



When I was about eight, I decided
that the most wonderful thing, next
to a human being, was a book.

— *Margaret Walker* —

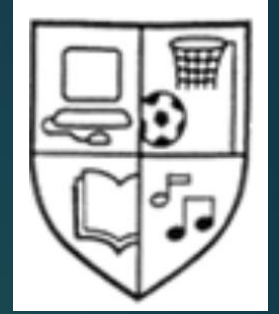
AZ QUOTES

KS2 Reading Workshop
Monday 2nd October 2023
Miss Noonan

Aims of today's session:

- To outline the importance of reading in school and at home
- How we read
- What we read – Manland's Book Spines
- To explain our approach to teaching reading at Manland
- To walk you through reading lessons in Year 2 and KS2
- Share useful resource and guidance updates
- Questions?

Phonics at Manland



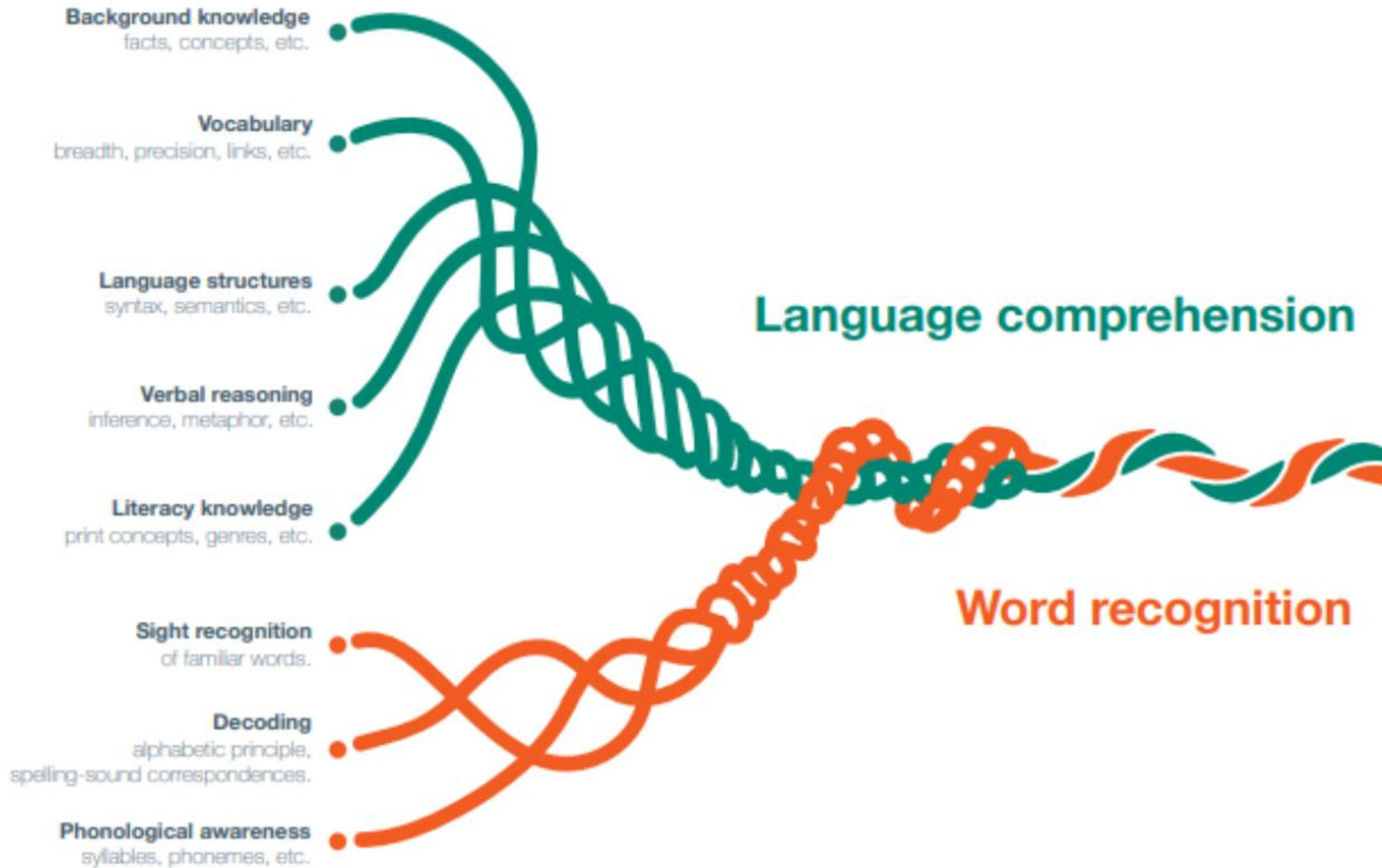
The phonics program we follow at Manland is 'Little Wandle Letters and Sounds'.

Children start this in Reception, continuing into Year 1.

