

Freemantle Reading Progression of Skills, Texts and Knowledge

Intention

At Freemantle, we recognise the enduring power of reading to shape and develop minds, in the classroom, and then beyond it, for life, which is why we have placed reading at the core of our curriculum, our day and of the very building we learn in. All subjects depend upon rigorous reading ability. Excellence across the curriculum is rooted in strong reading; we therefore prioritise the teaching, learning and development of a genuine love of reading in every Freemantle pupil.

For a Freemantle pupil, developing speaking, listening and vocabulary skills, as well as the kind of background knowledge derived from a strong diet of quality non-fiction that allows pupils to gain so much more from their reading, is fundamental to their success. Many begin their time with us language-poor and unfamiliar with books. Equally as important to us is developing a genuine love of reading – something a significant proportion of Freemantle pupils begin their time here without, and so we gear our teaching to these key areas. We know that, if our hopes and expectations of every Freemantle pupil are genuinely high, then it is the responsibility of every Freemantle adult to prepare every Freemantle pupil to read with rigor, independence, precision and, over time, genuine insight.

We are united in our belief that the key to a pupil's holistic academic and personal success, in school and beyond, is tightly bound to their reading attitude and ability.

Therefore, our core goals for developing readers at Freemantle are:

1. To expose our pupils to an ambitiously broad range of ambitious and challenging texts, from a broad range of authors, voices and cultures addressing the curriculum and beyond
2. To close the vocabulary gap through the precise and explicit, purposeful teaching of meaningful vocabulary
3. To read and embed more non-fiction into our reading teaching to help develop Freemantle pupils' understanding of their world, local and beyond, and to build a solid foundation of knowledge to support their understanding of the texts they read
4. For every Freemantle pupil to identify as a reader, to understand the importance of reading linked to their future success and to genuinely love reading.

GOLDEN THREADS THROUGHOUT READING				
<u>Word Reading</u>	<u>Fluency</u>	<u>Comprehension</u>	<u>Vocabulary</u>	<u>Familiarisation</u>
<u>Decoding</u>	<u>Expression and Volume</u>	<u>Developing Knowledge About Texts and Their Purpose</u>	<u>Developing Meaningful Vocabulary (Explicit)</u>	<u>Reading For Different Purposes/Across the Curriculum</u>
<u>Learning Common Exception Words</u>	<u>Phrasing</u>	<u>Developing Background Knowledge</u>	<u>Vocabulary Skills</u>	<u>Learning Stories, Rhymes and Poems</u>
	<u>Smoothness</u>	<u>Developing Knowledge of Narrative Structure</u>		<u>Learning Key Stories, Fairy Stories, Traditional Tales, Myths and Legends</u>
<u>Morphology</u>	<u>Pace</u>	<u>Prediction</u>		<u>Learning Plays and Poems</u>
		<u>Inference</u>		<u>Recommending Books</u>
		<u>Demonstrating Understanding</u>		<u>Library Skills</u>
		<u>Retrieval</u>		
		<u>Theme/Genre/Convention</u>		
		<u>Summary</u>		
<u>Authorial Intent</u>				
<u>Close Reading</u>				
		<u>Interactive Reading: Marking Up</u>		
DEVELOPING A LOVE OF READING AND DEEP KNOWLEDGE OF TEXTS				

Knowledge	Skills
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Knowledge	Skills
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Freemantle Academy Reading Spine 2022-2023

Freemantle Academy Reading Spine 2022-2023						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery Key Texts	Happy to be me <i>Emma Dodd</i> Happy <i>Nicola Edwards</i> I want to go first! <i>Richard Byrne</i> Incredible You <i>Rhys Brisenden</i> Hello Friend <i>Rebecca Cobb</i> Something Blue <i>Nick Sharratt</i> Wow! Said the Owl <i>Tim Hopgood</i> Sometimes I am FURIOUS <i>Timothy Knapman</i> Avocado Baby <i>John Burningham</i>	The Leaf Thief <i>Alice Hemming</i> Ish/The Dot <i>Peter H Reynolds</i> Kindness Grows <i>Britta Teckentrup</i> Kipper's Birthday <i>Mick Inkpen</i> Our class is a family <i>Shannon Olsen</i> Sweep <i>Louise Greig</i> Biscuit Bear <i>Mini Grey</i> When jelly had a wobble <i>Michelle Robinson</i> Meesha Makes Friends <i>Tom Percival</i> The squirrels who squabbled <i>Jim Field</i>	Jack Frost <i>Kazuno Kohara</i> Rapunzel <i>Bethan Woolvin</i> The Gingerbread Man <i>Gail Yerrill</i> Goldilocks and the three Bears <i>Mara Alperin</i> Goldy Luck and the Three Pandas <i>Natasha Yim</i> Dim Sum for Everyone <i>Grace Lin</i> The three Billy Goats Gruff <i>Nick Sharratt</i> The Ugly Duckling <i>Hans Christian Andersen</i>	Mixed – A world of colour <i>Arree Chung</i> I can catch a monster <i>Bethan Woolvin</i> The Perfect Fit <i>Naomi and James Jones</i> Hooray for Hoppy <i>Tim Hopgood</i> Blown Away <i>Rob Biddulph</i> Somebody Swallowed Stanley <i>Sarah Roberts</i> Whatever Next <i>Jill Murphy</i> Mini Rabbit must Help <i>John Bond</i> Emergency! <i>Margaret Mayo</i>	A squash and a squeeze <i>Julia Donaldson</i> Dog Loves Books <i>Louise Yates</i> The Selfish Crocodile <i>Faustin Charles</i> Above and Below <i>Hanako Clulow</i> Growing Frogs <i>Vivian French</i> Farmer Duck <i>Martin Waddell</i> Shark in the Park <i>Nick Sharratt</i> Poo in the Zoo <i>Steve Smallman</i> Bears don't eat egg sandwiches <i>Julie Fulton</i>	My big book of outdoors/Matisse's Magical Trail <i>Tim Hopgood</i> Tree: seasons come, seasons go <i>Patricia Hegarty</i> The Very Hungry Caterpillar <i>Eric Carle</i> More Would you Rather <i>John Burningham</i> Grumpy Frog <i>Ed Vere</i> Bee <i>Britta Teckentrup</i> The Suitcase <i>Chris Naylor-Ballesteros</i> Look Up <i>Nathan Bryon</i> Petra <i>Marianna Coppo</i>
Year R Key Texts	Owl Babies <i>Martin Waddell</i> Colour Monster <i>Anna Llenas</i> Gruffalo's Child <i>Julia Donaldson</i>	Aliens Love Pantaclaus <i>Claire Freedman</i> Stick Man <i>Julia Donaldson</i> Lost and Found	Little Red Riding Hood Various authors – Trad tale The Princess and the Pea	Snail and the Whale <i>Julia Donaldson</i> The Way Back Home <i>Oliver Jeffers</i>	The Tiny Seed <i>Eric Carle</i> The Very Hungry Caterpillar <i>Eric Carle</i> Butterfly Butterfly	Lighthouse Keepers Lunch <i>Ronda Armitage</i> Sharing a Shell <i>Julia Donaldson</i> Tiddler

	Pete the Cat <i>Eric Litwin</i> Funnybones <i>Allan Ahlberg</i> The Big Book of Families <i>Mary Hoffman</i>	<i>Oliver Jeffers</i> Pumpkin Soup <i>Helen Cooper</i> The Tiger who Came to Tea <i>Judith Kerr</i> Little Red Hen <i>Various authors</i> Oliver's Vegetables <i>Vivian French</i> Tidy <i>Emily Gravett</i>	Various authors – Trad tale Goldilocks and the Three Bears Various authors – Trad tale The Magic Porridge Pot Various authors – Trad tale The Gingerbread Man Various authors – Trad tale The Three Little Pigs Various authors – Trad tale Jack and the Beanstalk Various authors – Trad tale	Mr Gumpy's Outing <i>John Burningham</i> The Train Ride <i>June Crebbin</i> Bob the Man on the Moon <i>Simon Bartram</i> Duck in the Truck <i>Jez Alborough</i> The Easter Story <i>Various authors</i>	<i>Petr Horacek</i> Oliver's Fruit Salad <i>Vivian French</i> Tree... A stroll through the seasons <i>Britta Teckentrup</i> Bumblebear <i>Nadia Shireen</i>	<i>Julia Donaldson</i> Commotion in the Ocean <i>Giles Andreae</i> On the way Home <i>Jill Murphy</i> The Pirates are coming! <i>John Condon</i>
Year 1 Key Texts	Supertato <i>Paul Linnet & Sue Hendra</i> Bears Don't Read <i>Emma Chichester Clark</i> The Colour Monster <i>Anna Llenas</i> Newspaper Boy and Origami Girl <i>Michael Foreman</i> Little People, Big Dreams: Rosa Parks <i>Lisbeth Kaiser</i> The Dark	Kindness Grows <i>Britta Teckentrup</i> Sweep <i>Louise Greig</i> The Owl Who Was Afraid of the Dark <i>Jill Tomlinson</i> Little Red Riding Hood Rapunzel Rumpelstiltskin	That Rabbit Belongs to Emily Brown <i>Cressida Cowell</i> Nothing <i>Mick Inkpen</i> Toys in Space <i>Mini Grey</i> After the Fall <i>Dan Santat</i> No-Bot <i>Sue Hendra</i> The Day the Crayons Quit <i>Drew Daywalt</i>	Little People, Big Dreams: Mary Anning <i>Isabel Sanchez Vegara</i> Dinosaurs and All That Rubbish <i>Michael Foreman</i> The Stinky Cheese Man <i>Jon Scieszka</i> Am I Yours? <i>Alex Latimer</i> Worrysaurus <i>Rachel Bright</i>	Growing Frogs <i>Vivian French</i> Lila and the Secret of the Rain <i>David Conway</i> The Little Gardener <i>Emily Hughes</i> The Secret Sky Garden <i>Linda Sarah</i> The Stinky Cheese Man <i>Jon Scieszka</i> The Gingerbread Man	Where the Wild Things Are <i>Maurice Sendak</i> The Proudest Blue <i>Ibtihaj Muhammad & S.K. Ali</i> Somebody Swallowed Stanley <i>Sarah Roberts</i> Anna Hibiscus' Song <i>Atinuke</i> Grandad's Island <i>Benji Davies</i>

	<i>Lemony Snicket</i>					<i>The Cat in the Hat</i> <i>Dr. Seuss</i>
Year 2 Key Texts	Chester Small in the City Voices in the Park Fire Cat: The Great Fire of London Black and White The Promise	One Plastic Bag The Hunter Bringing the Rain to Kapiti Plain Cinderella Cinderella of the Nile	Survivors: The Night the Titanic Sunk The Antlered Ship Pirate Cruncher Rhythm of the Rain	The Giraffe, Pelly & Me Badger's Perfect Garden Leaf Man The Selfish Giant Leaf Secret Sky Garden	Alice in Wonderland Rapunzel (Modern Version – Beth Woollen) Little Red Little Red Riding Hood Look Back	Hotel Flamingo Polar Bear Sun – An Inuit Tale Red Kite, Blue Kite
Year 3 Key Texts	The Iron Man <i>Ted Hughes</i>	Cakes in Space Philip Reeve	The Firework Maker's Daughter Phillip Reeve	The Fastest Boy in the World <i>Elizabeth Laird</i>	Fortunately, the Milk <i>Neil Gaiman</i>	TBC Possible: Mythology
Year 4 Key Texts	The Boy at the Back of the Class <i>Oniali Q. Rauf</i>	The House with Chicken Legs <i>Sophie Anderson</i>	Into the Volcano <i>Jess Butterworth</i>	The Day the Screens Went Blank <i>Danny Wallace</i>	The Way Past Winter <i>Kiran Millwood Hargrave</i>	The Explorer <i>Katherine Rundell</i>
Year 5 Key Texts	Brightstorm <i>Vashti Hardy</i>	Private Peaceful <i>Michael Morpurgo</i>	Egyptian Mythology <i>Mixed</i>	A Series of Unfortunate Events <i>Lemony Snicket</i>	The Breadwinner <i>Deborah Ellis</i>	Skellig <i>David Almond</i>
Year 6 Key Texts	Holes <i>Louis Sachar</i>	Once <i>Morris Gleitzman</i>	The Knife of Never Letting Go <i>Patrick Ness</i>	Greek Mythology <i>Mixed</i>	Rebound <i>Kwame Alexander</i>	Romeo and Juliet <i>William Shakespeare</i>

How to Use the Reading Skills and Knowledge Progression Document

The Golden Thread – skills and knowledge are organised into their Golden Threads.

Key Stage and Year Group – each skill is split by Key Stage and sometimes year group. Previous year groups are shown to support differentiation (if needed for pupils working 2 or more years behind, scaffolding and to show the end goal of each skill.

The skill being explicitly taught, either from the curriculum or added to the Freemantle curriculum; these link directly to the assessment tracker.

The curriculum expectation with Freemantle additions – this is what the pupil is striving to achieve.

