



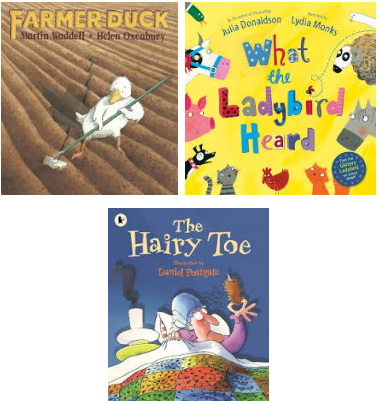

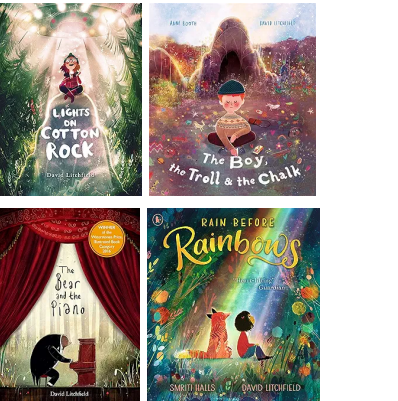


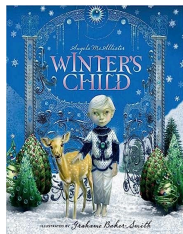
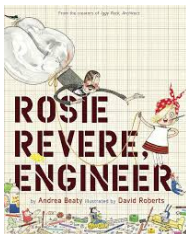
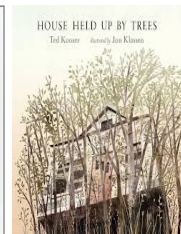
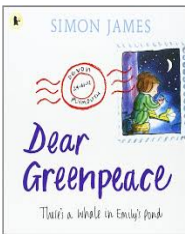

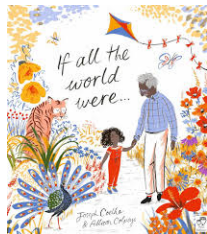
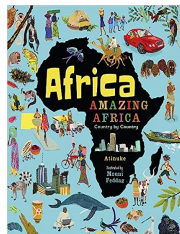



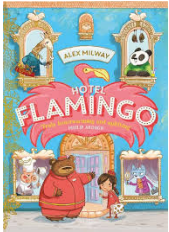
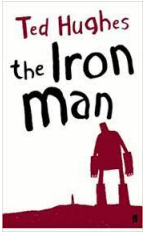
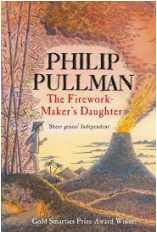
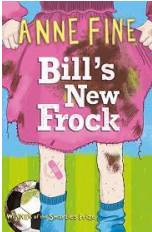
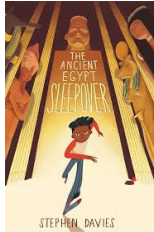

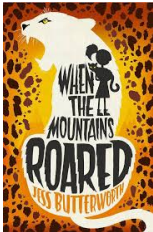

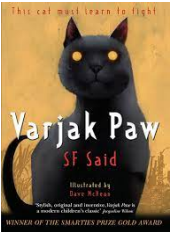

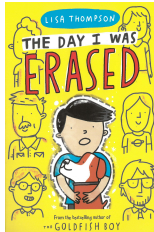
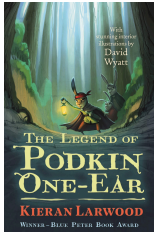
Subject Overview: English - Reading

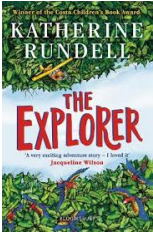


	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year R	ELG: Comprehension Children at the expected level of development will: - Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary; - Anticipate – where appropriate – key events in stories; - Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.					
	ELG: Word Reading Children at the expected level of development will: - Say a sound for each letter in the alphabet and at least 10 digraphs; - Read words consistent with their phonic knowledge by sound-blending; - Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words.					
