

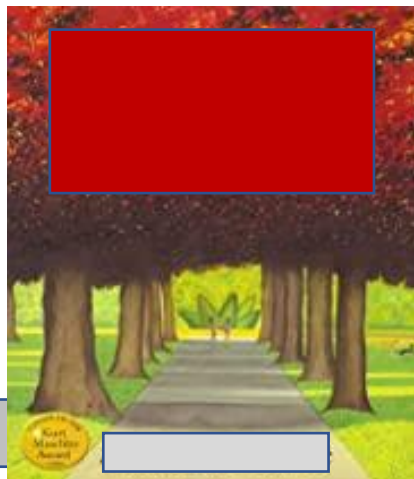
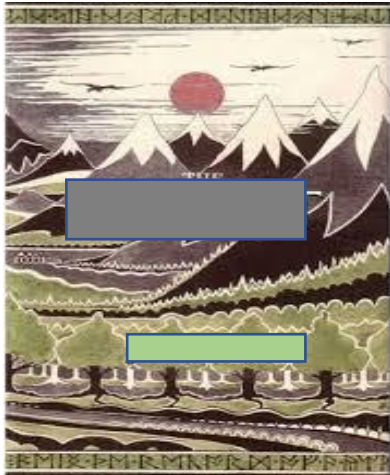
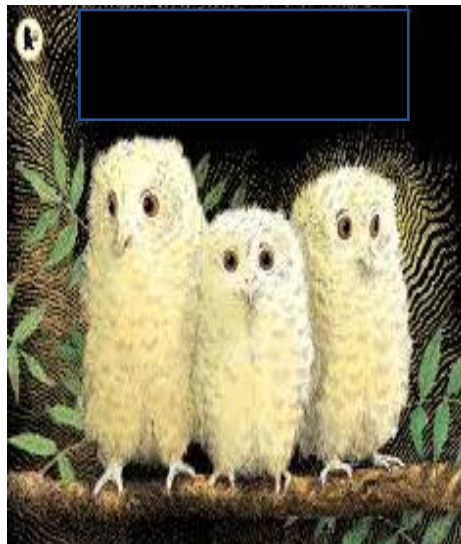
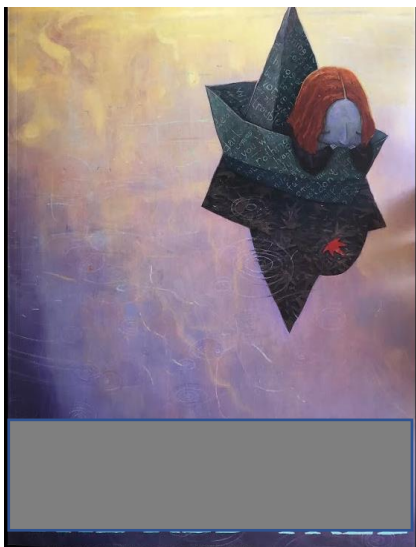


# Developing a Teaching Sequence Based on a Quality Text KS1

# Agenda

- Choosing the right text
- Developing a love of reading
- Identifying the phases of the teaching sequence
- How to embed all areas of the programme of study
- Using a quality text to plan a sequence of lessons to develop the key reading and writing skills
- Phase 1 – the explicit teaching of reading skills – thinking out loud and modelling the skills
- Phase 2 and 3 – preparing for writing
- Progression in skills
- Planning – long term and medium term





# The Five Plagues of the Developing Reader

## **Archaic Language**

The vocabulary, usage, syntax and context for cultural reference of texts over 50 or 100 years old are vastly different and typically more complex than texts written today. Students need to be exposed to and develop proficiency with antiquated forms of expression to be able to hope to read James Madison, Frederick Douglass and Edmund Spenser when they get to college.

## **Non-Linear Time Sequences**

In passages written exclusively for students—or more specifically for student assessments— time tends to unfold with consistency. A story is narrated in a given style with a given cadence and that cadence endures and remains consistent, but in the best books, books where every aspect of the narration is nuanced to create an exact image, time moves in fits and start. It doubles back. The only way to master such books is to have read them time and again and to be carefully introduced to them by a thoughtful teacher or parent.

## **Narratively Complex Books - narrator**

Sometimes narrated by an unreliable narrator- Scout, for example, who doesn't understand and misperceives some of what happened to her. Or the narrator in Edgar Allan Poe's "The Tell-Tale Heart" who is a madman out of touch with reality. Other books have multiple narrators such as Faulkner's As I Lay Dying. Others have non-human narrators such as the horse that tells the story in Black Beauty.

## **Complexity of plot**

Some books have multiple intertwined and apparently (for a time) unrelated plot lines. These are far harder to read than books with a single plot line and students need to experience these as well.

## **Resistant Texts**

Texts written to deliberately resist easy meaning-making by readers. Perhaps half of the poems ever written fall into this category. You have to assemble meaning around nuances, hints, uncertainties and clues.

# Choosing a text



- memorable texts that feature repetition and encourage predictions
- texts within which rhythm and rhyme are important
- texts that allow children to practice and apply their phonic knowledge
- books with strong story shapes and structures
- texts which positively reflect children's interests and backgrounds
- books with supportive illustrations
- books that draw attention to written language and to the ways books work

# Choosing a text



- texts that are multi-layered - capable of being read at different levels
- books that deal with important themes
- books in which language is used in lively, inventive ways
- books by skillful and experienced children's writers and illustrators
- traditional and contemporary 'classics' of children's literature
- stories with different cultural settings
- texts that promote discussion and reflection

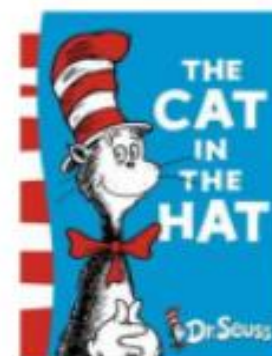
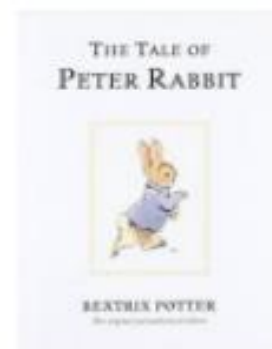


# ARCHAIC TEXTS



Name of Book Author Year Pages

|   |                          |      |     |
|---|--------------------------|------|-----|
| <b>The Magic Faraway Tree (4 Book Series)</b>   | Enid Blyton              | 1943 | 224 |
| <b>The Three Billy Goats Gruff</b>  | Paul Galdone             | 1973 | 24  |
| <b>The Tale of Peter Rabbit (23 Book Series)</b>  | Beatrix Potter           | 1901 | 69  |
| <b>The Ugly Duckling</b>  | Hans Christian Anderson  | 1844 | 44  |
| <b>The Little House</b>   | Virginia Lee Burton      | 1942 | 40  |
| <b>The Cat in the Hat</b>   | Dr. Suess                | 1957 | 64  |
| <b>Goodnight Moon</b>   | Margaret Wise Brown      | 1947 | 32  |
| <b>The Little Prince</b>  | Antoine de Saint-Exupery | 1943 | 96  |
| <b>Aesop's Fables</b> (e.g. The Hare and the Tortoise, The Boy Who Cries Wolf, The Monkey as King etc.)   | Aesop                    | N/A  | N/A |
| <b>Traditional Stories</b> (e.g. Sleeping Beauty, Rumpelstiltskin, Rapunzel, Puss-in-Boots, The Princess and the Pea, Pinocchio, The Pied Piper of Hamelin, Jack and the Beanstalk) | Various Authors          | N/A  | N/A |
| <b>The Frog Prince</b>  | Brothers Grimm           | 1812 | 90  |
| <b>Traditional Nursery Rhymes</b>   | Various Authors          | N/A  | N/A |
| <b>The Frog (poem)</b>  | Hilarie Belloc           | 1896 | N/A |
| <b>A Good Play, The Swing and My</b>  | Robert Louis             | 1888 | N/A |



# NON-LINEAR TIME SEQUENCES

| Name of Book  | Author          | Year | Pages |
|---|-----------------|------|-------|
| Voices in the Park                                  | Anthony Brown   | 1998 | 32    |
| The Trouble with Trolls                             | Jan Brett       | 1992 | 32    |
| Black and White                                     | David Macaulay  | 1990 | 32    |
| Grandpa   | John Burningham | 2003 | 32    |
| One Candle  | Eve Bunting     | 2002 | 40    |
| The Stinky Cheese Man and Other Fairly Stupid Tales | Jon Scieszka    | 1993 | 56    |
| When the Rains Come                                 | Tom Pow         | 2012 | 48    |
| Three Brave Women                                   | C.L.G. Martin   | 1991 | 32    |
| The Summer My Father Was Ten                        | Pat Brisson     | 1998 | 32    |



# COMPLEXITY OF THE NARRATOR

| Name of Book                              | Author        | Year | Pages |
|---|---------------|------|-------|
| Chester                                   | Melanie Watt  | 2007 | 32    |
| Voices in the Park                        | Anthony Brown | 1998 | 32    |
| And the Dish Ran Away with the Spoon      | Janet Stevens | 2001 | 56    |
| The Very Smart Pea and the Princess to Be | Mini Grey     | 2003 | 32    |
| Fantastic Mr Fox                          | Roald Dahl    | 1970 | 112   |





|  |                     |      |    |
|--|---------------------|------|----|
| The Little House   | Virginia Lee Burton | 1942 | 40 |
| I Doko, The Tale of a Basket                                   | Ed Young            | 2004 | 32 |
| Come Away From the Water, Shirley                              | John Burningham     | 1977 | 32 |
| The Teddy Bear   | David McPhail       | 2002 | 32 |
| The Day the Crayons Quit                                       | Drew Daywalt        | 2013 | 40 |
| The Wolf Story: What Really Happened to Little Red Riding Hood | Toby Forward        | 2005 | 32 |
| The True Story of the Three Little Pigs                        | John Scieszka       | 1989 | 32 |
| The Three Little Wolves and the Big Bad Pig                    | Eugene Trivizas     | 1993 | 32 |



## COMPLEXITY OF PLOT/SYMBOL

| Name of Book                         | Author               | Year | Pages |
|--------------------------------------|----------------------|------|-------|
| Grandad's Island                     | Benji Davies         | 2015 | 32    |
| Wanted: The Perfect Pet              | Fiona Robertson      | 2009 | 32    |
| Owl Babies                           | Martin Waddell       | 1992 | 32    |
| The Tiger Who Came to Tea            | Judith Kerr          | 1968 | 32    |
| Slug Needs a Hug                     | Jeanne Willis        | 2015 | 32    |
| Where the Wild Things Are            | Maurice Sendak       | 1963 | 48    |
| The Heart and the Bottle             | Oliver Jeffers       | 2010 | 32    |
| Dinosaurs and All That Rubbish       | Michael Foreman      | 1993 | 32    |
| Scissors (poem)                      | Allen Ahlberg        | 1983 | N/A   |
| I Do Not Mind You Winter Wind (poem) | Jack Prelutsky       | 1984 | N/A   |
| The Red Tree                         | Shaun Tan            | 2001 | 32    |
| The Chickens Build a Wall            | Jean-François Dumont | 2013 | 32    |



# RESISTANT TEXTS

| Name of Book                     | Author         | Year | Pages |
|----------------------------------|----------------|------|-------|
| <b>The Book With No Pictures</b> | B.J. Novak     | 2016 | 48    |
| <b>Lost and Found</b>            | Oliver Jeffers | 2005 | 32    |
| <b>Tadpole's Promise</b>         | Jeanne Willis  | 2003 | 32    |
| <b>Wolves</b>                    | Emily Gravett  | 2005 | 40    |
| <b>The Colour Monster</b>        | Anna Llenas    | 2012 | 48    |
| <b>Not Now Bernard</b>           | David McKee    | 1980 | 32    |
| <b>Ning Nang Nong (poem)</b>     | Spike Milligan | 1959 | N/A   |
| <b>The Red Tree</b>              | Shaun Tan      | 2001 | 32    |
| <b>Mirror</b>                    | Jeanne Baker   | 2010 | 48    |

The  
Book  
With  
No  
Pictures

B.J. Novak



Poetry

See poetry spines/websites  
Pie Corbett (more later....)

Jumpstart

Look at the texts you  
have brought today?  
Which category do  
they fit into?

Look at your long  
term plan, do you  
have a good  
balance of these?

# Books for Topics



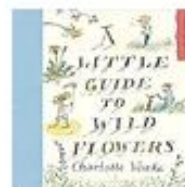
## Growing Plants (KS1)



### I Really Wonder What Plant I'm Growing (Charlie and Lola) Lauren Child

Lola is not very impressed by the tiny seed that does not seem to be doing anything in a hurry. But big brother Charlie is on hand to explain with the right care and a little patience, something exciting will grow.

[Buy on Amazon](#)



### A Little Guide to Wild Flowers Charlotte Voake

Learn how to identify different wild flowers and find out more about what is growing in your local area. The informative guide is accompanied by watercolour illustrations and is a good choice of book if you want to get out and about to do some plant-spotting.

[Buy on Amazon](#)



### The Little Gardener Emily Hughes

A beautifully illustrated story about a very tiny boy who works hard to tend to a struggling garden. The garden is wild and unruly and the boy works with persistence to try and make something beautiful grow there.

[Buy on Amazon](#)



### The Last Wolf Mini Grey

This is a twist on the traditional Little Red Riding Hood story with a clear message about environmental sustainability. When Little Red is invited in for tea at the Last Wolf's house, which also happens to be the home of the Last Lynx and the Last Bear, she soon comes to empathise with her new friends as she learns how the destruction of their natural habitat is the cause of the endangering of a number of wonderful forest species. After she is chaperoned home, Little Red sets about to make a plan to help restore some of the damage and learns how to plant new trees to repopulate the forest for the future.

Also featured on:



# Poetry



Nicola Davies & Emily Sutton

Poetry meets science and art in this beautiful picture book anthology of sea-themed poems. Each double-page spread explores a different aspect of the sea, from pebbles and sandcastles to whales and puffins to lighthouses and sailors. Each new aspect is drawn out in beautifully poetic language that makes the reader reflect with awe at the natural and man-made wonders of the sea, the pleasure it provides and the unanswered questions it holds.

Also features on:

- [Seaside Booklist](#)

[Buy on Amazon](#)



## Perfectly Peculiar Pets

Elli Woollard & Anja Boretzki

We love this whacky A-Z of weird and wonderful pets. With a different pet poem for each letter of the alphabet (from armadillos to zebras via kookaburras to umbrella birds!), the poems are quirky and energetic, making them perfect to read aloud. Children will enjoy finding the poem that matches their name's initial or just dipping in and out of the rhythmical menagerie of verses.

Also features on:

- [50 Recommended Reads for Year 2](#)

[Buy on Amazon](#)



## Poems About Festivals

Brian Moses, Kristina Swarner & Various Poets

Poet Brian Moses selects an appealing variety of poems about different festivals in this illustrated anthology suitable for Key Stage 1. Different styles of poetry capture the spirit of a range of festivals, from Pancake Day and Holi to Eid-ul-Fitr and Chinese New Year.

[Buy on Amazon](#)



## I Am the Seed That Grew the Tree: A Nature Poem for Every Day of the Year

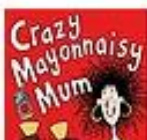
Fiona Waters & Frann Preston-Gannon

This beautiful poetry anthology that includes a new nature poem for every day of the year is likely to become a primary classroom essential. The collection of 366 poems (to make sure leap years are covered too!) contains a really interesting mix of poems from well-known favourites from Christina Rossetti and Walter de la Mare to more modern offerings by Benjamin Zephaniah and Carol Ann Duffy, with each poem reflecting the seasonal changes associated with that day's position in the year. An excellent book to keep on a teacher's desk for a daily dose of classroom poetry.

Also features on:

- [Weather & Seasonal Change Booklist](#)

[Buy on Amazon](#)



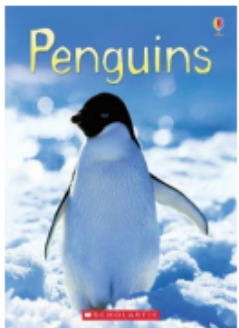
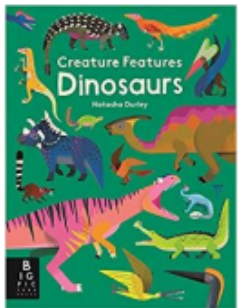

## Crazy Mayonnaisy Mum

Julia Donaldson and Nick Sharratt

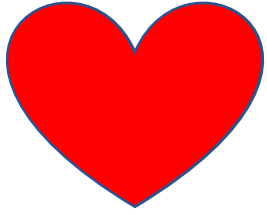
A collection of Julia Donaldson's amusing poems and rhymes that are perfect for reading aloud and sharing. The laugh-out-loud poems about everyday topics are brimming with word-play and rhyme, making this collection an excellent choice for helping children to engage with poetry in an entertaining way.