KEY STAGE TWO				
Comprehension Progression				
	Year 3	Year 4	Year 5	Year 6
INFERENCE	Pupils learn to draw inferences around a character's feelings, thoughts and motives using what they already know from their previous actions and thoughts, supporting their inferences using evidence from the text. Pupil answers, whether verbal or written, should be extended and simple scaffolded phrases such as 'I know this because...' should be a staple part of supporting the teaching of inference at this stage.		Pupils extend their ability to make logical inferences around a character's feelings, thoughts and motives, including inferences around more than one character, for example the nature of a relationship between two characters. Pupils should also be able to make inferences about settings linked to the atmosphere or mood of the story and in appropriate non-fiction texts.	
Additional Guidance	- Inferences around a character's feelings based on what is implied in the text such as their reaction, thoughts or any guiding imagery (e.g. in a graphic novel). - Inferences around a character's motives in the story, justifying why a character acts the way they do based on what they are trying to achieve or what they want. - Inferences across a wide range of fiction text types including stories, myths and legends, traditional tales and poetry. - Pupils should be discouraged from making inferences based on how <u>they</u> would feel; inferences must be supported with evidence. - Pupils should be explicitly taught about impressions – the images or feelings we have about a character based on the inferences we make		- Making inferences about the relationship between two or more characters based on what they say and how they act around each other and, where appropriate, how these change throughout a story - Making inferences around settings linked to atmosphere and mood - Making inferences across the full range of fiction text types including stories, myths and legends, traditional tales, poetry, archaic texts (pre 1950) and graphic novels. - Making inferences in non-fiction texts where the opportunity arises - Pupils should be explicitly taught about impressions – the images or feelings we have about a character, setting or relationship based on the inferences we make	
Exemplification				
Key Vocabulary (pupils should have been taught this language explicitly before learning this skill)	Impression: Regularly used in End of Key Stage 2 assessments, pupils should know that their impression of something is their idea, feeling or opinion of something. This vocabulary should be explicitly taught and used in lessons. Atmosphere: The mood or feeling of a story, or a section of a story. The most obvious example is a foreboding atmosphere in a horror story.			

Key Vocabulary – every Freemantle lesson contains Explicitly and Implicitly taught vocabulary. In addition, each skill may have skill-specific vocabulary that needs to be taught before pupils can demonstrate that skill. These words need teaching alongside Explicitly Taught Vocabulary.

Exemplification – a Key Stage relevant example of what the skill or knowledge may look like in practice, usually in a reading journal or via small group of 1:1 reading.

Additional Guidance – detailed information to support the medium- and short-term planning of **block-taught skills and knowledge**. Teaching should address what is in this box to ensure rigorous reading teaching at Freemantle. There is no need to consult the curriculum; this is the progression of learning at Freemantle.

READING PROGRESSION THREAD 1: WORD READING

EYFS		
Word Reading Progression		
		Reception
DECODING		Read individual letters by saying the sounds for them. Read some letter groups that each represent one sound and say sounds for them. Pupils learn to segment sounds in simple words and blend them together in accordance with the Freemantle Phonics Milestone document. They know which letters represent many of these sounds. Pupils begin to recognise some written names of peers, siblings or their parents. Pupils engage with books and reading materials at a deeper level, drawing on their decoding skills to read and their knowledge of language to help interpret texts.
Additional Guidance		- Follow the Freemantle Phonics Scheme to support decoding in the first instance. - Follow up with additional 1:1 or small-group support and intervention as close to the original teaching as possible. - Strong teacher modelling throughout every day using phonics as a strategy to decode words while pupils can see the text, making use of Big Books, the interactive whiteboard or small group activities. - Pupils should use Fully-Decodable texts in their phonics sessions every day and have these books to use in school through play and take home. Pupils should be

encouraged to use their phonics skills to help read these texts.

- Ensuring a playful, creative approach to games that promote children's interest in reading will help them to develop their phonics skills and knowledge further through their own choices.

KEY STAGE ONE

Word Reading Progression

	Year 1	Year 2
DECODING	Apply phonic knowledge and skills as the route to decode words, responding speedily with the correct sound to graphemes for all 40+ phonemes, including, where applicable, alternative sounds for graphemes	Continue to apply phonic knowledge and skills as the route to decode words until automatic decoding has become embedded and reading is fluent
Additional Guidance	- Pupils will build on the foundations laid in EYFS, with the majority beginning PHASE 5a at the start of Autumn term in accordance with the phonics milestone document, continuing the use of phonics booklets tailored to the needs of individual groups. - The core principles of phonics teaching, as outlined in all phonics CPD and training materials apply. Chiefly: - Pupils should practise decoding words at roughly 200-words per session, following strong teacher modelling to apply their decoding skills to a wide range of words - Pupils should apply their decoding skills daily using Fully Decodable texts - Pupils should continue applying their decoding skills daily with their Fully Decodable Text at home - Pupils should not be exposed to words they cannot yet read via decoding; methods such as using the pictures or guessing should never be encouraged.	- Most pupils should have successfully completed the phonics screening check and be at the end of their phonics journey (for those who haven't, apply the principles from Year 1 or EYFS as relevant). Teaching for the majority in Year 2 will therefore focus on ensuring decoding is embedded fully and the teaching and modelling of reading will progress to fluency, prosody, and comprehension of texts. - Regarding prosody, this can only be taught through modelling and explicit instruction. Pupils must hear meaning through a teacher's retelling, and the teacher must then take opportunities to stop, discuss the meaning generated through their prosody (e.g. a moment where a character is feeling an extreme emotion, or where the reader should feel one; a moment of excitement in a chase read quickly or a dramatic build up read slowly) and then give pupils a chance to apply it themselves. This should not be overlooked; it is a vital step in developing comprehension.

EYFS

Word Reading Progression

	Nursery	Reception
LEARNING COMMON EXCEPTION WORDS		Pupils learn to read aloud simple sentences and books that are consistent with their phonic knowledge – utilising the banded progression system in our Fully Decodable Big Cat range – including some common exception words.
Additional Guidance		- Common exception words should be taught by phase through the phonics lessons. - Adults should use a Wall Dictionary to highlight key common exception words when encountered during phonics. Teach the children to recognise these words and use the Wall Dictionary, which remains up all year. Additions should be made as pupils progress through the phases. - The Wall Dictionary doesn't come down – all common exceptions words are present and referred to throughout the year.

KEY STAGE ONE

Word Reading Progression

	Year 1	Year 2
LEARNING COMMON EXCEPTION WORDS	Read common exception words, noting unusual correspondences between spelling and sound and where these occur in the word	Read further common exception words, noting unusual correspondence between spelling and sound and where these occur in the word
Additional Guidance	- Common exception words should be taught by phase through the phonics lessons. - When reading generally, attention should be brought to common exception words (i.e. when using Fully Decodable Big Cat Books during the apply section of lessons and when reading with small groups, pupils should begin by exploring the vocabulary section of the front page, which will include common exception words.) - Attention should be drawn to the unusual correspondences between common exception word spellings and sounds.	- Common exception words should be taught by phase through the phonics lessons where still relevant throughout Year 2. More focus should be placed on spelling and pupil should be sight-reading. - When reading generally towards the start of the year, attention should be brought to common exception words (i.e. in class core texts being read together, the teacher may pause to recognise and discuss a common exception word, though this shouldn't be a regular part of reading lessons and is more likely to be a part of intervention in small groups.) - Attention should be drawn to the unusual correspondences between common exception word spellings and sounds.

KEY STAGE ONE

Word Reading Progression

	Year 1	Year 2
MORPHOLOGY	Read words containing taught GPCs and –s, –es, –ing, –ed, –er and –est endings	Read words containing common suffixes
Additional Guidance	- Reading words containing the taught GPCs will come naturally through phonics lessons and whole-class, guided reading and storytime. - Adults should make efforts to draw attention to these endings and explicitly teach these specified endings to pupils.	- Adults should make efforts to draw attention to common suffixes and explicitly teach these to pupils.

KEY STAGE TWO

Word Reading Progression

	Year 3	Year 4	Year 5	Year 6
MORPHOLOGY	Apply their growing knowledge of root words, prefixes and suffixes (etymology and morphology) as listed in Appendix 1, both to read aloud and to understand the meaning of new words they meet			
Additional Guidance	- Pupils should explore the meaning of root words, prefixes, and suffixes explicitly, making connections between words in terms of meaning and function.		- Follow the guidance in Appendix 1 and the same additional guidance as LKS2.	

READING PROGRESSION THREAD 2: FLUENCY

KEY STAGE ONE

KEY STAGE TWO

Fluency Progression

Progression in reading fluency isn't linear – pupils will progress and regress with fluency as they encounter more challenging and unfamiliar books. The skills themselves remain static. Fluency can only be achieved once decoding skills are embedded and so the skills below apply to pupils once a base level of decoding has been established.

- Before young readers can read with expression and volume, they must have achieved a basic level of understanding. They must understand that the wolf is scary before they can read with a scary voice. Fluency is never the aim of an initial read. Decoding, understanding and then fluency is the natural order of reading.
- For older readers, time must be taken out of the shared reading sections to focus on fluency. All teacher-led reading will demonstrate high quality expression and volume. For pupils to master this themselves, they must have regular opportunities to practise, either alone (out loud to the class or during 1:1 reading) or chorally (altogether in response to direct teacher instruction)

EXPRESSION AND VOLUME	1. Reads in a quiet voice as if to get words out. The reading does not sound natural like talking to a friend.	2. Reads in a quiet voice. The reading sounds natural in part of the text, but the reader does not always sound like	3. Reads with volume and expression. However, sometimes the reader slips into expressionless reading and does not sound like they are talking to a friend.	4. Reads with varied volume and expression. The reader sounds like they are talking to a friend, their voice matching the text interpretation.
PHRASING	1. Reads word-by-word in a monotone voice.	2. Reads in two or three word phrases, not adhering to punctuation, stress and intonation	3. Reads with a mixture of run-ons, mid-sentence pauses for breath, and choppiness. There is reasonable intonation	4. Reads with good phrasing, adhering to punctuation, stress and intonation.
SMOOTHNESS	1. Frequently hesitates while reading, sounds out words, and repeats words or phrases. The reader makes multiple attempts to read the passage.	2. Reads with extended pauses or hesitations. The reader has many "rough spots."	3. Reads with occasional breaks in rhythm. The reader has difficulty with specific words and/or sentence structures.	4. Reads smoothly with some breaks, but self corrects with difficult words and/ or sentence structures.
PACE	1. Reads slowly and laboriously	2. Reads moderately slowly	3. Reads fast and slow throughout reading	4. Reads at a conversational, expected pace throughout the reading.

READING PROGRESSION THREAD 3: COMPREHENSION

EYFS		
Comprehension Progression		
	Nursery	Reception
DEVELOPING KNOWLEDGE ABOUT TEXTS AND THEIR PURPOSE	Understands that print has meaning and, in English, is read from left to right and top to bottom. Enjoys a range of print and digital books, both fiction and non-fiction	Pupils enjoy an increasingly wide range of print and digital books, both non-fiction and fiction. Pupils know that information can be retrieved from books, computers, and other devices
Additional Guidance	- Children should be read aloud to several times, every day, as a priority to create a class culture where reading is seen by all pupils as a communal, engaging, and exciting time. Exposure to rich, quality texts now will sow the seeds of a love of reading, which is vital to success now and in the future. - Pupils should be provided with a very wide range of reading material, both fiction and non-fiction, that is both linked to what they are learning and related to their interests to allow for autonomy in choosing texts. - Texts should also allow children to draw on their own personal experiences at home, in school and in the community, so that they can see the relevance of books to their own lives and begin to see themselves in the characters they read about and texts they explore. - Care and thought should be given to ensuring pupils can see the text that adults are reading; modelling reading from left to right, top to bottom	- Children should continue to be read aloud to several times, every day, as a priority to continue the class culture where reading is seen by all pupils as a communal, engaging, and exciting time. Exposure to rich, quality texts now will sow the seeds of a love of reading, which is vital to success now and in the future. - Adults should provide and read a very wide and rich range of high-quality children's literature that stretches beyond the Freemantle spine of texts; this baseline should be explored, but further texts should be available and read with the children based on their interests. - With our huge cultural diversity at Freemantle, it is vital all pupils see themselves in the texts they read. Consideration must be given to ensuring the variety of texts pupils read is wide enough that all pupils can relate to characters in stories, and all pupils are exposed to new cultures, new worlds, new voices and new ideas. - Dialogic shared reading experiences are vital in encouraging children to engage more fully in narratives, characters and plots and develop

	and discussing what is happening will help children to understand how print works. - Pupils should have access to a wider range of texts than the already wide range of rich books they will be exposed to and have access to; they should be provided with resources in their play areas such as food packets and labels, lists, signs, logos, instructions, invitations and be exposed to texts read via technology, as well as on paper. - The children's play areas, and the texts chosen to be shared with the children, should reflect each cohort's cultural diversity and the cultural diversity of our Freemantle community in general beyond the Nursery. Dual language books and artefacts should be available and explored with all children.	understanding of the texts they read, as well as personal affinity with the texts they enjoy most. - A wider range of everyday signs, texts and devices should be provided to the pupils. - Care and thought should still be given to ensuring pupils can see the text that adults are reading; modelling reading from left to right, top to bottom and discussing what is happening will help children to understand how print works. - Children should be encouraged to tell their own stories, in their own way, to demonstrate that stories are not always written and help to understand what children are interested in, as well as the obvious benefits to speaking and listening. - Discuss and model ways of using non-fiction texts to learn more about a child's interests, making use of digital as well as physical texts to do so. -
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KEY STAGE ONE

