamber in the castle.

Lesson 1: Anchor Questions

A) What conventions of traditional tales does this story include?
B) How do the language and vocabulary choices reflect the time in which the stories were written?
C) How does the author use language to show the change in atmosphere?

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Lesson 1: Read / Teacher Model / Children Practise

There was once an old castle that stood in the middle of a large thick wood, and in the castle lived an old fairy. All the day long she flew about in the form of an owl, or crept about the country like a cat; but at night she always became an old woman again. When any youth came within a hundred paces of her castle, he became quite fixed, and could not move a step till she came and set him free: but when any pretty maiden came within that distance, she was changed into a bird; and the fairy put her into a cage and hung her up in a chamber in the castle. There were seven hundred of these cages hanging in the castle, and all with beautiful birds in them.

Now there was once a maiden whose name was Jorinda: she was prettier than all the pretty girls that ever were seen; and a shepherd whose name was Jorindel was very fond of her, and they were soon to be married. One day they went to walk in the wood, that they might be alone: and Jorindel said, 'We must take care that we don't go too near to the castle.' It was a beautiful evening; the last rays of the setting sun shone bright through the long stems of the trees upon the green underwood beneath, and the turtledoves sang plaintively from the tall birches.

Jorinda sat down to gaze upon the sun; Jorindel sat by her side; and both felt sad, they knew not why but it seemed as if they were to be parted from one another for ever. They had wandered a long way and when they looked to see which way they should go home, they found themselves at a loss to know which path to take.

The sun was setting fast, and already half of his circle had disappeared behind the hill: Jorindel on a sudden looked behind him, and as he saw through the bushes that they had, without knowing it, sat down close under the old walls of the castle, he shrank for fear, turned pale, and trembled. Jorinda was singing,

'The ring-dove sang from the willow spray,
Well-apday! Well-a-day!
He mourn'd for the fate
Of his lovely mate,
Well-a-day!'

The song ceased suddenly. Jorindel turned to see the reason, and beheld his Jorinda changed into a nightingale so that her song ended with a mournful *jug, jug. An owl with fiery eyes flew three times round them, and three times screamed Tu whu! Tu whu! Tu whu!* Jorindel could not move: he stood fixed as a stone, and could neither weep, nor speak, nor stir hand or foot. And now the sun went quite down; the gloomy night came; the owl flew into a bush; and a moment after the old fairy came forth, pale and meagre, with staring eyes, and a nose and chin that almost met one another.

Adapted extract from © Grimm's Fairy Tales Puffin Classics

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Lesson 1: Children Apply

A) What conventions of traditional tales does this story include?

B) Find **two** examples of how do the language and vocabulary choices reflect the time in which the stories were written.

C) How does the author use language to show the change in atmosphere?

Words and phrases from the text that convey atmosphere:

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

Lesson	2	Vehicle Text & Page	Grimm's Fairy Tales Puffin Classics Jorinda and Jorindel Extract from pp.62-64 **Please note that as this is an unabridged version, any unabridged version of the original tales can be used for this week's planning.**

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) What conventions of traditional tales does this tale include? **B) How is the theme of true love over evil explored in this extract?** Model Question **How is the theme of true love over evil explored in this extract?** (NB: This is also Anchor Question B)	dale, sought for it, safeguard, alas	• Increase their familiarity with a wide range of books, including traditional tales • Identify and discuss themes and conventions in and across a wide range of writing • Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence	**2d** make inferences from the text / explain and justify inferences with evidence from the text

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Ask the children to **Think Pair Share** what has happened so far in the story of Jorinda and Jorindel. Recap the conventions of traditional tales that we have already spotted. Note that today we will find out what happens at the end of the story. Based on what the children already know about traditional tales, what do they **Predict** will happen? Take brief feedback.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Children use **Find, Read, Talk** to find the meaning of the vocabulary.
Explore & respond: Read the extract to the children and ask them to compare to their **Predictions**. Work together to add the conventions they notice to the conventions sheet started in the previous lesson. Note that whilst this story includes these features, not every traditional is exactly the same / has every one of the features.
Fluency: Read the fluency paragraph (see Lesson 2: Fluency) and use **Pausing** as you use the punctuation cues to aid meaning. Children to **Pair Read** the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share **Anchor Question B.** Have an enlarged or onscreen copy of the text and focus on what he does to try and save Jorinda, that shows he does not give up on their love. **Text Mark** and use **Think Aloud** as you explore the text.
Reference the text: Circle the following words: *'Many a time did he walk round and round as near to the hated castle as he dared go'* and *'In the morning when he awoke, he began to search over hill and dale for this pretty flower'.*
Teacher Talks: 'These extracts show that he did not give up on Jorinda. He visits the castle many times, even though he knows it is dangerous to get so close. After his dream of the flower, he starts his search straight away and searches the whole countryside in order to find it.' Add these to Lesson 2: Teacher Model. Tell the children that there is a lot more evidence of the theme of true love over evil in the extract for them to explore. Ensure all evidence is circled and new vocabulary is underlined.

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 find the evidence to answer **Anchor Question B**.
Practise Taught Strategies & Skills: Children circle key words and phrases. If children need support in finding the words and phrases, you could draw attention to the following: *'travelled day and night until he came again to the castle', 'he walked nearer than a hundred paces', 'he ran and flew after her', 'he took Jorinda home where they married and lived happily'.*
As children work, give feedback around the evidence they are gathering to answer the **Anchor Question.**

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 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 reading, Predictions, Pausing, Think Aloud, Text Mark**

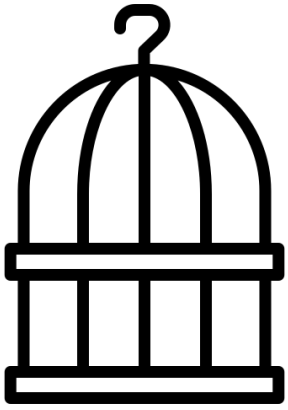
Acceptable Point(s) Anchor Question B
- determined to find his love. Day or night, he will travel to save her
- faces the danger of the castle and the bad fairy, even though he knows he might be enchanted
- chases the evil fairy even though she can cause him harm
- they are able to finally marry and live happily

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

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Lesson 2: Vocabulary

dale	sought for it
safeguard	alas



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Lesson 2: Fluency

In the morning when he awoke, he began to search over hill and dale for this pretty flower; and eight long days he sought for it in vain: but on the ninth day, early in the morning, he found the beautiful purple flower; and in the middle of it was a large dew-drop, as big as a costly pearl.

Lesson 2: Anchor Questions

A) What conventions of traditional tales does this tale include?
B) How is the theme of true love over evil explored in this extract?

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Lesson 2: Read

He prayed, he wept, he sorrowed, but all in vain. “Alas!” he said, “what will become of me?” He could not go back to his own home, so he went to a strange village, and employed himself in keeping sheep. Many a time did he walk round and round as near to the hated castle as he dared go, but all in vain; he heard or saw nothing of Jorinda.
At last he dreamt one night that he found a beautiful purple flower, and that in the middle of it lay a costly pearl; and he dreamt that he plucked the flower, and went with it in his hand into the castle, and that everything he touched with it was disenchanted, and that there he found his Jorinda again.

In the morning when he awoke, he began to search over hill and dale for this pretty flower; and eight long days he sought for it in vain: but on the ninth day, early in the morning, he found the beautiful purple flower; and in the middle of it was a large dew-drop, as big as a costly pearl. Then he plucked the flower, and set out and travelled day and night, till he came again to the castle.

He walked nearer than a hundred paces to it, and yet he did not become fixed as before, but found that he could go quite close up to the door. Jorindel was very glad indeed to see this. Then he touched the door with the flower, and it sprang open; so that he went in through the court, and listened when he heard so many birds singing. At last he came to the chamber where the fairy sat, with the seven hundred birds singing in the seven hundred cages. When she saw Jorindel she was very angry, and screamed with rage; but she could not come within two yards of him, for the flower he held in his hand was his safeguard. He looked around at the birds, but alas! there were many, many nightingales, and how then should he find out which was his Jorinda? While he was thinking what to do, he saw the fairy had taken down one of the cages, and was making the best of her way off through the door. He ran or flew after her, touched the cage with the flower, and his Jorinda stood before him, and threw her arms round his neck; looking as beautiful as ever, as beautiful as when they walked together in the wood.
Then he touched all the other birds with the flower, so that they all took their old forms again; and he took Jorinda home, where they were married, and lived happily together many years: and so did a good many other lads, whose maidens had been forced to sing in the old fairy’s cages by themselves, much longer than they liked.

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Lesson 2: Teacher Model

How is the theme of true love over evil explored in this extract?

Action of Jorindel:
'Many a time did he walk round and round as near to the hated castle as he dared go'

What it tells us about true love over evil:
He did not give up on Jorinda. He visits the castle many times, even though he knows it is dangerous to get so close.

Action of Jorindel:
'In the morning when he awoke, he began to search over hill and dale for this pretty flower'

What it tells us about true love over evil:
He will not stop his search until he finds the flower. His love for Jorinda is stronger.



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Lesson 2: Children Apply

How is the theme of true love over evil explored in this extract?



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

Lesson	3	Vehicle Text & Page	Grimm's Fairy Tales Puffin Classics The Robber Bridegroom Extract from pp.336-338 **Please note that this version is appropriate for primary aged children. Some versions are very graphic and gory.**

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) What conventions of traditional tales does this tale include? **B) How does the author show us the maiden may be in danger? Is this effective?** (NB: This is also the Model Question B)	seemly man, inward shuddering, yonder, thither, strew, on a sudden, haste, cask, befall	• Increase their familiarity with a wide range of books, including traditional tales • 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 **2c** summarise main ideas from more than one paragraph

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: From the Introduction to the book by Matt Haig, read the following: *'Don't worry. I'm not going to tell you these fairy tales are sometimes too violent or scary. I mean, they are a bit scary in places, but the best stories always are, aren't they? Some of the most evil and greedy and selfish characters ever in the history of stories live and breathe in the pages of this book you are holding. But you can't just have a book full of nice people or they'd have nothing to do.'* Ask the children if they expected this when referring to traditional tales? What scary moments can they recall from other tales they have heard? Note that originally, these tales were not actually written for children.
Share Anchor Question: Explicitly and refer to these throughout the lesson.
Vocabulary: Children use **Find Read Talk** to find definitions of the vocabulary (see Lesson 3 Vocabulary). Take brief feedback and **Clarify** understanding.
Explore & respond: Read the adapted extract (see Lesson 3: Read / Teacher Model / Children Practise). Ask children to work with a partner to briefly **Summarise** what the two extracts are about. Ask the children to consider what they would do if they were to transform this into a short film. Would it be light or dark? Would it be night or day? What would the music be like? Ask them to briefly justify why they are making these choices and how it would help the viewer to understand the atmosphere being created.
Fluency: Read the short passage (see Lesson 3: Fluency), using **Expression** as you convey the atmosphere and tension as the old woman tries to protect the maiden. Children **Pair Read** the same extract x2.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Have the text enlarged or on screen (see Lesson 3: Read / Teacher Model). Refer to **Anchor Question B** and use **Think Aloud** to articulate your choices around gathering evidence. **Text Mark** as you find appropriate evidence.
Reference the Text: Circle the following words and phrases: *'soon began to feel a kind of inward shudder', 'she began to try to avoid going'* and *'she felt very much troubled'.*
Teacher Talks: The maiden has a bad feeling about her groom-to-be. The inward shudder suggests that she feels anxious about being in his company. So much so, she starts to think of excuses not to visit his home. She is disturbed or worried about him and this is playing on her mind. It is like when someone meets someone for the first time and gets a bad feeling about them. Consider some alternatives for greater impact (see below).
Ensure all evidence is circled and new vocabulary is underlined.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children can have copies of the extract from the chapter (see Lesson 3: Practise) and they work collaboratively to **Text Mark** words and phrases in order to answer the **Anchor Question B**.
Practise Taught Strategies & Skills: Use discussion and **Think Aloud** to articulate their choices. If they are struggling to find evidence, focus on the following words and phrases: *'took care to put on two pockets and fill them with peas and beans', 'at every step threw a pea on the right and a bean on the left', 'dark wood', 'turn again, bonnie bride', 'haste from the robber's den', 'quite empty and not a soul she could see', 'trap laid for you', 'your wedding can only be with Death', 'robber will surely take your life away', lest some harm should befall you'.*
Teacher to feedback on words and phrases the children have circled.

Step 4: APPLY — Children Apply 10 mins

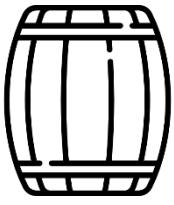
Evidence Anchor Question(s): In Reading Journals, children add their Apply sheets
Verbal & Written Responses: Look together at words and phrases gathered to answer **Anchor Question B.** Discuss their effectiveness in conveying the danger of the situation for the maiden. Could they suggest alternatives for greater impact?
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, Text Marking, Pair reading, Expression, Think Aloud, Summarise.**

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

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Lesson 3: Vocabulary

seemly man	inward shuddering
yonder	thither
strew	on a sudden
haste	cask
befall	



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Lesson 3: Fluency

‘Ah, my dear child!’ said the old woman, ‘You are come to fall into the trap laid for you: your wedding can only be with Death, for the robber will surely take away your life. If I don’t save you, you are lost!’ So she hid the bride behind a large cask, and then said to her, ‘Do not stir or move yourself at all, lest some harm should befall you and when the robbers are asleep we will run off; I have long wished to get away.’

Lesson 3: Anchor Questions

A) What conventions of traditional tales does this tale include?
B) How does the author show us the maiden may be in danger?

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Lesson 3: Read / Children Practise / Apply

There was once a Miller who had a pretty daughter; and when she was growing up, he thought to himself, 'If a seemly man should come to ask her for his wife, I will give her to him that she may be taken care of.' Now it so happened that one did come, who seemed to be very rich, and behaved very well and as the Miller saw no reason to find fault with him, he said he should have his daughter. Yet the maiden did not love him quite so well as a bride ought to love her bridegroom and soon began to feel a kind of inward shuddering whenever she saw or thought of him.

One day he said to her, 'Why do you not come and see my home, since you are to be my bride?'

'I do not know where your house is,' said the girl.

''Tis out there,' said her bridegroom, 'yonder in the dark green wood.'

Then she began to try and avoid going, and said, 'But I cannot find the way thither.'

'Well, but you must come and see me next Sunday,' said the bridegroom. 'I have asked some guests to meet you, and that you may find your way through the wood, I will strew ashes for you along the path.'

When Sunday came and the maiden was to go out, she felt very much troubled, and took care to put on two pockets, and filled them with peas and beans. She soon came to the wood, and found her path strewed with ashes, so she followed the track and at every step threw a pea on the right and a bean on the left side of the road; and thus she journeyed on the whole day till she came to a house which stood in the middle of the dark wood. She saw no one within, and all was quite still, till on a sudden she heard a voice cry,

'Turn again, bonnie bride!
Turn again home!
Haste from the robber's den,
Haste away home!'

She looked around, and saw a little bird sitting in a cage that hung over the door. He flapped his wings, and again she heard him cry,

'Turn again, bonnie bride!
Turn again home!
Haste from the robber's den,
Haste away home!'

However, the bride went in, and roamed along from one room to another, and so over all the house; but it was quite empty, and not a soul could she see. At last she came to a room where a very old woman was sitting. 'Pray, can you tell me, my good woman,' she said, 'if my bridegroom lives here?' 'Ah, my dear child!' said the old woman, 'You are come to fall into the trap laid for you: your wedding can only be with Death, for the robber will surely take away your life. If I don't save you, you are lost!' So she hid the bride behind a large cask, and then said to her, 'Do not stir or move yourself at all, lest some harm should befall you and when the robbers are asleep we will run off; I have long wished to get away.'

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Lesson 3: Teacher Model

Words and phrases chosen by the author	How they show the maiden is in danger	Alternatives for greater impact
Soon began to feel a kind of inner shudder	Feels anxious about being in his company	I like this description and wouldn't change it
She began to avoid going	So worried, starts to think of excuses not to visit his home	She did everything she could to stay away from him
She felt very much troubled	Disturbed / worried about him – playing on her mind	She was greatly disturbed



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Lesson 3: Children Apply

Words and phrases chosen by the author	How they show the maiden is in danger	Alternatives for greater impact

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

Lesson	4	Vehicle Text & Page	Grimm's Fairy Tales Puffin Classics The Robber Bridegroom Extract from pp. 338-341 **Please note that this version is appropriate for primary aged children. Some versions are very graphic and gory.**

Anchor Questions(s):
A) How do the brothers Grimm explore the theme of justice and judgement?
B) How do they explore the theme of appearance and reality?
C) How effective is the authors' use of language in showing the callousness of the robbers?
Teacher Model Question:
How effective is the authors' use of language in showing the danger of the situation for the bride?

Vocabulary Teaching:
ensnared, I'll warrant, sleeping-draught, snored roundly, snare, held him fast

Focus Comprehension & Strategies:
- Increase their familiarity with a wide range of books, including traditional tales
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
- Provide reasoned justification for their views
- Identify and discuss themes and conventions in and across a wide range of writing

Focus Content Domain(s):
2c summarise main ideas from more than one paragraph
2h make comparisons within the text
2g identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Ask children to **Think Pair Share** to **Summarise** the story so far. Show the children the words *Justice* and *Judgement* and *Appearance* and *Reality*. Discuss together what is meant by these words, adding exemplification where needed, e.g. when someone has done something against the law, they are *judged* accordingly and *justice* is delivered, for example through a fine or a custodial sentence. Explain that we will be exploring these themes as we read the final part of the tale. When they look at these words, how does it help them to make a **Prediction** about what happens at the end of the tale? Take brief feedback.

