



Greenside Primary School

Reading and Poetry Progression Framework

Curriculum Intent

Community	Resilience	Creativity	Aspiration	Diversity
<p>All classes in school visit our local Leeds Libraries at Pudsey twice a year to participate in reading workshops and selecting reading for pleasure books for their class. We also invite into school authors and poets to raise the profile of reading, especially when celebrating events such as World Book Day and National Poetry Day.</p>	<p>At Greenside, we have carefully selected texts with added complexities so that children develop depth in knowledge, vocabulary and skills when reading. Texts may be narratively complex, contain archaic language, have non-linear time sequences or be resistant, with complex plots of themes.</p>	<p>Through immersing children in a range of fiction, non-fiction and poetry, they embark on literary adventures through the pages of books they read. Children’s minds open to a world of endless possibilities and creativity. They bring to life the characters, settings, and events in the stories they read and have read to them.</p>	<p>At Greenside, we encourage all of our children to see themselves as budding authors and poets as our work is regularly published by Young Writers. We aspire to be like the protagonists in the stories we read, overcoming challenges to be the best versions of ourselves.</p>	<p>We read books and poems written by a diverse range of authors and poets. The core texts we have selected include stories from other cultures as well as the children’s own. They act as mirrors to their lives and the Greenside school community as well as windows to the outside world. Through reading varied texts, we have an understanding and appreciation of others.</p>

The reading curriculum at Greenside aims for children to develop:

- A lifelong love of reading.
- Excellent phonic knowledge and skills.
- Fluency and accuracy in reading across a wide range of contexts throughout the curriculum.
- Knowledge of an extensive and rich vocabulary.
- An excellent comprehension of texts.
- The motivation to read for both study and for pleasure.
- Extensive knowledge through having read a rich and varied range of texts.

Implementation

The Reading curriculum at Greenside Primary school has been carefully considered to ensure coverage of all the National Curriculum objectives whilst taking into account the needs and interests of our pupils. As a one and a half form entry school, we have carefully devised a 2-year cycle to ensure coverage of key knowledge and skills.

For children to develop a breadth and depth in knowledge, vocabulary and skills in reading, we have carefully selected texts which form our ‘Greenside Reading and Poetry Spine’. These texts have been chosen due to their added complexities, which include:

- **Archaic Language** – Understanding archaic language gives pupils access to some of the most influential and seminal texts ever written. This is language that is unusual in today’s world.

- **Non-Linear Time Sequences** – Standard texts show time unfolding consistently. Non-linear sequences have narratives that leap around and double back on themselves.
- **Narratively Complex** – The narrator of the story can be unreliable or may not be consistent in their telling of the story. At other times, there is more than one narrator and sometimes the plot is so interwoven and complex, it takes lots of unpicking to understand what is happening.
- **Symbolic** – Some texts use metaphor and images whilst others convey an allegorical meaning.
- **Resistant** – Some texts are deliberately confusing: most poems fall into this category. The reader must assemble meaning around nuances, hints and clues.
- **Reflecting Realities** – These texts reflect realities and celebrate the diversity of the modern world. Themes include ethnicity, faith and religion, multi-culturalism and cultures from around the world, LGBT and gender.
- **PSED Focus** – Texts which support pupils with their personal, social and emotional development.

Daily story time is a priority in school as it provides an opportunity for adults to share the core texts and class novels with the children and foster a love of reading. From Year 2, children are encouraged to activate their prior knowledge; build mental models of what they are reading; make predictions and inferences; and understand the vocabulary in its context. These 'Read Aloud, Think Aloud' strategies are explicitly modelled by the teacher.

Alongside our class books and non-fiction texts, we have identified a core set of poems for each year group. Children will encounter a varied selection of poems in Guided Reading and English lessons, where vocabulary and meaning can be explored and explained, together with the development of children's wider reading skills. Each year group will learn at least two poems to be performed and shared with their peers, parents or visitors. The core set of poems are a starting point and teachers can add to the list of books throughout the year to further develop children's exposure and enjoyment of poetry. Through sharing, reading, writing and performing rhymes and poems, we aim to build children's emotional connection to language and the world around us.

Children perform their own poetry alongside the poems learnt. Poems are used to develop vocabulary, fluency and prosody, imagination and empathy. Wherever they are encountered in school, our children are urged to form opinions about their likes and dislikes and to understand and explain their preferences and respect the thoughts and feelings of others. We seek opportunities throughout the year for children to watch or hear poets reciting and discussing their own work.

The English Curriculum and Provision for Pupils with SEND

At Greenside Primary School, we believe all pupils should have the opportunity to learn to the best of their capabilities through a broad and balanced, inclusive curriculum. For our pupils with a Special Educational Need, we scaffold their learning to provide them with the strongest opportunities for success in our school. We believe firmly in the SEND Code of Practice's statement that 'every teacher is a teacher of SEN' and that our pupils with SEN should be provided with the same opportunities as their peers in our school. This means that, with their learning being personalised to meet their areas of need, they feel included in the classroom and make progress year on year. Reasonable adjustments are made in all lessons to enable this.

The English curriculum can be adapted to meet the needs of children with SEND in the following ways:

Universal Support across school for all subjects

Word Banks for pre-learning and to support during topics and themes
Cutting and Sticking Key Words on to work as prompts
Print out portions of work and learning objectives to minimise writing
Coloured Paper or recycled paper to minimise visual stress & background colours of the whiteboard is considered for pupils with dyslexia.
Breaking down lessons into short, manageable chunks
Mixed ability groups – using peers as support and role models
Adult assistance nearby/ Using another student as a reader/support
Now/Next or Visual Timetables – class and individual/ My Turn/Your Turn
Knowledge map/Mind Maps
Printing work larger and in smaller chunks
Cloze passages/activities to check learning
Draw answers or explanations / Actions – telling the story of a lesson
Fidget toys available/ Cushions for seats – wobble and wedge cushions- access to standing desks.
Pupils with hearing impairments/visual impairments are positioned close to the whiteboard to be able to access.
Word lists of key vocabulary for pre-learning and as prompts
A safe/quiet space in or Cloud Room
Keeping instructions short and one at a time