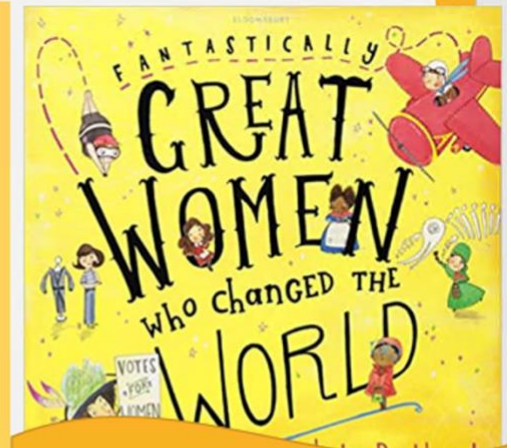
Comprehension Progression

	Year 1	Year 2
DEVELOPING BACKGROUND KNOWLEDGE	When considering the knowledge necessary for comprehension, it is important to consider the background knowledge pupils need to learn before they read their core text. In some cases, in Key Stage 1, before tackling a core fiction text, some non-fiction should be taught prior to ensure a base level of background knowledge to support future comprehension. For example, a text set in Africa may be difficult for many Freemantle pupils to imagine and therefore comprehension is affected. A series of lessons laying down a foundation of purposefully chosen knowledge around Africa, related to the specific setting of the text, would be required before beginning the text – or after the initial reading - to support comprehension in future readings. For some texts, these lessons may be more relevant later in the learning sequence but for most, they should come early. Embedding non-fiction texts is the pairing of secondary nonfiction texts with a primary fiction text in an intentional and strategic way. It is one way of addressing the knowledge problem (good news: another is a strong topic-based curriculum). By linking fiction and non-fiction, we use both to develop the knowledge of our pupils. It creates a knowledge-snowball effect where the knowledge gained from non-fiction helps the reader to gain more knowledge and understanding from the fiction, which helps them to gain more knowledge and understanding from their non-fiction... Non-fictions texts are embedded into the themes of fiction texts for this purpose. We don't teach non-fiction in isolation – it is taught to support and enrich the core fiction texts being explored within the sequence.	
Additional Guidance	- In Key Stage 1, many texts may not benefit from embedded non-fiction as texts for younger pupils are more likely to be written to circumvent the need for prior knowledge – the need to embed non-fiction to support fiction will therefore depend on the theme. Texts about seasons will benefit from exploration of non-fiction texts, as would texts on different parts of the world or places pupils haven't visited. - Instead, non-fiction texts may be chosen simply for matching the curriculum theme for that half term.	

Exemplification

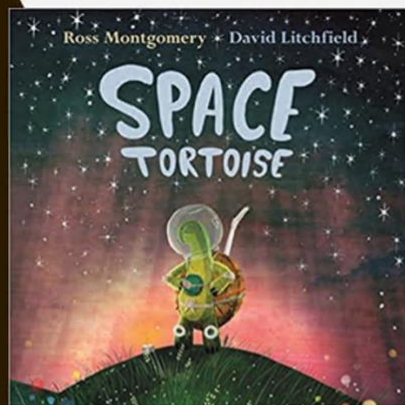


Powerful female defies
'tradition'

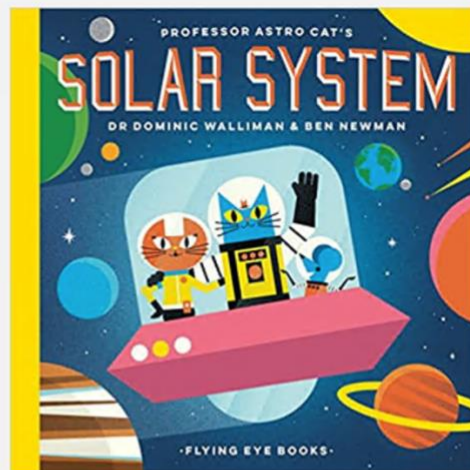


This text may be above a KSI class, but remember they are supposed to be exposed to non-fiction 'above what they could read independently.'

Children's knowledge of fairy tales and traditional tales at this point will have likely come through the lens of traditionalism. Rapunzel the helpless girl saved by a man; Little Red eaten then saved by the woodcutter (a man). Exposure to fictionalised retellings, where Little Red and Rapunzel outwit their captors/predators of their own volition can be backed up with real-life stories of women who defied 'tradition' and 'expectation' and achieved great things. There are no shortage of these types of non-fiction text at the moment aimed at ensuring very young pupils aren't only exposed to the voices and beliefs of 100+ years ago when encountering fairy and traditional tales. Again, non-fiction knowledge enhancing and reframing what pupils gain from fiction.



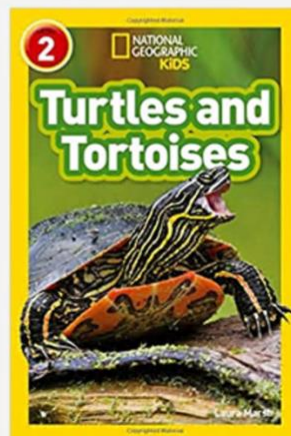
A tortoise who wishes to travel to space.



By reading non-fiction about the wonders of space, pupils can better imagine why the tortoise was so excited by the lights he saw in the sky. Their interest in Space Tortoise's attempts to get to space will help them to relate to Professor Astro Cat's fascination with space.

When they encounter space again in future years, hopefully, they'll have a stronger base of knowledge to draw on; the factual side as well as the wonder and excitement of space.

By learning about turtles and tortoises, they can relate more to why a tortoise might dare to dream of the excitement of space travel!



KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
DEVELOPING BACKGROUND KNOWLEDGE	When considering the knowledge necessary for comprehension, it is important to consider the background knowledge pupils need to learn before they read their core text. In many cases, before tackling a core fiction text, some non-fiction should be taught prior to ensure a base level of background knowledge to support future comprehension. For example, a text set in Victorian Britain will be difficult for many Freemantle pupils to imagine and follow. A series of lessons laying down a foundation of purposefully chosen knowledge would be required before beginning the text to support comprehension. For some texts, these lessons may be more relevant later in the learning sequence but for most, they should come early. Embedding non-fiction texts is the pairing of secondary nonfiction texts with a primary fiction text in an intentional and strategic way. It is one way of addressing the knowledge problem (good news: another is a strong topic-based curriculum). By linking fiction and non-fiction, we use both to develop the knowledge of our pupils. It creates a knowledge-snowball effect where the knowledge gained from non-fiction helps the reader to gain more knowledge and understanding from the fiction, which helps them to gain more knowledge and understanding from their non-fiction... Non-fictions texts are embedded into the themes of fiction texts for this purpose. We don't teach non-fiction in isolation – it is taught to support and enrich the core fiction texts being explored within the sequence. In addition to non-fiction, consideration should be given to text structure, style of narrator, cultural references and intertextuality before starting a core text.			
Additional Guidance	- The curriculum should ensure all pupils acquire the knowledge to comprehend the texts they read. Non-fictions texts are embedded into the themes present in core fiction texts and are often useful to explore before a core text to support with the below. - Pupils should begin a core fiction text with a background understanding of the setting and time period, making knowledge links to the setting and time period to ensure a base level of understanding of how these factors will impact the story. - Pupils should begin a core fiction text knowing the style of narration (including whether it is first/third person and how that affects the presentation of the story). - They should begin a core fiction text with any relevant cultural understanding to help them to understand any cultural references or links - They should begin a core fiction text having identified how this book is like or different to books they have read this year and in previous years.			

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| | <ul style="list-style-type: none">- Each term, identify which primary texts best link to potential non-fiction texts (KS2, not a problem as we only have 1 per half term)- Identify the core <u>themes</u> and <u>contexts</u> in these texts- Decide what knowledge you want the children to gain to better understand these themes and contexts- Choose and embed high quality non-fiction texts into the primary text- As texts become increasingly complex in UKS2, the need for background knowledge becomes greater. This is especially true of stories of literary heritage, myths, and older texts. |
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EYFS

Comprehension Progression

Nursery

Reception

DEVELOPING KNOWLEDGE OF NARRATIVE STRUCTURE

Additional Guidance

Begins to be aware of the way stories are structured, and to tell their own stories.

- Pupils develop understanding of story structure through repeated readings and regularly being read to. A culture of reading and re-reading is vital to developing this understanding in young readers.
- Reading and re-reading/re-telling traditional stories and fairy tales is particularly useful for beginning to develop an understanding of how stories are structured, as they often flow familiar structures owing to their roots in oral retellings.
- Simple opening phrases like 'Once upon a time...' and 'The end' signal the start and end of stories, but pupils may begin to recognise that many stories begin by introducing a setting and character and that there is often another character, a villain, who causes a problem.
- Making links between similar texts can help to reinforce these structures.
- Pupils should have opportunities to tell their own stories, whether these are based on those they have become increasingly familiar with in a Talk for Writing style retelling, or their own creations.

KEY STAGE ONE

Comprehension Progression

	Year 1	Year 2
DEVELOPING KNOWLEDGE OF NARRATIVE STRUCTURE	Develop a basic awareness of the way stories are structured, and to continue to tell their own stories orally.	Pupils in Year 2 begin looking at how stories are structured, focusing on familiar stories with clear structures.
Additional Guidance and Exemplification	- Pupils in Year 1 should continue to follow the guidance from Year R, ensuring there are opportunities for pupils to informally explore narrative structure through their discussions around books, particularly when teaching a block of familiar or fairy tales as these lend themselves especially well to studying structure. - However, there is no requirement for pupils to be able to identify the 'beginning', 'middle' and 'end' of a story. In fact, these concepts are often extremely difficult to identify. - Pupils develop understanding of story structure through repeated readings and regularly being read to. A culture of reading and re-reading is vital to developing this understanding in young readers. - Reading and re-reading/re-telling traditional stories and fairy tales is particularly useful for beginning to develop an understanding of how stories are structured, as they often flow familiar structures owing to their roots in oral retellings. - Simple opening phrases like 'Once upon a time...' and 'The end' signal the start and end of stories, but pupils may begin to recognise that many stories begin by introducing a setting and	- Formal teaching of story structure should begin here, using familiar stories such as fairy or traditional tales to support children's developing understanding. NARRATIVE STRUCTURE SHOULD BE BLOCK TAUGHT THROUGH FAMILIAR / FAIRY TALES INCORPORATING 4-5 DIFFERENT STORIES ACROSS AT LEAST A WEEK. - Structure refers to setting, character, conflict and ending/equilibrium restored. - Pupils should learn that stories often begin by introducing a character and a setting and that these settings, in traditional and fairy tales, are often fantastical (forests, mountains etc). - They should learn to identify the 'conflict' in these stories (often caused by an evil character) that the main character encounters and make comparisons across texts (for example, the wolf eating Granny in Little Red Riding Hood or the sorceress who locks Rapunzel in the tower). They should recognise that the main character must overcome this conflict and be able to discuss conflicts across a wide range of stories. - They should learn to recognise that the character usually overcomes by being saved, and explore the similarities here as well (i.e. often a male character) and that equilibrium is restored in the end as everything goes back to normal. - Once pupils have explored structure - block taught through several different stories – they should study how these structures can be subverted, and often are in modern texts. Through stories like Beth Woolen's

	character and that there is often another character, a villain, who causes a problem. - Making links between similar texts can help to reinforce these structures. - Pupils should continue to have opportunities to tell their own stories, whether these are based on those they have become increasingly familiar with in a Talk for Writing style retelling, or their own creations.	Little Red and Rapunzel, they should make comparisons across the original stories and the modern-day variation in terms of structure. - This provides an excellent opportunity to write their own subverted traditional tale which would provide strong evidence of their understanding of narrative structure.
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KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
DEVELOPING KNOWLEDGE OF NARRATIVE STRUCTURE	Comprehension is affected by how familiar pupils are with the type and structure of the texts they read and explicit links need to be made between texts to support this.		Older pupils continue to explore the ideas set out in LKS2 but within texts which contain a much wider range of structural elements.	
Additional Guidance and Exemplification	- The continuing teaching of narrative structure should come after work on theme, genre and convention. - Pupils need to be taught specifically about setting, characters, plot and conflict, beyond definition-level understanding. - They should be able to identify and explore: 1. Settings across texts and how these are determined by genre 2. Similar and different characters across texts and how these are similar or different to the traditional tales they have learned and studied in KS1 – modern stories follow similar structures or purposefully subvert them and pupils should recognise this. 3. Plots for different stories and connections between them and how these are similar or different to the traditional tales they have learned and studied in KS1 – modern stories follow similar structures or purposefully subvert them, and pupils should recognise this. 4. Conflict within texts and how this is similar across texts. For example, how characters across books have solved conflicts or how villainous characters are similar or different. Pupils should refer back to texts read in previous years.		- The continuing teaching of narrative structure should come after work on theme, genre and convention. - Pupils should read texts with non-linear timelines (such as Holes and Private Peaceful) and confidently distinguish between the multiple narratives within a story, exploring how they contribute to overall meaning in the text. - Work on narrative structure should build on the work from LKS2 within more complex texts and structures. - Specific attention should be paid to where texts stray from typical narrative structures.	

