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Teaching for progression: Reading

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First published in 2008

Ref: 00750-2008PDF-EN-01

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Teaching the reading strands

'Pupils will engage with, and respond to, a rich variety of print, electronic and multi-modal texts, developing analysis and awareness of the forms and purposes of writing, and the contexts and cultures within which they were written.'

Overview statement for reading from the *Framework for secondary English*, 2008

There are two strands for reading in the *Framework for secondary English*, which build on those in the *Primary Framework*:

- 5 Reading for meaning: understanding and responding to print, electronic and multi-modal texts
- 6 Understanding the author's craft.

Each of these is subdivided into three substrands. Both strands offer opportunities of engagement with the two language substrands:

- 10.1 Exploring language variation and development according to time, place, culture, society and technology
- 10.2 Commenting on language use.

Over the course of Key Stages 3 and 4, the objectives in the Framework substrands trace a critical path of progress for pupils. They are designed to address the same developing skills over five years, and in most cases these objectives are divided into separate aspects, in order to reflect the key areas of progression within a particular substrand, as in 5.3 *Reading and engaging with a wide and varied range of texts*, where pupils' reflecting upon their own reading choices is dealt with separately from pupils' ability to consider texts from the perspective of different audiences.

In the sections on *'Teaching approaches and learning opportunities'*, there are cross-references in brackets to the language strands, as they have such a fundamental relationship with close reading and, in particular, pupils' appreciation of texts from different periods. There will naturally be occasions where language becomes not only the medium but also the object of study – therefore the links to the language objectives are made explicit in each section. Links to the teaching of the language strand will be indicated by a bracketed reference, which will show the relevant language substrand in the following way: (L10.1).

Key pedagogical approaches

Some key pedagogical approaches which underpin the teaching of reading are:

- the explicit teaching and demonstration of active reading strategies, presented to pupils as a reading 'toolkit' which they are able to access increasingly independently as they interact with texts. This should be revisited on a recursive basis throughout the course of their school reading career.
- shared reading, where the teacher displays an enlarged version of the text and models and annotates for pupils the skills and strategies used by successful readers, followed by whole-class discussion and contribution, where pupils are encouraged to practise these skills and strategies.
- guided group reading, where pupils who share a similar learning need are given the opportunity to practise their active reading skills and strategies with a clear learning outcome.
- paired reading, which enables pupils to practise their active reading strategies and present their findings to other pairs and the rest of the class.
- interactive starter and plenary activities which enable pupils to sort, categorise, explore and respond to texts at word, sentence and whole-text level. Closer reading of language technique and writers' choices of vocabulary for effect can be readily explored in this way.

- development of the Point, Evidence, Explanation (PEE) approach to writing about texts, in order to firmly ground pupils' written responses in textual evidence. Progression from the PEE approach is marked by pupils including additional analysis of language and other features of texts (PEE+), links to other readings (PEEL), and sustained reflection and personal response (PEERP). This should develop across Key Stages 3 and 4 into the explicit teaching of the critical essay as a text type (employing the recommended sequence for teaching writing) which pupils will need to master to be successful in their writing about texts.
- the use of the Assessing pupils' progress (APP) materials to establish specific areas for focus in teaching and to provide relevant curricular targets.
- peer- and self-assessment opportunities for pupils working at all levels and grades, to enable them to identify the features of successful reading responses and identify meaningful personal learning targets, which manifest as manageable next steps in the classroom.
- use of structured speaking and listening activities with clear outcomes in terms of reading objectives. All four speaking and listening strands are well placed to complement the exploratory nature of pupils' talking and thinking about texts, as they develop their own viewpoint, ideas, and ultimately their own 'voice' as critical readers and writers. Drama for reading should underpin exploration of layers of meaning within texts.

Some tips for making appropriate choices for reading texts with your classes

- The reading demands will suit most of the class, offer some challenges, and will be within the reach of weaker readers if they are well supported.
- The language, style and rhetoric will engage the pupils.
- The text will sustain the study of a number of reading strands and will allow you to address your current reading priorities (for example, text structure and organisation).
- It takes pupils beyond their previous reading experiences and allows for progression, for example from the last text studied.
- It links well to similar texts, for example, works by the same writer and should encourage wider reading.
- It has literary merit – for example, it is quality writing with imaginative depth and will still feel like a good text in five years' time.
- It lends itself to shared reading and reading aloud.
- In fiction, the themes and characters are strongly presented and the text contains enough starting points for discussion.
- Content is unlikely to cause offence to any particular pupil group.

Elements for planning lessons on reading

Teaching objectives:

- relate to the identified learning needs of the pupils
- are derived from the strands for reading in the *Framework for secondary English*
- are clearly stated in the scheme of work and in individual lesson plans
- can be communicated to pupils.

Learning objectives and outcomes:

- are clearly indicated in the scheme of work and individual lesson plans
- can be communicated directly to pupils
- link explicitly to teaching objectives and relate to the appropriate assessment focuses (AFs) for Key Stage 3 and assessment objectives (AOs) for GCSE.

Assessment:

- opportunities to assess pupils' reading orally and in writing are indicated in the medium-term plan and in more detail in individual lesson plans
- assessments (particularly oral assessments) are recorded by teachers
- assessments inform short-term plans for future teaching and learning
- assessments are used to identify class, group and individual curricular targets.

AFs and AOs:

- AFs (QCA), based on the Key Stage 3 National Curriculum level descriptions are referred to when planning to assess pupils' reading, and APP reading ongoing assessment grids are used as part of the assessment
- AOs (QCA), the aspects of reading which are assessed through GCSE coursework and examination, are essential guides when planning to assess pupils' learning.

Pupil grouping:

- pupils are grouped according to their current progress and targets in reading for paired and guided group work
- pupil groups and who will be working with them (teacher/librarian/teaching assistant) are indicated in lesson plans.

Pupils' progress:

- long- and medium-term schemes of work indicate pupils' expected progress in reading
- based on their knowledge of pupil progression, teachers make a professional judgement about which year group objective to select for each reading substrand taught, and where appropriate, select from year groups above or below for classes, groups or individual pupils
- the intended progress in reading of targeted pupils informs individual lesson plans and identifies differentiated support and resources where appropriate.

5 Reading for meaning: understanding and responding to print, electronic and multi-modal texts

5.1 Developing and adapting active reading skills and strategies

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Extract the main points and relevant information from a text or source using a range of strategies such as skimming and scanning	Use a range of reading strategies to retrieve relevant information and main points from texts, distinguishing between fact and opinion where appropriate	Select from a range of strategies the most appropriate ways to locate, retrieve and compare information and ideas from a variety of texts	Select, compare and contrast information carefully from texts for specific tasks, taking account of the origin and purpose of the sources and knowing how to recognise bias and opinion	Analyse, compare and contrast texts and sources with insight into their context as well as their content, evaluating their validity and relevance for a range of tasks or purposes	Analyse, evaluate and compare the relevance, usefulness or significance of a range of sources of information obtained from research, and make discriminating choices about what to use
Use inference and deduction to recognise implicit meanings at sentence and text level	Use inference and deduction to explore layers of meaning within a text	Use a repertoire of reading strategies to analyse and explore different layers of meaning within texts	Draw on a repertoire of reading strategies in order to analyse, compare and respond to layers of meaning, subtlety and allusion in texts	Select effectively and flexibly from a repertoire of reading strategies to analyse and explain layers of meaning, subtlety and allusion in and between increasingly challenging texts	Coordinate and combine a wide repertoire of reading strategies to develop subtle, original and inventive interpretations of a range of challenging texts
Make relevant notes when gathering ideas from texts	Make relevant notes when researching different sources and comparing and contrasting information	Make relevant notes using a range of formats and approaches when researching a variety of sources	Summarise and synthesise relevant information from a range of sources, selecting the most useful note form for the purpose	Summarise, synthesise and, where relevant, redraft information taken from a range of sources succinctly and appropriately for purpose	Demonstrate mastery of a wide range of research and note-making skills, using discrimination to evaluate and make appropriate selections from a variety of sources

About this substrand

- Pupils' acquisition of active reading skills and strategies is fundamental to their progress in this strand and these should be presented to pupils as a series of 'tools' which they can increasingly 'sharpen' and become more expert in as they develop into more independent readers. Presenting a reading 'toolkit' to pupils which is familiar across all lessons in all areas of the learning curriculum is a powerful way of ensuring that they become accustomed to making choices for themselves about which strategies to deploy for a particular reading task, in whatever area of their learning.
- As critical readers, pupils will need to engage with a variety of texts of all forms, genres and modes, understanding and responding to the main issues, and engaging with and assessing the validity and significance of information and ideas from different sources. They should be given opportunities to practise the skill of analysing and evaluating written language to appreciate how meaning is shaped.
- Pupils should have frequent opportunities to develop in their information literacy, deploying a range of reading, research and note-making skills. They should become confident in using texts to source information for specific purposes, learning to sort, sift and synthesise it in a way that supports their learning in English and across other subjects in the curriculum.
- Other substrands that have the closest learning relationship with this substrand are:
 - 3.1 Developing and adapting discussion skills and strategies in formal and informal contexts
 - 4.1 Using different dramatic approaches to explore ideas, texts and issues
 - 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
 - 10.2 Commenting on language use.

You will want to refer to teaching approaches for those other substrands in other sections of *Teaching for progression* when planning teaching and learning.

- When exploring the aspect of this substrand that traces the development of their inference and deduction skills throughout the key stages, the language will become the chief object of study and you will want to encourage pupils to develop their repertoire of literary and linguistic terminology, in order to support their development as critical writers.
- Pupils should have opportunities to develop their own note-making style and various approaches to note-making will need to be modelled by the teacher, for example in the form of flow charts, bullets or symbols (favoured by kinaesthetic learners). Encourage pupils to reflect upon their preferences in this area and also consider the 'fitness for purpose' of this developing skill to other areas of their learning in the curriculum.