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

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

Explore & Respond Read through the extract once and ask children to turn to a partner and **Summarise**. Discuss together whether this matches the **Predictions** they made as to the conclusion of the story. Why is this a satisfactory ending to a traditional tale? Use their knowledge of the conventions of traditional tales to support their answer.

Fluency Read the fluency extract to the children (see Lesson 4: Fluency). Use **Expression** as the tension builds for the girl behind the cask. Consider how the old woman would say her words to ensure the men don't look behind the cask. Children **Pair Read.**

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Teacher shares the Model Question: How effective is the authors' use of language in showing the danger of the situation for the bride? Use **Text Mark** and **Think Aloud** to discuss evidence choices and make acceptable points.

Reference the Text: **Text Mark** the following significant words and phrases: *'forced to walk over the sleepers', 'trembled lest she would awaken some of them', 'soon through the danger', 'murderous den'.*

Teacher Talks: 'After witnessing the murder of another girl, the maiden now has to step over the sleeping bodies of the robbers. They could wake up at any moment and grab her. Her body is reacting to the dangerous situation and she trembles as she walks. The place itself is described as a dangerous and murderous den. She is very lucky to have escaped the place where other women have met brutal deaths.' Add to the Teacher Model and underline any new vocabulary.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children have a copy of the text per pair to allow for discussion and collaboration (see Lesson 4 Children Practise). They have three **Anchor Questions** to gather evidence for.

Practise Taught Strategies & Skills: If the children are finding this difficult to gather words and phrases to answer **Anchor Question C**, direct them to *'began to feast and drink, and were deaf to her shrieks and groans', 'saw ring on the finger of the maiden they had murdered…snatched it off', 'went on with their eating and drinking', 'dragging a young woman along with them', 'forced her to have three kinds of wine until she fell dead upon the ground'.* Provide feedback to children as they gather evidence.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children to add the words and phrases to Lesson 4 Children Apply Activity.

Verbal & Written Responses: Consider together the evidence the children have gathered. Discuss how effective they feel the brothers Grimm have been with their word choices. Encourage children to justify as they share their opinions about the effectiveness. Can they suggest any additions / alternatives that would have had greater impact?

Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include: **Summarise, Prediction, Clarify, Expression, Pair Read, Text Mark, Think Aloud.** Use of the strategies taught responses to the **Anchor Question.**

Acceptable Point(s) Anchor Question A
- Maiden exposes the truth and finds justice for all of the past victims – it is she who has the last word
- father invites everyone so justice and judgement can be carried out upon the robber bridegroom
- he gets what he deserves in the end

Acceptable Point(s) Anchor Question B
- reference to dreams and reality
- bridegroom's appearance fools the maiden's father – appearances can be deceiving

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Lesson 4: Vocabulary

ensnared	I'll warrant
sleeping-draught	snored roundly
snare	held him fast



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Lesson 4: Fluency

Now the bride began to grow very uneasy behind the cask and thought that she too must die in her turn. Then the one that was to be her bridegroom saw that there was a gold ring on the little finger of the maiden they had murdered and as he tried to snatch it off, it flew up in the air and fell down again behind the cask just in the bride's lap. So he took a light and searched about all round the room for it, but could not find it. Another robber said, 'Have you looked behind the large cask yet?'

'Pshaw!' said the old woman, 'come, sit still and eat your supper now and leave the ring alone till tomorrow; it won't run away, I'll warrant.'

Lesson 4: Anchor Questions

A) How do the brothers Grimm explore the theme of justice and judgement?

B) How do they explore the theme of appearance and reality?

C) How effective is the authors' use of language in showing the callousness of the robbers?

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Lesson 4: Read

They had hardly done this when the robbers came in, and brought another young maiden with them that had been ensnared like the bride. Then they began to feast and drink, and were deaf to her shrieks and groans: and they gave her some wine to drink, three glasses, one of white, one of red and one of yellow; upon which she fainted and fell down dead.

Now the bride began to grow very uneasy behind the cask and thought that she too must die in her turn. Then the one that was to be her bridegroom saw that there was a gold ring on the little finger of the maiden they had murdered and as he tried to snatch it off, it flew up in the air and fell down again behind the cask just in the bride's lap. So he took a light and searched about all round the room for it, but could not find it. Another robber said, 'Have you looked behind the large cask yet?'

'Pshaw!' said the old woman, 'come, sit still and eat your supper now and leave the ring alone till tomorrow; it won't run away, I'll warrant.'

So the robbers gave up the search, and went on with their eating and drinking. But the old woman dropped a sleeping-draught into their wine and they laid themselves down and slept and snored roundly.

When the bride heard this, she stepped out from behind the cask and as she was forced to walk over the sleepers, who were lying about on the floor, she trembled lest she would awaken some of them. But heaven aided her so that she was soon through the danger and the old women went upstairs with her and they both ran away from the murderous den. The peas and beans showed her the way by the light of the moon. So they walked the whole night and in the morning reached the mill and the bride told her father all that had happened to her.

As soon as the day arrived when the wedding was to take place, the miller gave orders that all of his friends and relations should be asked to the feast. As they were sat at the table, one of them proposed that each of the guests should tell some tale. Then the bridegroom said to the bride, when it came to her turn, 'Well, my dear, do you know nothing? Come, tell us some story.'

'Yes,' answered she, 'I can tell you a dream that I dreamt. I once thought I was going through a wood, and went on and on till I came to a house where there was not a soul to be seen, but a bird in a cage, that cried out twice,

'Turn again, bonnie bride!
Turn again home!
Haste from the robber's den,
Haste away home!'

-I only dreamt that my love. Then I went through all of the rooms until I saw an old woman and she said, "You have fallen into a murderer's snare; your bridegroom will surely kill you."

-I only dreamt that my love. But she hid me behind a large cask and hardly had she done this, when the robbers came in, dragging a young woman along with them. Then they forced her to have three kinds of wine to drink till she fell dead upon the ground. -I only dreamt that my love. After they had done this, they snatched a gold ring from her finger, but it flew up to the ceiling and landed behind the great cask into my lap. And here is the ring!' At these words, she brought out the ring and showed it to the guests.

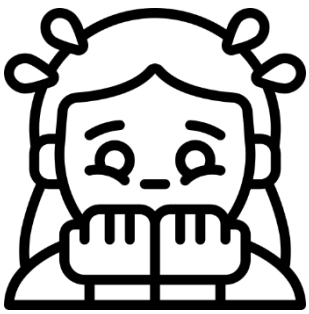
When the robber saw this and heard what she had said, he grew as pale as ashes with fright and wanted to run off but the guests held him fast. They gave him up to justice so that he and all his gang met with due reward for their wickedness.

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Lesson 4: Teacher Model

Words and phrases that show the danger of the situation	Are they effective?	Alternatives for greater impact
Forced to walk over the sleepers	Yes – they could wake any minute and grab her. Would be very scared stepping over the sleeping robbers	
Trembled lest she would awaken some of them	Body is reacting to the danger of the situation.	Shook with fear Shuddered
Soon through the danger	The place is described as dangerous	Menace Peril
Murderous den	This is a very strong name for the place she finds herself in. murderous sounds extremely dangerous	



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Lesson 4: Children Apply

Words and phrases that show the danger of the situation	Are they effective?	Alternatives for greater impact

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

Lesson	5	Vehicle Text & Page	Grimm's Fairy Tales Selection available to the children or tales used in previous lessons or websites, e.g.: Grimms' Fairy Tales (grimmstories.com)

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) Grimm's tales were immensely popular from the time they were first published, and they still enjoy universal recognition today. What is it about the tales that has made them so enduring? B) Nearly all traditional tales have a lesson to teach us. Pick out some of the stories in the collection – what do you think they say about human nature? What moral values can people learn from them? C) Although the brothers Grimm died more than 200 years ago, their legacy still lives on today. It's surprising how many of our best-loved films and books have been influenced by their stories. Can you think of any?	N/A	• 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 • Provide reasoned justification for their views • Identify and discuss themes and conventions in and across a wide range of writing	**2h** make comparisons within the text **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

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

Activate Prior knowledge: Ask the children which other Grimm's tales they have heard of and what they thought of them. You may want to share a webpage that has more of the stories available to remind them of the huge range of stories they wrote:
Grimms' Fairy Tales (grimmstories.com)
You may also want to gather other traditional tales from other classrooms – there will be a large collection that the children could look at for this lesson or when they have other opportunities to read throughout the week.

Share Anchor Questions: Refer to these throughout the lesson.
Vocabulary: N/A
Enjoy and Respond to the text: Allow time for children to re-read extracts / explore the website / read any other stories you have provided from the text / that you have in the classroom. Refer back to the conventions sheet and consider together how a range of stories show these conventions, e.g. good and evil characters etc.

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

Children complete the sheets, responding to all four **Anchor Questions**.
Teacher note: You may want this to be purely a discussion and exploration session, where children work as a pair / group / class to discuss the answers to the questions. You may also want them to complete the Apply sheet after the discussion or gather responses on a flip chart.

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 Questions

A) Grimm's tales were immensely popular from the time they were first published, and they still enjoy universal recognition today. What is it about the tales that has made them so enduring?

B) Nearly all traditional tales have a lesson to teach us. Pick out some of the stories in the collection – what do you think they say about human nature? What moral values can people learn from them?

C) Although the brothers Grimm died more than 200 years ago, their legacy still lives on today. It's surprising how many of our best-loved films and books have been influenced by their stories. Can you think of any?

Lesson 5: Children Apply

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A) Grimm's tales were immensely popular from the time they were first published, and they still enjoy universal recognition today. What is it about the tales that has made them so enduring?

_____

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B) Nearly all traditional tales have a lesson to teach us. Pick out some of the stories in the collection – what do you think they say about human nature? What moral values can people learn from them?

Tale	What it tells us about human nature and the moral values we can learn

C) Although the brothers Grimm died more than 200 years ago, their legacy still lives on today. It's surprising how many of our best-loved films and books have been influenced by their stories. Can you think of any?

_____

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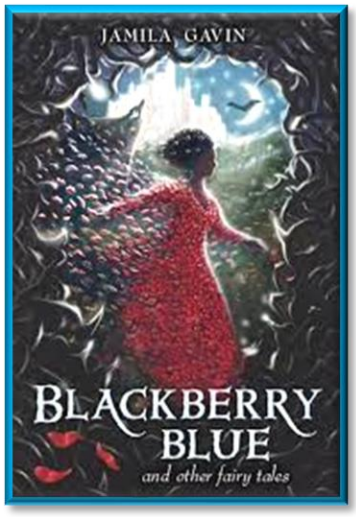
Shared Reading Planning

Year 6

Unit F: Reading Breadth

Traditional Tales and Poetry

Fiction 2



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

Lesson	1	Vehicle Text & Page	Blackberry Blue Jamila Gavin The Purple Lady Preface and adapted extract from pp.29-32

Anchor Questions(s):
A) How does the author use language to create a threatening setting? Are the word choices effective or could they be improved?
B) What impressions do you get of the Purple Lady?
Teacher Model Question:
How do the word choices of the author make the wild dogs seem threatening?

Vocabulary Teaching:
Spindly, sludgy, silhouette, slumped back wearily, indeterminate, heaving throng, crest of a wave, enveloped the figure, on the contrary, earnest conversation, predatory, quivering, shrouded

Focus Comprehension & Strategies:
- Increase their familiarity with a wide range of books, including traditional tales
- Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- 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

Focus Content Domain(s):
2d make inferences from the text / explain and justify inferences with evidence from the text
2c summarise main ideas from more than one paragraph
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 cover **without revealing the words** and **Book Talk**, focusing in on the images of the castle, wolf, woods and girl. Discuss together what clues there are on this cover to tell us it will be about traditional / fairy tales. Now reveal the title and the author. Go on to read the Preface (see Lesson 1 Activating Prior Knowledge) and ask the children what Jamila Gavin might mean by the words, 'so that more diverse children could look at the heroes and heroines and say, 'That could be me.'' Refer back to the front cover to support their thinking. Reveal the title of the story we will focus on, The Purple Lady. Now read, 'If something precious is lost, then the search must never end until it is found. But sometimes it means paying a high price to win back what has been taken away.' Children briefly make **Predictions** and justify.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Share new vocabulary (see Lesson 1: Vocabulary). Look at the phrase 'enveloped the figure' and discuss how to work out the meaning. Note that if you envelope something, you wrap something up. Discuss the word choice in this context and the effect – making the figure seem mysterious. Encourage them to **Find Read Talk** the rest of the vocabulary words. Briefly **Clarify**.
Explore & respond: Read the adapted extract from Chapter 1 (see Lesson 1: Read / Teacher Model / Children Practise). Ask children to work with a partner to briefly **Summarise** what this extract is about. Consider the **Themes** and conventions of this story that make it a fairy tale, e.g. evil character, quest to find something etc. and how it differs (character is travelling on a bus). Allow children time to compare to their original **Predictions**.
Fluency: Read the fluency paragraph (see Lesson 1: Fluency) and use **Stress** as you convey threatening nature of the setting. Children to **Pair Read** the same extract.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Focus on the teacher model question: How do the word choices of the author make the wild dogs seem threatening? Have the extract enlarged or on screen for the class to see (see Lesson 1: Read / Teacher Model). Use **Think Aloud** to explain why you are circling words and phrases to answer the model question.
Reference the text: Circle the words *'grey wolf-like forms', 'threaded their predatory way', 'like bodyguards', 'thin grey hound wound about her knees like a serpent'.*
Teacher Talks: The wild dogs are compared to wolves. In the context of traditional tales, these are evil or menacing characters, making them sound like they will be a threat. They move in a predatory way through the crowd, meaning they are ready to pounce on their prey. They are also protecting the mysterious woman, making sure no harm will come to her. This suggests they will hurt anyone who might try and approach her. One hound is also compared to a snake, another animal that is often portrayed as threatening or evil in literature. Ensure all evidence is circled and new vocabulary is underlined.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children to have copies of the extract (see Lesson 1: Read / Children Practise). They work collaboratively to find the evidence to answer the **Anchor Questions**.
Practise Taught Strategies & Skills: Use discussion and **Think Aloud** to consider the evidence. If children are finding it difficult to locate evidence for **Anchor Question A**, consider *'spindly branches clawed an ice-blue sky', 'nameless birds', 'black silhouette', 'naked branches', 'steamy, grimy window', 'alien world', chimneys, factories and apartment blocks', 'seething with traffic'.* For **Anchor Question B** consider, *'figure in purple', 'indeterminate blur', 'visible then invisible', 'mystical animal', 'swirl of a cloak of purple fur', 'enveloped the figure from head to foot', 'face lost in the secretive depths of the hood' etc.* Teacher to feedback.

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 points they have included are acceptable and they have used appropriate evidence (see Practise examples above).
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. **Summarise, Prediction, Find Read Talk, Pair reading, Stress, Think Aloud**
*terms shown in **bold** explained in the 'Comprehension Skills and Strategies' or the 'Glossary' sections

Acceptable Point(s) Anchor Question A
- any suggestions for words and phrases that still retain the threatening atmosphere

Acceptable Point(s) Anchor Question B
- mysterious
- animal like / almost not like a real human
- like an apparition – question if she is real
- secretive

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Lesson 1: Vocabulary

spindly	sludgy
silhouette	slumped back wearily
indeterminate	heaving throng
crest of a wave	enveloped the figure
on the contrary	earnest conversation
predatory	quivering
shrouded	

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Lesson 1: Fluency

The last of the snow was brown and sludgy; spindly branches clawed an ice-blue sky; nameless birds crouched silently in black silhouette on naked branches, and the air was drifting with crystals. He rubbed a small circle on the steamy, grimy window through which he could observe this alien world. His search had begun.

Lesson 1: Anchor Questions

A) How does the author use language to create a threatening setting? Are the word choices effective or could they be improved?
B) What impressions do you get of the purple lady?

Teacher Model Question:

How do the word choices of the author make the wild dogs seem threatening?

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Lesson 1: Read / Teacher Model / Children Practise

The last of the snow was brown and sludgy; spindly branches clawed an ice-blue sky; nameless birds crouched silently in black silhouette on naked branches, and the air was drifting with crystals. He rubbed a small circle on the steamy, grimy window through which he could observe this alien world. His search had begun.

Abu had caught the bus to the city.

'Where do you want to get off?' the bus driver had demanded.

Abu didn't know what to say. 'At the end of the line,' he replied finally. He noticed that whereas his fellow passengers had at first looked out greedily at the new spring-green countryside as if they would never see it again, when they reached the outskirts of the city, with its chimneys, factories and apartment blocks, its roads seething with traffic, they now slumped back wearily, as if dreading their day at work.

A figure in purple caught his eye; an indeterminate blur at first – visible, then invisible among the heaving throng, rising and falling as if riding on the crest of a wave, coming closer. It could have been a mystical animal, for there was nothing but the swirl of a cloak of purple fur which enveloped the figure from head to foot, the face lost in the secretive depths of the hood. If anyone on the bus noticed, they didn't show it. On the contrary, they dropped their gaze; some put on dark glasses, turned their heads away from the windows, huddled closer together as if in earnest conversation. Most of all, they held their children tight.