Universal Support specific to subject

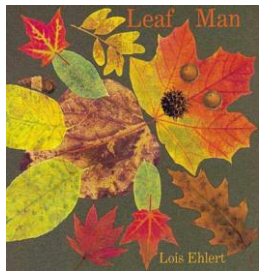
Assistive technology, e.g. text to talk dictation. Clicker 7 to help with spelling, providing a talking word bank. Dragon Dictate to support collect pupils' ideas
Word lists of key vocabulary for pre-learning and as prompts
Variety of pens/writing implements
Pencil grippers – variety of pens and pencils
Sentence stems and words banks to prompt and support
Talking post cards to reduce working memory
Songs and rhymes/mnemonics
Make available a range of accessible materials including, for example: chunky pencils, different coloured crayons, individual whiteboards and pens for writing in different contexts, pencil grips for pupils who need them, and cordless/tracker ball mouse for pupils with mobility difficulties.
Provide well-maintained and attractive library corner/shelves containing a range of texts that will appeal to pupils who are meeting reading challenges in the class. Include: highly visual texts, newspapers, comics, instruction booklets, and texts from popular culture, media and sport. The display should contain pupils' own reading recommendations and include clearly printed directions to help identify where texts are housed. Allocate time for pupils to gather appropriate literacy resources such as dictionaries, spelling cards, etc.

When planning for English, class teachers should adapt their lessons where necessary using ideas taken from this list, however, it is important to remember this list is not exhaustive and other adaptations may be needed for children with specific needs.

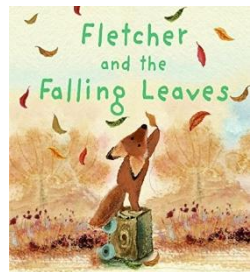
We also have 'Continuum of Provision Maps' for each area of SEND need (e.g. Autism, Cognitive, SEMH, Visual impairment etc).

Key Texts – Early Years Foundation Stage

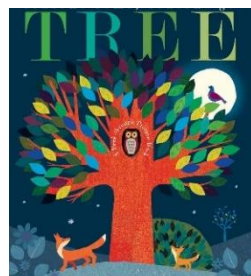
Autumn 1



Leaf Man
(Resistant)



Fletcher and the Falling Leaves
(Theme: Autumn)

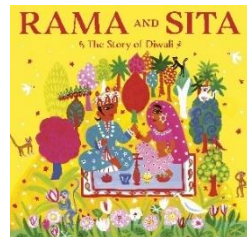


Tree: Seasons Come, Seasons Go
(Theme: Autumn)

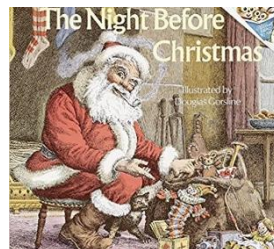
Autumn 2



The Colour Monster
(Resistant)
(PSED – Self-Regulation)

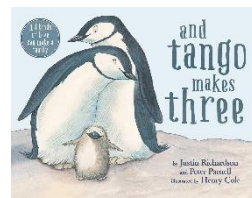


Rama and Sita: The Story of Diwali
(Reflecting Realities: Faiths and Religions)

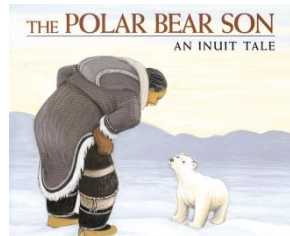


The Night Before Christmas (Poem)
(Archaic Language)

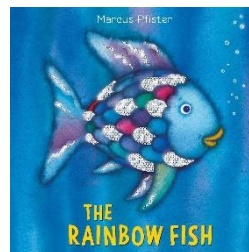
Spring 1



And Tango Makes Three
(Reflecting Realities: LGBT)

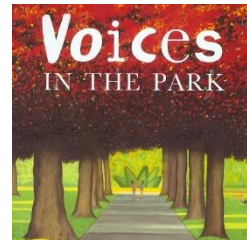


The Polar Bear Son
(Reflecting Realities – Cultures from Around the World)



The Rainbow Fish
(PSED – Becoming a Friend)

Spring 2

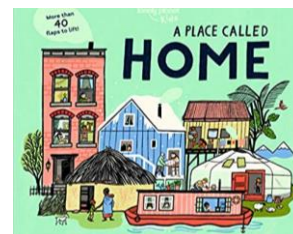


Voices in the Park
(Non-Linear Time Sequence/Narratively Complex)

THE TALE OF PETER RABBIT

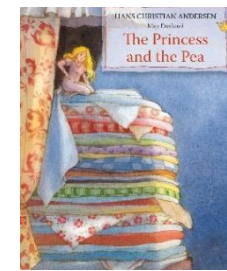


The Tale of Peter Rabbit
(Archaic Language)



A Place Called Home: Look Inside Houses Around the World
(Reflecting Realities – Cultures from Around the World)

Summer 1



The Princess and the Pea
(Archaic Language)

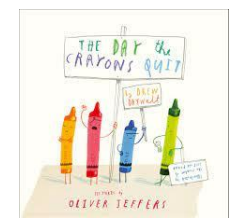


The Very Smart Pea and the Princess-to-Be
(Narratively Complex)

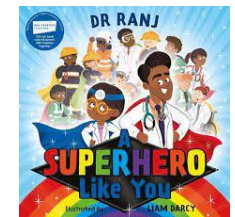


Grandad's Island
(Symbolic: PSED – dealing with loss /perspective of others)

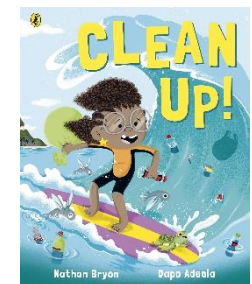
Summer 2



The Day the Crayons Quit
(Narratively Complex)



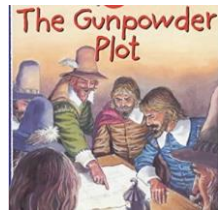
A Superhero Like You
(Theme: Aspirations)