EYFS

Comprehension Progression

	Nursery	Reception
Prediction		Pupils suggest how the story they are being read might end Anticipate – where appropriate – key events in stories
Additional Guidance		- The principles of prediction begin with pupils making suggestions of events that are upcoming. For example, in a story about a dog who has routinely misbehaved, what the dog might do at the end of the story, even though he has tried to be a good boy. - Modelled thinking from the adult reading is vital here, both in terms of asking the question (“I wonder what George might do here? He does love rubbish...”) and in terms of making those early predictions (“I think he might eat the rubbish because we know he loves it!”) The principles of dialogic reading (Prompt; Evaluate; Expand; Repeat) are apt to use here.

KEY STAGE ONE

Comprehension Progression

	Year 1	Year 2
PREDICTION	Pupils begin learning to make predictions by making predictions about future events based on what they have read so far. They should also continue to recognise and join in with predictable phrases when reading and being read to	Pupils continue developing their predictions skills by making predictions about future events in texts based on what they have read so far.
Additional Guidance and Exemplification	- Pupils should make predictions about the books they are about to read, using the cover and blurb and their understanding of the themes they are reading to support predictions. - Though they are likely to make links to their own lives and what they might do, it is important they are taught to link predictions to what has happened in this story, or similar stories, that they have read. - Pupils will need support when making predictions and strong modelling. - Pupils should listen to books which specifically contain predictable phrases to support them with joining in with predictable phrases.	- Moving into Year 2, pupils continue making predictions based on what they are reading, where evidence is available to make predictions rather than guesses. - They should continue to make predictions that draw on their growing understanding of different stories. For example, drawing on their knowledge of fairy stories and traditional tales to make predictions about how a new one might end. - Much of this work will be verbal, but pupils should make written predictions as well, using 'because' to justify their answers with information from the book they are reading. - Again, strong modelling will be required, and the teacher should have modelled the thinking process followed by verbalisation of a prediction and then model writing that down before pupils are expected to do the same.

KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
PREDICTION	Pupils continue to learn to make predictions across a select range of contexts, carefully drawing on their knowledge of characters and events to support predictions. Pupils predictions are always supported with evidence and explanations.		Pupils make assured predictions across a wide range of contexts, drawing on their background knowledge and understanding of texts to support predictions which are explored thoughtfully and in depth, drawing on accurately chosen evidence and, where relevant, their wider knowledge of genre and conventions.	
Additional Guidance	- Pupils should make predictions around the content, genre and characters in a book not yet read using the blurb and cover to support ideas - Also, predictions of events which may take place in future based on preceding events in the story - Also, predictions of actions a character may take based on preceding actions that character has taken in the story - Finally, predictions based on questions raised during reading, likely supported by group discussions		- In UKS2, pupils should make predictions of character actions based on their wider motives in the story - Also, predictions that explore more than one option based on possible future events with justification of which is most likely - Also, predictions based on their own questions raised during the story from confusing or vague parts of the story - Also, predictions of authorial intent and choices based on knowledge of the author within a single book or more than one book by the same author. For example, in a text where the author has repeatedly chosen to put the characters through negative events, a prediction around the ending following discussion around the author's choices. - Their knowledge of genre and conventions (e.g. in mythology, the likelihood of egotistical characters to be punished for their arrogance)	

KEY STAGE ONE

Comprehension Progression

	Year 1	Year 2
INFERENCE	Pupils begin learning to make inferences based on character actions and dialogue in familiar texts and simple texts that they read together	Pupils continue developing their inference skills by making inferences based on character actions and dialogue in a wider variety of more challenging texts including in texts they read independently
Additional Guidance	- Pupils begin making verbal inferences. This may be supported using images to begin with. They move on to making inferences about characters, specifically their feelings and their actions within the context of what pupils know about them already. - The adult who is reading can support inference through the prosody of their reading – much is inferred through how a text is read (e.g. a moment where a character is feeling an extreme emotion, or where the reader should feel one; a moment of excitement in a chase read quickly or a dramatic build up read slowly). The development of inference should begin here. - Pupils should link their inferences back to what has already happened in the text, explaining why they made their inference. - It is important pupils are familiar with a text before they start making inferences; follow the Three-Part Structure to Exploring a Text With Early Readers (read for pleasure; read to develop surface understanding; read for deep comprehension)	

KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
INFERENCE	Pupils learn to draw inferences around a character’s feelings, thoughts and motives using what they already know from their previous actions and thoughts, supporting their inferences using evidence from the text. Pupil answers, whether verbal or written, should be extended and simple scaffolded phrases such as ‘I know this because...’ should be a staple part of supporting the teaching of inference at this stage.		Pupils extend their ability to make logical inferences around a character’s feelings, thoughts and motives, including inferences around more than one character, for example the nature of a relationship between two characters. Pupils should also be able to make inferences about settings linked to the atmosphere or mood of the story and in appropriate non-fiction texts.	
Additional Guidance	- Inferences around a character’s feelings based on what is implied in the text such as their reaction, thoughts or any guiding imagery (e.g. in a graphic novel). - Inferences around a character’s motives in the story, justifying why a character acts the way they do based on what they are trying to achieve or what they want. - Inferences across a wide range of fiction text types including stories, myths and legends, traditional tales and poetry. - Pupils should be discouraged from making inferences based on how <i>they</i> would feel; inferences must be supported with evidence. - Pupils should be explicitly taught about impressions – the images or feelings we have about a character based on the inferences we make		- Making inferences about the relationship between two or more characters based on what they say and how they act around each other and, where appropriate, how these change throughout a story - Making inferences around settings linked to atmosphere and mood - Making inferences across the full range of fiction text types including stories, myths and legends, traditional tales, poetry, archaic texts (pre 1950) and graphic novels. - Making inferences in non-fiction texts where the opportunity arises - Pupils should be explicitly taught about impressions – the images or feelings we have about a character, setting or relationship based on the inferences we make - Pupils should make inferences around character relationships – they tend to find this harder and need explicit instruction on what type of relationships characters can have.	
Key Vocabulary (pupils should have been taught this language explicitly before learning this skill)	Impression: Regularly used in End of Key Stage 2 assessments, pupils should know that their impression of something is their idea, feeling or opinion of something. This vocabulary should be explicitly taught and used in lessons.			

	Atmosphere: The mood or feeling of a story, or a section of a story. The most obvious example is a foreboding atmosphere in a horror story. Relationship: The connection between two or more people, whether it be positive or negative, loving, hateful etc. Best explained through examples.
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EYFS

Comprehension Progression

	Nursery	Reception
DEMONSTRATING UNDERSTANDING	Pupils begin to talk about main story settings, events, and principal characters Pupils begin to discuss the stories they have had read to them with an adult	Read and re-read books to build up their confidence in word reading, their fluency and their understanding and enjoyment. Demonstrate understanding of what they have read or been read to by retelling stories and narratives using their own words and new taught vocabulary. Using dialogic reading prompts, pupils answer simple questions verbally to demonstrate their understanding of the stories they both read themselves and are read to, including information about the main story settings, events, and principal characters. Pupils make links to other books or stories that they know, beginning to show awareness of how some stories are similar and different whilst deepening their pool of known stories.
Additional Guidance and Exemplification	- Using dialogic reading prompts, pupils are encouraged to answer simple questions verbally to demonstrate their understanding of the stories they hear. - Prompts the child to say something about the book in response to a simple question, - Evaluates the child's response, - Expands the child's response by rephrasing and adding information to it, and - Repeats the prompt to make sure the child has learned from the expansion.	- Pupils demonstrate understanding through their discussion and retelling of stories. - High quality dialogic reading is fundamental to gauging pupil understanding of stories. The question prompts (see: Nursery Additional Guidance left) should continue to be used in small group and whole class settings to support children in making observations and comments that demonstrate their understanding whenever books are being read in class.

- Adults model talking about main events of characters from a story, making simple observations. Using the PEER/CROWD dialogic reading prompts, encourage children to make similar observations.

- **Completion prompts**

You leave a blank at the end of a sentence and get the child to fill it in. These are typically used in books with rhyme or books with repetitive phrases. For example, you might say, "I think I'd be a glossy cat. A little plump but not too _____," letting the child fill in the blank with the word *fat*. Completion prompts provide children with information about the structure of language that is critical to later reading.

- **Recall prompts**

These are questions about what happened in a book a child has already read. Recall prompts work for nearly everything except alphabet books. For example, you might say, "Can you tell me what happened to the little blue engine in this story?" Recall prompts help children in understanding story plot and in describing sequences of events. Recall prompts can be used not only at the end of a book, but also at the beginning of a book when a child has been read that book before.

- **Open-ended prompts**

These prompts focus on the pictures in books. They work best for books that have rich, detailed illustrations. For example, while looking at a page in a book that the child is familiar with, you might say, "Tell me what's happening in this picture." Open-ended prompts help children increase their expressive fluency and attend to detail.

- **Wh- prompts**

These prompts usually begin with what, where, when, why, and how questions. Like open-ended prompts, wh- prompts focus on the pictures in books. For example, you might say, "What's the name of this?" while pointing to an object in the book. Wh- questions teach children new vocabulary.

- **Distancing prompts**

These ask children to relate the pictures or words in the book they are reading to experiences outside the book. For example, while looking at a book with a picture of animals on a farm, you might say something like, "Remember when we went to the animal park last week. Which of these animals did we see there?" Distancing prompts help children form a bridge between books and the real world, as well as helping with verbal fluency, conversational abilities, and narrative skills.

<https://www.cambridge.org/elt/blog/2019/04/18/dialogic-reading/>

KEY STAGE ONE

Comprehension Progression

	Year 1	Year 2
DEMONSTRATING UNDERSTANDING	Pupils verbally and in written form explain their understanding of what is read to them (fiction and non-fiction). They learn to identify key aspects of fiction and non-fiction texts, such as characters, events, titles and key information.	Pupils learn to explain and discuss their understanding of books, poems and other texts, both those that they listen to and those that they read for themselves. Pupils continue learning to identify and explain key aspects of fiction and non-fiction texts, such as characters, events, titles and information. Pupils also learn to identify and explain the sequence of events in texts. Pupils ask questions to support their own understanding.
Additional Guidance and Exemplification	- Pupils begin by answering simple verbal questions to demonstrate their understanding of characters and key events in a story, answering who, what, where, when questions as part of their daily reading (Quickfire Quizzes) and as part of any class reading to ensure pupils understand the key elements of a text. - Pupils explore the structure of non-fiction texts and make links between the layout features and information and their understanding of the text. - Pupils should regularly engage in discussion around texts, both as a class and with small groups or partners, and be expected to answer questions that demonstrate understanding as part of everyday reading. - Pupils have opportunities to demonstrate their understanding in written form.	- Pupils, verbally and increasingly in written form, explain their understanding of what they read, answering who, what, where, how and why questions that demonstrate their comprehension. - Pupils learn to answer true or false questions to help demonstrate understanding of what they have read. They should justify using evidence why they have made the choices they have made. - Pupils learn to order events in a text, in both fiction and non-fiction texts, including in texts where the order of events may not be chronological (e.g. in a non-linear time sequence text) - Pupils extend their skill to a wider range of text types including chapter books, poems and a wider range of non-fiction texts. - Pupils should regularly engage in discussion around texts, both as a class and with small groups or partners, and be expected to answer questions that demonstrate understanding as part of everyday reading. - Pupils in Year 2 should more regularly be expected to write to show their understanding of what is read.

KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
DEMONSTRATING UNDERSTANDING	Pupils explain and discuss their understanding of what they have read, both texts that they listen to and those that they read for themselves. They should also provide reasoned justification for their views. Pupils ask questions to improve their understanding of a text		Pupils explain and discuss their understanding of what they have read, including through formal presentations and debates, maintaining a focus on the topic and using notes where necessary. They should also provide reasoned justification for their views. Pupils ask questions to improve their understanding of a text Pupils paraphrase key sections of texts, simplifying the language and demonstrating meaning.	
Additional Guidance	- Pupils are expected to draw on evidence when discussing their understanding of texts they have read or listened to - Pupils should be given sentence stems/openers to support their ability to explain their understanding - When providing reasoned justifications for their views, pupils should do so in complete sentences, articulating their views by explaining them and drawing on the text itself - Pupils will need to have the thinking process of asking questions to improve understanding modelled. Close reading vague or confusing parts of a text and asking questions which, when answered, will support understanding is a vital part of this skill and an important stage in defending against 'gist' readings. Pupils who stop and consider confusing parts rather than read through them are inevitably going to be better readers. - Explicit modelling and teaching of this is often useful at the start of a book.		- Pupils should make explicit links to genre, conventions and themes when demonstrating their understanding through presentations and debates - When providing reasoned justifications for their views, pupils should do so in complete sentences, articulating their views by explaining them and drawing on the text itself or the views of others as either evidence for, or as contrast for, their own views. - Pupils learn to ask questions about challenging, subliminal or vague parts of texts, then make logical predictions answering their own questions to make sense of complex texts. Close reading vague or confusing parts of a text and asking questions which, when answered, will support understanding is a vital part of this skill and an important stage in defending against 'gist' readings. Pupils who stop and consider confusing parts rather than read through them are inevitably going to be better readers. - Pupils must be explicitly taught how to paraphrase – which is very different to a summary – where they use	

		different, simpler words to express the meaning of something more complex.
Vocabulary	Paraphrase: to express the meaning of (something written or spoken) using different words, especially to make the meaning clearer	

KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
RETRIEVAL	Pupils first learn to explicitly retrieve information in Year 3. Pupils learn to use key information in a question to then locate the information they are looking for in a non-fiction text.		Building on what they learn in Lower Key Stage 2, pupils learn to retrieve information using the same skills in more complex texts including fiction texts. In addition, they learn to distinguish between statements of fact and opinion.	
Additional Guidance	- Pupils use contents and index pages to help locate information within a book. - Pupils use subheadings within a page to locate the information they are looking for - Pupils use key terminology (often Tier-3 terminology) to locate key information within a designated paragraph - Pupils use key terminology (often Tier-3 terminology) to locate key information within a wider area of text. - Pupils draw on their knowledge of grammar to support the development of their retrieval skills (for example, skimming and scanning for a capital letter when looking for the name of somebody or something or skimming for a number when looking for a date or statistic) They must be explicitly taught how to identify a key term or number to skim for – usually a name, number of unusual noun taken directly from the question.		- By UKS2, pupils should have well-developed retrieval skills. Opportunities should be provided to regularly practise retrieval in conjunction with other skills. For example, retrieving evidence to support inferences, summaries or justifications. - Some pupils will need further explicit instruction on fact retrieval – further explicit instruction showing how to identify a key term or number to skim for – usually a name, number of unusual noun taken directly from the question – may be necessary. - All pupils will need to practice the skills of retrieval across more complex texts. - Pupils use their understanding of facts as something provable and inarguable and opinions as something provable but arguable to distinguish between statements of facts and opinion. Pupils need opportunities to practise this over a wide range of texts, including fiction and non-fiction. - They should be able to distinguish between subtle variations in facts and opinions, such as determining that ‘Frank fears the Nazis’ as fact vs ‘the Nazis are scary’ as opinion, understanding that a stated opinion can sound very similar to a stated fact.	
Key Vocabulary (pupils should have been taught this language explicitly before learning this skill)	Fact – a thing is provable and inarguable such as the dates somebody was born, the colour of a textbook, how somebody is feeling at a given time or events of the past recorded in detail. Opinion – a thing that is provable but arguable, such as somebody’s thoughts on which subject is best (vs their favourite, which would be fact), whether breaktimes should be longer or how easy riding a bike is.			

KEY STAGE ONE

Comprehension Progression

	Year 1	Year 2
THEME/ GENRE / CONVENTION	Though it need not be explicitly referenced as theme and genre, pupils should begin to be exposed to the idea that stories follow familiar patterns and often contain similar ideas. For example, when studying familiar tales, the themes of good and evil and bravery are often present. They should also be exposed to the idea of convention. For example, that familiar stories often involve animal characters and are set in forests or in old fashioned settings. Most of this work will come through familiar or fairy tales, but pupils should be able to make links between simple, short fairy tales that they read.	Pupils in Year 2 should continue the work started in Year 1 and deepen their understanding of theme and genre through a KS1-friendly lens of the similarities in stories within the same genre, again most likely to be fairy or familiar tales. Pupils in Year 2 are exposed to inverted fairy tales (modern-day takes where characters often play inverted roles, such as The Wolf's Story, Little Red or Rapunzel (Beth Woollen). Through this, pupils develop their understanding of genre, themes and conventions further by looking at how modern-day authors change the conventions whilst retaining the themes (cunning characters, for example. In Little Red, she becomes the cunning character and the wolf is tricked, inverting the original).
Additional Guidance	- Pupils should be exposed to theme, genre and convention through familiar tales or fairy tales as these are the most obvious and most linked of all stories. - Though this is not a curriculum statement, it is vital that it is taught to help strengthen pupils' understanding of the stories they read and support further work on theme and genre in later years. - Focusing on similarities in characters, settings and events in a story will support pupils to begin considering theme, genre and conventions, for example how predators are often evil or children are often punished. - Later in school, pupils will return to these tales and study them through the lens of stereotype and more detailed examination of theme, so it is important all	- In-depth studies of stories should take place in order for pupils to be able to make thematic and conventional connections between stories of the same genre. - Time should be taken over this and it should inform a block of teaching. - Pupils should be able to discuss independently similarities in stories from the same genre. They will continue to do this through fairy tales and familiar stories but should move on to explore the themes and conventions of stories from other genres such as adventure stories. - Pupils should be able to explain and explore both verbally and in writing similarities between stories from the same genre.

	pupils are able to make connections between similar stories like this.	
Key Vocabulary (pupils should have been taught this language explicitly before learning this skill)	This vocabulary does not have to be taught or referred to for the foundations of Theme, Genre and Convention to be taught. Teaching through ‘similarities’ will help pupils to make connections between similar stories. Theme: An idea that recurs in or is present throughout a text, for example bravery, friendship, discrimination or cruelty Genre: A category of story; the stories within a genre follow similar conventions Convention: A way in which something is usually done, for example a convention of fantasy story is they often involve magic; a convention of adventure stories is they are often set in exciting and dangerous locations	

KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
THEME/ GENRE/ CONVENTION	Pupils first learn to explicitly identify themes and conventions in a wide range of books in Year 3 and 4. Common themes should be explored linked to quality texts from the reading spine, such as themes of bravery, friendship and good and evil. Conventions of genre should be explored as pupils will be familiar with a wide range of text types and genre by the time they begin Year 3. Conventions of fantasy or science fiction stories, traditional tales or myths can all be explored through the spine in Lower Key Stage 2. If you are studying science-fiction, children should be able to explain the key features of the genre, likely settings, what makes science-fiction different to fantasy, what characters may be involved. This will help make them better readers and will help children to become more reflective of what they enjoy and allow them to choose books more effectively based on what they like.		As pupils enter Upper Key Stage 2, their knowledge of texts is as its deepest. Exploration of theme, genre and convention should be a major component of any core text study. Pupils should be able to confidently explore more complex themes with the more complex texts they study, for example punishment, discrimination, the role of women in a dystopian society, fascism, cruelty and stereotypes, making links between fictional texts and the wider world (for example making the connection between tyrants in a story they read and tyrants in history they have learned). Pupils should be able to write in depth explanations of themes, drawing on evidence to justify why they feel the theme they have identified is present and important in a story. They should make links between themes and authorial intent – what the reader wants them, as readers, to take from their story. Alongside this, pupils should make connections between texts they have read across Key Stage 2 and develop their understanding of genre and conventions further, discussing and writing in-depth to show their understanding of genre and conventions.	
Additional Guidance	- Pupils explore theme through a story, justifying how a theme is present, for example looking at the ways a character relies on friendship in a story and how an author may be commenting on that theme, relating it to their own lives. This theme is likely to have been identified by the teacher or through discussion rather than the pupil identifying the theme themselves. - Pupils explore the conventions of genres, making connections between books they have read previously including in earlier years, for example looking at the conventions of fantasy stories by drawing on their		- Pupils should explore more complex themes, identifying them independently and making connections across texts where appropriate, for example exploring how the theme of punishment and suffering is common in historical texts (such as in <i>Private Peaceful</i>, <i>The Breadwinner</i> and <i>Once</i>) as well as exploring theme in isolation within a single text. - Pupils should continue to be taught conventions within genres, for example looking at the conventions of fantasy stories when studying <i>Skellig</i> and then contrasting those with a modern drama.	

	knowledge of Cakes in Space whilst reading Fortunately, the Milk in Year 3, exploring settings, characters and events within the context of a genre. - Pupils should be able to identify the conventions of, and make comparisons across, the following genres in Lower Key Stage 2 including: 1. Science Fiction (Iron Man, Cakes in Space, Fortunately the Milk) 2. Fantasy (Fortunately, the Milk, The House With Chicken Legs, The Way Past Winter) 3. Adventure Stories (Into the Volcano, The Explorer, Nim's Island) 4. Fables 5. Fairy Stories	- Pupils should be able to identify the different convention between genres independently (for example knowing that science fiction stories are usually set in space or on other planets and involve complex technology, whereas historical stories are set in the past and are realistic, often based on true events). - Pupils should be able to identify the conventions of, and make comparisons across, the following genres in Upper Key Stage 2 including: 1. Historical Fiction (Private Peaceful, The Breadwinner, Once) 2. Dystopian Fiction (The Knife of Never Letting Go, 3. Fantasy (The House With Chicken Legs, The Way Past Winter, Skellig, Following Frankenstein) 4. Adventure Stories (Into the Volcano, The Explorer, Nim's Island, Holes) 4. Mythology 5. Shakespeare's Plays (Macbeth, Romeo and Juliet)
Key Vocabulary (pupils should have been taught this language explicitly before learning this skill)	Theme: An idea that recurs in or is present throughout a text, for example bravery, friendship, discrimination or cruelty Genre: A category of story; the stories within a genre follow similar conventions Convention: A way in which something is usually done, for example a convention of fantasy story is they often involve magic; a convention of adventure stories is they are often set in exciting and dangerous locations	

KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
SUMMARY	Pupils first learn to summarise the main ideas from one or more paragraph. This should begin broadly before becoming more focused. A structure should be given for summary and pupils should be explicitly taught to distinguish between vital details and those which can be ignored in a summary.		Pupils continue to summarise in the same way as in Lower Key Stage 2 but across more complex texts and where main ideas are less obvious, for example across a complete chapter. The same principles apply, but pupils should be able to articulate and justify why they have omitted details from their own verbal and written summaries.	
Additional Guidance	- Pupils begin by summarising short familiar stories, such as those they may have learned in Key Stage 1, familiar tales or fairy stories, drawing on a given scaffold for structuring a summary. - Teachers must model explicitly how a summary is created, focusing on which information IS NOT needed. Pupils find this hard, which is why starting with simple, familiar texts is necessary. Your initial sessions on summary should not be based on core class texts (Year 3). - Pupils learn to distinguish between key details and superfluous ones drawing on a WHO/WHAT structure to ensure only the most important details are prioritised. - Start by giving pupils the key information + one piece of superfluous information and allow them to practise justifying which piece to leave out. Give them the key meaning as well (see exemplification). - Pupils move on to summarising the main ideas in paragraphs where there is an obvious main idea, for example a dramatic event or an argument between two characters, summarising the main point of each character or the event which took place. - Pupils struggle with imposing limits themselves, so imposing limits on them is important. Giving them a sticky note, a word limit, or a time limit if verbal are good ways of ensuring they are limited.		- The guidance from LKS2 is applicable to Year 5 and 6 when writing summaries of more complex texts. - In addition, pupils should be able to order summary statements from a text and, eventually, write their own summary statements in the correct order for a longer piece of the text, for example a summary of a complete chapter. - The skill should develop so that pupils are more independently able to write effective summaries without the need for the level of support and scaffolding present in LKS2 (for example, Tweet decks or post-it notes).	

