


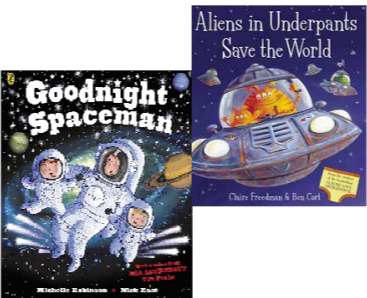


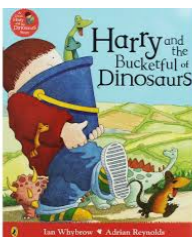
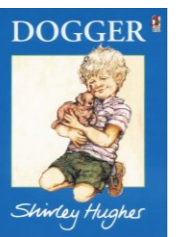
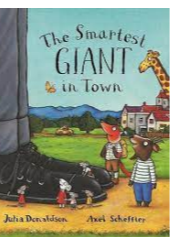
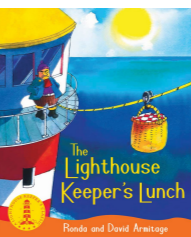




	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year R	<p><b>Whole Class Reading</b></p>  <ul style="list-style-type: none"> <li>• Funnybones (Allan Ahlberg)</li> <li>• Little Red Hen (Jonathan Allen)</li> <li>• The Runaway Chapati (Susan Price)</li> <li>• Handa's Surprise (Eileen Browne)</li> <li>• Harry and His Dinosaurs Go to School (Ian Whybrow)</li> <li>• It's Okay to Be Different (Todd Parr)</li> </ul>	<p><b>Whole Class Reading</b></p>  <ul style="list-style-type: none"> <li>• Walking Through the Jungle (Julie Lacome)</li> <li>• Elmer (David McKee)</li> <li>• Rumble in the Jungle (Giles Andreae and David Wojtowycz)</li> <li>• Giraffes Can't Dance (Giles Andreae and Guy Parker-Rees)</li> </ul>	<p><b>Whole Class Reading</b></p>  <ul style="list-style-type: none"> <li>• Traditional Tales (Different Versions)</li> <li>• Jack and the Beanstalk</li> <li>• Three Little Pigs</li> </ul>	<p><b>Whole Class Reading</b></p>  <ul style="list-style-type: none"> <li>• Travel Magazines</li> <li>• Goodnight Spaceman (Michelle Robinson)</li> <li>• Aliens in Underpants (Claire Freedman and Ben Cort)</li> <li>• Five Little Men in a Flying Saucer</li> <li>• Non-Fiction Books</li> </ul>	<p><b>Whole Class Reading</b></p>  <ul style="list-style-type: none"> <li>• Non-Fiction Books</li> <li>• The Very Hungry Caterpillar (Eric Carle)</li> <li>• What the Ladybird Heard (Julia Donaldson)</li> <li>• Superworm (Julia Donaldson)</li> <li>• Mad About Minibeasts (Giles Andreae and David Wojtowycz)</li> <li>• Spinderella (Julia Donaldson)</li> </ul>	<p><b>Whole Class Reading</b></p>  <ul style="list-style-type: none"> <li>• Rainbow Fish (Marcus Pfister)</li> <li>• Commotion in the Ocean (Giles Andreae and David Wojtowycz)</li> <li>• Three Little Fish and the Big Bad Shark (Ken Geist and Julia Gorton)</li> <li>• Jessie the Jellyfish (Laurie Newman)</li> <li>• Non-Fiction Books</li> </ul>
	<ul style="list-style-type: none"> <li>- Show a preference for a book, song or rhyme.</li> <li>- Listen to a story and comment on the events.</li> <li>- Name the characters from a familiar story.</li> <li>- Listen to stories and join in with repeated refrains</li> <li>- Retell stories such as 'The Little Red Hen' verbally using actions.</li> </ul>	<ul style="list-style-type: none"> <li>- Talk about events and name the characters in a story read.</li> <li>- Join in with rhymes and stories.</li> <li>- Fill in missing words from well-known rhymes.</li> <li>- Begin to answer simple comprehension questions.</li> </ul>	<ul style="list-style-type: none"> <li>- Show interest and answer simple questions about a text.</li> <li>- Use known words to check reading makes sense.</li> <li>- Identify the characters and setting of a familiar book.</li> <li>- Listen to stories, commenting on a story and anticipating key events.</li> <li>- Sequence stories.</li> <li>- Discuss different versions of the same fairy-tales.</li> <li>- Introduce a storyline or narrative into their play.