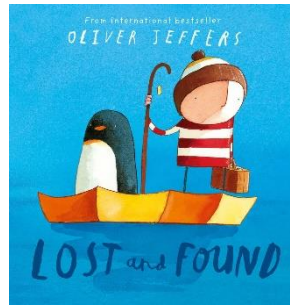
Clean Up!
(Theme: Aspirations)



The Big Pumpkin
(Theme: Autumn)



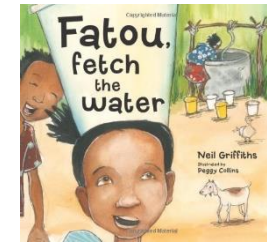
The Gunpowder Plot
(Reflecting Realities –
Cultures from Around the
World)



Lost and Found
(Resistant)
(PSED – Friendship)



Slug Needs a Hug
(Symbolic)



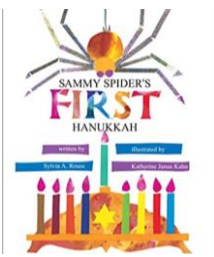
Fatou, Fetch the Water
(Reflecting Realities – Cultures
from Around the World)



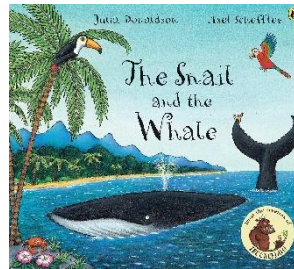
All the Ways to be Smart
(PSED – Celebrating
differences/Valuing myself)



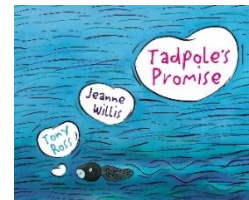
All Are Welcome
(Reflecting Realities:
Diversity and Inclusion)
(PSED – Managing Self)



Sammy Spider's First
Hanukkah
(Reflecting Realities: Faiths
and Religions)



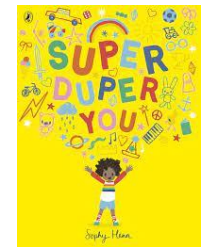
The Snail and the Whale
(Theme: Habitats/Climates)
(PSED – Managing Self)



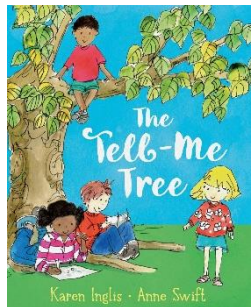
Tadpole's Promise
(Resistant)



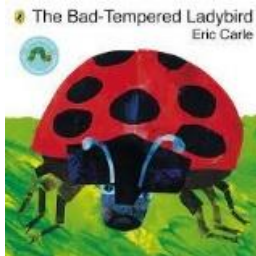
My Hair/Coming to
England
(Reflecting Realities –
Ethnicity/multiculturalism)



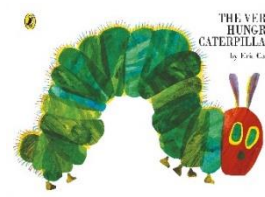
Super Duper You
(PSED –Valuing myself)



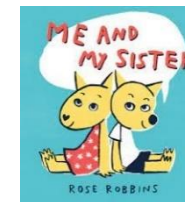
The Tell-Me Tree
(PSED – Managing
Self/Building Relationships)



The Bad-Tempered
Ladybird
(PSED – Managing Self)



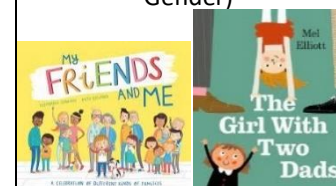
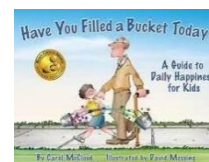
The Very Hungry
Caterpillar
(Theme: Lifecycles)



Me and My Sister
(Reflecting Realities –
Gender)



Perfectly Norman
(PSED – Managing Self)



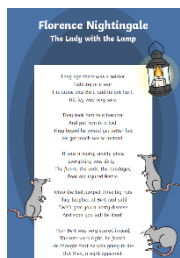
My Friends and Me/The
Girl with Two Dads
(Reflecting Realities – LGBT)

Key Texts Years 1 and 2 – Cycle A

Autumn 1



Katie in London, *James Mayhew*
(Reflecting Realities - Culture)

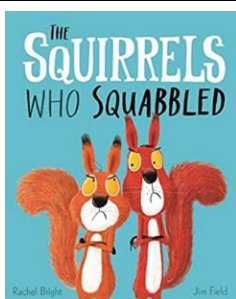


The Lady of the Lamp, *Paul Perro*
(Resistant)



The Extraordinary Life of Mary Seacole, *Naida Redgrave*
(Theme: Aspirations)

Autumn 2

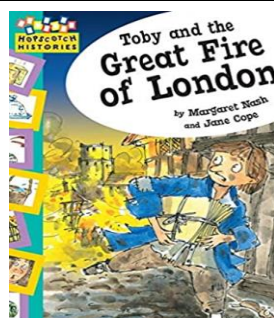


The Squirrels who Squabbled, *Rachel Bright*
(PSED – Friendship)
(Symbolic)

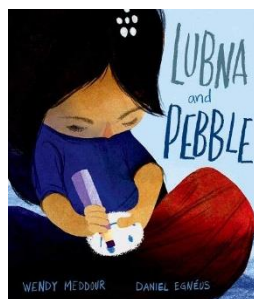


Coming to England, *Floella Benjamin*
(Reflecting Realities – Ethnicity/multiculturalism)

Spring 1

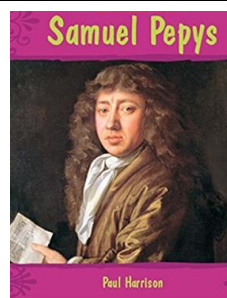


Toby and the Great Fire of London, *Margaret Nash*
(Reflecting Realities – Historical events)

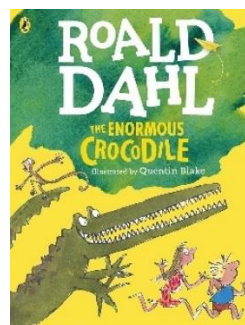


Lubna and Pebble, *Wendy Meddour*
(Reflecting Realities: Refugees)

