

Simpson's Lane Primary Academy

Reading Policy 2024-2025

At Simpson's Lane Academy, we believe that **every** pupil has the ability to learn to read and that they have a fundamental right to access high-quality literature from their very first day of school. In order to achieve this, we teach, develop and promote reading across the academy in a number of different ways: Reading for Practise, Reading for Purpose and Reading for Pleasure. By doing this, we strive to ensure that our pupils leave our academy, ready for the next phase of their education as fluent readers who have a love of reading.

Our Intent

Our aims as an academy are:

- To ensure that reading is prioritised.
- To equip all pupils with the necessary phonic knowledge and skills to allow them to access texts, at an age-appropriate level.
- To develop fluency at all stages so that our pupils learn to read text with proficient accuracy, automaticity and prosody.
- To encourage pupils to foster a love and appreciation of books across the school and beyond.
- To ensure that ALL children across the academy have access to challenging, quality, age-appropriate texts.
- To ensure that ALL children are being exposed to rich and varied vocabulary in order to address the word gap.
- To provide a consistent approach in the teaching of reading comprehension.
- To encourage our pupils to respond to their reading in numerous ways.
- To provide a clear structure for teachers' delivery of reading which ensures full curriculum coverage and a progression of reading skills across all Key Stages.

Implementation

Phonics and Early Reading

Phonics is taught in accordance with ELS across the Early Years Foundation Stage, Key Stage One and Key Stage Two where appropriate. Our aim is to develop the children's phonological awareness, ability to segment and blend words and to read harder to read and spell words by sight. For further detailed information of the progression, delivery and assessment of our phonics programme, please see our 'Phonics and Early Reading Policy'.

Home Reading

At Simpson's Lane Academy, we start our pupils' incredible reading journey by providing every child that starts in Nursery with a book bag package that includes: a book of nursery rhymes, a traditional story and a guide for supporting phonemic awareness and reading for pleasure at home.

As children begin to learn sounds more formally in Reception, they access a reading book that is well matched to their current phonics knowledge. This allows them to 'show off' their new reading skills to their parents and carers at home. Pupils can also select a 'reading for enjoyment book' for themselves which an adult at home may read to them. These books may be taken from the 'Top 30 books' series for each year group which are located on reading trees outside each classroom. These books are also rotated within the unit and form part of story time in order to immerse the children in story telling language and develop them as readers.

As children master phonics, and their reading becomes more automatic, pupils will then take a book from our 'Bridging scheme'. This scheme builds on the decodable books with which children are familiar and allows them to build up their confidence and fluency in reading a broader range of texts. These books for 'practise' have been carefully selected by the pupils' class teacher so that it is not too easy, not too hard, but just right - their 'Goldilocks' book. Again, pupils will still continue to be able to select books of their own choosing to promote a love and enjoyment of reading from the reading trees, reading book nooks and libraries.

We promote and celebrate those pupils who read at home through our home reading challenge. Pupils are rewarded each time they read at home and bring their reading record in. Rewards include green tokens which they can then use in the academy's Swap Shop. Additionally, children are entered into the termly draw for 'Star Reader' where they will win a Morrisons voucher for their family. Children from F2- Y6 are expected to read a minimum of three times each week. This should be recorded in their reading records by their parents for younger pupils, but as the child gets older, they will document their own reading journey throughout the week. The pupils' teacher is responsible for checking these records and monitoring home reading.

We endeavour to develop supportive relationships with our parents from the start of school. We offer regular events in school such as Stay and Reads and Phonic/ Reading workshops, which parents are invited to attend. These events seek to provide parents with information about how they can support their child's reading at home, whilst also promoting and fostering a love of reading. The academy send regular reminders about the importance of home reading and actively encourage families where children are not achieving this. If there is a concern around a pupil who is not reading at home, the class teacher will seek to contact their parent and offer support as required.

Reading Plus

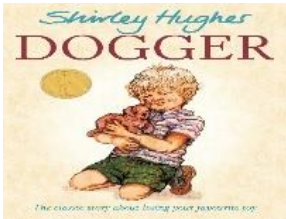
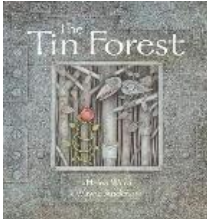

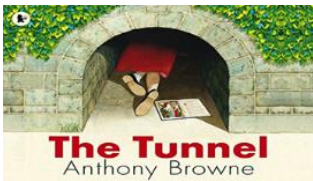
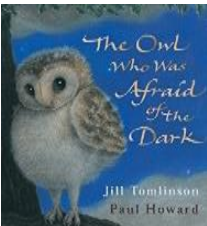
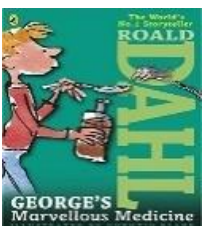
Children in Years 5 and 6, are also given access to Reading Plus which they can access within school and at home. The program is designed to help improve children's fluency, comprehension, vocabulary, stamina and motivation.

All children should be provided with their logins but class teachers are then responsible for ensuring children are accessing the program at home and in school. It is an expectation that during afternoon Reading Fluency children who are not working with an adult are accessing Reading Plus. A Reading Plus reward is given every week in the Sharing Assembly for the top 3 pupils in the school who have accessed Reading Plus.

The Reading Strategy – 'Reading for Practise'

The Reading Strategy is a trust-wide approach to develop reading comprehension skills and reading for meaning strategies. It takes place every day. It incorporates age-appropriate, challenging texts, which are rich in vocabulary. Each week, there should be three lessons focussing on the core text. The other two days should be giving the children the opportunity to be exposed to Non-fiction or poetry.

Our Core texts are:






	Reading Strategy Core Texts		
	Autumn	Spring	Summer
	Key Stage One		
Year 1	 <p>Dogger by Shirley Hughes</p>	 <p>The Tin Forest by Helen Ward</p>	 <p>Traction Man is Here by Mini Grey</p>
Year 2	 <p>The Tunnel by Anthony Browne</p>	 <p>The Owl who was Afraid of the Dark by Jill Tomlinson</p>	 <p>George's Marvellous Medicine by Roald Dahl</p>



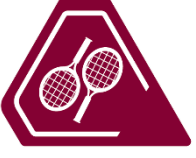





Key Stage Two			
Year 3	 <p>This Morning I Met a Whale by Michael Morpurgo</p>	 <p>The Firework Maker's Daughter by Philip Pullman</p>	 <p>Charlotte's Web by E.B. White</p>
Year 4	 <p>The Miraculous Journey of Edward Tulane by Kate Di Camillo</p>	 <p>The Iron Man by Ted Hughes</p>	 <p>Krindlekrax by Philip Ridley</p>
Year 5	 <p>Street Child by Berlie Doherty</p>	 <p>The Boy at the Back of the Class by Onjali.Q.Rauf</p>	 <p>Who Let the Gods Out by Maz Evans</p>
Year 6	 <p>Black Powder by Ally Sherrick</p>	 <p>The Boy in the Striped Pyjamas by John Boyne</p>	 <p>The Girl of Ink and Stars by Kiran Millwood Hargrave</p>

The Core principles of the Reading Strategy are as follows:

- A 40-50 minute whole class text reading session (20 minutes in Y1, increasing throughout the year)
- Core texts will generally last for one full term although paired texts for bridging themes, non-fiction, poetry and play scripts are taught alongside this.
- All pupils are included in this lesson and are exposed to high-quality texts and discussions, despite potential barriers to their word reading and comprehension.

- Teachers will identify children who are not yet on track to meet ARE and identify the lowest 20% for their year group; they will plan activities during the independent task to develop their decoding and fluency. These pupils will also receive support in addition to this session to help them to catch up quickly. Some of these interventions include interventions from the ELS Phonic program the academy uses.
- All year groups will have a reading response book. There should be a minimum of 3 pieces of written response per week. These may be independent, guided, formal or informal responses to reading. These books should reflect the pride and importance of reading. Pupils in Year 1 will build up to this expectation across the year.
- Reading sessions should have a clear learning objective in the form of a key question linked to the author's impact on the reader so that pupils understand not only the reading skills or strategies that they are practising but also the impact an author has on us as a reader (See Appendix A). The children's written responses should reflect this key question.
- Oracy and Kagan structures are a key driver in reading sessions and are used to support children in forming well developed answers and opinions around reading.
- Reading fluency plays an integral part in our Reading Strategy lessons. Pupils will hear a fluent adult model of reading on a daily basis and be given the opportunity to read aloud each lesson using a range of the fluency techniques below.