Behind the figure, a pack of wild dogs broke up the rhythm of the crowds; grey wolf-like forms threaded their predatory way along the pavement like bodyguards and stopped in front of some tall, purple iron-wrought gates.

The figure paused, motionless, staring through the railings, its purple cloak quivering as if, like an alert animal, its fur was about to stand on end.

Abu couldn't see anything on the other side; only a swirling mist that shrouded everything, but as the bus edged forward Abu turned his head and saw a woman's hand emerge from the cloak. A thin grey hound wound about her knees like a serpent. Briefly, she tossed back her head, and he was sure he heard a thin animal-like howl. Then both woman and hound were on the other side of the locked gates, as if, like a coil of mist, they had simply slipped through the bars.

The bus moved on.

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Lesson 1: Children Apply

A) How does the author use language to create a threatening setting? Are the word choices effective or could they be improved?

Language used to create a threatening atmosphere	Effective? Y/N	Alternatives for greater impact

B) What impressions do you get of the Purple Lady? Give **two** impressions, using evidence from the text to support your answer.

Impression	Evidence

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

Lesson	2	Vehicle Text & Page	Blackberry Blue Jamila Gavin The Lady in Purple Adapted extract from pp. 33-34

Anchor Questions(s):
A) How does the author show that the people are afraid of The Purple Lady? Are the word choices successful? Could you suggest any improvements?
B) What impressions do you get of Leyla?

Model Question
How does the author show that the people are afraid of The Purple Lady? Are the word choices successful? Could you suggest any improvements?
(NB This is also Anchor Question A)

Vocabulary Teaching:
steadfastly, damned, cursed place, drawn her veil across her eyes, sweet nature, reproach, faithful guardian

Focus Comprehension & Strategies:
- Increase their familiarity with a wide range of books, including traditional tales
- Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader

Focus Content Domain(s):
2d make inferences from the text / explain and justify inferences with evidence from the text
2c summarise main ideas from more than one paragraph
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 turn to a partner and **Summarise** what has happened so far in the story. How might you feel if you were to see The Purple Lady? Why? Take brief feedback.
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Children **Find, Read, Talk** the vocabulary. Briefly **Clarify**.
Explore & respond: Read the adapted extract. Ask children to work with a partner to briefly **Summarise**. Allow time for children to **Stop & Jot** their initial responses to the **Anchor Questions.**
Fluency: Read one of the paragraphs to the children (see Lesson 2: Fluency), using **Expression** and **Stress**. Use your voice to show how the lady on the bus is terrified of The Purple Lady. Children to **Pair Read** the same paragraph.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share **Anchor Question A.** Have an enlarged or onscreen copy of the text and use **Text Mark** and **Think Aloud** to explain your evidence choices.
Reference the text: Circle the following words:
'bowed her head', 'looked steadfastly at her bony fingers', 'clutching her basket', ''You shouldn't ask, you shouldn't look,' she muttered'.
Add these to Lesson 2: Teacher Model around the body outline. As you write, underline any words and phrases that you think could be improved and add them to the sheet (see Lesson 2 Teacher Model). All of the time talk to the children about the evidence you have chosen and why you are adding different words that could be used to make the people seem even more afraid of The Purple Lady. Explain there is lots more evidence in the text, from more than one character and they can focus on this in their Practise session.
Ensure all evidence is circled and new vocabulary is underlined.

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 find the evidence to answer the **Anchor Questions**.
Practise Taught Strategies & Skills: Children **Text Mark** by circling key words and phrases and use **Think Aloud** as they discuss in pairs. If children need support in finding more words and phrases to answer **Anchor Question A**, you could draw attention to the following: *'even to look into her eyes is to be damned', ''Ssssh!'', 'the woman shuddered', 'cursed place', 'I dare not look', 'none of them is looking', 'one lady had drawn her veil', 'man buried his face in the scarf', 'held up a newspaper so that it touched his nose'.* For **Anchor Question B,** consider, *'most loved girls in the village', 'beautiful – her skin like polished bronze', 'hair shining like horse chestnuts', 'eyes…could glint with gold as if full of sunshine', 'sweet nature', 'made everyone wish she was their daughter'* etc. Give feedback as the 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. Check that the points they have included are acceptable and they have added the appropriate evidence to the sheet. Discuss together any alternative word choices 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. **Find Read Talk, Pair reading, Expression, Stress, Think Aloud, Summarise, Stop & Jot, Text Mark**

Acceptable Point(s) Anchor Question A
- Accept any alternatives that convey how afraid the other characters are

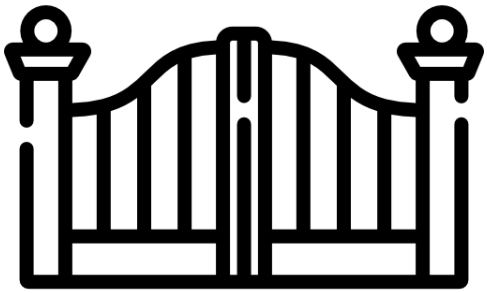
Acceptable Point(s) Anchor Question B
- beautiful
- good natured
- kind / friendly
- never said unkind words
- respectful
- lovely singer
- caring
- made everyone feel good about the world
- brave

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

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Lesson 2: Vocabulary

steadfastly	damned
cursed place	drawn a veil across her eyes
sweet nature	reproach
faithful guardian	



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Lesson 2: Fluency

'What is this place?' Abu whispered to the woman next to him, who clutched a basket on her knees.

She bowed her head, and looked steadfastly at her bony fingers clutching her basket. 'You shouldn't ask; you shouldn't look,' she muttered. 'Don't you know what happens to anyone who catches the eye of the Purple Lady? Even to look into the eyes of her hounds is to be damned.'

'You mean these are the gates to the kingdom of the Purple Lady?'

'Ssssh!' The woman shuddered. 'You should never take this route into town. It is a cursed place…

Lesson 2: Anchor Questions

A) How does the author show that the people are afraid of The Purple Lady? Are the word choices successful? Could you suggest any improvements?

B) What impressions do you get of Leyla?

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Lesson 2: Read

'What is this place?' Abu whispered to the woman next to him, who clutched a basket on her knees.

She bowed her head, and looked steadfastly at her bony fingers clutching her basket. 'You shouldn't ask; you shouldn't look,' she muttered. 'Don't you know what happens to anyone who catches the eye of the Purple Lady? Even to look into the eyes of her hounds is to be damned.'

'You mean these are the gates to the kingdom of the Purple Lady?'

'Ssssh!' The woman shuddered. 'You should never take this route into town. It is a cursed place. My daughter was kidnapped by the Purple Lady. Every week I take this bus, and hope that maybe one day I'll see her again. But I'm a coward,' she wept. 'Every time we near those dreadful gates, I dare not look. Yet I know my daughter is somewhere inside those grounds. All of us on this bus have lost someone. See? None of them is looking.'

Abu glanced around: one lady had drawn her veil across her eyes, a man buried his face in his scarf, and another held up a newspaper so that it touched his nose.

Abu felt his body go hot and cold in turn with terror and excitement. So it was true: there *was* a Purple Lady, and this was where she lived. Had he at last found the place where his sister Leyla was being held prisoner?

Leyla was one of the most loved girls in the village. Not only was she beautiful – her skin like polished bronze, her hair shining like horse chestnuts; her eyes, though deep and dark as stars in a midnight sky, could glint with gold as if full of sunshine. But it was her sweet nature that made everyone wish she was their daughter, their sister, their wife. No one had ever heard her complain, or say a nasty word to any of her friends, or ever reproach her parents. Abu was proud to be her brother, and as they were growing up, thought her the bravest and funniest and most daring of all his friends.

Leyla had a faithful cat called Miskouri and never was an animal more loving and loyal to her mistress than Miskouri. Wherever Leyla went, the cat went too, following her everywhere. She was her most faithful guardian.

And everyone – even the animals – loved to hear Leyla singing. She sang when she milked the cows, fed the chickens or went to help in the fields. They felt that so long as her voice rang around the countryside as she went about her work on the farm, then all must be well with the world.

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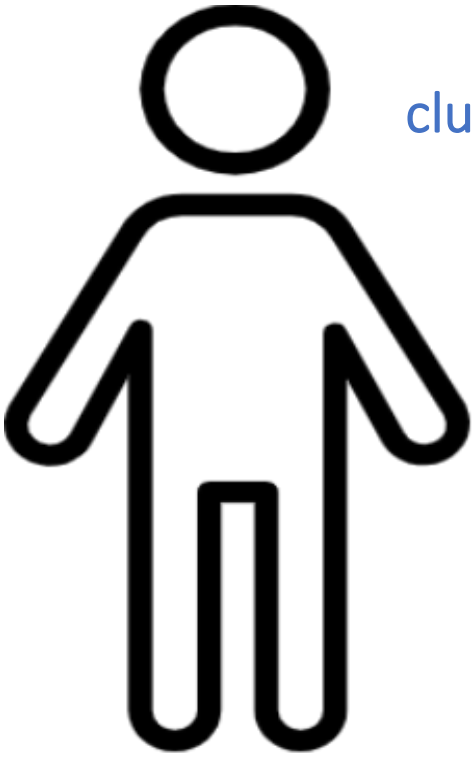
Lesson 2: Teacher Model

How does the author show that the people are afraid of The Purple Lady? Are the word choices successful? Could you suggest any improvements?

bowed her head

clutching her basket

looked steadfastly at her bony fingers



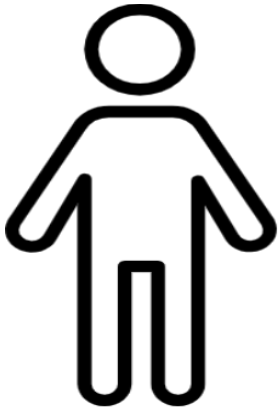
'You shouldn't ask, you shouldn't look,' she muttered

Words chosen by the author	Alternatives for greater impact
looked	Stared intently

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Lesson 2: Children Practise

A) How does the author show that the people are afraid of The Purple Lady? Are the word choices successful? Could you suggest any improvements?



Words chosen by the author	Alternatives for greater impact

B) What impressions do you get of Leyla? Give **two** impressions, using evidence from the text to support your answer.

Impression	Evidence

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

Lesson	3	Vehicle Text & Page	Blackberry Blue Jamila Gavin The Purple Lady Adapted extract from pp. 49-50

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) How has the author used imagery to convey the feelings of Abu? (NB This is also the model question)	snouts, looming, riffling, malevolent, quaked with fear, chilled and paralysed, pitiless torrent	• Increase their familiarity with a wide range of books, including traditional tales • 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 **2c** summarise main ideas from more than one paragraph

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Explain to the children that Abu is now searching for his missing sister, Layla, who has been taken by The Purple Lady. He has sought help, so that a special ointment can be placed on his eyes that will stop him from seeing the evil woman. This means that even though he is temporarily blind, he will be able to continue his quest without being enchanted. Ask the children how this might make his quest difficult and how he might approach it. How do they think the author will show this in the writing? Take brief feedback.

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

Vocabulary: Explain that 'malevolent' means vicious, wicked or sinister and discuss how this can be applied to the wind. 'Torrent' refers to a stream of water that flows very quickly. Consider how this can apply to traffic and the effect of this word choice. Children use **Find Read Talk** to find definitions of the rest of the vocabulary (see Lesson 3 Vocabulary). Take brief feedback and **Clarify** understanding.

Explore & respond: Read the adapted extract (see Lesson 3: Read / Teacher Model / Children Practise). Ask children to work with a partner to briefly **Summarise** what the extract is about. Discuss together how Abu is using senses other than sight when he comes into contact with The Purple Lady. The author has had to describe other senses in this case and in the rest of the session they will consider how she has done this.

Fluency: Read the short passage (see Lesson 3: Fluency), using **Expression** to convey the danger of the situation being described. Children **Pair Read** the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Have the text enlarged or on screen (see Lesson 3: Read / Teacher Model). Refer to the **Anchor Question** and use **Think Aloud** to articulate your choices around gathering evidence. **Text Mark** explicitly.

Reference the Text: Circle the following words and phrases: *'fierce snouts probed their clothes', 'noses moved over their hands', 'tongues licked their faces'.*

Teacher Talks: Here, the author is describing what the characters are feeling as obviously, the sense of sight has been taken away. We get the sense that the wild dogs are nudging them with their noses, sussing them out and sniffing all around their bodies. The dogs move to the boys' faces too – they are dangerously close now. Explain that the children will be gathering further examples of how the author explores different senses, e.g. Smell, hearing to describe the scene and bring to life how the boys are feeling in the situation. Add to Lesson 3 Teacher Model.

Ensure all evidence is circled and new vocabulary is underlined.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children can have copies of the extract from the chapter (see Lesson 3: Practise) and they work collaboratively to **Text Mark** words and phrases in order to answer the **Anchor Question**.

Practise Taught Strategies & Skills: Use discussion and **Think Aloud** to articulate their choices. If they are struggling to find evidence, focus on the following words and phrases from the extract: Sound: '*the youth at his side squawked with terror' ''Yah!' screamed a voice like a high-pitched gale', 'there was a shriek', 'heard a clang of gates then nothing but the silence of fear'* Smell: '*he could almost smell the evil'* Feel: '*felt her breath', 'riffling through his hair like a malevolent wind', 'felt the young man being torn out of his grasp', 'stood there chilled and paralysed'.*

Teacher to feedback as the children gather evidence to answer the **Anchor Question.**

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children add their **Apply** sheets.

Verbal & Written Responses: Look together at words and phrases gathered. Discuss their effectiveness in conveying the atmosphere. Could they suggest alternatives for greater impact?

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

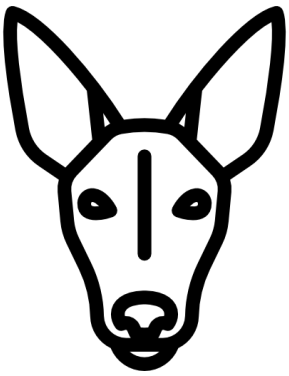
- Responses to the **Anchor Question**
- Use of the strategies taught i.e. **Find Read Talk, Text Marking, Pair reading, Expression, Think Aloud, Summarise.**

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

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Lesson 3: Vocabulary

snouts	looming
riffling	malevolent
quaked with fear	chilled and paralysed
pitiless torrent	



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Lesson 3: Fluency

‘Yah!’ screamed a voice like a high-pitched gale, right into the youth’s face. His eyes flew open.

‘Gotcha!’ laughed the Purple Lady, and Abu felt the young man being torn out of his grasp.

There was a shriek; the traffic stopped. Abu heard a clang of gates, then nothing but the silence of fear: he was alone.

He stood there, chilled and paralysed. When at last he felt able to speak, he called softly, ‘Miski…Miski…Miskouri! Where are you?’

Lesson 3: Anchor Question

How has the author used imagery to convey the feelings of Abu?

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Lesson 3: Read / Children Practise / Apply

The cat leaped out of his jacket with a yowl, and was gone. 'Miskouri!' Abu cried.

'I'm off,' stammered the youth. 'I'm scared of dogs, and there's a pack of them coming this way.'

'Just stay still,' hissed Abu, holding him fast, 'and shut your eyes. Whatever you do, don't open them till I say so.'

Fierce snouts probed their clothes; noses moved over their hands, and tongues licked their faces. Abu gripped the youth's arm hard to stop him fleeing. 'Don't open your eyes,' he ordered as fiercely as he could.

Abu held his head high, his sightless eyes open. He showed no fear, and at last the creatures moves on. But he was aware of someone else standing before him. He could almost smell the evil. If this was the Purple Lady, she was a giantess. He felt her looking down at him like a looming ocean wave; he felt her breath, not on his cheek, but riffling through his hair like a malevolent wind. The youth at his side quaked with fear.

'Yah!' screamed a voice like a high-pitched gale, right into the youth's face. His eyes flew open.

'Gotcha!' laughed the Purple Lady, and Abu felt the young man being torn out of his grasp.

There was a shriek; the traffic stopped. Abu heard a clang of gates, then nothing but the silence of fear: he was alone.

He stood there, chilled and paralysed. When at last he felt able to speak, he called softly, 'Miski…Miski…Miskouri! Where are you?'

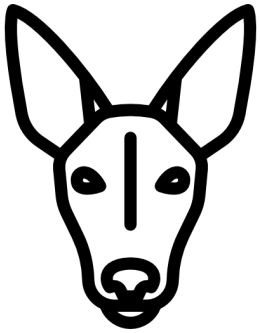
Once more, the traffic rushed by like an endless, pitiless torrent. How was he to cross the road without his eyes to guide him and no stick to warn others that he was blind? Oh, where was Miskouri? He felt his courage draining away.

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Lesson 3: Teacher Model

Imagery	Example	Effect on Reader
Touch 	Fierce snouts probed their clothes Noses moved over their hands Tongues licked their faces	We get the sense that the wild dogs are nudging them with their noses, sussing them out and sniffing all around their bodies. The dogs move to the boys' faces too – they are dangerously close now.