# Texts that Teach

|  |   |  |  |   |
|--|---|--|--|---|
|  | <i>sequence.</i>  |  |  |   |
|    | <b>Penguins by Emily Bone</b><br>A simple non-chronological text to develop sentences and their punctuation.<br><b>Possible curriculum links:</b><br>Science - animals  | Complex sentences<br>Verbs – past and present<br>You could also teach simple sentences through this book although this has not been included in the sequence |  | ☑ |
|    | <b>Creature Features Dinosaurs by Natasha Durley</b><br>This is a vibrant information book about dinosaurs, organised according to their common features.<br><b>Possible curriculum links:</b><br>Science - animal characteristics                        | Sentence types: questions, commands<br>Adjectives, noun phrases<br>Vocabulary  |  | ☑ |
|  | <b>Amelia Earhart (Little People, Big Dreams) by Isabel Sanchez Vegara</b><br>A short biography of Amelia Earhart told in small chunks with simple but effective illustrations.<br><b>Possible curriculum links:</b><br>History - significant individuals | Sentences: subordination<br>Verb tenses  |  | ☑ |

| Text type                    | Text  | Author   | KS/yr grp   |
|------------------------------|---|--|---|
| <b>Purpose – to inform</b>   |   |  |   |
| Information texts            | What A Waste: Rubbish, Recycling, and Protecting our Planet<br>Here We Are<br>The Big Book of Blue<br>The Clue is in the Poo<br>Castles                       | Jess French<br>Oliver Jeffers<br>Yuval Sonner<br>Andy Seed<br>Colin Thompson | UKS1/LKS2<br>UKS1/LKS2<br>UKS1/LKS2<br>KS1<br>UKS1/LKS2 |
| Recount                      | Animal Airport<br>Meerkat Mail<br>Journey   | Emily Gravett<br>Aaron Becker<br>J&A Ahlberg                                 | KS1<br>KS1/LKS2<br>KS1                                  |
| Letter                       | The Day the Crayons Quit<br>Dear Greenpeace<br>The Jolly Postman  |  | KS1<br>KS1<br>KS1                                       |
| Diary                        | Amelia Earhart (Little People, Big Dreams series)<br>The Diary of a Worm<br>Deep Sea Diary<br>Curiosity<br>Diary Dear Diary<br>The Secret Diary of Anne Frank | Isabel Sanchez<br>Coreen Conin<br>Sara Fanelli                               | LKS2<br>UKS2<br>KS2<br>UKS2                             |
| Instructions                 | How to Catch a Star (stimulus)<br>Instructions<br>How to survive in Wonderland (model text)   | Oliver Jeffers<br>Neil Gaiman  | KS1<br>LKS2<br>UKS2                                     |
| Explanation                  | Once Upon a Raindrop<br>Until I met Dudley<br>Illumanatomy<br>A River (stimulus)<br>It Starts with a Seed   | James Carter<br>Roger McGough<br>Kate Davies<br>Marc Martin<br>Laure Knowles | KS1<br>Lower KS2<br>KS2<br>KS1/2<br>KS1                 |
| Non-chronological report     | Yucky Worms<br>Wolves<br>Life-Sized Animal Tracks<br>The Wonder Garden  | Vivien French<br>Emily Gravett<br>John Townsend<br>Jenny Broom               | KS1<br>KS2  |
| <b>Purpose – to persuade</b> |   |  |   |
| Letter                       | The Day the Crayons Quit<br>Dear Greenpeace   |  | LKS2<br>LKS2  |



# Love of Reading



**‘Reading for pleasure is the single most important indicator of a child’s future success.’ (OECD 2002)**

| Focus:   | Possible inspection activities:   |
|--|---|
| <b>Leaders:</b><br>Story time – how often? Engaging? How are books selected? Which stories will children know inside out and how have they been selected? Parents? | <ul style="list-style-type: none"><li>• SLT discussion</li><li>• Observe story time</li></ul>   |
| <b>Teachers:</b><br>Books they have most enjoyed reading to the children?<br><br><b>Pupils:</b><br>Favourite books? Reading at school, home?                       | <ul style="list-style-type: none"><li>• Meet with teachers from different year groups about books they have read</li><li>• Discussion with children from the same classes discussing books they have read</li></ul> |

What are you doing already?  
What is working well?

# Teachers as Readers....

The screenshot shows the homepage of the Research Rich Pedagogies website. The header is dark blue with the Open University logo and the text 'Research Rich Pedagogies'. Navigation links include 'Research', 'News & Awards', 'About us', 'Recommends', and 'Contact'. There are 'Login' and 'Register' links in the top right, and a search bar. Below the header is an orange banner with the text 'New resources for Supporting Reading at Home >'. The main banner features a photograph of two teachers and four children sitting on the floor, reading books together. Overlaid on this image is the text 'Reading Teachers: teachers who read and readers who teach'. Below the main banner is a breadcrumb trail: 'HOME / RESEARCH / READING FOR PLEASURE / READING TEACHERS: TEACHERS WHO READ AND READERS WHO TEACH'. At the bottom, there is a list of PDF documents, with 'Reading\_Teachers\_....pdf' appearing twice. A large blue arrow points from the URL 'https://researchrichpedagogies.org/research/the-me/reading-teachers-teachers-who-read-and-readers-who-teach' to the 'Show all' button.

Research Rich Pedagogies

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Login Register

Search

New resources for **Supporting Reading at Home >**

**Reading Teachers: teachers who read and readers who teach**

HOME / RESEARCH / READING FOR PLEASURE / READING TEACHERS: TEACHERS WHO READ AND READERS WHO TEACH

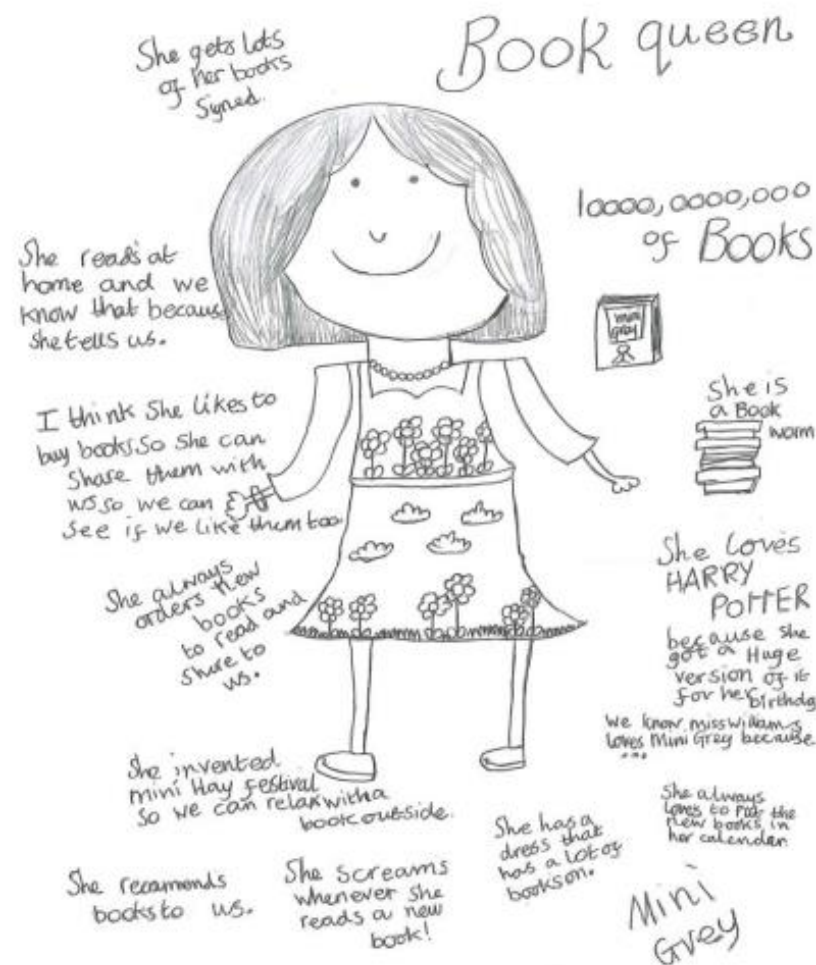
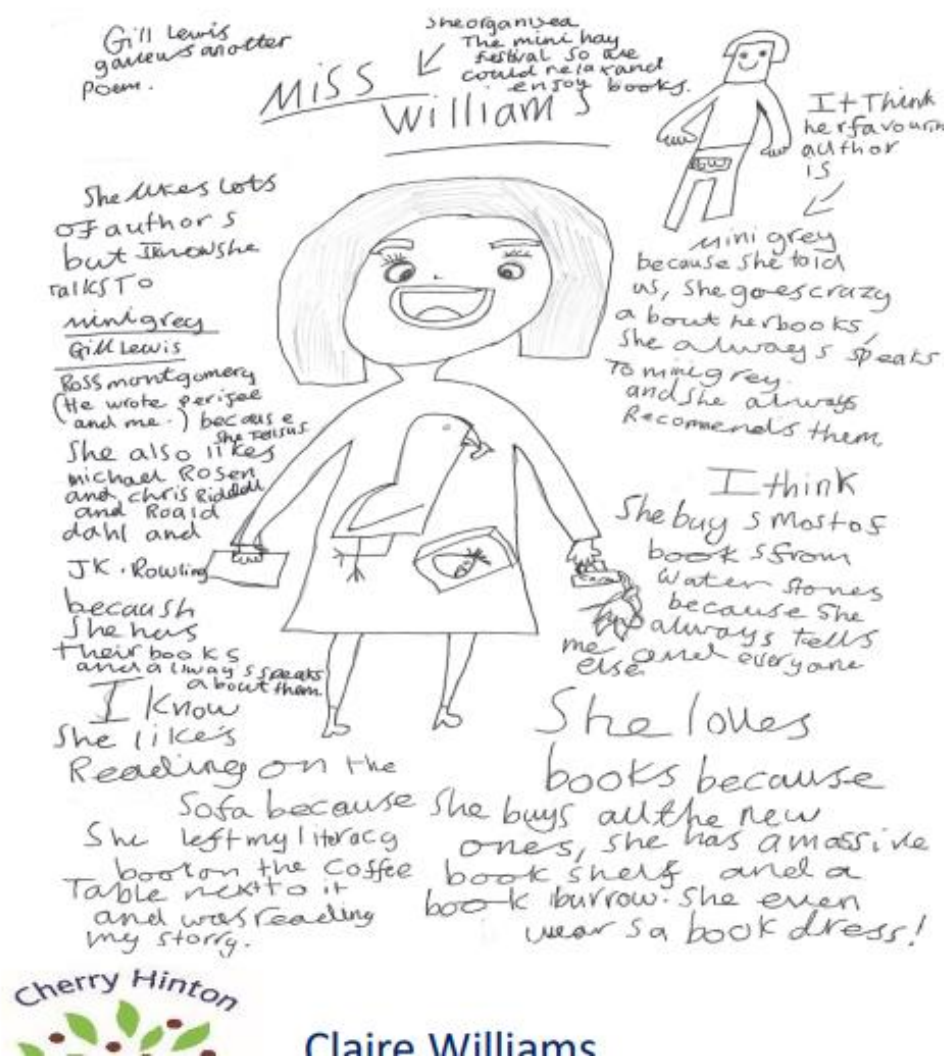
Reading\_Teachers\_....pdf Reading\_Teachers\_....pdf

<https://researchrichpedagogies.org/research/the-me/reading-teachers-teachers-who-read-and-readers-who-teach>

Show all



# Children have informed views of RTs



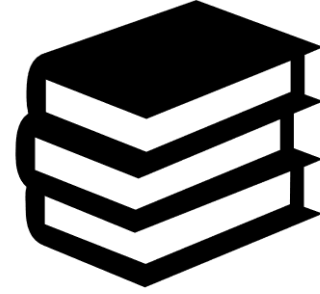


# The Reading environment

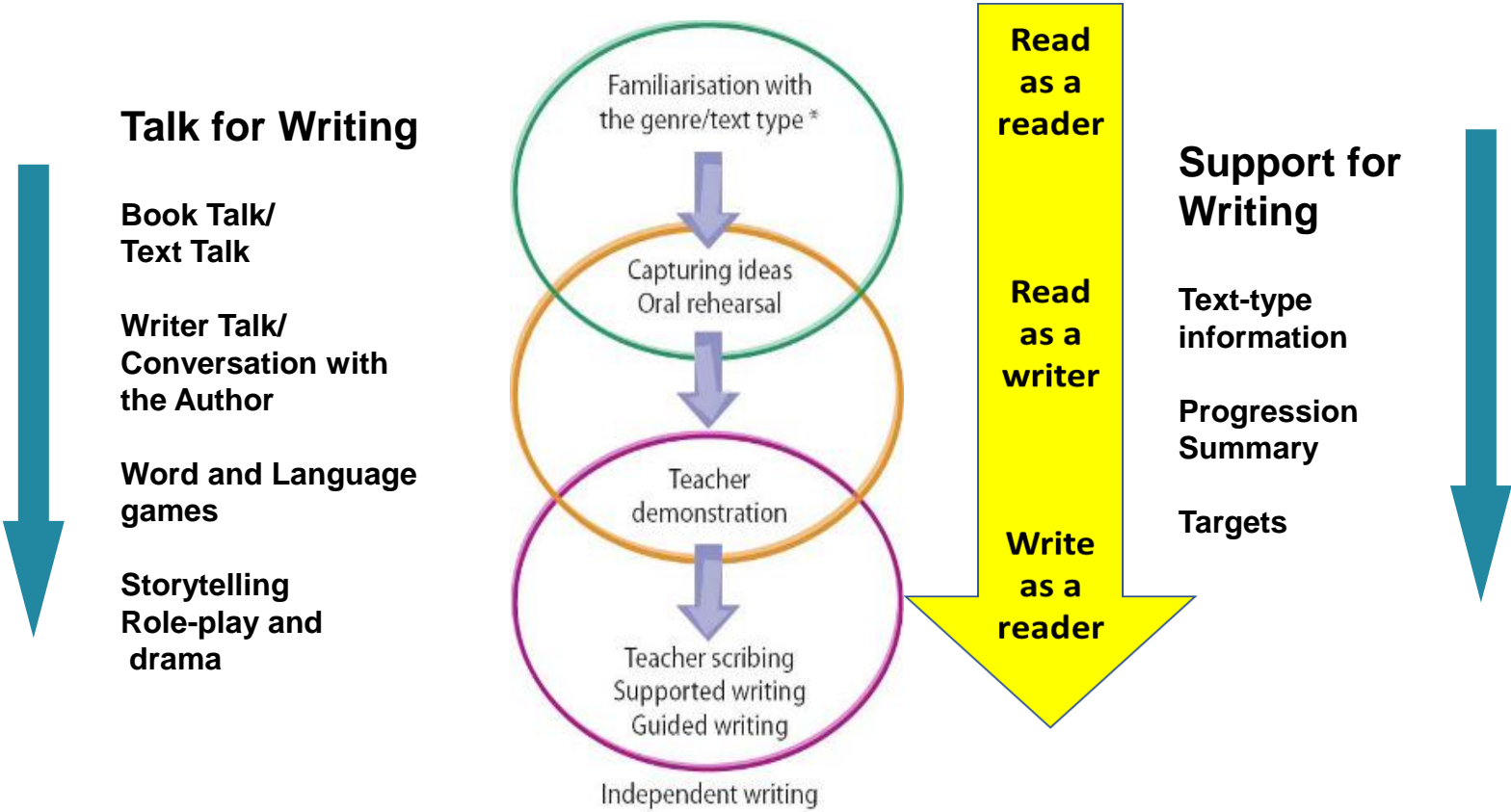


What display will you create to promote reading for pleasure?

# Questionnaire



# Teaching Sequence



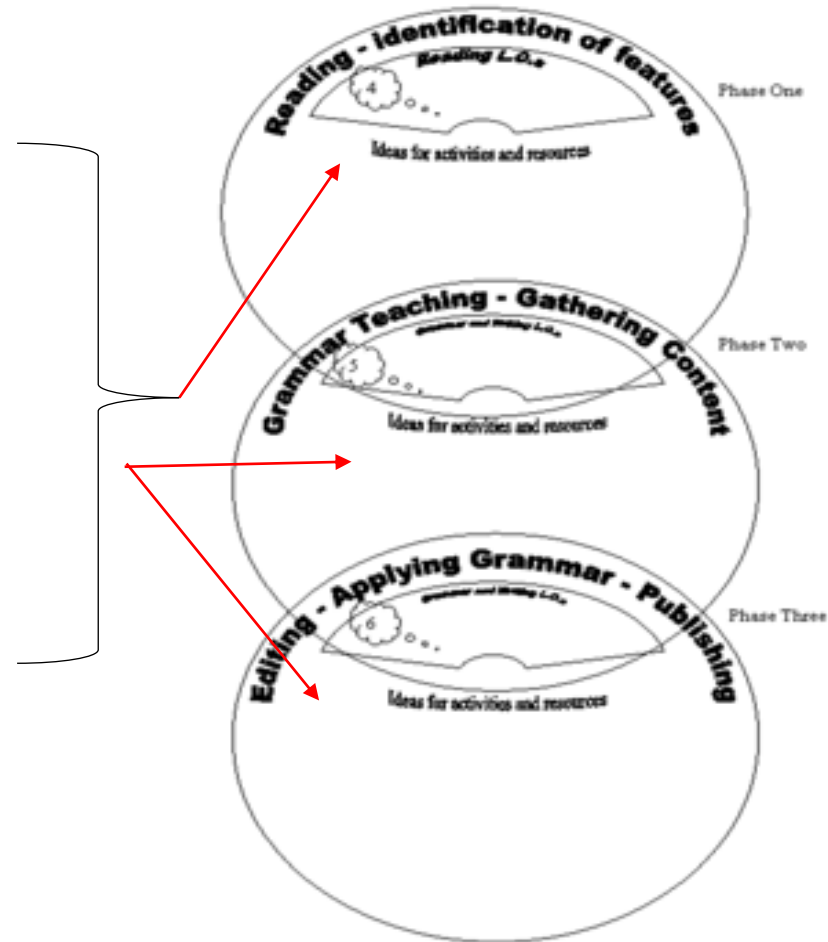
1. Identify text type

2. Identify learning outcome

- Purpose and audience
- Organisation

3. Key learning objectives

- Reading
- Writing
- Spoken language
- GPS





# Resources to support



Set them  
up to  
succeed



Use the  
learning  
environment

The secret to planning is to....

sdrawkcab kroW.....