	Whole Class Read					
Phonics	<div></div> <p>The Little Red Hen by Jonathan Allen The Tiger Who Came to Tea by Judith Kerr Supertato by Sue Hendra and Paul Linnet</p>	<div></div> <p>A Little Bit Brave by Nicola Kinnear Rama and Sita (Diwali) Pink Panther (Animation) Aliens Love Underpants by Claire Freedman Not Now Bernard by David McKee The Snowman by Raymond Briggs (Animation)</p>	<div></div> <p>Mr Wolf's Pancakes by Jan Fearnley The Three Little Pigs Jack and The Beanstalk Revolting Rhymes Version The Gingerbread Man The Great Race by Ling and Eric Lee (Chinese New Year) Goldilocks and The Three Bears</p>	<div></div> <p>Room on The Broom by Julia Donaldson The Gruffalo's Child by Julia Donaldson Superworm by Julia Donaldson Spyder by Matt Carr Bananaman (Animation)</p>	<div></div> <p>Farmer Duck by Martin Waddell What the Ladybird Heard by Julia Donaldson The Hairy Toe by Daniel Postgate Dear Zoo by Rod Campbell Captain Pugwash (Animation) Little Rabbit Foo Foo by Michael Rosen</p>	<div></div> <p>Would You Rather? by John Burningham The Girl and the Dinosaur by Hollie Hughes Are the Dinosaurs Dead, Dad? by Julie Middleton The Odd Egg by Emily Gravett Somebody Swallowed Stanley! by Sarah Roberts Tiddler by Julia Donaldson</p>
	<p>Phase 2</p> <p>s a t p i n m d g o c k c k e u r h b f l</p> <p>Tricky Words: is l the</p>	<p>Phase 2</p> <p>ff ll ss j v w x y z zz qu ch sh th ng nk</p> <ul style="list-style-type: none">• words with –s /s/ added at the end (hats sits)• words ending in s /z/ (his) and with –s /z/ added at the end (bags sings) <p>Tricky Words: put* pull* full* as and has his her go no to into she push* he of we me be</p>	<p>Phase 3</p> <p>ai ee igh oa oo oo ar or ur ow oi ear air er</p> <ul style="list-style-type: none">• words with double letters• longer words <p>Tricky Words: was you they my by all are sure pure</p>	<p>Phase 3</p> <p>Review Phase 3</p> <ul style="list-style-type: none">• words with double letters, longer words, words with two or more digraphs, words ending in –ing, compound words• words with s /z/ in the middle• words with –s /s/ /z/ at the end• words with –es /z/ at the end	<p>Phase 4</p> <p>Short vowels with adjacent consonants</p> <ul style="list-style-type: none">• CVCC CCVC CCVCC CCCVC CCCVCC• longer words and compound words• words ending in suffixes: –ing, –ed /t/, –ed /id/ /ed/, –ed /d/ –er, –est <p>Tricky Words: said so have like some come love do were here little says there when what one out today</p>	<p>Phase 4</p> <p>Phase 3 long vowel graphemes with adjacent consonants</p> <ul style="list-style-type: none">• CVCC CCVC CCCVC CCV CCVCC• words ending in suffixes: –ing, –ed /t/, –ed /id/ /ed/, –ed /d/ –er, –est• longer words

Year 1	Whole Class Read	 <p>Julia Donaldson Books</p> <ul style="list-style-type: none"> • The Smartest Giant in Town • The Highway Rat • The Ugly Five • The Gruffalo • Tiddler 	 <p>Bethan Woollvin Books</p> <ul style="list-style-type: none"> • Little Red • Rapunzel • Hansel & Gretel • I Can Catch a Monster • Three Little Vikings 	 <p>Seaside Books</p> <ul style="list-style-type: none"> • The Lighthouse Keeper's Lunch by David Armitage • Sally and the Limpet by Simon James • The Storm Whale by Benji Davies • Clean Up! by Nathan Bryon & Dapo Adeola • Katie Morag: Island Stories by Mairi Hedderwick 	 <p>David Litchfield Books</p> <ul style="list-style-type: none"> • Rain Before Rainbows • The Boy, the Troll and the Chalk • Lights on Cotton Rock • The Bear and the Piano • A Shelter for Sadness 	 <p>Emily Gravett Books</p> <ul style="list-style-type: none"> • Too Much Stuff • Tidy • Meerkat Mail • Wolves • The Ogre Who Wasn't 	 <p>The Magic Faraway Tree by Enid Blyton</p>