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Lesson 3: Children Apply

Imagery	Example	Effect on Reader
 Smell		
 Touch		
 Sound		

Imagery	Alternative for greater impact

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

Lesson	4	Vehicle Text & Page	Blackberry Blue Jamil Gavin The Purple Lady Adapted extract from pp. 51-52

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
What are the similarities and differences between the outside world and the kingdom of the Purple Lady? (NB This is also the model question)	barely, seething with people, cacophony of traffic, terrain, barren	• Increase their familiarity with a wide range of books, including traditional tales • Discuss and evaluate how authors use language, including figurative language considering the impact on the reader • Make comparisons within and across books e.g. plot, genre and theme	**2c** summarise main ideas from more than one paragraph **2h** make comparisons within the text **2g** identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ

Read to Children 12 mins

Activate prior knowledge Explain that at this point in the story Abu has arrived at the wrought-iron gates which are the entrance to The Purple Lady's kingdom. Note that he is still blind he is feeling his way in this unfamiliar place. Briefly discuss how he might be feeling at this point, perhaps drawing out the contrast between being afraid but also desperate to find his sister. His sister's cat Miskouri is helping to guide him.

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

Vocabulary: Focus on the word 'seething'. Note that one definition is 'crowded and full of restless activity'. This would fit the context of the sentence and suggests the streets are bustling – filled with people moving around. Children **Find, Read, Talk** the meanings of the vocabulary.

Explore & Respond Read through the extract once and ask children to turn to a partner and **Summarise**. Now read through a second time and ask children to silently act out what the character is doing in this setting. For example, reach out when the text says, '*touched the cold hard iron of the gates'* and go down to the floor when it says, '*he fell to his knees and crawled along, touching, sniffing, trying to find grass or flowers'* etc. Briefly discuss how the author has conveyed the alien nature of the environment and the response of Abu as he has no sight.

Fluency Read the fluency extract to the children (see Lesson 4: Fluency). Model **Pausing** as you read to a range of punctuation including question marks and semi-colons. Children **Pair Read** the same extract.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Have an enlarged or onscreen copy of the extract and **Text Mark** drawing out the contrast between this alien place and world outside of The Purple Lady's kingdom. Use **Think Aloud** as you discuss your evidence choices.

Reference the Text: **Text Mark** the following significant words and phrases:

'the pavements had been seething with people', 'no traffic, no voices, no birds; nothing.'

Teacher Talks: 'Here, we see that the author is drawing out the differences in the two places. In the world outside of the kingdom it says the pavements were 'seething' with people. Recall the definition from earlier which suggests that the streets are busy and bustling with people. Yet, when we get insider the kingdom of The Purple Lady, there are no voices, traffic or noise. It suggests a quiet – a lack of human activity – indeed, as if no one is around at all.' Add to Lesson 4 Model Activity sheet. Circle all evidence and underline new vocabulary.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children have a copy of the text per pair to allow for discussion and collaboration (see Lesson 4 Children Practise). Children continue to explore how the author shows the contrast in the two places through her descriptions.

Practise Taught Strategies & Skills: Children work together to **Text Mark** their sheets for evidence and use **Think Aloud** as they justify their choices. If the children are struggling to find evidence, consider, *'streets a cacophony of traffic', 'stepped into silence', 'as though he was not only blind but deaf', 'was this earth?' 'felt gritty; not like the clay earth of the fields, or his garden', 'not like the sand by the sea', 'or the lime of the cliffs', like ash from a fire or volcano', 'no scent of flowers', 'no rustle of leaves', 'no trickle of fountains', 'all seemed utterly barren', 'a place of nothing'.*

Provide feedback to children as they gather evidence.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children to complete Lesson 4 Children Apply Activity.

Verbal & Written Responses: Consider together the evidence the children have gathered. Discuss together vocabulary choices and if the author has effectively conveyed how alien the land is to Abu and how this is compounded by the fact that he is blind.

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

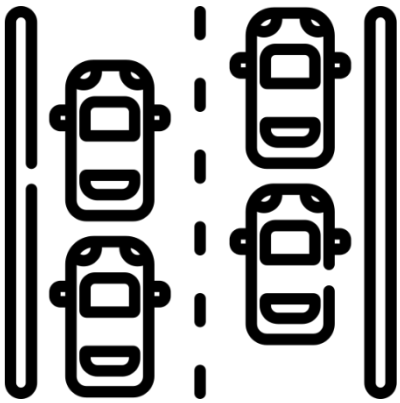
- Use of the strategies taught **Summarise, Text Mark, Think Aloud, Pausing, Pair Read, Find Read Talk**
- responses to the **Anchor Question**.

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

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Lesson 4: Vocabulary

barely	seething with people
cacophony of traffic	terrain
barren	



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Lesson 4: Fluency

What kind of place was this? Abu took off his boots and threw them into his sack, so that his bare feet could make sense of the terrain. Was this earth? It felt gritty; not like the clay earth of the fields, or his garden; not like the sand by the sea, or the lime of the cliffs; more like ask from a fire or volcano. There was no scent of flowers, no rustle of leaves in the trees, no trickle of fountains.

Lesson 4: Anchor Question

What are the similarities and differences between the outside worlds and the kingdom of the Purple Lady?

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Lesson 4: Read

With outstretched hands, he moved forward, trailing his fingers along walls and railings till he touched the cold hard iron of the gates.

He had barely pushed them, when they opened silently without a squeak or a creak. He stepped inside and entered the kingdom of the Purple Lady. Behind him, the pavements had been seething with people and the streets a cacophony of traffic. Birds twittered and the scent of wild flowers had filled the air during his journey, but not anymore. Once through the gates he stepped into silence. He heard no one: no traffic, no voices, no birds; nothing. It was as though he was not only blind, but deaf too.

What kind of place was this? Abu took off his boots and threw them into his sack, so that his bare feet could make sense of the terrain. Was this earth? It felt gritty; not like the clay earth of the fields, or his garden; not like the sand by the sea, or the lime of the cliffs; more like ask from a fire or volcano. There was no scent of flowers, no rustle of leaves in the trees, no trickle of fountains.

He fell to his knees and crawled along, touching, sniffing, trying to find grass or flowers, feeling for the trunks of trees; anything that lived. But all seemed utterly barren.

'What's this place?' he whispered.

'A place of nothing,' mewed Miskouri.

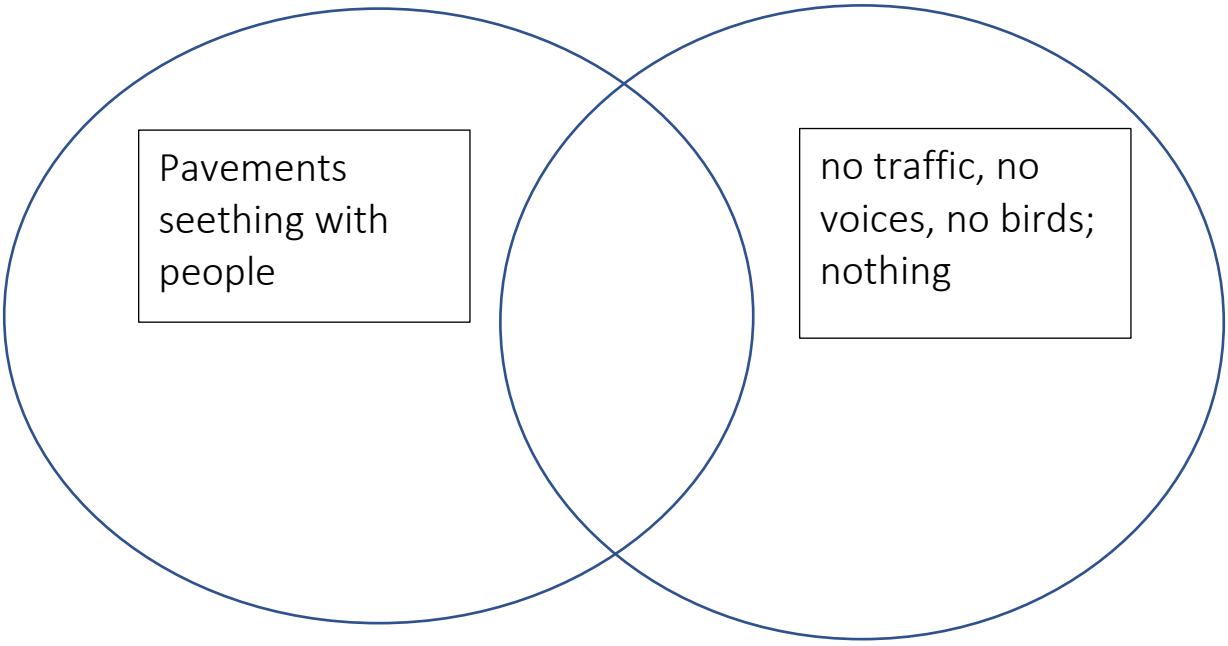
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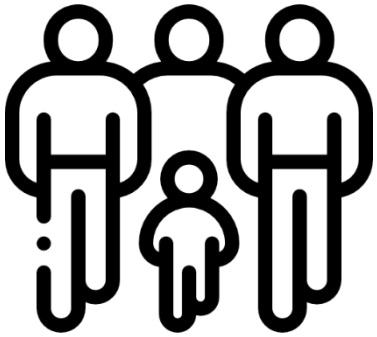
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Lesson 4: Teacher Model

The Outside World

The kingdom of the Purple Lady



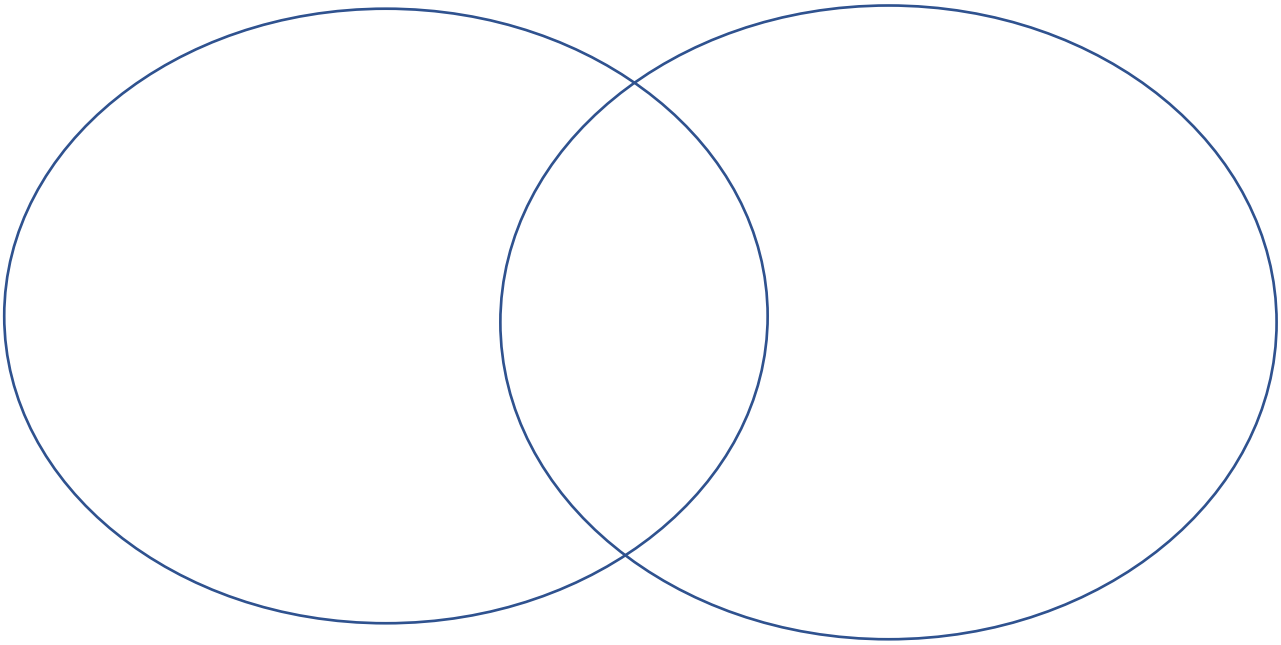


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Lesson 4: Children Apply

The Outside World

The kingdom of the Purple Lady



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

Lesson	5	Vehicle Text & Page	Blackberry Blue Jamil Gavin The Purple Lady Adapted extract from pp. 75-78

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
The author uses figurative language to describe the joyful moment when the spell is broken. What is the effect of this?	thawing, glacier, torrential, one joyful current, detached itself, it embraced him, sculptor, fit to burst, bathed	• 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: Vocabulary
- Lesson 5: Extended Application Activity
- the Vehicle Text

Activate Prior knowledge: Explain to the children that a still blind Abu has found the bones of his sister Layla and has put them back together. The next extract will explain what happens to them both.

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: Discuss meanings of vocabulary, using **Find, Read, Talk.**

Enjoy and Respond to the text: Read the adapted extract (see Lesson 5: Read). Ask the children to turn to a partner and **Summarise** what has happened.

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

Here, the children will first identify all of the examples of figurative language used in the extract. Next, they will take each one in turn and consider how they create a joyful atmosphere in the scene.

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

Complete Comprehension Questions:
See below.

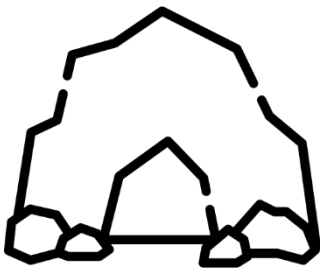
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include:
- Use of the strategies taught across the week i.e. and, **Text Marking, Find Read Talk, Summarising,**
- Responses they have given to the **Anchor Questions**

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Lesson 5: Vocabulary

thawing	glacier
torrential	one joyful current
detached itself	it embraced him
sculptor	fit to burst
bathed	



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Lesson 5: Anchor Question

The author uses figurative language to describe the moment when the spell is broken. What is the effect of this?

Personification
Simile
Onomatopoeia
Alliteration
Metaphor
Personification

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Lesson 5: Read

The whole cave shuddered. There was the sound of splitting and splintering – like arctic ice thawing in the spring, or a glacier moving in the mountains. Abu felt a rush of air and warmth. There was a swishing sound as spirits fled from their prisons and, like a torrential river, flowed from all the openings of the cave in one joyful current. Just one light detached itself from the flow and hovered over them. He couldn't touch it or hold it, and yet it embraced him; he breathed it and enveloped it. 'Return to us, Leyla,' he whispered, crawling over her skeleton and lying down beside her. The purple darkness behind his eyes faded as slowly, wondrously, his sight returned.

A pile of bones no more, like a sculptor had moulded his clay into a human figure, his sister's body and soul were reunited. He touched her arms and smoothed her brow; her flesh was warm and alive; he took her hands, perfect apart from one missing finger – the bone he could not find. While Miskouri circled them, purring fit to burst, Leyla opened her dark golden-brown eyes and looked at Abu, then at Miskouri, and smiled.

He stood there, his eyes open. *How wonderful to see again*, he thought; the world looked such a beautiful place. Leyla stood, bathed in a purple glow, cuddling Miskouri in her arms. 'Abu? Can we go home now?' she asked.

They stood on the lake shore, but something was happening. With a bubble, pop and drip, drip, drip, the water was draining away, and before their eyes a beautiful garden appeared, with fruit trees and banks of flowers and shrubs. A single heron soared serenely overhead and landed where the lake had been. It paused for a moment, then flapped its wings and flew away again, its shadow passing safely over the land below. The spell was broken.

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Lesson 5: Children Apply

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

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Lesson 5: Reading Comprehension

A. The whole cave shuddered.
The word '*shuddered*' suggests that the cave:

Tick one

Bounced ☐

Trembled ☐

Crumbled ☐

B. 'The purple darkness behind his eyes faded as slowly, wondrously, his sight returned.'
What does the word '*wondrously*' mean in this sentence?

_____

_____

_____

C. Name three things that were growing in the garden.

1_____
2_____
3_____

D. How does Miskouri feel when Leyla returns? Find evidence in the text to support your answer.

_____

_____

_____

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Shared Reading Planning

Year 6

Unit F: Reading Breadth
Traditional Tales and Poetry

Fiction 3



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

Lesson	1	Vehicle Text & Page	The House with Chicken Legs – Sophie Anderson Adapted extract from pp.7-10

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A)What impressions do you get of the places where the house rests? **B)How Is the theme of loneliness explored in this extract?** Teacher Model Question: **Why does the house keep moving?**	bleak, edge of civilization, nestles, barren Subject Specific: tundra	• Increase their familiarity with a wide range of books, including traditional tales • Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • Identify and discuss themes and conventions in and across a wide range of writing	**2d** make inferences from the text / explain and justify inferences with evidence from the text **2c** summarise main ideas from more than one paragraph

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Look at the front cover and read the blurb for the story. Use **Book Talk** to discuss what it might mean to live in a house that is always on the move and never settles in one place. What might the advantages and disadvantages of this be? Share one of the reviews inside the front cover: *"A captivating and original retelling of a traditional story straight out of folklore. Beautiful escapism."* Ask the children to consider the features of traditional tales and note these on the flipchart. Discuss together what features they might expect to see in the story.

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

Vocabulary: Share new vocabulary (see Lesson 1: Vocabulary). Give the meaning of 'tundra' to the children. Encourage them to **Find Read Talk** the rest of the vocabulary words. Briefly **Clarify**.

Explore & respond: Read the adapted extract from Chapter 1 (see Lesson 1: Read / Teacher Model / Children Practise). Ask children to work with a partner to briefly **Summarise** what this extract is about. Ask children to quickly **Stop & Jot** their initial thoughts in relation to the **Anchor Questions.**

Fluency: Read the fluency paragraph (see Lesson 1: Fluency) and use **Stress** as you read the modal verbs and adverbs – perhaps, maybe, might. Children to **Pair Read** the same extract.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Focus on the teacher model question: Why does the house keep moving? Have the extract enlarged or on screen for the class to see (see Lesson 1: Read / Teacher Model). Use **Think Aloud** to explain why you are circling words and phrases to answer the model question.