# Intended Learning outcome

**Purpose**

- Blog
- Video diary
- Library books
- Book making
- Illustrated page

**Entertain**

**Inform**

**Persuade**

**Discuss**

**Audience**

# Writing for a Purpose

**Guidance notes for the four  
writing purposes in KS1 & 2**





# Long term plan

## KS1

Purpose:

- To entertain
- To inform



Audience – who is it for?

Do you have a good balance?

|                          | Autumn 1   | Autumn 2  | Spring 1   | Spring 2  | Summer 1   | Summer 2   |
|--------------------------|--|---|--|---|--|--|
| Topic Name               | Toys   | British Bulldog   | School Days  | Fabulous Florence   | In our back yard   | Planes, Trains and Autos   |
| Enrichment experience    | Visitor: – Grandparents (children in '50s)   | Visitor: Lego experience (build a city)   | Visitor: Victorian School day – History off the Page   | Be a nurse day  | Minibeast / Habitats experience – Sywell Country Park<br>Garden Centre Visit – Britton's?  | Visit crash memorial site<br>Village walks   |
| Key Texts                | <b>Dogger</b> – Shirley Hughes<br><b>The Day the Crayons Quit</b> – Oliver Jeffers   | Non Fiction – <b>Great Britain Atlas</b> ;<br>The Royal Family books<br>D4W: <b>Beegu</b> – Alexis Deacon   | <b>There's a snake in my school</b> – David Walliams<br><b>Non Fiction - Instructional texts</b> (Pie Corbett)   | <b>Rapunzel</b> – Brothers Grimm<br><b>Rumplestiltskin</b> – Brothers Grimm<br><b>Red Riding Hood</b> - Trad (+ alternative versions)<br><b>Spinderella</b> Julia Donaldson | <b>Jim and the Beanstalk</b> – Raymond Briggs<br><b>Diary of a fly</b> – Doreen Cronin and Harry Bliss<br>D4W: <b>The Gardener</b> – David Small | <b>Mrs Armitage on Wheels</b> – Quentin Blake<br><b>Journey</b> – Aaron Becker   |
| Literacy                 | <b>Narrative (entertain)</b> – Lost and found story<br><b>Letter</b> to the crayon owner   | <b>Recount (inform)</b> Britain today<br><b>Poetry</b> - Acrostic   | <b>Instruction (inform)</b> – How to play *** (school games)   | <b>Narrative (entertain)</b> - <b>Fairytales</b>  | <b>Recount (inform)</b> – diary of planting / growing / allotment visit / day in the life of a minibeast   | <b>Narrative (entertain)</b> – Car story<br><b>Poetry</b> – Calligrams/ shape  |
| Cross Curricular writing | <b>History</b> – labelling objects; postcard from the past   | <b>RE</b> – retell the Christmas Story<br><b>Geography</b> - Letter to the Queen  | <b>History</b> – Letters to the old Headmistress<br><b>Geography</b> – label plans of school   | <b>History</b> – Recount about Florence Nightingale   | <b>Science</b> - Instruction – How to grow a sunflower   | <b>History</b> – Recount – visit to Silverstone  |
| Maths                    | <b>Number:</b> Place Value<br>Y1: to 20<br>Y2: to 100<br><b>Number:</b> Addition and Subtraction<br>Y1: to 20 inc money<br>Y2: to 100 inc money                              | <b>Number:</b> Addition and Subtraction<br>Y1: to 20 inc money<br>Y2: to 100 inc money<br><b>Number:</b> Multiplication<br>Y1: Place Value to 50 and multiplication<br>Y2: Multiplication | <b>Number:</b> Division<br>Y1: Division and consolidation<br>Y2: Division<br><b>Number:</b><br>Y1: Place Value to 100<br>Y2: Statistics<br><b>Measurement:</b> Length and Height | <b>Geometry:</b><br>Y1: Shape and consolidation<br>Y2: Properties of shape<br><b>Number:</b> Fractions<br>Y1: Fractions and consolidation<br>Y2: Fractions                  | <b>Geometry:</b> Position and Direction<br><b>Measurement:</b> Time<br>Problem solving   | <b>Measurement:</b><br>Y1: Weight and Volume<br>Y2: Mass, Capacity and Temperature<br>Investigations and consolidation |
| Science                  | <b>Chemistry:</b> Everyday materials – naming and sorting/grouping<br><b>Seasons:</b> Autumn   | <b>Biology:</b> Animals (UK)  | <b>Biology:</b> Animals (Winter)<br><b>Seasons:</b> Winter   | <b>Chemistry:</b> Name, properties and uses of materials<br><b>Seasons:</b> Spring  | <b>Biology:</b> Plants – Seeds and growth, changes over time. Animals: Minibeasts, Food chains   | <b>Biology:</b> Plants – Flowers and trees<br><b>Seasons:</b> Summer   |
|                          | Working Scientifically (Procedural Knowledge) is taught throughout each unit; Seasons and Weather is taught throughout each unit, with particular focus weeks in each season |   |  |   |  |  |
| History                  | <b>Changes within living memory:</b><br>Toys (then and now)  |   |  | <b>Significant People:</b> Florence Nightingale (Queen Victoria)  |  | <b>Significant local event:</b> MA plane crash/ F1 industry Silverstone  |
|                          | Working Historically (Procedural Knowledge) is taught throughout each unit   |   |  |   |  |  |

## Year 2 Contexts for Writing:

| Autumn 1  | Autumn 2   | Spring 1  | Spring 2  | Summer 1   | Summer 2  |
|---|--|---|---|--|---|
| Narratives about personal experiences and those of others (real and fictional). | Real events (Recounts)<br><br>Writing for different purposes | Narratives about personal experiences and those of others (real and fictional).<br><br>Poetry | Narratives about personal experiences and those of others (real and fictional). | Real events (Recounts)<br><br>Writing for different purposes | Narratives about personal experiences and those of others (real and fictional).<br><br>Poetry |
| <i>Add high quality texts</i>   |  |   |   |  |   |

## Year 2 Writing Small Steps:

(Refer also to Year 1 Writing Small Steps document.)

|   |  |
|---|--|
| Composition: Planning   | <ul style="list-style-type: none"> <li>Consider what they are going to write before beginning by:</li> <li>Planning or saying out loud what they are going to write about.</li> <li>Writing down ideas and/or key words, including new vocabulary.</li> </ul>  |
| Composition Drafting & Writing (including Grammar Text Level) | <ul style="list-style-type: none"> <li>Encapsulate what they want to say, sentence by sentence.               <ul style="list-style-type: none"> <li>Orally construct sentences that make sense.</li> <li>Write sentences that are grammatically correct e.g. not omitting in, it.</li> <li>Orally rehearse a complete sentence. Commit to sentence before writing. Avoid 2 sentences in one e.g. I went to the <u>park</u>. I) it was fun.</li> </ul> </li> <li>Make the correct choice and consistent use of present tense and past tense throughout writing.               <ul style="list-style-type: none"> <li>Orally use the correct verbs for past or present tense e.g. <u>ing</u> and <u>ed</u>.</li> <li>Use irregular verbs accurately e.g. wearing = wore, see = saw, run = ran.</li> </ul> </li> <li>Use the present and past tenses correctly and consistently including the progressive form to mark actions in progress (e.g. she is drumming, he was shouting).               <ul style="list-style-type: none"> <li>Know the effect of is, am, are and was, were e.g. present - <u>Jan is skipping</u>. past - Jan was skipping.</li> </ul> </li> </ul> |
| Grammar Sentence Level  | <ul style="list-style-type: none"> <li>Use <b>subordination</b> (using <i>when, if, that, because</i>) and <b>co-ordination</b> (using <i>or, and, but</i>).               <ul style="list-style-type: none"> <li>Extends sentence with more detail.</li> <li>Use 'when' in a sentence correctly = something has happened/ time has passed.</li> <li>Use 'if' in a sentence correctly = might happen.</li> <li>Use 'because' in a sentence correctly = give a reason.</li> <li>Vary position of conjunction in a sentence.</li> <li>Joins two clauses that make sense on their own.</li> <li>Use 'or' in a sentence correctly = making a choice.</li> <li>Use 'and' in a sentence correctly = additional related facts.</li> <li>Use 'but' in a sentence correctly = problem or opposite.</li> </ul> </li> <li>Use expanded noun phrases to describe and specify (e.g. the blue butterfly).</li> <li>Know how the grammatical patterns in a sentence indicate its function as a statement, question, <u>exclamation</u> or command.</li> </ul>   |

|                                     |   |
|-------------------------------------|---|
|                                     | <ul style="list-style-type: none"> <li>Understand a statement is a factual sentence.</li> <li>Questions start with 'What', 'Where', 'When', 'Why' or 'How'.</li> <li>Understand that a question requires an answer.</li> <li>Exclamations: start with 'How' or 'What'; understand sentences include a verb; does not require an answer.</li> <li>Command: instructional order to do something; starts with a verb – put, fetch, get.</li> </ul>   |
| Punctuation                         | <ul style="list-style-type: none"> <li>Use <b>capital letters, full stops, question marks and exclamation marks</b> to demarcate sentences. <ul style="list-style-type: none"> <li>Capital letters for names and to start sentences.</li> <li>Consistently use capital letters for names throughout narrative.</li> <li>Know and apply when a word does/ <del>doesn't</del> have a capital letter (Where is your mum? Hey, Mum where is my coat?)</li> <li>Know and apply capital letters for proper nouns including place names. What is a proper noun?</li> <li>Understand a sentence and select the appropriate punctuation mark (question, statement, command, exclamation).</li> <li>Orally rehearse punctuation marks in sentences before writing.</li> </ul> </li> <li>Use <b>Commas</b> to separate items in a list. <ul style="list-style-type: none"> <li>When writing lists use commas to separate items instead of 'and'.</li> <li>Use 'and' to separate the last item.</li> <li>Use commas between two adjectives (the bold, brave knight).</li> </ul> </li> <li>Use <b>Apostrophes</b> to mark where letters are missing in spelling (apostrophes for contracted forms) and to mark singular possession in nouns [e.g. <i>the girl's name</i>] (possessive singular). <ul style="list-style-type: none"> <li>Use apostrophes for possessive nouns (Jake's bag).</li> <li>Use apostrophes for common nouns (girls', girl's).</li> <li>Accurately place the apostrophe where letters are omitted (contractions – is not = <del>isn't</del>) and to know which letter(s) are omitted.</li> <li>Know exceptions for contractions e.g. will not goes to <del>won't</del>.</li> </ul> </li> </ul> |
| Composition: Evaluating and Editing | <ul style="list-style-type: none"> <li>Make simple additions, <del>revisions</del> and corrections to their own writing by: (only required for Greater Depth)</li> <li>Evaluating their writing with the teacher and other pupils.</li> <li>Re-reading to check that their writing makes sense and that verbs to indicate time are used correctly and consistently, including verbs in the continuous form <ul style="list-style-type: none"> <li>Read sentences carefully to locate missing words.</li> <li>Identify verb errors: simple and past progressive and make accurate changes.</li> <li>Ensure the correct pronoun is used for gender e.g. Lucy = she, Ben = he, the football team = they.</li> </ul> </li> <li>Proof-read to check for errors in spelling, <del>grammar</del> and punctuation (for example, ends of sentences punctuated correctly). <ul style="list-style-type: none"> <li>Use word lists to compare spellings used. Identify errors and make accurate changes.</li> </ul> </li> <li>Read aloud what they have written with appropriate intonation to make the meaning clear.</li> </ul>   |
| Grammar (Word Level)                | <ul style="list-style-type: none"> <li>Form <b>nouns</b> using <b>suffixes</b> such as <del>-ness</del>, <del>-er</del> and by compounding [for example, whiteboard, superman]</li> <li>Form <b>adjectives</b> using <b>suffixes</b> such as <del>-ful</del>, <del>-less</del> (A list of suffixes can be found in the year 2 spelling section in NC English Appendix 1 below) <p>Expand noun phrases to describe and specify [for example, the blue butterfly]:</p> <ul style="list-style-type: none"> <li>Know what an adjective and noun is.</li> <li>Put an adjective before the noun.</li> <li>Specify detail – e.g. size, colour (the cold milk, the biggest chair).</li> </ul> </li> <li>Use the <b>suffixes</b> <del>-er</del>, <del>-est</del> in <b>adjectives</b> and the use of <del>-ly</del> in Standard English to turn adjectives into <b>adverbs</b> <ul style="list-style-type: none"> <li>Know what an adverb is and what it describes. e.g. Beat the mixture <u>quickly</u></li> <li>Use <del>adverbs</del> in narratives (<del>-ly</del> only)</li> </ul> </li> </ul>  |



# Grammar and Sentences

- ◆ Use **coordinating conjunctions** to link two main ideas,  
*They pulled and pulled at the turnip to get it out.*
- ◆ Use **noun phrases** which add detail to description,  
*very old grandma, brave woodchopper*
- ◆ Use the **progressive form** for verbs,  
*Goldilocks was walking through the woods.*
- ◆ Use **exclamation sentences** where appropriate,  
*What big eyes you have, Grandma!*



## Adverbials

First Then Next After Later  
The next day...



## Conjunctions

and but so or when

## Punctuation Content

- Use **finger spaces** between words
- Use **capital letters** & **full stops** to mark sentences
- Use **capital letter** for first person 'I'
- Use **apostrophes** to mark contractions, e.g. *didn't*
- Use **exclamation marks**, particularly in relation to speech
- Begin to use **inverted commas** to mark direct speech where appropriate.



## Overview of Literacy Teaching Sequence

(to be read in conjunction with Supporting Guidance for the Literacy Teaching Sequence)

Prior to planning the Literacy unit, a cold write should be carried out (outside Literacy sessions) and analysed to identify 3 specific skills to focus upon: Word / Sentence / Punctuation. Next steps from the Cold Write should be identified and shared with pupils.