Spring 2

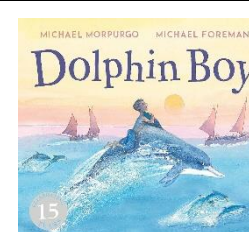


Samuel Pepys (dairy extracts), *Paul Harrison*
(Archaic Language)

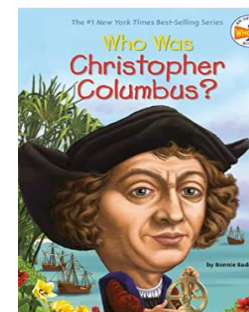


The Enormous Crocodile, *Roald Dahl*
(Symbolic)

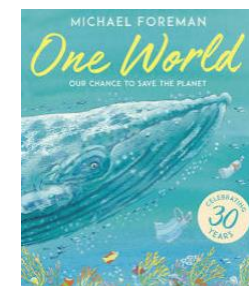
Summer 1



Dolphin Boy, *Michael Morpurgo*
(Symbolic)



Who was Christopher Columbus?
(Theme: Aspirations)



One World, *Michael Foreman*
(Symbolic/Resistant)

Summer 2



Little Red, *Bethan Woolvin*
(Narratively Complex)



The True Story of the 3 Little Pigs!
John Scieszka
(Narratively Complex)



Bugs Save the World
Buglife
(Theme: Community)

Years 1 and 2 Cycle A – Poetry

Poems to Share



The Poetry Basket 2

A selection of poems from The Poetry Basket 2



A First Book of the Sea,
Nicola Davies

Poems to Read and Perform

Yellow Butter,
Mary Ann Hoberman

The Old Man of Peru,
Anon

The Food Train,
Julia Donaldson

Poems to Write

Concrete

A concrete poem is written in the shape of its subject. As form is the highest consideration here sometimes the poems consist of single words describing their subject rather than complete lines.

Rhyming

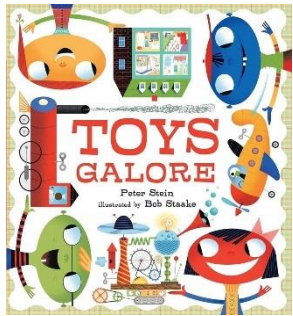
Rhyming patterns can be in couplets where pairs of lines rhyme or can be alternate where every other line rhymes.

Acrostic

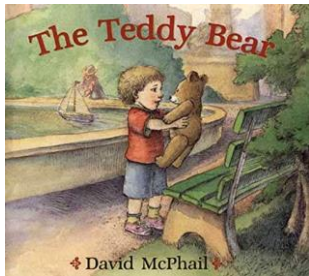
An acrostic is a poem in which the first letters of each line spell out a word or phrase. Usually, the first letter of each line is capitalised. Acrostics do not have to rhyme and there is not set length or rhythm for each line.

Key Texts Years 1 and 2 – Cycle B

Autumn 1

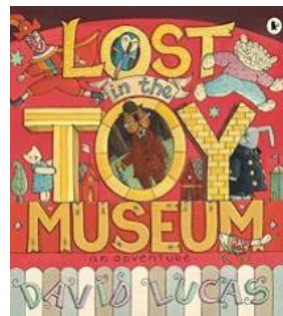


Toys Galore, Peter Stein
(Rhythm and rhyme)

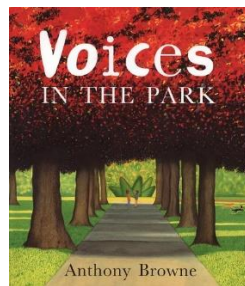


The Teddy Bear, David McPhail
(Narratively Complex)

Autumn 2

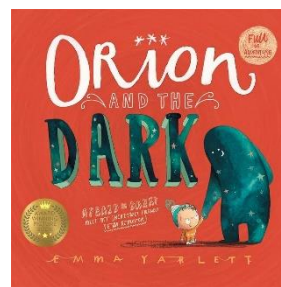


Lost in the Toy Museum,
David Lucas

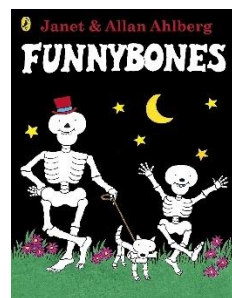


Voices in the Park
(Text with Non-Linear Sequence/Narratively Complex)

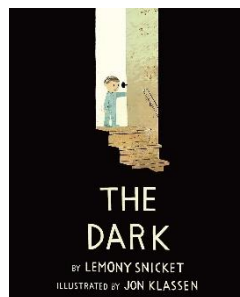
Spring 1



Orion and the Dark,
Emma Yarlett
(PSED – Overcoming fears)

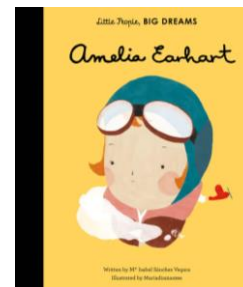


Funnybones,
Janet & Allan Ahlberg

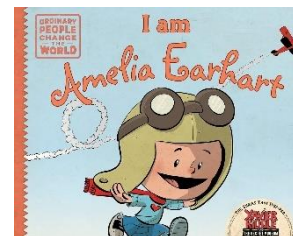


The Dark, Lemony Snicket
(Narratively Complex)

Spring 2



Little People, Big Dreams
Isabel Sanchez Vegara
(Theme: Aspirations)

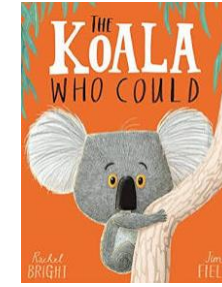


I am Amelia Earhart
(Audio book),
Brad Meltzer
(Theme: Aspirations)

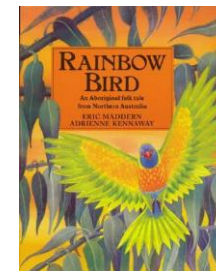


King Charles III, Andrea Mills
(Reflecting Realities: Monarchy)