</li> <li>- Generate character descriptions using adjectives.</li> </ul>	<ul style="list-style-type: none"> <li>- Demonstrate understanding when talking about what is read.</li> <li>- Repeat words or phrases to check reading.</li> <li>- Identify the characters and setting of a familiar book.</li> <li>- Join in with the repeated refrain from a familiar story.</li> <li>- Begin to use language from the story when discussing it.</li> <li>- Introduce a storyline or narrative into their play in role play, small world areas and throughout continuous provision.</li> </ul>	<ul style="list-style-type: none"> <li>- Begin to notice if reading makes sense and sounds right.</li> <li>- Think about what is already known to help with reading.</li> <li>- Say rhymes by heart.</li> <li>- Know that illustrations can help make sense of reading.</li> <li>- Make a version of We're Going On A Minibeast Hunt (based on Bear Hunt) using repetitive language.</li> <li>- Find information from non-fiction books, using contents pages and the index.</li> </ul>	<ul style="list-style-type: none"> <li>- Sequence a familiar story using images or objects.</li> <li>- Tell a story to another person using the book or images.</li> <li>- Make a simple prediction based on the events of a story so far.</li> <li>- Use the language from a story within role play and discussions.</li> <li>- Explain the main events in stories we have read.</li> </ul>
	<p><b>Phonics (Little Wandle) Phase 2</b></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 I the</p>	<p><b>Phonics (Little Wandle) Phase 2</b></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"> <li>• words with -s /s/ added at the end (hats sits)</li> <li>• words ending in s /z/ (his) and with -s /z/ added at the end (bags sings)</li> </ul> <p>Tricky Words: put* pull* full* as and has his her go no to into she push* he of we me be</p>	<p><b>Phonics (Little Wandle) Phase 3</b></p> <p>ai ee igh oa oo oo ar or ur ow oi ear air er</p> <ul style="list-style-type: none"> <li>• words with double letters</li> <li>• longer words</li> </ul> <p>Tricky Words: was you they my by all are sure pure</p>	<p><b>Phonics (Little Wandle) Phase 3</b></p> <p>Review Phase 3</p> <ul style="list-style-type: none"> <li>• words with double letters, longer words, words with two or more digraphs, words ending in -ing, compound words</li> <li>• words with s /z/ in the middle</li> <li>• words with -s /s/ /z/ at the end</li> <li>• words with -es /z/ at the end</li> </ul>	<p><b>Phonics (Little Wandle) Phase 4</b></p> <p>Short vowels with adjacent consonants</p> <ul style="list-style-type: none"> <li>• CVCC CCVC CCVCC CCCVC CCCVCC</li> <li>• longer words and compound words</li> <li>• words ending in suffixes: -ing, -ed /t/, -ed /id/ /ed/, -est</li> </ul> <p>Tricky Words: said so have like some come love do were here little says there when what one out today</p>	<p><b>Phonics (Little Wandle) Phase 4</b></p> <p>Phase 3 long vowel graphemes with adjacent consonants</p> <ul style="list-style-type: none"> <li>• CVCC CCVC CCCVC CCV CCVCC</li> <li>• words ending in suffixes: -ing, -ed /t/, -ed /id/ /ed/, -ed /d/ -er, -est</li> <li>• longer words</li> </ul>