	Phonics	<p>Phase 5</p> <p>Phase 3 and 4 Review</p> <p>/ai/ ay play</p> <p>/ow/ ou cloud</p> <p>/oi/ oy toy</p> <p>/ea/ ea each</p> <p>Review Tricky Words</p>	<p>Phase 5</p> <p>/ur/ ir bird</p> <p>/igh/ ie pie</p> <p>/oo/ /yoo/ ue blue rescue</p> <p>/yoo/ u unicorn</p> <p>/oa/ o go</p> <p>/igh/ i tiger</p> <p>/ai/ a paper</p> <p>/ee/ e he</p> <p>/ai/ a-e shake</p> <p>/igh/ i-e time</p> <p>/oa/ o-e home</p> <p>/oo/ /yoo/ u-e rude cute</p> <p>/ee/ e-e these</p> <p>/oo/ /yoo/ ew chew new</p> <p>/ee/ ie shield</p> <p>/or/ aw claw</p> <p>Tricky Words: their people oh your Mr Mrs Ms ask* could would should our house mouse water want</p>	<p>Phase 5</p> <p>/ee/ y funny</p> <p>/e/ ea head</p> <p>/w/ wh wheel</p> <p>/oa/ oe ou toe shoulder</p> <p>/igh/ y fly</p> <p>/oa/ ow snow</p> <p>/j/ g giant</p> <p>/f/ ph phone</p> <p>/l/ le al apple metal</p> <p>/s/ c ice</p> <p>/v/ ve give</p> <p>/u/ o-e o ou some mother young</p> <p>/z/ se cheese</p> <p>/s/ se ce mouse fence</p> <p>/ee/ ey donkey</p> <p>/oo/ ui ou fruit soup</p> <p>Tricky Words: any many again who whole where two school call different thought through friend work</p>	<p>Phase 5</p> <p>/ur/ or word</p> <p>/oo/ u oul awful could</p> <p>/air/ are share</p> <p>/or/ au aur oor al author dinosaur floor walk</p> <p>/ch/ tch ture match adventure</p> <p>/ar/ al a half* father*</p> <p>/or/ a water</p> <p>schwa in longer words: different</p> <p>/o/ a want</p> <p>/air/ ear ere bear there</p> <p>/ur/ ear learn</p> <p>/r/ wr wrist</p> <p>/s/ st sc whistle science</p> <p>/c/ ch school</p> <p>/sh/ ch chef</p> <p>/z/ ze freeze</p> <p>schwa at the end of words: actor</p> <p>Tricky Words: once laugh because eye</p>	<p>Phase 5</p> <p>Review Phase 2-5</p> <p>Phonics Screening Check</p>	<p>Phase 5</p> <p>/ai/ eigh aigh ey ea eight straight grey break</p> <p>/n/ kn gn knee gnaw</p> <p>/m/ mb thumb</p> <p>/ear/ ere eer here deer</p> <p>/zh/ su si treasure vision</p> <p>/j/ dge bridge</p> <p>/i/ y crystal</p> <p>/j/ ge large</p> <p>/sh/ ti ssi si ci potion mission mansion delicious</p> <p>/or/ augh our oar ore daughter pour oar more</p> <p>Tricky Words: busy beautiful pretty hour move improve parents shoe</p>

Year 2	Phonics / Whole Class Read	<div>LW: Phase 5 Review</div> <div><div>Coverage</div><div><div>/ai/ a-e ai ay a eigh ea ey eigh</div><div>/ee/ y ea ee e ie ey e-e</div><div>/igh/ igh i-e i y ie</div><div>/oa/ ow o o-e oa oe ou</div><div>/oo/ /yoo/ oo u u-e ew ue ou ui</div><div>/air/ air are ear ere</div><div>/ur/ er ur ir or ear</div><div>/ow/ ou ow</div><div>/or/ or a aw au ore oor al oar our augh aur</div><div>/zh/ si su</div><div>/ch/ ch tch ture*</div><div>/sh/ sh ti ch ssi ci si</div><div>/i/ i g ge dge</div><div>/s/ s ss c ce se st sc</div><div>/u/ ou</div><div>/e/ ea</div><div>/i/ y</div><div>/o/ a</div><div>/u/ o o-e</div><div>/oo/ u oul</div><div>schwa: er a or ar our re</div><div>ie /ee/ /igh/</div><div>y /ee/ /igh/ /i/</div><div>ea /ee/ /e/ /ai/</div><div>a /a/ /ai/ /or/</div></div></div> <div><div>What to do with Year 2 from September?</div><div>This document gives advice on choosing the right route for children at the start of Year 2, whether this means completing the Little Wandle main programme, following Rapid Catch-up or moving on to Little Wandle Spelling and Little Wandle Fluency.