Reference the text: Circle the words *'dead people', 'come to visit Baba', 'she guides them through The Gate'* and *'Guardian of The Gate between this world and the next.'*

Teacher Talks: The house moves from one place to the next so that Baba can help those that are dead to move on to their place of rest.

Ensure all evidence is circled and new vocabulary is underlined.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children to have copies of the extract (see Lesson 1: Read / Children Practise). They work collaboratively to find the evidence to answer the **Anchor Questions**.

Practise Taught Strategies & Skills: Use discussion and **Think Aloud** to consider the evidence. If children are finding it difficult to locate evidence for **Anchor Question A**, consider *'lonely, bleak place at the edge of civilisation', 'dark forbidden woods', 'windswept icy tundra', 'crumbling ruins at the far edge of cities', 'rocky ledge high in some barren mountains', 'the real, live, living people, they all stay in the town and villages far below us'*. For **Anchor Question B** consider, *'lonely bleak place', 'still haven't seen anyone living', 'someone my own age might visit', 'perhaps they would ask me to join them, 'makes my heart lift and ache all at the same time', 'keeping each other company in this cold and lonely place', 'I wish my house was a normal house…with the living', 'I wish my family was a normal family too'. ,*

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 points they have included are acceptable and they have used appropriate evidence (see Practise examples above).

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. **Summarise, Stop & Jot, Find Read Talk, Pair reading, Stress, Think Aloud**

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

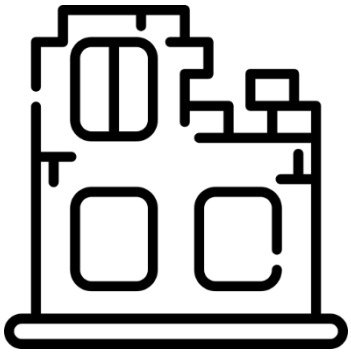
Acceptable Point(s) Anchor Question A
- lonely
- inhospitable – conditions for living are harsh
- isolated–no human contact / company

Acceptable Point(s) Anchor Question B
- the environment is described as a lonely place / isolated
- yearning for people from the villages and towns to visit
- she does not have her parents anymore
- wishing for a normal life amongst the living

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Lesson 1: Vocabulary

bleak	edge of civilization
nestles	barren
tundra	Definition of tundra: One of the huge plains in the arctic regions of North America, Europe, and Asia. Trees do not grow on tundra.



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Lesson 1: Fluency

Maybe if it was summer a few of them would wander up here, to picnic and look at the view. They might smile and say hello. Someone my own age might visit – maybe a whole group of children. They might stop near the stream and splash in the water to cool off. Perhaps they would invite me to join them.

Lesson 1: Anchor Questions

Anchor Questions(s):

A) What impressions do you get of the places where the house rests?

B) How is the theme of loneliness explored in this extract?

Teacher Model Question:

Why does the house keep moving?

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Lesson 1: Read / Teacher Model / Children Practise

My house has chicken legs. Two or three times a year, without warning, it stands up in the middle of the night and walks away from where we've been living. It might walk a hundred miles or it might walk a thousand, but where it lands is always the same. A lonely, bleak place at the edge of civilization.

It nestles in dark forbidden woods, rattles on windswept icy tundra, and hides in crumbling ruins at the far edge of cities. At this moment it's perched on a rocky ledge high in some barren mountains. We've been here two weeks and I still haven't seen anyone living. Dead people, I've seen plenty of those of course. They come to visit Baba and she guides them through The Gate. But the real, live, living people, they all stay in the town and villages far below us.

Maybe if it was summer a few of them would wander up here, to picnic and look at the view. They might smile and say hello. Someone my own age might visit – maybe a whole group of children. They might stop near the stream and splash in the water to cool off. Perhaps they would invite me to join them.

"How's the fence coming?" Baba calls through the open window, pulling me from my daydream.

"Nearly done." I wedge another thigh bone into the low stone wall.

Baba says the fence is important to keep out the living and guide in the dead, but that's not why I fix it. I like to work with the bones because my parents would have touched them once, long ago, when they built fences and guided the dead. Sometimes I think I feel the warmth of their hands lingering on the cold bones, and I imagine what it might have been like to hold my parents for real. This makes my heart lift and ache all at the same time.

The house creaks loudly and leans over until the front window is right above me. Baba pokes her head out and smiles. "Lunch is ready. I've made a feast of *shchi* and black bagels. Enough for Jack too."

I turn and look at the town below. All those houses, snuggled close together, keeping each other company in this cold and lonely place. I wish my house was a normal house, down there, with the living. I wish my family was a normal family too. But my house has chicken legs, and my grandmother is a Yaga and a Guardian of The Gate between this world and the next. So my wishes are as hollow as the skulls of the fence.

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Lesson 1: Children Apply

D) What impressions do you get of the places where the house rests? Give **two** impressions, using evidence from the text to support your answer.

Impression	Evidence

E) How is the theme of loneliness explored in this extract?



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

Lesson	2	Vehicle Text & Page	The House with Chicken Legs Adapted extract from pp.14-17

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
What impressions do you get of Baba from this extract? (This is also the Teacher Model Question)	sweeps across the room, hovering, fiery drink, reminisce, flits, nimble, rafters, bowed	• Increase their familiarity with a wide range of books, including traditional tales • Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • Use a range of strategies for skimming, *e.g. finding key words or phrases, gist, main ideas, themes*	2c summarise main ideas from more than one paragraph **2d** make inferences from the text / explain and justify inferences with evidence from the text

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Ask the children what Baba's job is in the story. Share the following website: Origins of Baba-Yaga and Vasilisa the Fair (e2bn.org) and briefly read through to understand the origins of this tale. Teacher Note: You may want to do this at a separate time to this session. If not, ensure the exploration is brief. Allow children time to **Think, Pair Share** their impressions of Baba Yaga.
Share Anchor Question(s): Explicitly and refer to this throughout the lesson.
Vocabulary: Discuss what the word 'fiery' might mean in terms of a drink. Tell children that 'rafters' are sloping timbers that support the covering material of a roof. Children **Find, Read, Talk** the rest of the vocabulary.
Explore & respond: Before reading, refer to the **Anchor Question** and ask children to **Skim** read to see if they can spot any words that might help them to answer the question. Now read the extract from the chapter (see Lesson 2: Read / Teacher Model / Children Practise). Ask children to work with a partner to briefly **Summarise**.
Fluency: Read one of the paragraphs to the children (see Lesson 2: Fluency), using **Expression** and **Stress**. Use your voice to show how the living perceive Baba (monster / witch / hideous / ugly) then change your voice to reflect the more favourable view Marinka has of Baba. Children to **Pair Read** the same paragraph.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Share the **Anchor Question.** Have an enlarged or onscreen copy of the text
Reference the text: Circle the following words:
'sweeps across the room, arms outstretched', 'talks to him softly in the language of the dead'.
Add these to Lesson 2: Teacher Model on the outside of the body outline and place words inside that show the reader what impression this gives us of her, e.g. welcoming to the dead, gentle, understanding. Tell the children that there is a lot more evidence for a range of different impressions within the extract that they will be exploring next.
Ensure all evidence is circled and new vocabulary is underlined.

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 find the evidence to answer the **Anchor Question**.
Practise Taught Strategies & Skills: Children circle key words and phrases. If children need support in finding the words and phrases, you could draw attention to the following: *'"Would you get a bowl of borsch for our guest please?"', 'gently nudges me as she helps the old man into a chair', 'The house lives for the dead. Baba too', 'her twisted old body now nimble as a hummingbird', 'ugly, hideous, a witch, or a monster', 'she eats people', 'She's beautiful, dancing among the dead, bringing comfort and joy', 'wide, crooked-toothed smile, her big warty nose, and her thinning white hair that floats out from under her skulls-and-flowers headscarf', 'comfortable, fat belly and her bowed, stumpy legs', 'ability to make everyone feel at ease', 'they leave calm and peaceful and ready for their journey', 'a perfect Guardian', 'guiding makes Baba happy'.*
As children work, give feedback around the evidence they are gathering to answer the **Anchor Question.**

Step 4: APPLY — Children Apply 10 mins

Evidence Anchor Question(s): In Reading Journals, children to complete Children Apply Activity, by adding evidence around the outline of the body and impressions inside.
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. Ask the children why the people of the villages and towns might have a different impression of her.
Feedback on Learning: Use assessment for learning to inform feedback to children. This may include feedback on:
•Responses to the **Anchor Questions**
•Use of the strategies taught i.e. **Find Read Talk, Pair reading, Expression, Stress, Think Aloud, Visualise, Summarise, Stop & Jot**

Acceptable Point(s) Anchor Question
- hospitable
- gentle
- agile
- understanding
- reassuring / a calm influence
- beautiful
- very good at her job
- happy
- evil / a monster
- ugly

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

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Lesson 2: Vocabulary

sweeps across the room	hovering
fiery drink	reminisce
flits	nimble
rafters	bowed



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Lesson 2: Fluency

On the few occasions the living have wandered close to the house, I have heard whispers. I've heard them call Baba ugly, hideous, a witch, or a monster. I've heard them say she eats people. But they've never seen her like this. She's beautiful, dancing among the dead, bringing comfort and joy. I love her wide, crooked-toothed smile, her big warty nose, and her thinning white hair that floats out from under her skulls-and-flowers headscarf. I love her comfortable, fat belly and her bowed, stumpy legs.

Lesson 2: Anchor Question

What impressions do you get of Baba from this extract?

(This is also the Teacher Model Question)

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Lesson 2: Read

"They're here!" Baba exclaims and she sweeps across the room, arms outstretched. An old man is hovering in the doorway.

Baba talks to him softly in the language of the dead, as I fill the table. Bowls and spoons, thick black bread, a basket of dill, pots of sour cream and horseradish, mushroom dumplings, an assortment of tiny glasses and a large bottle of spirit *trost* – the fiery drink for the dead. Baba says it's named *trost* after a walking stick because it helps the dead on their journey.

My mind keeps drifting to the town. The way it curves around the narrow end of the lake. I've seen the living go out in little fishing boats in groups of two or three in the morning.

Baba gently nudges me as she helps the old man into a chair. "Would you get a bowl of *borsch* for our guest please?"

More dead flood in. Daydreams loiter at the edge of my mind as I serve, arrange chairs and bring cushions, and try to reassure the dead with smiles and nods. Soon they relax and the house gives them energy. They become more solid, until they almost seem alive. Almost.

Laughter echoes around the rafters and the house murmurs with satisfaction as the dead reminisce about their prides and joys, and sigh at their sorrows and regrets. The house lives for the dead. Baba too. She flits from guest to guest, her twisted old body now nimble as a hummingbird.

On the few occasions the living have wandered close to the house, I have heard whispers. I've heard them call Baba ugly, hideous, a witch, or a monster. I've heard them say she eats people. But they've never seen her like this. She's beautiful, dancing among the dead, bringing comfort and joy. I love her wide, crooked-toothed smile, her big warty nose, and her thinning white hair that floats out from under her skulls-and-flowers headscarf. I love her comfortable, fat belly and her bowed, stumpy legs. I love her ability to make everyone feel at ease. The dead come here lost and confused. But they leave calm and peaceful and ready for their journey.

Baba is a perfect Guardian. Far better than I will ever be. Being a Guardian means being responsible for The Gate and all the guiding of the dead, for ever. And while guiding makes Baba happy, seeing the dead drift away every night makes me feel even more alone.

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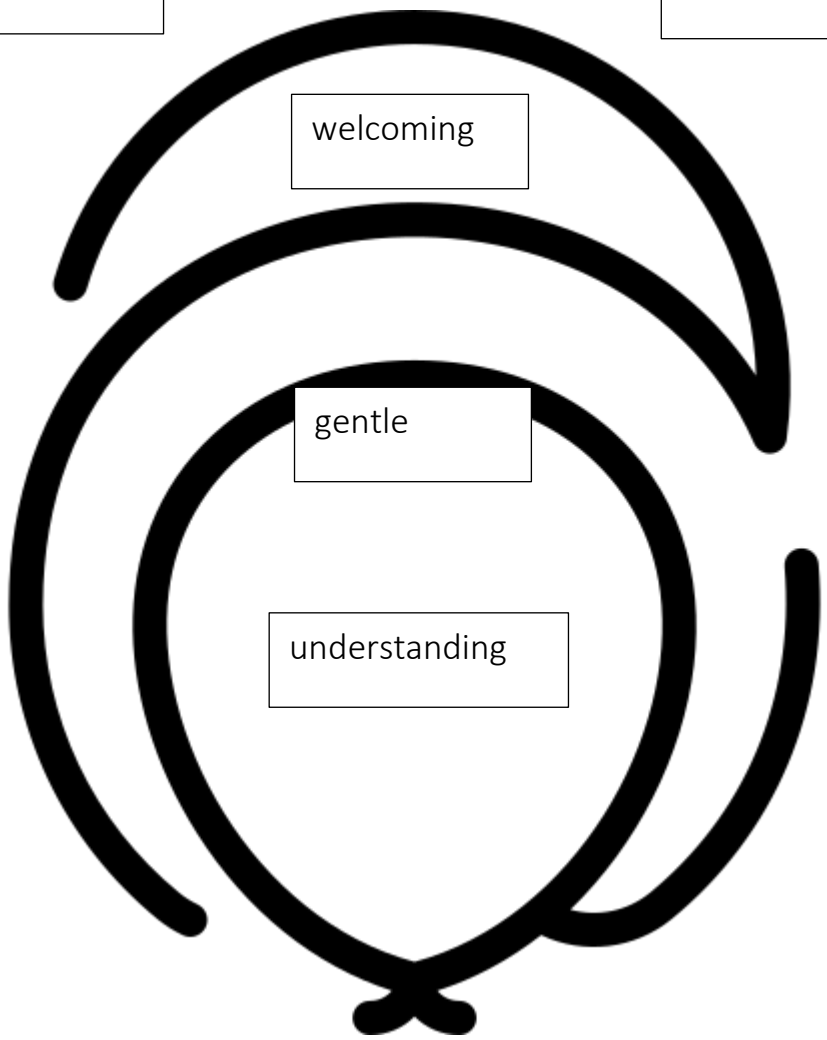
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Lesson 2: Teacher Model

What impressions do you get of Baba?

sweeps across the room, arms outstretched

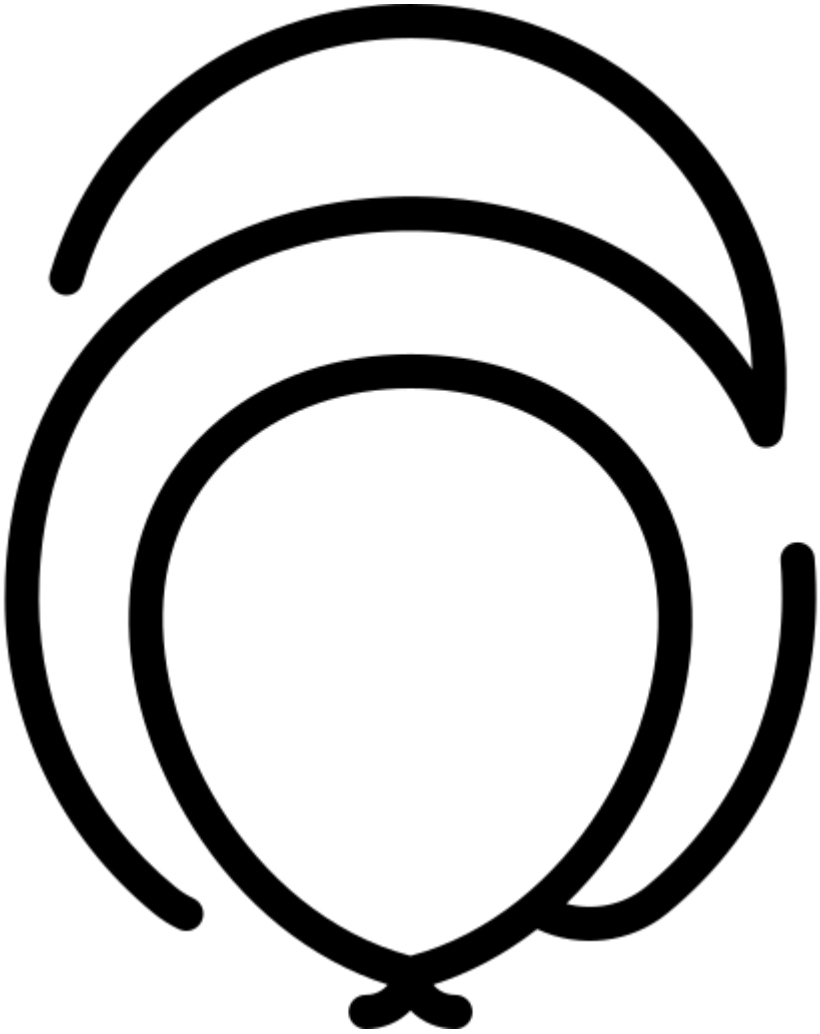
talks to him softly in the language of the dead



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Lesson 2: Children Practise

What impressions do you get of Baba?