Year 1	<p><b>Whole Class Reading</b></p>  <p>Harry and the Dinosaurs Ian Whybrow</p>	<p><b>Whole Class Reading</b></p>  <p>Dogger Shirley Hughes</p>	<p><b>Whole Class Reading</b></p>  <p>Katie Morag Mairi Hedderwick</p>	<p><b>Whole Class Reading</b></p>  <p>Smartest Giant in Town Julia Donaldson</p>	<p><b>Whole Class Reading</b></p>  <p>Lighthouse Keepers Stories David Armitage</p>	<p><b>Whole Class Reading</b></p>  <p>The Tiger Who Came to Tea Judith Kerr</p>
	<p><b>Phonics (Little Wandle)</b> Phase 5</p> <p>Phase 3 and 4 Review /ai/ ay play /ow/ ou cloud /oi/ oy toy /ea/ ea each</p> <p>Review Tricky Words</p>	<p><b>Phonics (Little Wandle)</b> Phase 5</p> <p>/ur/ ir bird /igh/ ie pie /oo/ /yoo/ ue blue rescue /yoo/ u unicorn /oa/ o go /igh/ i tiger /ai/ a paper /ee/ e he /ai/ a-e shake /igh/ i-e time /oa/ o-e home /oo/ /yoo/ u-e rude cute /ee/ e-e these /oo/ /yoo/ ew chew new /ee/ ie shield /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><b>Phonics (Little Wandle)</b> Phase 5</p> <p>/ee/ y funny /e/ ea head /w/ wh wheel /oa/ oe ou toe shoulder /igh/ y fly /oa/ ow snow /j/ g giant /f/ ph phone /l/ le al apple metal /s/ c ice /v/ ve give /u/ o-e o ou some mother young /z/ se cheese /s/ se ce mouse fence /ee/ ey donkey /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><b>Phonics (Little Wandle)</b> Phase 5</p> <p>/ur/ or word /oo/ u oul awful could /air/ are share /or/ au aur oor al author dinosaur floor walk /ch/ tch ture match adventure /ar/ al a half* father* /or/ a water schwa in longer words: different /o/ a want /air/ ear ere bear there /ur/ ear learn /r/ wr wrist /s/ st sc whistle science /c/ ch school /sh/ ch chef /z/ ze freeze schwa at the end of words: actor</p> <p>Tricky Words: once laugh because eye</p>	<p><b>Phonics (Little Wandle)</b> Phase 5</p> <p>Review Phase 2-5 Phonics Screening Check</p>	<p><b>Phonics (Little Wandle)</b> Phase 5</p> <p>/ai/ eigh aigh ey ea eight straight grey break /n/ kn gn knee gnaw /m/ mb thumb /ear/ ere eer here deer /zh/ su si treasure vision /j/ dge bridge /i/ y crystal /j/ ge large /sh/ ti ssi si ci potion mission mansion delicious /or/ augh our oar ore daughter pour oar more</p> <p>Tricky Words: busy beautiful pretty hour move improve parents shoe</p>
		<p><b>LTE: The Rabbit</b> 'The Rabbit Belongs to Emily Brown'</p> <p><b>LTE: Stanley's Stick</b> 'Stanley's Stick'</p>		<p><b>LTE: Ssh!</b> 'Sshh! We Have a Plan' by Chris Nounton</p> <p><b>LTE: Broken Wing</b> 'How to Heal a Broken Wing'</p>	<p><b>LTE: On Sudden Hill</b> 'On Sudden Hill' by Benki Davies</p>	<p><b>LTE: Who Did It?</b> 'Who Done It?' by Oliver Tallec <i>intentions and consequences</i></p>

**Whole Class Reading**

This Is How We Do It  
The King of the Birds  
The Woodcutter and the Bear  
On Safari  
Poles Apart

**Whole Class Reading**

Rabbit's Birthday Surprise  
The Mystery Man  
The Secret  
Little Blue, Big Blue  
The Singing Princess  
Count on Your Body



Flexible transition from whole class phonics to whole class reading, as appropriate for the class. Focusing on developing word reading and subsequently the fluency and stamina of readers, ensuring children get sufficient practice (i.e. class repeated reading) at decoding and word reading in texts.