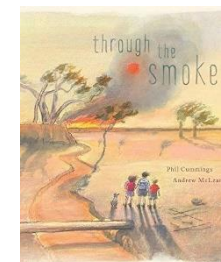
Summer 1



The Koala Who Could,
Rachel Bright
(PSED – Friendship)

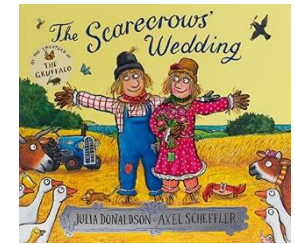


Rainbow Bird: An
Aboriginal Folk Tale,
Eric Maddern
(Theme: Diversity)

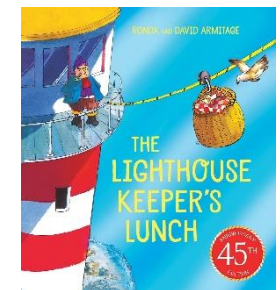


Through the Smoke,
Phil Cummings
(Narratively Complex/Resistant)

Summer 2



The Scarecrows' Wedding,
Julia Donaldson



The Lighthouse Keeper's Lunch,
Ronda and David Armitage
(Archaic Language)

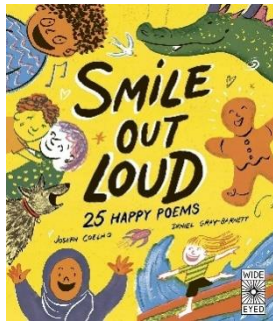
Years 1 and 2 Cycle B – Poetry

Poems to Share



The Poetry Basket 2

A selection of poems from The Poetry Basket 2



Smile Out Loud: 25 Happy Poems
Joseph Coello

Poems to Read and Perform

Song of the Train,
David McCord

Cats Sleep Anywhere,
Eleanor Farjeon

Sampan,
Tao Lang Pee

Poems to Write

Kenning

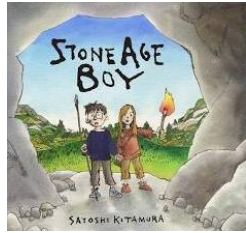
Kennings are a means of referring to people or objects without naming them directly. A Kenning names something by describing its qualities in a two-word compound expression (often consisting of a noun and a verb made into a noun using an -er ending). Kennings can be developed into a poem or a riddle.

Clerihew

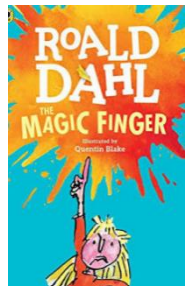
A clerihew is usually a humorous poem written about a specific person. It is a four-line comic verse with two rhyming pairs of lines with the rhyme scheme AABB. The First line of the poem will include the name of the person about whom the verse is written.

Key Texts Years 3 and 4 – Cycle A

Autumn 1

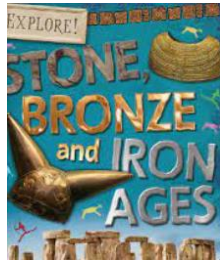


Stone Age Boy,
Satoshi Kitamura
(Non-Linear Time Sequence)

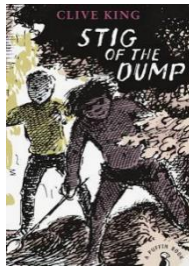


The Magic Finger,
Roald Dahl
(Non-Linear Time Sequence
/Archaic Language)

Autumn 2

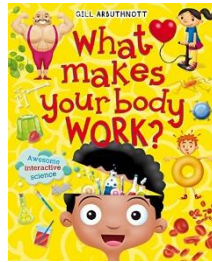


Explore! Stone, Bronze
and Iron Ages,
Sonya Newland
(Non-fiction)

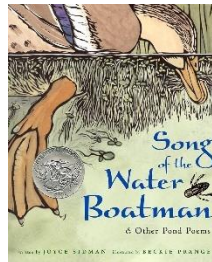


Stig of the Dump,
Clive King
(Archaic Language)

Spring 1



What Makes Your Body
Work?
Gill Arbuthnott
(Non-fiction)



The Season's Campaign,
Joyce Sidman
(Resistant/Symbolic)

Spring 2



Secrets of a Sun King,
Emma Carroll
(Complexity of Plot)



The History Detective
Investigates: Ancient
Egypt,
Rachel Minay
(Non-fiction)

Summer 1

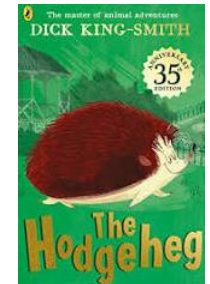


No Summit out of Sight,
Jordan Romero
(Theme: Aspiration)

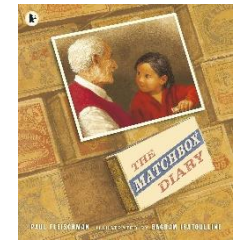


Tutankhamun's
Discovery,
Newspaper Article
(Archaic Language)

Summer 2



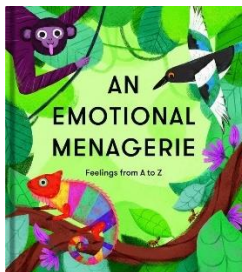
The Hodgeheg,
Dick King Smith



The Matchbox Diary,
Paul Fleischman
(Non-Linear Time Sequence)
(Theme: Resilience)

Years 3 and 4 Cycle A – Poetry

Poems to Share



An Emotional Menagerie,
The School of Life

Poems to Read and Perform

Please Do Not Feed the Animals,
Robert Hull

Pirate Pete,
James Carter

The Sound Collector,
Roger McGough

Poems to Write

List (1st Person Narrative)

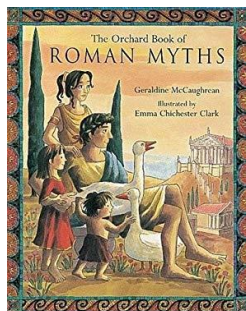
A list poem collects content in a list form. It can be purely a list without any transitional phrases. List poems don't have any fixed rhyme or rhythmic pattern – this is the poet's choice.