Reading and Fluency Practice Technique	Description of Technique	Reasons for Use
 Adult Model	The adult reads the text, modelling fluency to the pupils.	To model fluent reading to the pupils.
 Repeated Reading	The same text is read several times to increase fluency, develop understanding and build confidence and success.	With every read, fluency and understanding should increase and with this, so should the pupils' confidence.
 Paired Reading	Pupils read to one another in pairs. This would usually be followed by peer feedback.	To give opportunities to all pupils to read aloud and learn how to give and take feedback using the language of the fluency rubric: Expression and Volume; Phrasing; Smoothness; Pace
 Text Marking	Pupils listen to the teacher model the reading of the text, marking their text at the same time. They could mark pauses, expression, use of tone and volume for example.	Pupils are able to make notes on how to read the text fluently. For example, when to pause, when to increase or decrease pace and volume and when to change tone of voice.
 Peer Feedback	Pupils give one another feedback on their reading of the text. What they did well and what they could improve.	To learn how to give and take feedback using the language of the fluency rubric: Expression and Volume; Phrasing; Smoothness; Pace

	<p>Echo Reading</p> <p>The teacher reads a small section of the text and pupils echo this back, replicating pauses, expression, use of tone and volume.</p>	<p>To model how to read short sections of the text and encourage effective use of voice or attention to punctuation. Particularly useful for reading dialogue with intended expression or pronouncing difficult vocabulary.</p>
	<p>Choral Reading</p> <p>Everyone reads at the same time.</p>	<p>Encourages everyone to read at the same time, lowering the pressure some pupils can feel when reading aloud.</p>
	<p>Sentence Tennis / Ping Pong Reading</p> <p>Children, in pairs, take it in turns to read a sentence or paragraph.</p>	<p>Opportunities for pupils to read aloud to their partner and practise modelled reading from the teacher or reading informed by text marking.</p>
	<p>Close Reading</p> <p>Re-reading a text closely to examine and discuss the text in terms of meaning, audience and purpose, looking closely at the writer's use of language and consider characterisation etc.</p>	<p>Develops a greater understanding of the text as a whole and the vocabulary used to create meaning.</p>
	<p>Pupil 'Jump in'</p> <p>On an agreed signal, or pause by the teacher, pupils 'jump-in' to read the next word. Selection of the words missed by the teacher should be planned and words chosen with purpose.</p>	<p>Can increase engagement as pupils need to be tracking the text carefully. When planned effectively, enables the teacher to check pronunciation of more difficult vocabulary already introduced.</p>
	<p>Control the Game</p> <p>Children will be selected by the teacher to read a section of the text aloud to the rest of the class.</p>	<p>Allows the teacher to hear pupils read aloud. Teacher can select pupils specifically to read.</p>
	<p>Popcorn Reading</p> <p>Pupils are selected by the person who is reading to read the next section of the text. The reader themselves will decide when to pass the reading on to the next person.</p>	<p>Allows the teacher to hear pupils read aloud.</p>
	<p>Reader's Theatre</p> <p>A combination of many of the above resulting in the performance and reflection or evaluation of this. (the 9 steps)</p>	<p>The children work through a process of the above techniques towards the goal of a final performance.</p>

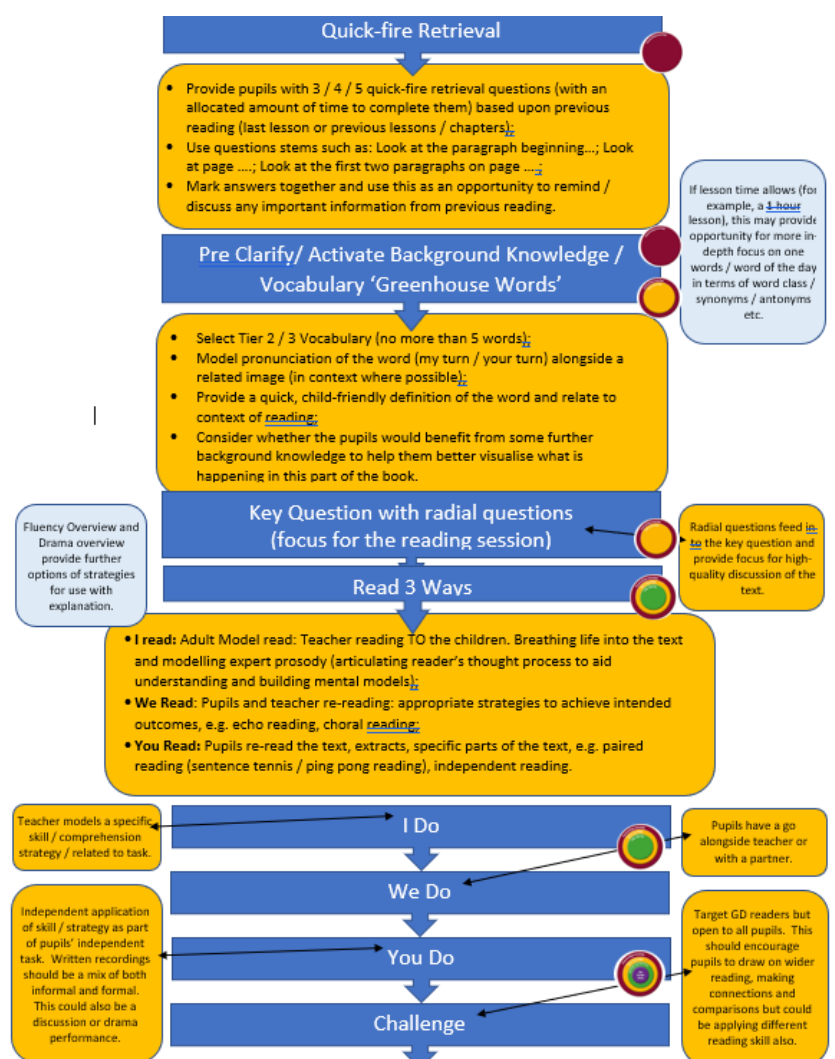
Teaching Sequence

The teaching sequence of a book will be carefully mapped out across a term, or half-term where appropriate, to ensure that the core strategy texts are taught fully and in depth. Linked texts (non-fiction, poetry and other fiction extracts) will be strategically placed within this teaching sequence to reinforce and revisit learning as well as providing new knowledge to support pupils in making inferences about their reading.

Structure of a Reading Session:

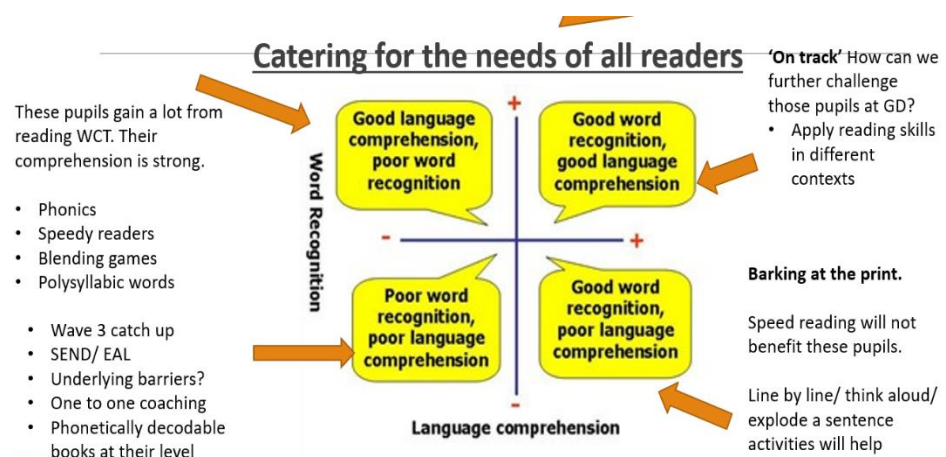
Reading lessons may vary in their structure depending on the sections of texts studied. Some sessions may be more generalised with extended periods of reading and discussion which cross over multiple skills and strategies. Some sessions will be a fluency focus or the outcome may be a performance. However, the vast majority of sessions will follow this format:

- Red Zone - Connect
1. Quick-fire retrieval
- Yellow Zone – New learning
2. Clarify (Vocabulary or feed background knowledge for inferencing)
 3. Read Aloud (Including teacher modelling and pupil fluency focus)
- Green Zone – I do/We do
4. Modelling of focus skill/ strategy by the teacher (I do)
 5. Guided Practise with a partner or group (we do)
- Purple Zone – Independent application
6. Independent/ group response (You do)
 7. Challenge (To reapply the skill in another context/ to revisit previously taught skill)



Supporting the needs of all readers (Raising and Lowering Cognitive Demand):

- **All** children should be included in the Whole Class Reading session wherever possible. The reading session is a communal activity that brings the class together in a shared experience. It ensures that all readers have access to an age-appropriate book, ensuring that the attainment gap does not widen exponentially. However, it is important to us that pupils' gaps in reading are addressed primarily through quality first teaching in the classroom.
- For the least fluent children, who struggle to access the text independently, they should at times through the week be given independent work which reflects what they have been covering in their phonic sessions during the independent part of the Whole Class Reading session to give them opportunity to apply/consolidate skills acquired. Phonics activities, should follow the strategies and resources from ELS.
- Highlighting of key paragraphs may help guide children to where they can locate evidence for an answer to a question or snipping smaller sections of the text to lower the demand of the task can allow these pupils success.
- A focus group of children who may struggle with fluency and decoding could be given the opportunity to work on their fluency and decoding skills with an adult using a text that is more at their ability level during the independent part of the session. This should be evidenced in Reading Response books through use of photographs.
- More able children should be given opportunity to be exposed to more challenging questions either through increasing the cognitive demand of a question or by being exposed to more challenging extracts. (See 5 plagues of reading)
- Whole class reading sessions should be planned carefully to ensure there is suitable and attainable challenge for all. One of the main strategies that the academy uses to differentiate is through considering the 5 strands of cognitive demand. These are used for test development purposes for both KS1 and KS2 end of term reading tests and to support teachers in their planning of reading sessions. For ideas on what progression should look like throughout each year group see **Appendix A and B**.
- For further support and guidance see supporting PowerPoint on SharePoint: <https://schoolpartnershiptrust.org.sharepoint.com/:f:/r/sharing/preading/All%20Years/Raising%20and%20Lowering%20Cognitive%20demand%20training?csf=1&web=1>



Reading Fluency sessions – Reading for practise

In the afternoon, a second reading session is to take place and is timetabled into the school day for Year 1 – Year 6. The purpose of this session is to ensure that pupils have daily practise at reading a book or text at their current reading level (colour band or phonic level) to build up reading stamina.

Children across each year will be grouped by their reading book band into Reading Fluency groups. These groups will then work either with an adult to develop their fluency/decoding or independently using the learning platform: Reading Plus. The teachers will work with the lowest 20% during this time, with any additional adults taking the next group up. This will ensure those most in need, are receiving daily teacher input while those more confident readers are still increasing their pace and stamina without direct teacher intervention.