Phonics starts the 'reading engine' – gets the word-reading motor going. Learning the sound/spelling correspondences enables children to decode.

In Year 1, children will have passed their phonics check and are all successful decoders – but what next?

FIGURE 1: THE MANY STRANDS THAT ARE WOVEN INTO SKILLED READING⁷





Reading at Manland



- Of the subjects taught in school, reading is the first amongst equals – all other subjects rely on it.

Excellence in any academic subject requires strong reading – getting the ‘gist’ of something is not enough.

Reading and thinking deeply



Pie Corbett

In order for children to become strong, fluent readers, they should be able to talk deeply about what they're reading.

What we read shapes how we think. Read deeply and slowly (loiter with the text), think deeply (read lightly, think lightly?)

To infer, children need to understand the vocabulary, predict and summarise events.

Developing a fluent reader

Myth 1 – good word reading equals good comprehension.

**The argle zoolked the bordiddy
in the ershant because the
bordiddy larped the argle.**

- Who zoolked the bordiddy?
- Why did the argle zoolk the bordiddy in the ershant?
- What did the bordiddy do to the argle?

**The argle zoolked the bordiddy
in the ershant because the
bordiddy larped the argle.**



- Who zoolked the bordiddy?
- Why did the argle zoolk the bordiddy in the ershant?
- What did the bordiddy do to the argle?

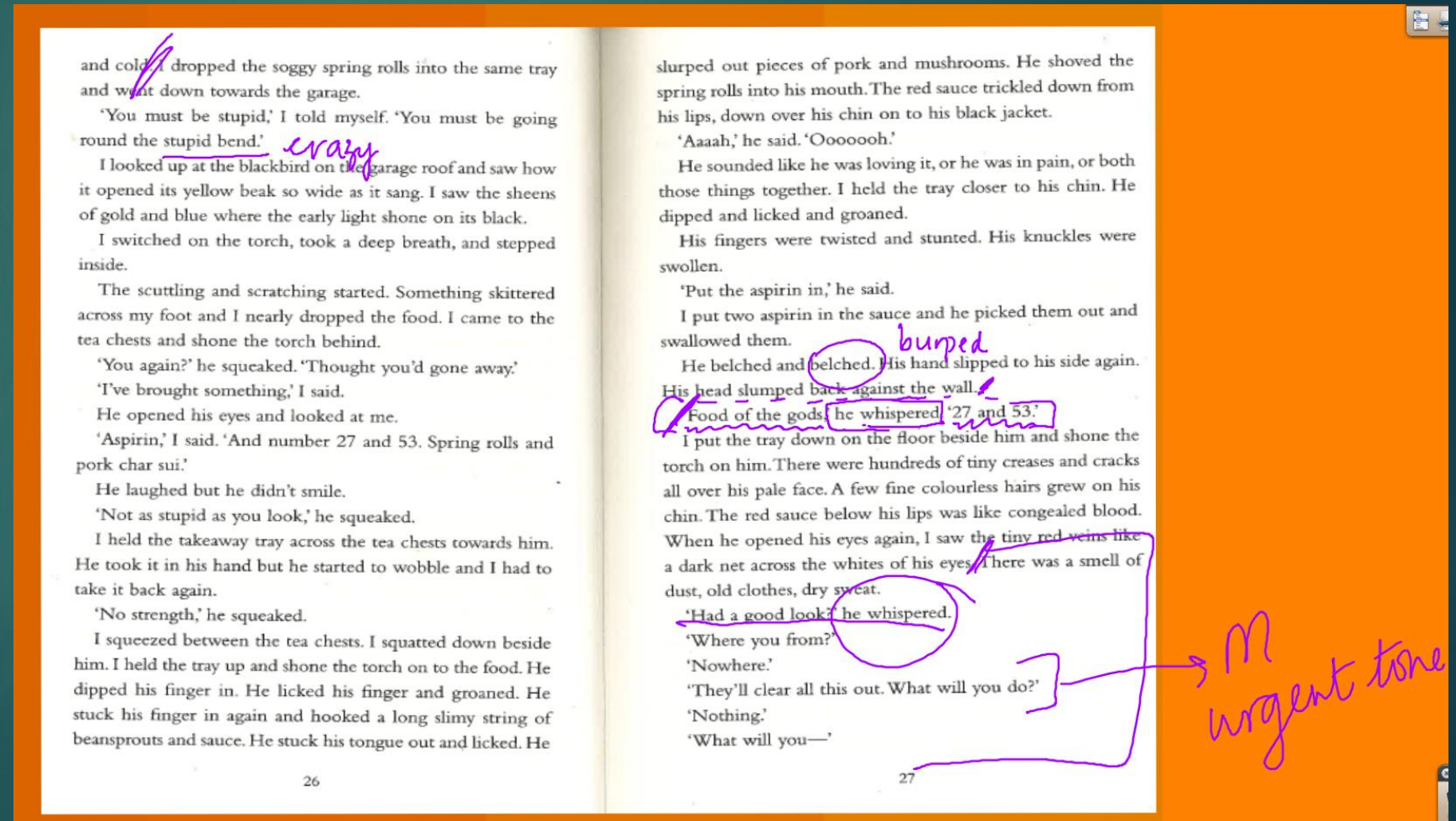
1. The argle
2. Because the bordiddy larped the argle.
3. Larped it

Myth 2 – adults modelling of oral reading alone improves fluency

Fluent reading has to be modelled in a metacognitive fashion.