### Phase 1 - Reading as a Reader

A combination of shared, guided and independent reading is recommended when teaching reading so there should be lots of opportunities for shared, guided and independent reading planned into this phase. The teacher models the reading skill and then the children practise and apply it in guided and independent reading sessions (see [Trust exemplar lesson plan for shared and guided reading in toolkit](#) for further details on lesson structure). When reading aloud to the children during shared and guided reading session, use a range of strategies to build fluency e.g. choral, echo reading (see [Strategies for Reading Fluency to this document](#)). It is recommended that guided reading session be taught outside of the Literacy lessons. Objectives for these sessions should be taken from the [Task and session documents](#). Additional VIPERS lesson can be taught to supplement the reading focus, especially in weeks 2 and 3 when the focus is predominantly on meaning.

| Week 1: Session 1   | Session 2  | Session 3  | Session 4   | Session 5   |
|---|--|--|---|---|
| <p><b>Immerse /hook/engage</b><br/>– use of artefacts/objects pictures linked to text.</p> <p><b>Introduce the text:</b><br/><b>Front cover (for narrative)</b> - the big reveal, first point of access to the text – what do you think the text might be about and why? <b>Tell me more....</b></p> <p><b>Vocabulary</b> - pre teach selected words from the text – e.g. 3-5 tier 2 and 3-5 tier 3 words. <b>Display on working wall and refer to throughout the week.</b></p> <ul style="list-style-type: none"> <li>Specific Reading (VIPER) skill explicitly taught: <b>to predict</b></li> </ul> | <p><b>Reading Comprehension</b><br/><b>Recap key vocabulary</b></p> <ul style="list-style-type: none"> <li>Specific Reading domain (<b>VIPERS</b>) explicitly taught e.g. <b>to infer meaning from picture or text</b></li> </ul> <p>Read next few pages of text – focus on short section of text in detail, copy on IWB for annotation as well as pupils' own copy.</p> <p><b>Support and extension – text can be pre-read for those pupils who need it. Most able pupils can move onto task more quickly and be extended through the activity.</b></p> | <p><b>Reading Comprehension</b><br/><b>Recap key vocabulary (add more as you go)</b></p> <ul style="list-style-type: none"> <li>Specific Reading domain (<b>VIPERS</b>) explicitly taught e.g. <b>to infer meaning from picture or text</b></li> </ul> <p>Read next few pages of text – focus on short section of text in detail (or different text of same genre for non-fiction as necessary). Copy needed on IWB for annotation as well as own copy.</p> <p>Model use of specific reading skills (e.g. prediction and</p> | <p><b>Reading Comprehension</b><br/><b>Recap key vocabulary (add more as you go)</b></p> <ul style="list-style-type: none"> <li>Specific Reading domain (<b>VIPERS</b>) explicitly taught e.g. <b>to infer meaning from a text</b></li> </ul> <p>Read next few pages of text – focus on short section of text in detail (or different text of same genre for non-fiction as necessary). Copy needed on IWB for annotation as well as own copy.</p> <p>Model use of specific reading skills (e.g. prediction and</p> | <p><b>Reading Comprehension</b><br/><b>Recap key vocabulary (add more as you go)</b></p> <ul style="list-style-type: none"> <li>Specific Reading domain (<b>VIPERS</b>) explicitly taught e.g. <b>to summarise (KS2 /sequence (KS1)</b></li> </ul> <p>Read next few pages of text – focus on short section of text in detail (or different text of same genre for non-fiction as necessary). Copy needed on IWB for annotation as well as own copy.</p> <p>Model use of specific reading skills (e.g. inference and summarise / sequence) and reading as a reader -</p> |

# Example of a unit of work

- Descriptive writing
- Narrative/re-telling
- Writing in role
- Poetry







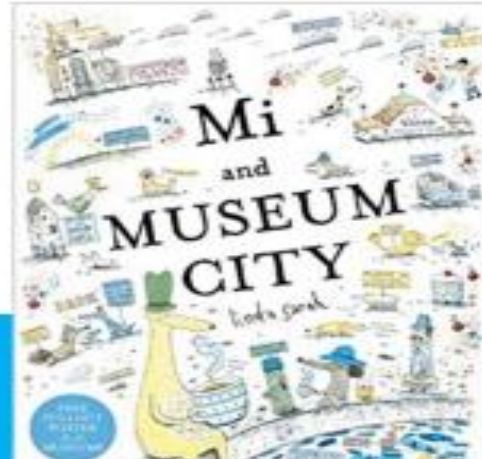
# THE SECRET SKY GARDEN

LINDA SARAH AND FIONA LUMBERS



# Linda Sarah

Linda grew up dreaming of being a fire fighter. That was before she moved to Paris, working as a singer and piano player while raising her son. She returned to Britain and got her Fine Art degree at the Slade School of Fine Art, whilst working as a waitress and a few other small things. She then started making children's books, which she thinks is the best job ever! She would never have made a good firefighter anyway as she is very short-sighted and claustrophobic!



# Fiona Lumbers

Fiona has drawn on anything and everything from an early age and always insisted she would be an artist when she grew up. She moved to London in 2000 to study for an MA in Painting at the Royal College of Art. A combination of her obsession with picture books and the arrival of her first son led her down the path of illustration and she hasn't looked back since.





# Tell Me

|                       |                          |
|-----------------------|--------------------------|
| Likes                 | Dislikes                 |
| Puzzles/<br>Surprises | Patterns/<br>Connections |



1. What text type would you use this book to teach?
2. What would you want your children to produce at the end of the unit (learning outcome)?
3. Identify key learning objectives/success criteria

# Written Outcome

## Year 2

**Text type** – story with a dilemma

**Purpose** – to engage/entertain the reader, make them think about a message/issue

**Audience** – year 2/3 pupils

**Outcome** – short story with a dilemma for class story book/class library

## Narrative – Stories that raise dilemmas

### Specific features and structures of some narrative types

Children write many different types of narrative through Key Stages 1 and 2. Although most types share a common purpose (to tell a story in some way) there is specific knowledge children need in order to write particular narrative text types. While there is often a lot of overlap (for example, between myths and legends) it is helpful to group types of narrative to support planning for range and progression. Each unit of work in the Primary Framework (Fiction, Narrative, plays and scripts) provides suggestions for teaching the writing of specific forms or features of narrative. For example: genre (traditional tales), structure (short stories with flashbacks and extended narrative), content (stories which raise issues and dilemmas), settings (stories with familiar settings, historical settings, imaginary worlds) and style (older literature, significant authors).

#### Purpose:

To entertain and to explore issues or dilemmas.

| Generic structure  | Language features   | Knowledge for the writer   |
|--|---|--|
| <p>The strength of the story often depends on a character facing a difficult (or seemingly impossible) dilemma, with a limited choice of actions. A strong, simple story structure usually leads the character to the dilemma quite quickly and then makes the reader wait to find out how it is dealt with.</p> <p>The narrative makes the waiting interesting by adding to the suspense, for example by increasing the complexity or gravity of the dilemma or by threatening the right/chosen course of action. (The main character has decided to apologise just in time and is on the way to do so but has an accident and is taken to hospital - soon it will be too late.)</p> <p>Most forms of narrative can include stories which raise dilemmas.</p> | <p>Characterisation is fundamental. The main characters are often well-established from the beginning with additional detail such as background, history or interests included. The reader understands why a character feels the way they do.</p> <p>Key characters also develop and change over time, usually as a result of the events that take place in the story and particularly as a result of the dilemma they face and their resulting actions.</p> <p>Description, action and dialogue are all important for developing and deepening character and showing both why and how someone has changed.</p> | <p>Make sure the dilemma or issue to be faced is a <u>really tricky</u> one to deal with. If there is no easy or obvious answer, it will be even more interesting to read what your main character decides to do.</p> <p>If characters change during the story, decide how to show this.</p> <p>Do they behave differently? Do they speak differently?</p> |



# Key Objectives

- Use a range of simple and compound sentences (co-ordination)
- Begin to use complex sentences (subordination)
- Use expanded noun phrases to describe and specify e.g. the blue butterfly
- Use punctuation correctly – full stops, capital letters, exclamation marks, question marks commas for lists and apostrophes for contracted forms and the possessive
- Use the past tense correctly and consistently

# The Cold and Hot Write.....



Planning  
time



Talk time



vocabulary

## Whole Class Marking Feedback

|  |                                      |
|--|--------------------------------------|
| Successes: What did we do really well? | The best pieces included:            |
| Good examples of words/phrases:        | What can we do to improve next time: |

Unit: Fiction

Year group: **2**

Writing outcome:

To write a conflict story

and we will look at:

**The Secret Sky Garden by Linda Sarah**

- The Promise by Nicola Davies
- The boy in the tower Polly Ho-Yen
- The Tin Forest by Helen Ward



During this unit we will be learning to:

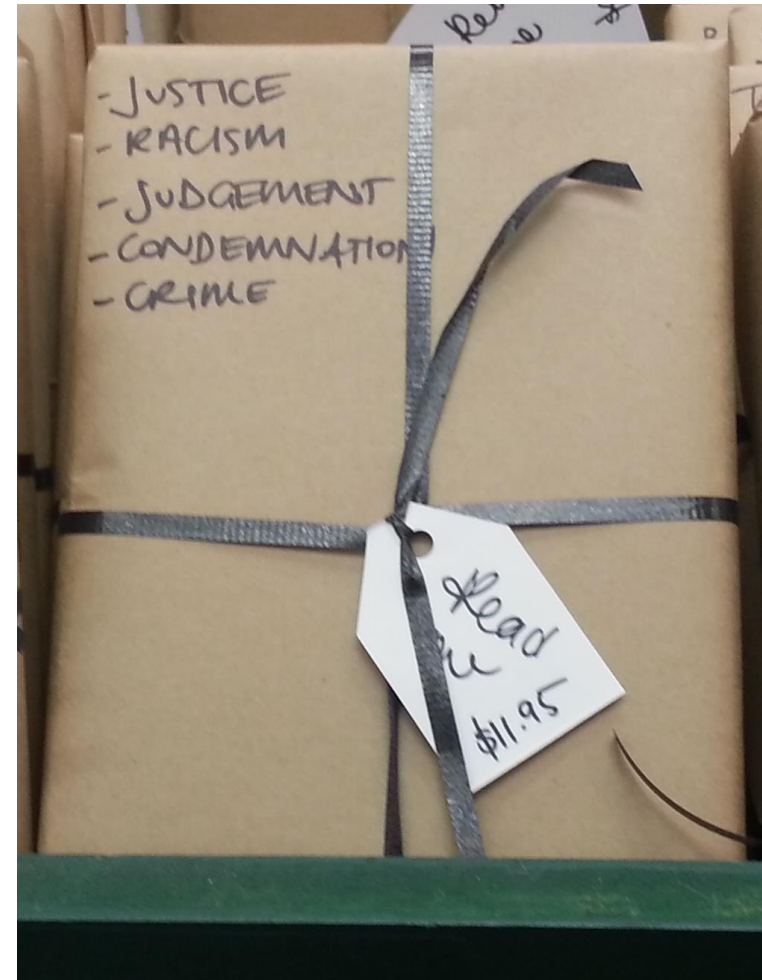
| Phase 1 – VIPERS  | Phase 2 –<br>Becoming a<br>text-pert!   | Phase 3 – Writing   |
|---|---|---|
| <ul style="list-style-type: none"><li>• Make predictions based on information implied.</li><li>• Infer from pictures and texts.</li><li>• Make comparisons across texts.</li><li>• Evaluate an authors use of language.</li></ul> | <ul style="list-style-type: none"><li>• Identify the features of a story.</li><li>• Use a range of fronted adverbials.</li><li>• Use relative clauses.</li><li>• Build cohesion across a paragraph.</li></ul> | <ul style="list-style-type: none"><li>• Describe a story setting.</li><li>• Plan and develop a character description.</li><li>• Plan a conflict story.</li><li>• Edit my work for errors with spelling and punctuation.</li></ul> |



# The Big Reveal.....

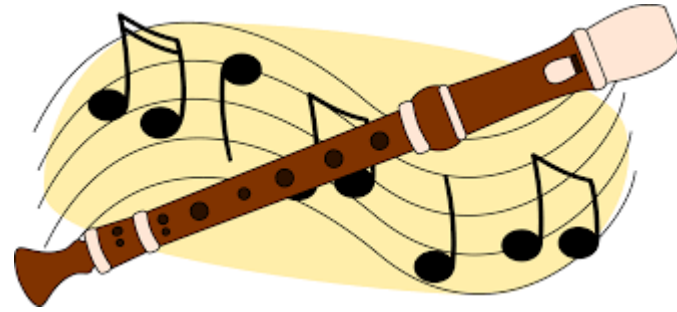
## The Big Ideas

environment  
loneliness  
friendship  
nurture  
love



# A note from the author.....

However lonely or different you feel, you are still wonderful. Whatever your circumstances, background, colour, you are amazing and incredibly valuable and anyone who says anything different is wrong. You are magnificent, creative and deserve happiness, fun and lots of play! Also, being yourself, even if it means being different to mostly everyone else, is something to be celebrated! You are awesome as you.



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|                 |          |         |           |
|-----------------|----------|---------|-----------|
| greyer          | tannoy   | drift   | fierce    |
| rooves          | terminal | nuzzled | stairwell |
| Kestrel warrior | whine    | Zoo     | ache      |
| Stunt kite      | hatched  | emperor | shield    |



Friday 27<sup>th</sup> February 2018

T: learn to read and understand new vocabulary.

### Text Crunch

Below are some of the words that carry meaning in our new book:  
The Way Back Home

Read them with your group and colour code them.

Red - I cannot yet read the word and I do not know what it means.

Orange - I can read the word but I do not know the meaning of it.

Green - I can read the word and I know what it means.

|         |           |          |         |
|---------|-----------|----------|---------|
| Once    | feared    | torch    | space   |
| dark    | aeroplane | wondered | Martian |
| afraid  | spanner   | noises   | alone   |
| thought | out       | higher   | earth   |
| fix     | moon      | plane    | engine  |

(T)

# Word of the day

Definition - give or make a long, high-pitched complaining cry or sound

**In a sentence**

The high-low whine of planes coming into land.

**Word class**

Verb  
noun

**whine**

**Tier**

**2**

**Make up your  
own sentences**

**Synonyms**

whimper

moan

snivel

# Phase 1 – Reading as a reader - read and read again!

**Purpose: immerse and familiarise children in text and develop reading skills. Explicitly teach and model the skills of being an active reader...**

- Engage
- Respond
- Hypothesise
- Predict
- Infer
- Sequence

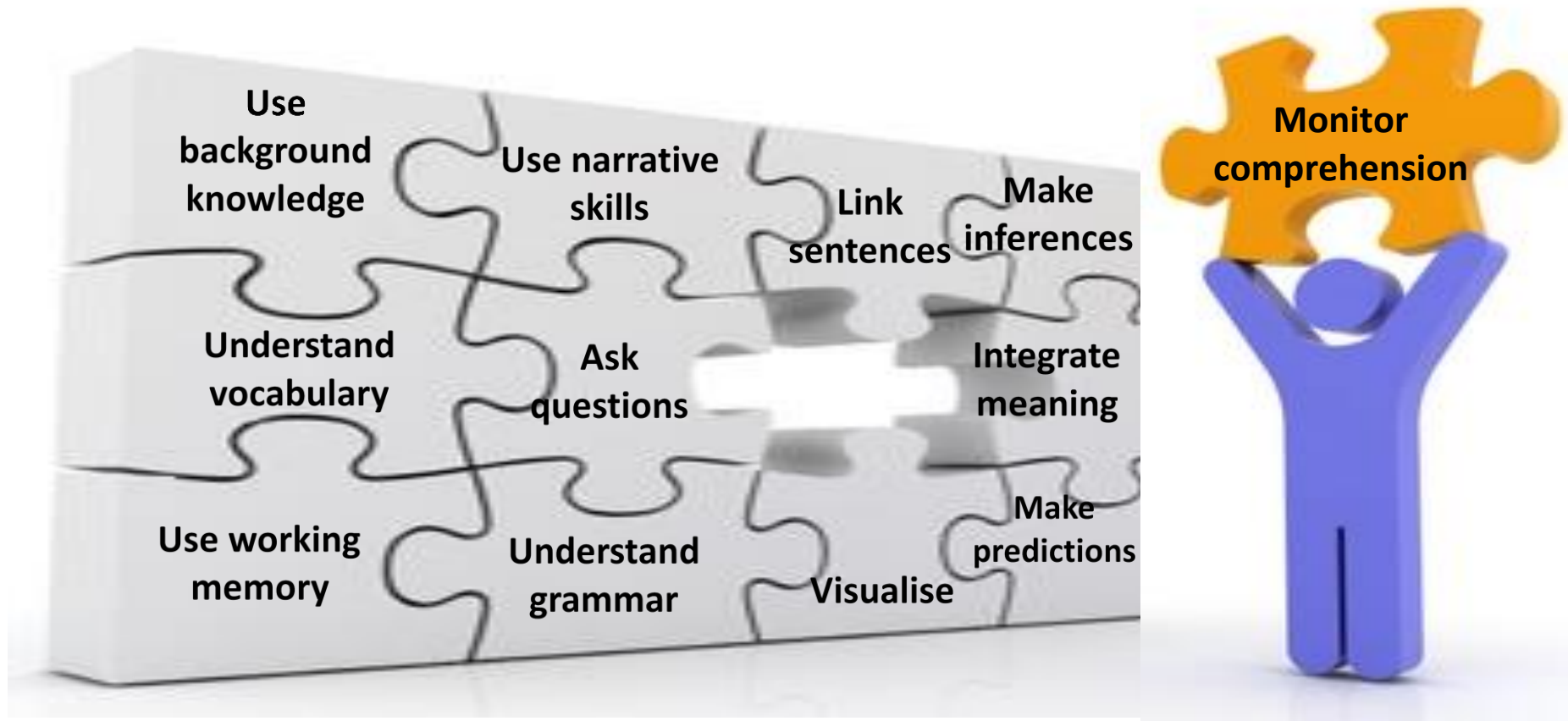
vocabulary

Book Talk

READ

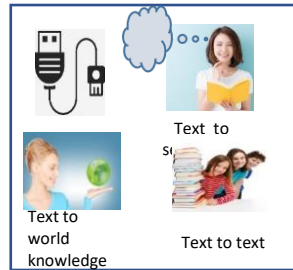
## Reading Strategies

A good comprehender can:

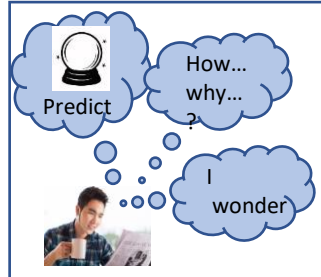




# Strategies to help us understand and enjoy reading. As we read we .....



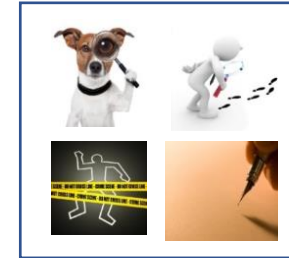
Use our background knowledge and connect to text



Predict, ask questions, I wonder... and read on to find out...