Sometimes, additional activities will be planned for the groups led by adults. These could include but are not limited to verbal comprehension, scanning games to locate vocabulary, phonic focus on a pattern that proves problematic and written comprehension.

Reading opportunities across the curriculum - Reading for Purpose

As well as during their reading sessions, children will be given the opportunity to read and to apply the comprehension skills that they have practised across the wider curriculum. This should happen daily with pupils drawing inferences from historical documents in history, to reading and following instructions in PE. This is carefully planned and sequenced as part of our REC. (See Reading Enhanced Curriculum intent).

Developing a reading culture – Reading for Pleasure

At Simpson's Lane Academy, we strive to instil a love of books and reading to all of our pupils so that they excel not only in school, but are equipped with a life-long love of reading.

We have many ongoing initiatives throughout the school such as:

- A timetabled story time for **all** classes at the end of the day
- 'Book Blather' sessions where pupils share their recommendations of books with their peers
- Reading trees are outside of each classroom with a range of high quality, age-appropriate books for pupils to take home and either read for themselves, or for a parent to share with them
- Author visits: Peter Murray is our Trust Patron of Reading
- Separate Key Stage 1 and 2 school libraries for pupils to relax and enjoy books – these open lunchtimes and can be used by whole classes and groups during reading sessions, as well as timetabled slots for story time at the end of the day
- A book barrow, manned by our ambassadors is taken out onto the playground each break time
- Reading Ambassadors
- Reading Buddies – older pupils have a younger reading buddy whom they read with over the year
- Every teacher has a responsibility to provide an enriching and stimulating reading corner in their classroom to help foster a love of reading, awe and wonder – these link to class texts each term
- Weekly, parents are invited to 'Stay and read' sessions with their children throughout the academic year to help support parents with how to best deliver home reading sessions
- Phonic and reading workshops take place for parents throughout the year
- Eye-catching and engaging, themed 'book nooks' around the academy that pupils can access during breaks and lunches

Story time

As an academy there is an expectation that all children are read to by an adult every day outside of the Whole Class Reading lesson. At the end of each day, children are given the opportunity to listen to members of staff read a fiction, non-fiction or poetry book to help foster a love of reading. During this session, teachers should be modelling what high-quality reading should be like. Books for these sessions are pre-selected (See Appendix D) to ensure pupils' receive a broad reading diet; once the planned text has been completed, pupils are encouraged to choose further story books within book blather sessions.

Staff CPD

As an academy we are really fortunate to have access to an array of training (CPD) to help develop our teachers to be high-quality reading practitioners. CPD is done through modelling, coaching, team teaching and whispering as well as planning support made available for teachers. We are also fortunate to have access to training delivered by the Trust, where members of staff can access the training videos and resources at any time. (See Appendix E)

Policy Status and Review

Written By:	Sarah Coopey
Approval Date:	September 2024
Review Date:	July 2025

Appendix A

Reading Comprehension PoS and Key Questions Using Toolkits

Years 1 and 2

Year 1 Reading - comprehension

Pupils should be taught to:

- develop pleasure in reading, motivation to read, vocabulary and understanding by:
 - listening to and discussing a wide range of poems, stories and non-fiction at a level beyond that at which they can read independently
 - being encouraged to link what they read or hear to their own experiences
 - becoming very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics
 - recognising and joining in with predictable phrases
 - learning to appreciate rhymes and poems, and to recite some by heart
 - discussing word meanings, linking new meanings to those already known
- understand both the books they can already read accurately and fluently and those they listen to by:
 - drawing on what they already know or on background information and vocabulary provided by the teacher
 - checking that the text makes sense to them as they read, and correcting inaccurate reading
 - discussing the significance of the title and events
 - making inferences on the basis of what is being said and done
 - predicting what might happen on the basis of what has been read so far
- participate in discussion about what is read to them, taking turns and listening to what others say
- explain clearly their understanding of what is read to them

Year 2 Reading – comprehension

Pupils should be taught to:

- develop pleasure in reading, motivation to read, vocabulary and understanding by:
 - listening to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently
 - discussing the sequence of events in books and how items of information are related
 - becoming increasingly familiar with and retelling a wider range of stories, fairy stories and traditional tales
 - being introduced to non-fiction books that are structured in different ways
 - recognising simple recurring literary language in stories and poetry
 - discussing and clarifying the meanings of words, linking new meanings to known vocabulary
 - discussing their favourite words and phrases
 - continuing to build up a repertoire of poems learnt by heart, appreciating these and reciting some, with appropriate intonation to make the meaning clear
- understand both the books that they can already read accurately and fluently and those that they listen to by:
 - drawing on what they already know or on background information and vocabulary provided by the teacher
 - checking that the text makes sense to them as they read, and correcting inaccurate reading
 - making inferences on the basis of what is being said and done
 - answering and asking questions

- predicting what might happen on the basis of what has been read so far
- participate in discussion about books, poems and other works that are read to them and those that they can read for themselves, taking turns and listening to what others say
- explain and discuss their understanding of books, poems and other material, both those that they listen to and those that they read for themselves

Openings and Endings	Settings	Description	Characterisation	Suspense	Action	Dialogue
<ul style="list-style-type: none"> • How has the author started their story effectively? <i>Used time starters – There once was...; Once, not twice,...; Long ago,...; Many moons ago,...</i> <i>Used place starters – In a distant land,...; Far, far away,...; On the other side of the mountain,...</i> <i>Used ‘time’ starters – One day,...; One morning,...; One afternoon,...; One night,...; Late one</i> 	<ul style="list-style-type: none"> • How has the author included time of day and weather in their setting? • How has the author used carefully chosen adjectives to help the reader feel what the setting is like? • How has the author used ‘as’ and ‘like’ similes to help the reader picture their setting? • How has the author used 	<ul style="list-style-type: none"> • How has the author ‘named’ things to create clear pictures in the reader’s minds? <i>Poodle / Rottweiler rather than dog</i> • How has the author used adjective to help the reader picture objects / characters and settings? <i>The small, round pot; the enormous worm; the calm, glistening lake</i> 	<ul style="list-style-type: none"> • How has the author given their character’s names that tell the reader something about them? <i>Tiny Tess</i> • How has the author used similes to describe a specific feature? <i>His smile was like a crescent moon.</i> • How has the author used sentences of three to build up their description? <i>Santa was red, fat and friendly.</i> 	<ul style="list-style-type: none"> • How has the author built suspense by putting the main character into a scary or derelict setting? <i>Forest, old bridge, empty house</i> • How has the author used the darkness / cold or isolated the character to build suspense? • How has the author made the main character hear or see 	<ul style="list-style-type: none"> • How has the author used sentences of three to focus on action? <i>He ran down the lane, leapt over the wall and screamed.</i> • How has the author chosen and used verbs that have emotion? <i>dashed, leapt, grab, grip, chase</i> • How has the author used adverbs to add detail about how characters move? <i>She tiptoed suspiciously</i> 	<ul style="list-style-type: none"> • How has the author shown how a character feels, thinks or behaves through what they say <i>“I’m scared!”</i> • How has the author used powerful synonyms for ‘said’ to reveal how a character said something? <i>hissed, squealed, roared, whispered</i> • How has the author used adverbs in addition to ‘said’ to add emotion?

<p><i>night,... Early one morning,...</i></p> <ul style="list-style-type: none"> • How has the author shown the reader the story is ending effectively? <i>In the end,...; Just in the nick of time,..</i> • How has the author shown that a character has changed or learned something to end their story effectively? <i>He would never steal again.</i> 	<p>sentences of three to build up the description of their setting?</p> <ul style="list-style-type: none"> • <i>The forest was cold, dark and silent. The sea was calm, warm and welcoming.</i> • How has the author used prepositions to extend their description of the setting? • <i>Near the cave; on top of the table; behind the door</i> 	<ul style="list-style-type: none"> • How has the author used sentences of three to build up their description? <i>Fred was tired, old and bored.</i> • How has the author used verbs that add detail or feeling? <i>'crept' instead of 'walked'</i> • How has the author used adverbs to describe how something or someone does something? <i>She walked quietly</i> • How has the author used alliteration to make their description sound good to the reader? <i>Sally slept silently</i> 	<ul style="list-style-type: none"> • How has the author used carefully chosen verbs and adverbs to describe how their character moves? <i>She tiptoed slowly.</i> • How has the author used two adjectives to give different details about their character? <i>A large, unfriendly man</i> • How has the author used alliteration to make their writing sound good to their reader? <i>Sally slept silently</i> • How has the author included extra, important information about their character? <i>Sam, who was lost, sat down and cried</i> • How has the author used repetition to add 	<p>something to build suspense? <i>He saw two orange eyes in the bushes</i></p> <ul style="list-style-type: none"> • How has the author used scary sounds to build suspense? <i>Something hissed</i> • How has the author shown glimpses of things to build suspense? <i>A hand appeared</i> • How has the author show their character's reaction to build suspense? <i>She shivered</i> • How has the author used short, punchy sentences to add to the drama and suspense? <i>It was here.</i> • How has the author used exclamations for impact? <i>What a fool she was!</i> 	<ul style="list-style-type: none"> • How has the author shown their character's reactions? <i>She smiled; he frowned</i> • How has the author used onomatopoeia? <i>Snap! Crash!</i> • How has the author used a range of dramatic fronted adverbials to advance the action? <i>At that moment,... Suddenly,... Unfortunately,...</i> 	<p><i>He said nervously</i></p>
--	--	---	---	--	--	---------------------------------

			<p>detail to their description? <i>A lean cat, a mean cat.</i></p>	<p>• How has the author used dramatic adverbials to introduce suspense and drama? <i>At that moment,...</i> <i>Suddenly,...</i> <i>Unfortunately,...</i></p>		
--	--	--	--	--	--	--