As fluent readers, we need to make our choices clear and explain why we've made them.

For example,



Myth 3 – silent independent reading improves fluency

The only way we can be 100% sure that children are reading, is to hear them read aloud. In class, we monitor:

- How long has the child had their personal reading book?
- Do they seem to making progress through their book?
- Are they turning pages, or simply holding the book?
- Can they tell you about the plot or characters?
- Can they articulate what their favourite part is or what they dislike?

It is hoped that oral reading practice leads to improved silent reading.



Myth 3 – silent independent reading improves fluency

In our Reading lessons, we are optimising opportunities for ALL to read.

- Teacher modelled read

Teacher reads, children listen and enjoy the story. Teacher makes their choices of phrasing, pace and expression clear. This could mean circling which key words we'll stress and why.

- Shared read

In partners, children read the text to each other. Adults support listening partner to provide feedback when they get stuck. Then they swap (3 times per partner to build accuracy).

- Choral read

We read the whole text aloud, together with teacher giving feedback on common misconceptions – building fluency and accuracy.

Myth 3 – silent independent reading improves fluency

- Echo read

Teacher models a sentence or phrase, children read the same sentence or phrase.

- Choral read (again)

We read the whole text aloud, together again with teacher giving feedback on common misconceptions or what has improved – building accuracy.

Lots of practice leads to improved accuracy and fluency.

This leads to automatic sight reading, freeing up thinking for understanding and thinking deeply.

The Five Plagues

The 'plagues' refer to the difficulties faced by developing readers tackling challenging texts.

1. **Archaic texts** – those that use different words in unfamiliar sequences.
2. **Non-linear time sequence** – events that jump around in time.
3. **Complexity of narrator** – when multiple narrators tell the story.
4. **Resistant texts** – texts where the reader must assemble their own meaning using nuances, hints and clues (for example, in poetry).
5. **Complexity of story** – those that contain sub-plots and interwoven plots.

Building empathy

- It is thought that when we read, our brain does not make much of a distinction between reading about a situation and encountering it in real life - the same regions in the brain are stimulated.
- Reading builds empathy in those who read frequently and deeply (for long, steady, uninterrupted periods – the opposite of we read online)
- The reader acts as though they have lived through the experience = the brain does not distinguish the difference.

(Annie Murphy Paul – researcher on how we learn, and how we can learn better)



Reading at Manland

Book Spines

A good book spine acts as a window and a mirror.

A window to other worlds but acts as a mirror where children can also see themselves (characters like them) reflected in books too.



Our book spine has:

- Diverse representation
- Relevant social issues
- Big ethical questions
- Moral dilemmas and
- Joyful literary experiences





Reading at Manland

The DfE has issued updated guidance on the way phonics is taught and the books we stock throughout the school.

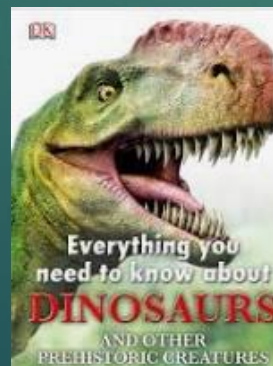
Every single book must be appealing, relevant and justified.

The HSA has helped us to stock many of the classroom book corners, but good books are expensive and we always need help.



Hi-lo books

These are books that provide high-interest, but low-challenge. It is thought that these books are not only establishing reading habits, but lead on to more challenging books later on.



Manland

Book

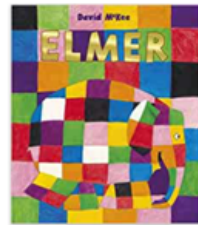
Spines



Reception Autumn Term 1

Core Texts

The Very Hungry Worry Monsters – Rosie Greening
Elmer – David McKee
Super Duper You – Sophy Henn



Poetry

The Puffin Book of Fantastic First Poems – June Crebbin



Reception Autumn Term 2

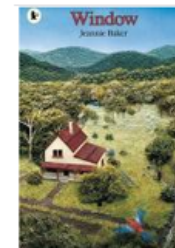
Core Texts

The Gruffalo – Julia Donaldson
Mog the Forgetful Cat – Judith Kerr
Stickman – Julia Donaldson
Dear Father Christmas – Alan Durant





