



# THE READING REPERTOIRE

at Key Stage 2

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# THE READING REPERTOIRE AT KEY STAGE 2

A selective list of books

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with

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Classroom Activities  
devised by

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*'Each child needs three books - one that they can read whatever happens,  
one they're reading at the moment and one they're just about able to read.  
The first, the child reads, the second you help them read, and the third  
you read to him or her.'* (Magaret Meek)

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# Introduction

This booklet explores the teaching and assessment of reading at key stage 2. It is addressed particularly to teachers in the upper years of the primary school and is intended to contain suggestions which will be supportive for practice throughout the key stage.

Specific topics in the reading curriculum which are often of concern to teachers of Years 4-6 are these:

- the selection and critical reading of information texts;
- the development of ways of discussing and choosing different types of stories;
- the study of poetry.

In recent years there have been some outstanding developments on all these topics, especially where teachers and local advisers have been working together to redefine and extend the reading curriculum for key stage 2. We hope to reflect some of that work here, especially in drawing attention to the purposeful links between reading, writing and talking.

The booklet is arranged in three parts and four appendices.

**Part 1, Principles**, explains the context in which these suggestions about the reading curriculum are being made.

**Part 2, Practice: teaching activities** offers some suggestions for ways of using books in the classroom. These suggestions have arisen from approaches to reading that primary teachers have found useful.

**Part 3, Assessment**, is concerned with teacher assessment of reading. It discusses some techniques of observation and interviewing which might be developed across the key stage, providing links with key stage 1.

**Appendix A** gives lists of reading resources and notes on genres and narrative techniques.

**Appendix B** lists the LEA Reading Projects consulted.

**Appendix C** provides advice on where to go for further information.

**Appendix D** offers suggestions for professional reading.

# Part 1 Principles

## 1.1 Assessment of reading through talk

At key stage 1, an oral interview based on a selection of carefully graded books is the main means by which reading is assessed towards the end of the key stage. The procedure has been widely acknowledged as providing both informative assessment and stimulation to the curriculum. Offering it at key stage 2 is a way of providing continuity with earlier good practice. It is also one of the means teachers might use to monitor progress in reading for the purpose of reporting their own teacher assessment levels, since the national tests in English will only give a score for the subject as a whole.

This assessment procedure takes the form of a 'reading conference' between teacher and pupil. In the course of the interview for level 2, the teacher completes a running record as the child reads aloud a selected passage from a chosen book. The book is discussed in its entirety in the course of the conference. For levels 3 and 4, wider acquaintance with books is expected, as well as a demonstrated ability to read silently and a greater fluency in reading aloud. Children being assessed at levels 5 and 6 need to be able to talk about their responses to different types of text (fiction, non-fiction, poetry, and texts not specifically written for their age group), explaining their preferences and interpretations with reference to the wording of the texts.

## 1.2 Who recommended the books?

The booklist was compiled from over 1300 recommendations. Recommendations came from classroom teachers, Year 6 pupils, English advisers and advisory teachers, and groups or organisations concerned with the promotion of reading in the primary school. In addition, advice and material was offered by eight LEA Reading Projects, all of which had arisen from a perceived need to develop the reading curriculum at key stage 2. Brief details of these projects are given in Appendix B.

Any attempt to describe reading resources is liable to be misunderstood unless it is clear that the aim is to *extend* the breadth and variety of reading available to all children. Implicit in this aim is the recognition that breadth and variety are not *static*, and classroom collections need to be continually reviewed and added to. No collection is definitive. Resources should reflect the many interests, cultures and needs in the classroom. The titles are put forward as a *starting point* for developing a key stage 2 book collection, or as containing *suggestions* for reviewing and extending existing collections. For example, a notable omission from recommendations received was media texts. Whether because schools consider the use of magazines, newspapers, audio and video material to be a matter of ephemeral choice, or whether this area of reading is actually underdeveloped, is an open question. A related issue in selection of reading material is that of gender representation. It is all too easy in scanning shelves of books for this age group to find books in which boys and boys' interests predominate; even when authors deliberately place girls in main roles, there is a tendency for their intelligence and independence to be down-played or disguised.

*It is hoped that teachers will find the list, with the discussion of criteria used in selecting books, a useful document in cluster or cross-phase meetings, and in generating lists of their own.*

In selecting books for the list, the aims were to:

- suggest a representative collection of texts, genres and formats that reflect the range of reading which key stage 2 children are entitled to experience;
- limit expenditure by including titles which are often available in schools;
- introduce some recently published texts;
- ensure that the resources in the collections would allow the teacher to assess children's abilities in all areas of the reading curriculum;
- provide some texts which could be used with specific teaching focus.

### **1.3 How were the books chosen?**

First, a broad range of different styles, genres and formats needed to be included. These are identified in the National Curriculum documents in relation to fiction, poetry and non-fiction whose quality poses a significant challenge to pupils and allows for the development of personal taste. Next, the books needed to be appropriate to the whole of the key stage, representing a wide variety of interest, subject matter and difficulty.

Although 'difficulty levels' may be ascribed to books, it is also well known that readers who are in any sense independent will persevere with a book or abandon it, impelled by the influence of subjective criteria.

An unfamiliar type of text can easily transform the 'fluent' into the 'stumbling'; avid readers of fiction can be confounded by the task of extracting information from non-literary texts, and vice versa. Works of narrative fiction are perhaps easier to classify in terms of difficulty than non-fiction informative texts, partly because they demand sustained and concentrated reading of continuous prose, often closely printed. By contrast, the reading of non-fiction texts is more typically selective, offering many levels of entry, provided the conventions of page layout and overall organisation of the book are understood. Careful assessment of reading throughout the key stage should aim to identify children's ability to vary their reading strategies according to text type and purpose. It is important to remember that difficulty of reading interacts with the nature of the text and with the reader's purpose or support in the reading task.

In organising the titles for a booklist suitable for a mixed ability class of 11-year-olds, the following broad categorisation was adopted in selecting texts:

- a) books for inexperienced readers who still need support;
- b) books for newly independent and independent readers who are developing confidence and reading stamina;
- c) books for experienced and fluent readers.



However, while individual titles were chosen according to these broad categories, the books themselves are listed in groups according to text-type. Each group of books contains a range of reading material which is suitable for readers at all levels. A book which is pinpointed as appropriate for assessment at a given level may of course be used more widely in the classroom.

## 1.4 An overview of the list

**The list contains:**

1. An illustrative list of titles indicative of the key stage, and covering a range of texts: information, poetry, traditional tales, narrative fiction of many types, books which exploit conventions of language and layout for special purposes.
2. A range of titles suitable for use in oral interviews with 11-year-olds working at levels 1 and 2.
3. Some existing titles from the Booklist for key stage 1 providing continuity across the key stages.
4. Suggested titles for a range of reading for assessment at levels 5 and 6.

It is important to note that the readability of books recommended for level 2 assessment has been analysed according to the criteria used for selecting level 2 books at key stage 1. As well as proposing some books in common between key stages 1 and 2 at level 2, many of the level 3 books and all of the level 4 books from the key stage 1 Booklist are recommended.

The books are arranged in six broad groups: information books, poetry books, traditional tales, narrative fiction, short stories, and a selection of books which are grouped separately to call attention to their explicit use of narrative techniques and devices. The rationale for each category is described briefly below, with more detailed discussion to be found on the pages facing the list of recommended titles.

An important aim in the grouping of books in this way is to provide scope for all children to engage in a discussion of similarities and differences in a writer's or publisher's treatment of 'the same' subject matter. In order to reflect the statements of attainment to do with range and preferences in reading, children need experience of such discussions. Through talking about a variety of books, they can be encouraged to develop ways of using previous reading experiences in a reflective and critical manner.

Within the subgroups, *books selected for oral assessment at level 2 are indicated*, as are titles suitable for use with pupils at level 1 or working towards level 2. Similarly, *the types of texts suitable for assessing reading by means of a reading conference at levels 5 and 6 are marked on the lists*. If it is intended to use oral assessment for pupils at level 2, then it is essential to obtain some of the titles marked for this purpose, since a one-to-one interview following this pattern is part of the national test for English at key stage 2 for pupils whose teacher assessment is at levels 1-2. However, is not

necessary to obtain *all* the books for these purposes or for any others. The notes for teachers published with the test package for National Curriculum English contain details of the passages to be used for running records, together with guidance about the questions to be addressed to each text.

## **1.5 General comments on the six groups of books**

More detailed notes about the books in each group are given on the page(s) facing the list of titles in Appendix A.

### **1. *Information books***

The collection attempts to mirror increasing complexity and sophistication in the organisation and ‘display’ of content, through both pictures and words. Books have been chosen to cover a range of types of informative writing: description, explanation, classification, comparison and contrast, procedure, persuasion and historical accounts.

In addition to books which might typically be used to support current topics in the curriculum, the collection includes alphabets, word books, and dictionaries. Children in key stage 2 are also learning about language and should have appropriate resources for this work.

### **2. *Poetry***

The selection aims to represent a range of types of poetry from the point of view of genre, subject matter, country of origin and periods of composition. Both anthologies and books by single authors are represented. The aim is to draw attention to the multi-faceted nature of poetic form and of poetic language: just as poetic *form* cuts across the categories of narrative and expository writing, so too poetic *language* may be either highly wrought and figurative, or speech-like in its apparent simplicity.

Schools will typically have many other edited collections and collections by single authors: an object in reviewing them might be to assess what range they encompass and what depth of engagement they invite with the wealth of reading on offer under the heading ‘poetry’.

### **3. *Traditional tales***

The aim of the selection is to reflect ways of telling stories within specific cultures from the earliest times. As with poetry, a range of generic types is encompassed by the category: classical and Eastern fable, classic epic and comedy, animal fables, novella, drama, romance, fairy tales. A small set of texts shows the use of animal characters in contemporary settings to depict some theme or issue in human relationships. There is a vast number of such texts in modern-day literature for children.

There is a wealth of titles available in this category, and a great potential for comparing reworkings of traditional material in present-day settings - a factor which highlights the expectation that in this key stage particularly, children will be learning about cultural histories and their place in them through wide reading.

#### **4. *Narrative fiction***

This is the largest of all the sub-groups, reflecting the volume of recommendations received, and includes a range of genres such as realism, fantasy, adventure, school stories, self-discovery, historical fiction, science fiction, and tales of the supernatural. Faced with such an immense range to choose from, criteria for choice are hard to rationalise. As a whole, this group of titles aims to continue the discussion about types of writing, about qualities of illustration, and about the interplay between readers and writers which all good stories depend upon.

#### **5. *Short stories***

As far as classification is concerned, short stories are susceptible to exactly the same lines of argument as longer narratives. The list is arranged as a genre collection, with the aim of highlighting form and structure across a range of content. But of course there are many possible thematic collections: for example, tales of the supernatural, school stories, animal stories.