</div><div><div>1. Have you completed the Year 1 Summer 2 teaching?</div><div><div>Yes</div><div>Go to question 2 below.</div></div><div><div>No</div><div>Go back and teach it. Aim to have completed this by the end of Autumn 1.</div></div><div><div>No, and I have gaps in Spring 1 and 2</div><div>Complete the Post-Phonics Screening Check assessment and teach to the gaps. Aim to have filled the gaps and taught Summer 2 by the end of Autumn 1, even it means teaching two lessons a day.</div></div></div><div><div>2. Are all your children on track with phonics?</div><div><div>Yes</div><div><div>Assess all children using the Year 2 Phase 5 review assessment.</div><div>Teach the Phase 5 review for five weeks.</div><div>Repeat the Phase 5 review assessment to see progress and plan any gap filling.</div><div>Continue to Year 2 Bridge to spelling and the Year 2 Spelling programme.</div></div><div><div>No, but some of them are</div><div><div>If you have another adult:</div><div><div>Teach two separate groups.</div><div>Use the main programme Year 1 Phase 5 planning for children who are not on track. Consider teaching two lessons a day to get all children back on track by the end of Autumn 1.</div><div>Use the Year 2 Phase 5 review for children who are on track. (See column 1, left.)</div></div><div><div>If you do not have another adult:</div><div><div>Teach your whole class the main programme Year 1 Phase 5 planning.</div><div>Consider using the Year 2 Phase 5 review to challenge children who are on track.</div></div></div><div><div>No, some are at Phase 4</div><div><div>Keep these children in class if you are teaching Phase 5. Do not keep them in class if you are teaching the Spelling programme.</div><div>Teach Rapid Catch-up Phase 4* in groups, as needed.</div><div>Assess every four weeks.</div><div>These children should follow the Rapid Catch-up programme to its completion.</div></div><div><div>No, some are at Phase 2 or 3</div><div><div>Do not keep these children in class if you are teaching Phase 5 or the Spelling programme.</div><div>Teach Rapid Catch-up Phase 2 or 3* in groups as needed.</div><div>Assess every four weeks.</div><div>These children should follow the Rapid Catch-up programme to its completion.</div></div></div></div></div><div><div><div><div><div></div><div>Rosie Revere, Engineer by Andrea Beaty</div></div><div><div></div><div>Dear Greenpeace by Simon James</div></div><div><div></div><div>If All the World Were... by Joseph Coelho & Allison Colpoys</div></div><div><div></div><div>Where the Wild Things Are by Maurice Sendak</div></div></div><div><div>Africa, Amazing Africa by Atinuke</div></div></div><div><div>Phase 2-5 Catch Up and Fluency Development</div></div></div></div></div></div></div>
	Let's Think	<div><div><div><div><div>LTE: Rosie's Walk</div><div>'Rosie's Walk' by Pat Hutchins</div><div>frames of reference</div><div>What is it important to have in a story? What do you think is important that stories include? (Problem, villain).</div></div><div><div>LTE: Crocodile</div><div>'The Selfish Crocodile' by Faustin Charles</div><div>classification</div><div>Surprising heroes, heroes who are not strong or big.</div></div><div><div>LTE: Zog</div><div>'Zog' by Julia Donaldson and Axel Scheffler</div><div>classification</div><div>Breaking stereotypes.