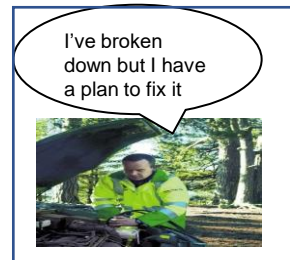
Visualise



Think like a detective-use inference



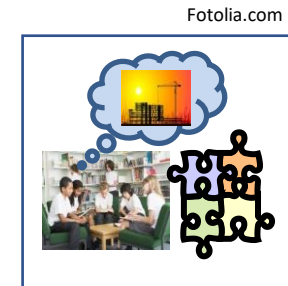
Notice meaning breakdown...



...and repair it



Watch out for VIP words/phrases/ideas..



...and put together to build GIST

What do effective readers think about as they read? There are key strategies to use. Over the next few weeks, we will **read aloud and think aloud together...**



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|                               |  |
|-------------------------------|--|
| Additional<br>Decoding Skills | <p><b>I check that the text makes sense to me as I read, thinking does it look right and make sense and I correct my mistakes</b></p> <p><b>I re-read books with fluency, expression and intonation</b></p> <p><b>I use punctuation to help me to read with expression and to keep track of information in longer sentences.</b></p> <p><i>I am developing my skills to read silently or quietly to myself with increasing speed and independence.</i></p> |
| <b>V</b><br>Vocabulary        | <p>I talk about and clarify the meanings of words, linking new meanings to what I already know</p> <p>I talk about my favourite words and phrases and identify familiar patterns in language</p> <p>I recognise simple recurring literary language in stories and poems</p>  |
| <b>I</b><br>Infer             | <p><b>I make simple inferences on the basis of what is being said and done</b></p> <p>I use knowledge I already have to help me to understand text.</p>  |
| <b>P</b><br>Predict           | I predict what might happen on the basis of what I have read so far  |
| <b>E</b><br>Explain           | <p>I listen to and can talk about different poetry, stories and information text including what I like and don't like</p> <p><b>I explain and discuss my understanding of books, poems and other writing</b></p> <p>I can participate in discussions about what is being read, taking turns and listening to others</p>  |
| <b>R</b><br>Retrieve          | <i>I recall specific information from my reading or look back at the text to find information</i>  |
| <b>S</b><br>Sequence          | <p><b>I discuss the sequence of events in books and how information is related</b></p> <p><i>I talk about how non-fiction books are structured e.g. contents, index, glossary, titles, sub title</i></p>   |
| Reading<br>Toolkit<br>Skills  | I answer and ask questions about what I read   |
| Additional<br>(Genre)         | <p><b>I know and can recite poems with appropriate intonation to make the meaning clear.</b></p> <p>I can listen to and discuss a wide range of contemporary and classic poetry, stories and non-fiction</p>   |



setting

character

I wonder....

I wonder

plot

I predict...

I predict...







# THE SECRET SKY GARDEN

LINDA SARAH AND FIONA LUMBERS

# Tell Me

|                       |                          |
|-----------------------|--------------------------|
| Likes                 | Dislikes                 |
| Puzzles/<br>Surprises | Patterns/<br>Connections |

## **Make Connections**

This reminds me of a time when I ...

I know about this topic because I ...

The setting of this book is just like ...

This book is something like ...

What's going on in this book is just like what's happening in ...

## **Ask Questions**

Before I read this text, I wondered about ...

While I'm reading, I try to figure out ...

After I read, I ask myself ...

I wonder why ...

What does this word mean? Why did \_\_\_\_\_ do that? What is going to happen next? Why did the author put that part in there? I have questions about this part because it doesn't make sense. I need to make sure I read it right. If I reread and fix a mistake, that might answer my question.

### **Step 1: Eliciting response**

After careful reading of a shared text the teacher initiates 'book-talk' with very open invitations such as:

- 'Tell me what you thought/felt about...'
- 'What came into your mind when you read...'
- 'Have you come across anything like this before?'

### **Step 2: Extending response**

The teacher focuses on extending children's responses with prompts such as:

- 'Tell me more about...'
- 'What led you to think that?'
- 'Can you extend/unpack that idea for us?'

### **Step 3: Encouraging critique**

Frequently groups of children can be supported and encouraged to feed off each other's thinking and talking, with prompts such as:

- 'Do you agree?'
- 'Did anyone have a different response to that story/paragraph/sentence/word?'



**What I think**

**What I know**





### Questioning and predicting

- Why might the illustrator have done this?
- What could this mean?

### Thinking aloud and clarifying

- What has changed?
- Why might this have happened?
- What do you notice?

- This reminds me of...
- I think the illustrator has done this because...
- I like... because...
- This makes me think of...
- I think this symbolises...
- I notice that...



### Questioning and predicting

- How did Funni find this place?
- Do you think Funni will still love the carpark later on in the book?
- Why do you think the carpark is abandoned?

### Thinking aloud and clarifying

- What does it mean by 'greyer than a Monday sky'?
- What does a 'calm, still sea' make you feel like?

### Empathising with characters and entering the text-world

- What do you think it is about the carpark that Funnii loves so much?
- Would you like to go this this carpark? Why/why not?
- Do you think it is noisy there? Why/why not?

- I notice that...
- I would/wouldn't like it there because...
- I think Funni loves... because...
- This reminds me of...
- I'm confused by...
- I am surprised that...
- I wonder if...

- What questions do you want to ask?
- Talk to your partner, what do they think?



### Questioning and predicting

- What flowers might Funni grow?
- What colours might they be? Why do you think that?
- Where might Funni have found the seeds?

### Summarising and think aloud

- Why did Funni decide to do this?
- What is she hoping to achieve?

- She did this because...
- I think that she will...because...
- Possibly she got the seeds by...
- Perhaps she has...
- Talk to your partner.





How would you describe this place  
to someone else?  
What do you think it is like to be there?  
What can you see? What might you hear?  
What might it smell like?  
How would it feel to be in  
this place?



**Sounds**



**Sights**



**Smells**



**Feelings**

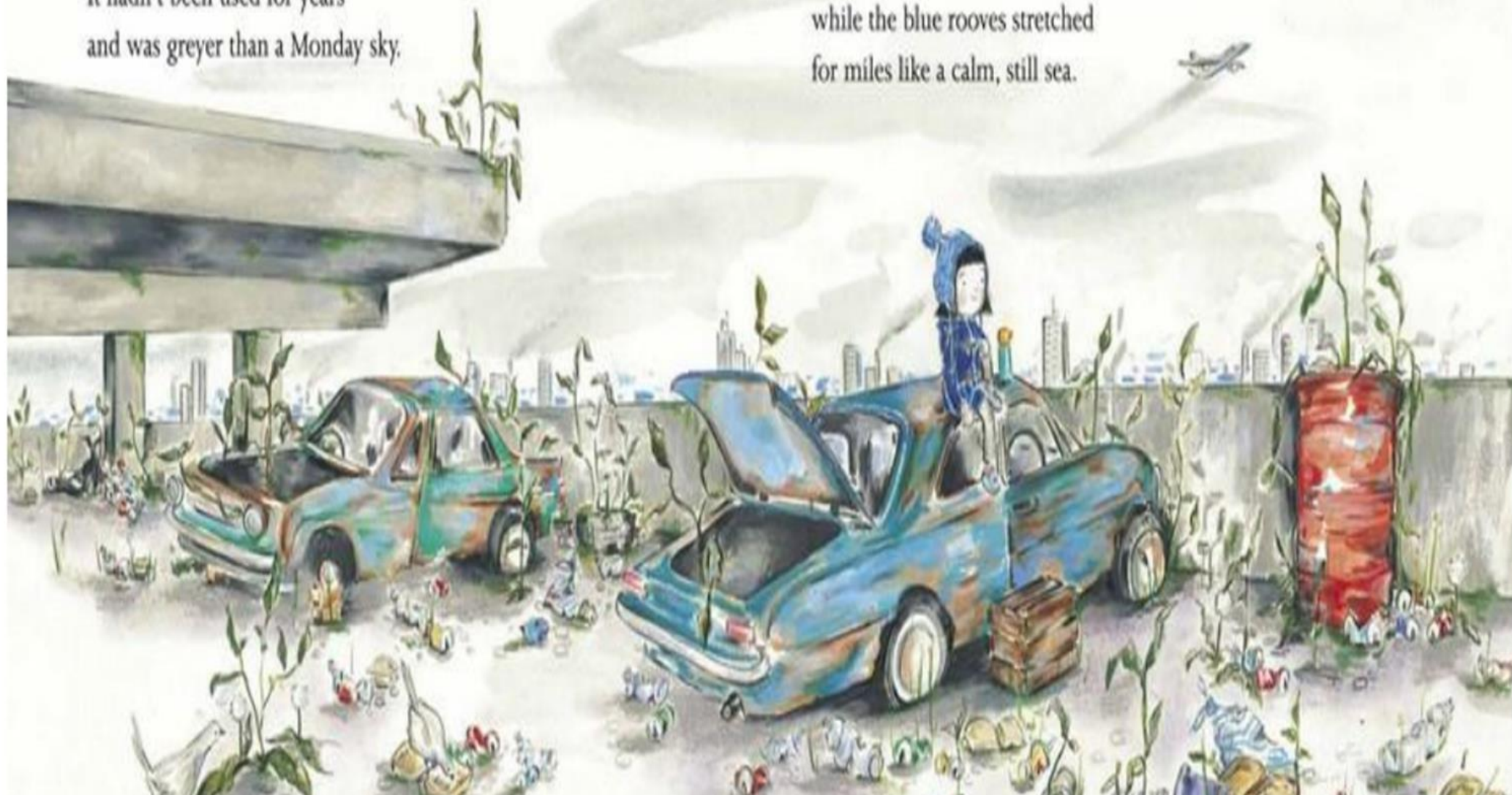




Funni liked the old airport carpark.

It hadn't been used for years  
and was greyer than a Monday sky.

But Funni loved being there,  
hearing the planes take off and touch down,  
while the blue rooves stretched  
for miles like a calm, still sea.



## What can be inferred?

Infer a  
personality trait

Infer a feeling

Infer a reason

Infer using pictures (to break in)

Infer using texts

Infer an  
atmosphere

Infer an event

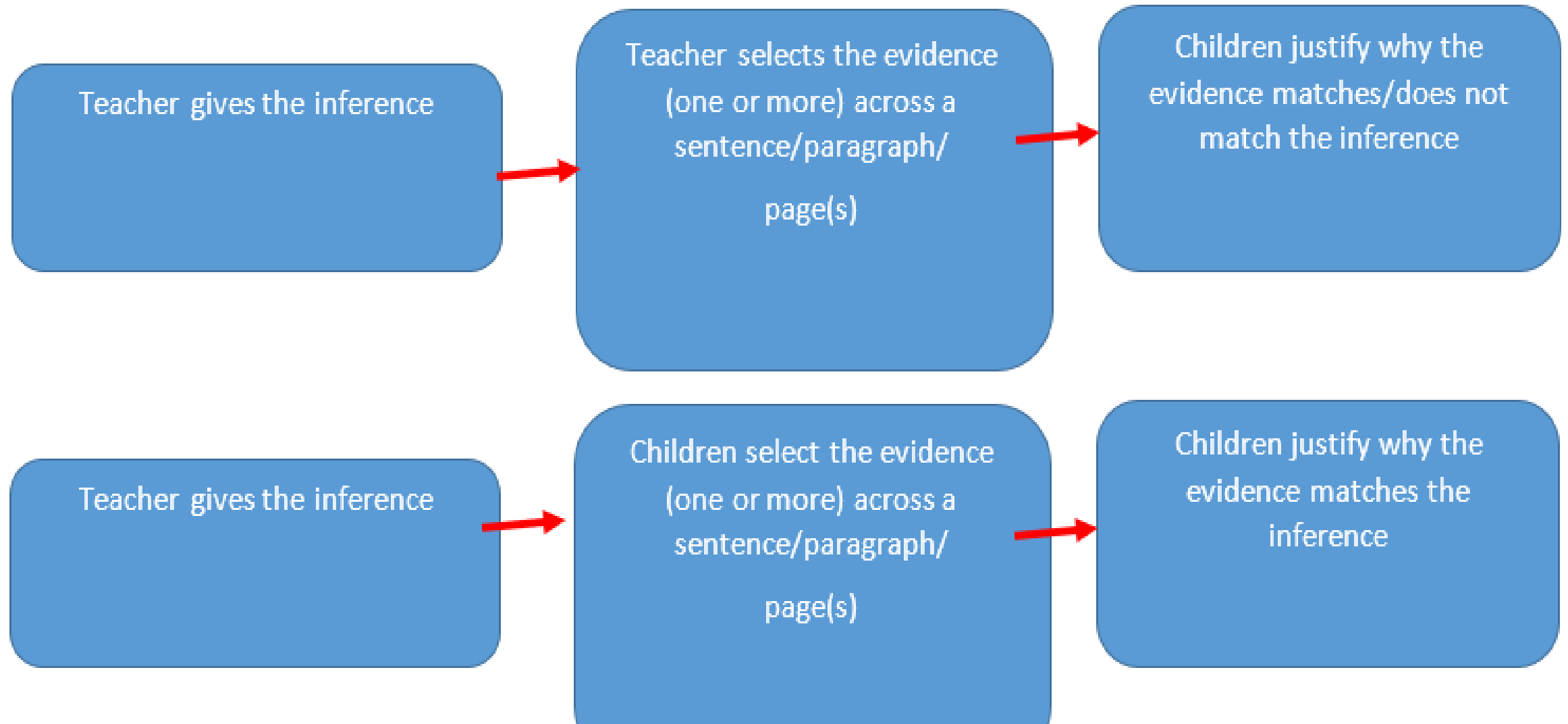
Infer an  
impression

We can teach inference as **reverse and forward inference**. Many questions are presented as reverse inference so initial teaching should focus on refining and mastering this first.

-To make year group appropriate, we can vary the area from where the evidence is being selected and the number of pieces used across a sentence/paragraph/page(s).

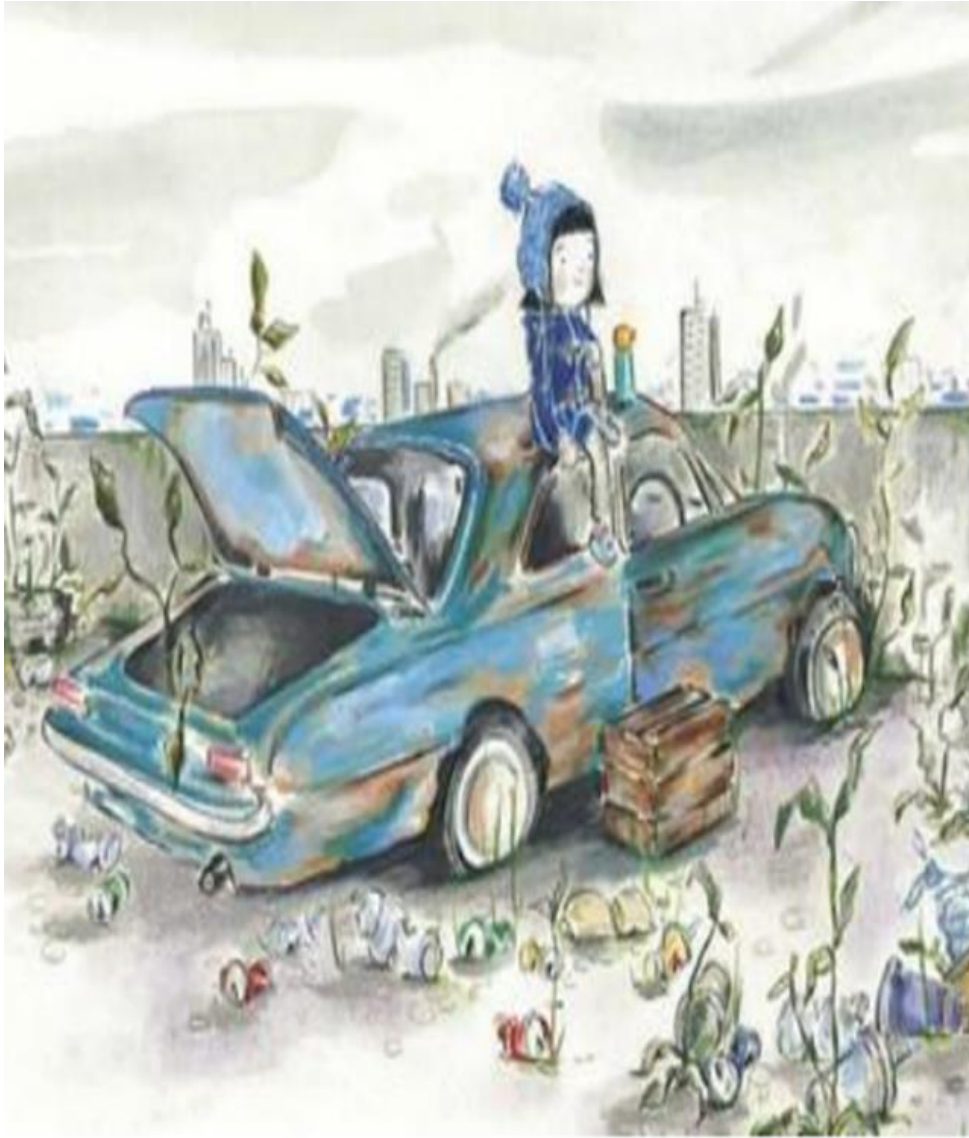
-Evidence should be encouraged to be found as one word, phrases and sentences from the text.