Reading Comprehension PoS and Key Questions Using Toolkits

Years 3 and 4

Years 3 and 4 Reading - comprehension

Pupils should be taught to:

- develop positive attitudes to reading, and an understanding of what they read, by:
 - listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - reading books that are structured in different ways and reading for a range of purposes
 - using dictionaries to check the meaning of words that they have read
 - increasing their familiarity with a wide range of books, including fairy stories, myths and legends, and retelling some of these orally
 - identifying themes and conventions in a wide range of books
 - preparing poems and play scripts to read aloud and to perform, showing understanding through intonation, tone, volume and action
 - discussing words and phrases that capture the reader's interest and imagination
 - recognising some different forms of poetry [for example, free verse, narrative poetry]
- understand what they read, in books they can read independently, by:
 - checking that the text makes sense to them, discussing their understanding, and explaining the meaning of words in context
 - asking questions to improve their understanding of a text
 - drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - predicting what might happen from details stated and implied
 - identifying main ideas drawn from more than 1 paragraph and summarising these
 - identifying how language, structure, and presentation contribute to meaning
- retrieve and record information from non-fiction
- participate in discussion about both books that are read to them and those they can read for themselves, taking turns and listening to what others say

Openings and Endings	Settings	Description	Characterisation	Suspense	Action	Dialogue
<ul style="list-style-type: none"> • How has the author used time / weather / place starters to orientate the reader at the start of their story / chapter? <i>Late one night,...; Snow fell...; The river teemed with fish...</i> How has the author used 'who', 'where', 	<ul style="list-style-type: none"> • How has the author used carefully chosen names to suggest something about the setting? <i>Hangman's Wood</i> • How has the author used times of day / weather deliberately to create a desired effect? 	<ul style="list-style-type: none"> • How has the author 'shown not told' using the senses or the setting to describe a character's emotions? <i>The shadow darted forwards. Her skin crawled.</i> • How has the author used powerful, precise and well-chosen 	<ul style="list-style-type: none"> • How have names been chosen to suggest character? <i>Mr Hardy (strong and tough); Miss Honey (gentle)</i> • How have actions and reactions been used to show how the character is feeling? <i>Sarah glowered; a shiver shot up her spine.</i> 	<ul style="list-style-type: none"> • How has the author used empty words to hide threat? <i>something, somebody, It, a silhouette</i> • How has the author been described the threat as getting closer and closer? • How has the author shown the 	<ul style="list-style-type: none"> • How has the author used actions and reactions to show how a character is feeling? <i>Trudged, tiptoed, glanced, sighed, glared</i> • How has the author injected action into the setting to create atmosphere 	<ul style="list-style-type: none"> • How has the author balanced description, action and dialogue? <i>Used only a few exchanges</i> • How has the author tagged what a character is doing while speaking? <i>"No," he hissed, shaking his head.</i> • How has the author used dialogue to

<p><i>'what' and 'when' is happening to orientate the reader at the beginning of their story?</i></p> <ul style="list-style-type: none"> • How has the author shown how their character feels or their personality at the start of their story / chapter? <i>Bill glared at his teacher...</i> • How has the author used speech dramatically at the start of their story / chapter? <i>"How do we escape now?"</i> • How has the author used questions / exclamations to hook the reader's interest at the start of their story / chapter? <i>"Run!" they yelled. "What is it?" she muttered.</i> 	<p><i>Thunder rumbled through the darkness</i></p> <ul style="list-style-type: none"> • How has the author used carefully chosen verbs and adverbs to bring their setting to life? <i>Snow fell gently and covered the cottage in the wood.</i> • How has the author brought their setting to life using the senses? <i>Using a detailed sentence of three to describe what can be seen, heard or touched – Old carpets, dusty sheets and broken chairs littered the floor</i> • How has the author used personification to bring the setting to life? <i>The warm night air caressed her face.</i> 	<p>nouns / adjectives / verbs / adverbs to match the mood / atmosphere? <i>Rusted, overgrown, smeared, smothered, snatched, bounded</i></p> <ul style="list-style-type: none"> • How has the author used personification to bring the setting to life? <i>The bushes seemed to be holding their breath.</i> • How has the author used similes and metaphors to create atmosphere? <i>Even the tables froze.</i> • How has alliteration been used to add to the atmospheric effect? <i>Sally slept silently. The dark, damp, dangerous wood...</i> • How has the author used 	<ul style="list-style-type: none"> • How has the author used interests, special talents, expressions, loves / hates / fears, distinctive features or secrets to develop their main characters? <i>Shive kept a pet rat called Simon in a cage made of bamboo shoots / "Rats!" she cried. / Carol had always been afraid of the dark. / She walked with a strange limp / She had promised that she would never tell.</i> • How has the author revealed their character's desires, wishes or fears to the reader? <i>Gareth had always wanted a pet. / Gareth had never liked lizards.</i> 	<p>character's feelings through their reactions? <i>She froze</i></p> <ul style="list-style-type: none"> • How has the author used repetition to intensify the situation? <i>Deeper and deeper she walked into the forest</i> • How has the author used rhetorical questions to make the reader worried? <i>Who had turned out the light? What was it?</i> • How has the author used verbs that connect the emotion of the main character / or threat? <i>crept, tiptoed, trembled, grabbed, smothered, slithered</i> 	<p>through personification and simile? <i>The bushes seemed like they were holding their breath. The trees lined the streets like an army.</i></p> <ul style="list-style-type: none"> • How has the author used a variety of progressive '-ing' openers to drop the reader straight into the action? <i>Leaping out from behind the car,...</i> • How has the author extended the action using '-ing' clauses? <i>The trees lined the streets like and army, standing to attention.</i> • How has the author used varied sentence length to affect the reader, e.g. short, punchy sentences to build 	<p>suggest how a character feels or thinks or what they are like?</p>
--	--	---	--	--	---	---

<ul style="list-style-type: none"> • How has the author shown how their character has changed or what has been learned (moral) at the end of the story? 	<ul style="list-style-type: none"> • How has the author brought the setting to life through the eyes of the character? <i>Jo looked around the room.</i> • How has the author shown how their character reacts to a setting? <i>Jo shivered.</i> 	<p>expanded noun phrases to add intriguing detail? <i>The shaggy dog at the end of the lane begged on all fours.</i></p>		<ul style="list-style-type: none"> • How has the author used dramatic adverbials to inject pace and drama? <i>In an instant,...</i> <i>Without warning,...</i> <i>Out of the Blue...</i> 	<p>tension and affect pace? <i>The door slammed shut. He was not alone.</i></p> <ul style="list-style-type: none"> • How has the author used dramatic fronted adverbials been used to advance the action? <i>In an instant,...</i> <i>Without warning,...</i> <i>Without thinking,...</i> 	
--	--	--	--	---	--	--

Reading Comprehension PoS and Key Questions Using Toolkits

Years 5 and 6

Years 5 and 6 Reading - comprehension

Pupils should be taught to:

- maintain positive attitudes to reading and an understanding of what they read by:
 - continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks
 - reading books that are structured in different ways and reading for a range of purposes
 - increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions
 - recommending books that they have read to their peers, giving reasons for their choices
 - identifying and discussing themes and conventions in and across a wide range of writing
 - making comparisons within and across books

- learning a wider range of poetry by heart
- preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience
- understand what they read by:
 - checking that the book makes sense to them, discussing their understanding and exploring the meaning of words in context
 - asking questions to improve their understanding
 - drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence
 - predicting what might happen from details stated and implied
 - summarising the main ideas drawn from more than 1 paragraph, identifying key details that support the main ideas
 - identifying how language, structure and presentation contribute to meaning
- discuss and evaluate how authors use language, including figurative language, considering the impact on the reader
- distinguish between statements of fact and opinion
- retrieve, record and present information from non-fiction
- participate in discussions about books that are read to them and those they can read for themselves, building on their own and others' ideas and challenging views courteously
- 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 justifications for their views

Openings and Endings	Settings	Description	Characterisation	Suspense	Action	Dialogue
-----------------------------	-----------------	--------------------	-------------------------	-----------------	---------------	-----------------

<ul style="list-style-type: none"> • How has the author 'hooked' the reader at the beginning of their story? <i>Usually, Tim enjoyed playing in the park but... Used a contrast (inside / outside) – Outside, the wind howled. Inside, the fire blazed. Used a dilemma, desire or unexpected event – Jo wept. Suggested something dangerous might happen / has happened – The ancient bridge shook...; Smoke rose from the village... Dismissed the 'monster' – Tim had never believed in ghosts. Created a mood – The fog shrouded...</i> 	<ul style="list-style-type: none"> • How has the author introduced something unusual to hook the reader and lead the story forwards? <i>There was a crumpled letter on the doormat.</i> • How has the author used a change of setting, weather or time to create a new atmosphere? <i>A glimmer of sunlight parted the stormy sky</i> • How has the author used action within a sentence of three to bring the setting alive? <i>Rusty pipes groaned, fragile cobwebs trembled and a slither of light punctured the darkness.</i> • How has the author built tension by hinting 	<ul style="list-style-type: none"> • How has the author selected detail and descriptive techniques to suit purpose, e.g. to scare the reader, to lull the reader? • How has the author used a character's reaction or author's commented to show the effect of a description? <i>Joanna shuddered.</i> • How has the author used onomatopoeia rather than alliteration to reflect meaning? <i>The bees buzzed loudly.</i> • How has the author made word choices that add something new and necessary? <i>Not the red letterbox but the rusted letterbox</i> 	<ul style="list-style-type: none"> • How has the author dropped in details to suggest character? <i>Mr Simons, gripping his cane, glared at the two boys.</i> • How has the author shown (not told) how characters feel by what they do, think or say? <i>"Get out!" he snapped, slamming the door. (showing anger)</i> • How has the author revealed a character's thoughts? <i>He hoped that he would find his way home.</i> • How has the author linked the way the character feels with their actions? <i>Encouraged by the bright weather,</i> 	<ul style="list-style-type: none"> • How has the author used the setting effectively to affect the reader? <i>Lulled the reader with a cosy setting or used an abandoned setting</i> • How has the author used personification when describing their setting to make it sound dangerous? <i>The icy wind clawed at his skin.</i> • How has the author used the weather and/or time of day to create atmosphere? • How has the author used the senses (characters hearing, seeing, touching, smelling or sensing) to suggest something ominous? 	<ul style="list-style-type: none"> • How has the author used a character's reaction to show the effect of a description? <i>Joanna shuddered.</i> • How has the author mirrored the character's feelings through the setting? <i>The murky water lay dead before him.</i> • How has the author used powerful vocabulary to connect their desired mood and feeling? <i>Mocking, dominating</i> • How has the author used speech to advance the action and show emotion? <i>"Come back you scoundrel!"</i> • How has the author used 	<ul style="list-style-type: none"> • How has the author used dialogue to show characters discussing other characters and reflect on events? <i>"I cannot believe Sam ignored me earlier," Kabir muttered.</i> • How has the author used a listener's reaction to add to the effect of dialogue? <i>"Hello," said John, waving to his friend. Tim gasped.</i> • How has the author added action before characters reply? <i>"Hello," said John, waving to his friend. Tim gasped. Coming down the road was an elephant. "Run for it!" squeaked Tim.</i> • How has the author used formal
---	---	--	---	--	---	---