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

Lesson	3	Vehicle Text & Page	The House with Chicken Legs – Sophie Anderson Adapted extract from pp. 56-59

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
How has the author used language to change the atmosphere in the two extracts? (This is also the Teacher Model Question)	mossy mound, squeal of excitement, destiny, stifle, great gust, heart-swelling clatter, lurches Subject Specific: gondola	• Increase their familiarity with a wide range of books, including traditional tales • 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 **2c** summarise main ideas from more than one paragraph

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Explain to the children that Marinka has managed to make a friend – a young boy from one of the nearby towns – called Benjamin. They met as he was rescuing a lamb and now Marinka is looking after the lamb in her room until they meet again the following day. Ask the children to **Think Pair Share** how Marinka might be feeling about making a friend. Briefly feedback and note any ideas on a flipchart.

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

Vocabulary: Share the meaning of the word 'gondola'. Children use **Find Read Talk** to find definitions of the rest of the vocabulary (see Lesson 3 Vocabulary). Take brief feedback and **Clarify** understanding.

Explore & respond: Read the adapted extract (see Lesson 3: Read / Teacher Model / Children Practise). Ask children to work with a partner to briefly **Summarise** what the two extracts are about. Decide together on an emoji that would best represent the atmosphere in the first extract and in the second. Note that there is hope / happiness / optimism / joy / a sense of freedom conveyed in the first extract. In the second there is an atmosphere of despair, hopelessness, pessimism, hatred of the situation Marinka finds herself in. Ensure children are clear about the contrasting atmospheres conveyed and that they are looking to see *how* the author has used language to achieve this.

Fluency: Read the short passage (see Lesson 3: Fluency), using **Expression** as you convey the joy and hope of the first paragraph and the despair and despondency of the second. Children **Pair Read** the same extract x2.

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Have the text enlarged or on screen (see Lesson 3: Read / Teacher Model). Refer to the **Anchor Question** and use **Think Aloud** to articulate your choices around gathering evidence. **Text Mark** a piece of evidence from Extract 1 and from Extract 2.

Reference the Text: Circle the following words and phrases from the first extract: *'Baba is still in bed and the house is quiet'* and from the second extract, circle '*I am woken by the rattle of bones'*.

Teacher Talks: In the first extract there is an atmosphere of peace and stillness. The house is not moving and everything is still and quiet. However, the second extract starts with the jarring sound of the bones rattling. The author has immediately made me feel like the stillness and calm has been broken; the atmosphere has changed. **Annotate** text as you talk Lesson 3: Teacher Model. Ensure all evidence is circled and new vocabulary is underlined.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children can have copies of the two extracts from the chapter (see Lesson 3: Practise) and they work collaboratively to **Text Mark** words and phrases in order to answer the **Anchor Question**.

Practise Taught Strategies & Skills: Use discussion and **Thinking Voice** to articulate their choices. If they are struggling to find evidence, focus on the following words and phrases from extract 1: *'everything seems perfect', 'breaking the rules can lead to wonderful things', 'Today was fantastic', 'tomorrow is going to be even better', 'Warmth hits me', 'Even the lamb is still asleep in my room, his head resting on a mossy mound', 'I sink into my mattress and smile', 'a squeal of excitement bursts through me' 'I can't believe this is happening!', 'the stars have watched my daydreams and are making my wishes come true', 'drift to sleep, hoping they can change my destiny as well'*. Make **Annotations** as they work.

For extract 2: *'fence trembles and sways in a rush of air', 'cold wave of dread rolls over me', 'A great gust', 'heart-swelling clatter', 'fly, roll and run', 'a great breath', 'slams shut', 'lurches suddenly upward', '"No!" I shout, jumping and stumbling', 'bleats loudly, bolts', 'goes skidding across the floor', 'flies around the room, squawking', '"No! No! No!"', 'fling', 'I scream', 'I drop to the floor and put my head in my hands. This can't be happening. Not now', 'I had the courage and the opportunity to break free', taking it all away'*. 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 add their **Annotated** Practise sheets.

Verbal & Written Responses: Look together at words and phrases gathered on their Practise sheets. Discuss their effectiveness in conveying the atmosphere. NB children should be referring to the hopeful atmosphere of extract 1 and the bleak atmosphere of extract 2. Could they suggest alternatives for greater impact?

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

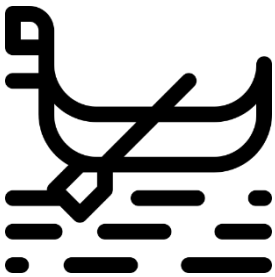
- Responses to the **Anchor Questions**
- Use of the strategies taught i.e. **Find Read Talk, Text Marking, Pair reading, Expression, Think Aloud, Summarise, Annotate.**

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Lesson 3: Vocabulary

mossy mound	squeal of excitement
stifle	destiny
great gust	heart-swelling clatter
lurches	gondola
Definition of gondola: a long, narrow boat with a flat bottom and high curved ends, propelled by a person standing at the stern using a long pole.	



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Lesson 3: Fluency

I sink into my mattress and smile. Then a squeal of excitement bursts through me and I have to stifle it with my pillow. I can't believe this is happening! It's like the stars have watched my daydreams and are making my wishes come true. I close my eyes and drift to sleep, hoping they can change my destiny as well.

This can't be happening. Not now. Benjamin was coming back, with his big brown eyes and easy smile. We were going to visit the town. We were going to be friends. For the first time in my life I had the courage and the opportunity to break free and explore the world beyond the fence. But now the house is taking it all away.

Lesson 3: Anchor Question

How has the author used language to change the atmosphere in the two extracts?

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Lesson 3: Read / Children Practise / Apply

Extract 1

We agree to meet the next day. Benjamin tells me he hasn't asked his father about the lamb yet, so I tell him I'm happy to keep him for another night. As I creep back inside the fence everything seems perfect. I think of my mother on her midnight gondola, and how breaking the rules can lead to wonderful things. Today was fantastic, and tomorrow is going to be even better.

Warmth hits me as I open the front door. Baba is still in bed and the house is quiet. Even the lamb is still asleep in my room, his head resting on a mossy mound. I sink into my mattress and smile. Then a squeal of excitement bursts through me and I have to stifle it with my pillow. I can't believe this is happening! It's like the stars have watched my daydreams and are making my wishes come true. I close my eyes and drift to sleep, hoping they can change my destiny as well.

Extract 2

It seems like two minutes later I am woken by the rattle of bones, but it's almost dark outside so I must have slept the day away. I sit up and peer through the window. The fence trembles and sways in a rush of air and a cold wave of dread rolls over me.

A great gust shakes the skulls and bones free and with a heart-swelling clatter they fly, roll and run into the skeleton store, drawn in by a great breath from the house. The store slams shut and the house lurches suddenly upwards.

"No!" I shout, jumping out of bed and stumbling over the mossy fort. The lamb bleats loudly, bolts over the fence and goes skidding across the floor. Jack flaps up from his perch on the footboard of my bed and flies around the room, squawking.

"No! No! No!" I fling open my bedroom door. "Make it stop, Baba, please!" I scream, tears flooding down my cheeks. I drop to the floor and put my head in my hands. This can't be happening. Not now. Benjamin was coming back, with his big brown eyes and easy smile. We were going to visit the town. We were going to be friends. For the first time in my life I had the courage and the opportunity to break free and explore the world beyond the fence. But now the house is taking it all away.

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Lesson 3: Teacher Model

Extract 1

We agree to meet the next day. Benjamin tells me he hasn't asked his father about the lamb yet, so I tell him I'm happy to keep him for another night. As I creep back inside the fence everything seems perfect. I think of my mother on her midnight gondola, and how breaking the rules can lead to wonderful things. Today was fantastic, and tomorrow is going to be even better.

Warmth hits me as I open the front door. Baba is still in bed and the house is quiet. Even the lamb is still asleep in my room, his head resting on a mossy mound.

Peace and stillness
The house is not moving
Everything is still and quiet

Jarring sound
Author makes me feel peace and quiet is broken by adding this

Extract 2

It seems like two minutes later I am woken by the rattle of bones, but it's almost dark outside so I must have slept the day away. I sit up and peer through the window. The fence trembles and sways in a rush of air and a cold wave of dread rolls over me.

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Lesson 3: Children Apply

Alternatives the author could have used for greater impact

Words and phrases chosen by the author	Atmosphere trying to convey	Alternatives for greater impact

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

Lesson	4	Vehicle Text & Page	The House with Chicken Legs – Sophie Anderson Adapted extract from pp. 60-65

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
The author uses imagery to convey the harsh environment and Marinka's feelings of desperation. What is the effect of this? (This is also the Teacher Model Question)	prickling with fear, heat rippling the air, human inhabitation **Subject Specific:** sash	• Increase their familiarity with a wide range of books, including traditional tales • Discuss and evaluate how authors use language, including figurative language considering the impact on the reader • Provide reasoned justification for their views	**2c** summarise main ideas from more than one paragraph **2h** make comparisons within the text **2g** identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ

Read to Children 12 mins

Activate prior knowledge Write the word 'imagery' on a flipchart. Ask the children to recall different types of imagery that can be used to help a reader picture a scene, e.g. sight / sound / touch. Today we will discuss the imagery the author has used and the effect on the reader.

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

Vocabulary: Share the word 'sash' with the children and explain that, in this context, it is the frame that holds the glass in place in windows. Children **Find, Read, Talk** the rest of the vocabulary.

Explore & Respond Read through the extract once and ask children to turn to a partner and **Summarise**. Now read through a second time and ask children to silently act out what the character is doing in this setting. For example, grab their throat when you read '*hot air claws at my throat'*. Children may shield their eyes when you read '*the light from the window is dazzling bright'*. Briefly discuss how the author has conveyed the harshness of the environment and the despondent feelings of the character.

Fluency Read the fluency extract to the children (see Lesson 2: Fluency). Consider the use of short sentences and the fact that this new environment brings no hope for Marinka and that would be reflected in her voice. Children **Pair Read** the same extract.

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Teacher models the effect of using imagery (sound): Gather examples of imagery (sound) from the text extract (see Lesson 4 Teacher Model Activity – Extract 1).

Reference the Text: **Text Mark** the following significant words and phrases:

'*I hear myself shouting the words', 'I exhale loudly', 'Jack taps on the window', 'the walls of the house creak'.*

Talk through the word choices. Explain that the opening words suggest that Marinka is in a rage and cannot control what she is saying – like she is listening to someone other than herself come out with these hateful words. The loud exhale helps to show the reader her sheer frustration of her situation as she looks out at another inhospitable environment. The tapping of her pet bird brings us back from Marinka's thoughts to the present situation she faces. The creak of the house reminds us that it is ever moving and it is the house itself that is to blame for the life she despises. Add to Lesson 4 Model Activity sheet. Circle all evidence and underline new vocabulary.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children have a copy of the text per pair to allow for discussion and collaboration (see Lesson 4 Children Practise). Remind children of the fact that the main character is a child who lives a life that she currently finds unbearable.

Practise Taught Strategies & Skills: Child A: Consider visual imagery. Circle examples of where the author has used visual imagery to create a graphic representation of the scene.

Child B: Circle examples of where the author has used taste, touch and smell to create a graphic representation of the scene.

If the children are finding this difficult, direct them to *'the hairs on my arms prickle with fear', 'tears burn my cheeks', 'hot, dry air claws at my throat', 'feel a blast of air', 'my heart feels so heavy', 'sniff the non-existent air. Nothing', 'the smell of borsch wafts from the direction of the stove'.* Provide feedback to children as they gather evidence.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children to add the words and phrases to Lesson 4 Children Apply Activity.

Verbal & Written Responses: Consider together the evidence the children have gathered. Discuss together how effective they feel the author has been through the use of imagery in this extract. Encourage children to justify as they share their opinions about the effectiveness. NB children should be referring to how the author conveys the oppressive environment and the fear and sadness in the character. Can they suggest any additions / alternatives that would have had greater impact?

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

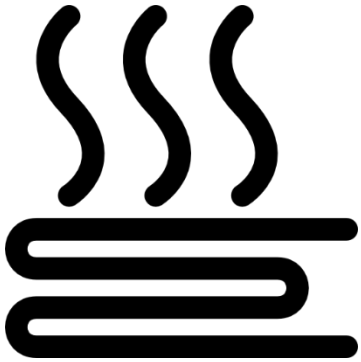
- Use of the strategies taught (**Text Marking**, **Stop & Jot**)
- responses to the **Anchor Question**.

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Lesson 4: Vocabulary

prickle with fear	heat rippling the air
human inhabitation	sash



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Lesson 4: Fluency

Hot, dry air claws at my throat. The light from the window is dazzlingly bright. I drag myself to look at the view, shielding my eyes with a hand. Sand and more sand. A blazing sun. heat rippling the air. Not a sign of human inhabitation.

I exhale loudly, trying to blow sweat-damp hair from my forehead. My heart feels so heavy it might fall through my chest. Nothing has ever hurt as much as this. To have my hopes raised, then smashed to pieces, and then the pieces danced on by the stupid chicken legs of the house.

Lesson 4: Anchor Question

The author uses imagery to convey the harsh environment and Marinka's feelings of desperation. What is the effect of this?

(This is also the Teacher Model Question)

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Lesson 4: Read

"I hate this house! I hate this life!" I hear myself shouting the words, watch myself pushing Baba's hands from me. The hairs on my arms prickle with fear because I'm not in control of my emotions or my actions. And as long as I stay in this house I will never be in control of my life, my future, or my destiny.

I run to my bedroom and throw myself onto the bed. Tears burn my cheeks and eventually I cry myself to sleep as the house gallops on through the night.

Hot, dry air claws at my throat. The light from the window is dazzlingly bright. I drag myself to look at the view, shielding my eyes with a hand. Sand and more sand. A blazing sun. Heat rippling the air. Not a sign of human inhabitation.

I exhale loudly, and feel a blast of air as I try to blow sweat-damp hair from my forehead. My heart feels so heavy it might fall through my chest. Nothing has ever hurt as much as this. To have my hopes raised, then smashed to pieces, and then the pieces danced on by the stupid chicken legs of the house.

Jack taps on the window with his beak and the sash slides up. Hot air blasts in, like an oven door opening. He lifts his wings, stands for a moment scanning the horizon, and then flops gracelessly to the sand outside. Good luck finding anything to eat out there.

I sniff the non-existent air. Nothing. There's no sign of life. No plants, no animals, not even a bird in the sky or an insect scurrying across the sand. No sign of water at all, and the butt is only half full. We'll be lucky if the water we have lasts a week. At least the house can't stay here for long.

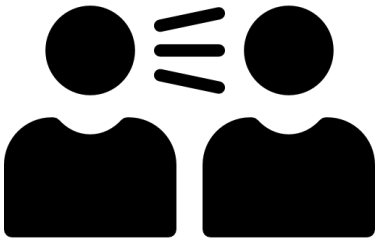
The walls of the house creak and rock slightly, burying itself deeper into the sand, as if it heard my thoughts and wants to show me how comfortable it is here. I kick sand at it and stomp back inside to my bedroom without even stopping to warm up the water for the lamb. The smell of *borsch* wafts from the direction of the stove, signalling another night in the company of the dead.

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Lesson 4: Teacher Model

Imagery	Example	Effect on Reader
	I hear myself shouting the words	Suggests she is in some kind of rage / cannot control what she is saying because she is so distressed
	I exhale loudly	Her sheer frustration at the situation she is in comes out in a loud sigh, as she looks out on another inhospitable environment
	Jack taps on the window	Brings us back from Malinka's thoughts to the present time in the hot desert
	The walls of the house creak	A reminder that the house moves and it is the house that holds Malinka in this unbearable situation



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Lesson 4: Children Apply

Imagery	Example	Effect on Reader
 Sight		

Imagery	Example	Effect on Reader
 Smell		
 Touch		
 Taste		

Imagery	Alternative for greater impact

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

Lesson	5	Vehicle Text & Page	The House with Chicken Legs – Sophie Anderson Adapted extract from pp.102-103

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
Should Marinka fulfil her role as a guardian or should she pursue the life she dreams of among the living?	spin me out of control, weighed down by the memories, desolate Subject Specific: balustrade	• 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 • Provide reasoned justification for their views	**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: Vocabulary
- Lesson 5: Extended Application Activity
- the Vehicle Text

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

Activate Prior knowledge: Explain to the children that Marinka is still torn between the life she is destined to have (a Guardian) and the life she really wants (among the living). Talk together about what it might mean to have a duty / a role to fulfil and how it might feel if that was not something you wanted to do. Explain that in this section we find out more about Marinka's feelings as she sits with her grandmother at sunrise after another night of guiding the dead.

Share Anchor Questions: Refer to this throughout the lesson.

Vocabulary: Discuss meanings of vocabulary, using **Find, Read, Talk.** Explain that a 'balustrade' is a rail that she can hold on to.

Enjoy and Respond to the text: Read the adapted extract (see Lesson 5: Read). Share the tasks the children have to complete.

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

Here, the children consider the two characters. In the section for Baba, they will be making a list of all of the reasons why Marinka should focus on her role of guardian in preparation for her future important role
- In the Marinka section, they are considering all of the reasons why she should be able to live the life she wants to lead, where she has a chance to settle, form relationships and be amongst the living.

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

Activity 2:
Children use the above list to roleplay the conversation between the two characters. This can be done in pairs, or as a whole class debate in the role of the characters. Afterwards, children can decide whether Marinka should fulfil her duty or follow her dreams. Ask for justification as they answer. They can complete the final box on their Apply sheet.

Complete Comprehension Questions:
See below.