Reading short stories in comparison with complete novels immediately raises questions about how and why a shorter 'version' of similar subject matter proves to be satisfying or interesting. Such questions might be pursued by cross-referencing some of the stories represented on the list with longer works of fiction.

#### **6. *Narrative techniques***

These are examples of books which exploit a wide range of narrative devices - graphic, linguistic, and intertextual (deliberate echoes of other texts).

Of course, in terms of subject matter and theme, all these books may be placed in other categories. However, the need to encourage an understanding of a range of text-related conventions makes them an ideal study in their own right.

In one respect, consideration of narrative techniques in fiction brings us full circle back to the range of information texts produced with the young reader in mind. In both there is a constant interplay between forms of writing, graphic representation and innovations in publishing techniques.

## Part 2 Practice: teaching activities

This part of the booklet contains suggestions for using the resources of the booklist in the everyday work of the classroom.

### 2.1 Using the resources of the booklist

The lists of books are presented in a form that allows for extensive and differentiated use.

Most genres are represented in each collection in formats of differing complexity, allowing teachers to select books appropriate to the ability of their pupils.

*Some of the questions which might be explored are:*

- how does the layout and clarity of a range of information books vary? How do authors of information books take account of their readers' needs and interests?
- what are some strategies for reading for a specific purpose? For example, ways of marking a text for research purposes, by identifying topic-related vocabulary, or seeking to present information in other forms, such as a topic dictionary or encyclopaedia.
- how do tellings of traditional tales compare and contrast?
- what can be learned from using traditional tales as models for group stories or writing stories from another character's point of view?
- how do story openings differ? For example, discuss how one author begins different stories, or how different authors begin 'the same' story.
- how does a video compare with a written text? (For example, *The Tempest* from The Animated Tales of Shakespeare compared with *The Enchanter's Daughter*.)
- what do illustrators add to a book? (For example, the work of Anthony Browne, Charles Keeping, Stephen Biesty.)
- how can a well-known picture book serve as a model for producing a similar text? (For example, a 'Doctor Xargle's' book as the starting point for similar satires.)
- what changes when a written story is dramatised?
- what is the least number of words in which a chosen story can be re-told?

**Eight text-related activities along these lines are described in the following pages.**

## 2.2 Looking at information books

The following general questions might be used to examine any information book on its own, or for comparing several information books:

- how is the information in the book organised?
- from where is most information obtained, pictures or text?
- choose a page. How is the information presented?
- are there any organisational devices to help the reader?
  - topic sentences
  - sub-headings
  - print/type face
  - labels
  - paragraphs
- could part or all of the information be presented in any other way?
- look at different parts of the text on a page. Is it all written in the same way? Can you find examples of different *genres* on the same page?

For example:

<b>report</b>	- describing the way things are
<b>procedure</b>	- giving instructions and details about how to do something
<b>explanation</b>	- giving reasons for a natural phenomenon or describing how something works
<b>exposition</b>	- presenting a point of view and giving evidence
<b>argument</b>	- presenting several points of view as part of a case
<b>account</b>	- telling about past events

- what type of language is being used? (formal? informal? technical?)
- are the technical words explained? (in context or elsewhere in book?)
- is anything particularly helpful or unhelpful about the way the information is presented?
- what do you need to know in order to read the text?
  - about the subject?
  - about the way the text is written and set out?

## 2.3 Using information books

### Purpose

- to help pupils access information
- to produce fact files or cards to be used by others
- to explore the ways in which information is organised in order to gather information on a chosen topic

### Approach

Focus on an aspect of a topic on 'Earth and Space', using for example, *Sun, Stars and Planets*. Group or whole class work.

### Stages with teacher

1. List what is known already, clarifying and developing points (return to this list later, asking what can be added, whether conflicting points have been noted, whether sources stressed different points).
2. Use photocopied sheets from the reference book, exploring characteristics of the Sun (eg, pages 4-5 from *Sun, Stars and Planets*).
3. Work in pairs, underline unknown words.
4. Discuss meanings, and consider building up a glossary, eg, *solar* flares, prominences, sunspots.
5. Working in pairs, consider ways in which information gathered can be represented, eg, fact cards, labelled drawings, poster.

### Extension

- could part or all of the information be presented in any other way?
- develop ways of collecting and tabulating information on different planets, using reference material and own knowledge.
- Pupils suggest headings for facts, eg

Planet	Size	Age	Distance from Sun	Temperature	Features	Other information
--------	------	-----	-------------------	-------------	----------	-------------------
- from these collections of facts pupils choose one planet to focus on in detail.

Further information can be researched (eg, by referring to sections in *The Space Atlas*, or to books on space exploration).

- groups or pairs can produce display material for other groups (eg, a five minute documentary; a talk with posters).

### Wider reading

*The First Lunar Landing* (Magic Beans);

Cross-section of *Space Shuttle* (one of the Stephen Biesty series);

*The Orphan Boy* (Mollé and Morin);

Moon poems from *I Like that Stuff* (Styles);

Kingfisher *Book of Words* (Beal).

## 2.4 Reading information presented in a dense prose format

### Purpose

- to teach pupils how to read and access information and to investigate features of layout and use of organisational devices - headings, sub-headings etc
- to encourage pupils to look critically at how information is presented
- to look for bias and to distinguish between fact and opinion

### Approach

Whole group reads, for example, the passage 'Sickness and Disease' in *Victorians, Early and Late* (pages 26 -7). Discuss initial impressions gained from the text about illness and medicine in early Victorian times. Encourage pupils to refer to the text or illustrations to support their comments.

### Stages with teacher

1. Photocopy double-page spread and ask pupils to read whole passage in pairs.
2. List details that surprised, interested or shocked pupils and discuss.
3. Read opening paragraph and ask what impression is given of medicine at the start of Victoria's reign.
4. Ask pupils to read the next section in pairs and to underline medical and technical or unknown words or terms.
5. Discuss and share understanding with whole group. Teacher lists definitions and explanations.
6. Discuss where to find this information in a glossary or dictionary.
7. Ask pairs to choose a paragraph, read and decide on theme that could serve as a sub-heading.
8. List suggested sub-headings and see if pairs agree on a main theme in their paragraph. If there is disagreement re-read paragraph to group and discuss whether there is one obvious theme or many themes within the paragraph.

### Extension

What new information have pupils learnt about illness and medicine in Victorian times?

- could part or all of the information be presented in any other way?
- how helpful are the illustrations?
- how is the reader influenced by the author's language choice?
- which facts can be verified?

### Wider reading

*Victorian Times* (Lawrie & Noble);  
*Midnight is a Place* (Aiken);  
*The Stove Haunting* (Mooney);  
*Going West* (Waddel and Dupasquier);  
Edward Lear's *Book of Nonsense*;  
*Alice in Wonderland* (Carroll);  
Oxford Reference Dictionary.

## 2.5 Using a wordless text eg, *Window* by Jeannie Baker

### Purpose

- to read pictures without a verbal text
- to develop an understanding of language structures and language features needed to construct an accompanying text

### Approach

One book could be used with a group or photocopies could be made of sequential pages for groups to work on.

### Stages with teacher

1. Ask the group to read the book together. Some prompts to aid discussion might be:
  - *Why do you think the boy and his family moved?*
  - *What do you think made them choose that particular place to live?*
  - *What changes do you notice?*
  - *Why do you think they happened?*
  - *What is the period of time covered by the book?*
2. When the group/s have had sufficient time to discuss the book divide them into pairs to plan and produce either: a non-fiction text or a story.

This activity takes time. It may be helpful to plan in steps:

3. Read and discuss pictures.
4. Group notes following discussion. This could be done with teacher support for small group or as whole class activity, with teacher as scribe.
5. Pair work planning own text.
6. Work on producing and publishing book.
7. Group or class review of published books, discussion and comparison of texts, identifying specific text structures and language and features.

### Extension

The activity provides opportunities for discussing purposes for writing and author intention, for example:

- did the writers of non-fiction books want to inform their readers or entertain them?
- did the writers of the story want to entertain their readers, or make them see things from a particular point of view?
- are the two purposes similar?

### Wider reading

*Rainforest* (Cowcher);

*Zebra Talk* (Vargo);

*Ian and Fred's Big Green Book* (Pearce and Winton);

'A Poem for the Rainforest' in *Midnight Forest* (Nicholls);

*The Village by the Sea* (Desai);

*The Lake at the End of the World* (Macdonald);

*The Most Beautiful Place in the World* (Cameron);

*Have You Seen Who's Just Moved in Next Door to Us?* (McNaughton).



## 2.6 Using story openings

### Purpose

- to allow children to work on one element of story structure and story language in depth
- to develop an understanding of story structure, focusing on openings
- to compare stories where the scene is set slowly with those where action begins immediately. Examples might be: *A Medal for Malina* (Dhami);  
*Ice Palace* (Swindells);  
*The Suitcase Kid* (Wilson);  
*Julian, Secret Agent* (Cameron);  
*The Most Beautiful Place in the World* (Cameron);  
*Leila* (Alexander);  
*Nicobobinus* (Jones);  
*The Mousehole Cat* (Barber))
- to look at the ways in which language is used to create mood, suspense and response

### Approach

- reading aloud; discussion; focusing on print; children's own writing.

### Stages with teacher

Using a selection of contrasting books:

1. The opening section from each book is read aloud to the class and some of the following questions discussed.
  - where is the story taking place? how are characters introduced?
  - what sort of atmosphere or mood is being established?
  - which words/phrases are particularly effective and why?
2. Let the children choose and re-read together the opening section of other books to compare and contrast findings.
3. Consider audience and genre.
4. In pairs, choose and discuss a possible setting for a story, ie where? when? who?
5. Decide what to include and what to leave out.
6. Consider in detail the words and phrases that will be included.
7. Write a first draft together discussing vocabulary and style.
8. Read to other pairs, discuss possibilities and revisions.
9. Work towards a significant moment.
10. Type and display work, with a *Where Next?* caption.

### Wider reading

Collaborative study of the opening sections of information books or texts: what does the opening lead the reader to expect? what different uses of language can be found in different types of information texts? are there more contrasts than similarities with works of narrative fiction?

## 2.7 Using a simple adventure story *eg, Flyaway Frankie* by Chris Powling

### Purpose

- to develop an understanding of story structure by exploring how stories build up to a complication/problem that has to be resolved
- to work with stories that are action-packed rather than reflective
- to avoid disappointing outcomes by using differentiation by task
- for children to write a dramatic event with as much control as possible

### Approaches

- working with whole class or small group. Moving from discussion of a shared text to the development of an individual or jointly written text.