Diamante

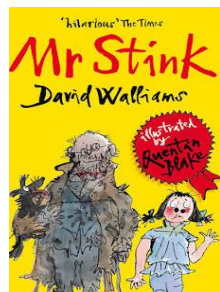
A diamante is an unrhymed seven-line poem. The first and seventh line of the poem have one word and this word is a noun. The second and sixth lines have two words and these are adjectives connected to the first noun. The third and fifth lines have three words and these are verbs. The fourth line has four words and these are nouns.

Key Texts Years 3 and 4 – Cycle B

Autumn 1

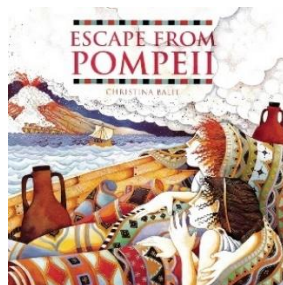


The Orchard Book of Roman Myths,
Geraldine McCaughrean
(Archaic Language)



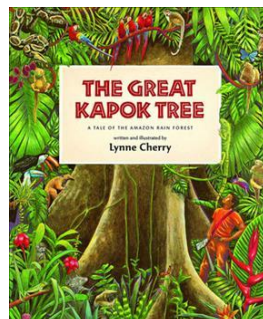
Mr Stink,
David Walliams
(Reflecting Realities: Homelessness, bullying, prejudice)

Autumn 2

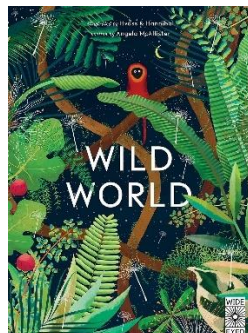


Escape from Pompeii,
Christina Balit
(Symbolic/Reflecting Realities: Natural disasters)

Spring 1

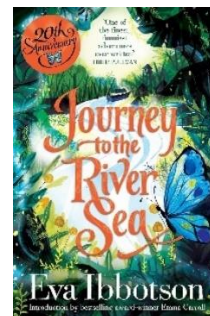


The Great Kapok Tree,
Lynne Cherry
(Reflecting Realities: Deforestation)

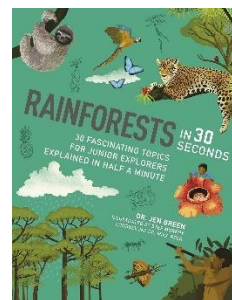


Wild World (Poetry),
Angela McAllister
(Symbolic/Resistant)

Spring 2

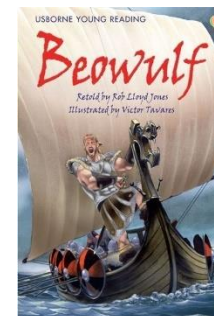


Journey to the River Sea,
Eva Ibbotson
(Archaic Language)



Rainforest in 30 Seconds,
Dr Jen Green
(Theme: Diversity/Community)

Summer 1



Beowulf,
Rob Lloyd Jones
(Complexity of Plot)

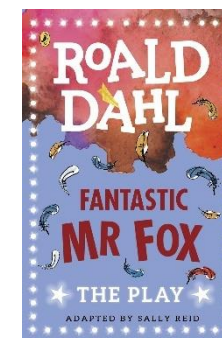


The Iron Man,
Ted Hughes
(Symbolic)

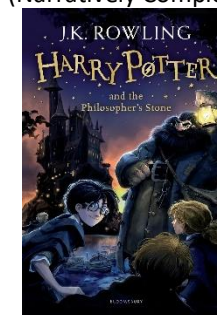
Summer 2



Everything: Anglo-Saxons
(National Geographic)
(Theme: Community)

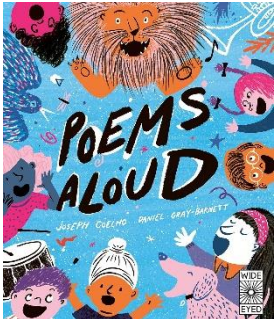
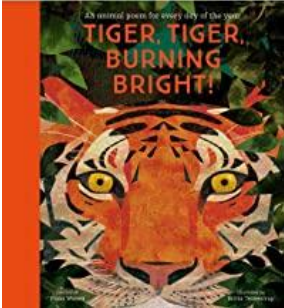


Fantastic Mr Fox – The Play,
Roald Dahl
(Narratively Complex)



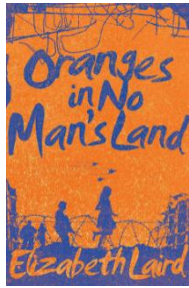
					<p>Harry Potter and the Philosopher's Stone, <i>J. K. Rowling</i> (Complexity of Plot/Symbolic)</p>
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Years 3 and 4 Cycle B – Poetry

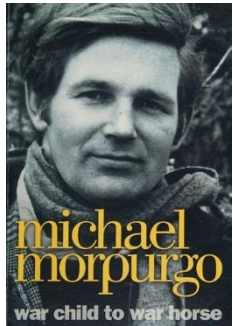
Poems to Share	Poems to Read and Perform	Poems to Write
 <p>Poems Aloud, <i>Joseph Coelho</i></p>  <p>Tiger, Tiger, Burning Bright, <i>Fiona Waters</i></p>	<p>The Adventures of Isabel, <i>Ogden Nash</i></p> <p>Gran Can You Rap? <i>Jack Ousby</i></p> <p>How to Turn Your Teacher Purple! <i>James Carter</i></p>	<p>Tanka</p> <p>Tanka, which means “short song,” is a literary form in Japanese culture. Most tanka poems written in English today are broken into five poetic lines with 5 syllables in line 1, 7 syllables in line 2, 5 syllables in line 3, and 7 syllables in lines 4 and 5. These poems are traditionally about seasons, nature, desires, or feelings, and often include many different types of literary devices, such as personification, metaphors, and similes.</p> <p>Didactic Cinquain</p> <p>Instead of using syllables and stresses, this type of cinquain poem uses words. Line 1: One word - The title of the poem. Line 2: Two words - Adjectives that describe the title. Line 3: Three words - Usually action words, ending in 'ing'. Tells the reader more about the subject. Line 4: Four words - Show emotions about the subject. Line 5: One word - A synonym of the title.</p>