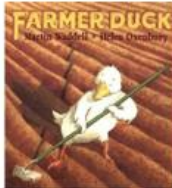







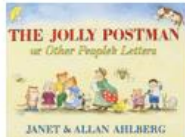



Take One Book

Window – Jeannie Baker



Manland Book Spines




Year 1 Autumn Term 1			
Core Text			
Plenty of Love to Go Round-Emma Chichester Clark			
			
Core Text		Narrative	
We're Going on a Bear Hunt-Michael Rosen and Helen Oxenbury Farmer Duck-Martin Waddell and Helen Oxenbury Leaf Man-Lois Ehlert		Brown Bear, Brown Bear, What Do You See?–Eric Carle A Squash and A Squeeze-Julia Donaldson A Tadpole's Promise-Tony Ross and Jeanne Willis We're Going on a Lion Hunt-David Axtell Where Bear?-Sophy Henn Monkey Puzzle-Julia Donaldson	
  		     	
Year 1 Autumn Term 2			
Core Text	Narrative	Poetry	Take One Book
The Tiger Who Came To Tea – Judith Kerr	The Jolly Postman-Janet and Allan Ahlberg Lost and Found – Oliver Jeffers	When I Was Six – A. A. Milne	Window – Jeannie Baker
	 		

Manland

Book Spine



Year 2 Autumn Term 1			
Core Text	Narrative	Poetry	
<p>Ladybird Well-loved Tales: Rapunzel – Ladybird Rapunzel – Bethan Woollvin Monsters: An Owner's Guide – Jonathan Emmett</p> <div>    </div>	<p>Ladybird Well-loved Tales Collection The Wonder – Faye Hanson Aliens: An Owner's Guide – Jonathan Emmett Rosie Revere Engineer – Andrea Beaty</p> <div>    </div>	<p>The Puffin Book of Fantastic First Poems – June Crebbin Off By Heart – Roger Stevens The Kingfisher Book of Comic Verse – Roger McGough Please Mrs Butler – Alan Ahlberg Dancing in the Rain – John Lyons</p> <div>      </div>	
Year 2 Autumn Term 2			
Core Text	Narrative	Poetry	Take One Book
<p>Voices in the Park – Anthony Browne</p> <div>  </div>	<p>The Man Who Wore All His Clothes – Alan Ahlberg The Woman Who Won Things – Alan Ahlberg Dogger – Shirley Hughes Where's My Teddy? – Jez Alborough On The Way Home – Jill Murphy</p> <div>      </div>	<p>Apes to Zebras: An A-Z of Shape Poems – Roger Stevens</p> <div>  </div>	<p>Window – Jeannie Baker</p> <div>  </div>

*Texts highlighted in red are those shared with class as Class Book

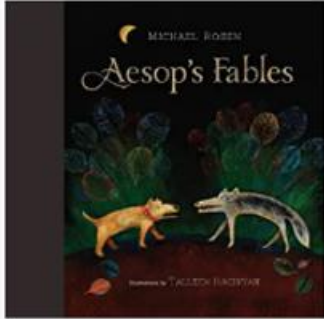
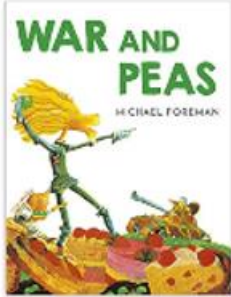
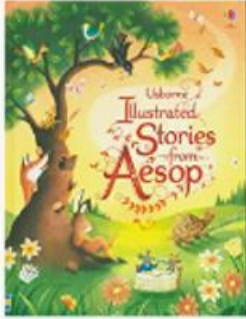
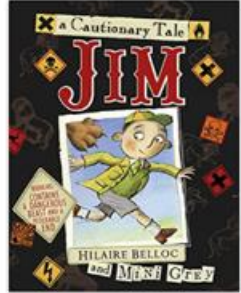
Manland

Book

Spines



Year 3 Autumn Term 1


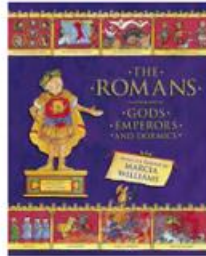
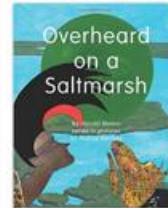






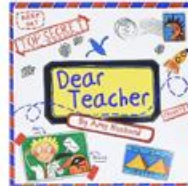


Core Text	Narrative	Poetry
Aesop's Fables – Michael Rosen and Talleen Hacikyan 	War and Peas – Michael Foreman Illustrated Stories From Aesop – Susanna Davidson  	Jim: A Cautionary Tale – Hilaire Belloc 

Year 3 Autumn Term 2

Core Text	Narrative	Poetry	Take One Book
Alice in Wonderland – Lewis Carroll 	The Adventures of the Dish and the Spoon – Mini Grey The Owl and the Pussycat – Edward Lear Alice in Wonderland and Through the Looking Glass: Plays for Young People – adapted by Adrian Mitchell   	The ABC poem, found in A Children's Treasury of Milligan by Spike Milligan 	Window – Jeannie Baker 