Exemplification	Using Little Red, which is a core text from Year 2, and linking to a text with defiant, brave or headstrong characters, give pupils the following points to decide which is vital for a summary: - Little Red visits her grandmother knowing that Grandmother is just the wolf in disguise. - Little Red isn't scared of the wolf in this story. - Little Red tricks the wolf and ends up killing him. Pupils must determine which statements are most relevant for a summary.	
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KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
AUTHORIAL INTENT	Pupils should begin to consider how the author wants us to feel as readers when reading simple texts such as fables, familiar tales or fairy stories. This should include looking at any morals or messages and exploring how language can be chosen to make the reader feel a certain way, for example, using adjectives and descriptive techniques to make a character seem intimidating or a scene seem exciting and frantic.		Pupils should discuss and evaluate, both verbally and in written form, how authors use language, including figurative language, considering the impact on the reader. Pupils should connect themselves as readers to the writing process and evaluate how authors use language to manipulate reader emotions, for example, using language to show the balance of power in a scene involving the Taliban and ordinary citizens, or the same between Nazis and Jewish people during the holocaust. Links should be established to theme, genre and conventions.	
Additional Guidance	- Pupils should explore the explicit and clear morals or messages an author is trying to impart through their story, for example the morals through Aesop's Fables. - Pupils begin to explore how language influences how they, as readers, feel throughout a story, for example looking at description of different characters and the impressions we get of them as a result		- Pupils should be able to identify specific examples of vocabulary which the author has chosen deliberately and explore the reasons why these have been chosen (for example to show a character as threatening or evil). - Exploration of figurative language should take place with pupils making links between figurative language and atmosphere (for example, looking at personification in a horror story and how it makes the setting seem intimidating or how metaphorical language determines how we feel about a character at a given point in time) - Pupils should consider the wider messages (linked to theme) and lessons an author is attempting to impart through their text, for example, the cycle of violence and revenge or how evil is punished	

KEY STAGE TWO

Comprehension Progression

	Year 3	Year 4	Year 5	Year 6
CLOSE READING (The methodical breaking down of language and structure in complex passages to establish and analyse meaning)	Pupils learn the importance of rereading to develop greater understanding. Close readings defend again 'gist' readings where pupils' understanding is only surface level and is vital in supporting pupils to read texts beyond their level. Close reading is also the tool that allows students to read texts that are beyond their individual ability to read. It is important close reads are identified during the planning stage. Pupils do not identify parts to close read, adults do. Most close reads in LKS2 will take place in their core fiction texts.		Pupils in UKS2 should continue to close read as a regular part of their reading journeys to ensure understanding in core fiction texts. However, they should also analyse the content of non-fiction texts in the same methodical, meticulous way. For example, how an argument is written out of words, phrases and lines, focusing in on language, sentence structure and how they contribute to meaning and prosody (the sound of the text read aloud).	
Additional Guidance	- Pupils need to read challenging sections – especially those required to illicit deep understanding - more than once. - In a close read, choose a paragraph or more to analyse, then: 1. Read the section as part of the text as normal with few interruptions to experience the 'voice' of the text. 2. Stop and re-read, taking it word by word or line by line, whatever is needed to establish meaning – pupils should be able to verbalise the meaning of the section. This is achieved through text-dependent questions (questions which can only be answered by referring to the text). 3. Analyse meaning again through text-dependent questions. What is the author trying to show us or tell		- As the complexity of texts increases throughout Key Stage 2, the need for close reading will increase and the need for deeper analysis will too. - The same principles of LKS2 close reading apply as a means of ensuring understanding. - Pupils must be given time to write to demonstrate their understanding following close reads. - See below for detailed examples of how to use close-reads in class.	

	us in this passage – what is the deeper meaning here? 4. Process insights through writing (the activity in the lesson). - See below for detailed examples of how to use close-reads in class.	
Exemplification	There are two ways of using Close Reading in class. 1. Close Reading Burst 2. 2 Close Reading Lesson The Close Reading Burst This is the more common use of close read. Close reading bursts should be planned when marking up. Short passages of the text are chosen because pupils need to have a good understanding of the deeper meaning in them. During the shared read part of the lesson, the reading stops and time is taken to establish meaning before continuing. A Close Read burst is characterised by the highest-quality discussion in class, full-sentence level answers given orally that demonstrate true understanding and rich discussion derived from high quality open questioning. Choose passages because they are either difficult or are critical to understanding. <u>This is a skill that needs modelling by the teacher. Pupils will naturally read through complex passages in a book without stopping. Only by modelling this key reading skill will pupils begin to replicate it and be self-aware enough to say ‘woah, this is tricky; I need to slow down and re-read this.’ Though this is not a skill that may recognisably improve reading in lower years, it is vital in test situations and even more vital in preparing pupils for the move up to secondary-level complexity of texts.</u> The guidance below, taken from Reading Reconsidered, shows how a Close Read Burst could work in UKS2 to draw the intended meaning of an author from very simple language. It takes skill and understanding to know when to use Close Reading and it would be easy to skim through this section of the text.	

ANATOMY OF A BURST

Earlier in this chapter, we shared a video clip of Rue Ratray's reading a critical scene in Lois Lowry's *The Giver* with his students. Lets return to it now to study it a bit more deeply; it provides an outstanding example of a Close Reading burst.

In the clip, Rue is preparing his students to discuss the scene where Jonas learns what "release" is and the extent of his father's participation in it. [Spoiler alert: Release is state-sponsored killing of citizens who are believed to be unproductive.] He wanted his students to spend the rest of class discussing whether the father in *The Giver* was a

cruel character, so Rue began class by Close Reading two revealing lines from the novel. His burst began class and started with his putting the lines on the board and asking students to read them:

Jonas watched as his father bent over the squirming newchild on the bed.
“And you, little guy, you’re only five pounds ten ounces. A shrimp!”

Then he used a Turn and Talk:

“Based upon *just* this sentence, as it’s written, what can we infer about how Jonas’s father feels about what he did?”

What Rue wanted students to recognize was how the father used the same loving “baby-talk” voice with the child he was about to “release” that he used with a beloved child he had adopted at home. Rue wanted his students to hear the unself-conscious singsong in the father’s voice, how the use of the playful, loving terms of affection “little guy” and “shrimp” was the way Lowry demonstrated that the father had little awareness of what he was doing—and how she expressed the deep dissonance Jonas felt.

It takes a special intuition for how words work, an affinity for the hidden language of tone and word choice to pick up on these things. Call that “language sense.” Rue’s approach to developing it focused on sensitivity analysis. He asked students to read two near-parallel sentences he’d constructed in which he’d inserted minor changes from the original. He asked his students to evaluate how the changes affected the value of the overall expression. First they read the original.

Then this:

Jonas watched as his father bent over the squirming newchild on the bed.
“And you, you’re only five pounds ten ounces. A shrimp.”

Then this:

Jonas watched as his father bent over the squirming newchild on the bed.
“And you, little guy, you’re only five pounds ten ounces. A baby.”

Rue was removing and substituting (and adding back) slight variations: just the pet names Jonas’s father used. The idea was to help students see how the sentence communicated ideas differently with just a tiny change, how the tone of a single word sent the entire sentence spinning off in a new direction. Not only was it an incredibly useful ten

minutes—a “burst” of Close Reading that would pay dividends a thousand times by developing students’ ear for language—but it worked in perfect synergy with the rest of the lesson, a discussion of the father’s character and the degree to which he was aware of and culpable for his actions.

Reading bursts are especially useful because, like practising an instrument regularly, regular practise of reading closely will help develop close readers – knowing when to stop, re-read and analyse, as opposed to reading ‘through’ a complex part of the text and missing the deeper meaning, is precisely what is needed to be an effective reader. Spending 5-10 minutes regularly looking at the most complex passage read that day will help pupils to become better readers.

Work should be evidenced in books 4 times a week. At least once a week, pupils should have extended time to read, close-read and discuss their class text.

The Close Reading Lesson

In a CR Lesson, you select of passage of substantive length – likely several paragraphs and commit the majority of the lesson to them using a four part structure. The passage is chosen because it is fundamental to understanding the story. These lessons are far more likely to be a part of UKS2 teaching, but there will be times when it is appropriate to use a lesson to close read in LKS2, as well.

1. Layered reading to read the text multiple times
2. Establish meaning via text-dependant questions
3. Analyse meaning via text-dependant questions
4. Process insights in writing

When identifying a section to close read, consider what the pupils **must** understand when reading; consider key parts of the text where the complexity may prevent them from understanding or gaining only a gist understanding. In the extract above, multiple reads are required to even begin understanding it.

Read and re-read the passage. The first read should be continuous (i.e., don’t stop at all). Further reads should break the text down, pausing often to ask questions and establish the basic meaning.

Read: “To the red country and part of the gray country of Oklahoma, the last rains came gently, and they did not cut the scarred earth.”

Questions: Last rains: What does this mean? Are the rains probably a good thing/bad thing? “They did not cut the scarred earth.” Who or what is “they”? What does it mean that the rains did *not* “cut the scarred earth”? Why does Steinbeck describe the earth as scarred?

Read: “The plows crossed and recrossed the rivulet marks.”

Questions: If a rivulet is a small stream, what might a rivulet *mark* be? What does the author show is *not* there? By the way, who’s driving the plows? In other words, what’s the hidden subject of this sentence? We will come back to this at the end of

the passage, but for now think: Why would the author leave out the people driving the plows?

Once the pupils have established a basic understanding of the meaning through discussion, they should attempt to paraphrase the meaning to embed that basic understanding.

With a basic understanding in place, analysis can begin to determine that deeper meaning. Remember: a close read is only necessary in passages with complex ideas or language. This line of questioning is more likely going to focus on the author’s message or deeper meaning – is the author showing us the character is evil when he kills the children? Do Mike’s choices make him a criminal? What is the author trying to show us about race here?

Pupils then need a chance to process all of this in writing, responding to very specific text-dependant question(s) that allow them to demonstrate their understanding of the passage that has been close read in the lesson.

KEY STAGE TWO

Comprehension Progression

	Year 5	Year 6
INTERACTIVE READING: MARKING UP (The	As the complexity of texts increases throughout Key Stage 2, the need for close reading will become more and the need for deeper analysis will too. Marking up texts can help pupils in developing the independence required to understand and analyse the more complex texts they will encounter in UKS2 and into secondary. Marking up for pupils is the same process we take when planning; however, it is guided by quality questioning, with pupils building up their independence over time.	
Additional Guidance	- Important: Don't use highlighters for marking up – the magical, colourful, flowy nature of highlighters actively encourages pupils to colour in the page. They are far more selective with pencil, so use pencil! -	

Interactive Reading: Marking Up

Marking up is the process during which a reader engages with a text by underlining, marking key points and summarising ideas in the margin. It is a common way of organising and making sense of complex texts like those encountered in UKS2 and secondary which are likely to be beyond the independent range of many pupils.

It also helps to ensure pupils are actively participating in lessons as they read. It works in concert with a close read, so when close reading, pupils should have photocopies of the close-read sections of the text to mark up. It also supports us with AfL, checking for understanding in lesson in a way we can actively see.

Asking students to make up the text and make margin notes in a specific way might look like this:

When you find Charlotte's thoughts about dying, underline them. In the margin, describe her mood and Wilbur's mood with two adjectives like this (model on the board): Charlotte = brave/calm; Wilbur = worried/scared.

Or:

When you find Charlotte's thoughts about dying, underline them. Summarise them in the margin next to it.

This would allow you to efficiently check understanding for every pupil as you circulate while they read. This should be a very short activity, and can be combined with a paired-read/independent-read. This then supports any further discussion, as all pupils have had chance to respond and have something written down, as well as writing and models gathering evidence.

What to mark up?

1. Evidence

Using notes to identify evidence is versatile and reflects what pupils are expected to do in test conditions.

2. Summary

At the end of a key page or paragraph, ask the pupils to either paraphrase to simplify (easier) or summarise (harder) what they've just read. This should be used when pupils engage in paired reading to ensure pupils have engaged and understood the text they have read without you where the piece of text is challenging as it takes more time out of the lesson.

3. A Close-Read Passage

Circling the passage you intend to close read helps pupils focus only in that area. It is also good practice for secondary where they will need to apply these skills more independently.

4. Key Ideas or Themes

Prompting students to take notes of key ideas or recurring themes (for example, all the language that suggests Marty is in danger; all the evidence which ties in with our theme of bad characters being punished.)

5. Unknown Vocabulary

Pupils can circle unknown vocabulary to explore or check themselves later, helping to develop their own personal vocabulary.

6. Final Writing Connection

To make marking up meaningful, provide directions of what to mark up that will later be useful when pupils write. For example, "Underline evidence of June's character traits and write the trait in the margin." Later on, your discussion will be around inferences of June and the independent question may be: "What impression do you get of June's character at this point in the story? Provide evidence to support your answer."

Having a culture of interactive reading in Upper Key Stage 2 classes is important as it normalises and prioritises interactive reading and marking up. Praise and celebrate good IR habits and display really good examples of marked up extracts on boards. Ensure pupils know the purpose of marking up – to make answering questions and understanding texts much easier now, and in the future. It's a key secondary skill.

Lastly, Interactive Reading should not damage the flow of lessons. When it is first introduced, pupils will need time to practise and develop a new skill. Over time, it should become a quick part of lessons.