<p>Used a 'trigger' to catch the reader's interest – <i>someone wants something; is warned not to do something; has to go somewhere; is threatened; loses something; finds something.</i></p> <p>Used a flashback or flashforward</p> <ul style="list-style-type: none"> • How has the author used a cliff hanger / set up a sequel effectively at the end of their story / chapter? • How has the author used comments on events to end their story / chapter effectively? <i>And from that day onwards, Tim never looked at the graveyard in the same way.</i> 	<p>at what might happen?</p> <ul style="list-style-type: none"> • <i>Death's Dell lay silent, suffocated by mist.</i> • How has the author created a strong sense of atmosphere – using personification, simile and metaphor? • <i>The sofa beckoned with welcoming arms, a mother waiting to hug.</i> • How has the author used contrast to engage and intrigue the reader? • <i>Buildings that once had stood proud were now merely rubble.</i> • How has the author mirrored a character's feelings through the setting or the weather? • <i>The rain poured; Gary sniffed.</i> 	<ul style="list-style-type: none"> • How has the author brought their scenes to life using precise detail? <i>His gold fob watch glinted.</i> 	<p><i>Jane set out for a long walk.</i></p> <ul style="list-style-type: none"> • How has the author used other characters' (or the narrator's) comments or reactions to show the feelings of their characters? <i>"Tracy's upset again," whispered Jamil.</i> • How has the author used contrasting main characters and shown how characters feel in the inside whilst indicating something else? <i>As their eyes met, she forced a smile upon her face and curtsayed.</i> • How has the author shown characters development in how they feel at the start and end of a story? 	<p><i>It was there; he knew it. It had found him.</i></p> <ul style="list-style-type: none"> • How has the author suggested that something is about to happen? <i>The world fell silent...</i> • How has the author revealed the character's thoughts? <i>She wondered if she would ever escape the darkness.</i> • How has the author used sentences of three and drop in clauses to slow the action? <i>Something was stalking him, watching his every move, waiting for him to make a mistake?</i> 	<p>repetition to build tension whilst advancing the action?</p> <p><i>Towards the lake... towards the bowl ... towards my fish!</i></p> <ul style="list-style-type: none"> • How has the author shown how different characters react to a situation? <i>Jack screamed; Raj laughed</i> 	<p>and informal techniques to develop a character's voice, such as apostrophes for omission and question tags?</p> <p><i>"We was lovin' that yesterday, weren't we?"</i></p>
--	---	--	--	--	---	--

			<i>Mrs Bonny frowned. (opening) / Mrs Bonny turned to her new-found friend and smiled. (ending)</i>			
--	--	--	---	--	--	--

Cognitive Domains

The thinking skill and intellectual processes required to respond to texts in increasing 'depth'

Strand A – Accessibility of the target information –Where can the information be found?

Strand B – Complexity of the target information –What is the language of the text like?

Strand C – Task Specific Complexity –How much work is needed to answer the question?

Strand D– Response strategy –How easy is it to organise and present the answer?

Strand E – Technical knowledge required –How complex is the language of the question and/or the knowledge to answer it?



Reading skills Progression

	Word Reading	Fluency	Comprehension					
			1a	1b	1c	1d	1e	Other core skills
Year 1	<p>Read accurately by blending the sounds in words that contain the common graphemes for all 40+ phonemes</p> <p>Read at least 90% of Year 1 common exception words</p> <p>Read words containing contractions e.g. we'll, I'm, she's</p>	<p>Read books at at least Orange level with at least 95% accuracy.</p> <p>Read aloud many words accurately without overt sounding and blending</p> <p>Check the text makes sense to them as they read (for example recognising when they are not making sense and correcting inaccuracies or asking for clarification)</p>	<p>Match simple words to their meaning- can be in pictorial form.</p> <p>Suggest words to describe characters' appearance and feelings.</p>	<p>Answer simple questions about what they have read in both fiction and non-fiction such as who, what, where, when etc.</p> <p>Discuss the title and key events</p> <p>Decide if a statement is true or false.</p>	<p>Understand the concept of 'beginning, middle and end' of a fiction book</p> <p>Retell many familiar stories including traditional tales, using images to support.</p> <p>Sequence key events in the order in which they happened (1-3)</p>	<p>With a book that is familiar to them, begin to make simple inferences about characters based upon what has been said or done</p>	<p>Make simple verbal and pictorial predictions based on what they have read or has been read to them so far</p>	<p>Explain clearly what they understand about a text that they have read or one that has been read to them</p>

	Word Reading	Fluency	Comprehension					
			1a	1b	1c	1d	1e	Other core skills
Year 2	<p>Read accurately words of two or more syllables</p> <p>Apply phonic knowledge and skills as the main route to decoding unfamiliar words.</p> <p>Read most words containing common suffixes</p> <p>Read at least 90% of common exception words</p>	<p>Read books at at least Gold level with at least 95% accuracy. https://youtu.be/v3XOsTF33Y</p> <p>Read most words accurately and fluently without overt sounding and blending to allow them to focus on their understanding of the text (at approximately 90 words per minute)</p> <p>Sound out most unfamiliar words accurately.</p>	<p>Discuss and clarify the meaning of new words</p> <p>Discuss their favourite words and phrases.</p> <p>Circle words that have the same meaning</p> <p>Suggest Tier 2 synonyms for common words e.g. <u>s</u>print instead of run.</p>	<p>Retrieve simple information from fiction and non-fiction such as who, where, when, what, how, why etc.</p> <p>Give two examples/ ways/ things / places etc.</p> <p>Decide if a range of statements are true or false.</p>	<p>Explain what has happened so far in what they have read.</p> <p>Discuss the sequence of events and how they are related.</p> <p>Retell a wider range of stories including fairy stories</p> <p>Sequence key events in the order in which they happened (1-4) 1c</p>	<p>Make some simple, accurate inferences about characters based upon what has been said and done.</p> <p>Ask their own questions of characters and predict what their answers may be.</p>	<p>Make simple predictions based on what they have read so far</p>	<p>Check that the text makes sense to them, correcting any inaccurate reading.</p> <p>Understand that non-fiction texts can be presented in many different ways.</p> <p>Build up their repertoire of poems learnt by heart by reciting these regularly.</p>

	Word Reading	Fluency	Comprehension								
			2a	2b	2c	2d	2e	2f	2g	2h	Other core skills
Year 3	<p>Read most polysyllabic words found in age appropriate texts.</p> <p>Read words that contain common prefixes and suffixes</p> <p>Apply phonics skills previously taught as the main route to tackle new & unfamiliar vocabulary.</p>	<p>Read books at brown level or above with at least 95% accuracy.</p> <p>Read accurately and fluently, a range of age related texts, which include unfamiliar words.</p>	<p>Understand how common prefixes and suffixes change the meaning of the root word</p> <p>Offer a range of words which are similar in meaning to...</p>	<p>Retrieve and record information from fiction and non-fiction texts with paragraph or section locators.</p> <p>Decide if a range of statements are true or false and begin to explain reasoning</p>	<p>Identify and summarise the main idea from one paragraph.</p> <p>Sequence events in the order in which they happened (1-5)</p> <p>Retell some favourite myths and legends orally.</p>	<p>Make accurate inferences about characters feelings, thoughts and motives using evidence from the text.</p> <p>Can offer a range of feelings and emotions to describe how a character may be feeling.</p> <p>Can suggest what a character may be thinking.</p> <p>Ask questions to improve their understanding of the text.</p>	<p>Make sensible predictions about what is <u>likely</u> to happen referring to details in the text</p>	<p>Identify some conventions of different types of texts e.g. greetings in a letter, sub headings and diagrams etc.</p> <p>Identify the main theme or idea of texts</p> <p>recognising some different forms of poetry [for example, free verse, narrative poetry]</p>	<p>Identify the language the author uses to create effects</p> <p>Explain what a particular word/phrase suggests</p> <p>Understand the meaning of simple and common English idioms</p>	<p>Can explain in what way some character and settings are similar or different</p> <p>Can explain the similarities and differences between two extracts giving the same information.</p>	<p>using dictionaries to check the meaning of words that they have read</p> <p>preparing poems and play scripts to read aloud and to perform, showing understanding through intonation, tone, volume and action</p>