</div></div></div><div><div><div><div>LTE: The Suitcase</div><div>'The Suitcase' by Chris Naylor-Ballestero</div><div>symbolic reasoning</div><div>Drawing activities and reflection based on previous thoughts.</div></div><div><div>LTE: Fish is Fish</div><div>'Fish is Fish' by Leo Lionni</div><div>frames of reference</div><div>Think about the reader as you write. What could we change or not change?</div></div><div><div>LTE: Bear</div><div>'I Want My Hat Back' by Jon Klassen</div><div>narrative sequencing</div><div>Role play, question and answer sessions with the bear.</div></div></div></div><div><div><div><div>LTE: Journey</div><div>'Journey' by Aaron Becker</div><div>symbolic reasoning</div><div>If the boy was to draw something else, what might it be? Pick a few pages from the climax where she is saving the bird and add speech bubbles. Why do some characters do dangerous things for others? Link to real life - why do people do dangerous things for others?</div></div><div><div>LTE: Quest</div><div>'Quest' by Aaron Becker</div><div>classification</div><div>Can you imagine an additional task that the boy and girl might complete on the quest? Where would the quest within the narrative? Is I want my hat back on a quest?</div></div><div><div>LTE: Return</div><div>'Return' by Aaron Becker</div><div>frames of reference</div><div>Whole long bridging session from previous text, read, pause, reflect. What's changed for the girl? Can you imagine the transformation for the girl? Annotate the final image - what will her and her family be like at the end?</div></div></div><div><div><div><div>LTE: Kids</div><div>'Kids' by Spike Milligan</div><div>intentions and consequences</div><div>Can you think of other stories / poetry where adults try to change the behaviour of children (michael Rosen link)? Try reading the poem with different tones - performance poetry. (fluency building). Illustrate the Michael Rosen poetry. How do you see the girl and adult in the Michael Rosen poem?</div></div><div><div>LTE: Dark</div><div>'Scared of the Dark' Poem</div><div>frames of reference</div><div>How do you decide which picture was most fitting? Other stories / poems set in the dark?</div></div></div><div><div><div><div>LTE: Wild</div><div>'Wild' by Emily Hughes</div><div>symbolic reasoning</div><div>Role play different characters - what might they be thinking at these moments? Compare Wild to something else. How is it similar or different? Is Wld similar or different to fairy tales?</div></div><div><div>LTE: Elise</div><div>'The Visitor' by Antje Damm</div><div>symbolic reasoning</div><div>Different colours link to different feelings? Bridge to poem on slides within reflection questions. If you can't see a colour, how could you use other senses to describe it?</div></div></div><div><div><div><div>LTE: The Wall</div><div>'The Wall' by John Agee</div><div>intentions and consequences</div><div>Write an account of how the wall came to be? Who built it and why? Would the world be better without the wall?</div></div><div><div>LTE: Big Wolf and Little Wolf</div><div>'Big Wolf and Little Wolf' by Nadine Brun-Cosme and Oliver Tallec</div><div>frames of references</div><div>Consider times where it was difficult to express their feelings to someone else. Consider the feelings and thoughts of others from another story. Bridge back to little creatures that appear? Link back to Grandma in Jullian and the mermaid - or Jullian looking in the mirror.</div></div></div></div></div></div></div></div></div>