READING PROGRESSION THREAD 4: VOCABULARY

EYFS		
Vocabulary Progression		
	Nursery	Reception
DEVELOPING MEANINGFUL VOCABULARY	Learns new vocabulary shared as part of themes or stories, and attempts to use these words in their play or interactions.	Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.
Additional Guidance	- When re-reading texts, opportunities should regularly be taken to explore new language. Teachers excitedly stopping at new words on a second or third read and taking time to bring the language to life through role-play, drama and other engaging methods will help to embed new language. - Language should be revisited often by teachers throughout the day and in future read-throughs to allow pupils to revisit new language and use it in different contexts, for example during play or when lining up and in any other 'dead' time. - New language should be a visible part of the learning environment so that it can act as a prompt during discussions. - When pupils are playing, encourage them and give them spaces to act out the stories they have heard so that they use the language they have heard. - Using props and dressing up clothes can help to bring the stories they are learning to life. - Use puppets, soft toys and real life objects, or bringing the stories to life through special events like a Bear Hunt, will help pupils to join in and remember the stories they read.	

KEY STAGE ONE

Vocabulary Progression

	Year 1	Year 2
DEVELOPING MEANINGFUL VOCABULARY (Explicit Vocabulary Instruction)	All pupils are taught Tier-2 vocabulary as part of every reading lesson. This language is chosen from within or around the text to support plugging the vocabulary gap prevalent within Freemantle pupils. The language chosen must be relevant to our pupils so that they can use it across the wider curriculum. Pupils apply this vocabulary verbally and in writing. The goal of EVI is to make language ‘stick’ by teaching language in depth.	
Additional Guidance and Exemplification	- Pupils should be explicitly taught Tier-2 vocabulary linked to the text they are reading. The vocabulary may come from the text itself but may be thematically linked (for example, exploration of <i>heroes</i> or <i>villains</i> in a fairy tale). - Teaching vocabulary should avoid complicated activities and focus on simply applying the word to a given context. - Pupils need to encounter a word multiple times in different contexts before it enters their working vocabulary. - It is more effective to teach how new words function in contexts rather than teaching a definition – pupils should see the word in a range of contexts and apply it in a range, too. - Pupils must use the language verbally in a range of contexts to help embed the new vocabulary. They should return to the language throughout the lesson and in any written aspect or verbal discussions later in the lesson. - Sentence stems should be used to support vocabulary acquisition. - The word should be chosen carefully so that it can be used in verbal and written parts of the same lesson and returned to in future lessons to support vocabulary acquisition	- Pupils should be explicitly taught Tier-2 vocabulary linked to the text they are reading. The vocabulary may come from the text itself but may be thematically linked (for example, exploration of <i>courage</i> or <i>sin</i> in a familiar story). - Teaching vocabulary should avoid complicated activities and focus on simply applying the word to a given context. - Pupils need to encounter a word multiple times in different contexts before it enters their working vocabulary. - It is more effective to teach how new words function in contexts rather than teaching a definition – pupils should see the word in a range of contexts and apply it in a range, too. - Pupils must use the language verbally in a range of contexts to help embed the new vocabulary. They should return to the language throughout the lesson and in any written aspect or verbal discussions later in the lesson. - Sentence stems should be used to support vocabulary acquisition. - The word should be chosen carefully so that it can be used in verbal and written parts of the same lesson and returned to in future lessons to support vocabulary acquisition

	- Pupils should be encouraged to use <i>because</i> verbally to demonstrate their understanding of new language. - New language should be returned to throughout the day. Quizzing pupils on vocabulary at the end of the day, when lining up or in any other 'dead' time is an easy way of embedding language.	- Pupils in Year 2 should begin to apply their vocabulary in simple written responses, using <i>because</i> to demonstrate their understanding of the vocabulary. - New language should be returned to throughout the day. Quizzing pupils on vocabulary at the end of the day, when lining up or in any other 'dead' time is an easy way of embedding language.
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KEY STAGE TWO

Vocabulary Progression

	Year 3	Year 4	Year 5	Year 6
DEVELOPING MEANINGFUL VOCABULARY (Explicit Vocabulary Instruction)	All pupils are taught Tier-2 vocabulary as part of every reading lesson. This language is chosen from within or around the text to support plugging the vocabulary gap prevalent within Freemantle pupils. The language chosen must be relevant to our pupils so that they can use it across the wider curriculum. Pupils apply this vocabulary verbally and in writing. The goal of EVI is to make language ‘stick’ by teaching language in depth.			
Additional Guidance	- Pupils should be explicitly taught Tier-2 vocabulary linked to the text they are reading. The vocabulary may come from the text itself but may be thematically linked (for example, exploration of <i>courage</i> or <i>peril</i> in an adventure story) - Teaching vocabulary should avoid complicated activities and focus on simply applying the word to a given context. - Pupils need to encounter a word multiple times in different contexts before it enters their working vocabulary. - It is more effective to teach how new words function in contexts rather than teaching a definition – pupils should see the word in a range of contexts and apply it in a range, too. - Before they write, pupils should link new vocabulary to a familiar context verbally, whether that is the text itself or something they have studied. This allows pupils to practise using the vocabulary before writing. They should not link it to their own lives as this restricts access to vocabulary to those who have no experience. - Pupils should write in each lesson, exploring vocabulary in relative depth (ie, they should use the word in a context and explain why it is appropriate). They should		- Pupils should be explicitly taught Tier-2 vocabulary linked to the text they are reading. The vocabulary may come from the text itself but it more likely to be thematically linked (for example, exploration of <i>tyranny</i> or <i>oppression</i> in a historical text). - Pupils need to encounter a word multiple times in different contexts before it enters their working vocabulary. - It is more effective to teach how new words function in contexts rather than teaching a definition – pupils should see the word in a range of contexts and apply it in a range, too. - Before they write, pupils should link new vocabulary to a familiar context verbally, whether that is the text itself or something they have studied. This allows pupils to practise using the vocabulary before writing. They should not link it to their own lives as this restricts access to vocabulary to those who have no experience. - Pupils should write at length in each lesson, exploring vocabulary in depth. They should be expected to use key words that demonstrate understanding of the word, contextualise it in an unfamiliar setting and link the vocabulary to the text that is being read.	

	be expected to use key words that demonstrate understanding of the word and link the vocabulary to the text that is being read. - Sentence stems should be used to support vocabulary acquisition. - The word should be chosen carefully so that it can be used in verbal and written parts of the same lesson and returned to in future lessons to support vocabulary acquisition - New language should be returned to throughout the day. Quizzing pupils on vocabulary at the end of the day, when lining up or in any other 'dead' time is an easy way of embedding language. - Pupils must not be asked to apply the word to their own lives; this is an impossible barrier to overcome for pupils who have no experience of the word and a crutch which makes using the word too easy for those who have. Never ask pupils to 'tell you about a time where they have...'	- Sentence stems may still be required as the vocabulary being used is still complex - The word should be chosen carefully so that it can be used in verbal and written parts of the same lesson and returned to in future lessons to support vocabulary acquisition - UKS2 pupils will begin to learn Tier-3 vocabulary through their non-fiction texts and wider curriculum, though this should not take precedence over well chosen Tier-2 vocabulary - New language should be returned to throughout the day. Quizzing pupils on vocabulary at the end of the day, when lining up or in any other 'dead' time is an easy way of embedding language. - Pupils must not be asked to apply the word to their own lives; this is an impossible barrier to overcome for pupils who have no experience of the word and a crutch which makes using the word too easy for those who have. Never ask pupils to 'tell you about a time where they have...'
Exemplification	An example of Explicit Vocabulary Instruction, including key words in the definition in bold, a contextualised discussion and a contextualised opportunity to write, with heavy scaffolding (this won't be necessary for all pupils but is included to demonstrate the type of basic scaffolding that some pupils may need individually). Notice the instruction to use the key words in the definition to show true understanding of the word. An image can also be used to support vocabulary acquisition.	

Vocabulary

Authoritative (adjective) – somebody who is **commanding** and **confident**

*"The captain proved he was very **authoritative** when he calmly took control of the boat and helped the crew escape the pursuing pirates."*

1. Discuss: In the example above, explain what the captain did that was 'commanding' and what he did that showed he was 'confident'.
2. Write: Would you describe Stanley as **authoritative**? Explain your answer; you must use the words 'confident' and 'commanding'.
*Stanley is/isn't **authoritative** because _____*

Ask when a word would or wouldn't apply:

*Would it be accurate to describe Jolly Goodday as **deceitful**? Explain.*

*Would it be more appropriate to describe Rapunzel as **sneaky** or **cunning**? Explain.*

Ask students to use a word, familiar or not, within specific parameters:

*Write a sentence about why a brother might **despise** his sister.*

*Write a sentence in which you describe Felix as looking **questioningly** at Zelda. Be sure to describe what Zelda has done to deserve this."*

Ask students to define a difference between vocabulary:

*How is it different to say that Mother Minka is being **tyrannical** as opposed to **bossy**?*

*Is it more accurate to describe the Iron Man as **threatening** or **misunderstood**? Why?*

Ask students to combine multiple new words during the sequence of learning:

*Could we describe Heracles as both **virtuous** and **self-centered**?*

KEY STAGE ONE

Vocabulary Progression

	Year 1	Year 2
VOCABULARY SKILLS	Pupils discuss word meanings as they encounter new key words in texts. They, link new meanings to words that they already know	Pupils continue to discuss word meanings as they encounter new key words in texts. They, link new meanings to words that they already know. They begin to discuss and explore words and phrases that capture their interest, identifying favourite words and discussing why they like them.
Additional Guidance and Exemplification	- Pupils discuss new language as part of reading texts, particularly during re-reads where developing understanding is key. - They link new words that they learn to words they already know, strengthening and developing their spoken and written vocabulary. - This should be a normal part of reading any text including when reading fully-decodable texts in phonics, making use of the Key Vocabulary section of the first page of each book.	- Pupils in Year 2 continue to link new words to known vocabulary as in Year 1. - They should begin to discuss words or phrases that capture their interest as part of their journey as an individual reader. - It is important the discussion is not missed; pupils should explain why they like the words and phrases they've chosen, linking to their purpose (e.g. particularly good description, or something amusing or exciting). Strong teacher modelling as part of general everyday reading is important to support pupils with this skill.

KEY STAGE TWO

Vocabulary Progression

	Year 3	Year 4
VOCABULARY SKILLS	Pupils use dictionaries to check the meaning of words that they have read and discuss word and phrases that capture the reader's interest and imagination	
Additional Guidance	- These skills are likely to form part of the general reading learning at Freemantle and won't necessarily be evidenced in books. Dictionary skills should be explicitly taught, including both online and physical copies. When using ePlatform, pupils should be shown the word-read function. - Pupils should be taught the importance of looking up or determining the meaning of words in texts as they are likely to read through words they do not understand. - When reading to the children, encourage and model discussions around words and phrases that capture interest and imagination. It is important the discussion is not missed; pupils should explain why they like the words and phrases they've chosen, linking to their purpose (e.g. particularly good description, or something amusing or exciting). Strong teacher modelling as part of general everyday reading is important to support pupils with this skill.	

READING PROGRESSION THREAD 5: FAMILIARISATION

EYFS		
Familiarity Progression		
	Nursery	Year R
READING FOR A RANGE OR PURPOSES	Pupils are keen to join in and sing rhymes with an adult and then as part of a group. Pupils enjoy sharing books with adults and explore illustrations and picture and then as part of a group, talking about the pictures and stories they read together. Pupils explore words and illustrations in print and digital books and explore words in their environment, including beginning to recognise familiar words and signs such as their own name, logos, or icons on a screen. Pupils encounter a rich range of fiction, non-fiction, rhymes, poetry and songs.	Pupils continue to develop positive attitudes to reading, enjoying print and digital books as part of a group and independently. Pupils listen to and join in with stories and poems, joining in with repeated refrains and anticipating key events and phrases.
Additional Guidance	-	- Pupils begin to take fully decodable books home to read every night with their adults at home. - Provide a rich range of fiction and non-fiction books, including poetry, photograph books, and ebooks, that children can access across all areas of their learning environment, not just a reading area. - If children have written or made their own books, include these in the environment too. - Take pupils to the library so they can explore a much wider range of texts with adults

KEY STAGE ONE

Familiarity Progression

	Year 1	Year 2
READING FOR A RANGE OR PURPOSES	Pupils become very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics They listen to and discussing a wide range of poems, stories and non-fiction at a level beyond that at which they can read independently They are encouraged to link what they read or hear to their own experiences They learn to appreciate rhymes and poems, and to recite some by heart	Pupils become increasingly familiar with and retelling a wider range of stories, fairy stories and traditional tales Pupils listen to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently They continue to build up a repertoire of poems learnt by heart, appreciating these and reciting some, with appropriate intonation to make the meaning clear Pupils recognise simple recurring literary language in stories and poetry
Additional Guidance	- Examples of each of the different types of stories are specified on the Freemantle Reading Spine. - These stories should be explored through the goals above – the knowledge pupils gain from learning these stories helps them to make sense of far more complex stories as they move through the school. - Pupils should be able to recite many of these stories and poems by heart, focusing on the key and most important events and characters. - Each story or poem should be read and learned over several sessions, including afternoon reading sessions, with pupils given opportunities to discuss and retell the stories themselves, following the guidance in the FREEMANTLE SPEAKING AND LISTENING SKILLS PROGRESSION	- Like in Year 1, examples of each of the different types of stories are specified on the Freemantle Reading Spine. - These stories should be explored through the goals above – the knowledge pupils gain from learning these stories helps them to make sense of far more complex stories as they move through the school. - The stories that pupils learn should also now include classic poetry (in this case, poetry or stories more than 50 years old). - Each story or poem should be read and learned over several sessions, including afternoon reading sessions, with pupils given opportunities to discuss and retell the stories themselves, following the guidance in the FREEMANTLE SPEAKING AND LISTENING SKILLS PROGRESSION