Links between this substrand and functional skills

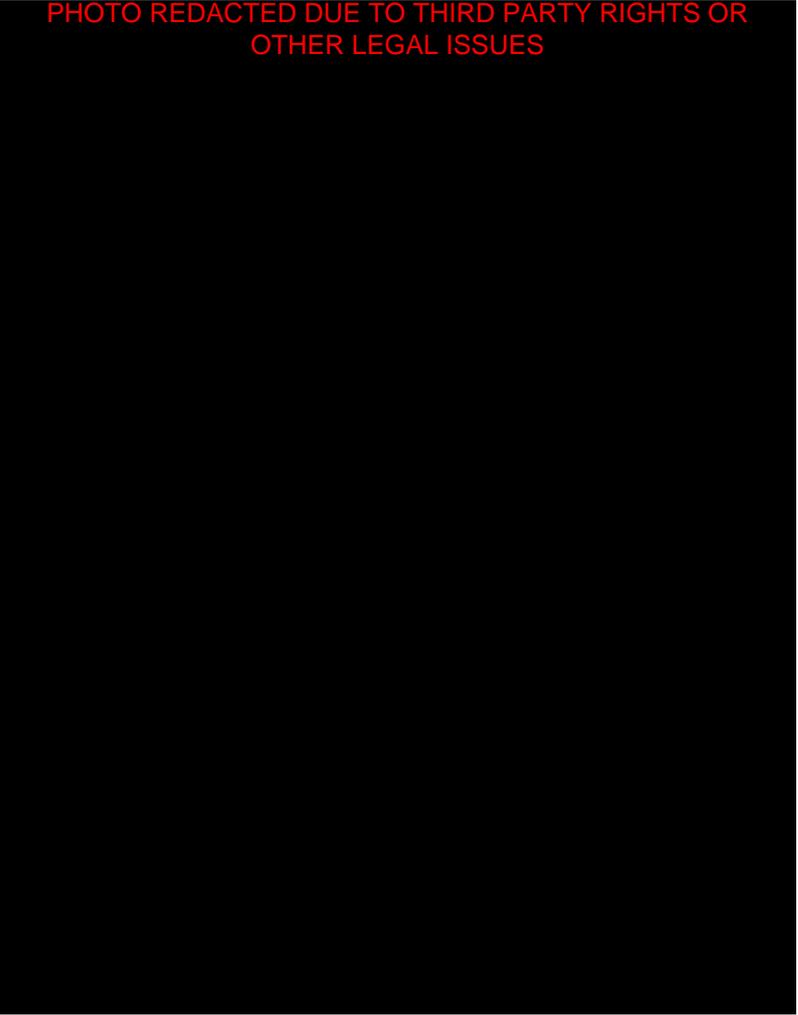
In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills reading standard for Entry level 3 and secure the standards for Level 1 and Level 2. These skills will include:

- using active reading strategies to read and understand texts in different formats in a variety of texts, both on paper and on screen
- using organisational features of different types of texts to locate and use relevant information
- reading and summarising information and ideas from different sources
- identifying the purposes of texts and commenting on how effectively meaning is conveyed
- detecting point of view, implicit meaning and/or bias.

Some examples of application of this learning to other areas of the curriculum

- Ask pupils where else in their learning across the curriculum they would apply their active reading strategies to help them to extract information, interpret implicit meanings and determine purpose and viewpoint.
- Ask pupils to identify other areas of learning across the curriculum where they use research and note-making skills and to consider how their learning in English supports the way they do this.
- Ask pupils to bring sample texts from other learning areas and use them to practise their active reading strategies; for example, *to demonstrate how skimming and scanning are essential in history and geography as they examine source material.*

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What to teach

- The main reading strategies which develop efficient reading and focus on the important features of a text are:
 - skimming – glancing quickly through a passage to get the gist of it, such as looking through a newspaper to see what is worth reading, or glancing at subheadings in a book
 - scanning – involves searching for a particular piece of information, such as looking up a telephone number, finding a date or fact in a longer piece of text
 - reading between the lines (inference and deduction)
 - reading backwards (as a reminder, or to locate information) and forwards (to support prediction activities)
 - asking questions of the text
 - empathy
 - visualisation
 - drama techniques to explore character, theme, the writer’s technique and language
 - note-making and highlighting (annotation)
 - hearing a voice (or voices) through the text
 - passing comment on what you read
 - reinterpreting as you read
 - finding and interpreting patterns
 - relating texts to your own experience and your previous reading experience
 - establishing a relationship with the writer/narrator
 - relating a text to its social, historical and cultural background.
- How to make decisions quickly and confidently about how to read a text for a purpose.
- How to plan and research where to find the most helpful information; revising the use of contents pages and indexes.
- How to acknowledge sources. This is a step towards more formal aspects of research, assisting pupils in discriminating between their own ideas and those of others. This should be systematically modelled when teaching how to research.
- How to assess texts for relevancy, by referring to task, audience and purpose.
- How to discriminate between fact and opinion in carrying out accurate research.
- How to use appropriate planning grids or formats; systematically acknowledging sources.
- How to use notes in order to shape information from a range of sources into a coherent plan.
- How to recognise allusion (where there is a brief reference, often indirect, to a person, place or event, to another literary work or passage, or other media) and how it can enable links within a text and to other texts, places or people.

Support pupils' peer- and self-assessment by explaining that literate readers:

- know which questions are useful to ask
- are independent readers, skimming and scanning to find what they need
- know what is relevant, and can select and reject information
- read texts in different ways for different purposes
- know when they have found enough information
- make relevant notes and use them to support classwork, homework and revision for examinations
- synthesise and combine information from a variety of sources
- cross-refer and compare information from different sources
- re-present information coherently, demonstrating understanding and learning
- evaluate their sources
- evaluate their work and reflect on their learning
- are able to set their own targets and review their progress.

Teaching approaches and learning opportunities

Building

Research

- Teach a variety of note-making strategies as aides-mémoires to appeal to different learning styles, such as concept maps, using pictures as well as text, using key words and phrases.
- Devise short, brisk activities as starters to revise and hone dictionary and scanning skills, for example revise using the quartiles of a dictionary and hold dictionary races in teams.
- Use plenaries to discuss how pupils tackled information retrieval tasks in order to consolidate explicit strategies.
- Ensure pupils have opportunities to research independently, with clear reasons for the research and a precise outcome; for example, to turn information from a variety of written sources into a radio programme.
- Create a spider diagram poster with the class (pair to share) of all the places they can carry out research and the kind of information they are likely to find. Post this on the wall as a reference point.
- Create with the class a checklist of critical and evaluative questions to ask about research.
- Demonstrate scanning using the same non-fiction text as above or, if more appropriate, select an interesting encyclopaedia entry on a well-known person.
- Model looking for a particular piece of information on an interactive whiteboard (IWB) or enlarged text. For pupils working at level 3 or below, you will need to indicate with a pointer how your eye moves across the text to retrieve the information you require.
- Articulate the process of scanning by showing what clues there are for finding specific information. For example: *I want to find out who was involved, therefore I need to look for a name, that is a proper noun, so I'm scanning for capital letters...I'd like to find out what happened, so I am scanning the text for an event or an action...This could be an explanation and involve a number of stages...Where was she born...? Well that will be a place name...I need to look for a capital letter...When did she first...? I'm now scanning for times or dates...Why did she...? That's a little more difficult as I'm searching for reasons, so I need to look a little closer...I may need to read between the lines...*
- Give the class a research topic, such as *Why do trees lose their leaves in autumn?* and then model for them how to locate useful information quickly. Concentrate on: defining key words in and around the question; deciding which resources might be helpful; use of index and contents; use of alphabetical order.
- Give pupils a number of different texts on related topics and ask them to skim read them with a view to making an immediate assessment of which text is most likely to be useful for a given task (for example, *Why is Diwali important to Hindus?*).

Non-fiction

- In shared reading, model for pupils how to identify the way in which aspects of a multimedia text combine to make meaning, by noting how sound, pictures and words affect a response to and understanding of the text (L10.2).
- Give pupils, in groups, an A3 photograph of the crowd at a football match, or a wedding photo, for example. Give groups one minute only to 'read' the text and answer questions about time, place, mood and so on. Take responses and then explain reasons (using enlarged photographs) for similar predictions – text expectations are connected to prior reading, genre conventions, visualisation and cultural readings (for example, we can 'read' a photo of a football match or a wedding as there are clues familiar to us, but they may not be familiar to readers from other cultures). Use as a starter or plenary activity (L10.1).
- Ask pupils to work in pairs to create questions based on a text and then answer their partner's questions. This could be a short-burst timed or starter activity. Build in time to allow pupils to explain how they were guided to look for particular information.
- Give groups the same text but with a different focus for retrieving pertinent information, for example: highlighting arguments for or against; advantages or disadvantages; causes or effects. Invite groups to present their findings to each other.
- Model text-marking in two different colours to show two different points of view, different examples, fact and opinion and so on.
- Provide pupils with the first paragraph of a newspaper headline. Ask them to underline literal information and then predict what the rest of the article will be about. Discuss the reasons for similar results and maybe some divergent ones.
- Give pupils sentence prompts in a plenary to consolidate the learning strategy, for example:
We found our information and read our text this way...The best strategy we used was...because it helped us to...

Fiction

- Provide pupils with the first paragraph of a story. Ask them to underline literal information and then predict what the rest of the story will be about. Discuss the reasons for similar results and maybe some divergent ones.
- Model how to read back as well as forwards in a text to find links between key events and themes. Encourage pupils to think about how this affects their response as a reader.
- Use a text on an IWB or overhead transparency (OHT) and model where predictions come from, showing how good writers provide us with clues or fiction hooks. As you annotate, give pupils in pairs regular 30-second or one-minute 'time outs' to locate clues and predict.
- Distribute to pairs an enlarged outline drawing of a character from a text, such as the main character from the class novel at a key point of the text. Ask pairs to add thought bubbles to show how the character could be feeling at this stage of the text and display the completed sheets on a 'character wall'. Lower-attaining pupils could have a range of prepared bubbles from which they select. Explain to pupils in the plenary how readers use visual and textual clues to empathise and infer from the actions of characters in texts, using pupils' responses as a starting point.
- To encourage visualisation and sensory responses to texts, employ the following approaches: drama – guided tour; sculptured freeze frames; hot-seating; thought maps, Venn diagrams; role on the wall; plot lines, tension graphs; colouring over words which refer/appeal to the senses; prop box or pictures; drawing; walk-in debates; casting the film of the novel; story mapping/living graphs; creating sound effects.
- Model 'hot-seating' by asking pupils in pairs to think of two questions each they could ask you (as expert), imagining you are the character pictured in one of the A3 sheets. Have a bank of prepared questions for less-able pupils to choose from. Invite one or two pupils to take the hot seat in front of the class.
- Work with a guided group exploring characters' feelings, so that the group become experts and able to take a turn in the hot seat.
- Model highlighting key words, points or phrases using highlighter pens or different coloured pencils.
- Use a shared text to model the way the readers think and ask questions as they read.
- Engage pupils in prediction activities after they have read the first chapter. Provide stimulus, for example: *Who are the main characters? What are they like? Do you feel encouraged to read on? Why? Why not? What do you think is going to happen? Is there a main problem in the story...something the main character has to overcome? How do you think they will do it?* After finishing the book pupils can reflect upon their predictions to see how far they were correct.