	Word Reading	Fluency	Comprehension								
			2a	2b	2c	2d	2e	2f	2g	2h	Other core skills
Year 4	<p>Read polysyllabic words found in age appropriate texts.</p> <p>Read passages of longer texts mostly accurately and fluently and for more sustained periods.</p>	<p>Read books at grey level or above with at least 95% accuracy.</p> <p>Read accurately and fluently, a range of age related texts which include unfamiliar words</p>	<p>Apply their knowledge of prefixes/suffixes to understand and explain the meaning of new words</p> <p>Offer another word which is closest in meaning to...</p>	<p>Retrieve and record information from both fiction and non-fiction with paragraph or section locators.</p> <p>Decide if a range of statements are true or false and justify decisions with evidence from the text.</p>	<p>Identify and summarise the main ideas across more than one paragraph</p> <p>Sequence events in the order in which they happened across more than one paragraph (1-5)</p> <p>Retell some favourite myths and legends orally.</p>	<p>Make accurate inferences, drawing upon relevant evidence from the text to support their ideas e.g. Feelings, thoughts and motives</p> <p>Can offer a range of feelings and emotions to describe how a character may be feeling.</p> <p>Can suggest what a character may be thinking.</p> <p>Ask questions to improve their understanding of the text.</p>	<p>Make sensible predictions about what is <u>likely</u> to happen referring to key details stated in the text and by drawing on their own background knowledge.</p>	<p>Identify how structure and presentation contribute to the meaning of a text i.e. diary in 1st person, nonsense poetry</p> <p>recognising some different forms of poetry [for example, free verse, narrative poetry]</p> <p>Identify recurring themes and ideas in a wider range of texts</p>	<p>Comment on the choice of language the author uses to engage the reader i.e. identify precise words chosen for effect</p> <p>Explain what a particular word/phrase suggests</p> <p>Understand the meaning of a range of English Idioms</p>	<p>Can explain in what way some character and settings are similar or different.</p> <p>Can explain why one extract is more effective than another.</p>	<p>using dictionaries to check the meaning of words that they have read</p> <p>preparing poems and play scripts to read aloud and to perform, showing understanding through intonation, tone, volume and action</p>

								Begin to explain the authors' message.			
	Word Reading	Fluency	Comprehension								
			2a	2b	2c	2d	2e	2f	2g	2h	Other core skills
Year 5		<p>Read books at dark blue level or above with at least 95% accuracy.</p> <p>Read age appropriate books with confidence and fluency including whole novels</p> <p>Read aloud with appropriate speed and intonation that shows understanding .</p>	<p>Demonstrate the ability to work out the meaning of new words using the context and the proficient use of a dictionary</p> <p>Demonstrate the ability to locate synonyms for a range of Tier 2 vocabulary in a lengthier text.</p>	<p>Recognise the difference between fact and opinion</p> <p>Retrieve implicit information from fiction and non-fiction texts</p> <p>Retrieve information quickly and correctly even when the information is not indicated by a paragraph or section locator.</p>	<p>Identify and summarise the main ideas across more than one paragraph using quotations as evidence</p> <p>Can sequence events from across a lengthier text</p>	<p>Infer meaning from details stated and justify these with direct evidence from the text</p> <p>Can explain what impression they get of a person's character.</p> <p>Can explain what impressions they get of a particular place or atmosphere.</p>	<p>Make sensible predictions about what is likely to happen from the details stated and implied and justify these with evidence from the text and own background knowledge.</p>	<p>Can identify some grammatical and language features and evaluate how these have impact on the reader.</p> <p>Identify recurring themes and ideas in a wider range of texts</p> <p>Explain the authors' message.</p>	<p>Can identify some grammatical and language features and evaluate how these have impact on the reader.</p> <p>What impression does this simile/description give us about.</p>	<p>Can make comparisons within and across texts i.e. comparing how characters change over time.</p> <p>Can give numerous similarities and differences about character and places.</p>	<p>recommend books that they have read to their peers, giving reasons for their choices</p> <p>prepare poems and plays to read aloud and to perform , showing understanding</p>

				Present information from non-fiction in writing or to an audience.							through intonation, tone and volume so that the meaning is clear to an audience
	Word Reading	Fluency	Comprehension								
			2a	2b	2c	2d	2e	2f	2g	2h	Other core skills
Year 6		<p>Read age appropriate books with confidence and fluency including whole novels. https://www.youtube.com/watch?v=fU0jRe5cnMw</p> <p>Read aloud with appropriate speed and intonation</p>	<p>To work out the meaning of unfamiliar words using the context</p> <p>Demonstrate the ability to locate synonyms for a range of Tier 2 vocabulary in a lengthier text.</p>	<p>Retrieve implicit information from Fiction and Non Fiction texts</p> <p>Recognise the difference between fact and opinion</p> <p>Retrieve information</p>	<p>Summarise main ideas, identifying key details and using quotations as evidence</p> <p>Can sequence events from across a lengthier, more complex text (1-5)</p>	<p>Can explain and discuss their understanding of what they have read drawing on inference and justifying these with specific and accurate evidence</p> <p>Can explain what</p>	<p>Predict what is likely to happen from details stated and implied, justifying these with evidence from the text and own background knowledge.</p>	<p>Can identify some grammatical and language features and evaluate how these have impact on the reader.</p> <p>Identify recurring</p>	<p>Evaluate how authors use language, including figurative language, considering the impact on the reader</p>	<p>Make comparisons within and across books e.g. how characters change over time</p> <p>Can give numerous similarities</p>	<p>Recommend books that they have read to their peers, giving reasons for their choices</p> <p>Prepare poems and</p>

		that shows understanding .		quickly and correctly even when the information is not indicated by a paragraph or section locator. Present information from non-fiction in writing or to an audience.		impressions they get of a person's character, supporting these with accurate evidence from the text. Can make inferences about the type of relationship between two characters, supporting this with evidence from the text (This may be paraphrased and not necessarily be a direct quote) Can explain what impressions they get of a particular place or atmosphere.		themes and ideas in a wider range of texts Explain the authors' message Explain how the author's thoughts and feelings about the content impacts on the way the piece is written. (Bias etc)	What 2 impressions does this give us about.	es and differences about character and places	plays to read aloud and to perform , showing understanding through intonation, tone and volume so that the meaning is clear to an audience
--	--	----------------------------	--	---	--	--	--	--	---	---	--

Appendix D

Reading Spine – Year 1 Starting Reading Strategy Fully in Autumn 1						
	Autumn		Spring		Summer	
Reading Strategy Text	Dogger By Shirley Hughes		The Tin Forest By Helen Ward		Traction Man By Mini Grey	
	F – British		F – British		F – British	
	32 pages AD 550L LY 3.1 AR Families Toys		32 pages AD 560L LY 2.9 AR Fantasy Recycling Environment Animals		32 pages AD 630L LY 3.6 AR Adventure Fantasy Toys	
Story Time Texts	My Daddies (Top 30 There I Am) By Gareth Peter	Look Up! (Top 30 There I Am) By Nathan Bryan	The Proudest Blue (Top 30 There I Am) By Ibtihaj Muhammad	Julian is a Mermaid (Top 30 There I Am) By Jessica Love	Coming to England (Top 30 There I Am) By Floella Benjamin	Small in the City (Top 30 There I Am) By Sidney Smith
	M – W British	M – British Jamaican	F – American	F - American	F - Trinidadian	M - Canadian
	32 pages LGBTQ Families	32 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Brothers and Sisters Science Space AWARD WINNER WATERSTONES BOOK OF YEAR 2020	40 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Brothers and Sisters AWARD WINNER	40 pages Gender Roles Grandparents	32 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Caribbean Emigration	40 pages Cities Environments

Reading Spine – Year 2					
	Autumn		Spring		Summer
Reading Strategy Text	The Tunnel By Anthony Browne	The Tear Thief By Carol Ann Duffy	The Owl Who Was Afraid of the Dark By Jill Tomlinson		George's Marvellous Medicine By Roald Dahl
	M - British	F – British	F – British		M – British
	32 pages LY 2.7 AR Adventure Mystery Fantasy Brothers and Sisters Fairy Tales COMPLEXITY OF PLOT / SYMBOL	32 pages 620L LY 4.3 AR Emotions Magical	100 pages 550L LY 3.6 AR Animals Fear		160 pages 540L MY 4.0 AR Fantasy Grandparents Humour
Story Time Texts	Milo Imagines the World (Top 30 There I Am) By Matt De La Pena	The Barnabus Project (Top 30 There I Am) By The Fan Brothers	The Invisible (Top 30 There I Am) By Tom Percival	Ellie and the Cat (Top 30 There I Am) By Malorie Blackman	Too Small Tola (Top 30 There I Am) By Atinuke
	M - American	M – American Canadian	M – British	F – British	F - Nigerian
	40 pages Multi-Cultural Society Parents Siblings Prison	80 pages Friendship Magic	32 pages Family Community Poverty	75 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Grandparents Magical	96 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Africa Bullying Family Friendship

Reading Spine – Year 3					
	Autumn		Spring	Summer	
Reading Strategy Text	<i>This Morning I Met A Whale</i> By Michael Morpurgo		<i>The Firework Maker's Daughter</i> By Philip Pullman	<i>Charlotte's Web</i> By E.B White	
	M – British		M – British	M - American	
	80 pages 720L / MY 4.5 AR Environment London Animals		124 pages 870L / MY 5.3 AR Adventure Historical Fantasy Humour	184 pages 680L / MY 4.4 AR Classic Animals Friendship ARCHAIC TEXT	
Story Time Texts	<i>One Plastic Bag (Top 30 There I Am)</i> By Miranda Paul	<i>Sam Wu is not Afraid of Ghosts (Top 30 There I Am)</i> By Katie and Kevin Tsang	<i>Anisha Accidental Detective (Top 30 There I Am)</i> By Serena Patel	<i>Wisp: A Story of Hope (Top 30 There I Am)</i> By Zana Fraillon	<i>Bill's New Frock (Top 30 Reads)</i> By Anne Fine
	F - American	F – American M – Danish Asian	F – British Asian	F - Australian	F – British
	36 pages Africa Recycling Environment Pollution Children Around the World	204 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Multi-cultural society Ghosts Humour School	236 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Detective Humour	32 pages Refugees	112 pages Gender Roles School Humorous

