

Woodley's Reading Spine

A Reading Spine is set to establish the core books that all children will experience: these are 'must have' reads - the finest books that we can find.

Our aims are to:

- Inspire reading for pleasure and not to always have to write about it, make up another one, highlight specific words and sentences etc. Just to enjoy, discuss and have fun with! It is a great way to develop vocabulary in a relaxed and pleasurable way.
- Widen the children's reading choices. They may be inspired to read other books by the same author.
- Model what 'good' reading looks like and share the enjoyment of a story with the whole class. 36% of parents say they don't have time to read a bedtime story to their children.
- To ensure each class has dedicated story/shared reading times throughout their week.

Great Books

Great books build the imagination. The more we read aloud expressively, and the more children are able to savour, discuss and reinterpret literature, the more memorable the characters, places and events become. A children who is read to will have a much more developed imagination and will be better equipped with language.

Great Stories

Great stories speak to us as individuals and some children will return to certain books again and again. Great stories also build our language because around 75% of our vocabulary comes from our reading. Reading develops the ability to think in the abstract; to follow lines of thought. Having a reading spine builds a common bank of stories that bind the community together. These are shared and deeply imagined common experiences.

Our Reading Spine

The reading spine books are central to our school's book stock but is supplemented by many other books. The books have been set out in the order in which they might be read, as the final books in each section tend to be more demanding.

| Early Years Foundation Stage | |
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| Great picture books with which the children will build a strong acquaintance. | |
| Nursery – fourteen books | Reception – twelve books |
| <ul style="list-style-type: none"> • Where's Spot? • Dear Zoo • You Choose • We're Going On a Bear Hunt • Brown Bear, Brown Bear • What Do You See? • Jasper's Beanstalk • The Very Hungry Caterpillar | <ul style="list-style-type: none"> • Owl Babies • The Gruffalo • Handa's Surprise • Mr Grumpy's Outing • Rosie's Walk • Six Dinner Sid • Mrs Armitage • Whatever Next |

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| <ul style="list-style-type: none"> • Hariy Maclary from Donaldson's Dairy • Each Peach Pear Plum • Hug • The Train Ride • Come On Daisy | <ul style="list-style-type: none"> • On The Way Home • Farmer Duck • Goodnight Moon • Shh! |
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| <u>Key Stage One</u> | |
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| Year 1 Great picture books with which the children will build a strong acquaintance. | Year 2 Is a transition year, with both great picture books and 'chapter stories' included. |
| <ul style="list-style-type: none"> • Peace at Last • Can't You Sleep Little Bear? • Where The Wild Things Are • The Elephant and the Bad Baby • Avocado Baby • The Tiger Who Came to Tea • Lost and Found • Knuffle Bunny • Beegu • Dogger • Cops and Robbers • Elmer | <ul style="list-style-type: none"> • Traction Man is Here • Meerkat Mail • Amazing Grace? • Pumpkin Soup • Who's Afraid of the Big Bad Wolf? • Dr Xargle's Book of Earthlets • Not Now Bernard • Tuesday • The Flower • Gorilla • Emily Brown and the Thing • Frog and Toad Together • The Owl Who Was Afraid of the Dark <p><u>Novels</u></p> <ul style="list-style-type: none"> • The Giraffe, The Pelly and Me • Fantastic Mr Fox • The Hodgheg • Flat ~Stanley • Willa and Old Miss Annie |

| <u>Lower Key Stage 2</u> | |
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| Year 3 Six novels with a focus on one core picture book. Enough space to focus on new finds. | Year 4 Six novels with a focus on one core picture book. Enough space to focus on new finds. |
| <ul style="list-style-type: none"> • The Iron Man • Cat Tales: Ice Cat • The Sheep-Pig • The Abominables • The Lion, the Witch and the Wardrobe • The Battle of Bubble and Squeak • Hansel and Gretel (Picture Book) | <ul style="list-style-type: none"> • Bill's New Frock • Charlotte's Webb • Why the Whales came • The Snow Walker's Son • Perry Angel's Suitcase • Voices in the Park (picture book) |

To be followed after a discussion!

| <u>Upper Key Stage 2</u> | |
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| Year 5 Six novels with a focus on one core picture book. Enough space to focus on new finds. | Year 6 Six novels with a focus on one core picture book. Enough space to focus on new finds. |
| <ul style="list-style-type: none"> • The Wolves of Willoughby Chase • Varjak Paw • Wolf Brother • Street Child • The Midnight Fox • Tom's Midnight Garden • FArTHER (picture book) | <ul style="list-style-type: none"> • Holes • Clockwork • The Hobbit • Skellig • Fireweed • River Boy • The Arrival (picture book) |

Top tips for using picture books

Picture books should be read straight through as the children want to hear the story. There may be times when a timely pause for discussing what may happen next etc is used to great effect. Re-reading over several days will allow you to focus in on different aspects of the story.