Teacher Note: You may want to compare this version to that in the website explored earlier in the week:
Origins of Baba-Yaga and Vasilisa the Fair (e2bn.org)

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**

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

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Lesson 5: Vocabulary

spin me out of control	weighed down by the memories
desolate	balustrade

Lesson 5: Anchor Question

Should Marinka fulfil her role as a guardian or should she pursue the life she dreams of among the living?

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Lesson 5: Read

Baba shuffles out of the front door and passes me two mugs of hot cocoa. She holds the balustrade and it bends, helping to lower her down, as the steps rise up to meet her. Her bones creak as she settles onto the step. "You did well tonight. I'm proud of you." She takes one of the mugs from my hands, smiles and brushes my cheek. I frown and pull away. I only wanted to guide Serena into The Gate so Nina didn't find her. That's nothing to be proud of.

Baba sips her cocoa and looks out across the desert. A band of orange light is thickening on the horizon, throwing dark shadows from the ripples in the sand. No-one speaks. So many thoughts and emotions are swirling through my mind, I feel like a single word might be enough to spin me out of control.

I don't want to guide. I didn't even think I could. Now that I have, I wonder if it means being a Guardian is a destiny I can never escape.

All of my daydreams of friends and futures unknown crumble away as I imagine life as a Guardian stretching ahead of me once more, long and straight. Always stuck in this house. Every night being weighed down by the memories of the dead before I lead them away. A life of goodbyes. And when Baba moves on, being alone as a Guardian. The thought makes me feel as cold and desolate as the desert at night.

"Guiding is tiring." Baba reaches out and strokes my hair before lifting the empty mug from my hands. "You should get some sleep."

Adapted extract from© The House with Chicken Legs Usbourne Publishing Ltd.

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Lesson 5: Children Apply

Baba's reasons why Marinka should follow her destiny and become a Guardian	Marinka's reasons why she should be able to choose her own destiny and make a life among the living

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Lesson 5: Reading Comprehension

E. **Baba shuffles out of the front door and passes me two mugs of hot cocoa.**
The word '*shuffles*' suggests that Baba moved:

Tick one

Quickly ☐

Slowly ☐

Joyously ☐

F. **What does Baba do when she comes outside?**
Put a tick in the correct box to show whether each of the following statements is **true** or **false**.

	True	False
Holds the balustrade		
Lies down		
Brushes Marinka's cheek		
Sits on the step		
Sips the cocoa		

G. **'So many thoughts and emotions are swirling through my mind, I feel like a single word might be enough to spin me out of control'.**
Find and write **two** words or phrases which show that Marinka cannot manage her emotions?

_____

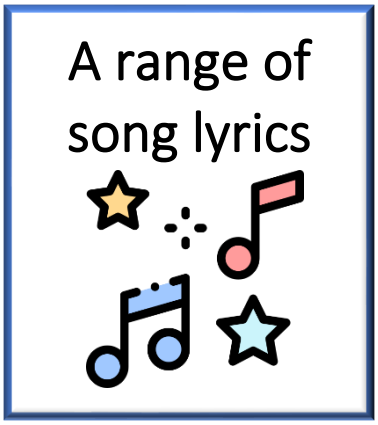
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Shared Reading Planning
Year 6
Unit F: Reading Breadth
Traditional Tales and Poetry

Poetry



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

Lesson	1	Vehicle Text & Page	White Horse Taylor Swift white horse taylor swift song lyrics - Google Search

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) How does the song-writer show that the relationship was initially like a fairy tale? **B) How does she use language to show that the fairy tale was shattered?** Model Question **How does the song-writer show that the relationship was initially like a fairy tale?** (NB This is also Anchor Question A)	paced back and forth, sweep off her feet, naïve, upper hand	• Discuss and evaluate how authors use language, including figurative language considering the impact on the reader • Read closely, annotating for specific purposes	**2h** make comparisons within the text **2g** identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ

Read to Children
12 mins

Activate prior knowledge: Share the quote from the singer Taylor Swift about her song (see Activating Prior Knowledge below) 'White Horse'. Ask the children whether the traditional tales and fairy tales they have heard in the past reinforce this viewpoint. Take brief feedback. Explain that we will be exploring the lyrics to the Taylor Swift song 'White Horse' which she describes as: "about falling in love and the fairy tales that you are going to have with this person, and then there is that moment where you realize that it is not going to happen." She added, "That moment is the most earth-shattering moment."
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Share new vocabulary and encourage children to **Find Read Talk** the meanings of the words. Briefly **Clarify**.
Explore & respond: Listen to the song (there is an age-appropriate video too): Taylor Swift - White Horse - YouTube Have a copy of the lyrics (below) and the children can follow along as they listen. Note the verses and repeated chorus. Take initial thoughts in response to the **Anchor Questions.** Teacher Note: The lyrics below are an extract – find the whole lyrics at the webpage provided.
Fluency: N/A

Step 2: MODEL

Model to Children
5 mins

Explicitly Model Strategies & Skills: Begin by focusing on the first verse of the lyrics and finding evidence which shows the relationship was like a fairy tale. **Annotate** evidence and use **Think Aloud** to justify evidence choices. Move on to the chorus and **Annotate** words and phrases that show the fairy tale has been shattered.
Reference the text: Circle the words *'face of an angel', 'honestly believed in you', 'I'm not a princess'* and *'this ain't a fairy tale'.*
Teacher Talks: In the first verse of the song, the other person in the relationship is compared to an angel in appearance. This is typical of how a 'good character' might be presented and makes them seem like someone that would be kind and loving in the relationship. He is also someone that could be trusted. However, as we move to the chorus, the song-writer no longer sees the relationship as being like a fairy tale where she is the princess. Those dreams of a 'fairy tale' romance have been shattered. Ensure all evidence is circled and new vocabulary is underlined.

Step 3: PRACTISE

Children Practise
8 mins

Children Explore & Discuss: Children to have copies of the lyrics (see Lesson 1: Read / Children Practise). They work collaboratively to **Annotate** and find the evidence to answer the **Anchor Questions**.
Practise Taught Strategies & Skills: Use discussion and **Think Aloud** to consider the evidence. If children are finding it difficult to locate more evidence for **Anchor Question A**, consider, *'got lost in your eyes', 'so many dreams about you and me', 'happy endings', 'was a dreamer'.* For **Anchor Question B** consider, *'I should have known', 'not the one you'll sweep off her feet', 'this ain't Hollywood', 'you went and let me down', 'disappearing in my rear-view mirror', 'too late for you and your white horse'.*
Teacher to feedback to children as they 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. Check that the points they have included are acceptable and they have used appropriate evidence (see Practise examples above).
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, Think Aloud, Annotate, Clarify**

Acceptable Point(s) Anchor Question A
• reference to happy endings
• beauty of the partner (lost on your eyes)
• comparing to a happy dream
Acceptable Point(s) Anchor Question B
• realisation – should have known it was too good to be true
• link to appearance and reality
• ultimately let down – dreams have been shattered

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Lesson 1: Activating Prior Knowledge

"I am completely fascinated by the differences and comparisons between real life and fairy tales because we're raised as little girls to think that we're a princess and that Prince Charming is going to sweep us off our feet," she explained, adding that there's an ingrained fantasy that "we're going to ride off into the sunset on a white horse."

Lesson 1: Vocabulary

paced back and forth	sweep off her feet
naive	upper hand

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Lesson 1: Anchor Questions

A) How does the song-writer show that the relationship was initially like a fairy tale?
B) How does she use language to show that the fairy tale was shattered?



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Lesson 1: Read / Teacher Model / Children Practise

Find all of the lyrics here:

taylor swift white horse song lyrics - Google Search

White Horse Taylor Swift

Say you're sorry, that face of an angel
Comes out just when you need it to
As I paced back and forth all this time
'Cause I honestly believed in you
Holdin' on, the days drag on
Stupid girl, I should've known, I should've known

That I'm not a princess, this ain't a fairy tale
I'm not the one you'll sweep off her feet
Lead her up the stairwell
This ain't Hollywood, this is a small town
I was a dreamer before you went and let me down
Now it's too late for you and your white horse
To come around

Maybe I was naive, got lost in your eyes
And never really had a chance
My mistake, I didn't know to be in love
You had to fight to have the upper hand
I had so many dreams about you and me
Happy endings, now I know

I'm not a princess, this ain't a fairy tale
I'm not the one you'll sweep off her feet
Lead her up the stairwell
This ain't Hollywood, this is a small town
I was a dreamer before you went and let me down
Now it's too late for you and your white horse
To come around

White Horse lyrics © Taylor Swift Music, Ole Cake Taker Music, Ole Caketaker Music, Anthem Caketaker Music

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Lesson 1: Children Apply

A) How does the song-writer show that the relationship was initially like a fairy tale? 	
B) How does she use language to show that the fairy tale was shattered? 	

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

Lesson	2	Vehicle Text & Page	Cinderella Diana Vickers cinderella diana vickers lyrics - Google Search

Anchor Questions(s):	Vocabulary Teaching:	Focus Comprehension & Strategies:	Focus Content Domain(s):
A) How does the song-writer live her life as if it were a fairy tale? **B) How is this different to the 'some people' mentioned in the song?** Model Question **How does the song-writer live her life as if it were a fairy tale?** (NB This is also Anchor Question A)	living their dream, settle for anything, airbrushed world, planets and stars align	• Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • Read closely, annotating for specific purposes	**2h** make comparisons within the text **2d** make inferences from the text / explain and justify inferences with evidence from the text

Step 1: READ

Read to Children 12 mins

Activate prior knowledge: Share the quote about the song Cinderella by Diana Vickers: This song is a take on the classic fairy tale. "'Cinderella' is about being in love and not caring about any of the material things in life, just wanting to be with that one person you adore," said Vickers. "It's about being prepared to lose anything and take every chance to be with them. "It's a play on the classic Cinderella story," she added, "but in this version she's fallen for her prince so much she would lose both her shoes on purpose if it meant she could win him." Ask the children how they think that this song will be different to the one they explored yesterday. What makes them say this?
Share Anchor Question(s): Explicitly and refer to these throughout the lesson.
Vocabulary: Children **Find, Read, Talk** the rest of the vocabulary.
Explore & respond: Listen to the song. You may want to watch the video first to check that it is appropriate for your class or just play the music: Diana Vickers - Cinderella - YouTube. Ask them to reflect on the differences between this song and White Horse by Taylor Swift. If they could think of a word that sums up the mood of this song, what would it be? Take brief feedback.
Fluency: N/A

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Share **Anchor Question A.** Have an enlarged or onscreen copy of the text. Model **Annotating** the text and using **Think Aloud** as you gather evidence.
Reference the text: Circle the following words: *'I believe in thunderbolts and butterflies', 'click my heels', 'got a real life fairy tale'.*
Teacher Talks: The song-writer believes in the magical and unexpected elements of life and how these chances can bring love and happiness. The 'click my heels' makes me think of magical tales like the wizard of Oz and the idea that something enchanting or magical can happen if you are open to it. She feels her life is just like a fairy tale.
Tell the children that there is a lot more evidence within the extract for them to find during the Practise session. Ensure all evidence is circled and new vocabulary is underlined.

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 find the evidence to answer the **Anchor Questions**.
Practise Taught Strategies & Skills: Children circle key words and phrases. If children need support in finding the words and phrases for **Anchor Question A**, you could draw attention to the following: *'wouldn't walk out the door leaving you behind', 'I would lose both of my shoes', I believe the planets and stars align', 'when you look into my eyes', 'pray tonight your kiss won't fail'.* For **Anchor Question B,** consider, *'scared of living their dream', 'settle for anything', 'wanna live an airbrushed world', 'get lost', 'waiting for shooting stars', 'never take their eyes off the sidewalk', they'll never take a step too far'.*
As children work, give feedback around the evidence they are gathering to answer the **Anchor Question.**

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 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, Think Aloud, Annotate**

Acceptable Point(s) Anchor Question A
• reference to the conventions of fairy tales, e.g. true love's kiss, beauty of the characters eyes, shoes as in the Cinderella story, fate in the stars
Acceptable Point(s) Anchor Question A
• don't look for the good / never look around at the beauty of their life, wait around or are too scared to follow their dreams, settle for the mundane or are caught up in material things

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

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Lesson 2: Vocabulary

living the dream	settle for anything
airbrushed world	planets and stars align

Lesson 2: Anchor Questions

A) How does the song-writer live her life as if it were a fairy tale?
B) How is this different to the 'some people' mentioned in the song?

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Lesson 2: Read

Find all of the lyrics here:

cinderella diana vickers lyrics - Google Search

Cinderella Diana Vickers

Some people wake up scared of living their dream
They'll settle for anything
Some wanna live an airbrushed world
Like the cover of a magazine
But I believe in thunderbolts and butterflies
When you look into my eyes
I pray tonight that we don't fail
Click my heels
Got a real life fairytale
But

If Cinderella was here tonight
She wouldn't walk out the door leaving you behind
Midnight calling but she don't care
She'd be a fool not to follow you everywhere
Because for you
I would lose
Both, both of my shoes
Stay all night
See the light
That's all I wanna do
(That's all I wanna do)

Some people get lost, looking up at the sky
Waiting for shooting stars
Some never take their eyes off the sidewalk
They'll never take a step too far
But I believe the planets and the stars align
When you look into my eyes
I pray tonight your kiss won't fail
Click my heels
Got a real life fairytale

Cinderella lyrics © Universal Music Publishing Ltd., Emi Music Publishing Norway As, Warner/chappell Music Ltd

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Lesson 2: Children Apply

A) How does the song-writer live her life as if it were a fairy tale? 	
B) How is this different to the 'some people' mentioned in the song? 	

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

Lesson	3	Vehicle Text & Page	If the Boot Fits Granger Smith if the boot fits granger smith lyrics - Google Search Note the lyrics have been slightly adapted in the extract to make age appropriate

Anchor Questions(s):
A) How does the language reflect the modern-day context of the story?
B) What is similar and what is different about this Cinderella inspired song and the actual fairy tale?

Model Question
How does the language reflect the modern-day context of the story? (NB This is also Anchor Question A)

Vocabulary Teaching: dilemma, deny

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

Focus Content Domain(s):
2h make comparisons within the text
2g identify / explain how meaning is enhanced through choice of words and phrases

Step 1: READ — Read to Children 12 mins

Activate prior knowledge: Share this information about the song you will be exploring today: 'In this song Smith tells a love story in which he fits his princess with a boot, instead of a glass slipper. He hopes his fans will love it like he does.' Ask children to make **predictions** about how this song will be different to the others. What is the significance of the boot? Why a boot instead of a shoe? Take brief feedback.
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: Listen to the song and watch the age-appropriate video if you wish Granger Smith - If the Boot Fits (Official Video) - YouTube. **Teacher Note: the lyrics in the extract have been slightly adapted to make more age appropriate.** Ask children to follow the lyrics as they listen. Consider the structure of the song and the repeated chorus. Discuss together the type of music this is (Country) and how this would influence the word choices the song-writer makes and the context of the Cinderella story to Country music fans, e.g. wearing cowboy boots rather than the shoe in the original story.
Fluency: N/A

Step 2: MODEL — Model to Children 5 mins

Explicitly Model Strategies & Skills: Have the text enlarged or on screen (see Lesson 3: Read / Teacher Model). Refer to **Anchor Question A** and use **Think Aloud** to articulate your choices around gathering evidence. **Text Mark** a piece of evidence from Extract 1 and from Extract 2.
Reference the Text: Circle the following words and phrases: *'small town Cinderella', 'daddy wants you back by midnight', ''yeah', more time with ya'.*
Teacher Talks: The song-writer is placing the story in the modern day in a small town. The girl has to be back because her dad has given her a time she must be home by – a familiar and everyday explanation why she has to go home - no fairy godmother here! The words 'yeah' and 'time with ya' give a very familiar and informal tone used in the present day and they fit with the Country music scene. Explain to the children that there is more evidence to explore for this **Anchor Question.**
Ensure all evidence is circled and new vocabulary is underlined.

Step 3: PRACTISE — Children Practise 8 mins

Children Explore & Discuss: Children can have copies of the adapted lyrics (see Lesson 3: Practise) and then work collaboratively to **Text Mark** words and phrases in order to answer the **Anchor Questions**.
Practise Taught Strategies & Skills: Use discussion and **Thinking Voice** to articulate their choices. If they are struggling to find evidence for the **Anchor Questions**, focus on the following words and phrases, *'if the boot fits', 'you're the kind of fine', 'my carriage is a 4x4 400 horse Chevrolet, 'like a princess in a blue cotton dress', 'dancing in the headlights', 'how a country boy treats a lady'.*
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.
Verbal & Written Responses: Look together at what children have gathered on their Apply sheets. Discuss together why the song-writer might have chosen the Cinderella story when writing a love song. What do they know about the original that would make this a good choice?
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, Text Marking, Think Aloud**

Acceptable Point(s) Anchor Question A
- informal, regional, contracted words, American references etc.

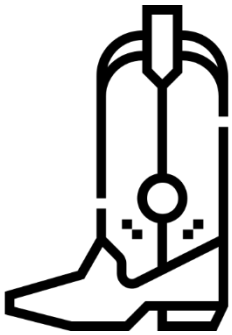
Acceptable Point(s) Anchor Question B
Similar – girl needs to be home by midnight, true love's kiss, beauty of the characters – descriptions of the eyes, dancing, carriage, beautiful dress, footwear
Different – car instead of pumpkin, dad is the reason for the curfew not a fairy godmother, setting is in front of a car – not a ball room, informal dress and footwear

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Lesson 3: Vocabulary

dilemma	deny



Lesson 3: Anchor Questions

A) How does the language reflect the modern-day context of the story?
B) What is similar and what is different about this Cinderella inspired song and the actual fairy tale?