### **Reverse Inference (MOST commonly used)**



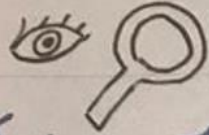


What do you notice?



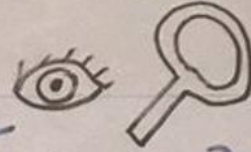


# Inference Calculations



Idea 1

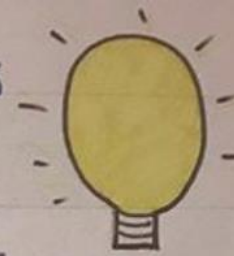
+



Idea 2

=

Could mean



There is rubbish  
and litter  
everywhere

+

The cars look  
old and rusty

=

This place has  
not been used  
for a long time  
(abandoned).

She is sitting  
very comfortably  
on top of the car

+

She is smiling  
and looking  
straight ahead

=

Funni is happy,  
she likes it  
there.

The sky is grey  
and the plants  
are all dying

+

She is wearing  
warm clothes  
and has a hot  
drink flask.

=

It is winter  
time.

There is a  
plane taking  
off nearby

+

There are tall  
buildings in  
the  
background

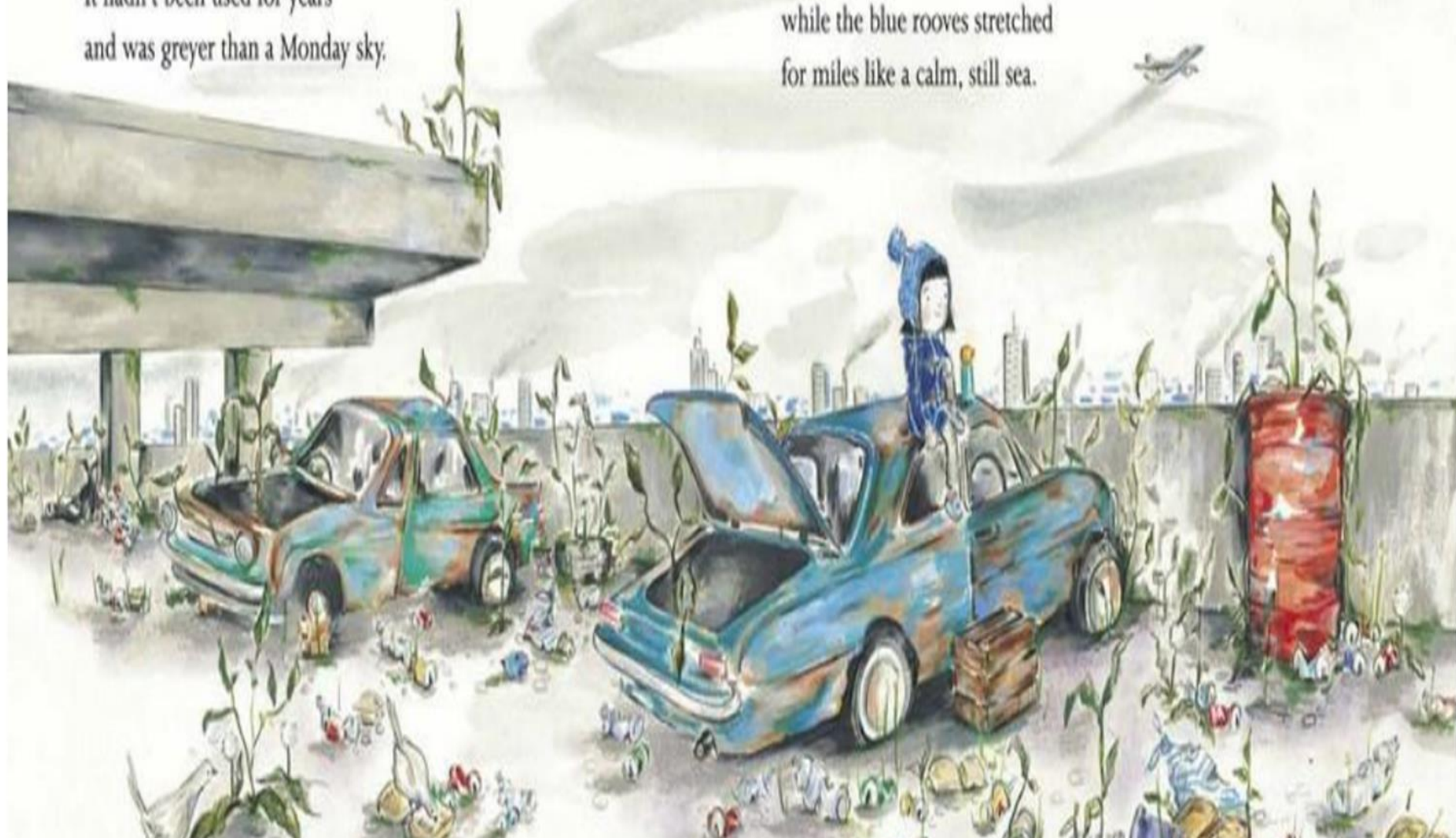
=

It is in a big  
city – maybe  
Hong Kong or  
America?  
Airport?

Funni liked the old airport carpark.

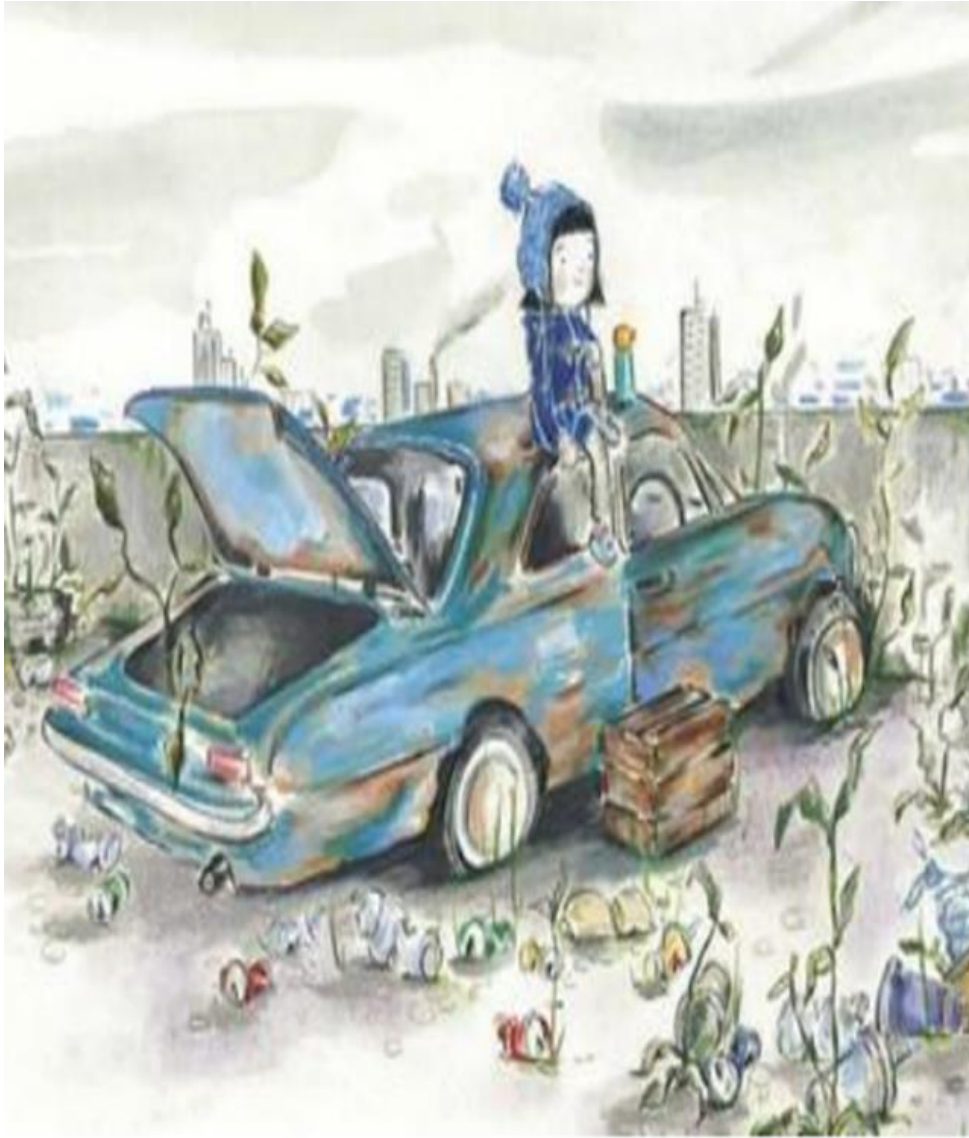
It hadn't been used for years  
and was greyer than a Monday sky.

But Funni loved being there,  
hearing the planes take off and touch down,  
while the blue rooves stretched  
for miles like a calm, still sea.



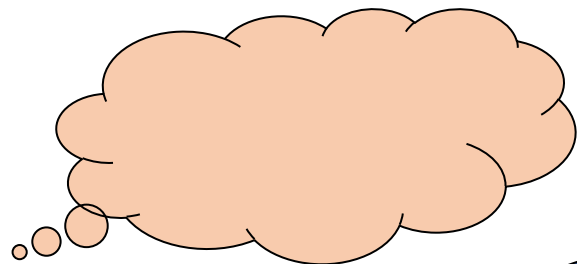


What do you notice?

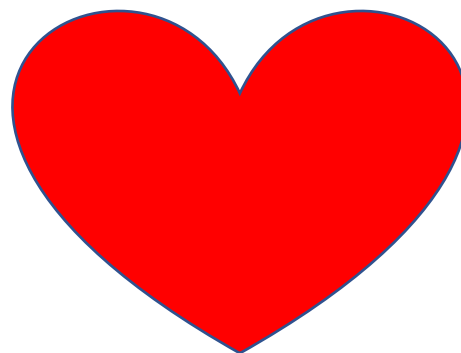
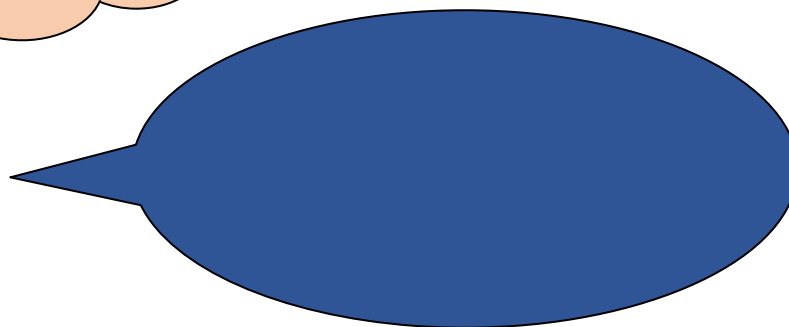


My special place,  
High above the world,  
I watch the planes  
drift off into the sky.  
All is quiet,  
All is calm.  
Just me.  
I love it here.

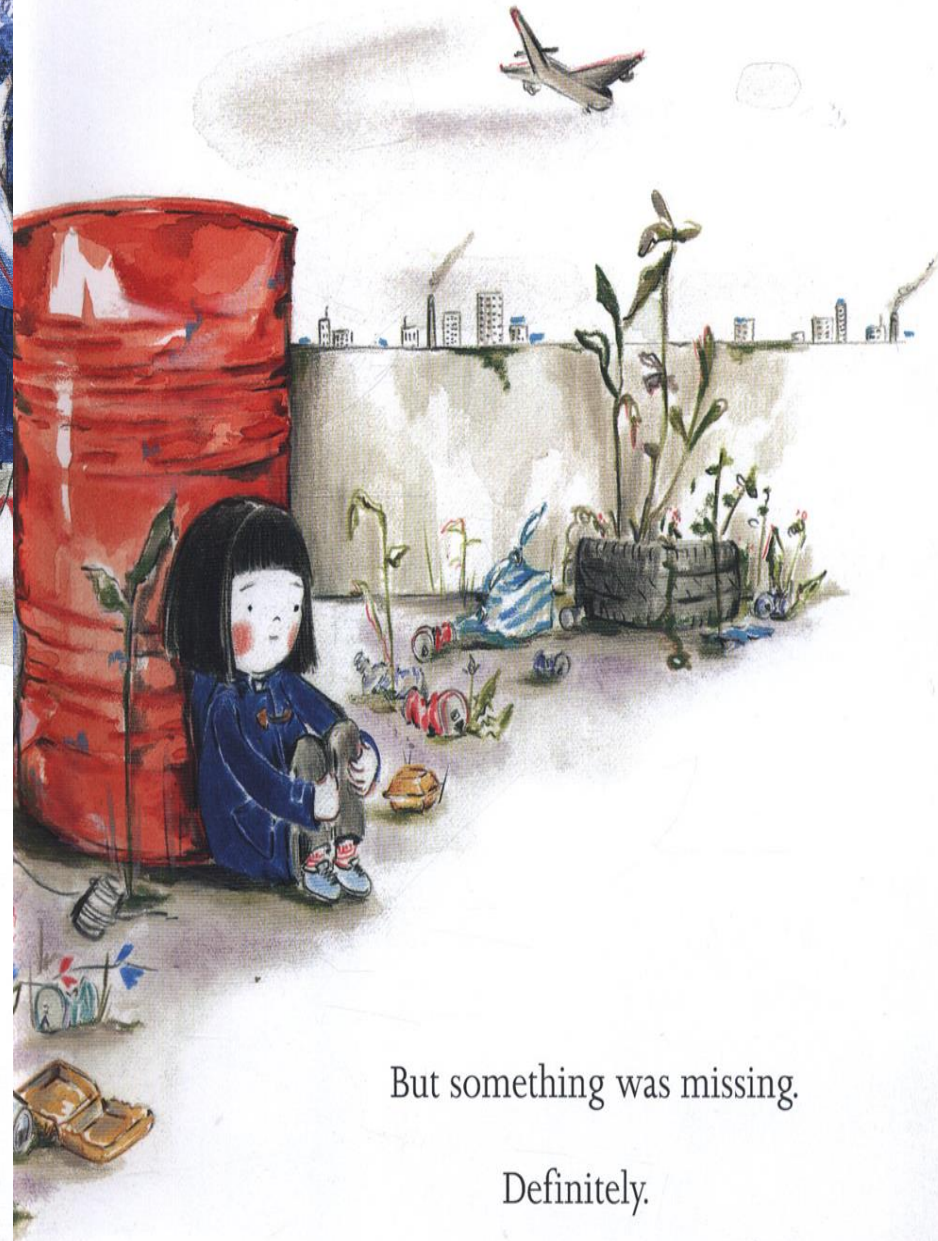




**because**



She came there most Saturdays,  
sometimes with her  
Kestrel Warrior stunt kite,



But something was missing.