**What to do with Year 2 from September?**  
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**.

**1. Have you completed the Year 1 Summer 2 teaching?**

<b>Yes</b> Go to question 2 below.	<b>No</b> Go back and teach it. Aim to have completed this by the end of Autumn 1.	<b>No, and I have gaps in spring 1 and 2</b> 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 if means teaching two lessons a day.
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**2. Are all your children on track with phonics?**

<b>Yes</b> Assess all children using the Year 2 Phase 5 review assessment. Teach the Phase 5 review for five weeks. Repeat the Phase 5 review assessment to see progress and plan any gap filling. Continue to Year 2 Bridge to spelling and the Year 2 Spelling programme.	<b>No, but some of them are if you have another adult:</b> Teach two separate groups. 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. Use the Year 2 Phase 5 review for children who are on track. (See column 1, left). <b>If you do not have another adult:</b> Teach your whole class the main programme Year 1 Phase 5 planning. Consider using the Year 2 Phase 5 review to challenge children who are on track.	<b>No, some are at Phase 4</b> Keep these children in class if you are teaching Phase 5. Do not keep them in class if you are teaching the Spelling programme. Teach <b>Rapid Catch-up Phase 4*</b> in groups, as needed. Assess every four weeks. These children should follow the Rapid Catch-up programme to its completion. <b>No, some are at Phase 2 or 3</b> Do not keep these children in class if you are teaching Phase 5 or the Spelling programme. Teach <b>Rapid Catch-up Phase 2 or 3*</b> in groups as needed. Assess every four weeks. These children should follow the Rapid Catch-up programme to its completion.
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Ada Twist, Scientist  
Andrea Beaty

Winter's Child  
Angela McAllister

The Shopping Basket  
John Burningham

Fanatical About Frogs  
Owen Davey

The Pea and the Princess  
Mini Grey

The Magic Finger  
Roald Dahl

George's Marvellous Medicine  
Roald Dahl

Africa, Amazing Africa  
Atinuke

**Phonics (Little Wandle)**  
Phase 2-5 Catch Up and Fluency Development

**Text Study**

- Non-Fiction: Great Fire of London
- Vlad and The Great Fire of London (Kate Cunningham)
- The Great Fire of London (Emma Adams)
- Lost and Found (Oliver Jeffers)
- The Perfect Fit (Naomi Jones)
- I Am Enough (Grace Byers)
- Amazing Aeroplanes (Tony Mitton and Ant Parker)
- Little People, Big Dreams: Amelia Earhart (Maria Isabel Sanchez Vegara)
- Amelia Earhart (Libby Romero)

**Text Study**

- The Night the Reindeer Saved Christmas (Raj Kaur Khaira and Kasia Nowowiejska)
- The Christmasaurus (Tom Fletcher)

**Text Study**

- Shackleton's Journey (William Grill)
- Great Explorers (James Buckley)
- Little People, Big Dreams: Ernest Shackleton (Maria Isabel Sanchez Vegara)
- Amazing Women (Caryn Jenner)
- Counting on Katherine (Helaine Becker)
- Hidden Figures (Margot Lee Shetterly and Winifred Conkling)
- How to Catch a Star (Oliver Jeffers)
- Iggy Peck Architect (Andrea Beaty)

**Text Study**

- Old Enough to Save Our Planet (Loll King and Adelina Lirius)

**Text Study**

- Stories from Around the World
- The Proudest Blue (Ibthihaj Muhannad and Hatem Aly)
- The Invisible (Tom Percival)
- The BFG (Roald Dahl)

**Text Study**

- The Big Book of Beasts (Barbara Taylor and Yuval Zommer)
- African Tales
- Leaf (Sandra Dieckmann)
- Bloom

**LTE: Rosie's Walk**

'Rosie's Walk' by Pat Hutchins  
*frames of reference*

What is it important to have in a story? What do you think is important that stories include? (Problem, villain).