Year 3	Whole Class Read	 Hotel Flamingo by Alex Milway	 The Iron Man by Ted Hughes	 The Firework Maker's Daughter by Philip Pullman	 Bill's New Frock by Anne Fine	 The Ancient Egypt Sleepover by Stephen Davis	 The Last Bear by Hannah Gold
	Other Texts	<ul style="list-style-type: none"> See Inside Your Body 	<ul style="list-style-type: none"> Stone Age Boy (Satoshi Kitamura) 	<ul style="list-style-type: none"> Earthshattering Events (Sophie Williams) 	<ul style="list-style-type: none"> Poetry (Shel Silverstein) 	<ul style="list-style-type: none"> Let's Celebrate (Debjani Chatterjee & Brian D'Arcy) 	<ul style="list-style-type: none"> The Great Kapok Tree (Lynne Cherry) Planet Full of Plastic (Neil Layton)
	Let's Think	<p>LTE: Who What Where 'Who What Where' by Oliver Tallac <i>frames of reference</i> Here's another page from the book, have a go at writing the questions (allow the children to work backwards).</p> <p>LTE: Luna 'La Luna' Short Film <i>classification</i></p>	<p>LTE: The Present 'The Present' Short Film by Jacob Frey <i>frames of reference</i> When did your view of the boy change? Why? When did your view of Iron Man change? Why?</p> <p>LTE: Kite 'A Boy and His Kite' Short Film <i>symbolic reasoning</i> Compare human qualities to inanimate objects When do we change our perspective for Iron man? When do we have the most sympathy for him?</p>	<p>LTE: Mysteries 'The Mystery of Harris Burdick' by Chris Van Allsburg <i>classification</i></p>	<p>LTE: Blue Yellow 'Little Blue, Little Yellow' by Leo Lionni <i>symbolic representation</i> How has everybody changed by the end? Who is changed by the end of Bill's New Frock?</p> <p>LTE: Splash 'Splash' by Basho Matsuo <i>classification</i> Take the Haiku and turn it into a story.</p>	<p>LTE: The Sea Saw 'The Sea Saw' by Tom Percival <i>narrative sequencing</i> Does the great kapok tree have a twist? Is it believable?</p> <p>LTE: Rain Rainbows 'Rain Before Rainbows' by Smriti Prasadam-Halls <i>symbolic reasoning</i> What does the rainbow mean? How believable are the happy endings in both stories?</p>	<p>LTE: Here We Are 'Here We Are' by Oliver Jeffers <i>classification</i></p> <p>LTE: Red 'The Red Tree' by Shaun Tan <i>narrative sequencing</i> How can you use metaphors to describe feelings from other texts?</p>
Year 4	Whole Class Read	 When the Mountains Roared by Jess Butterworth	 Who Let the Gods Out? by Maz Evans	 Varjak Paw by SF Said	 Kensuke's Kingdom by Michael Morpurgo	 The Day I Was Erased by Lisa Thompson	 Podkin One-Ear by Kieran Larwood
	Other Texts	<ul style="list-style-type: none"> Kay's Anatomy (Adam Kay) 	<ul style="list-style-type: none"> Greek Myths (Jean Menzies) Ancient Games (Iris Volant & Avalon Nuovo) 	<ul style="list-style-type: none"> Refugees (Brian Bilston) We Refugees (Benjamin Zephaniah) The Journey (Francesca Sanna) 	<ul style="list-style-type: none"> What a Waste (Jess French) 	<ul style="list-style-type: none"> Still I Rise (Maya Angelou) 	<ul style="list-style-type: none"> A Year Full of Celebrations and Festivals (Christopher Corr & Claire Grace) 1066 and Before That (Brian Moses & Roger Stevens)