Developing and applying

Research

- Articulate the thought process, acknowledging the source of information and activating knowledge and understanding about where to locate information, for example: *'I know that J.K. Rowling was born in Yate in Gloucestershire because I read that on the Internet... I also know that there are seven books in the Harry Potter series because I read that in a newspaper article... I saw on a news programme that she wrote the final chapter to her seventh book before she had completed the first one...'*
- Explore the layout of non-fiction texts with a guided group whom you have identified as needing further support.
- Model the use of a flow chart to summarise dense research gathered so far. Use a plenary for this purpose, with identified pupils creating their charts on an OHT to share with the class.
- Give pupils a satirical account of a news event, or a nonsense event written as a news event, such as those in *Private Eye*, or on satirical news-based websites, as well as a range of tabloid tales, and ask pupils to decide which stories they think are most likely to be true. Take feedback and discuss how we make decisions about the reliability of news.
- 'Don't believe everything you read': ask pupils to explore a range of 'news' articles which they have gathered over the week and make a decision about how much they believe in the article. Texts such as *National Enquirer* or popular magazines and articles reporting on the lives of the rich and famous are useful starting points for gathering source documents.
- Use shared reading to explore a 'news' article reporting celebrity gossip. Cover one paragraph and demonstrate all the areas that indicate some degree of speculation, such as the use of modal verbs, unacknowledged or anonymous sources and edited pictures. Ask pupils to work in pairs through a paragraph, highlighting any points that indicate unreliability. Take feedback and discuss how readers make decisions about what to believe.
- Compare an official and an unofficial website, for example for the Eden Project, and compare the objectivity and presentation of their contents.
- Provide pupils with a research question or ask them to devise one of their own and to explore a range of websites to undertake their research. When they have completed this they need to evaluate the effectiveness of the websites against set criteria that have been agreed with the class in advance.
- Use a starter or plenary as an opportunity for pupils to interact with each other's research and check understanding. Pairs explain and ask questions of each other's research so far. Provide prompts to structure the questions, such as *'Where did you find that information? Why did you look there?' 'Which key words did you use and why?' 'What do you mean by...?' 'What is the most important thing you have found out so far?' 'How are you going to structure your information?'* and so on.
- Scaffold pupils' research findings with writing frames. Use shared writing to create the writing frames, differentiating according to need and including a section for acknowledging sources.
- Create a piece of research during a shared writing activity, modelling how to acknowledge sources as you go. Be explicit with pupils about how this skill is built upon their learning in note-making.

Non-fiction

- Give pupils non-fiction texts and revise the use of contents pages and indexes as a starter activity.
- Revise skimming and scanning as a starter activity. Add challenge by setting time limits.
- Provide pupils with opportunities to use a thesaurus to 'replace' key words in a text and consider how this affects nuance and meaning. Apply this approach with a range of text types. Ask pupils to give marks out of ten for words which are closest in nuance to the original words and explore through discussion how even certain synonyms have different nuances and create different associations for the reader (L10.2).
- Use a non-fiction text, such as a leaflet or information sheet with both text and image. Ask pairs to take it in turns to find three things they find interesting and to then share their choices with the whole class. Annotate the text to illustrate the range of pupils' responses, for example layout (heading/title, caption, image, colour, font size or style, and so on), language (key words, alliteration, familiar or unfamiliar vocabulary, similes) and structure (use of introduction, topic sentences and conclusion). Use another copy of the enlarged text to model explicitly some of the reading strategies that the pupils used. Articulate the strategies as they are demonstrated. For example: *I want to get a sense of what this is about so I am glancing over the whole text quickly to get a feel for what it is about... This is called skimming and it helps me develop a general understanding of the text... I'm focusing on the headline and first lines as they are large and in bold print. They attract my attention which suggests that they are important... The image is large and has a caption which summarises its purpose. It has been included to help me understand and therefore must be important...* Confirm with pupils how they made their choices (L10.2).

Fiction

- Reading backwards and forwards: *My first impressions of...were...because...If I just read back I can see that the author describes her as...and the way she speaks is described as...this suggests to me that the author wants to present her as...I felt angry when...because...*
- Make predictions, such as *I think that she is going to struggle with the challenge because...The author has finished this chapter in an unusual way. This suggests to me...because...*
- Hot-seat or interview the writer: ask pupils to compile questions as outlined above and, in small-group or whole-class situations, the 'writer' (a pupil) responds.
- Interact with the text at various stages to explore subject matter using the following activities: letters to a character; character problem pages and replies; character diary entries or news reports on a series of events in the text.
- Model for pupils how to use visualisation and word association to explore layers of meaning within texts. Follow this with a 'challenge' question to encourage pupils to develop these strategies into written work, such as *How does Wordsworth's description of the butterfly show his feelings about the natural world?* Work on a PEE+ response in a shared writing session and follow up with pupils working on the next paragraph in pairs. Using peer assessment sheets which identify successful features of PEE+, ask pairs to mark one another's work and set targets for improvement (L10.2).

Securing and extending

Research

- In a shared writing session show pupils how to marshal and categorise information under headings, and to organise and shape it into a coherent plan. Pupils then apply these techniques to the text they are composing.
- Provide sets of cards with diverse information and ask pupils to discuss in pairs or groups before making their own decisions about grouping information, selecting only what is relevant to a particular purpose and audience.
- Explore sources relating to famous conspiracy theories, such as the 'faked' moon landings. Cover a range of texts that indicate reliability, including photographic documentation, and texts that suggest some kind of hoax or trickery. These may include web-based texts, print or visual documentation. Prior to starting the topic, ask pupils to indicate how confident they are that a particular event took place in the way that most people believe it did. Following the topic, ask pupils to consider how sure they are, having read materials about the way the event could have been staged, and discuss how good readers need a degree of healthy scepticism. At a more advanced level, hosting discussion about how events are portrayed in the media in comparison to reality is a way to extend pupils' appraisal skills about the reliability and validity of what they read.
- Play the relevance game: provide pupils with a range of relevant and irrelevant facts on cards related to an essay title or task. Ask groups of pupils to discuss, select and justify the relevance of the fact to the example essay/task, such as '*Why did the protest in Soweto get out of control?*' The answer, '*The children did not want to be taught in Afrikaans*' should be deemed irrelevant while, '*The police fired tear gas into the crowd*' would be relevant.
- Model for pupils how to make notes using comparative connectives which can be used later in their writing, for example: *Hardy = idealised, romantic whereas Orwell = negative impact of industrialisation*, which in writing can become, *Hardy has presented the nineteenth century in an ideal, almost romanticised way whereas Orwell, writing decades later, is at pains to show the devastating effect of industrialisation on the countryside he sees from the window of the train.*
- Introduce a QUADS (Questions–Answers–Details–Source) grid as a means of planning and guiding more detailed research. Model using the headings to structure the recording process, encouraging pupils to record a brief summary in the 'Answers' column and more detailed notes in the next column, for example: '*My question was "What were the children protesting against in Soweto in 1976?" I have found out from this newspaper article that it was changes in the education system. What changes? I now need to find out what these changes were and record them in more detail. Once I have done that I will write "The Guardian, June 1976" in the source column. My next question was who ordered the police to start shooting. I found that out in this text book and I've made a note of it in the sources column, but I want to find out why he gave that order.*'
- Analyse relevancy and audience awareness in the first paragraph of a research text produced by a pupil of the same age. Model the process of referring to the task to check appropriateness. Assign further paragraphs to groups to continue the analysis. Create 'rainbow' groups to share the findings.
- Encourage pupils to be critical and evaluative. Create with the class a checklist of questions to ask about research, such as: *Is that a fact or opinion? Are those your ideas? Can you explain that more simply? Is that appropriate to your audience? Is that relevant to the task? Have you acknowledged the source? How reliable is that source? Could it be biased?* Pupils can use the checklist individually or with response partners.
- Provide pairs with a piece of synthesised text and the two (or three) original sources. Ask them to identify and provide footnotes for original material used in the synthesised text.

Non-fiction

- Analyse texts that deal with the same subject, such as a news report in a newspaper and on *News at Ten*. Groups should explore who they think the audience is and why. Model the use of a grid comparing the content, language and style of the two reports, then model writing a news report on the same topic for a different audience (older teens perhaps), acknowledging sources as and when relevant. Encourage the class to contribute during a shared writing task by giving them pieces of information from the original text to rewrite in short-burst activities.
- Revisit the activity of 'replacing' key words in a text and considering how this affects nuance and meaning. Apply this approach with a range of text types, including those studied for coursework and examination. Explore through discussion how different nuances and different associations are created for the reader (L10.2).
- Explore through discussion how the values of non-fiction texts are influenced by allusion, which invests them with additional meaning, for example the use of a passage from Shakespeare in the popular media, such as an advertisement for washing powder which includes the allusion, *Shall I compare thee to a summer's day?* (L10.2).
- Provide pupils with a review of a film and ask them to annotate it, labelling the facts and opinions it contains. For a higher level of challenge, provide two newspaper reports on the same subject – the task is to find the facts behind the stories.
- Give pupils examples of allusion working within texts and across texts from different modes, such as where a moving image in an advertisement makes an allusion to another medium, such as a film (L10.2).

Fiction

- Ask sophisticated questions of the text, introducing a comparative element to your questioning: *I wonder why the author has started to use short sentences to describe what happens here. How and why is this different from the earlier dramatic climax? Use inference and comparison: The way she is described as moving through the crowd suggests...this contrasts with what we were reading earlier...let's just look back at that and see how she has changed.*

5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Identify and understand the main ideas, viewpoints, themes and purposes in a text	Trace the development of a writer's ideas, viewpoint and themes	Analyse and respond to the range of ideas and differing viewpoints, purposes and themes in a variety of related texts	Analyse, compare and contrast ideas, viewpoints, purposes and themes, both within a text and between texts	Evaluate the ways in which ideas, viewpoints and themes in texts may be interpreted differently according to the perspective of the reader	Compare, contrast and analyse in depth, with empathy and discrimination, a wide range of viewpoints and purposes in and between texts, and the range of perspectives of readers, writers and critics
Make a personal response to a text and provide some textual reference in support	Respond to a text by making precise points and providing relevant evidence in support of those points	Develop interpretations of texts, supporting points with detailed textual evidence	Build an interpretation of a whole text, recognising links between ideas, themes or characters and supporting points with precise analysis, evidence and explanation	Develop and sustain independent interpretations of texts, making concise evaluative comments and supporting points with detailed textual reference and analysis	Produce original and sophisticated interpretations of texts in the form of cogent critical responses, demonstrating personal engagement and sustained critical judgement

About this substrand

- Progression in this strand is characterised by pupils' engagement with the ideas, viewpoints and themes in a range of increasingly sophisticated fiction, non-fiction and multi-modal texts, understanding and responding to their main issues.
- Progression is also marked by an increasing ability to look beyond obvious similarities and differences between texts from different media and recognise subtle differences in viewpoint between similar texts.
- Pupils will need to come to a clear understanding of how the relationship between the reader and the writer is mutually influential.
- Pupils will need to practise the skill of developing and, importantly, substantiating their own personal interpretation of a range of texts of increasing difficulty and sophistication. Again, this strand has a relevance to pupils' development of their own critical 'voice'.