Reading Spine – Year 4				
	Autumn		Spring	Summer
Reading Strategy Text	The Miraculous Journey of Edward Tulane By Kate Di Camillo		The Iron Man By Ted Hughes	Krindlekrax By Philip Ridley
	F - American		M – British	M – British
	208 pages 700L / MY 4.4 AR Fantasy Journeys Toys		80 pages 760L / MY 4.7 AR Classic Friendship Robots Science-Fiction COMPLEXITY OF PLOT / SYMBOL	214 pages L / MY 4.0 AR Adventure Fantasy Supernatural Humour
Story Time Texts	Sulwe (Top 30 There I Am) By Lupita Nyong'o	Zombierella (Top 30 There I Am) By Joseph Coelho	Varjak Paw (Top 30 Fiction) By SF Said	Harry Potter and the Philosopher's Stone (Top 30 Fiction) By J.K Rowling
	F – Kenyan Mexican	M - British	M – British Lebanese	F – British
	48 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Fantasy Racism Ourselves Self-esteem Acceptance	192 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Adventure Fairy Tale Horror Humour	256 pages Author of other nationality / ethnicity Adventure Animals	332 pages Fantasy Magic School COMPLEXITY OF PLOT

Reading Spine – Year 5			
	Autumn	Spring	Summer
Reading Strategy Text	Street Child By Berlie Doherty	The Boy at the Back of the Class By Onjali.Q. Rauf	Who Let the Gods Out By Maz Evans
	F – British	F – British Bangladeshi	F – British
	208 pages 810L / MY 5.1 AR Historical Victorians Poverty	297 pages 940L / MY 5.4 AR Author of other nationality / ethnicity Character of other nationality / ethnicity ethnicity Immigration Refugees Friendship School AWARD WINNER WATERSTONES BOOK OF YEAR 2019	368 pages 800L / MY 5.8 AR Adventure Fantasy Myths and Legends Family Humour COMPLEXITY OF PLOT / SYMBOL
Story Time Texts	The Nowhere Emporium (Top 30 Fiction) By Ross MacKenzie	Wonder (Top 30 Fiction) By R.J.Palacio	Asha and the Spirit Bird (Top 30 There I Am) By Jasbinder Bilan
	M - British	F - American	F – British Indian
	278 pages Fantasy Magical Scotland AWARD WINNER	316 pages Disability Family Friendship Self-esteem Self-acceptance School AWARD WINNER WATERSTONES BOOK OF YEAR 2013	276 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Adventure India COMPLEXITY OF PLOT AWARD WINNER

Reading Spine – Year 6			
	Autumn	Spring	Summer
Reading Strategy Text	Black Powder by Ally Sherrick	The Boy in the Striped Pyjamas by John Boyne	The Girl of Ink and Stars by Kiran Millwood Hargrave
	F – British	M – British	F - British Indian
	320 pages MY 4.5 AR Historical Tudors Mystery / Thriller Holidays and Celebrations	216 pages 1010L / UY 5.8 AR Historical World War II Friendship	228 pages HL 710L / MY 4.7 AR Author of other nationality / ethnicity Character of other nationality / ethnicity Fantasy Journeys Maps and Mapping AWARD WINNER WATERSTONES BOOK OF YEAR 2017
Story Time Texts	Crater Lake (Top 30 There I Am) By Jennifer Killick	A Kind of Spark (Top 30 There I Am) By Elle McNicol	Windrush Child (Top 30 There I Am) By Benjamin Zephaniah
	F - British	F - British	M – British Jamaican
	252 pages Disability Horror Science-Fiction School	192 pages Disability Neurodiversity Communities Scotland AWARD WINNER WATERSTONES BOOK OF YEAR - 2021	208 pages Author of other nationality / ethnicity Character of other nationality / ethnicity Historical Racism Immigration Multi-cultural Society

Bronze Reading Standards

Standard	Criteria	Additional Guidance/Evidence Base	Links (Resources and Training)	Beginning	Developing	Secure
1. Expertise in the teaching of Reading						
1a	ALL teaching staff have secure phonics subject knowledge.	<ul style="list-style-type: none"> All staff know and can demonstrate the pure sounds for all 44 phonemes. Understand and use phonics vocabulary correctly. Know how to develop the skills of blending/segmenting. Understands the National Curriculum Objectives (additional objectives to those covered by the phonics programmes) Staff have a clear understanding of the Simple View of Reading 	What is Phonics? Video Pure Sounds Clip Phonics Vocabulary Blending Video Clip School Direct Training New to phonics training Video Mrs Wordsmith Guide to Phonics Link to National Curriculum			
1b	All staff understand the Reading Policies in school and the Phonics programme used by the school.	<ul style="list-style-type: none"> All teachers adhere to the principles set out in the school's Early Reading/Reading Policy ensuring consistency. Have accessed RWI /Letters and Sounds training, including regular refreshers. 	Ask for the school's reading policy from leaders (Silver) Progression of Phonics Schemes Link to Letters and Sounds DfE document English Hub Letters and Sounds Training Materials			

		<ul style="list-style-type: none"> Understand the progression of the phonics programme. Follows the LTP of expectations set by the Phonics Leader. 	<p>Ask for a copy of the LTP from Leader-Reception to Year 2</p> <p>Watch 'Reading Strategy for teachers new to the Trust' Microsoft Stream</p>			
1c	Teach a structured phonics lesson following the structure of the scheme.	<ul style="list-style-type: none"> Understand the teaching structure of a phonics lesson according to the scheme used. 	<p>Letters and Sounds- Structure of a Lesson Guidance</p> <p>Structure of a lesson found in- School Direct Training</p> <p>Letters and Sounds Website- free videos</p> <p>RWI Teaching Guidance</p>			
1d	Teachers prepare resources and ensure they are well organised and easy to view.	<ul style="list-style-type: none"> L&S- slide structures/word cards Creates lesson materials to support practise and apply part of the session RWI- displays speed sound chart, prepares blue pocket chart with word cards and copies the reading materials from the RWI handbook Ensures the working wall in the classroom displays current learning and is consistent in presentation according to school policy 	<p>L&S- Lesson Slide Structures (starting point to be adapted for each phase of Letters and Sounds)</p> <p>Speedy Reader examples</p> <p>Phoneme Spotter examples</p> <p>Reading and Phonics Displays</p>			

1e	Teachers may integrate active phonics to make learning engaging.	<ul style="list-style-type: none"> Planned as part of the 'practise' part of the lesson Strategies may be used to make interventions 'fun' Accessed in phonics provision areas 	40 Fun Ways to Learn Phonics Hooks into learning if school uses these - linked to Ark resources List of social media accounts to follow for inspiration			
1f	During phonics and reading sessions, teachers ensure that <u>all staff</u> are effectively deployed.	<ul style="list-style-type: none"> Wherever possible, the teacher plans to work with the most vulnerable readers. Additional adults have maximum impact during the phonics/reading session. Interventions planned for pupils to 'keep up'. 				
1g	Pupils who are the least fluent (in lowest 20%) are supported effectively to 'keep up' not 'catch up'	<ul style="list-style-type: none"> Teachers keep track of those pupils who are falling behind the pace of the phonics programme Teachers plan effectively to support pupils at whole-class, group and on an individual level Launchpad skills difficulties may be identified by the teacher (seek support from leaders at Silver) Staff have attended Cognitive Demand Training and are able to adjust their reading sessions accordingly. The progress of these pupils is tracked carefully by the teacher, seeks support from SENCO and Reading Leaders if required. 	Lowest 20% overviews Phonics Assessments for these pupils- RWI assessments/ Phonics Tracker/Phonics RAG (gaps)/Phase assessments Planning informed by assessment information (template) Launchpad Skills- Phonics Training Training by Kirstie Page creator of Launchpad (linked to Phonics) Raising and Lowering Cognitive demand Training			

			Inference training link (lowest 20% intervention) FM			
1h	Teachers plan an 'into reading' session in EY and KS1 using a decodable book (containing the set of sounds recently taught)	<ul style="list-style-type: none"> Letters and Sounds- teach an 'into reading' session (guided read). Teachers can recognise which books are fully decodable in school. Planning 'into reading' sessions for children to apply their learning (use a decodable book). RWI schools follow the daily plans that incorporate accessing the book. Learning walks/observations. 	Into Reading Guidance Fluency Session Example Which books are not fully decodable? Oxford Reading Tree Decodable books linked to Letters and Sounds Oxford Reading Tree Decodable books linked to Letters and Sounds Big Cat Decodable books linked to Phonics Bug See RWI handbook			
1i	Teachers support pupils to develop fluency.	<ul style="list-style-type: none"> Staff have accessed Reading Fluency training and can integrate this in QFT 	Reading Fluency Project Training EARS for fluency Fluency Rubric with prompts Listening to Pupils Read- Early Readers			
1j	Teachers ensure that pupils have appropriate home reading books which will support their fluency development and also books that will develop a love of reading.	<ul style="list-style-type: none"> Pupils all have access to a decodable book containing content matched to their phonic knowledge (take home) More fluent readers have a book which is well matched to their current level of fluency- pupils will be able to read this book with at least 95% accuracy 	See decodable book materials (above) Top Reads for each year group EYFS Link to top 30 reads			