Manland Book Spines



Year 4 Autumn Term 1		
Core Text	Narrative	Poetry
<p>Ancient Myths Collection – Geraldine McCaughrean</p> 	<p>The Romans: Gods, Emperors and Dormice – Marcia Williams</p> 	<p>Overheard on a Saltmarsh – Harold Monroe A Small Dragon – Brian Patten (taken from <i>Selected Poems</i> – Brian Patten)</p>  
Year 4 Autumn Term 2		
Core Text	Narrative	Take One Book
<p>The Day I Swapped My Dad For Two Goldfish – Neil Gaiman Hey, Little Ant – Phillip and Hannah Hoose The Pirate Cruncher – John Duddle</p>   	<p>The Great Kapok Tree: A Tale of the Amazon Rainforest – Lynne Cherry Dear Mrs LaRue – Mark Teague Dear Teacher – Amy Husband The London Eye Mystery – Siobhan Dowd</p>    	<p>Window – Jeannie Baker</p> 
Year 4		

Year 4

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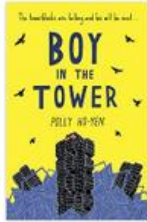

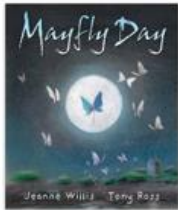
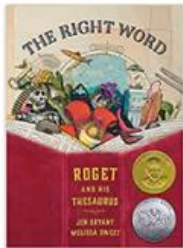


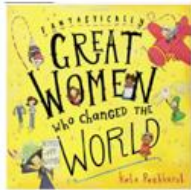
Manland

Book

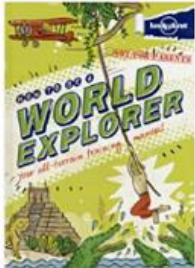


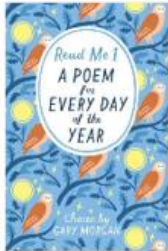

Spines



Year 5 Autumn Term 1

Core Texts	Narrative	Poetry	Non-fiction
<p>*Boy in the Tower – Polly Ho-Yen The Water Tower – Gary Crew</p>  	<p>The Right Word: Roget and his Thesaurus – Jen Bryant Mayfly Day – Jeanne Willis</p>  	<p>The Spider and the Fly – Tony DiTerlizzi</p> 	<p>Stone Girl, Bone Girl – Laurence Anholt Fantastically Great Women Who Changed the World – Kate Pankhurst</p>  

Year 5 Autumn Term 2

Core Text	Narrative	Poetry	Take One Book
<p>*How To Be a World Explorer Not For Parents - Lonely Planet</p> 	<p>Where the Poppies Now Grow – Hillary Robinson</p> 	<p>In Flanders' Field – John McRae Cinquain Poems (Poetry Party) – Lisa M. Simons Read Me: A Poem for Every Day of the Year – Gaby Morgan</p>  	<p>Window – Jeannie Baker</p> 

*Texts highlighted in red are those shared with class as Class Book

Manland Book Spines

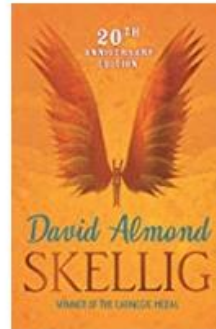


Year 6

Autumn Term 1

Core Text

Skellig – David Almond



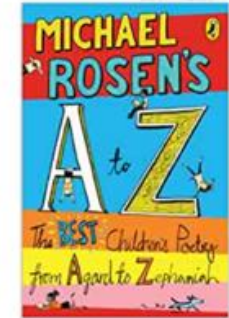
Narrative

Uncle Montague's Tales of Terror - Chris Priestley
All Summer in a Day - Ray Bradbury (*short story*)
The Messenger Bird - Ruth Eastham
Ruby Redfort Look Into My Eyes - Lauren Child



Poetry

A to Z: The Very Best Children's Poetry from Agard to Zaphiniah – Michael Rosen



Year 6

Autumn Term 2

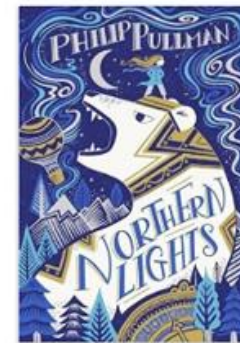
Core Text

Arthur Spiderwick's Field Guide to the Fantastical World Around You – Tony DiTerlizzi and Holly Black



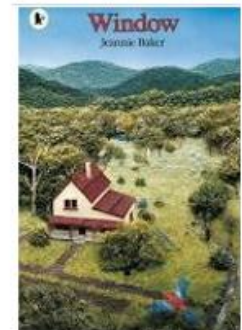
Narrative

His Dark Materials: Northern Lights – Philip Pullman



Take One Book

Window – Jeannie Baker



Goodnight Mister Tom

Week 1

bad-tempered and negative
(especially an elderly person)



World War II tale in which a **curmudgeonly** widower living in a small village takes in a nine-year-old evacuee from London. The widower soon realises that his young charge has been damaged both mentally and physically at the hands of his strict mother. He sets about undoing the damage, teaching the youngster to read, write and draw, but as his tenth birthday looms, the child is summoned back to the city.