- Other substrands that have the closest relationship with this substrand are:
 - 1.1 Developing active listening skills and strategies
 - 6.3 Analysing writers' use of organisation, structure, layout and presentation
 - 7.2 Using and adapting the conventions and forms of texts on paper and on screen
 - 8.1 Developing viewpoint, voice and ideas
 - 10.1 Exploring language variation and development according to time, place, culture, society and technology

You will want to refer to teaching approaches for those other substrands in other sections of *Teaching for progression* when planning teaching and learning.

- When supporting pupils' own development of ideas and interpretations, which is the second aspect of this substrand, you will want to widen their use of linguistic terminology (L10.2).

Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills reading standard for Entry level 3 and secure the standard for level 1 and level 2. These will include:

- obtaining specific information through detailed reading of texts, including selecting which types of texts to use to obtain relevant information
- summarising succinctly information and ideas from different sources
- identifying the purposes of texts and commenting on how effectively meaning is conveyed
- detecting point of view, implicit meaning and/or bias
- reading and actively responding to a wide range of texts for different purposes, on paper and on screen.

Some examples of application of this learning to other areas of the curriculum

- Ask pupils where else they would apply the skill of understanding the ideas, themes, viewpoints and purposes of texts, through their collecting texts from other subject areas. Which of the reading strategies could they apply in which subject area?
- Invite pupils to identify other school subjects where they read texts with opposing viewpoints, exploring what approach they are normally asked to take in that other subject. For example, in geography, pupils may explore two texts on global warming with differing viewpoints and be asked to gather evidence for both sides of the debate and draw their own conclusions.
- Suggest that pupils bring in sample texts from other curriculum areas, where they are encouraged to develop a hypothesis based on evidence gathered, such as history or science.
- This strand also provides an opportunity to address the social and emotional aspects of pupils' learning, as through discussion of the themes, issues and viewpoints of texts, pupils can explore situations and dilemmas which will help them to make safe and healthy choices in their own lives.

What to teach

- How to record and present the evidence collected about a text.
- How to recognise and describe an idea, value and emotion.
- How to trace themes, values and ideas as they develop, using a range of strategies such as structural patterning, use of synonyms and determiners, word and sentence level cohesion devices and cohesive devices such as 'echoing' language, which enable readers to trace strands of ideas and themes across whole texts.
- How to recognise the difference between fact and opinion.
- How to recognise bias.
- How to interpret and explain a writer's viewpoint.
- How to recognise a writer's voice and distinguish between it and the voice of characters in a story.
- How themes (such as power) are more than an issue but are represented in texts as a value (for example, *Power is shown in this text to be destructive*).
- How media and non-fiction texts also convey values (for example, how opinion may be presented as fact).
- How to judge the accuracy of some sources and thereby consider the validity of their viewpoint.
- How ideas, values and emotions can be expressed through text type chosen, audience addressed, structure, type of media and vocabulary choices.
- How to use appropriate terminology when comparing texts.
- How to read across different texts, noting the way ideas, values and emotions are presented, and how to synthesise this information into a coherent, critical comparison.
- How to present ideas formally in writing, using an appropriate register and analytical linguistic terminology.

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Teaching approaches and learning opportunities

Building

Fiction

- Use drama techniques such as role on the wall and hot-seating to distinguish between the views of the writer and those of others in the text.
- Ask pupils to discuss a key passage in pairs and consider the author's possible attitudes towards a particular theme or character.
- Pupils work in pairs to think of questions to ask of the author or key characters. These can then be explored by the class as a whole, considering various answers, explanations and interpretations.
- Construct a wall display which can be added to as a novel is read. During starters and plenaries, the responses about the attitudes and assumptions of various characters or the author can be collated. This will enable pupils increasingly to distinguish between the voice of the writer and those of the characters.
- To encourage pupils' sense of the writer at work, ask pupils: *What would you ask the writer if they were here?* Follow this up with a written or speaking and listening response.
- To support pupils' understanding of voice in the text, ask pupils: *What do we mean by voice in a text? Which voices can be heard in a text?* (author, narrator and characters). Provide pupils with the opening paragraphs of a range of texts and ask them what voices they can hear in the texts. They should, where possible, anchor their responses in the text. Ask them to define what the difference is between the narrator and the author.
- Use sticky notes in different colours to trace the development of themes and ideas through longer texts.
- Use a range of statement cards with pupils, which explore themes and ideas in the text. In groups, ask pupils to search the text for evidence to support the statements.
- Select a short story or use the class novel to model the process of revising and refining interpretations. Focus on three or four significant points in the text which support their interpretation through the development of PEE+ examples.
- Model using a reading journal or response book to record ongoing comments and reflections. Articulate the reading strategies you are using to support your exploration and interpretations.
- As an opener to considering the treatment of themes, provide pairs with copies of front covers from a selection of novels and short stories and with a selection of opening lines on cards. Each pair has five minutes to match the cards with the covers. Pupils then move from pairs to fours to justify their responses; then one pupil from each group feeds back to the whole class. Follow this starter activity with a shared reading activity where the teacher analyses the cover and related opening lines of a new class novel on an OHT. Explain how the cover and opening line(s) engage the reader's expectations and present key ideas that will be referred to throughout the text.

Non-fiction

- Pupils use sticky notes, mental maps or graphic organisers to record responses to a text and to offer suggestions about the writer's viewpoint.
- Use shared and guided reading techniques to show how a writer's point of view is revealed.
- Model highlighting key words, points or phrases using highlighter pens or different coloured pencils as pupils relate to the development of themes, viewpoints and ideas in texts (L10.2).
- Give pupils a grid to record evidence for and against a specific viewpoint.
- Present pupils with an information text on screen. The task is to reduce the text to 50 words without losing the main points (a variation on the mini saga).
- Model the process of establishing whether something is a fact or opinion, for example: *'If I can put "I think..." in front of a statement then there is a high chance that it will be an opinion, while a fact is something that is true and can be proved'*. Provoke responses with a series of facts and opinions for pupils to apply this method to, such as *'Newcastle United are the best team in the Premier League'*. Relate the plenary discussion to writers' technique in manipulating language in order to present opinion as fact to suit their viewpoint (L10.2).
- Give pupils four non-fiction texts which present 'factual' information about the same topic (such as the Olympics or a famous person's career). Choose a selection of print and e-texts, such as Wikipedia, YouTube, a standard text book or magazine and an encyclopaedia, and ask them to highlight the facts and statements of opinion in two colours. Suggest they use the colours to establish which of the texts is the most balanced. Follow up by using a different colour to identify words which are emotive and/or biased, and discuss their effect on the tone of the text. They should then write a brief statement in pairs, summarising the writer's view of the person or issue (L10.2).

Developing and applying

Fiction

- Explore a text in which a third-person narrator passes comment on a character: *'Darryl was not the best-looking boy in the class but he certainly thought he was. Very few of the girls shared his opinion'*. Ask pupils how the character's view of himself differs from the narrator's. Ask them to explain how they know.
- Track a theme through a novel by creating a graph with key incidents or chapters on the x axis and 0–10 on the y axis. Plot each individual episode, event or chapter on the graph as it relates to the theme, showing how important the theme is in specific places. A series of lines representing different themes can be placed on one graph, so pupils can see how individual themes rise and fall in terms of importance throughout a novel. For instance, taking the themes of 'friendship', 'betrayal', 'hope', 'loyalty', 'danger' and 'safety', pupils can plot how these themes develop across *Wolf Brother* by Michelle Paver. Equally, pupils can plot key themes across the selection of pivotal scenes for a Shakespeare play; looking at how these develop throughout the scenes, and exploring the interplay between themes as their importance changes.
- Through shared reading, explore how writers use language features to change their style to represent different perspectives. For example, use sentences from *Al Capone Does My Shirts* by Gennifer Choldenko from Moose's perspective and from the letter of Mrs Del Peabody III to the Warden, and ask pupils to identify which sentences belong to which perspective and how we know (L10.2).
- Teach abstract nouns and how these can relate to themes. Read the initial chapter of a novel and ask pupils to work in pairs to identify the themes they think will emerge. Explore the vocabulary pupils will need to discuss themes, and ensure pupils are sufficiently confident with the critical vocabulary required (L10.2).
- Collect a number of short texts or extracts around a similar theme such as revenge (some thematic anthologies are a useful source). After reading and discussion, set the pupils the task of producing a table designed to show similarities and differences in the authors' attitudes to the theme.
- When teaching Shakespeare, introduce the text by giving pupils several key lines from the play and decide what the themes might be, based on the lines. When looking at particular scenes from the play, consider to what extent the theme is expressed, and whether there are differences in what is being portrayed.
- Take the final section of a fiction text, such as the ending of *Al Capone Does My Shirts*, or *Across the Nightingale Floor* by Lian Hearn, without having studied the rest of it. Ask pupils to decide what they think are the key ideas in the text, and to note any key themes apparent in the ending that they will expect to find throughout the whole text. Pupils should use their predictions as they go through the novel to decide whether the key ideas from the ending are picked up at various points of the novel.
- Look at two very different representations of the same theme. For example, after reading *Of Mice and Men* by John Steinbeck, investigate how the theme of loneliness is expressed throughout the novel. Then read a poem that deals with the same theme, such as *The Thread of Life* by Christina Rossetti (L10.2). Key questions for pupils to explore are:
 - *What are the differences in the way loneliness is portrayed?*
 - *How does the different form and language of the two texts affect the reader's response?*

Non-fiction

- During a shared read, model for pupils how to text-mark to show how coherence devices can specifically support the development of a particular idea or theme: *The writer of the cat protection leaflet uses synonyms to refer to the cats in the leaflet, using the term, 'poor mites' in paragraph one and then 'pitiful little creatures' later in the passage, to further emphasise the idea that the animals have been treated cruelly. This is underlined further at the end of the passage, where the writer hammers home her viewpoint by referring to the rescued cats as 'casualties'. Her disgust and disapproval is clear from her use of emotive language (L10.2).*
- Reinforce the approach outlined above in guided reading sessions. When the class is working independently, support a small group in reinforcing the text-marking and annotation completed during shared reading. Check before they carry out the independent reading and related task, then develop responses with your guidance.
- Provide pupils with a tracking chart to make notes on how themes are developed. Other approaches include visual representations such as flow charts, theme boards, graphs or drawings.
- To support pupils' understanding of voice in the text, provide them with an extract from a text and ask them to text mark to show:
 - what the characters are thinking
 - what the author is telling us.
- Use this to open up discussion about whether these are the same. Follow up with response partners and ask pupils to generate ideas about the ways in which the author's voice can be heard in the text (through character, tone, narrative style, direct address, irony and layout). Then, in pairs, pupils could choose one of the above and, using a text, identify how the author has used the technique to be 'heard', for example through language (L10.2).
- Create a reader response chart with the class. Pool ideas about the emotional experiences pupils have when reading, to establish how the relationship between the reader and writer can develop and thereby support the writer's purpose and viewpoint; for example, *I was persuaded when the author used repetition to emphasise the suffering of the cats...*