### Stages with teacher

1. Read together the opening of the story and discuss how it is similar/different from other stories, eg What is the impact of the immediate introduction of the characters?
2. How is humour developed?
3. Mark the moments in the text where the action is precipitated. What are the possible consequences? How do you know?
4. Draw the storyline to the point where Frankie is floating.  
meeting - > - conversation - > - decision - > - spell - > - results - > - impending  
Witch to hand problem  
back wand

### Extension into personal writing

- discuss possible scenarios for Frankie, eg

#### *The Playground*

friends  
a bully  
a teacher  
a game

#### *Assembly*

Headteacher  
other teachers  
children

#### *Registration*

teacher  
other children  
'sitting'  
'standing'

- children choose a scenario with a partner and build up to a dramatic event.
- try to include description, humour and excitement. Working together in pairs, or individually with a response partner, children should refine, shape and improve texts.

### Wider reading

*China Girl* (Hawkins);

*Snakes Alive* (Townson);

*The Man* (Briggs);

*A Fairy Tale* (Ross);

*A Sudden Puff of Glittering Smoke* (Fine);

*Bringing the Rain to Kapiti Plain* (Aardema).

## 2.8 Using a legend eg, 'How Perseus Killed the Gorgon' from *Realms of Gold, Myths and Legends* from *Around the World* by Ann Pilling

### Purpose

- to move children away from retelling the events of a story
- to discuss setting, characterisation and precipitating action
- to use this information to focus on the problem and its resolution
- to explore how the reader's attention is maintained

### Approach

- working with whole class or small group through discussion. Children then plan their own writing as joint or individual texts.

### Stages with teacher

1. Read the story to the whole group.
2. Discuss initial impression of the story events.
3. Read and discuss different descriptive passages, eg of Danaes' imprisonment, of the Gorgons.
4. Discuss the impact of language choice on the reader.
5. Discuss elements of the tale in different groups:
  - setting - time, place
  - characteristics of Perseus and Polydectes
  - precipitating action
  - resistance and intervention
6. Children then focus on one dramatic event, eg, Perseus confronts Medusa
7. Children write setting; description of feelings; fears; problems; resolution.

### Extension

The activity provides opportunities for discussing how descriptions are developed, particularly descriptions of mysterious creatures or monsters.

- look at works or extracts from works in which mysterious creatures play a role, eg *Beowulf* (Crossley-Holland) or  
'The Mere' from *A World of Poetry* (Rosen);  
*Sir Gawain and the Loathly Lady* (Hastings);  
*Dragon Poems* (Foster & Paul);  
*Nightmares - Poems to Trouble your Sleep* (Prelutsky).
- discuss how the creatures are made to seem mysterious, horrible or frightening.
- children write their own descriptions of a character's confrontation with a monster.

### Wider reading

Other Greek myths and legends,

eg, *The Usborne Book Of Greek Legends* (Webb & Amery);  
*The God Beneath the Sea* (Garfield),  
*The Faber Book of Greek Legends* (Lines);  
*Ancient Greece* (from the Dorling Kindersley *Eye Witness Guides* Series);  
Oxford Children's Thesaurus.

## 2.9 Using a dramatic poem eg, *The Highwayman* by Alfred Noyes

### Purpose

- to develop ability to use inference, deduction and previous reading experience
- to find and appreciate meanings beyond the literal
- to develop opinions about character motives, behaviour, supported by reference to details in the text
- for children to distance themselves from a text and show an understanding of the author's and illustrator's approach
- to develop an awareness of a writer's choice of particular words and phrases and the effect on the reader.

### Approach

Through listening, discussion and demonstration; focusing on print, leading to children's own writing. To begin with, a plain copy of the poem could be used, in order to lead into discussion of how an illustrator also interprets a text.

### Stages with teacher

#### Oral

1. Begin with a dramatic reading of the poem by the teacher, and the sharing of initial responses.
2. Pairs or groups read poem and re-read phrases or parts aloud to each other.
3. Group discussion on initial impressions of the characters of Bess and the Highwayman,  
for example: what is the role of the ostler, the landlord, the band of redcoats?
4. Demonstrate 'hot-seating' by taking the role of the ostler. Encourage the children to cross-examine the character to elicit motives. The children may prepare their questions in pairs, eg what do we want to know about 'these characters'? what do we feel about them?

#### Focusing on print

5. Encourage children to explore and discuss the use of language and its effect. For example, note literary language 'like a detective looking for evidence' to support their views, e.g. Ostler - 'dumb as a dog'.
6. In pairs, children focus on one character and note their actions, e.g.  
Bess - *waiting; plaiting; twisted; writhed; stretched; strained; strove*.  
Soldiers - *marched; drank; gagged; bound*.
7. Discuss how they feel about the characters after this work.  
Were their expectations fulfilled?

#### Written

8. Ask the children in pairs to focus on one character at a specific point in the poem.  
Write their thoughts in the voice of that person.

### Extension

- Read and discuss response to Keeping's illustrated versions of *The Highwayman*.  
Do the illustrations give the reader a different point of view on events?
- Discuss Keeping's interpretation of characters and key events.

### Wider reading

*Clever Gretchen and other Forgotten Folktales* (Alison Lurie);  
*Robin Hood* (Hayes); *Fwog Prince: the Twuth!* (Umansky);  
*Karlo's Tale* (Leeson); *The Chestnut Soldier* (Nimmo).

## Part 3 Assessment

### 3.1 Assessing progress in reading

The attainment target for En2 Reading describes progress in terms of *'the development of the ability to read, understand and respond to all types of writing, as well as the development of information-retrieval strategies for the purposes of study'*.

By the end of key stage 2 children will have made significant progress in all of the strands described in the attainment target, but not necessarily at a uniform rate. Continuous teacher assessment is therefore the most appropriate method for monitoring and recording development, taking account of:

- children's growing confidence and independence as readers;
- the way children read aloud;
- the reading and information-retrieval strategies children employ;
- children's response to reading;
- the range and difficulty of texts which children are able to handle and comprehend.

Gathering information of this type is a cumulative process. It is information which is qualitatively different from the result of a timed, summative written test. As suggested by the statements of attainment for all levels spanned by the key stage, it is information best gathered either by means of one-to-one reading conferences, or through structured discussion, or from observation of pupils' practical ability to use reading skills in other work they are engaged in. It is useful to note that many of the contexts suggested in the National Curriculum for work in speaking involve reading activities.

Teacher assessment of children's developing abilities needs to be built into the reading curriculum as a whole. For example, as children gain in independence as readers it will be important to note how they manage their reading in different situations: reading alone, reading in pairs or groups when engaged in collaborative work, reading for long uninterrupted stretches of time, or completing a set task within time constraints. From all of these situations it will be possible to build up a picture of children's ability to vary their reading strategies according to situation, task, and types of text used. These aspects of the reading curriculum can be monitored when it is most appropriate to the work in hand.

## **3.2 A shared language for talking about reading**

Before embarking on either individual or group reading conferences, some preparatory work will need to be done with the class. It is important that teachers and children understand and share a language for talking about reading, which goes beyond an exchange of views about liked or disliked features of books or certain authors. The examples of text-based activities given in the earlier part of this section suggest some ways of working with books to develop a language about choices and preferences in reading. They emphasize the role of the teacher in demonstrating how details of a text can be drawn on to support a point of view, and the ways in which one text may be compared with another. As readers of both fiction and non-fiction, children need practice in making explicit their understanding of **how** a book is written as well as **what** it contains. Increasingly, they need to be able to relate one-off choices to a broader knowledge of other books, other authors and other forms of writing.

## **3.3 Individual reading conferences**

A reading conference affords a broad assessment of reading covering a child's attitude to books, understanding of content, and the skills and strategies they are able to use in reading and researching. Progress in reading is marked by an increase in the range of texts read and the scope of the discussion surrounding them.

For an individual reading conference, it will be necessary to set aside about 15-20 minutes to discuss a range of reading with a child. Depending on the number of children in the class, this may mean relatively infrequent individual sessions. However, some teachers have found that a period of concentrated attention, agreed in advance by both parties, is of more long-term benefit both to the child's growth as a reader and to the teacher as informed assessor than a few minutes each day just hearing the child read. Other teachers have found ways of engaging parent helpers or non-teaching assistants (in both cases, after suitable training) in the process of structured interviews. Whatever method is used, the reading conference is a way of giving formal recognition to the fact that listening to children read, and talking about their reading, does not stop when they have learnt to read independently or fluently.

A brief outline is given here of the scope of these conferences across En2 levels 1-6. More details about conducting surveys can be found in publications from LEA reading projects listed in Appendix B.

### 3.4 Summary of the scope of reading conferences across En2 levels 1-6

In the **early stages** of supported reading, teachers will be asking questions to do with skills and strategies such as:

- can the child identify print ?
- what strategies are used for reading individual words?
- can the child recall a one or two events from a familiar story?

For making an assessment of reading at **Level 2**, teachers will be looking for evidence concerning:

- reading other forms of print (signs and captions);
- less dependence on familiar material;
- ability to predict outcomes in a story;
- ability to talk about how a story fits together.

A feature of level 2 assessment is the use of a **running record** (a simplified miscue analysis) which enables precise information to be gathered about a child's word-attack strategies in the context of reading aloud. Books suitable for level 2 assessment are marked on the lists in Part 2 of the booklet. The Teachers' Handbook produced to accompany the national tests in English at key stage 2 contains instructions for carrying out this form of assessment, and lists the passages selected for the running records.

**For levels 3 and 4**, the length and complexity of texts on which sustained silent reading and prepared reading aloud are to be assessed increases. At these levels:

- the criteria for successful oral reading take more note of performance features;
- stories or poems may be chosen from a range already read, but children's discussion needs to go beyond a level of literal understanding;
- at level 4, the chosen material will support the discussion of inferential and deductive reading;
- children will be able to extend their comments on any one text to others they have previously read and thought about.

In addition to being able to talk about different examples of fiction and poetry, teachers will be exploring with children at levels 3 and 4 the extent to which they:

- can make practical use of their knowledge of non-fiction books as potential sources of information;
- use 'search-reading' strategies as appropriate;
- make use of both format features of texts and a library cataloguing system.

A reading conference with a child working at levels 5 and 6 assumes all of the above abilities and in addition seeks information on:

- preference and response based on a wide range of reading of fiction and poetry, supported by discussion of textual details;
- awareness of the difference between fact and opinion, and some of the means by which texts persuade;
- an ability to locate information appropriate for an inquiry, and to use that information selectively;
- an ability to talk about the use of word-play and other imaginative effects in a writer's choice of words, linking this to deeper understanding of changes in usage over time.