Key Texts Years 5 and 6 – Cycle A

Autumn 1

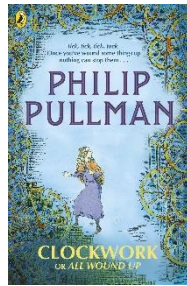


Oranges in No Man's Land,
Elizabeth Laird
(Reflecting Realities: War)

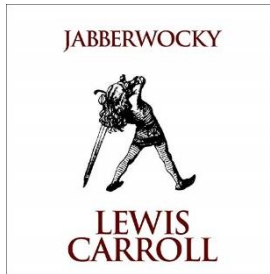


A Bit of a Daredevil
(Autobiography),
Michael Morpurgo
(Theme: Aspirations)

Autumn 2

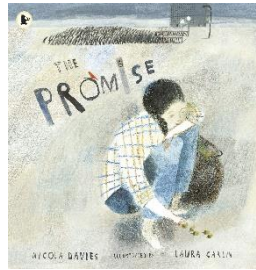


Clockwork,
Philip Pullman
(Narratively Complex)

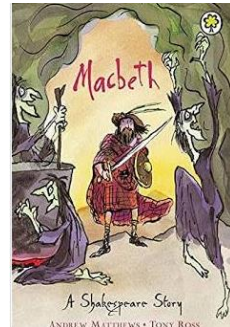


Jabberwocky
(Poem),
Lewis Carroll
(Resistant)

Spring 1



The Promise,
Nicola Davies
(Symbolic)



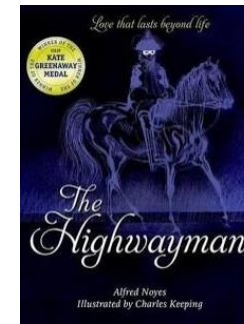
Macbeth
(Abridged),
William Shakespeare and
Andrew Matthews
(Archaic Language)

Spring 2



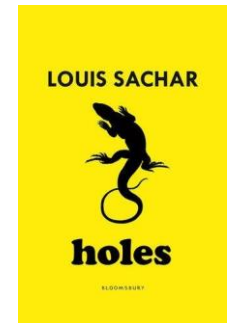
The Giant's Necklace,
Michael Morpurgo
(Narratively Complex/Resistant)

Summer 1



The Highwayman (Poem),
Alfred Noyes
(Archaic Language)

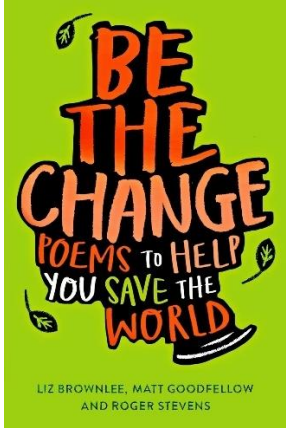
Summer 2



Holes,
Louis Sachar
(Non-Linear Time Sequence)

Years 5 and 6 Cycle A – Poetry

Poems to Share



Be The Change:
Poems to Help You Save the World,
Liz Brownlee, Matt Goodfellow and Roger Stevens

Poems to Read and Perform

Jabberwocky,
Lewis Carroll

Song of the Witches (from Macbeth),
William Shakespeare

The Highwayman,
Alfred Noyes

Poems to Write

Nonsense Poem

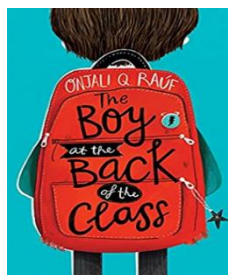
Nonsense poetry does not always make sense. Poets will use made-up words alongside real words, and talk about made-up things like imaginary creatures. Lewis Carroll, Edward Lear and Spike Milligan are authors who have written nonsense poetry.

Narrative

Narrative poems tell a story, usually about a very specific moment in time. They can be written in rhyme and with strict rhythmic pattern but are most often in free verse.

Key Texts Years 5 and 6 – Cycle B

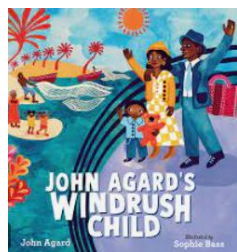
Autumn 1



The Boy at the Back of the Class,
Onjali Q Rauf
(Reflecting Realities: Refugees)

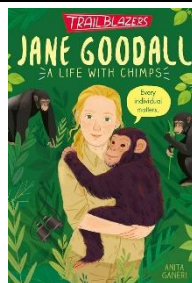


The Arrival,
Shaun Tan
(Resistant/Complexity of Plot)

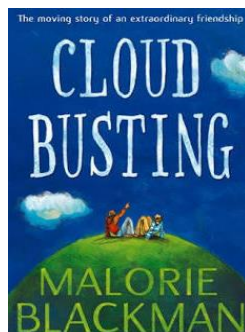


Windrush Child (Poem),
John Agard
(Resistant/Symbolic)

Autumn 2

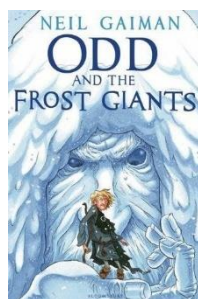


Jane Goodall – A Life with Chimps,
Anita Ganeri
(Theme: Aspirations)

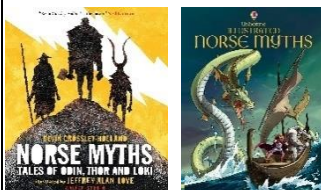


Cloud Busting (Poem),
Malorie Blackman
(Resistant)

Spring 1



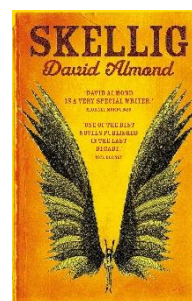
Odd and the Frost Giants,
Neil Gaiman
(Non-Linear Time Sequence)



Norse Myths: Tales of Odin, Thor and Loki,
Kevin Crossley-Holland
(Archaic Language/Complexity of Plot/Symbolic)

Norse Myths (Compilation),
Alex Frith and Louie Stowell
(Archaic Language/Complexity of Plot/Symbolic)