**LTE: Crocodile**

'The Selfish Crocodile' by Faustin Charles

*classification*

Surprising heroes, heroes who are not strong or big.

**LTE: Zog**

'Zog' by Julia Donaldson and Axel Scheffler

*classification*

Breaking stereotypes.

**LTE: The Suitcase**

'The Suitcase' by Chris Naylor-Ballestero

*symbolic reasoning*

Drawing activities and reflection based on previous thoughts.

**LTE: Fish is Fish**

'Fish is Fish' by Leo Lionni

*frames of reference*

Think about the reader as you write. What could we change or not change?

**LTE: Bear**

'I Want My Hat Back' by Jon Klassen

*narrative sequencing*

Role play, question and answer sessions with the bear.

**LTE: Journey**

'Journey' by Aaron Becker

*symbolic reasoning*

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?

**LTE: Quest**

'Quest' by Aaron Becker

*classification*

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?

**LTE: Return**

'Return' by Aaron Becker

*frames of reference*

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?

**LTE: Kids**

'Kids' by Spike Milligan

*intentions and consequences*

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?

**LTE: Dark**

'Scared of the Dark' Poem

*frames of reference*

How do you decide which picture was most fitting? Other stories / poems set in the dark?

**LTE: Wild**

'Wild' by Emily Hughes

*symbolic reasoning*

Role play different characters - what might they be thinking at these moments? Compare Wild to something else. How is it similar or different? Is Wild similar or different to fairy tales?

**LTE: Elise**

'The Visitor' by Antje Damm

*symbolic reasoning*

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?

**LTE: The Wall**

'The Wall' by John Agee

*intentions and consequences*

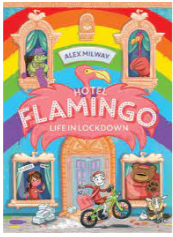
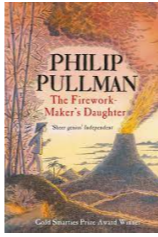
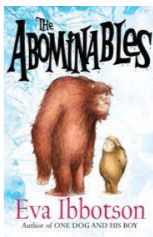

Write an account of how the wall came to be? Who built it and why? Would the world be better without the wall?

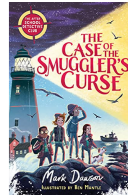

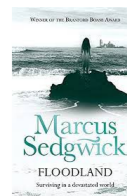
**LTE: Big Wolf and Little Wolf**

'Big Wolf and Little Wolf' by Nadine Brun-Cosme and Oliver Tallec

*frames of references*

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.