Some examples of texts of a type suitable for the discussion of these topics are marked in each section of the booklist. The lists may be supplemented by classroom collections of magazine, newspaper or video materials. To meet the requirements of the statements of attainment at levels 5 and 6, it is essential that texts for discussion be chosen by the child following some general guidance about what constitutes a 'range of reading' in all of the types of text mentioned in the programmes of study. It is to be expected that children will offer books for discussion based on their independent reading. The texts discussed do not need to be known in detail by the teacher. It is more important that the questions asked are genuinely exploratory and challenging so as to encourage the child to give an account of a wide range of thoughts and feelings about reading.



# Appendix A

## Resources: books and notes

This section discusses the six categories of books and lists the titles in each. More detailed notes about the books in each group are given on the page(s) facing the list of titles.

### A.1 Notes on the information books

**General criteria for selecting titles were: up-to-date subject matter; clear structural devices such as table of contents, index, glossary, use of heading and sub-headings, captions; purposeful use of a variety of illustrations, graphics or photographs.** A small selection of ‘national curriculum’ topics commonly addressed in Year 6 classes is used to illustrate these features. Books on this list are arranged in roughly topical clusters.

Explicitly **persuasive writing** is represented in several contexts: through the use of minimal text and highly stylised pictures in *Zebra Talk* and *Rainforest*, to the mixture of text and intricate graphics in *Rain Forest* (Watts New View series), to the variety of ‘slants’ on a theme found in *Ian and Fred’s Big Green Book*.

‘**Procedural genres**’ - ie, texts that tell how to do something - are represented by one of a series of books explaining, in this case, a sport (*How to Swim*) and by *The Highway Code*. The two texts may be used to show the ‘trade off’ between pictures, diagrams and language. There are numerous examples of this form of text available from everyday life, from the cookery book to the DIY manual, thus making it easy to supplement and extend reading in this area.

#### Other features

Three instances of **pocket-sized compendia** are listed: the *Mini World Factfile*, *Biofacts*, and the *Continent-by-Continent Atlas*. The easy-to-handle nature of these books is an appealing feature, while the synoptic language offers an interesting model for summary writing.

Density of graphics or **pictorial language** is shown in, for example, the *Incredible Cross Sections* Series, and in *Cathedral: The Story of its Construction*. The inclusion of a book like *I Spy: An Alphabet in Art* (or the visually simpler *Animal Alphabet*) suggests another context for the development of skills of close observation, while demonstrating that even an alphabet is an abstract system open to interpretation. George Beal’s *Books of Words* and Crystal’s *Encyclopaedia* take the reader into wider perspectives on language origins, history and use.

**Variety of text types** is used in the ‘Jump’ series. Within any one book may be found reports and explanations about natural phenomena, instructions about how to carry out a related investigation or simulation, quizzes to engage the reader, and a thematically

linked story. By contrast, the Magic Bean and Dorling Kindersley texts offer a more 'scientific' treatment of their subject matter. The amount of continuous text in these books is small. There are other demands on the reader in terms of understanding the function of font styles and sizes, and in linking pictures to captions. Section and subheads throughout the Dorling Kindersley series are a notable instance of the use of **figurative language** in information writing.

**Comic interest** is employed in a book like *A Dinosaur's Book of Dinosaurs* (see List 6, Narrative Techniques). This book makes deliberate and playful use of a whole range of text types, using some of the conventions of factual writing to present fictitious subject matter.

#### Key to symbols used in the lists:

- Book suitable for supported or partially independent reading, level 1 and above
- \* Book selected for assessment of En 2 level 2
- ▲ Type of book suitable for discussion in reading conference at level 5 or above

## A.1.1 INFORMATION BOOKS

TITLE	AUTHOR	ILLUSTRATOR	PUBLISHER AND DATE	ISBN
Cells Are Us	Fran Balkwill			
Atlas: a continent-by-continent guide to our world ▲	Lionel Bender	Mic Rolph (illustrations)	HarperCollins Publishers 1990 Kingfisher Books 1993	0-00-196306-6 1-85697-068-X
Mini World Factfile ▲		(illustrations)	Bartholomew 1993	0-7028-2179-9
<i>EyeWitness Guides (Series)</i> ▲ e.g. Cat	Juliet Clutton-Brock	(photographs)	Dorling Kindersley 1991	0-86318-624-6
The Space Atlas ▲	Heather Couper & Nigel Henbest	Luciano Corbella	Dorling Kindersley 1992	0-86318-829-X
Rain Forest ●	Helen Cowcher	Helen Cowcher	Picture Corgi 1990	0-552-52553-7
The Highway Code	Department of Transport		HMSO Publications 1993	0-11-550962-3
Tadpole Diary <i>Informazing (Series)</i> ●	David Drew	Dorothy Dunphy	Nelson (Thomas) 1991	0-17-007-4773
How We Used To Live: Victorians - Early and Late	David Evans	(photographs & reproductions)	A & C Black 1990	0-7136-3310-7
How to Swim: a step-by-step guide	Liz French		Jarrod Publishing 1990	0-7117-0501-1
Biofacts ▲	Susan Goodman	Malcolm Ryan (illustrations & photographs)	Oxford University Press 1993	0-19-910276-7
Victorian Times▲	Jo Lawrie & Paul Noble	(photographs & documents)	Unwin Hyman 1990	0-04-448126-8
Mimibeasts <i>Puffin Fact Finder (Series)</i>	Gerald Legg	(illustrations)	Puffin Books 1993	0-14-036426-9
Cathedral: The Story of its Construction ▲	David Macaulay	David Macaulay	William Collins 1988	0-00-1921606
Rainforest	Fiona Macdonald	Carolyn Scrase	Franklin Watts 1992	0-7496-0657-6
<i>In-fact Magic Bean (Series)</i> e.g. The First Lunar Landing	Rodney Martin	(illustrations & photographs)	Era Publications 1990	0-947212-48-5
e.g. Which is Which? ●	Josephine Croser	(illustrations & photographs)	Era Publications 1991	0-947212-75-2
Ian and Fred's Big Green Book▲	Fred Pearce	Ian Winton	David Bennett Books 1993	1-85602-039-8
Incredible Cross-Sections ▲	Richard Platt	Stephen Biesty	Dorling Kindersley 1992	0-86318-807-9
<i>Amazing Worlds (Series)</i> e.g. Amazing Lizards	Trevor Smith	(illustrations & photographs)	Dorling Kindersley 1990	0-86318-475-8
Sun, Stars and Planets <i>Tell Me About (Series)</i>	Tom Stacy	Peter Bull and Sebastian Quigley	Kingfisher Books 1990	0-86272-555-0

TITLE	AUTHOR	ILLUSTRATOR	PUBLISHER AND DATE	ISBN
<i>Animal Talk (Series)</i> e.g. Zebra Talk ●	Vanessa Vargo	Vanessa Vargo	Child's Play (International) 1990	0-85953-395-6
<i>24 Hours (Series)</i> e.g. On a Seashore	Barrie Watts	(photographs)	Franklin Watts 1990	0-86313-903-5
On The Farm ●	Claire Watts	Siobhan Dodds	Two-Can Publishing 1992	1-85434-147-2
Volcanoes	Jenny Wood	(illustrations & photographs)	Two-Can Publishing 1990	1-85434-007-7
<b>Alphabets, wordbooks and dictionaries</b>				
Animalia ● ▲	Graeme Base	Graeme Base	Picture Puffin 1990	0-1405-4112-8
Book of Words	George Beal	Peter Stevenson	Kingfisher Books 1991	0-86272-762-6
Everyman's Modern Phrase & Fable ▲	Gyles Brandreth (ed)	-	J M Dent & Sons 1990	0-460-03045-0
The Cambridge Encyclopaedia of Language ▲	David Crystal	(illustrations)	Cambridge University Press 1991	0-521-42443-7
Chambers Pocket Dictionary	George Davidson and M A Seaton (eds)	-	Chambers/Cambridge University Press 1988	1-85296-012-4
The New Oxford School Dictionary	Joyce M Hawkins (ed)	(illustrations)	Oxford University Press 1990	0-19-910234-1
The Oxford Reference Dictionary	Joyce M Hawkins (ed)	Susan Le Roux	Oxford University Press 1991	0-19-861265-6
Animal Alphabet ●	Bert Kitchen	Bert Kitchen	Walker Books 1991	0-7445-1776-1
I Spy: Alphabet in Art ▲	Lucy Micklethwait (ed)	(illustrations)	HarperCollins 1992	0-00-664184-9
The Oxford Illustrated Junior Dictionary	Rosemary Sansome & Dee Reid (eds)	Barry Rowe	Oxford University Press 1989	0-19-910244-9
Collins New Pocket English Dictionary	-	-	HarperCollins 1992	0-00-433-6321
The Oxford Children's Thesaurus	Alan Spooner (ed)	-	Sphere 1987	0-7221-6578-1

● Suitable for use with level 1-2 readers

▲ Suitable for use in reading conferences at levels 5-6

## A.2 Notes on the poetry books

Children are enthusiastic explorers of word meanings and highly attentive to patterns and rhythms in language. A wide selection of poetry will stimulate and reward such enthusiasm, illustrating for example how many meanings can be wrought from a tiny set of words, chosen with precision.

The immense flexibility of poetic form makes it possible for poems to encompass many genres: poems can describe, argue, narrate, create characters, amuse and shock. Poems may be written as stories in rhyme, equally they may be written without narrative structures, and certainly without rhyme. They may use language to create visual and verbal patterns. As some of the books on the list demonstrate, publishers have found many exciting ways of enhancing the design features of verbal texts.

Books on this list are arranged in alphabetical order by author. The collection includes some traditional favourites, such as Edward Lear's *Book of Nonsense*, T S Eliot's *Mr Mistoffelees* and Browning's *The Pied Piper*. There are some anthologies, and a selection of the wide range of books of poetry specifically produced for children beyond infancy but not necessarily at the stage of tackling poetry in a format produced for adults. It will be noted that some 'traditional tales' which happen to be written in verse are placed in this category. As pointed out in the notes on Traditional Tales, many more of those would once have had a similar form.

As a whole, the collection provides scope for the exploration of major types of poetic form and meaningful contexts for developing a language to describe poetry and poetic effects.

Poetry offers interesting connections with the reading of other works of fiction and non-fiction. For example, poems about the supernatural, animals, family relationships, school, or growing up might easily be linked with similar themes arising in other reading material. Some of the condensed and metaphoric language of descriptive poetry can be compared with texts as seemingly diverse as the daily newspaper headlines, advertising captions, or the precise wording of a scientific account.

Poems have always been a welcome sight to some slower readers who, for various reasons, find a long text daunting. A carefully chosen group of poems can serve to introduce seemingly reluctant readers to a wide range of themes, while at the same time accustoming them to significant uses of written language.

Above all, poetry, like other well-crafted forms of written language, should be *heard*. Many schools are fortunate to have visits from poets who read their own work and that of others. Experience in listening to such performances enables children to select and prepare their own readings, whether as individuals or as part of a group.