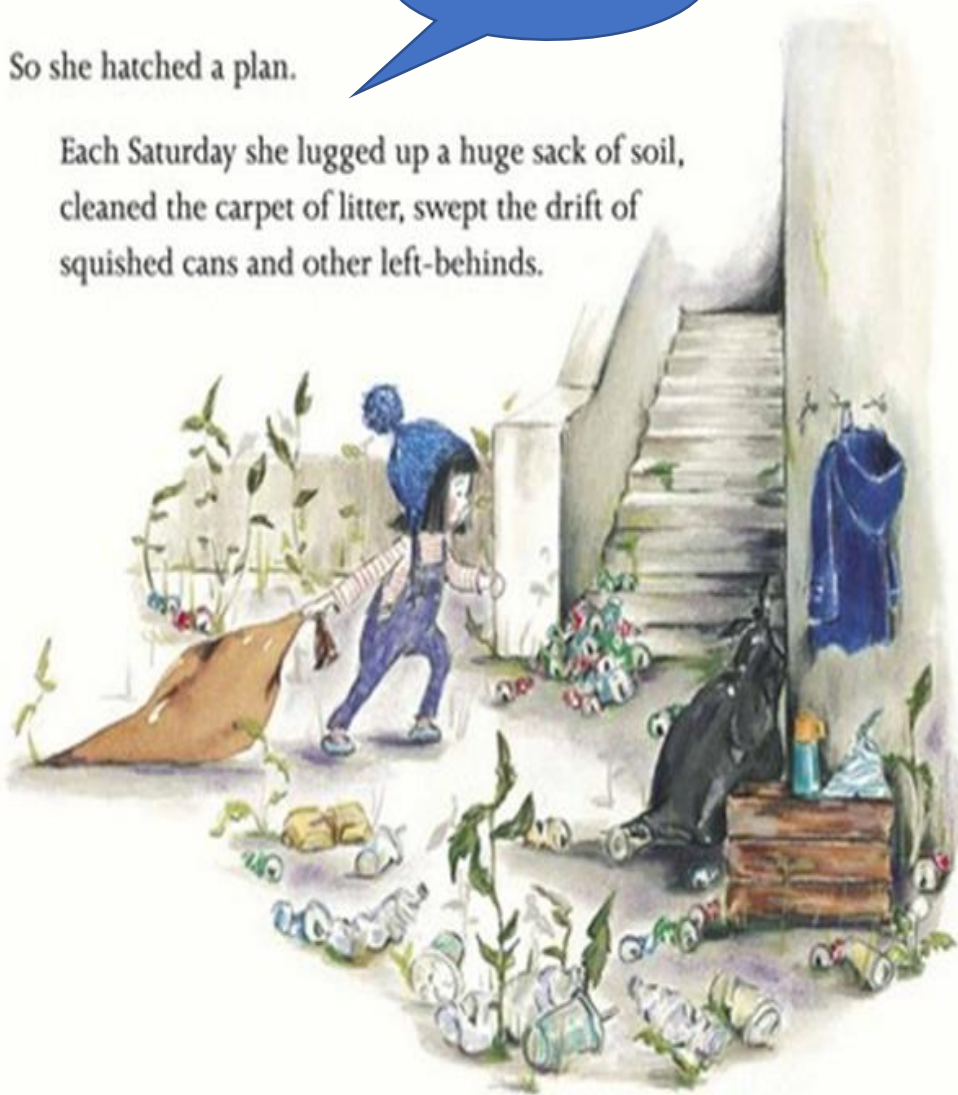
Definitely.



predict

So she hatched a plan.

Each Saturday she lugged up a huge sack of soil,  
cleaned the carpet of litter, swept the drift of  
squished cans and other left-behinds.



After three months of Saturdays,  
she gently nuzzled seeds into the soil  
that now completely covered the rooftop carpark.



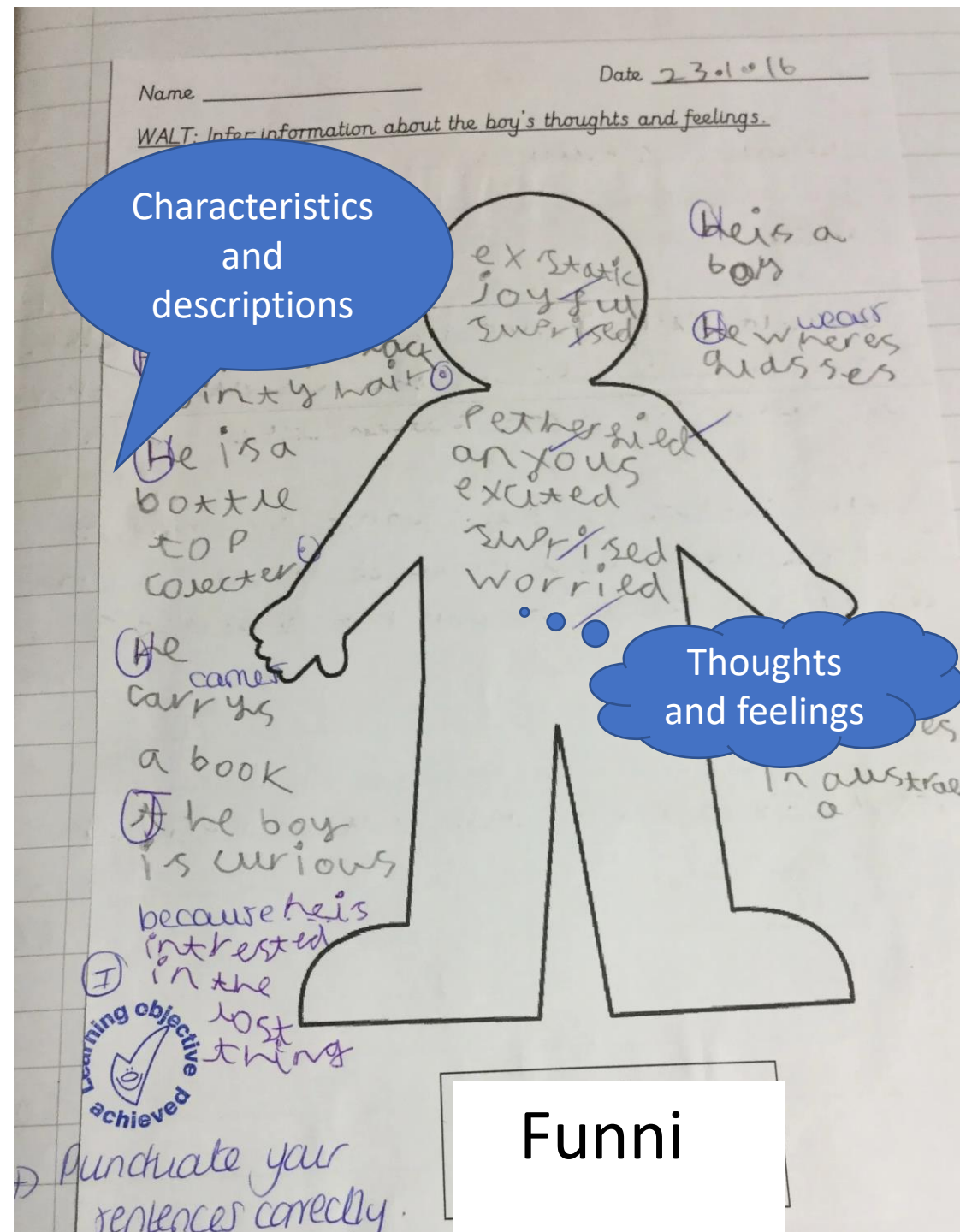


That feeling.  
Like an ache, a hole,  
Not a full up, satisfied feeling you get  
when you're happy and there's the warm buzz  
of home and someone laughing in another room.



# Role on Wall

Determined  
Thoughtful  
Caring  
Lonely



## Sad

Broken-hearted

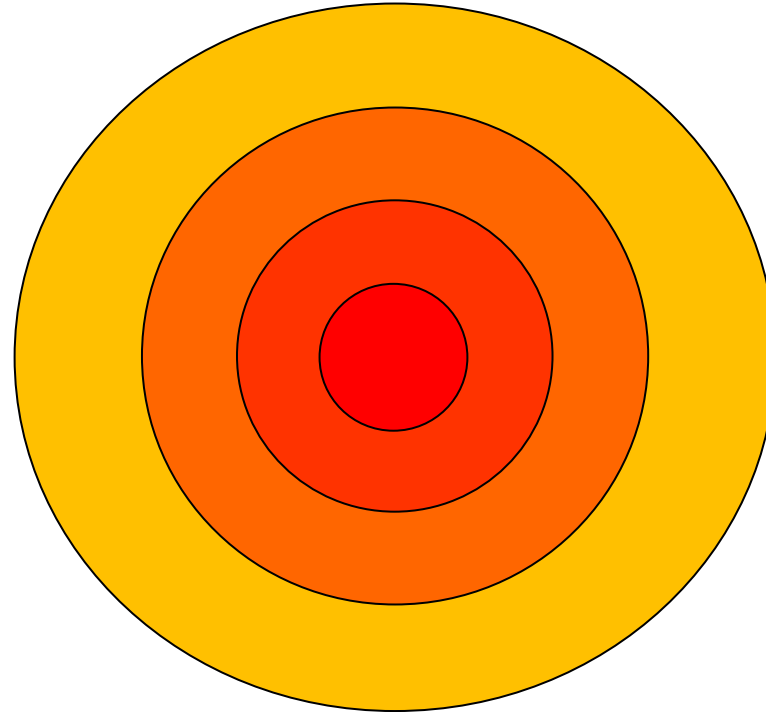
careworn

desolate

doleful

discontented

lugubrious



## Angry

apoplectic

indignant

irate

seething

enraged

livid

... a garden, there, in the air,

full of flowers, bright like an Emperor's blanket,  
nodding and waving - hello!



---

It was Zoo who first noticed,  
coming in to land on his flight home  
from Dad's.

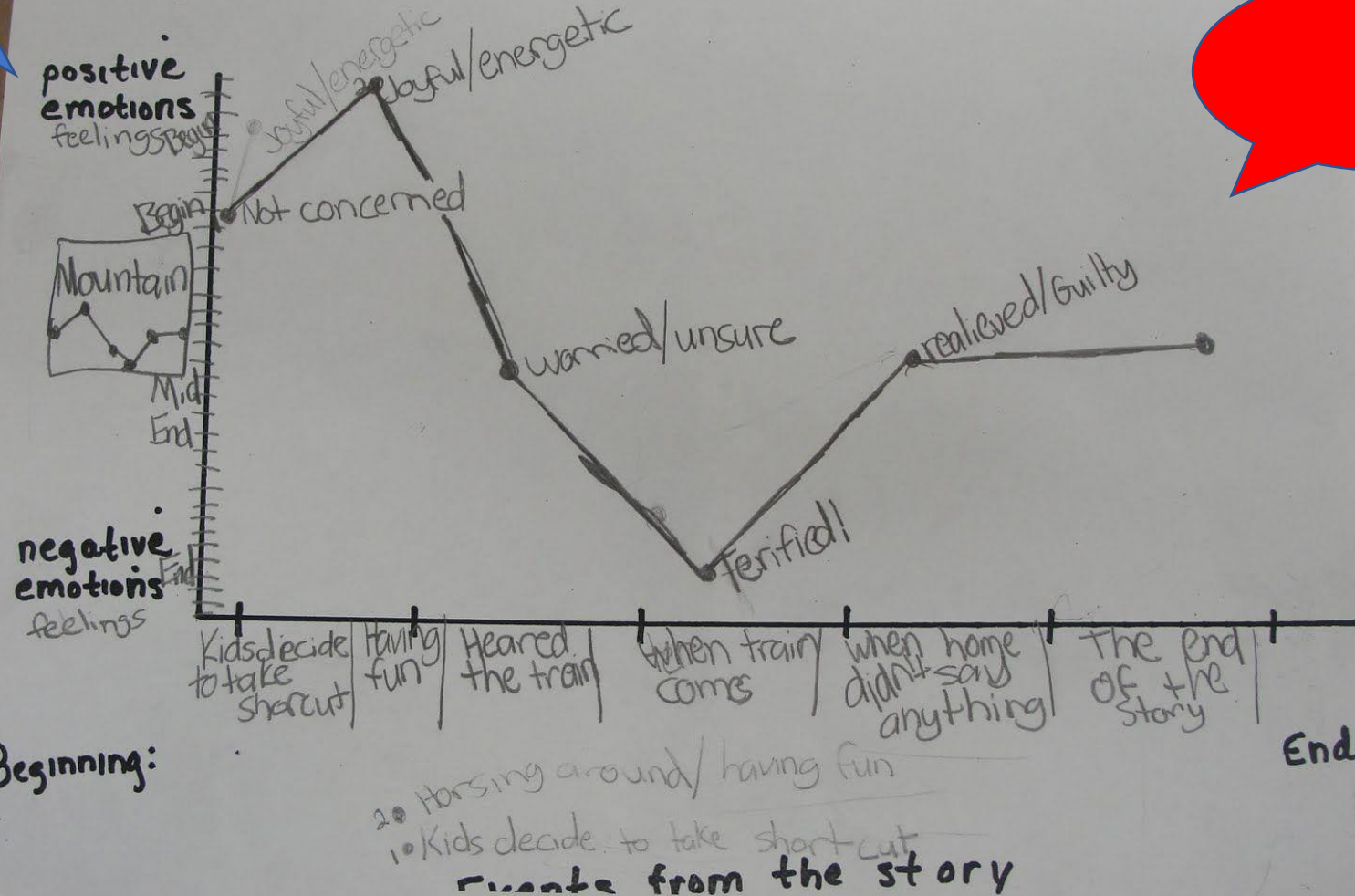
WOW! He grinned bigger than in  
three months.

“I’ve got to go there,” he thought....



Funni

Story: Shortcut By Donald Crews  
Name Kyle F. How do the character's feelings change?





# Building in SATS style reading questions.....

What Impression do you get of.....

- evidence

What does \_\_\_\_\_ mean in this sentence?

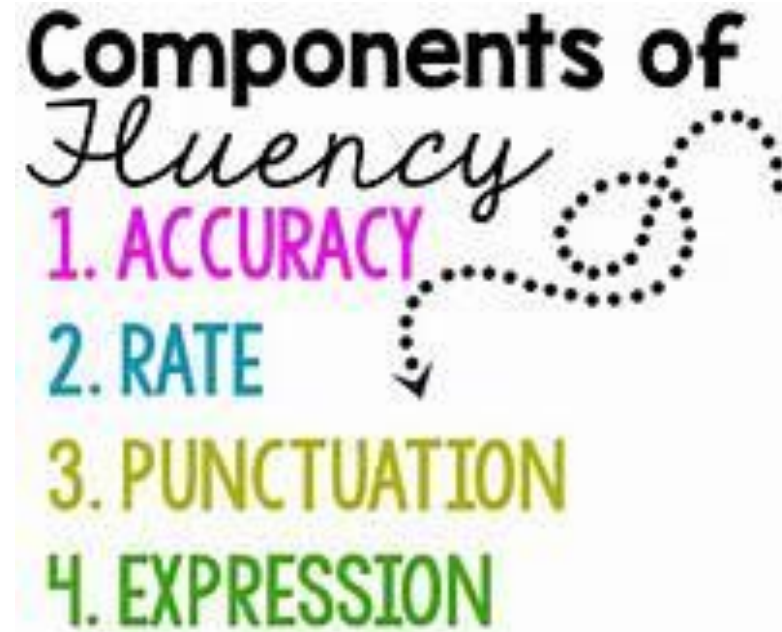
What does this word suggest about.....

This word suggests that....

Find and copy....

# Developing Fluency

- Choral reading
- Copy reading
- Echo reading
- Recording reading
- Marks out of 10





# Phase 2 - writing

Identify and teach relevant skills linked to success criteria....

Language features

Cold write

- coordinating and subordinating sentences
- expanded noun phrases
- adverbials
- past tense

Layout features



The children need to have seen it, talked it, and practised it in order to write it!



Funni loved  
visiting the  
airport car  
park

She decided to clear  
the rubbish and plants  
seeds

The seeds grew into a  
beautiful garden

He saw the beautiful  
garden

He was flying back  
home

Zoo had been to visit  
his Dad

## Story mapping and Oral rehearsal



# Setting and characters

## Sequencing the story



1. Funni likes to go to the carpark
2. She decides something is missing
3. She clears the garden and plants seeds
4. A beautiful garden grows – a boy called Zoo sees it
5. Funni still thinks something is missing
6. Zoo finds the garden and they become friends



## Boxing up the story

|                    |   |
|--------------------|---|
| Paragraph 1        | Intro character and special place                       |
| Paragraph 2        | Describe what it looks like and how the character feels |
| Paragraph 3        | What does the character change to make it better?       |
| Extend Paragraph 4 | Who do they make friends with<br>Happy ending           |

### Vocabulary:

Statutory requirements:

Adjectives: Calm, blue, huge, squished, fierce, warm

Verbs: Nuzzled, grinned, stretched, played, laughing, flew

Adverbs: Shyly, gently

Expanded noun phrases: A huge sack of soil, her fierce kite

Suffixes: Greyer, bigger, nodding, waving

Other features you may want to explore:

Similes: Bright like an emperor's blankets, rooftops stretched for miles like a calm, still sea, that feeling like an ache

Metaphors: Greyer than a Monday sky, hear a whole city of sounds

### Grammar:

Statutory requirements:

Tense: Cleaned the carpet of litter, watered her flowers

Subordination: If, when,

Co-ordination: But, and

Other features you may want to explore:

Conjunctions: and, but, if

Prepositions: Up, come closer

## Grammar in context activity

National Curriculum requirements for Year 2:

- Learn how to use expanded noun phrases to describe and specify
- Learn how to use co-ordination (using or, and, or but)

For this activity, children will be working in pairs to explore the text and create expanded noun phrases. Ask the children what they think needs to be included in an expanded noun phrase (an adjective and a noun). Lay out a range of illustrations from the book, without the text, for the children to write three expanded noun phrases for objects they can see on the page. They can write these on their whiteboards. For example;



- The crowded city
- A comfortable hat
- A warm coat
- The rusty can
- The charming recorder
- The gigantic planes
- The sweet robin
- The ordinary sky

After this, the pairs share their sentences with another pair. This allows for exploratory talk and peer assessment. The children can explore what phrases they like and why. They can also discuss other adjectives that could have been used. Then, the pairs will pick which two expanded noun phrases they liked the best and add co-ordination vocabulary into them.

- The crowded city and the ordinary sky
- A comfortable hat or a warm coat
- The charming recorder and the sweet robin

Prompts to support children:

- What about the adjective...
- Have you used an adjective to describe an object's colour yet?
- What do you think of this phrase? What other adjectives could we use?