Year 3	<p><b>Whole Class Reading</b> Hotel Flamingo Alex Milway</p> 	<p><b>Whole Class Reading</b> The Iron Man Ted Hughes</p> 	<p><b>Whole Class Reading</b> The Firework Maker's Daughter Philip Pullman</p> 	<p><b>Whole Class Reading</b> Bill's New Frock Anne Fine</p> 	<p><b>Whole Class Reading</b> The Abominables Eva Ibbotson</p> 	<p><b>Whole Class Reading</b> Ariki and the Giant Shark Nicola Davies</p> 
	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>See Inside Your Body</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>Stone Age Boy (Satoshi Kitamura)</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>Earthshattering Events (Sophie Williams)</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>Poetry (Shel Silverstein)</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>Let's Celebrate (Debjani Chatterjee &amp; Brian D'Arcy)</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>The Great Kapok Tree (Lynne Cherry)</li> <li>Planet Full of Plastic (Neil Layton)</li> </ul>
	<p><b>LTE: Who What Where</b> '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><b>LTE: Luna</b> 'La Luna' Short Film <i>classification</i></p>	<p><b>LTE: The Present</b> '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><b>LTE: Kite</b> '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><b>LTE: Mysteries</b> 'The Mystery of Harris Burdick' by Chris Van Allsburg <i>classification</i></p>	<p><b>LTE: Blue Yellow</b> '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><b>LTE: Splash</b> 'Splash' by Basho Matsuo <i>classification</i> Take the Haiku and turn it into a story.</p>	<p><b>LTE: The Sea Saw</b> 'The Sea Saw' by Tom Percival <i>narrative sequencing</i> Does the great kapok tree have a twist? Is it believable?</p> <p><b>LTE: Rain Rainbows</b> 'Rain Before Rainbows' by Smriti Prasad-Halls <i>symbolic reasoning</i> What does the rainbow mean? How believable are the happy endings in both stories?</p>	<p><b>LTE: Here We Are</b> 'Here We Are' by Oliver Jeffers <i>classification</i></p> <p><b>LTE: Red</b> 'The Red Tree' by Shaun Tan <i>narrative sequencing</i> How can you use metaphors to describe feelings from other texts?</p>
Year 4	<p><b>Whole Class Reading</b> When the Mountains Roared Jess Butterworth</p> 	<p><b>Whole Class Reading</b> Who Let the Gods Out? Maz Evans</p> 	<p><b>Whole Class Reading</b> Varjak Paw SF Said</p> 	<p><b>Whole Class Reading</b> Kensuke's Kingdom Michael Morpurgo</p> 	<p><b>Whole Class Reading</b> The Day I Was Erased Lisa Thompson</p> 	<p><b>Whole Class Reading</b> Podkin One-Ear Kieran Larwood</p> 
	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>Kay's Anatomy (Adam Kay)</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>Greek Myths (Jean Menzies)</li> <li>Ancient Games (Iris Volant &amp; Avalon Nuovo)</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>Refugees (Brian Bilston)</li> <li>We Refugees (Benjamin Zephaniah)</li> <li>The Journey (Francesca Sanna)</li> <li>Various Poetry</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>What a Waste (Jess French)</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>Still I Rise (Maya Angelou)</li> </ul>	<p><b>Text Study</b></p> <ul style="list-style-type: none"> <li>A Year Full of Celebrations and Festivals (Christopher Corr &amp; Claire Grace)</li> <li>1066 and Before That (Brian Moses &amp; Roger Stevens)</li> </ul>
	<p><b>LTE: Before After</b> 'Before After' by Anne Margot Ramstein <i>narrative sequencing</i></p> <p><b>LTE: Wolves</b> 'Wolves' by Emily Gravett <i>classification</i></p> <p><b>LTE: Promise</b> '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><b>LTE: Halvar</b> '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><b>LTE: Philip</b> '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><b>LTE: Old</b> 'The Little Boy and the Old Man' by Shel Silverstein <i>intentions and consequences</i> What ways do writers create sympathy?</p> <p><b>LTE: Ian</b> 'Ian' (short film) by Mundoloc CGI Ian Foundation <i>frames of reference</i> Choose how to represent something.</p> <p><b>LTE: Milo</b> '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><b>LTE: Tunnel</b> '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><b>LTE: Alike</b> '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><b>LTE: Shirley</b> 'Come Away from the Water, Shirley' by John Burningham <i>narrative sequencing</i></p> <p><b>LTE: Bernard</b> 'Not Now Bernard' by David McKee <i>intentions and consequences</i></p> <p><b>LTE: Dig a Hole</b> '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><b>LTE: Foundling</b> '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><b>LTE: Umbrella</b> 'Umbrella' Short Film What would the epilogue be from Podkin One Ear? Link with Kensuke's Kingdom.</p>