## A.2.1 POETRY BOOKS

TITLE	AUTHOR	ILLUSTRATOR	PUBLISHER AND DATE	ISBN
Bringing The Rain To Kapiiti Plain	Verna Aardema	Beatriz Vidal	Macmillan Children's Books 1986	0-333-35164-9
This Poem Doesn't Rhyme ▲	Gerard Benson (ed)	Sarah-Jane Stewart	Puffin Books 1992	0-14-034227-3
The Pied Piper of Hamelin	Robert Browning	Andre Amstutz	Orchard Books	1-85213-414-3
The Young Man of Cury and Other Poems	Charles Causley	Michael Foreman	Macmillan Children's Books 1991	0-333-53812-9
Mr Mistoffelees	T S Eliot	Errol Le Cain	Faber and Faber 1990	0-571-15347-X
The House That Jack Built ●	Elizabeth Falconer	Elizabeth Falconer	Little Mammoth 1992	0-7497-0952-9
Never Say Boo To A Ghost and Other Haunting Rhymes ▲	John Foster (ed)	Korky Paul	Oxford University Press 1990	0-19-276089-0
Dragon Poems	John Foster & Korky Paul	Korky Paul	Oxford University Press 1993	0-19-276108-0
The New Dragon Book of Verse ▲	M. Harrison & C S Clark (eds)	woodcut illustrations	Oxford University Press 1978	0-19-831 240-7
Meet My Folks! ▲	Ted Hughes	George Adamson	Puffin Books 1977	0-14-030865-2
Season Songs ▲	Ted Hughes		Faber and Faber 1985	0-571-13703-2
The Rattle Bag ▲	Ted Hughes & Seamus Heaney (eds)		Faber and Faber 1982	0-571- 11976-X
A Book of Nonsense	Edward Lear	Edward Lear	Everyman's Library 1992	1-85715-907-1
The Dog that Dug ●	Jonathan Long & Korky Paul	Korky Paul	Bodley Head 1992	0-370-31652-5
Madtail, Miniwhale and Other Shape Poems ▲	Wes Magee (ed)	Caroline Crossland	Puffin Books 1991	0-14-034031-9
Sky In The Pie	Roger McGough	Satoshi Kitamura	Puffin Books 1985	0-14-031612-4
Midnight Forest ▲	Judith Nicholls	Clare Hemstock	Faber and Faber 1993	0-571-16890-6
The Highwayman	Alfred Noyes	Charles Keeping	Oxford University Press 1983	019-272-133-X
I Saw Esau	Iona Opie	Maurice Sendak	Walker Books 1992	0-7445-2151-3
Nightmares - Poems to Trouble Your Sleep	Jack Prelutsky	Arnold Lobel	A & C Black 1978	0-7136-1861-2
A World of Poetry ●▲	Michael Rosen (ed)	Larry Wilkes	Kingfisher Books 1991	0-86272-550-X
I Like That Stuff - Poems from Many Cultures ●▲	Morag Styles (ed)	Joanne Smith and Bernard Georges	Cambridge University Press 1984	0-521-27637-3
Mother Gave a Shout- Poems by Women and Girls	Susanna Steele & Morag Styles (eds)	Jane Ray	A & C Black 1990	0-7136-3242-9
Tim Kipper	Robert Swindells	Scoular Anderson	Macmillan Picturemac 1992	0-333-56612-2
Nine O'Clock Bell - Poems About School	Raymond Wilson (ed)	Jon Riley	Puffin Books 1987	0-14-031825-9

● Suitable for use with level 1-2 readers

▲ Suitable for use in reading conferences at levels 5-6

## A.3 Notes on the traditional tales

The aim of this collection is to reflect cultures of story telling from the earliest times. It is a large collection, which includes myths, legends, fairy tales, origin stories and re-tellings of some of these. The notion of 're-telling' is here interpreted to mean not just re-wording but re-presenting through illustrations as well - hence, for example, the selection of several versions of Greek myths, three versions of Aesop's Fables and two re-workings of the Gawain story. Many of these re-told tales would in their original version have appeared in the category of (oral) narrative poems. The list is arranged roughly by original period of composition, and within cultures; the most modern re-tellings appear as a group, as do twentieth century stories which make use of talking animals.

An accessible 'way in' to wider reading in the genres of folktale and fairy story might be through the Simon and Schuster 'Young Books' Series. The Series contains many titles, simply written by reputable authors, in chapter format, and with illustrations on all pages. They tend to be the kind of book described as 'level three-and-a half', ie, forming a manageable bridge in developing reading stamina and independence between En 2 levels 3 and 4.

The availability of versions of the same tale from different periods of history provides a straightforward and illuminating introduction to the study of language change and language variety. For example, the collection includes two versions of Shakespearian plays which could be compared with parts of the original texts, or with a modern television version of some of these plays. These re-workings, together with the updating of Chaucer's *Canterbury Tales*, also raise issues about the interplay of text and visuals, and about the gains and losses of simplifying or modernising old texts.

Although the language of these particular re-tellings retain some of the density and complexity of the originals, the style of presentation serves to commend such books at the least as a teacher-mediated resource. In the context of a broadly based reading of older forms of narrative, these books could, in the longer term, help to introduce more readers to a fruitful engagement with traditions of language and story-telling which continue to influence contemporary writing.

The role and purpose of reading traditional tales might be linked with the fact that throughout key stage 2 children are themselves learning to write stories and to talk about aspects of story structure (plot, theme and character, introduction, complication and resolution). The study of a range of story motifs and story types which have their origin in traditional tales of many kinds affords numerous imaginative ways of coming to know at first hand, and in depth, something about the repertoire of choice in making a good story.

### A.3.1 TRADITIONAL TALES

TITLE	AUTHOR	ILLUSTRATOR	PUBLISHER AND DATE	ISBN
The Faber Book of Greek Legends ▲	Kathleen Lines (ed)	Faith Jacques	Faber and Faber 1986	0-571-13920-5
The God Beneath The Sea ▲	Leon Garfield & Edward Blishen	Charles Keeping	Victor Gollancz 1992	0-575-05256-2
Usborne Book of Legends: Hercules, Jason, Ulysses	Claudia Zeff	Stephen Cartwright	Usborne Publishing 1991	0-7460-1032-X
Realms of Gold: Myths and Legends from Around the World	Ann Pilling	Kady MacDonald Denton	Kingfisher Books 1993	0-86272-932-7
The Orphan Boy	Tololwa M Mollel	Paul Morin	Oxford University Press (Canada) 1993	0-19-540845-4
The Village of Round and Square Houses	Ann Grifalconi	Ann Grifalconi	Macmillan Picturemac 1989	0-333-48521-1
Anancy and Mr Dry-Bone *	Fiona French	Fiona French	Frances Lincoln 1992	0-7112-0787-9
Clever Gretchen and other Forgotten Folk Tales	Alison Lurie	Margot Tones	Mammoth Books 1991	0-7497-0569-8
Nicobobinus	Terry Jones	Michael Foreman	Puffin Books 1987	0-14-032091-1
Fairy Tales	Terry Jones	Michael Foreman	Puffin Books 1990	0-1403-2262-0
A Fairy Tale *	Tony Ross	Tony Ross	Andersen Press 1991	0-86264-3236
Ice Palace	Robert Swindells	June Jackson	Puffin Books 1992	0-14-034966-9
The King in the Forest	Michael Morpurgo	Tony Kerins	Simon & Schuster Young Books 1993	0-7500-1364-8
The Woman in the Moon ▲	James Riordan	Angela Barrett	Hutchinson Children's Books 1989	0-09-174078-9
The Enchanter's Daughter	Antonia Barber	Errol Le Cain	Red Fox 1991	0-09-975230-1
Beowulf ▲	Kevin Crossley-Holland	Charles Keeping	Oxford University Press 1982	0-19-279770-0
The Tale of Sir Gawain ▲	Neil Philip	Charles Keeping	Lutterworth Press 1987	0-7188-2670-1
Sir Gawain and the Loathly Lady	Selina Hastings (ed)	Juan Wijngaard	Walker Books 1987	0-7445-0780-4
A Selection from the Canterbury Tales ▲	Selina Hastings (ed)	Reg Cartwright	Walker Books 1993	0-7445-3064-4
Shakespeare Stories ▲	Leon Garfield	Michael Foreman	Victor Gollancz 1988	0-575-04340-7
<i>Shakespeare: the Animated Tales (Series)</i> e.g. The Tempest ▲ (Text accompanying video)	Leon Garfield	Elena Livanova	Heinemann Young Books 1992	0-434-96229-5



<b>TITLE</b>	<b>AUTHOR</b>	<b>ILLUSTRATOR</b>	<b>PUBLISHER AND DATE</b>	<b>ISBN</b>
Robin Hood	Sarah Hayes	Patrick Benson	Walker Books 1990	0-7445-1754-0
Alice in Wonderland	Lewis Carroll	Anthony Browne	Julia MacRae 1988	0-86203-324-1
The Hobbit ▲	J R R Tolkien	David Wenzel	Grafton Books 1991	0-261-10266-4
Aesop's Fables	Russell Ash	Bernard Highton	Pavilion Books 1990	1-85145-567-1
Anno's Aesop ▲	Mitsumasa Anno	Mitsumasa Anno	Reinhardt Books 1990	1-871061-24-5
The Wedding Ghost ▲	Leon Garfield	Charles Keeping	Oxford University Press 1992	0-19-272246-8
Jolly Roger and the Pirates of Abdul the Skinhead	Colin McNaughton	Colin McNaughton	Walker Books 1990	0-7445-1732-X
The True Story of the Three Little Pigs	Jon Scieszka	Lane Smith	Puffin Books 1991	0-14-054056-3
Snow White in New York *	Fiona French	Fiona French	Oxford University Press 1989	0-19-272210-7
Last Stories of Polly and the Wolf	Catherine Storr	Jill Bennett	Puffin Books 1992	0-14-036050-6
A Sudden Puff of Glittering Smoke	Anne Fine	David Higham	Mammoth Books 1991	0-7497-0254-0
Fwog Pwince: the Twuth!	Kaye Umansky	Gwyneth Williamson	Puffin Books 1991	0-14-034527-2
Karlo's Tale	Robert Leeson	Hilda Offen	Young Lions 1993	0-00-674320-X
Mufaro's Beautiful Daughters	John Steptoe	John Steptoe	Hodder & Stoughton 1991	0-340-53233-5
The Mousehole Cat ▲	Antonia Barber	Nicola Bayley	Walker Books 1993	0-7445-2353-2
Football Crazy *	Colin McNaughton	Colin McNaughton	Little Mammoth 1989	0-7497-0125-0
Dinner at Alberta's *	Russell Hoban	James Marshall	Red Fox 1992	0-09-997690-0
The Wind in The Willows ▲	Kenneth Grahame	Ernest H Shephard	Methuen Children's Books 1971	0-416-16980-5
Days with Frog and Toad *	Arnold Lobel	Arnold Lobel	Mammoth Books 1992	0-7497-1190-6
Frog and Toad are Friends *	Arnold Lobel	Arnold Lobel	Heinemann Young Books 1992	0-434-96076-4
Frog and Toad Together *	Arnold Lobel	Arnold Lobel	Mammoth Books 1992	0-7497-1209-0
Saddlebottom	Dick King-Smith	Alice Englander	Puffin Books 1987	0-14-032177-2
Mrs Frisby and the Rats of NIMH ▲	Robert C O'Brien	.	Puffin Books 1975	0-14-030725-7
John Brown, Rose and the Midnight Cat ●	Jenny Wagner	Ron Brooks	Puffin Books 1985	0-14-050306-4