Securing and extending

Fiction

- During the shared reading of the opening of a class text, model how values and emotions are conveyed. As you annotate on enlarged text or OHT, think aloud, asking questions such as: *How does this word/phrase make us feel? How would you feel if this phrase/word was used instead? What predictions do you have for the rest of this text, and where do these expectations come from? – you may consider the genre, context and language.* Ask pupils to discuss responses for a few minutes with a partner, then draw out the sense of a more critical stance expected from Year 9 onwards (L10.2).
- Model how texts can contrast in their treatment of themes, by showing, for example, how a pre-1900 text could convey different values towards gender roles than a contemporary text.
- Ask pupils to discuss this question in groups: *How has my reading of the last text I read been influenced by the other texts I have read as part of this unit?* Point out to groups how comparing and contrasting texts should enable them to be clearer about their role as a critical reader of texts and the values they convey. Less-able groups would benefit from guided support and/or a series of questions and sentence starters, such as *I used to think that...but now I think that...* (L10.2).
- Use two poems with a common theme, such as *The Soldier* by Rupert Brooke and *Futility* by Wilfred Owen, as a card-sort activity. Create a line-by-line card sort for both poems and ask pupils to work in pairs to decide whether each line comes from *The Soldier* or *Futility*. Take feedback and compare pupils' versions with the originals.
- Give pupils two texts that are seemingly unrelated or from differing genres and ask them to work in pairs to draw out the similarities and differences in the treatment of common themes. Short stories, poems, articles or extracts can be explored to identify similarities and differences, for example comparing E.E. Cummings' *Buffalo Bill's defunct* with Emily Dickinson's *Because I Could Not Stop For Death*. Encourage pupils to consider the questions they have of both texts and give speculative answers so that the activity is truly investigative. Dr Frankenstein's account of the events that bring the monster to life works well in comparison with scientific literary non-fiction describing creatures, such as the account of seeing a shark in 'Close Encounter with a Great White' in *Wild World: A Cascades Book of Non-fiction* (Collins) (L10.2).

Non-fiction

- Distribute leaflets or brochures on a controversial issue, such as whaling, and ask groups to compare the emotions and values endorsed by each text.
- As a follow-on from the above reading activity, invite pupils to come up with a list of facts about the local area and record them on a flipchart. Organise pupils into groups of four. Ask one third of the class to write a positive description of the area using the facts as a base, one third to write a negative description and the remaining third a more neutral response. Rearrange groups so each version is shared in new groups. Draw out the following key points: texts with similar content can present very different views and values; all texts convey values, sometimes through what they exclude and don't comment on (gaps and silences); the language used is the vehicle for values and emotions to be conveyed.
- Model how to use quotations effectively in writing, to support the comments they make. Give pupils a few minutes to work in pairs to locate quotes for statements or vice versa (page references could be provided) (L10.2).
- Give all pupils a different extract from a shared text. They have one minute to read the quotation and another minute to explain the ideas, values and emotions it conveys to a response partner for another minute. Differentiate the activity by means of different coloured cards. Draw out the importance of articulating critical responses to texts (L10.2).
- Model how to 'read across' a range of texts and synthesise the information. Provide a grid for pupils to fill in with space to note similarities and differences between the emotions and values conveyed by the texts. The grid should have columns for 'What if?' questions, and 'Effect on the reader' responses to encourage pupils to visualise themselves as readers in a shared context with a writer.
- Compare contemporary and historical reports of news events; for example, compare *The Times'* report of the Charge of the Light Brigade, with a contemporary report of an event, or compare historical accounts of natural disasters with modern accounts.
- Use shared reading to explore how points of view, themes, issues or ideas are built up throughout a piece of non-fiction. Select one paragraph and highlight all references in one paragraph that refer to the aspect being explored. For instance, look at an autobiographical account of a famous sporting moment such as the winning drop-goal in the Rugby Union World Cup, or the England cricket team's victorious test match at Edgbaston in 2005. Identify all parts of a paragraph that reveal a particular point of view or idea. Pupils can work through the next passage independently, highlighting examples and commenting on how ideas are built up. Take feedback to draw out the key language features a writer can use to establish ideas, such as repetition, exemplification or use of reference chains. Create a bank of terms and apply them to another piece of text, to provide exemplification of key terms that establish and develop an idea (L10.2).
- Use shared reading to explore two contrasting non-fiction texts. Ask pupils to identify the writers' intentions, and highlight the key words and phrases that helped them to make their decisions. It is important that they are given no clues, such as the title or visual prompts. The font and layout should be the same for both texts.

5.3 Reading and engaging with a wide and varied range of texts

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Make informed personal choices of texts and express their preferences	Broaden their experience of reading a wide range of texts and express their preferences and opinions	Discuss their own and others' reading, take account of others' views of what they have read, express informed opinions and make recommendations	Sustain and extend their personal reading, and make interesting comparisons and connections across a range of texts and writers	Make independent, informed judgements about a wide range of texts and writers, and articulate personal reading preferences and tastes	
Understand how readers choose and respond to texts	Explore how different audiences choose and respond to texts	Analyse how texts are shaped by audiences' preferences and opinions			

About this substrand

- Throughout their school career, pupils should learn to become enthusiastic and critical readers of stories, poetry and drama as well as of non-fiction and media texts, so that they gain access to the pleasure and world of knowledge that reading offers.
- From Year 7, pupils should be exposed to a range of genres and forms and allowed to develop clear ideas about their preferences in reading.
- Pupils should be taught to read analytically rather than passively, reflecting upon choices they have made and their experience with the text (personal responses to content, characters, style, language, and so on).
- A range of oral responses to texts should be promoted as a way of sharing views and developing a critical vocabulary in discussing and sharing reading preferences.
- As they progress in their school career, pupils should be encouraged to develop a personal taste in reading, and be able to express preferences and justify choices.
- Pupils should be able to articulate the relationship between the reader and the writer and how the one shapes and informs the experiences of the other.
- Pupils should have opportunities to explore a range of contemporary e-texts, considering their impact upon the reading diet of modern audiences and how this is influencing reading habits (for example, online interactive comic books).

- Other substrands that have the closest learning relationship with this substrand are:
 - 1.1 Developing active listening skills and strategies
 - 3.1 Developing and adapting discussion skills and strategies in formal and informal contexts
 - 5.2 Understanding and responding to ideas, viewpoint, themes and purposes in texts
 - 6.1 Relating texts to the social, historical and cultural contexts in which they were written
 - 10.1 Exploring language variation and development according to time, place, culture, society and technology.

Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills reading standard for Entry level 3 and secure the standard for level 1 and level 2. These will include:

- using strategies to read and understand texts in different formats, including texts that inform, instruct, describe and narrate, on paper and on screen
- identifying the main points and ideas of texts and how they are presented
- identifying the purposes of texts and commenting on how effectively meaning is conveyed
- detecting point of view, implicit meaning and/or bias
- reading and actively responding to a wide range of texts created for different purposes, both on paper and on screen.

Examples of application of this learning to other areas of the curriculum

- Encourage pupils to read a wider range of non-fiction texts relating to all curriculum areas, including journals and specialist magazines, in order to encourage independent academic study in their areas of choice for GCSE, Diplomas, A Levels and beyond.
- To encourage wider reading for subject areas, curriculum teams could involve pupils in creating wider reading lists related to subject areas. As well as fiction and non-fiction, this could include magazines, newspapers and websites.
- Create a staff noticeboard in the Learning Resource Area where teachers from across the curriculum can submit their reading recommendations to the school librarian or coordinator. He or she could then be responsible for updating the 'Our staff recommend...' board.
- There are opportunities to link pupils' development as independent readers with their wider social and emotional development, as literature can support the working through of the various worries and dilemmas which young people face during their teenage years.

What to teach

- How readers make choices about whether to read novels from the cover, layout, design and blurb.
- How to 'sample read' from the text to get a feel for whether they will enjoy it as a reader (for example, read the first chapter or an isolated passage from a random page).
- How to become aware of their own preferences as a reader.
- How to keep a record of independent reading.
- How to seek recommendations for future reading.
- How to follow up a genre, author or theme in private reading.
- How to record responses to a text, giving reasons for their thinking.
- How to sustain reading of a longer text and to discuss interpretations and preferences with others.
- How to sample a range of genres that is wider than their current known preferences.
- How to develop appropriate vocabulary and expressions to describe responses to reading.
- How to compare the treatment of a theme by two different authors independently.
- How readers and audiences bring their preferences and expectations to a text, and how this in turn can influence the construction of the text and writer's technique.
- How readers of media texts are particularly influential in the construction of those texts.

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Teaching approaches and learning opportunities

Building

- From Year 7, ask pupils to keep individual reading journals and whole-class journals (such as a wall reading board) to record their reading under headings such as genre, plot, character and style.
- As a starter or plenary session, organise pupils to: read responses from journals; recommend books; 'sell' books as possible class novels; give more formal presentations to the class.
- Provide pupils with recording sheets to make a note of the books they have read and a brief comment about each one. Extend the comments box with options to include reflections on characters or the author's success, changes that could be made to improve the text or what they would tell a friend about the book.
- Model different methods of responding to texts in reading journals, such as spider diagrams, bullet points, flow charts, grids, poetry and prose.
- To support pupils' development of their own judgements and preferences: provide provocative statements on cards for discussion or advocacy; compare the class reader with other texts from their personal reading log; ask '*How would you change the novel?*'; use the reading journal to compare texts on similar themes or by the same author.
- Have an '*If you liked this...*' list of recommendations to which pupils can add titles on a regular basis.
- Set reading goals with pupils. These could cover a range of genres, fiction and non-fiction, as well as quantity or how frequently they aim to read. This works well in the form of a reading 'wheel' where pupils colour in the 'spokes' as they complete a genre and a task related to it. Pupils are then given rewards at the completion of the wheel.
- Work with all groups in a guided way on rotation, supporting their growing confidence in talking about their reading of texts, modelling for them how to ask exploratory questions about texts.
- Use the National Strategies intervention programme *Reading Challenge* with Level 3 pupils and set them the 'top challenge' of broadening their knowledge of texts. The resource includes guidance questions on how to discuss their reading with them, pointing out the key features, style, presentation and layout of different kinds of text.
- Demonstrate or model giving a book talk or writing a review, providing pupils with a structure to apply. For example: *The reason I chose this book was... (blurb, cover, recommendation, review, link with TV/film adaptation, read others by same author, enjoy this genre, and so on). Briefly, this book is about... The reason I enjoyed this book was... A section which really interested me was... because... What I like about this author is... The kind of person who would enjoy this book is...* Construct a speaking or writing frame with or for pupils to support delivery.
- Create displays around the independent reading the class has carried out. These could include: reader recommendations with rewritten blurbs and extracts; a match-the-genre group display (covers, blurbs, extracts, typical characters, settings, events, language, style); themed posters or 'lonely hearts' ads for books.
- Use the school learning platform to create a bank of reviews for pupils to access. Explore the simple book reviews available on commercial websites and use these as examples.
- Introduce a reading trail with a range of genres to encourage pupils to read beyond the familiar.
- Establish reading groups who explore the same (or possibly different) texts.
- Shadow the Carnegie Book Awards, exploring what makes a winner. Hold your own book award competition over a period of time to allow a range of pupils to explore the same texts. Pupils should make their recommendations in a short talk to the class.