		<ul style="list-style-type: none"> Pupils take home a book in addition to a phonics book for further enjoyment (read to them by an adult) 				
1k	Teachers plan for the application of phonics into reading strategy sessions	<ul style="list-style-type: none"> Word banks may be used to differentiate wider Literacy sessions to support least fluent pupils Materials accessible on tables to support pupils in applying their phonics knowledge in wider subjects e.g. word banks, sound mats, common exception word mats Teacher refers to the working wall for Phonics which reflects current learning throughout the day 	Phonics Word Banks linked to Y1 Reading Strategy Texts Phonics Word Banks linked to Y2 Reading Strategy Texts Example of a word bank linked to History topic Y2			
1l	All staff teach a daily Reading Strategy session in line with the schools' reading policy and in line with Trust Expectations	<ul style="list-style-type: none"> All reading sessions are sufficient in length (20 mins Y1-40 mins Y6) All reading sessions have a clear learning objective Where possible, teachers plan sequences of learning around a core skill to ensure that pupils can master this in different contexts. Teachers ensure that pupils' reading diet is broad by teaching from a range of text types. Teachers plan for opportunities to address objectives from the wider reading curriculum for their year group. 	Reading Strategy Cycle A and B Reading Strategy Planning PPTs all year groups Reading questions by Content Domains Reading domain skills/strategies Reading Reconsidered Training Reading Catch up Programme Structures- Teaching a skill over time Suggested Activities to embed core reading comprehension skills			

		<ul style="list-style-type: none"> • Children READ for themselves in every reading session. • All staff use the Delta supporting documentation when planning for effective questioning. • Teachers employ strategies during their whole class reading sessions from Reading Reconsidered. • Teachers can confidently plan, resource and deliver reading lessons which are at least good. 	Reading Response book samples			
1m	All teaching staff integrate direct vocabulary instruction within their daily reading sessions.	<ul style="list-style-type: none"> • Staff have accessed the 'It's only words training' • Vocabulary development is evident in the classroom • Staff clarify Tier 3 vocabulary • Explicit instruction of Tier 2 vocabulary 	Vocabulary Training Refresher Vocabulary Knowledge organisers for core texts			
1n	Teachers provide parental support linked to current learning.	<ul style="list-style-type: none"> • Parents are provided with Phonics Guides to explain phonics, including pure sounds and blending and segmenting. • Workshops for parents, stay and play sessions, stay and read etc... • Parents are informed of their child's current learning in phonics/individual gaps in learning (e.g. phonics tracker sheets). • Parents are directed to videos that can be accessed online. 	Link to a simple Phonics guide for parents Top phonics websites for parents Phase by Phase Guide for Parents Active Phonics at Home Ideas Letters and Sounds at home videos RWI link to films for Parents and Carers			

		<ul style="list-style-type: none"> • Top websites are shared with parents linked to Phonics. • Active Phonics ideas are provided that can be easily done at home. 				
2. Assessment of Reading						
2a	Understands the content of the Phonic Screening Test and administration procedures	<ul style="list-style-type: none"> • Has accessed the training video for administering the Phonic Screening Test • Has read the administration materials (released each year) • Has been observed administering the Phonic Screening Test 	Phonic Screening Test materials including link to the Training Video Current administration information (subject to change December 2020) Phonic Screening Test 2019- weighting of phases			
2b	Can assess pupil's phonic knowledge and identify their gaps in learning	<ul style="list-style-type: none"> • Phonic Screening Test QLAs • How to assess using Phonics Tracker (if used by the school) • Phase assessments/overview of phases • RWI assessments • Aware of teaching at Phase 5 beyond the test- alternative pronunciations and spellings 	Link to QLAs linked to Phonic Screening Tests Phonics Tracker (if used by the school) training video link Letters and Sounds- Phonics RAG Letters and Sounds assessment on a page- phase 2,3 and 5 Link to assessment materials beyond the test RWI assessments- see handbook/portal Termly Fluency Assessments for KS2- currently in trial Summative Reading Assessments- FM			
2c	Analyses assessments to inform planning	<ul style="list-style-type: none"> • Assessments listed above • Feedforward notes 	Planning informed by assessment information (template)			

	<p>-whole-class -group -individual Including catch up support for those falling behind lowest 20% least fluent pupils</p>	<ul style="list-style-type: none"> Phonics gaps in learning- Phonics Tracker if used Launchpad skills Fluency barriers Reading skill gaps e.g. retrieval, inference etc. 	<p>KS1 and KS2 Feedforward Templates</p> <p>Examples of FF-FM to source from teachers Spring 1</p>			
2d	<p>Is aware of possible skill issues linked to Launchpad</p>	<ul style="list-style-type: none"> Staff have accessed Launchpad training and can identify key strands linked to Phonics Teachers use the progression steps to support their quality-first teaching Actively seeks support from Silver to identify pupil's skill gaps 	<p>Download documents using school's log on- https://www.launchpadforliteracy.co.uk/</p> <p>Skill Step Master List</p> <p>Launchpad Training Videos by Kirstie</p> <p>Launchpad Training Slides- Phonics Difficulties</p> <p>Visual Discrimination Visual Discrimination- video link</p> <p>Auditory Skills Video link- RG to do</p> <p>Pre-skills EYFS training Pre-skills video link</p> <p>Launchpad Skill Assessment-Phase 1</p> <p>Template for identifying pupils with Literacy Difficulties- Launchpad</p>			
2e	<p>Tracks pupil's reading following the school's</p>	<ul style="list-style-type: none"> Progression in accessing decodable books- in line with phonic scheme 	<p>Sample book band tracker</p>			

	reading assessment approach in KS2	<ul style="list-style-type: none"> • PM bench-mark assessments • Uses tests information • QLA • Interviews 	Y6 QLA for reading tests Y2 Reading QLA			
2f	The class reading file is well presented and is up to date with key assessment documentation.	<ul style="list-style-type: none"> • Presented professionally following the school's non-negotiable folder presentation • Contents page • Subject dividers clearly labelled • Includes assessment materials, reading book trackers, test scores etc... 	Front Page for Reading Folder - to be adapted by school reading leader			
3. Reading Environment						
3a	Ensures the non-negotiables set by the leader are met in line with the schools reading policy.	<ul style="list-style-type: none"> • Ensure meeting the school's non-negotiables in environment • Environment audit- self-assessed, critical friend or by leaders 	Reading Environment Audit Example			
3b	Provides an inviting book area	<ul style="list-style-type: none"> • High quality books (not tatty) • Books are well presented and organised • A range of texts are available including non-fiction, graphic novels etc. • Reading strategy book displayed and obvious to an outsider. • Year group 'top reads' displayed invitingly 	High-quality reading areas across the Trust Reading strategy door displays Reading Corridors - Weelsby			

3c	Working walls for phonics and reading in classroom	<ul style="list-style-type: none"> • Consistent with the approach throughout EY and KS1 • Effective position within the classroom environment (visible) • Clear headings • Reflects current learning • Phonics shows applying learning in literacy and wider curriculum subjects. 	Phonics Working Wall Headings Phonics and Reading working walls			
3d	Phonics provision area and challenges are part of the classroom environment	<ul style="list-style-type: none"> • Children have opportunities to continue to develop phonics outside of the timetabled phonics lessons. 	Reading/Phonics displays and provision 40 Fun Ways to Learn Phonics			
3e	Pupils have access to resources linked to support Phonics in the classroom ensuring fidelity e.g. phonics mats, common exception word mats etc...	<ul style="list-style-type: none"> • Consistent resources are used from class to class and in any other spaces (Ark, RWI) 	Ark materials available to buy Order form Consistency of resources audit			
4. Love of Reading						
4a	Ensure children are exposed to a rich diet of literature for enjoyment.	<ul style="list-style-type: none"> • In EYFS daily nursery rhymes are promoted. • High-quality story time sessions with a carefully selected book- why that book? Why now? Story time holds a high priority on timetable. • Has read the reading strategy texts relating to the year group they are teaching. 	EYFS Book Led Curriculum Documents Talk for Writing Story Maps Reading Strategy Texts Cycle A and B Link to top 30 reads EYFS Link to Books for Topics website Phonics Book Hooks			

		<ul style="list-style-type: none"> • Exposes all pupils to the top 30 reads for their year group. • Teacher also selects a range of texts including fiction, non-fiction, poetry, books linked to current curriculum learning to read to the children. • Teacher responds to children's interests through texts and supports the development of favourite authors/genres. • May also use book hooks for Phonics to remind children of phonics learning. 	<p>Nursery rhyme resource list</p> <p>Launchpad- books to support children with sensory needs</p> <p>Launchpad- books to develop visual discrimination skills</p> <p>Launchpad- books to support rhythm, rhyme and repetition</p>			
4b	Reads with enthusiasm as a storyteller.	<ul style="list-style-type: none"> • Reads stories as a skilled storyteller. 	<p>Video of reading as an effective storyteller- Emailing teachers FM and CCH</p> <p>Effective story telling and Book Tasting CPD</p>			
4c	Provides access to audio stories to support pupil's comprehension	<ul style="list-style-type: none"> • Listening stations in classrooms • Bilingual stories for EAL pupils • Audio book downloads (online) 	<p>List of online reading sites including audio books</p> <p>EPIC link- teachers free access</p> <p>Bilingual stories- https://uk.mantralingua.com/</p>			
4d	Celebrates and promotes reading and also expresses their own love of reading.	<ul style="list-style-type: none"> • Displays in the classroom celebrate reading learning. • Rewards children for reading at home (may be part of whole-school approach). • Engages with events throughout the year including World Book Day. 	<p>Link to Reading Strategy Cycles for each year group</p> <p>Link to current Literacy calendar</p> <p>Ideas to promote and celebrate reading at home.pptx (sharepoint.com)</p>			