\* Titles selected for level 2 assessment      ● Titles suitable for use with level 1-2 readers      ▲ Suitable for use in reading conferences at levels 5-6

## A.4 Notes on narrative fiction

This was the category in which the largest number of recommendations was received - a fact reflected in the length of the list. Not all possible genres of narrative fiction were equally represented, however. There were notably few titles in the category of science fiction and none at all for 'horror books' of the type avidly consumed by children outside school. Recommendations for historical fiction were deliberately restrained, on the grounds that history-related reading was relatively well catered for at present in years 4-6. Nevertheless, it did seem worthwhile to group historical fiction and historical accounts separately. Apart from this, the list is arranged alphabetically by author.

As noted in reference to Traditional Tales, there are a variety of Series books useful for bridging the gap between supported reading and reading independently. For example: Cartwheels, Gazelles, Antelopes (Hamish Hamilton); Snappers, Thriller Firsts (Blackie); Banana Books, Superchamps (Heinemann); Jets, Jumbo Jets (Simon and Schuster), and of course Young Puffins. They are primarily 'realistic' in orientation, including elements of fantasy and continuous prose interspersed with comic-strip graphics. A range of such titles can help children select, but individual titles need the same careful evaluation as any other.

In reviewing possible books for inclusion, certain themes and subject matter seemed to be cropping up repeatedly in fiction written for children of this age group. There are many stories to do with 'growing up', as a matter of coming to terms with the immediate peer group, coming to understand one's place in a family history or culture, or coming to understand at some depth the consequences of other, more distant lives than one's own.

### Themes

Sometimes the themes of **realism and magic** are treated very simply: as a fast-paced adventure or first person account, at the end of which the characters return to more or less their starting position. The style of some of these adventures is often close to speech, as befits a point of view closely grounded in the here and now. In other such stories, a change of perspective on present day realities might occur through magical intervention or fantasy, but the change of dimension is short-lived and forms part of the whole adventure; characters retain their identity no matter how diverse their circumstances prove to be. Books in which a basically realistic narrative is disrupted through magic might be classified as 'children's magical realism'.

A more demanding treatment of themes of **self-knowledge and identity** comes in books whose settings are from the outset on the margins of 'reality' or which quickly plunge the reader into a perplexing world of disturbance and change, including changes in the story characters themselves. The changing story character may be a first person narrator. While these books too may use devices of time-switch, the consequences of shifts in perspective are far-reaching and unpredictable, or even tragic. The outcomes demand a deep level of emotional response and maturity. In the collection there are examples of books which develop themes of personal loss and sorrow both through verbal text and through the strong use of illustration, indicating that 'maturity in reading' is not simply synonymous with the ability to process dense prose unaided.

There is no strict borderline between texts which blend realism and magic, and the genres of **science fiction** or the **supernatural**. Nor is there a strict borderline between texts which explore culture and identity, and the genres of historical novel or historical account. However, while historically-based fictions and accounts are widely read in the classroom, the same cannot be said of science fiction or tales of the supernatural.

Common issues are raised by science fiction and supernatural texts which need to be addressed in the context of children's developing response to literature. On a very superficial level, these tend to be the genres most widely promoted by commercial booksellers, exploiting multi-media packages. Is there something connecting them deeper than this commercialism? In these two genres the known world is presented in ways more unsettling and problematic than it usually is in works of realistic or magical fiction. Science fiction in particular appeals to the intelligence of young readers through the challenge of 'techno-speak', or by some other defamiliarisation device, different from the invitation to a close emotional identification with a realistic character. As with the supernatural therefore, something beyond the real often proves more exciting to children of the age group than does the evocation of a known world. The doubts and uncertainties depicted in science fiction and supernatural texts urge us to reconsider their underlying moral agendas. In particular, given their frequently violent and aggressive themes, and the clear fascination of these for many children, they are perhaps genres which warrant more explicit study in the classroom.

## A.4.1 NARRATIVE FICTION

TITLE	AUTHOR	ILLUSTRATOR	PUBLISHER AND DATE	ISBN
Mrs Plug The Plumber *	Allan Ahlberg	Joe Wright	Puffin Books 1980	0-14-031238-2
Mr and Mrs Hay the Horse *	Allan Ahlberg	Colin McNaughton	Puffin Books 1981	0-14-031247-1
A Kind of Thief ▲	Vivien Alcock	-	Mammoth Books 1992	0-7497-0947-2
Leila	Sue Alexander	Georges Lemoine	Hamish Hamilton 1988	0-241-12265-1
The Bus People ▲	Rachel Anderson	-	Red Fox 1992	0-09-987420-2
Through My Window *	Tony Bradman	Eileen Browne	Mammoth Books 1989	0-7497-0161-7
Piggybook ●	Anthony Browne	Anthony Browne	Julia MacRae 1986	0-86203-268-7
The Most Beautiful Place in the World	Ann Cameron	Thomas B Allen	Young Corgi 1992	0-552-52601-0
Julian, Secret Agent	Ann Cameron	Lis Loft	Yearling 1991	0-440-86274-4
The Demon Headmaster	Gillian Cross	Gary Rees	Puffin Books 1984	0-14-031643-4
The Village by the Sea ▲	Anita Desai	-	Penguin Books 1988	0-14-032505-0
A Medal for Malina	Narinder Dharmi	Kate Rogers	Puffin Books 1992	0-14-034856-5
New Clothes for Alex *	Mary Dickinson	Charlotte Firmin	Hippo Books 1986	0-590-70446-X
Goggle-Eyes	Anne Fine	-	Puffin Books 1990	0-14-034071-8
The Telly is Watching You *	Nicholas Fisk	Caroline Crossland	Simon & Schuster 1992	0-7500-0688-9
Midnight Blue ▲	Pauline Fisk	-	Lion Publishing 1991	0-7459-1925-1
Misery Guts	Morris Gleitzman	John Levers	Macmillan Piper 1992	0-330-32440-3
Grandpa's Slide Show	Deborah Gould	Cheryl Harness	Puffin Books 1991	0-14-050871-6
China Girl	Elizabeth Hawkins	Susan Williams	Oxford University Press 1993	0-19-279913-4
Ace Dragon Ltd *	Russell Hoban	Quentin Blake	Red Fox 1992	0-09-984200-9
Amazing Grace	Mary Hoffman	Caroline Binch	Frances Lincoln 1993	0-7112-0699-6
Dogger *	Shirley Hughes	Shirley Hughes	Red Fox	0-09-975030-9
Count Boris Bolescu and the Black Pudding	Ann Jungman	Doffy Weir	Young Corgi 1989	0-552-52522-7
Red Sky in the Morning	Elizabeth Laird	-	Pan Books 1989	0-33-030890-4
Not Now, Bernard ●	David McKee	David McKee	Sparrow Books 1982	0-09-924050-5
The Railway Children ▲	E Nesbit	E C Brock	Wordsworth Children's Classics 1993	1-85326-107-6
Three by the Sea*	Edward Marshall	James Marshall	Red Fox 1992	0-09-993900-2
Six Dinner Sid	Inga Moore	Inga Moore	Simon & Schuster 1991	0-7500-0304-9

<b>TITLE</b>	<b>AUTHOR</b>	<b>ILLUSTRATOR</b>	<b>PUBLISHER AND DATE</b>	<b>ISBN</b>
The Chestnut Soldier ▲	Jenny Nimmo	-	Mammoth Books 1990	0-7497-0150-1
The Way to Satin Shore	Philippa Pearce	Charlotte Voake	Puffin Books 1985	0-14-031644-2
Fly-away Frankie	Chris Pwlling	-	Penguin Books 1987	0-21-692111-2
Denny and the Magic Pool	Pamela Purnell	-	Pont Books 1993	0-863-83990-8
The Seventh Seal ▲	Julie Rainsbury	-	Pont Books 1993	0-863-83960-6
Krindlekrax	Philip Ridley	Mark Robertson	Red Fox 1992	0-09-997920-9
Space Demons ▲	Gillian Rubinstein	-	Mammoth Books 1990	0-7497-0410-1
Marianne Dreams ▲	Catherine Storr	Marjorie-Ann Watts	Puffin Books 1968	0-14-03-0209-3
Hydra	Robert Swindells	-	Yearling 1993	0-440-86313-9
The Night Shimmy*	Gwen Strauss	Anthony Browne	Julia MacRae 1991	1-85681-011-9
Treasure Island ▲	R L Stevenson	illustrations	World International 1989	0-7235-13651
The Adventures of Huckleberry Finn ▲	Mark Twain	-	Puffin Classics 1983	0-14-035007-1
Dacey's Song ▲	Cynthia Voigt	-	Young Lions 1985	0-00-672566-X
A Parcel of Patterns (Large Print)	Jill Paton Walsh	-	Chivers Press 1989	0-74-510926-8
The Suitcase Kid	Jacqueline Wilson	Nick Sharratt	Yearling 1993	0-440-86311-2
<b>Historical Fiction</b>				
Midnight is a Place ▲	Joan Aiken	Pat Marriott	Red Fox 1991	0-09-979200-1
War Boy: a country childhood ▲	Michael Foreman	Michael Foreman	Puffin Books 1991	0-14-034299-0
Up North in Winter	Deborah Hartley	Lydia Dabovich	Macdonald & Co 1988	0-356-13793-7
Sarah, Plain and Tall	Patricia MacLachlan	Vanessa Julian-Ottie	Puffin Books 1988	0-14-032396-1
A Little Lower Than the Angels ▲	Geraldine McCaughrean	-	Puffin Books 1989	0-14-032818-1
Rose Blanche ▲	Ian McEwan	Roberto Innocenti	Jonathan Cape 1985	0-224-02841-3
The Stove Haunting	Bel Mooney	Jeremy Ford	Puffin Books 1988	0-14-032537-9
Who Stole a Bloater	Frances Thomas	-	Seren Books 1991	1-854-11066-7
The Flither Pickers ▲	Theresa Tomlinson	Photographs: The Sucliffe Gallery	Julia MacRae 1990	0-86203-450-7
Going West ●	Martin Waddell	Philippe Dupasquier	Picture Puffins 1985	0-14-050473-7

\* Titles selected for level 2 assessment ● Suitable for use with level 1-2 readers ▲ Suitable for use in reading conferences at levels 5-6

*Note: this list may be supplemented with titles from the key stage 1 Booklist for levels 3 and 4*

## A.5 Notes on short stories

The short stories in this collection have been chosen to represent a range of authors, many of whom are well known for longer works of fiction. The list is arranged in alphabetical order by author or editor.