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The following practical ideas can support the promotion of reading widely for pleasure:

- Primary to secondary transition: use a structured reading journal, as part of a transition project. Pupils start it in primary school, then when they reach Year 7 they can flip it over and start the second half of the journal.
- Induction reading passport: on induction day, Year 6 pupils are asked to complete a reading 'personality' questionnaire. When they enter Year 7 pupils are then issued with a reading passport which has suggested books to read and pages to keep track of their reading.
- Induction day new book reviews: give a new book to Year 6 pupils on induction day and ask them to give oral or written reviews at the beginning of Year 7.
- Arrange for Year 6 pupils to be able to borrow a book from the school library and build in time for them to share their reading as part of their English lessons in Year 7.
- Book treasure hunt: provide a simple grid for pupils on which they are challenged to find their top ten books – across the curriculum – before anyone else.
- Involve parents in reading by publishing a 'Good reading guide for parents' and have reading logs that are seen and signed by parents.
- Through modelled and shared reading, show pupils how you select texts. Ask them to compare this process with the way they might choose a DVD, encouraging them to reflect on the similarities and differences.
- Play 'Fast Book Restaurant': write (or project) a mass of random book ingredients onto the board, for example: blood and gore, romance, Once upon a time..., haunted house, first-person narrative, a terrible secret, diary, and then put a price by each item. Each pupil has an amount to spend and they can assemble their desired meal (book) out of ingredients whose total price they can afford. When they have finally given their order, each pupil has to find a book in the library that meets the requirements as closely as possible. Price decisions are useful for raising discussion about the relative importance of various book elements. For example, is blood and gore more important than a first-person narrative? The hunt for a suitable book brings pupils into contact with lots of books as well as introducing them to the library's shelving system.

- 'Take' pupils to teenage review websites. Mrs Mad's Book-a-Rama (www.mrsmad.com) and Cool Reads (www.cool-reads.co.uk) that allow pupils to make comments on books, find out what other readers have thought, and explore links between books. The sites also give examples of review structures.
- Invite pupils to promote a favourite text to the class or to persuade the head of English to buy a class set for the year group.
- Over a series of reading lessons, possibly over a series of weeks, pupils should bring in a list of the materials they have read at home, including print and web-based text, fiction and non-fiction, to build up a reading profile. You could make a class tally system to identify the main text types read outside the classroom by pupils in the group. This can also be compared with other classes or groups and discussed. At the end of the process of collating information, host a class discussion about the main text types read by the class and identify the reasons for their popularity.
- During shadowing of the Carnegie Book Awards, ask the librarian to visit the class to give three-minute tasters of the books. Groups in the class can become mini judging panels and use reading journals, structured in 'before', 'during' and 'after' sections, to keep track of their responses to the text. They can then write a collaborative review and, in library time, post it on the Carnegie website (www.carnegiegreenaway.org.uk). At year assembly pupils can prepare a lively three-minute presentation based on recommending their book with help from the teacher and librarian. Pupils can be in character and promote the book with as much enthusiasm as possible.
- In library time: pupils are given guidance on how to explore the Carnegie website. Research tasks could include finding out the previous five years' winners (both author and text). They could devise a poster based on the information they find to display in library or class. The librarian will have prepared a book display to accompany this, which will hopefully promote borrowing.
- Encourage pupils to listen to the voices of some of the Carnegie authors at www.meettheauthor.com. Pupils can devise fact files on authors and texts from these and other websites. Many authors now have websites in their own name, or links through publishers' websites.
- Ask pupils to devise reader response questionnaires, with no more than five questions, for readers of the books on this year's Carnegie shortlist. This can include Year 9 pupils, teachers and librarians. If possible, email these and open up a reader exchange of opinion on the texts. See *Talking Texts* case study on the National Strategies Improving reading CD-ROM for ideas on this kind of email exchange. The outcome of the initiative could be assembly presentations by pupils on their text and a class vote on the winning book in early July, just prior to national announcement. The teacher and librarian ask each group to nominate a representative to a focus group where they will be asked to comment on and evaluate the *Trailing Carnegie* unit of work. This can inform the planning for next year.
- Establish a reading partner scheme, using older pupils to help less-able readers make progress towards more challenging independent reading. This can take place during your independent reading time, or at other set times such as registration.
- The librarian invites pupils to review new books in the library, using a simple review sheet which is then displayed in the library with a colour copy of the book jacket.
- Involving parents in reading: invite parents to an evening 'carousel' meeting where parents and pupils see demonstrations of guided reading, paired reading, extracts from a typical reading lesson and resources used in Key Stage 3, including a display of recent fiction and non-fiction.
- Magazine reading club: buy magazines such as *What PC?* and hold a magazine reading club. You could spend imaginary (or real) budgets and compare the relative merits of digital cameras, laptops and so on. You could compile a recommended list to help parents and teachers with their purchasing and link to the *Which?* website (www.which.magazine.co.uk).
- Recommended reads screen savers: make screen savers of recommended reads to put on school computers. Put book reviews or book bites on the school website, or use the school intranet and newsletter to promote good reads.

- Book Aid: put reading in a global and cultural context by getting involved with charities such as Book Aid, and exposing your pupils to authors from Africa and other countries (www.bookaid.org).
- 'Guess the teacher' poster displays: make poster displays using photographs of members of staff when they were children and images of their favourite childhood books. Encourage pupils to identify the members of staff by asking the staff about their favourite children's book.
- Staff that read: ask every member of staff to place their current reading material (book, magazine or newspaper) on their desk each day to show pupils that they are readers. Hopefully, this will generate some discussions about reading choices. If the books or magazines are not suitable for younger readers, staff could always choose a favourite children's book or one they are reading to their children.
- Reading Champions: this initiative by the National Literacy Trust supports schools in involving boys in developing their whole-school reading culture. Boys are recruited as Reading Champions to promote reading to other boys. This group of enthusiasts is a good vehicle for setting up peer-to-peer reading recommendation systems in the school.

Developing and applying

- Pupils keep an up-to-date detailed reading journal to record the range of reading and experiments with different texts and authors. They give reasons for their opinions and interpretations, using the appropriate critical vocabulary (provide sentence stems for the less-able).
- Encourage the reading and shared understanding of substantial texts through independent reading and group reading.
- Respond to and guide pupils' reading with questions and comments on their record sheets. Create a dialogue with pupils posing questions about texts in their reading record.
- Provide opportunities for interactive oral work around a text:
 - model an interview with an author or character, creating a bank of questions with the class as a starting point
 - create a role-play based on a text shared with the whole class. Use this as a model for pupils to do the same with their independent reading. This could be a re-enactment or a 'This is your life' activity exploring a character's experiences at various points in the text.

The following practical ideas can support the promotion of reading widely for pleasure.

- Ask pupils to bring in the text(s) they are reading outside the classroom, including magazines, information guides, novels and newspapers. Ask pupils to find a partner who has brought in something very different in style from their own text and to swap texts, identifying the features that might appeal to their partners. Pupils should consider what their partner might enjoy about the text they have brought in, and their purpose for reading.
- Explore potential readership groups by introducing the blurb from several fiction texts aimed at a range of audiences. Ask pupils to work in small groups to decide what kind of reader is being targeted and why they think this. Share responses. Ask pupils to consider how they would represent the text if they wished to aim it at an alternative readership. Pupils could explore the different covers of *Harry Potter* by J.K. Rowling or *Northern Lights* by Philip Pulman and how novels can be marketed for different readers. Give pupils a text to remarket, such as *Macbeth* for teenagers or Jacqueline Wilson novels for boys.
- Explore the benefits of reading beyond a favoured genre, and use pastiche as a way of identifying and writing in less familiar genres. For example, a class that favours the novels of Jacqueline Wilson or Louise Rennison may explore *Point Horror* or the novels of Anthony Horowitz or Darren Shan, in order to identify the key features of their styles, and may use pastiche to explore stylistic and linguistic features. Alternatively, pupils can write about an incident in the style of Jacqueline Wilson, and then in the style of Darren Shan or Lemony Snicket. At the end of the writing activity, ask pupils to consider why reading widely is supportive of writing and discuss how writers can use features from other genres to engage readers.
- Create classroom and school noticeboards that celebrate and inspire pupils to want to try out recommended books and information sources such as magazines, websites and media texts.
- Encourage regular lesson starters where tasters are used to inspire readers to try out a new book or author.
- Publish pupil book and magazine reviews on the school intranet (checked by teacher). Create your own school book review website similar to www.cool-reads.co.uk, www.boox.org.uk and www.kidsreview.org.uk.
- Together with the school and public librarians, draft wider reading booklists attached to units of work (not just in English). You could share these with parents and carers at the beginning of each term.
- Ensure that wider reading units of work involving independent reading include teacher- and pupil-led sessions on recommendations and features of texts.