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Lesson 3: Read

Find all of the lyrics here:

if the boot fits song lyrics - Google Search

If the Boot Fits Granger Smith

Just a small town Cinderella
Daddy wants you back home by midnight
Every time we're together
Yeah, that's my dilemma
I need more time with ya
I wanna watch the sun rise through the pines with ya

Night like this, wouldn't wanna miss
Moonlight shining on as we kiss
You can be the one I can get lucky with
If the boot fits

Woah
Diamonds in the sky lighting up those eyes like
Whoa
You're the kind of fine that I can't deny
It makes me smile, cross my heart hope to die
Pick a star make a wish
Yeah girl, you can be my all night
Dancing in the headlights
Fairy tale good as it gets
If the boot fits

Yeah baby we can run away
My carriage is a 4x4 400 horse Chevrolet
You're like a princess,
In a blue cotton dress
I can be your prince
If the boot fits

Woah
Diamonds in the sky lighting up those eyes like
Woah
You're the kind of fine that I can't deny
It gets me high, cross my heart, hope to die
Pick a star make a wish
Yeah girl, you can be my all night
Dancing in the headlights
Fairy tale good as it gets
If the boot fits

If the Boot Fits lyrics © Downtown Music Publishing

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Lesson 3: Children Apply

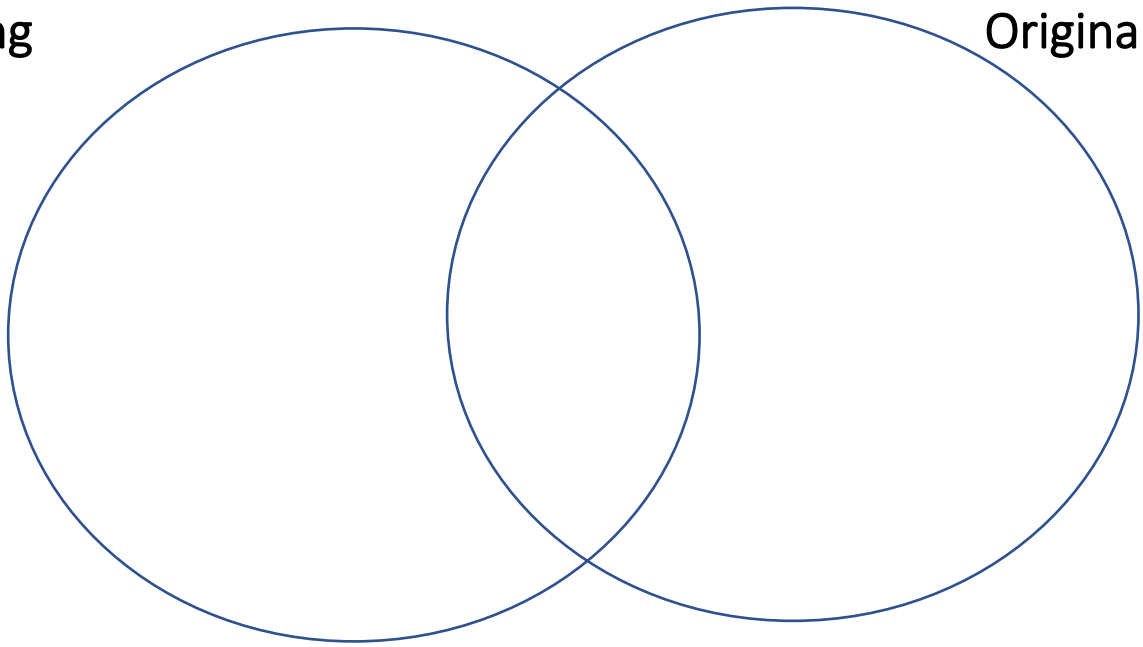
A) How does the language reflect the modern-day context of the story?

Words and phrases	Modern-day context

B) What is similar and what is different about this Cinderella inspired song and the actual fairy tale?

Song

Original Tale



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

Lesson	4	Vehicle Text & Page	Kissin Frogs by Rae Lynn kissin frogs rae lynn lyrics - Google Search note the lyrics have been adapted to make them age appropriate

Anchor Questions(s):
A) What is it about fairy tales that she is not ready to embrace?
B) What are her reasons for not wanting a 'happy ending'?

Teacher Model Question:
How does the song-writer use language to reflect modern day?

Vocabulary Teaching:
N/A

Focus Comprehension & Strategies:
- Retrieve, record and present information
- Read closely, annotating for specific purposes
- Discuss and evaluate how authors use language, including figurative language considering the impact on the reader
- Summarise the main ideas drawn from more than one paragraph and identifying key details that support the main ideas

Focus Content Domain(s):
2g identify / explain how meaning is enhanced through choice of words and phrases
2b retrieve and record information
2c summarise main ideas from more than one paragraph

Step 1: READ

Read to Children 12 mins

Activate prior knowledge Begin by writing the title of the song, Kissin Frogs on a flipchart. Ask the children to use their knowledge of fairy tales to make **Predictions** about the content of the song. Take brief feedback.
Share Anchor Question(s) Explicitly and refer to these throughout the lesson.
Vocabulary: N/A
Explore & Respond There is no music video for this song. Children can listen to it here: Kissin' Frogs - RaeLynn - YouTube . As they listen, the children follow the lyrics. **Teacher note: the lyrics have been adapted to make them age appropriate.** Discuss together the structure of the song and **Summarise** what it is about. Relate back to their **Predictions** and note any other references to fairy tales included in the song.
Fluency N/A

Step 2: MODEL

Model to Children 5 mins

Explicitly Model Strategies & Skills: Have the lyrics on screen or enlarged and demonstrate the use of **Text Marking** and **Think Aloud** as you gather evidence for the Teacher Model question.
Reference the Text: **Text Mark** the following significant words and phrases:
'thinkin' 'bout', 'wanna', 'the radio and cherry lip gloss', 'spend all summer long', 'havin' fun kissin' frogs'.
Teacher Talks: Again, the vocabulary choices are very informal and reflect a young girl thinking about how she wants to spend her summer. The references to the radio and cherry lip gloss let us know what is important to her at this moment in time and it isn't trying to find fairy tale love. This is quite different to the often 'helpless' female characters of fairy tales who spend their time waiting for a prince to rescue them.
Circle all evidence.

Step 3: PRACTISE

Children Practise 8 mins

Children Explore & Discuss: Children have a copy of the text per pair to allow for discussion and collaboration (see Lesson 4 Children Practise).
Practise Taught Strategies & Skills: If children are struggling with evidence for **Anchor Question A,** consider, *'not looking for Prince Charming', 'Once upon a time ain't where I'm at', 'don't need a Mr tryin to fit that slipper', 'there's always time for that'. For* **Anchor Question B**, consider *'too young to think about forever', just thinking 'bout Friday night', 'wanna make all of my mistakes', 'only thing that matters is the radio and cherry lip gloss', 'happy without Happy Ever After, 'wanna have a little fun'.*
Provide feedback to children as they gather evidence.

Step 4: APPLY

Children Apply 10 mins

Evidence Anchor Question(s): Children to add the words and phrases to Lesson 4 Children Apply Activity.
Verbal & Written Responses: Consider the points the children have made and evidence to support
Feedback on Learning: Use assessment for learning to inform feedback to the children. This may include:

- Use of the strategies taught **Prediction, Summarise, Text Mark, Think Aloud**
- responses to the **Anchor Question**.

Acceptable Point(s) Anchor Question A
- doesn't need her Prince Charming or her fairy tale ending. Doesn't want a man to 'fit that slipper' and her to become his wife

Acceptable Point(s) Anchor Question B
- too young
- just wants to enjoy herself
- wants to experience life and make mistakes before settling down
- has other things on her mind
- happy as she is

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

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Lesson 4: Anchor Questions

A) What is it about fairy tales that she is not ready to embrace?
B) What are her reasons for not wanting a 'happy ending'?

Teacher Model Question:

How does the song-writer use language to reflect modern day?



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Lesson 4: Read

Find all of the lyrics here:

kissin frogs rae lynn lyrrics - Google Search

Kissin' Frogs Rae Lynn

I'm too young to think about forever
I'm just thinkin' 'bout this Friday night
I love not knowing where we're going
And dancing with the boy I kinda like

I wanna make all of my mistakes
While I'm young enough to make them once or twice
Or maybe three times

'Cause I ain't looking for my Prince Charming on a horse
No, 'Once Upon a Time' ain't where I'm at
No, I don't need a Mr, tryin' to fit that perfect slipper
On my foot, there's always time for that
So I'm gonna spend all Summer long, sittin' on this river log
'Cause right now there ain't nothin' wrong
With havin' fun and kissin' frogs

Right now the only thing that matters
Is the radio and cherry lip gloss on
I'm happy without Happy Ever After
Yeah, having a good time don't hurt no one

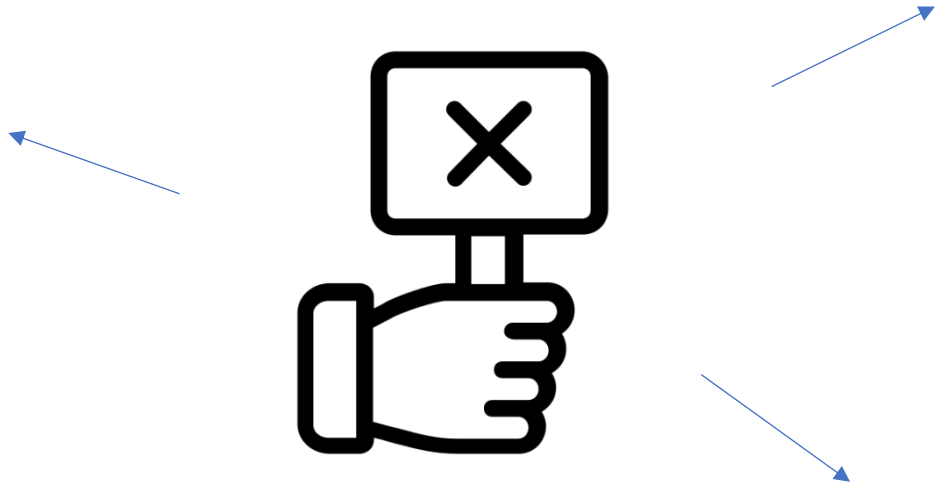
I wanna have a little fun,
Someday I'm gonna find the one that's right
But not tonight

Songwriters: Shane Mcanally / Jimmy Robbins / Racheal Woodward / Rachael Lynn Woodward

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Lesson 4: Children Apply

A) What is it about fairy tales that she is not ready to embrace?



B) What are her reasons for not wanting a happy ending?

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

Lesson	5	Vehicle Text & Page	All of the song lyrics from the previous lessons.

Anchor Questions(s):	Vocabulary Teaching:	Application of Comprehension & Strategies:	Focus Content Domain(s):
Choose one of the songs you have explored this week. How would you convey the message of the song as you plan a music video? How will you use props / lighting / set changes to reflect the fairy tale theme and whether the song-writer has embraced 'happily ever after' or rejected it?	N/A	• Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence • Provide reasoned justification for their views • 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	**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

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 these throughout the lesson.
Vocabulary: N/A
Enjoy and Respond to the text: Recall the songs and how they make comparisons between traditional tales and life. Discuss each in turn and decide whether they see this comparison as something positive or negative. Think of a single word to sum up the tone of each song.

Written Responses / Evidence Anchor Question(s): Explain to the children that today they will work in small teams as if they are the video makers for one of the songs. Children explain and discuss their understanding of what the song conveys in terms of the fairy tale happy ending and how this will impact on the tone and atmosphere of the video. What choices will they make in terms of lighting / images or props they will use / where they will set the video etc. What references to traditional tales will they use and why?

Activity 2:
Children could storyboard their music video, following collaboration with their peers. Add notes about atmosphere and how this relates to the lyrics of the chosen song.

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, Inference**
•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: Anchor Question

Choose one of the songs you have explored this week. How would you convey the message of the song as you plan a music video? How will you use props / lighting / set changes to reflect the fairy tale theme and whether the song-writer has embraced 'happily ever after' or rejected it?



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Lesson 5: Children Apply

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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

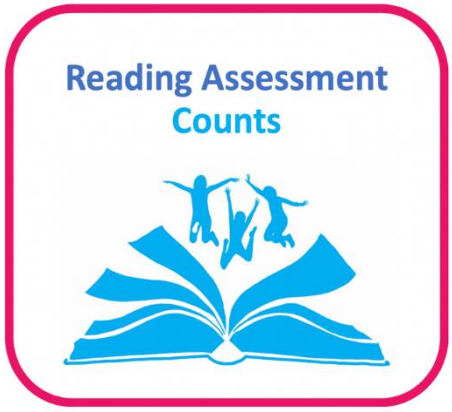
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Reading Curriculum Coverage

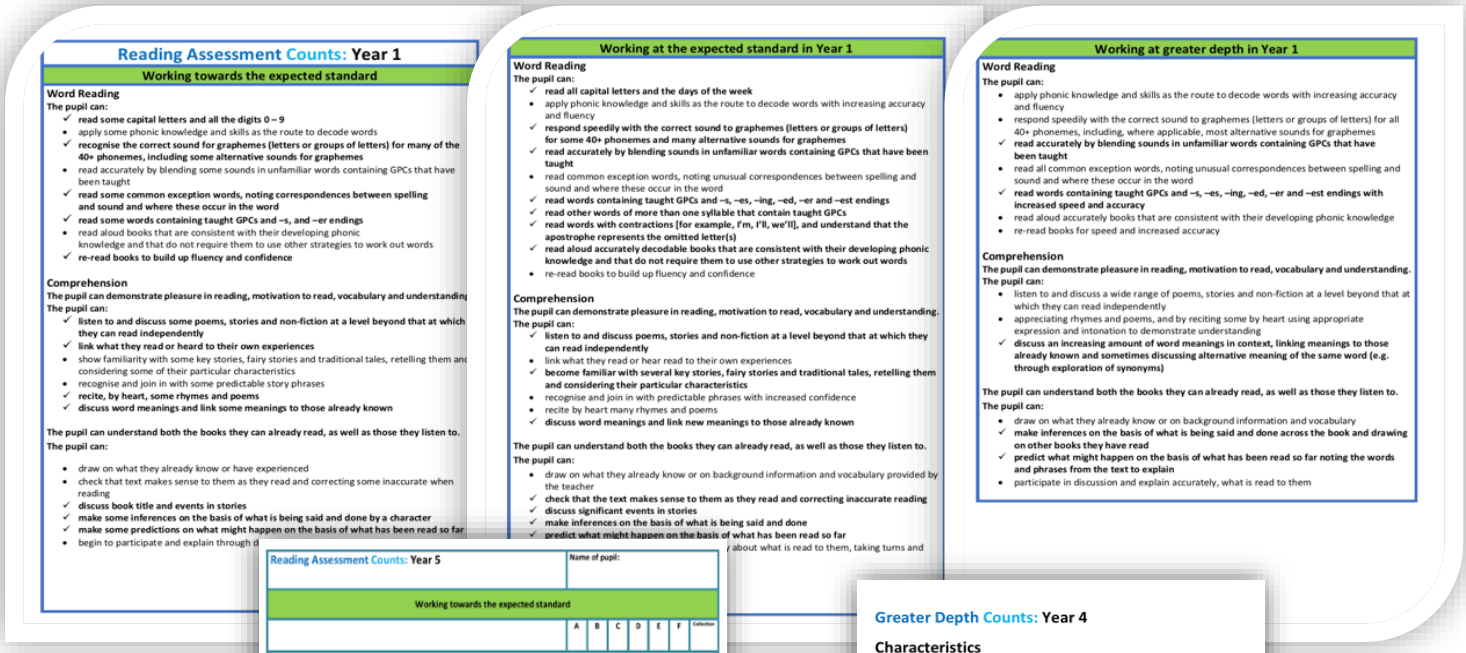


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Reading Assessment







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 d

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**

about what is read to them, taking turns and

Working at greater depth in Year 1

Word Reading

The pupil can:

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

Comprehension

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

The pupil can:

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

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

The pupil can:

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

Reading Assessment Counts: Year 5

Name of pupil:

Working towards the expected standard

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

Greater Depth Counts: Year 4

Characteristics

The pupil:

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

This document will aid teachers in gaining a deeper understanding of each standard within a year group and the progress children are making across a year. It will assist teachers in identifying gaps in learning and will consequently inform planning. Beyond this, it will support school leaders in the identification of whole school priorities for improvement. Used as a moderation tool for all year groups (from Year 1 to Year 6), it will ensure consistency of judgement both within and across schools. **Shop online**
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JORDAN MOORCROFT
St Finbar's Catholic Primary School, Teacher, 2020

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

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

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

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

Helen Pitt
Deputy Head Lunt's Heath Primary School 2020

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

James Martin
Dee Point Primary School Senior Teacher 2020



JAMES SAVAGE
Banks Road Primary School, Assistant Head, 2020

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

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Fact: Improving outcomes in reading helps improve outcomes in writing
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- Vocabulary learning and contextualised spelling, grammar and punctuation
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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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