Not included in this section are reduced or potted novels or tales: these types of stories seem better placed along with full-length novels or with re-tellings of traditional tales and some examples have been discussed in relation to both those categories.

As a genre the short story is capable of as many variations as a longer work of fiction. It lends itself quite as much as the novel to the important themes of representing culture and identity, or to conveying the excitement of adventure. Classroom collections sometimes draw attention to thematic links between novels, poems and short stories in the way reading materials are displayed or grouped in boxes.

One of the special interests of the short story for readers in the various phases of developing stamina is its *shortness*. While no less sophisticated in the messages they impart, short stories can be sooner talked over and more readily compared than many other forms of fiction and non-fiction. The form allows for an intensity of reader concentration sometimes difficult to sustain in school-based reading.

The reading of short stories has an important connection with children's writing. When producing written work themselves, models of short stories are potentially more pertinent than full-length novels. For example, teachers can use a selection of short stories to show how a writer manages a limited span of time, or develops a character with great economy while not sacrificing the interest of the tale.

## A.5.1 SHORT STORIES

TITLE	AUTHOR	ILLUSTRATOR	PUBLISHER AND DATE	ISBN
A Foot in the Grave	Joan Aiken	Jan Pienkowski	Puffin Books 1993	0-14-036111-1
Seeing Off Uncle Jack	Bernard Ashley	Kim Harley	Puffin Books 1993	0-14-034794-1
A Thief in the Village and Other Stories ▲	James Berry	-	Puffin Books 1989	0-14-032679-0
Ghost after Ghost	Aidan Chambers (ed)	Bert Kitchen	Puffin Books 1987	0-14-031461-X
Just William ▲	Richmal Compton	Thomas Henry	Macmillan 1990	0-333-53408-5
Mouth Open, Story Jump Out ▲	Grace Hallworth	Art Derry	Mammoth Books 1992	0-7497-1038-1
Ip Dip Sky Blue: stories in and out of the playground ▲	Mary Hoffman (ed)	David McTaggart	Young Lions 1992	0-00-673242-9
Badger on the Barge and other stories ▲	Janni Howker	-	Lions 1993	0-00-672581-3
A Taste of Freedom ▲	Julius Lester	-	Longman 1983	0-582-20128-4
Uninvited Ghosts	Penelope Lively	John Lawrence	Mammoth Books 1991	0-7497-0788-7
Guardian Angels ▲	Stephanie Nettell (ed)	Mike Daley	Puffin Books 1988	0-14-032076-8
The Shadow-Cage and Other Tales of the Supernatural	Philippa Pearce	Chris Molan	Puffin Books 1987	0-14-031073-8
Tales of Mystery and Imagination ▲	Edgar Allan Poe, R. John and M. West (eds)	-	Longman 1988	0-582-54159-X
Dinosaur Superstar and other stories for Readathon	The Malcolm Sargent Cancer Fund (comp)	(illustrations)	Knight Books 1992	0-340-56230-7

▲ Suitable for use in reading conferences at levels 5-6

## A.6 Notes on narrative techniques

Of course, all the books listed use techniques to ‘tell’ about their subjects, but singled out for attention on this list are some examples of books where the techniques of telling are worthy of attention in their own right: they become another strand in the whole story.

A major aim of such books is to entertain, through the use of humour and satire developed by means of visual and verbal tricks, puns and jokes. They are texts which play with the subject matter or motifs of other texts, and which are eclectic in use of different generic structures. *A Dinosaur’s Book of Dinosaurs* has already been mentioned as straddling the categories of factual text type and imaginative fiction.

These books represent a significant growth area in children’s fiction, and are an indication of publishers’ expectations about the increasing sophistication of their readers. Such texts strongly encourage active reading strategies in the way they allow readers to play with different perspectives. For example, the very simple text, *Noah Built an Ark One Day*, uses rhyming couplets, speech bubbles and ‘lift the flap’ devices; *Hook, Line and Stinker* is two stories about one event, demanding that the reader physically alters the direction of reading half way through the book; *Black and White* may contain four different narratives (each developed simultaneously on a ‘split screen’ page); *Truckers* tells the story of two communities of gnomes with conflicting, but partial, interpretations of the human world: the comic and satirical effects created depend on the reader seeing the ambiguities in everyday language and taken-for-granted behaviours.

Re-adjustment of reading strategies is also demanded by books which split the narrative across narrators or across participants (for example, a story told through an exchange of letters, as in an epistolary novel). Titles on the list which represent this type of text are *The Deathwood Letters* and *A Pack of Liars*.

Books structured in these ways make explicit the fact that the reader can have a wider perspective on events than that available to the participants. This helps readers to learn ways of distancing themselves from texts, or from identification with one main character or narrative position. The text which makes strategic use of multiple narrators is a suggestive model for exploiting collaborative writing practices.

Such a collection could be supplemented through the use of everyday published correspondence, or contrasting reports of events from different media, or through the comparison of spoken and written versions of the same event.



## A. 6. 1 NARRATIVE TECHNIQUES

TITLE	AUTHOR	ILLUSTRATOR	PUBLISHER AND DATE	ISBN
Funnybones	Janet and Allan Ahlberg	Janet and Allan Ahlberg	Mammoth 1990	0-7497-0304-0
The Old Joke Book	Janet and Allan Ahlberg	Janet and Allan Ahlberg	Puffin Books 1987	0-14-030596-2
Window ●▲	Jeannie Baker	Jeannie Baker	Julia MacRae 1991	0-86203-492-2
The Man ▲	Raymond Briggs	Raymond Briggs	Julia MacRae 1992	1-85681-191-3
A Dinosaur's Book of Dinosaurs ▲	Keith Brumpton	Keith Brumpton	Orchard Books 1991	1-85213-268-X
The Four-Legged Sheriff	Keith Brumpton	Keith Brumpton	Simon & Schuster Young Books 1993	0-7500-1357-5
The Funfair of Evil	Patrick Burston	Alastair Graham	Walker Books 1990	0-7445-1742-7
A Pack of Liars ▲	Anne Fine	-	Puffin Books 1990	0-14-032954-4
Noah Built an Ark One Day ●	Colin and Jacqui Hawkins	Colin and Jacqui Hawkins	Little Mammoth 1990	0-7497-0317-2
Hook, Line and Stinker	Robin Kingsland	Robin Kingsland	Pan Books 1991	0-330-31993-0
Black and White ▲	David Macaulay	David Macaulay	Houghton Mifflin Company 1991	0-395-52151-3
Have You Seen Who's Just Moved in Next Door To Us?	Colin McNaughton	Colin McNaughton	Walker Books 1993	0-7445-3043-1
Harry with Spots On Truckers ▲	Chris Powlng	Scoular Anderson	Young Lions 1991	0-00-673884-2
The Deathwood Letters ▲	Terry Pratchett	-	Corgi Books 1990	0-552-52595-2
Snakes Alive!	Hazel Townson	Nicholas Flugge	Red Fox 1991	0-09-983500-2
Dr Xargle's Book of Earthlets ●	Hazel Townson	Tony Ross	Red Fox 1992	0-09-979030-0
	Jeanne Willis	Tony Ross	Red Fox 1990	0-09-964010-4

● Suitable for use with level 1-2 readers      ▲ Suitable for use in reading conferences at levels 5-6

# Appendix B

## LEA Reading Projects consulted

These notes describe the work done by some LEA projects concerned with the development of reading in key stage 2. The list consists only of those projects contacted in the course of producing this discussion document. The information is included here so as to be of use to other teachers who may wish to find out more about the work.

### 1. Avon

A Collaborative Reading Project (1992-3) focused on improving the teaching and learning of reading across key stages 2 and 3. The work was carried out in conjunction with the NFER, and involved four primary schools and one secondary. A structured framework, based on collaborative group work, was devised to enhance children's understanding and response to text. The NFER provided pre- and post-test measures to examine changes in reading performance: significant improvements were noted, particularly for low achievers. Evidence collected during the project showed the contribution made by structured talk and discussion to the development of reflective reading and indicated gains in promoting independent reading and raising reading standards.

The work is described in two publications, 'Children Developing as Readers - the Avon Collaborative Reading Project' and 'Reading in Reform - The Avon Collaborative Reading Project'.

*Contact:* Mary Rose,  
c/o Advice, Monitoring and Development Service,  
Sheridan Road, Horfield, Bristol. BS7 0PU.  
Telephone: 0272 311111.

### 2. Cornwall

An LEA-wide survey carried out in 1992/3 sought information from primary schools on their reading resources, methods of recording continuity and progress, and other issues in the reading curriculum such as the use of IT, support for children with learning difficulties, and the extent of reading partnerships. Schools were asked about their policy development and review, and estimated training needs.

The data collected were used to plan extensive support and training through INSET. The project produced a set of carefully structured schemes of work, linking the programmes of study for English. Each scheme identifies a selection of skills and objectives relevant to the attainment targets for English and offers suggestions and teaching plans for the achievement of these, working from a text-based approach.

*Contact:* John Sinker/Annie Fisher,  
Dalvenie House, New County Hall, Truro. TR1 3BA.  
Telephone: 0872 74282

### **3. Hertfordshire**

A 10-month project aimed to develop reading at key stage 2. Funding through a Curriculum Development Grant enabled special training of teachers in 10 target schools (JM and JMI) and the purchase of a set of resources.

The main aim of the project was 'to improve pupils' competence as readers and to develop higher order reading skills through improving the quality of the planned reading curriculum'. An INSET course focused on activities to do with texts and curriculum planning. Teachers were provided with materials and guidance, and expected to record their subsequent planning and intended learning outcomes.

**Contact:** Terry Reynolds/Pauline Scott,  
The Education Centre,  
Butterfield Road, Wheathampstead, Herts. AL4 8PY.  
Telephone: 0582 830311

### **4. Gloucestershire**

The Gloucestershire Reading Project 'Beyond the Lines' was set up in 1992 in response to a dual need: to develop practical guidance for teachers on the teaching of reading, and to counter the charge that nothing was being done to raise reading standards.