- Arrange for the librarian or older pupils to visit tutor time with a 'hot reads' box, and read out extracts intended to 'hook' young readers into borrowing the book from the library. Remember to have multiple copies of the most popular titles.
- Consider making a hotlink on your school intranet to the local public library to help in searches for books.
- Ask a public librarian to come to school to publicise events such as World Book Day and the Summer Reading Challenge for 11–14 year olds, 'the country's biggest annual promotion of children's reading', run by The Reading Agency at www.readingagency.org.uk, and the National Reading Campaign at www.readon.org.uk.
- Mobile mini-libraries: create mini-libraries around a large school site. Use a trolley, for example along the dinner queue and where pupils congregate at lunchtime. Get library helpers to record which books are borrowed.
- Magazine library lending system: buy magazines for the library, and set up a lending system for them. Allow certain magazines, comics and non-fiction books to be brought into school as reading material.
- If you are looking for a writer to come into your school to help reinvigorate reading and writing, find one at www.artscape.org.uk.
- Library breakfast club: facilitate a daily breakfast club for enthusiastic readers of all levels. Beginner readers are particularly encouraged, with staff on hand to assist them in book selection and reading progress.
- Pupil Poet Laureate: the librarian advertises each year for a (pupil) poet laureate who then writes poems to commemorate key events throughout the year.
- Publishers' website activities: some publishers have activities online to encourage further reading exploration. Pupils can be encouraged to access and post reviews on specific websites.
- Reading in tutor time: one timetabled reading session per week is arranged, with everyone reading, including the form tutor. Money is provided for mini-class libraries.
- Promoting reading with football: *Reading The Game* offers advice, practical examples, ideas and downloadable resources of how to work with football to promote a love of reading (www.readingthegame.org.uk).
- Discover the poets of the future: read prize-winning poems by Foyle Young Poets, who are aged between 11 and 17 (www.poetrysociety.org.uk).
- Desert Island Books: ask pupils which five publications (books, magazines, or newspapers) they would take to a desert island and make related poster displays.
- Tutor group poster: each tutor group or class could have a wipe-clean laminate poster which they use to recommend a book, magazine, newspaper or website of the week.
- Belly bands: if you have a Reading Champions group, reading club or buddying group, ask them to write short movie-style comments for their recommended reads. For example 'five stars – best secret agent book since Stormbreaker – Max H – Reading Champion'. Print their comments on belly bands (laminated strips of paper) and wrap them around the books for a visual way to promote recommended reads.
- Graffiti reading tree: use part of a wall in the school to create a graffiti reading tree. Distribute graffiti leaves to pupils who want to recommend a good read and attach their comments or reviews to the branches of the tree.
- World Book Day vote: on World Book Day hold a whole-school 'top reads' vote and announce the top ten for each key stage in assembly. Display the results around the school.

- *Our pupils read – the movie*: lend out video recording equipment to pupils and set them the task of interviewing other pupils about their favourite reads. Encourage them to use a simple video-editing programme, such as Windows Movie Maker, to create a montage film of all of the video clips. Upload the film to the school website or play it on the screen in reception, if you have these facilities.
- Author websites as homepages: on a rota basis get a different class or tutor group to recommend a great author website every month or every fortnight. Set the school's Internet home page to the chosen website. Encourage the choice of writers from other cultures and traditions (L10.1).
- School website – reading zone: if your school has a website, make sure you include a reading zone for pupils to read about recommended books, reading activities and events that the school is running. This is a good opportunity to involve pupils who have strong ICT skills.

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Securing and extending

- To support pupils who are making links with their independent reading and their study of literary texts, model for pupils how to translate their ideas and interpretations about texts to their writing, employing the use of an appropriate register and using literary and linguistic terminology. Encourage pupils to take a 'critical reader' approach to their private reading (L10.1).
- Establish reading partners to allow pupils to exchange thoughts, ideas and interpretations on a shared reading blog on their own area of the learning platform. This is a good forum to encourage pupils at Key Stage 4 to read more widely around their set GCSE English literature texts and authors (L10.1).

The following practical ideas can support the promotion of reading widely for pleasure.

- Pair older and younger readers, to support pupils' appreciation of how writers respond to the needs of different readers and audiences.
- Poems on the underground: posters are available for your classroom from the Poetry Society www.poetrysociety.org.uk/education/under.htm
- Establish reading clubs as virtual communities and fuel with thought-provoking texts (follow Radio 4's Book Club and award shortlists such as the Orange Broadband Prize for Fiction, the Man Booker Prize, The Guardian First Book Award). Involve teachers and older pupils too. Begin lessons with discussion of these texts.
- Ask pupils to use www.amazon.co.uk to find a book they have read recently, and then use the 'customers who bought this item also bought...' and 'customers who bought books by...also bought...' sections to find books by other authors that they might then go on to read. Use this technique in the library to set up a system of recommendations for authors who write in a similar style. Pupils can create a 'link web' for the author on whom they have chosen to focus, taking each author and noting the six authors they are recommended to read, and the other authors to whom this links, so that they expand their repertoire of authors without going too far out of their favoured genre.
- Take a controversial topic that is of interest to a group of pupils. Use related reading of sources that adopt a supportive stance, and those that adopt a conflicting stance as stimulus material. Explore how readers choose texts that support their viewpoint, and the way media sources write to suit their audience by teasing out aspects from the source material that show the text supports the views of the readership, and also demonstrate how readers choose material that reflects their view.
- Split the class into six groups. Ask each group of pupils to devise a list of qualities and behaviours for a stereotype of a specific readership, such as teenagers or mothers, politicians, headteachers, parents or pensioners. Read an article through the eyes of the stereotype group and decide what they might be thinking at various points in the text, creating thought-bubbles to record their views. Compare each group's thought-bubble and discuss the differing responses.
- Poetry class: this is the Poetry Society's online poetry classroom and is ideal for teachers wanting to bring poetry alive in their classroom – 'taking the fear out of teaching poetry', www.poetryclass.net.
- Introduce 'If you liked this book, try...' bookmarks. When pupils return books to the school library, encourage them to fill in a slip recommending another book that someone else might enjoy if they enjoyed the book that is being returned. Print these recommendations on the bookmarks.
- Internet radio programmes: involve pupils in making internet radio programmes about the school's reading activities, and making podcasts to send out recommendations. This is a good activity to raise the profile of pupils' reading with parents and the local community. See www.radiowaves.co.uk as an example of this kind of platform.
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- Ask pupils to prepare seminars or 'lectures', making formal presentations on a book (or other text) they are reading for pleasure, with a clear brief to share with their audience the social, cultural and historical context of the text and how it is a reflection of the intentions and viewpoint of its author. Pupils could choose e-texts or any other non-fiction text for the task. The presentations could be used as part of a speaking and listening assessment at GCSE, or for functional skills, and could be developed further with appropriate question and answer forums (L10.1).

Many of the ideas for promoting reading for pleasure are taken from the from the Reading Connects website, which is part of the National Literacy Trust:

www.literacytrust.org.uk/readingconnects/pracschoolvisible.html.

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6 Understanding the author's craft

6.1 Relating texts to the social, historical and cultural contexts in which they were written

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Understand the different ways in which texts can reflect the social, cultural and historical contexts in which they were written	Explore the concept of literary heritage, why certain texts are important within it and how some texts have influenced culture and thinking	Develop an informed understanding of how ideas, experiences and values are portrayed in texts from different cultures and traditions	Make informed connections and comparisons between texts and writers that are different in time, culture and literary tradition, exploring their influence on each other and on culture as appropriate	Analyse the values and assumptions of writers by drawing out connections and comparisons between texts and their relationship to social, historical and cultural contexts	Demonstrate originality of analysis and interpretation when evaluating texts in context to produce critical comparisons of the literary, moral, philosophical and social significance of texts from a range of cultures and times

About this substrand

- Pupils should learn about the great traditions of English literature and about how modern writers see the world today.
- Through the study of language and literature, pupils should compare texts from different cultures and traditions. They should be given opportunities to develop understanding of continuity and contrast, and gain an appreciation of the linguistic heritages that contribute to the richness of spoken and written language.
- Pupils should be given the opportunity to compare texts and explore ideas of cultural excellence, and engage with new ways in which culture develops. This also enables them to explore the culture of their society, the groups in which they participate and questions of local and national identity, for example by exploring regional and global variations in the way English is spoken.
- As pupils develop in maturity, they should be encouraged to explore, discuss, debate and write about the moral and philosophical issues posed by texts, showing an awareness of how these texts both grow from, and also inform, the social and political issues of their time.
- Other substrands that have the closest learning relationship with this substrand are:
 - 4.2 Developing, adapting and responding to dramatic techniques, conventions and styles (particularly for the study of pre-1900 drama)
 - 5.1 Developing and adapting active reading skills and strategies
 - 5.2 Understanding and responding to ideas, viewpoints, themes and purposes in texts
 - 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
 - 7.2 Using and adapting the conventions and forms of texts on paper and on screen (critical writing)

- 10.1 Exploring language variation and development according to time, place, culture, society and technology.

You will want to refer to teaching approaches for those other substrands in other sections of *Teaching for progression* when planning teaching and learning.

Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills reading standard for Entry level 3 and secure the standard for level 1 and level 2. These will include:

- using strategies to read and understand texts in different formats, including texts that inform, instruct, describe and narrate, on paper and on screen
- identifying the main points and ideas and how they are presented in different texts
- identifying the purposes of texts and commenting on how effectively meaning is conveyed
- detecting point of view, implicit meaning and/or bias.

Some examples of application of this learning to other areas of the curriculum

- Allow pupils to share and enjoy the diversity of their cultural and ethnic backgrounds, relating these to their work in religious studies, geography and history. Debate and discussion of this kind will support work in citizenship, which encourages respect for different religious and ethnic identities and has obvious benefits in supporting aspects of pupils' social and emotional learning.
- Liaise with the history department over what they are teaching and read texts from the period, discussing how far the texts and topics are accurate in their reflection of the times.
- Where appropriate and with sensitivity, invite pupils to share cultural and regional variations in their speech.
- Develop the 'Global dimensions' element of the new curriculum by planning cross-curricular projects on global themes (such as the environment; the Olympics; world art, music and poetry, with an 'Eisteddfod'-style performance event for pupils to share their diverse cultural and religious backgrounds).

What to teach

- How texts are constructed and shaped depending on the social, cultural and historical contexts in which they were written.
- The concept of literary heritage, and why certain writers and texts are important within it, for example Shakespeare.
- How themes, setting and character vary from one social and historical literary context to another.
- The influence of specific social, political and historical events on the construction of texts, for example: Charles Dickens' *A Tale of Two Cities*; Sebastian Faulks' *Birdsong*; John Steinbeck's *Of Mice and Men*.
- How texts from across cultures and periods are received and interpreted differently according to the traditions, culture and historical stance of their reader; for example, contrasting ideas of women and power in writing by Shakespeare and Maya Angelou.
- How and why some texts still seem relevant today despite having been written a long time ago, for example the relevance of *Jane Eyre* when considering the role of women in the twenty-first century.
- How the predominant literary forms, such as the novel or the sonnet, have developed across historical and cultural boundaries.
- How the cultural influences of a text can impact upon its language content (L10.1).
- How language is in constant flux and this is reflected in its use in texts from diverse cultures and periods (L10.1).

Shakespeare

The following key areas of learning support progression in the reading and appreciation of Shakespeare across Key Stages 3 and 4.

Year 7

- How Shakespeare's plays can be performed and interpreted in different ways.
- How to engage with some of the issues, themes and ideas in Shakespeare's plays and to appreciate the way they remain relevant in the twenty-first century.

Year 8

- How characters' actions reflect the social, historical and cultural contexts of Shakespeare's time.
- How to understand the cultural significance of Shakespeare and his place in our literary heritage.

Year 9

- How characters are developed during the course of a play.
- How to appreciate the dramatic conventions and linguistic qualities of scenes and understand their significance to the play as a whole.

Year 10

- How to make a confident, critical and personal response to a whole play, using close textual reference.
- How to understand the complexity of Shakespeare's characters and to make connections with other plays by Shakespeare.