KEY STAGE TWO

Familiarity Progression

	Year 3	Year 4	Year 5	Year 6
READING ACROSS THE CURRICULUM	Pupils continue to listen to and discuss a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks in Lower Key Stage 2 to support learning across the curriculum increasing their familiarity with a wide range of books, including fairy stories, myths and legends. Pupils read books that are structured in different ways and read for a range of purposes across the curriculum.		Pupils continue to read and discuss a very wide range of fiction, poetry, plays, non-fiction and reference books or textbooks for the full range of purposes across the entire curriculum. Pupils increase their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions. Pupils read books that are structured in different ways and read for a range of purposes across the curriculum, with texts chosen to support knowledge acquisition across the wider curriculum	
Additional Guidance	- In KS2, pupils read texts specifically chosen to adhere to the five plagues of reading: 1. Archaic Texts 2. Non-Linear Texts 3. Narratively Complex Texts 4. Figurative Texts 5. Resistant Texts - Pupils are exposed to legends and fairy stories as well as fables and plays. - Pupils are exposed to these texts within reading lessons, as part of class reading and across the wider curriculum - When reading, pupils explore and identify how language, structure and the presentation of a text contributes to meaning across the full range of text types studied.		- In KS2, pupils read texts specifically chosen to adhere to the five plagues of reading: 1. Archaic Texts 2. Non-Linear Texts 3. Narratively Complex Texts 4. Figurative Texts 5. Resistant Texts - Pupils read a wide range of Egyptian and Greek myths - They read and perform works from Shakespeare and texts from other cultures and traditions as part of their wide diet of reading - Pupils are exposed to these texts within reading lessons, as part of class reading and across the wider curriculum - When reading, pupils explore and identify how language, structure and the presentation of a text	

	- Beyond the reading lesson itself, pupils should be exposed to fiction and non-fiction texts which support their development of background knowledge and understanding across all subjects of the curriculum.	contributes to meaning across the full range of text types studied. - Beyond the reading lesson itself, pupils should be exposed to fiction and non-fiction texts which support their development of background knowledge and understanding across all subjects of the curriculum.
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EYFS

Familiarity Progression

	Nursery	Reception
LEARNING STORIES, RHYMES AND POEMS	Pupils begin to recognise familiar words and signs and look at and enjoy print and digital books independently Pupils repeat and use actions, words or phrases from stories they are increasingly familiar with	Pupils join in with repeated refrains and anticipate key events and phrases in rhymes and stories they are familiar with Pupils re-enact or reinvent stories that they have heard in their play. Pupils learn selected key stories by heart, focusing on being able to retell the main events of simple familiar tales and rhymes such as fairy stories or nursery rhymes. These key stories are identified on the Freemantle Reading Spine.
Additional Guidance and Exemplification	- Pupils develop understanding of stories and their patterns through repeated readings and regularly being read to. A culture of reading and re-reading is vital to developing this understanding in young readers. - Encourage pupils to join in using the principles of dialogic reading. For example, encourage them on re-readings to complete a blank at the end of a sentence, where the missing word is clear: "I think I'd be a glossy cat, a little plump but not too ____." - Make joining in a normal part of everyday reading. - When pupils are playing, encourage them and give them spaces to act out the stories they have heard so that they use the language they have heard. - Using props and dressing up clothes can help to bring the stories they are learning to life. - Use puppets, soft toys and real life objects, or bringing the stories to life through special	- Providing stories, pictures and puppets which allow children to experience and talk about how characters feel will support them to engage with stories creatively.

	events like a Bear Hunt, will help pupils to join in and remember the stories they read.	
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KEY STAGE ONE

Familiarity Progression

	Year 1	Year 2
LEARNING KEY STORIES, FAIRY STORIES, TRADITIONAL TALES AND POETRY	Pupils become very familiar with key stories, fairy stories and traditional tales, retelling them and considering their particular characteristics They listen to and discussing a wide range of poems, stories and non-fiction at a level beyond that at which they can read independently They are encouraged to link what they read or hear to their own experiences They learn to appreciate rhymes and poems, and to recite some by heart	Pupils become increasingly familiar with and retelling a wider range of stories, fairy stories and traditional tales Pupils listen to, discussing and expressing views about a wide range of contemporary and classic poetry, stories and non-fiction at a level beyond that at which they can read independently They continue to build up a repertoire of poems learnt by heart, appreciating these and reciting some, with appropriate intonation to make the meaning clear Pupils recognise simple recurring literary language in stories and poetry
Additional Guidance	- Examples of each of the different types of stories are specified on the Freemantle Reading Spine. - These stories should be explored through the goals above – the knowledge pupils gain from learning these stories helps them to make sense of far more complex stories as they move through the school. - Pupils should be able to recite many of these stories and poems by heart, focusing on the key and most important events and characters. - Each story or poem should be read and learned over several sessions, including afternoon reading sessions, with pupils given opportunities to discuss and retell the stories themselves, following the guidance in the FREEMANTLE SPEAKING AND LISTENING SKILLS PROGRESSION	- Like in Year 1, examples of each of the different types of stories are specified on the Freemantle Reading Spine. - These stories should be explored through the goals above – the knowledge pupils gain from learning these stories helps them to make sense of far more complex stories as they move through the school. - The stories that pupils learn should also now include classic poetry (in this case, poetry or stories more than 50 years old). - Each story or poem should be read and learned over several sessions, including afternoon reading sessions, with pupils given opportunities to discuss and retell the stories themselves, following the guidance in the FREEMANTLE SPEAKING AND LISTENING SKILLS PROGRESSION

KEY STAGE TWO

Familiarity Progression

	Year 3	Year 4	Year 5	Year 6
LEARNING KEY STORIES, FAIRY STORIES, TRADITIONAL TALES, MYTHS AND LEGENDS	Pupils increase their familiarity with a wide range of stories in Lower Key Stage 2, including fairy stories, myths and legends. Pupils learn by heart to retell a chosen selection of these stories orally.		Pupils increase their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions, retelling or performing some of these stories.	
Additional Guidance	- Examples of each of the different types of stories are specified on the Freemantle Reading Spine. - Pupils listen to oral versions of familiar stories read and brought to life by their teacher, not necessarily reliant on a text. - They learn to retell the story, or parts of the story if it is longer, focusing on the most important points (summary) and paying attention to their fluency, dramatising and bringing to life the story in their retelling following the guidance in the FREEMANTLE SPEAKING AND LISTENING SKILLS PROGRESSION - Each story or poem should be read and learned over several sessions, including afternoon reading sessions, with pupils given opportunities to discuss and retell the stories themselves, following the guidance in the FREEMANTLE SPEAKING AND LISTENING SKILLS PROGRESSION		- Examples of each of the different types of stories are specified on the Freemantle Reading Spine. -	

KEY STAGE TWO

Familiarity Progression

	Year 3	Year 4	Year 5	Year 6
LEARNING PLAYS AND POEMS	Pupils learn to recognise some different forms of poetry; preparing poems and play scripts to read aloud and to perform, showing understanding through intonation, tone, volume and action		Pupils prepare more ambitious poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience; learn a range of poetry by heart	
Additional Guidance	- Pupils listen to oral versions of familiar stories read by their teacher, not necessarily reliant on a text. - They learn to retell the story, or parts of the story if it is longer, focusing on the most important points (summary) and paying attention to their reading aloud, dramatising and bringing to life the story in their retelling - Retelling of stories should be taught in accordance with the speaking and listening progression of skills		- Pupils take part in longer or more ambitious performances of poetry and plays, such as the work of Shakespeare, in UKS2. - Pupils prepare and learn a range of poem, building on the work they did in LKS2. - Pupils should perform works that they understand to help them to demonstrate their understanding of texts through their intonation and volume - Performance and recitals should be taught in accordance with the speaking and listening progression of skills	

EYFS

Familiarity Progression

	Nursery	Reception
RECOMMENDING BOOKS	Pupils have some favourite stories, rhymes, songs, poems, or jingles. Pupils can talk about their favourite book	Pupils can talk about their favourite books
Additional Guidance and Exemplification	- Pupils develop their favourite stories, rhymes, songs, poems or jingles through repeated exposure; prioritising reading opportunities throughout the day and ensuring a culture of reading is present, as well as access to a wide range of books and texts, will support them to develop favourites. - Ensuring there is regular time to talk about books and rhymes after reading or singing them will help to model and build pupils' understanding of their own favourites.	- Ensuring there is regular time to talk about books and rhymes after reading or singing them will help to model and build pupils' understanding of their own favourites.

KEY STAGE ONE

Familiarity Progression

	Year 1	Year 2
RECOMMENDING BOOKS	Pupils recommend books that they have read to their peers, giving reasons for their choices through shared opportunities and discussions	Pupils recommend books that they have read to their peers, giving reasons for their choices through shared opportunities and discussions

KEY STAGE TWO

Familiarity Progression

	Year 3	Year 4	Year 5	Year 6
RECOMMENDING BOOKS	Pupils recommend books that they have read to their peers, giving reasons for their choices verbally and in writing		Pupils recommend books that they have read to their peers, giving reasons for their choices verbally and in more detailed essay-style writing	
Additional Guidance	- Pupils discuss the books they read together as a class and those alone, justifying their views in complete sentences about their reasons for recommending these books. - Pupils also provide written justification for their choices. For example, in response to already-written reviews justifying their views or in their own written reviews of texts. - Pupils draw on their knowledge of genre and theme when recommending books. - Pupils draw on their knowledge of narrative structure and the written style of authors when recommending books.		- Pupils recommend books, including non-fiction texts, thinking about the type of reader who would enjoy texts, making explicit links to similar texts, both in terms of theme and narrative style and structure, to justify their recommendations. - Pupils written responses when recommending books should be detailed and well-articulated demonstrating a deep understanding of genre, themes, narrative structures and written styles relative to both what they like and what they anticipate different readers like.	

EYFS

Familiarity Progression

	Nursery	Reception
LIBRARY SKILLS	Pupils understand that they can borrow a book from the library and that they need to bring it back before selecting a new book Pupils know how to look at books carefully turning one page at a time and reading from front to back Pupils understand that they only take out one book at a time and that the library needs to be kept tidy as a communal area	Pupils know where picture books, fairy tales and dual language books are in the library. Pupils know how to look after a book - e.g. turning pages carefully, returning a book to its 'home' with spine facing out on a shelf. Pupils understand that books need to be scanned out of the library and then back in again on return. Pupils know where to find their favourite books.
Additional Guidance	- All the above needs to be taught to the pupils during their library sessions.	- Show children to recognise book genre signs and symbols on books/shelves and review the nursery guidance.

KEY STAGE ONE

Familiarity Progression

	Year 1	Year 2
LIBRARY SKILLS	Pupils use signs and labels to explore basic library organisation; understanding books are organised, not random, and have a special place in the library. Understand that shelves go from left to right and from bay to bay. Pupils begin to understand the difference between fiction and non-fiction areas in the library and the types of books available Pupils choose an appropriate book to satisfy needs using cover picture, title and blurb.	Pupils use the library to locate a book: using initial letters to find a fiction text by author surname and Dewey numbers to find a book on a specific subject Pupils understand how non-fiction books are arranged in subjects and labelled with a number Pupils are able to make appropriate reading choices in terms of level of difficulty, content, interest level, etc. using a range of strategies. Pupils are able to choose the most appropriate book from a limited selection by considering level of difficulty of the text.
Additional Guidance	-	- Model to pupils how to use the Dewey wall chart to find books on a given subject

KEY STAGE TWO

Familiarity Progression

	Year 3	Year 4	Year 5	Year 6
LIBRARY SKILLS	Pupils choose appropriate words to use to search for books on an information topic using the Librosoft Librarian Pupils use the library to find a range of genre including poetry, magazines and graphic novels Pupils use the library computer catalogue/wall chart to find Dewey number for non-fiction books and locate these in the library.		Pupils use a range of strategies to select books for reading for enjoyment and which extend choices. Pupils use the library classification system and catalogue to find a range of information sources on a chosen subject within the library stock Pupils appraise text quickly and effectively; retrieve information from it; to find information quickly and evaluate its value.	
Additional Guidance	- Revise the basic purpose and organisation of the fiction and non-fiction sections of the library - Model to pupils how to use blue Dewey catalogue as well as basic topics wall chart		- Revise the sections of the library, the classification scheme and the library catalogue - Demonstrate using the dictionaries, encyclopaedias and thesauruses. Recap alphabetical order.	