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| Show the front/back cover. Ask: What sort of story is this? What might happen? Tell the story to a partner based on the cover image or start from the title. |
| Read through and pause every so often. Ask: What is going to happen next? |
| Invite the children to discuss what they enjoyed about the book or what it reminded them of or meant to them. |
| Explore links and connections. Ask: Can you find where the story repeats itself? Are there links between this story and our lives, or between this story and other stories? |
| As a class list possible questions, such as things we are not sure about and would like to discuss. List the questions and then choose the ones that would be most fruitful to talk about. |
| Role-play a scene immediately after the book has finished or before the story starts. Alternatively, select an image from the middle of the book. Ask: What is happening? What might happen immediately before and after? |
| Cover the dialogue with a sticky note before inviting the children to predict what could be being said. |
| Pause the reading and 'freeze-frame' the page, then interview each character that appears on it. Ask: What are you thinking/feeling/hoping will happen next? What are you regretting? |
| Use 'what if' statements to raise different possibilities in the narrative. |
| Let the children choose how they will respond to a text – and add to your own repertoire of possibilities from their ideas. |
| Use a shoebox to create a diorama of a key scene. |

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| Fill a story bag with objects or puppets and a map linked to a story, so that children can take the book home and explore the story through play. |
| Display selected images and ask them if they can work out what might happen on the pages before and after. Another option is to show three images from different parts of the story. Ask: In which order should the images be placed – and why? |
| On the first reading use sticky notes to cover key words in a story. Let the children discuss what they think the words might be, or what the effect on the reader will be for their choice. |
| Show the class just the pictures in the story. Can the children tell the story using only images? |
| Provide costumes or hats for the children to use in role play. |

Top tips for using novels

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| Ask the children to discuss their preferences and to explain their ideas. |
| Together explore links and connections. Ask: Are there links between this story, other stories or works of art? How does the tale make a link with your own life? |
| Ask the children to list possible questions, such as things that they are not sure about and would be useful to discuss. List the questions and then choose the ones that would be most fruitful to talk about. |
| In pairs, encourage gossip about the events so far. |
| In stories where the characters have problems to solve, invite children to work in pairs with one in role as an agony aunt and the other in role as a character who will explain the problem. Encourage the 'agony aunt' to provide some advice. |
| In pairs, sit the children back to back with one child in role as a character phoning a friend. Encourage the character to explain what has been going on while the friend listens and then responds with advice. |
| In role as journalists, invite the children to interview a character. |
| Provide or create with the children news bulletins for key moments in the story. |
| Together draw 'feelings graphs' showing the ups and downs for the different characters in the story. |
| Encourage children to choose their favourite word, phrase, line or section and share. Ask: Why do you like that part? |
| Display images and ask: Which is the one image that says the most in the story? What does it say to the reader? |
| With the class select words that encapsulate the essence of the book. Make a list of these key words and then select the 'best'/'truest' five words. |
| Let them choose a favourite line, phrase or word from the novel. Invite them to stand in a circle, take it in turns to step into the circle and say the word aloud with a gesture. Encourage everyone else to then repeat the word and gesture. |
| Stand the group in a circle and ask each of them to choose an action from an event in the story that is memorable, then step into the circle and mime the action. Then everyone else can imitate the action. |
| During a reading session with the class alter a story by stopping, considering possible plot lines and then retelling the story. |
| As a whole class put especially bad characters on trial. |
| Ask children to create the back page blurb for the story and design a new cover or advert. |
| Invite groups to create a 'for sale' advert for a character or the book itself verbally. |
| Provide time for children to create an end-of-term report for a character verbally. |

Class story time

'Talk for Reading' principles are (discussion as the story progresses):

- All ideas are accepted and given serious consideration.
- Everybody should think, try and 'have a go' at contributing.
- You can build on someone else's ideas.
- You can also challenge someone's ideas by putting forward alternative thoughts
- Be ready to change your mind.
- Everyone must listen to each other.

It is a form of comprehension carried out with the class. It involves open discussion about the text, intending to develop engagement and the ability to read critically, deepening understanding and therefore appreciation. The skill is for the teacher to become a good listener, prompting the children to do most of the wondering, thinking, exploring, suggesting and summarising. The teacher's role is to instigate a conversation, acting as an interested listener and holding up an idea for further inspection by repeating what has been said. The teacher will draw attention to certain sections of a book that might benefit from further thinking by focusing the children.

As the reading progresses the class will begin to tie ideas together as they go along, revising their thinking in the light of new information and making connections across a text. Much of the talk will hinge around what intrigues us as readers, constantly raising questions and putting forward possible interpretations.

Phrases to help the children talk e.g. I'm not sure but... We wondered whether... The writer seems to suggest that...

Things to talk about might include:

- Initial ideas, thoughts, feelings, memories, experiences, possibilities and questions.
- What did we imagine, think and feel.
- What might have happened before? What might happen next? - giving reasons
- Vocabulary
- Key words that provoke interest
- How the writing is hooking the reader.
- Inference/deductions- work out from clues in the text.
- Re-reading for fluency.
- Saying a sentence aloud using expression – discussing possible different ways of saying the sentence noticing punctuation.
- Changing an idea in the light of new information.
- Seeing events from the different viewpoints of character/sides of an argument.
- Raising questions-wondering.
- Making connection with other books and own experiences.
- Summarising – drawing threads together.
- Discussing the overarching theme or line of argument – evaluation and personal preference.