## Rewriting sentences

### National Curriculum requirements for Year 2

- Sentences with different forms: statement, question, exclamation, command
- Learning how to use both familiar and new punctuation correctly, including full stops, capital letters, exclamation marks, question marks, commas for lists and apostrophes for contracted forms and the possessive
- Expanded noun phrases to describe and specify [for example, the blue butterfly]

Using two key pages within the book, look at the sentences the author has written. Support the children in rewriting these sentences. Can they make statements into questions? Will they have to change some of the vocabulary? These two pages would be useful for this activity:



#### Examples:

- Why was it that Funnies loved the old airport carpark?
- She loved hearing the enormous planes take off.
- The blue rooftops stretched for miles like a hot, summer's sky!



#### Examples:

- Can you hear those city noises?
- Their kites would fly together in the sky all day!
- They loved playing their beautiful music together.



Funni liked the old airport carpark.

It hadn't been used for years  
and was greyer than a Monday sky.

But Funni loved being there,  
hearing the planes take off and touch down,  
while the blue rooves stretched  
for miles like a calm, still sea.

tense

Descriptive  
language

simile



Emily liked the old playground. It hadn't been used for years and it was dirtier than an old rubbish tip.

But Emily loved being there, hearing the birds tweeting happily and the cars whizzing by while the roof tops of the houses pointed up to the sky like toy soldiers.

She came there every day after school, sometimes with her marbles, sometimes with her football. But even though she felt safe there, a part of her was sad.

## Phase 2 - writing

- Teach
- Practise
- Apply



Shared writing  
Guided writing  
Independent writing



Feedback marking

*Teacher modelling*

# Phase 3: Independent Application

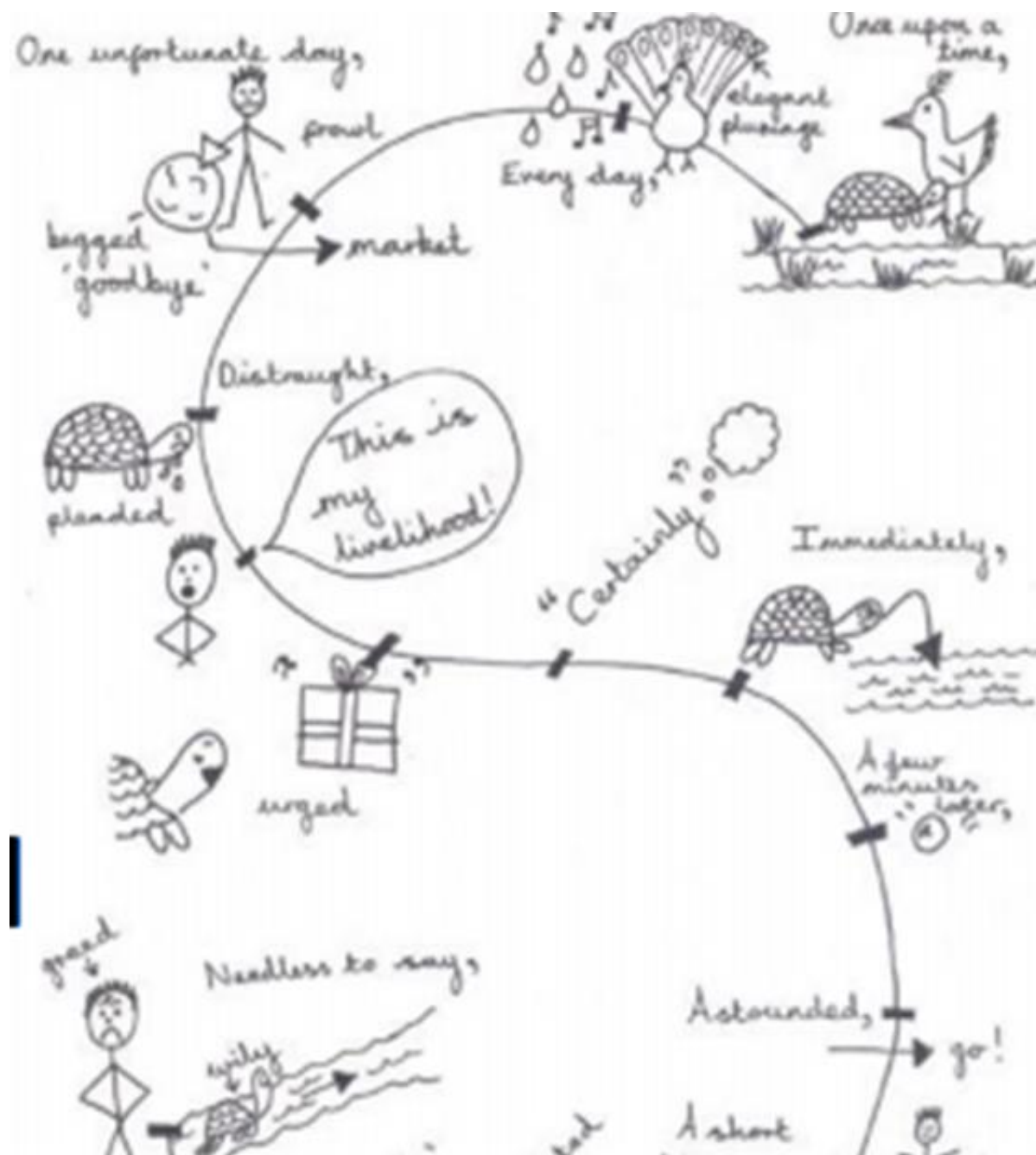
## Similar idea

- Plan
- Draft - Apply knowledge and skills
- Edit and improve
- Publish (audience)



## Plan using the structure discussed

|                    |   |
|--------------------|---|
| Paragraph 1        | Intro character and special place                       |
| Paragraph 2        | Describe what it looks like and how the character feels |
| Paragraph 3        | What does the character change to make it better?       |
| Extend Paragraph 4 | Who do they make friends with<br>Happy ending           |



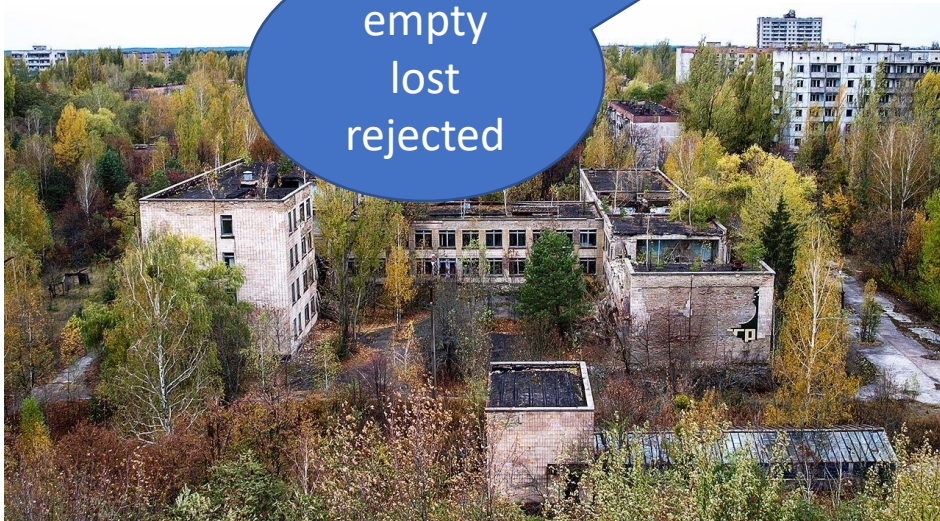


wild  
overgrown  
Unused  
neglected



dirty  
grubby  
filthy  
littered

**abandoned**



empty  
lost  
rejected



**Sounds**



**Sights**



**Smells**



**Feelings**





Jojo loved the old farmhouse. Nobody had been there for decades and it was wild and overgrown, filthier than a dump.

But she felt safe there, hearing the old black and white horse neigh happily while the bright green fields went on for miles like a cosy winter blanket.

Jojo came there every day after school, sometimes with her sketch book and pencils, sometimes with her favourite doll named Polly. But even though she felt comfortable there, she had a funny aching feeling deep inside.

# Shared Writing

- Teacher demonstration
- Teacher scribe
- Supported composition



## Teacher demonstration

Most shared writing sessions begin with demonstration or modelling by the teacher. The teacher demonstrates how to write a text – how to use a particular feature, or compose a text type – maintaining a clear focus on the objective(s). The teacher narrates their thinking (speaking the process through out loud) rehearsing the sentence before writing, making changes to its construction or word choice and explaining why one form or word is preferable to another. The teacher writes the sentence, rereads it and changes it again if necessary. Two sentences at least are demonstrated. The teacher does not take contributions from the children at this point but will expect the children to offer opinions on the teacher's choice of words or construction of sentences. Every so often shared writing is used to orchestrate a number of different objectives, calling upon all that has been learned so far. The length of time spent on demonstration will depend on the type of writing, the objective and the attention span of the children. It is important not to try to do too much teaching in these sessions but to move on to the children having a go themselves.

---

## Teacher scribe

The pupils now make contributions building upon the teacher's initial demonstration. The teacher focuses and limits the pupils' contributions to the objective(s) e.g. previous sentence level work, reading of similar texts, word level work, displayed toolkits, writing frameworks, or planning teacher will explain its merits or ask the children to do so. The teacher may ask for a number of contributions before making and explaining the choice. If the children use dry-wipe boards, they can hold their contributions up for the teacher to read. The teacher can then decide either to choose a contribution that will move the lesson on quickly or a contribution which will stimulate discussion and offer the opportunity to make a teaching point.

## Supported composition

The focus here is on the children's composition. Children might use dry-wipe boards or notebooks to write in pairs, or individually, a limited amount of text, sharply focused upon a specific objective. This needs to be swift and once sentences are complete they should be held up so that the teacher can make an immediate assessment. Successful examples can be reviewed with the class, whilst misconceptions are identified and corrected. The aim is to practise a number of times until the large majority, if not all, of the class have mastered the objective to the point where they can apply it when they write. Progress should be visible and swift.



Learning objective (from Writing Progression Document/ Grammar Progression Document/linked to Cold Write)

Unit/text/outcome

Purpose

Audience

Review

Reminder of previously taught strategies - what does a good writer do? (specific to year group). Refer to the 'toolkit' of features drawn up in unit so far, in learning environment. Link to Cold Task.

Teach

Remind them of the focus for this session and explain why (refer to working wall).

In English we are learning about...we are writing a...because...the purpose of this text is to...the audience is...Introduce the focus for the shared writing: LO -

Model/teach the writing focus -

Decide which strategy you are using and why e.g.

Teacher demonstration - to model, explore and discuss the choices writers make at the point of writing demonstrating and sharing the compositional process. Model writing a small part of the text, orally rehearsing the sentence out loud first and then writing slowly, stopping and voicing thoughts aloud - model specific focus as well as more generic writing skills. When I modelled this - I used this word because... I started each of my sentences with when I spelt this word I...

Teacher scribe - take responses from the children and repeat the same process using their responses. Try to avoid using hands up. Don't take responses which are not of a high standard, that's your first idea, now let's develop it further...open out to group, what are we trying to achieve? How do we do it? Remember to take ideas you have 'mopped' from the shared texts you have been looking at.

let's develop it further...open out to group, what are we trying to achieve? How do we do it? Remember to take ideas you have 'maggied' from the shared texts you have been looking at.

ish (United Kingdom).

|          |   |
|----------|---|
|          | <p>examples can be <u>reviewed</u> and misconceptions can be identified and corrected.</p> <p>(This can be done as part of practice phase)</p> <p><u>N.B.</u> - these can be done in this order all in one lesson over the teach/practice stage.</p>  |
| Practise | <p>In pairs, children then write a subsequent sentence of the same text, applying the skills taught with support if needed (e.g. word banks, writing frame, sentence openers, writing mat). More-able children should be challenged to up-level their writing and may not need <u>all of</u> the modelled input (success criteria can be used to facilitate this). Children write 1 or 2 sentences of their text together with the model clearly visible for them to see. Children repeat the thinking out loud process as they write in pairs. Re-read first part of first sentence... what do you think? Talk together - does this make sense? (Train children how to support each other in this process.) Repeat this process so children are clear about what they will be doing independently.</p> |
| Apply    | <p>Children work individually or in pairs to apply the writing skills/focus taught with the next part of the text. Orally rehearse sentence first and re-read, check after each sentence does it make sense? Does it achieve the desired effect?</p> <p>Guided writing</p> <p>TA and teacher to support and extend the children in ability groups or grouped according to assessment around the focused objective, which can be extended or more scaffolded according to ability. Teacher/TA may continue to model if needed so outcomes is more supported but of a high quality as they challenge them to up-level vocabulary, sentence construction, cohesion etc.</p>  |
| Plenary  | <p>What writing skill/objective have we been focussing on today? Why is it important? Have you achieved the objective? Self/peer assess, <u>What</u> will we do tomorrow?</p>   |

Hands up





# working wall

June



## Narnia

when  
but  
connectives  
and  
mber



When do I need to start a new paragraph?  
You need to start a new paragraph when there is:  
A change of topic  
A change of viewpoint or person speaking  
A jump in time  
A change of place  
A new speaker

PAST TENSE  
It has already happened.

PRESENT TENSE  
It is happening now.

**PURPOSE**  
To recount events from the story.

**AUDIENCE**  
Someone who has not read the book.

**OUTCOME**  
I will have written a variety of recounts based on events from the book.

Writing a description

What can you feel?



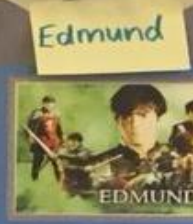
What can you hear?

What can you see?

What can you smell?

**Prepositions**

|         |            |         |
|---------|------------|---------|
| above   | down       | across  |
| after   | from       | against |
| among   | in         | along   |
| around  | into       | at      |
| at      | like       | behind  |
| before  | of         | below   |
| between | off        | beside  |
| by      | on         | but     |
|         | out        | by      |
|         | over       | for     |
|         | through    | from    |
|         | under      | in      |
|         | underneath | at      |
|         | up         | with    |
|         | upon       |         |
|         | against    |         |



Mr Tumms



Old professor

Mrs Macready

Margaret

Ivy

Betty

① WALT write an appropriate length paragraph.

② Consistently write in the past tense - and change for effect.

③ WALT write an accurate, detailed description.  
- prepositions  
- vocab - detail

④ WALT plan a recount.

⑤ WALT write a recount.

⑥ WALT edit and improve my work.



# English

clause

subordinate  
clause

preposition

word  
family

prefix

inverted  
commas  
(“speech marks”)

direct

Success  
criteria



Audience?

Information books

Facts about a topic

Contents

Index

Glossary

(+ blurb)

↓ Page?

- Details about the topic
- Statistics
- Diagrams / labels

Purpose?

To inform  
the reader.

Form?

A non-chronological  
report <sup>page</sup> for a  
class book.

What is  
it?

What does  
it look like?

What d  
it eat/  
drink

Would it  
make a  
good pet?

Where d  
it live?

How does  
it behave?

Animal

## Flanimals and Weird Little Creatures

Similar

- all creatures are weird.
- Both include pictures
- Both title - name of the creature

Different

- Flanimals is fiction & WLC is fact.
- WLC more realistic
- Description makes less sense (flanimals)

- Both have information
  - Where they live?
  - What they do?
  - What they eat?

• Tech



for

and

nor

but

or

yet

so

Story Mountain

Dilemma

Any Questions...



# FAQs

## ***What if I want to use a picture book with no words e.g. Flotsam by David Wiesner?***

This follows exactly the same principle and process but using the book as a stimulus. Picture books are excellent for developing reading skills, especially inference. For the written outcome, you could introduce a model text, depended on the outcome, e.g. a letter from the main character to his mother, a short story, setting description.

For able pupils, they can write their own stories based on the images in the text or write the next part of the story.

It can also be used as a stimulus for other more quick-burst, shorter writing opportunities such as poems, descriptive writing, diary extracts etc (see CLP Power of Reading approaches and example units).



# FAQs

## ***How do I use this approach with a longer novel?***

Again, exactly the same approach and principles can be applied. You may decide to read the book to the pupils first and then select certain aspects of the text to focus on in close detail. Equally, you may decide to still use the 'slow reveal' and build up approach and only focus on parts of the text in lessons but also read the rest of the book in story time. You could also just select parts of a longer novel to focus upon e.g. the opening, build-up, character development or setting description. Again, a model text can also be introduced which is linked to the novel. Pie Corbett has written a number of these which are available to use such as Elf Story (a model text of a portal story similar to Alice in Wonderland).



# FAQs

## ***How does this work for non-fiction?***

The next session will illustrate this process in more detail. The best approach is to use a quality text which models the text type you are using (see document - quality texts to use for teaching non-fiction and also the Books For Topics website). The process is then exactly the same.

You could also use a quality text as a stimulus e.g. The Arrival by Shaun Tan and then include a model text to model the non-fiction text type. The rest of the process is exactly the same.

Planning time....



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