Year 5	<b>Whole Class Reading</b> Oliver Twist (Abridged Version) Charles Dickens 	<b>Whole Class Reading</b> The Runaways Ruth Thomas 	<b>Whole Class Reading</b> Ruby Redfort: Look Into My Eyes Lauren Child 	<b>Whole Class Reading</b> The Demon Headmaster Gillian Cross 	<b>Whole Class Reading</b> The Butterfly Lion Michael Morpurgo 	<b>Whole Class Reading</b> The Case of the Smuggler's Curse Mark Dawson 
	<b>Text Study</b> •	<b>Text Study</b> • The Highwayman (Alfred Noyes)	<b>Text Study</b> • The Wolves of Willoughby Chase (Joan Aiken)	<b>Text Study</b> • Ali Baba and the Forty Thieves	<b>Text Study</b> • The Lion, the Witch and the Wardrobe (CS Lewis)	<b>Text Study</b> • The Jabberwocky (Lewis Carroll)
	<b>LTE: Voices 1</b> 'Voices in the Park' by Anthony Browne <i>frames of reference</i>  <b>LTE: Voices 2</b> '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?	<b>LTE: The Enemy</b> 'The Enemy' by Davide Cali and Serge Bloch <i>frames of reference</i>  <b>LTE: Rabbits</b> 'The Terrible Things' by Eve Bunting <i>symbolic reasoning</i>  <b>LTE: Why?</b> '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?	<b>LTE: Feathers</b> 'Feathers' Short Film <i>symbolic reasoning</i> At what point do they mature?  <b>LTE: Conquerors</b> 'The Conquerors' by David McKee <i>intentions and consequences</i>	<b>LTE: Lulu</b> 'What Has Happened to Lulu?' by Charles Causley <i>classification</i>  <b>LTE: Hole</b> '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.  <b>LTE: Visitor</b> '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.	<b>LTE: Staircase</b> '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).  <b>LTE: Last Stop</b> '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?	<b>LTE: Creatures</b> '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.  <b>LTE: The Long Walk</b> '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.  <b>LTE: Maker</b> '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.
Year 6	<b>Whole Class Reading</b> Wonder RJ Palacio 	<b>Whole Class Reading</b> The Boy in the Tower Polly Ho-Hen 	<b>Whole Class Reading</b> Skellig David Almond 	<b>Whole Class Reading</b> Holes Louis Sachar 	<b>Whole Class Reading</b> Pig Heart Boy Malorie Blackman 	<b>Whole Class Reading</b> Floodland Marcus Sedgwick 
	<b>Text Study</b> • Orange is No Man's Land (Elizabeth Laird)	<b>Text Study</b> • Beetle Boy (MG Leonard)	<b>Text Study</b> • Asha and the Spirit Bird (Jasbinder Balan)	<b>Text Study</b> • Injustice (Shakur Grant) • Derby Day (Maz O'Connor) • Suffragette, the Battle for Equality (David Roberts) • Amazing Evolution: The Journey of Life (Anna Claybourne) • The Island (Armin Greder)	<b>Text Study</b> • The Dong With a Luminous Nose (Edward Lear) • We Are All Greta (Valentina Giannella)	<b>Text Study</b> • Goldfish Boy (Lisa Thompson)
	<b>LTE: Life Doesn't Frighten Me</b> 'Life Doesn't Frighten Me' by Dr Maya Angelou <i>frames of reference</i>  <b>LTE: Maps</b> 'Geography Lesson' by Brian Patten <i>symbolic reasoning</i> What are the objects in Wonder that symbolise courage / strength?	<b>LTE: Way Home</b> '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?  <b>LTE: Bear</b> 'My Mother Saw a Dancing Bear' by Charles Causley <i>classification</i>	<b>LTE: Tree</b> '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.  <b>LTE: Shoes</b> '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 Causy Holland.	<b>LTE: Snowmen</b> '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, Kissin Kate Barlow).  <b>LTE: Knight</b> '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).  <b>LTE: Survivors</b> '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.	<b>LTE: Who</b> 'Who?' by Charles Causley <i>frames of reference</i>  <b>LTE: Window</b> 'Window' by Jannie Baker <i>narrative sequencing</i>	<b>LTE: The Island</b> '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?  <b>LTE: Not Much Room</b> 'The Worm and the Bird' by Coralie Bickford-Smith <i>narrative sequencing</i>  <b>LTE: Happy Birthday Moon</b> Memories about Priory School. Life as an autobiographical poem.