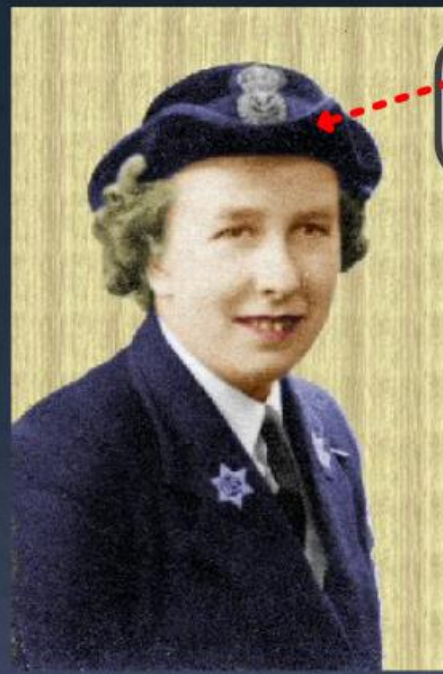
Goodnight Mister Tom

Week 1

Day 1



blazer



felt hat

billeting officer

(responsible for finding homes
for evacuees)



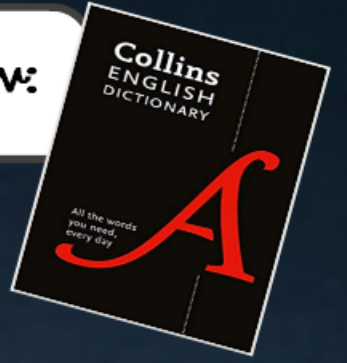
cardboard label

black cooking range



Day 1

Use a dictionary to find the correct definition of the words below:



blunt - straightforward

harassed - annoyed or troubled constantly

bewildered - confused utterly

obligatory - required (by a rule or law)

adamant - unshakable in
determination or purpose

robust - healthy and strong

coarse - rough in texture

abrupt - blunt and rude

comparative - involving comparison

threadbare - shabby or worn

1. A woman knocks on Tom's front door.
 - a. Describe her appearance.
 - b. What is her role (job)?
 - c. Describe the character standing beside her.
 - d. How does Tom compare to this character?
2. The woman is apologetic. Why?
3. Why has Tom been chosen to take in Willie?
4. Which words infer that Tom is not happy he must take in an evacuee?
5. As Willie enters the hallway, what can he see?
6. a. What is the problem Willie is faced with as he tries to figure out where he must put his things?
 - b. How does Tom seek to remedy (fix) this?

Challenge: what simile has the author used to describe Tom's voice? Replace this with one of your own!

Inference questions - you must answer these using full sentences.

1. The billeting officer drops Willie off on her way to the village hall. Why was this? **The billeting officer drops Willie off first since Mr Oakley lives ...**
2. What evidence suggests that Tom Oakley resents having to take in an evacuee?
(3 mark question - 2 acceptable points, 1 supported with evidence from the text).
3. What evidence suggests the evacuees have had a difficult time recently?
The evidence that suggests the evacuees have experienced difficult times include ...
4. The author tells us, 'Nervously, Willie followed him into a dark hallway.' Why might Willie be feeling nervous? **Willie could be feeling nervous because ...**
5. When he realises that Willie cannot reach the pegs, Tom makes another one for Willie. What does this suggest about Mr Oakley's character? **The fact that Mr Oakley creates a new peg for Willie suggests that ...**

Challenge: do you want to read on to find out more? Why?

DAY 4

Put the events in the order they happened in the story.

DO NOW

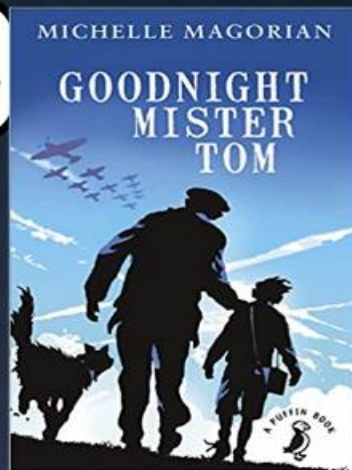
As Willie enters the hallway, his eyes take a few seconds to adjust to the darkness.	
On her way to the village hall, a harassed billeting officer knocks on Tom Oakley's door.	
Willie makes a faint dot on the wall to mark the position of the new coat peg.	
Tom glares at Willie as he tells him 'you'd best come in'.	
The billeting officer pushes Willie forward as she explains his mother wants him to go to a religious household, or one near a church.	