	Let's Think	<p>LTE: Before After 'Before After' by Anne Margot Ramstein <i>narrative sequencing</i></p> <p>LTE: Wolves 'Wolves' by Emily Gravett <i>classification</i></p> <p>LTE: Promise 'Tadpole's Promise' by Jeanne Willis and Tony Ross <i>intentions and consequences</i> Who is most to blame for the change? What are we doing unconsciously to create damage? When might you want to challenge the order of things?</p>	<p>LTE: Halvar 'Halvar and the Trolls' (Norwegian Folk Tale) <i>frames of reference</i> What would be a better ending? How would you transform it?</p> <p>LTE: Philip 'Fidgety Philip' by Heinrich Hoffmann 'Charles Augustus Fortescue' by Hillaire Belloc <i>frames of reference</i> Which is the better ending? They have been changed over time. Why have stories been rewritten depending on content? So that the moral changes</p>	<p>LTE: Old 'The Little Boy and the Old Man' by Shel Silverstein <i>intentions and consequences</i> What ways do writers create sympathy?</p> <p>LTE: Ian 'Ian' (short film) by Mundoloc CGI Ian Foundation <i>frames of reference</i> Choose how to represent something.</p> <p>LTE: Milo 'Milo Imagines the World' by Matt de la Pena and Christian Robinson <i>intentions and consequences</i> What ways do writers create sympathy? Why might you fictionalise something real that is happening?</p>	<p>LTE: Tunnel 'The Tunnel' by Anthony Browne <i>symbolic reasoning</i> Link to coming of age and struggle in Kensuke's Kingdom). All symbols (willow pattern, Haiku, artefacts, the journey). Why the boat? Why the journey? Why the island?</p> <p>LTE: Alike 'Alike' Short Film by Daniel Martínez Lara and Rafael Cano Méndez <i>symbolic reasoning</i> What keeps Kensuke's coloured? What keeps Michael coloured? Understanding of the characters.</p>	<p>LTE: Shirley 'Come Away from the Water, Shirley' by John Burningham <i>narrative sequencing</i></p> <p>LTE: Bernard 'Not Now Bernard' by David McKee <i>intentions and consequences</i></p> <p>LTE: Dig a Hole 'Sam and Dave Dig a Hole' by Mac Barnett <i>frames of reference</i> What is the effect of knowing more than Sam and Dave? How do the texts create humour and tension?</p>	<p>LTE: Foundling 'Foundling' by The Brothers Grimm <i>frames of reference</i> What is a villain? Should villains have motives? Does it matter if villains have motives?</p> <p>LTE: Umbrella 'Umbrella' Short Film What would the epilogue be from Podkin One Ear? Link with Kensuke's Kingdom.</p>

Year 5	Whole Class Read						
	Other Texts	•	• The Highwayman (Alfred Noyes)	•	•	•	• The Jabberwocky (Lewis Carroll)
	Let's Think	<p>LTE: Voices 1 ‘Voices in the Park’ by Anthony Browne <i>frames of reference</i></p> <p>LTE: Voices 2 ‘Voices in the Park’ by Anthony Browne <i>narrative sequencing</i> Bridge to Oliver Twist Perceptive characters. How did we decide what this character was like?</p>	<p>LTE: The Enemy ‘The Enemy’ by Davide Cali and Serge Bloch <i>frames of reference</i></p> <p>LTE: Rabbits ‘The Terrible Things’ by Eve Bunting <i>symbolic reasoning</i></p> <p>LTE: Why? ‘Why?’ by Nikolai Popov <i>frames of reference</i> How might our feelings about a real event change depending on how we write about it?</p>	<p>LTE: Feathers ‘Feathers’ Short Film <i>symbolic reasoning</i> At what point do they mature?</p> <p>LTE: Conquerors ‘The Conquerors’ by David McKee <i>intentions and consequences</i></p>	<p>LTE: Lulu ‘What Has Happened to Lulu?’ by Charles Causley <i>classification</i></p> <p>LTE: Hole ‘The Black Hole’ Short Film <i>intentions and consequences</i> Who is to blame for what happens to Bes? Bridging between Black hole and Lulu blame.</p> <p>LTE: Visitor ‘The Visitor’ by Ian Serraillier <i>intentions and consequences</i> How could you build more serious tension into the Visitor? Make this more like The Highwayman.