As in other LEAs, a questionnaire was sent to all primary and special schools to establish a picture of current practice in reading. Key issues were identified on the basis of the questionnaire survey and a group of 15 schools selected to investigate these in more detail, working with a small team of advisory staff. The outcome was a set of publications designed to support and extend practice:

Book 1 *The Whole Picture: Developing a Whole School Policy for Reading*

Book 2 *A Balanced Diet: Recipes for Successful Reading*

Book 3 *Hobbits and Hobbies: The Teaching of Literature and Non-fiction*

Book 4 *Records and Recovery: Monitoring Progress in Reading and Reading Difficulties.*

**Contact:** Kevin Jeffery/Pie Corbett,  
Shire Hall, Gloucester. GL1 2TP.  
Telephone: 0452 425086

### **5. Knowsley**

The Knowsley Reading Project has a specific focus: the training and use of adult volunteers for reading support in the primary classroom. This theme was identified following an LEA survey of the teaching of reading.

A pilot project was run in 1993/4 involving a cluster of six primary schools. Teachers and adult helpers participated in a course of three full-day sessions designed to highlight issues in book selection, processes of reading and response to reading through structured discussion. Each school was provided with a 'starter pack' of 100 quality books from which pupils and helpers could select.

A small team of advisory staff conducted the INSET sessions and arranged other activities over a period of six months. Materials produced included interview schedules based on the programmes of study and attainment targets for English at key stage 2. Work is continuing with other school clusters and pupils from the original group are being tracked in secondary school.

**Contact:** Ann Tregenza,  
Education Offices, Huyton Hey Road, Huyton, Merseyside. L36 5YH.  
Telephone : 051 443 3289

## **6. Oxfordshire**

As part of its brief to support the teaching of English in Oxfordshire schools, the Primary Advisory Group for English (PAGE) has worked with teachers, pupils and parents to develop understanding of the reading process and the implications this has for teaching. The main focus of the work has been with key stages 1 and 2, much of it undertaken in the classroom, in partnership with teachers and Learning Support Assistants, in order to model teaching techniques.

In addition, countywide INSET had been provided on topics such as Teaching and Assessment of Reading at key stages 1 and 2, A Planned Reading Curriculum, Reading Across the Curriculum, Continuity Across Key Stages, Reading and Special Needs in Key Stage 3, Training Learning Support Assistants, Literacy in the Early Years and Reviewing Resources.

Many of these topics are also addressed in the set of papers published on reading under the title *Oxford Curriculum Matters, Number 8*.

**Contact:** Sylvia Karavis,  
Westminster College, North Hinksey, Oxford. OX2 9AT.  
Telephone: 0865 247644

## **7. Redbridge**

A Primary Reading Review was conducted by the advisory service in 1992, with the aim of monitoring and evaluating the quality and effectiveness of teaching and learning in this area of the curriculum.

The Review was a combination of a questionnaire survey and school visits to a sample of Year 5 classrooms. The results were published as a discussion document and highlighted topics such as: Reading Policies and Statements, the Reading Environment and Children's Access to Books, Time for Reading, Reading Resources and Activities, Home-School Reading Links, Keeping Track of Progress, Professional Development Needs of Teachers and A Development Plan for Reading.

An outcome of the survey has been a twice-repeated course of six morning sessions entitled Developing Reading at Key Stages 1 and 2. Additional publications are planned to support this initiative, compiled by the advisory teachers and based on the work within the LEA.

*Contact:* Alastair West/ Lorraine Dawes,  
Educational Services, Lynton house, 25-29 High Road, Ilford. IG1 1NN.  
Telephone : 081 478 3020.

## **8. Wiltshire**

A small-scale inquiry was undertaken across phases to establish the extent of explicit teaching of reading. The study focused specifically on the strategies used by pupils to read information texts.

There was some evidence that Year 5 pupils were more competent than pupils in Year 10 at tasks involving information reading. It was suggested that the increased use of worksheets throughout the secondary school amounted to a form of deskilling, since pupils were given less opportunity to develop and maintain strategies of extracting information for themselves.

An outcome of the study was INSET provided for a limited number of schools on developing the reading of non-fiction. Case studies based on the work of individual schools are being prepared for publication within the LEA.

*Contact:* Alan Howe/ Sue Dean,  
Professional Development Centre, Swindon, Wiltshire.  
Telephone: 0793 61605

# Appendix C

## Where to go for further information

1. **Books for Keeps**, 6 Brightfield Road, Lee, London. SE12 8QF.  
Journal providing up-to-date information on children's books, authors, awards, also information on audio tapes.  
Annual subscription; 6 issues per annum.
2. **Letterbox Library**, Unit 2D, Leroy House, 436 Essex Road, London N1 3QP.  
Telephone 071 226 1633  
Non-racist, non-sexist book selections.  
£5 Lifetime subscription; 4 catalogues/newsletters per annum.
3. **The Signal Selection of Children's Books**  
Published annually by:  
The Thimble Press, Lockwood, Station Road, South Woodchester,  
Stroud, Gloucestershire. GL5 5EQ.
4. **Signal** - specialist journal devoted to children's books/writers.  
Published by:  
The Thimble Press, Lockwood, Station Road, South Woodchester,  
Stroud, Gloucestershire. GL5 5EQ.  
Published 3 times per annum.  
Also produce titles on specialist topics, e.g. Classics for Children, Poetry Books, Approaches to Teaching Reading.
5. **Children's Books of the Year** (free copy available)  
Produced by:  
The Children's Book Foundation, Book House, 45 East Hill, London. SW18 2QZ.  
Telephone: 081 870 9055.  
Membership of Book Trust offers support for book selection across curriculum.  
Opportunity to view children's books in print.
6. **United Kingdom Reading Association (UKRA)**, c/o Warrington Road Primary School, Nayler Road, Widnes, Cheshire.  
Association for promoting research into reading.  
Publishes the journals *Reading* (three times a year), and *Journal of Research into Reading* (twice per annum).  
*Reading* also available from Journals Subscriptions Department, Marston Book Services, PO Box 87, Oxford. OX2 0DT.

**7. English in Wales**

Newsletter produced termly by The National Language Unit of Wales, 245/251 Western Avenue, Cardiff. CF5 2YX.  
Telephone: 0222 555446

Contains articles on using Welsh literature in English and in Welsh in the classroom, information on authors and events, plus book reviews.

**8. Books for Students Ltd**, Bird Road, Heathcote, Warwick. CV34 6TB. Telephone 0926 314366

Supplies paperback books for schools and libraries.  
Graded collection of fiction and non-fiction.

**9. Reading and Language Information Centre**, University of Reading, Bulmershe Court, Earley, Reading. RG1 5HG.

Information available on current published reading resources and teaching strategies.

**10. Access to Information on Multi-Cultural Education (AIMER)**, University of Reading, Bulmershe Court, Earley, Reading RG1 5HG Telephone: 0734 875123 ext.4871.

**11. Soma Books Ltd**, 38 Kennington Lane, London. SE11 4LS.  
Telephone: 071 735 2101

Book distributor for imported titles/publishers.

**12. BBC Radio Collection**, Room A 210 06, BBC Enterprises Ltd, 80 Wood Lane, London. W12 0TI.

Provides audio tapes of radio programmes.

**13. Argo and Listen for Pleasure**, 1/3 Uxbridge Road, Hayes, Middlesex UB4 0SY.  
Telephone: 081 479 5944

Supplies audio, video, slides and cassettes. Catalogue available from booksellers.

**14. Western Woods**, 14 Friday Street, Henley, Oxon RE9 1AH.

Audio, video, cassettes, plus slides from national curriculum books.

**15. Educational Media Film and Video Ltd**, 225 Imperial Drive, Rayners Lane, Harrow, Middlesex. HE2 7AT.

Videos, non-fiction emphasis, natural history, art.

**16. Viewtec Film and Video**, 161 Winchester Road, Brislington, Bristol. BS4 3NJ.

# Appendix D

## Suggestions for professional reading

Adams, M. J. (1990)	<i>Beginning to Read</i>	M.I.T. Press
Barrs, M. and Thomas, A. (eds) (1991)	<i>The Reading Book</i>	Centre for Language in Primary Education
Bentley, D., and Rowe, A. (1991)	<i>Group Reading in the Primary School</i>	Reading Language Information Centre University of Reading
Chambers, A. (1985)	<i>Booktalk</i>	Bodley Head
Chambers, A. (1993)	<i>Tell Me: Children, Reading and Talk</i>	Thimble Press
Corbett, P. and Moses, B. (1986)	<i>Catapults and Kingfishers: Teaching Poetry in Primary Schools</i>	Oxford University Press
Dombey, H. (1993)	<i>Words and Worlds</i>	N.A.T.E.
Dougill, P. (rev.ed.1993)	<i>The Primary Language Book</i>	Open University Press
Fry, D. (1985)	<i>Children Talk about Books: Seeing Themselves as Readers</i>	Open University Press
Graham, J. (1991)	<i>Pictures on the Page</i>	N.A.T.E.
Harrison, L. and Coleson, M. (eds) (1992)	<i>The Reading for Real Handbook</i>	Routledge
Kimberley, L., Meek, M., and Miller, J. (eds) (1992)	<i>New Readings: Contributions to an Understanding of Literacy</i>	Kogan Page
Language in the National Curriculum (LINC) (1991)	<i>Materials for Professional Development</i>	Available from some LEAs
Littlefair, A. (1990)	<i>Reading all Types of Writing</i>	Open University Press
Martin, T. (1989)	<i>The Strugglers</i>	Open University Press
Mallett, M. (1992)	<i>Making Facts Matter: Reading Non-Fiction 5-11</i>	Paul Chapman
Meek, M. (1990)	<i>On Being Literate</i>	Bodley Head
Moss, E. (1992)	<i>Picture Books for 9-13</i>	Thimble Press
Wade, B. (ed) (1989)	<i>Reading for Real</i>	Open University Press







## THE READING REPERTOIRE at Key Stage 2

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Teaching reading successfully depends both on well-chosen resources and a set of practical techniques for exploiting reading in the classroom and measuring the pupils' progress.

This book furnishes helpful advice for teachers on all aspects of reading work in Years 4 - 6. Alongside an extensive list of recommended National Curriculum texts (also published separately by SCAA), the principles of book selection are discussed so that teachers can feel confident when they review their school or class libraries and set about enhancing their stock.

Classroom activities are suggested which explore the Reading Repertoire through talking and writing, and teachers are given clear and practical guidance on the assessment of reading by means of individual or group discussion.

Details of a number of LEA Reading Projects are set out in appendices, supplemented by sources of further information and suggestions for the kind of reading that will help teachers with their own professional development.

Designed for all those involved in teaching English at KS2, this book will be a valuable resource to turn to again and again.

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