Challenge: use these events to summarise the extract.

Y 4

Goodnight Mister Tom



likes

Dislikes

Questions?

If you could ask a character any question, what would you ask? Why?

What would you like to find

Connections

(what does the story remind you of?)

G QUESTION:

At the beginning of our story, we're introduced to Willie. It is WW2 and Willie is one of many thousands of children who have been evacuated out of London to the safety of the countryside.



Would you rather ...

Stay in your home (which could be dangerous), or leave your home for a strange place (which could be safer)? Why?

I would rather ... because / since ...

In my experience,

I agree with ...

I strongly disagree with ...



Reading at Manland

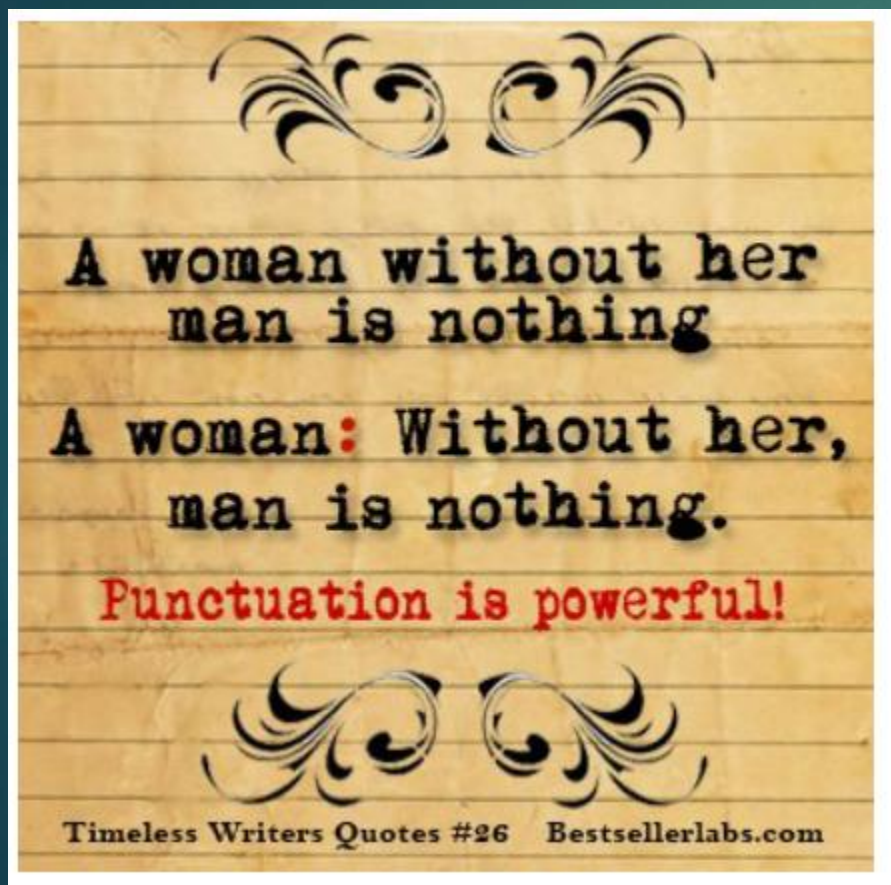
To sum up

- ▶ We must ensure fluency to maximise thinking deeply (comprehension)
- ▶ Fluency = automaticity in word recognition + reading expressiveness
- ▶ This happens through guided repetition
- ▶ Reading quickly = fake fluency
- ▶ It's not just the words , but the way we read the words
- ▶ Good readers read in phrases, weaker readers read word by word



Reading at Manland

Good readers read in phrases, weaker readers read word by word.



**Jane enjoys
cooking her family
and her dog.**

Use a comma, save a life.

Reading at home



When children are engaged early on with books,

This prepares them for becoming committed and enthusiastic readers.

- Children learn to focus and share the enjoyment of the story
- They learn how stories start and finish, how plots unravel and are resolved and that books can transport them elsewhere.

Book-related talk introduces children to language they might not hear in ordinary conversation. The impact of reading with children at home:

Researchers in the United States who had looked at the impact of parents reading with their children quoted the following figures in a news release about their findings:

Here's how many words kids would have heard by the time they were 5 years old:
Never read to, 4,662 words; 1–2 times per week, 63,570 words; 3–5 times per week, 169,520 words; daily, 296,660 words; and five books a day, 1,483,300 words.¹⁷

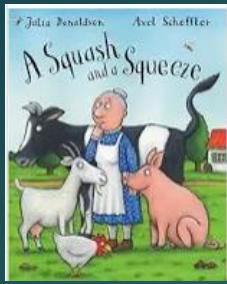
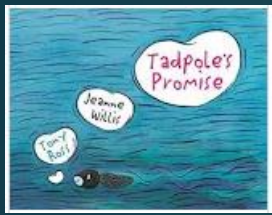
Reading at home