Spring 2



Skellig,
David Almond
(Complexity of Plot/Symbolic)

Summer 1



Room 13,
Robert Swindells
(Complexity of Plot)

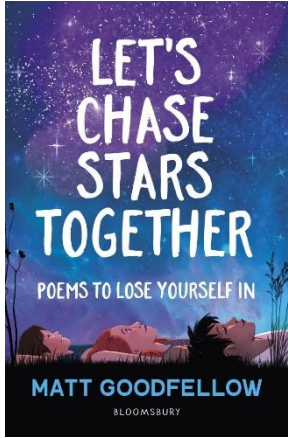
Summer 2



Who Let The Gods Out?
Maz Evans
(Complexity of Plot/Symbolic)

Years 5 and 6 Cycle B – Poetry

Poems to Share



Let's Chase Stars Together:
Poems to Lose Yourself In,
Matt Goodfellow

Poems to Read and Perform

Windrush Child,
John Agard

Cloud Busting,
Malorie Blackman

Jamaica Market,
Agnes Maxwell-Hall

Poems to Write

Spoken Word

Characterised by rhyme, repetition, improvisation, and word play, spoken word poems frequently refer to issues of social justice, politics, race, and community. Spoken word may draw on music, sound, dance, or other kinds of performance to connect with audiences.

Blackout

Blackout poetry is a form of 'found poetry' where the poet selects words from a printed text and redacts the unwanted words. The chosen words will form a new poem - giving the original text a whole new meaning.

Progression of Skills

	EYFS (Milestone 1)	KS1 (Milestone 2)	LKS2 (Milestone 3)	UKS2 (Milestone 4)
Read words accurately – decoding and fluency	<ul style="list-style-type: none"> • Read individual letters by saying the sounds for them. • Blend sounds into words, so that they can read short words made up of letter-sound correspondences. • Read some letter groups that each represent one sound and say sounds for them. • Read simple phrases and sentences made up of words with known letter-sound correspondences and, where necessary, a few exception words. • 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. • Read a few common exception words matched to the school's phonic programme. • Blend sounds into words, so that they can read short words made up of letter-sound correspondences. • Read simple phrases and sentences made up of words with known letter-sound correspondences and, where necessary, a few exception words. • Re-read books to build up their confidence in word reading, their fluency and their understanding and enjoyment. 	<ul style="list-style-type: none"> • Apply phonic knowledge and skills as the route to decode words. • Respond speedily with the correct sound to graphemes (letters or groups of letters) for all 40+ phonemes, including, where applicable, alternative sounds for graphemes. • Read accurately by blending sounds in unfamiliar words containing GPCs that have been taught. • Read common exception words, noting unusual correspondences between spelling and sound and where these occur in the word. • Read words containing taught GPCs and –s, –es, –ing, –ed, –er and –est endings. • Read other words of more than one syllable that contain taught GPCs. • Read words with contractions (for example, I'm, I'll, we'll) and understand that the apostrophe represents the omitted letter(s). • Read aloud accurately books that are consistent with phonic knowledge and that do not require other strategies to work out words. • Re-read these books to build up fluency and confidence in word reading. • Read accurately by blending the sounds in words that contain the graphemes taught so far, especially recognising alternative sounds for graphemes. • Read accurately words of two or more syllables that contain the same graphemes as above. • Read words containing common suffixes. • Read most words quickly and accurately, without overt sounding and blending, when they have been frequently encountered. • Read aloud books closely matched to their improving phonic knowledge, sounding out unfamiliar words accurately, automatically and without undue hesitation. • Re-read books to build up fluency and confidence in word reading. 	<ul style="list-style-type: none"> • Apply a growing knowledge of root words, prefixes and suffixes (etymology and morphology). • Read further exception words, noting the spellings. 	<ul style="list-style-type: none"> • Apply knowledge of root words, prefixes and suffixes. • Read age-appropriate books with confidence and fluency (including whole novels).

Understand texts

- Discuss events.
- Predict events.
- Link reading to own experiences and other books.
- Join in with stories or poems.
- Infer what characters are like from actions.
- Ask and answer questions about texts.

- Discuss events.
- Predict events.
- Link reading to own experiences and other books.
- Join in with stories or poems.
- Check that reading makes sense and self-correct.
- Infer what characters are like from actions.
- Ask and answer questions about texts.
- Discuss favourite words and phrases.
- Listen to and discuss a wide range of texts.
- Recognise and join in with (including role-play) recurring language.
- Explain and discuss understanding of texts.
- Discuss the significance of the title and events.
- Make inferences on the basis of what is being said and done.

- Draw inferences from reading.
- Predict from details stated and implied.
- Recall and summarise main ideas.
- Discuss words and phrases that capture the imagination.
- Retrieve and record information from non-fiction, using titles, headings, sub-headings and indexes.
- Prepare poems and plays to read aloud with expression, volume, tone and intonation.
- Identify recurring themes and elements of different stories (e.g. good triumphing over evil).
- Recognise some different forms of poetry.
- Explain and discuss understanding of reading, maintaining focus on the topic.
- Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence.
- Predict what might happen from details stated and implied.
- Identify main ideas drawn from more than one paragraph and summarise these.
- Identify how language, structure and presentation contribute to meaning.
- Ask questions to improve understanding of a text.

- Recommend books to peers, giving reasons for choices.
- Identify and discuss themes and conventions in and across a wide range of writing.
- Make comparisons within and across books.
- Learn a wide range of poetry by heart.
- Prepare 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.
- Check that the book makes sense, discussing understanding and exploring the meaning of words in context.
- Ask questions to improve understanding.
- Draw inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence.
- Predict what might happen from details stated and implied.
- Summarise the main ideas drawn from more than one paragraph, identifying key details that support the main ideas.
- Identify how language, structure and presentation contribute to meaning.
- Discuss and evaluate how authors use language, including figurative language, considering the impact on the reader.
- Retrieve and record information from non-fiction.
- Participate in discussion about books, taking turns and listening and responding to what others say.
- Distinguish between statements of fact and opinion.
- Provide reasoned justifications for views.