</p>	<p>LTE: Staircase ‘Staircase’ by Langston Hughes <i>symbols reasoning</i> What would be the best symbol of life for the protagonist for Kick? Extended metaphor (life ain't like no world cup final).</p> <p>LTE: Last Stop ‘Last Stop on Market Street’ by Matt de la Pena and Christian Robinson <i>symbolic reasoning</i> Is it okay that Grandma is lying? How to make the best out of a life of difficulty? Do symbols or metaphors help us to think about the best out of our situation?</p>	<p>LTE: Creatures ‘A Small Dragon’ by Brian Patten ‘A Boat’ by Richard Brautigan <i>narrative sequencing</i> How the ends of the poems change the perspective on the creature.</p> <p>LTE: The Long Walk ‘The Long Walk’ by George Layton <i>narrative sequencing</i> Does this have a beginning, middle and end? The journey only makes sense as you get to the end.</p> <p>LTE: Maker ‘The Maker’ Short Film <i>narrative sequencing</i> What is the structure of Beowulf? Does that have any cycles in it in comparison to the Jabberwocky.</p>
Year 6	Whole Class Read						
	Other Texts	• Oranges in No Man's Land (Elizabeth Laird)	• The Extraordinary Life of Rosa Parks by Sheila Kanani	•	• Injustice (Shakur Grant) • The Island (Armin Greder)	• We Are All Greta (Valentina Giannella) • Amazing Evolution (Anna Claybourne)	•
	Let's Think	<p>LTE: Life Doesn't Frighten Me ‘Life Doesn't Frighten Me’ by Dr Maya Angelou <i>frames of reference</i></p> <p>LTE: Maps ‘Geography Lesson’ by Brian Patten <i>symbolic reasoning</i> What are the objects in Wonder that symbolise courage / strength?</p>	<p>LTE: Way Home ‘Way Home’ by Libby Hathorn <i>symbolic reasoning</i> Can we find symbols with the protagonist's journey? What things does she encounter that tell us the most about her?</p> <p>LTE: Bear ‘My Mother Saw a Dancing Bear’ by Charles Causley <i>classification</i></p>	<p>LTE: Tree ‘The Giving Tree’ by Shel Silverstein <i>symbolic reasoning</i> Think of the whole message from the whole story, what does it say about life. Uncle Ernie is selfish (link with the boy who swam) Support fable and message of the boy who swam.</p> <p>LTE: Shoes ‘6 Word Short Story’ by Ernest Hemingway <i>classification</i> Features of a story, keep coming back to it. Write their own micro fiction, then 50 words - all aspects of writing in a tight space. Kevin Caulsy Holland.</p>	<p>LTE: Snowmen ‘Snowmen’ by Roger McGough’ <i>narrative sequencing</i> Freezing time, doing things that you think are well intended but have bad consequences (link to Holes).</p> <p>LTE: Knight ‘Fast Rode the Knight’ by Stephen Crane <i>narrative sequencing</i> Chronology, the idea of positive characters as they seem but they are not (link with Holes).</p> <p>LTE: Survivors ‘Survivors’ by David Long <i>classification</i> Link the Suffragettes, telling history through narrative, real hybrid text, can I include inclusive character details bringing more empathy to the story.</p>	<p>LTE: Who ‘Who?’ by Charles Causley <i>frames of reference</i></p> <p>LTE: Window ‘Window’ by Jannie Baker <i>narrative sequencing</i></p>	<p>LTE: The Island ‘The Island’ by Armin Greder <i>symbolic reasoning</i> Linking back to Pig Heart Boy, responsibility, protecting your own. Can you make any links to the behaviour of the characters on the island and the characters in Pig Heart Boy?</p> <p>LTE: Not Much Room ‘The Worm and the Bird’ by Coralie Bickford-Smith <i>narrative sequencing</i></p> <p>LTE: Happy Birthday Moon Memories about Priory School. Life as an autobiographical poem.</p>