Younger readers – choose a picture book

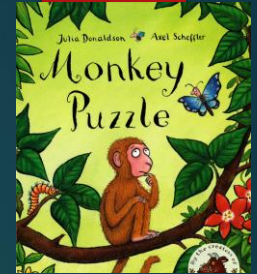
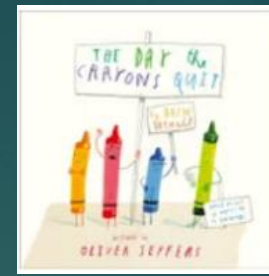
Older readers – a chapter, page, paragraph, group of sentences



- ▶ Read to them, 2-3 times
- ▶ Read with them, 2-3 times (choral read)
- ▶ Child reads to you 2-3 times
- ▶ Word play



Thriving on repetition



It's not just the range of stories children listen to that matters. On each re-reading, their familiarity with the story deepens, and with that comes greater emotional engagement.

When children ask for a story to be re-read, they're asking for another chance to explore the language, the characters and the feelings, and to relive the emotions they felt on that first reading. There is comfort in knowing what is coming next. They wait for the favourite bits, ready to join in or be scared, safe in the knowledge that it all works out fine in the end. Their attachment to the story equips them to retell it and, when they have learnt to read, encourages them to read it for themselves.

Department
for Education

The reading
framework

July 2023



Reading at Manland

“We are teachers who read, and readers who teach”

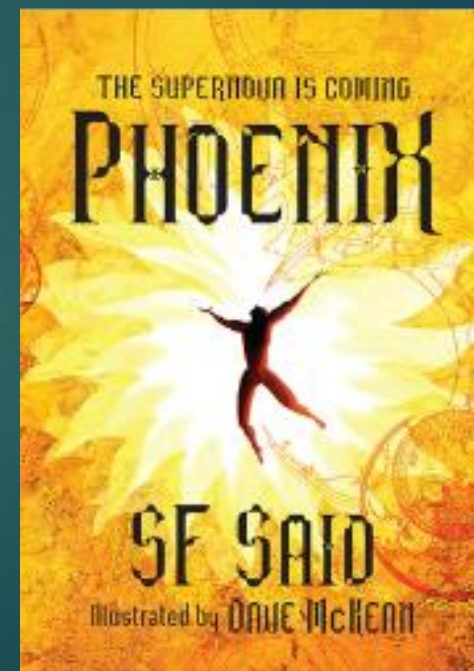
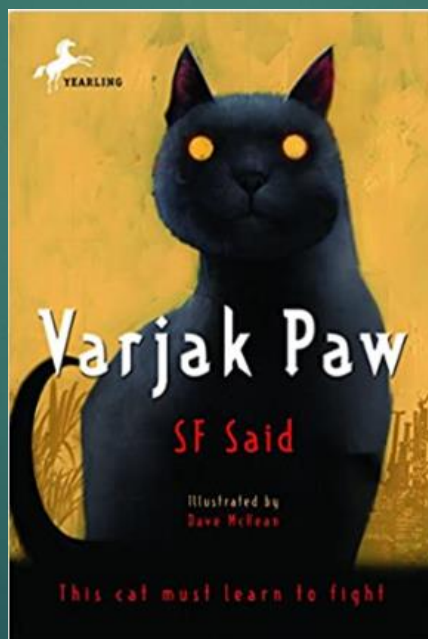
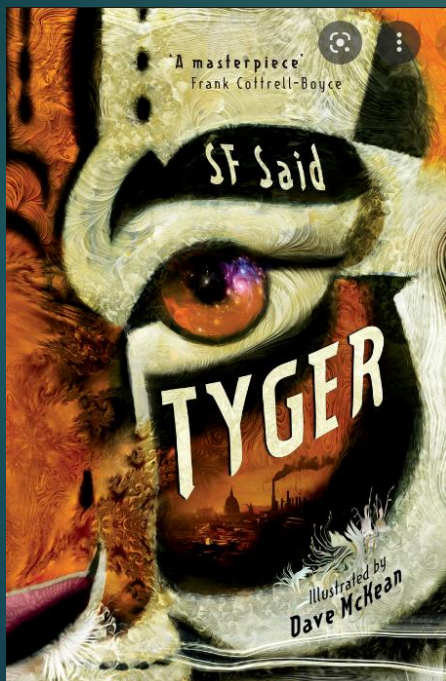
In terms of influencing pupils, teachers are the best promoters. Pupils are willing to trust the judgement of a teacher who says, “I think you’ll enjoy this one”. Children feel that their teacher knows them well enough to care about the likes and dislikes.





Reading at Manland

“We are teachers who read, and readers who teach”



The Reader Teacher

The Reader Teacher | Children's Books | Reads, Reviews & Recommendations



ANY
QUESTIONS
?