Year 11

- How to understand the significance of the social, historical and cultural contexts of a Shakespeare play.

Teaching approaches and learning opportunities

Building

- Give pupils examples of texts that are distinguished by their setting and the cultural heritage of their writer. Ask pupils to highlight all the evidence in the text that helps them decide where the text was written and where it is set. *Chanda's Secrets* by Allan Stratton, *The Other Side of Truth* by Beverley Naidoo and *The Conch Bearer* by Chitra Banerjee Divakaruni are examples of texts that pupils can explore in order to determine the cultural heritage and how this affects the way the text has been constructed. Likewise, with extracts of poetry, pupils can decide the origin of a poem and the influence of the origin of the writer on the content.
- Allow pupils to work in pairs to research a historical period, culture or writer, with specific guidance and key questions to answer.
- Compare extracts, such as the opening of Charlotte Brontë's *Jane Eyre* with a modern novel or a simplified version of the original; the King James Bible with a modern version; Pepys' diaries with Sue Townsend's *Adrian Mole* series (L10.1).
- Provide a number of snippets from texts written at different times and ask pupils to arrange them on a time line, and chart changes. *Beowulf*, Chaucer, Shakespeare, Defoe, Austen, Dickens and Golding form a good basis for this activity. Add in more from set texts that pupils will encounter in school (L10.1).
- Support pupils' reading of language in pre-1900 texts with a punctuation investigation, comparing old and recent texts. Study sentence length and use of punctuation marks, focus on the semicolon and the way sentences are extended. Ask pupils to identify what is lost when sentences are simplified. Pupils could work on this as an experiment: one group rewriting an opening paragraph as one lengthy sentence with clauses controlled by semicolons, and another group retelling in simple sentences (L10.1 and L10.2).
- Ask pupils to research poems from other cultures as a homework task and follow up with a short talk to the class, sharing their favourite poem from the culture they have chosen and what it has taught them about the writer and their culture.

Shakespeare

- Take a significant scene from a play and explore its various interpretations in two or three different film versions. Look at the effect and impact on the viewer created by each interpretation by considering the decisions made by the director with regard to setting, costumes and how actors play their parts.
- Provide pupils with a series of dilemmas, written as questions, for example:
 - How far would I be prepared to go to get something I really want? (*Macbeth*)
 - Should my parents have any say in the person I want to marry? (*A Midsummer Night's Dream*)
 - Is it ever justifiable to overthrow the leader of a country by force? (*Julius Caesar*).

Use this as a platform to share the plots and themes of the three plays and develop drama and creative writing around the themes.

- Investigate recent political speeches where leaders have justified going to war. Use Henry V's speech before Harfleur in Act 3 Sc1 to show how he motivates his soldiers. Make a collage around the speech of the images which Shakespeare uses – these can be drawn or taken from printed sources.
- Using whole-class and group discussions and strategies such as 'conscience corridor', 'walk of fame' and 'walk of shame', encourage pupils to explore the moral issues that underpin the play they are studying. Build up a working wall display on these issues and allow pupils to annotate the display with quotations or their thoughts on characters' actions that exemplify these themes. Encourage them to make connections with films, novels, and popular TV series, such as the parallels with the downfall of Macbeth and Darth Vader in their pursuit of power.

These activities have been drawn from *Shakespeare for all ages and stages* which can be found at www.standards.dcsf.gov.uk/nationalstrategies

Developing and applying

- Ask pupils to note all the preconceptions they have about a culture being studied, then use these to work out which are stereotypes and which are rooted in the text.
- After reading a text such as *Of Mice and Men*, ask pupils to take a range of roles to explore how different readers might respond to the book. Roles could include: a black person, a young woman, a disabled person, an orphan, a person with learning difficulties; and each of these roles could have two incarnations – here and now, and in the time and place of Steinbeck's writing.
- Study the narrative form of *Rabbit-Proof Fence* by Doris Pilkington and explore the style of the author. Discuss how the writer's heritage has impacted on the style of the text. Discuss how different viewpoints of land help us understand the perspective of the indigenous people in Australia. Explore the incident where the Aboriginal people dress to suit the cultural requirements of the British colonisers and discuss how the writer puts forward an alternative viewpoint. The text can also be used to explore views of property, family, modesty, land, religion and narrative (L10.1 and L10.2).
- Introduce a pre-twentieth century text with stimuli beyond the text, such as music, paintings or images, accompanied by extracts from the text to enable pupils to predict the kinds of themes which might occur in a text from that period. For example, images of slums in London before reading Dickens, supported with some non-fiction writings or political extracts from Ruskin or another social commentator.
- Select poems or dialogue with a regional variation or other variety such as black or American English (L10.1).
- Investigate the influence of American and Australian varieties on British TV. What have we adopted and why?

- Use an old GCSE anthology to explore poems from a range of cultures. Compile a grid under headings such as: language (including non-standard dialect), history, politics, traditions, customs, ideas, religion, beliefs, values (L10.1).
- Conduct a 'guided tour' of a place or setting in preparation for the reading of a text, for example: pupil A (with eyes open) acts as expert, and leads pupil B (with eyes closed) slowly through an imaginary environment, providing a spoken commentary. The stimulus can be a picture or text, where, having looked at a picture of a house, one pupil leads another around the building, which turns out to be the house from *The Listeners* by Walter de la Mare. After the initial tour pupils change over, and the leader becomes the person being led. This works very well with additional music, evoking the atmosphere of the place.
- Model how to compare treatment of themes through mental maps, collective ideas, sticky notes, character charts (with thought shapes and visuals) and flow charts in a range of texts from different periods and cultures which deal with the same themes, such as childhood (ICT access would be helpful). Have at least one A3 sized example of each method displayed in the classroom that has been completed by comparing at least two of the texts.
- As part of class library lessons, have a particular focus for a set number of weeks on a specific culture (such as writers from India) and begin the library lesson with pupils doing a prepared 'performance reading' of extracts from novels or poems.

Shakespeare

- Focus on short extracts from plays which present views found in Elizabethan or Jacobean society, for example: exploring the very real belief in witches and their malign influence as portrayed in *Macbeth*. Ask pupils to contrast the reactions of Macbeth and Banquo to the witches in Act 1 Scene 3 or explore Lady Macbeth's reaction to her husband's letter in Act 1, Scene 5. A follow-up activity would be to look at the presentation of witches and magic in the *Harry Potter* books (L10.1).
- Explore the anti-Semitic treatment of Shylock in *The Merchant of Venice*: make a list of the insulting language used by the Christians against Shylock before closely exploring Shylock's famous speech about revenge in Act 3, Scene 1. Antonio's behaviour would have been considered acceptable in Shakespeare's day and Shylock would have been regarded as a minor comic figure. A modern audience is likely to regard Shylock as a more interesting character than the merchant who gives his name to the play (L10.1).
- Use a suitable selection of the many words and phrases in everyday use that owe their origin or longevity to their existence in Shakespeare's plays, for example: 'in a pickle'; 'green-eyed monster'; 'the game is up'; 'make your hair stand on end'. (A useful source is: www.phrases.org.uk/meanings/phrases-sayings-shakespeare.html . If internet access is available, ask pupils to research the site to find other phrases) (L10.1).
- Combine the study of a play with sections of a contemporary film, such as *Ten Things I Hate About You* (*The Taming of the Shrew*), or a novel, such as *Noughts and Crosses* by Malorie Blackman (*Romeo and Juliet*), to uncover how the plots of Shakespeare's plays continue to reverberate in modern culture, and significantly influence modern writers and directors.
- To support pupils' ability to trace character development, place the name of a key character on the wall or screen and annotate it with quotations which focus on his or her feelings and state of mind at key points in the play.
- Ask pupils to sculpt one or more of the play's protagonists at key moments in the play. Other characters are placed and sculpted around them to represent relationships at these moments, for example: Richard III as the play begins, then as the new king, then on the night before Bosworth. Pupils are supported and guided to find textual evidence to verify the entire sculpture, focusing on the nature of the central character and his or her relationship with others at each key moment. The sculpture can be adapted if textual evidence suggests sharper detail is necessary.
- Positioning characters such as Lord and Lady Capulet and Lord and Lady Montague on 'stage' at the beginning of *Romeo and Juliet* in Act 1, Scene 1 and again at the end in Act 5, Scene 3, ask pupils to justify their decisions using textual evidence. This technique works with any play or characters.
- Focus on soliloquies, for example by exploring iambic pentameter. Ask pupils to chart the rhythm of a speech in iambic pentameter on a 'cardiogram' – a piece of paper split into three horizontal lines on which each line of text in a speech is recorded. The central line is for recording lines of ten beats (regular), the lower line is for lines of fewer than ten beats and the upper line is for lines of more than ten beats. Each line is marked in order of speech and is joined up to give an indication of the rhythm of the character's heartbeat and feelings. This can be repeated at various points in the play to show changing moods and emotions (L10.1 and L10.2).

These activities have been drawn from *Shakespeare for all ages and stages*.

Securing and extending

- In exploring either texts from other cultures, or texts from different historical periods, give small class groups different texts to explore in relation to the treatment of a common theme. Remind pupils to find textual evidence to support their points. Feedback to the rest of the group could be in the form of 'jigsaw' work or more formal presentations to the rest of the class. This will enable the coverage of five or six different texts from different cultures or historical periods and allow for differentiation according to ability (L10.1).
- Compare beginnings and endings of texts from different periods through shared and paired reading activities (L10.1).
- Ask pupils to discuss in groups the question: *How has my reading of the last text I read been influenced by the other texts I have read as part of this unit?* Point out to groups how comparing and contrasting texts should enable them to be clearer about their role as a critical reader of texts, and to be more competent in identifying the values they convey. Less-able groups would benefit from guided support and/or a series of support questions and sentence starters, for example: *I used to think that...but now I think that...*
- In looking at very contemporary texts, explore the global 'common language' of e-texts, through exploration of the language and layout of texts such as Facebook. Also consider the language of texts which appear on YouTube, and how they reflect aspects of modern culture (L10.1).
- Give pupils examples of texts where there is an audio tape available read by the author. Before pupils hear the audio tape, ask them to look at the text and consider relevant factors such as age, gender and cultural background. Take feedback and discuss the likely range of choices. Then listen to the audiotape and compare the cultural features evident in oral presentations: were these as expected? Suitable texts are those such as extracts from *Angela's Ashes* by Frank McCourt where it is difficult to identify the context of decontextualised text, but where the audio tape is of substantial support in identifying the cultural context of the text. Similarly, film versions of novels make the cultural context immediately clear in a way that print versions often do not. Here, pupils may wish to explore the openings of novels and their film adaptations. How do films make cultural contexts clear in a way that novels may not? (L10.1).
- Compare alternative viewpoints of events from two perspectives, such as an American news report of an event in comparison with an English news report. Explore how differing cultural demands play a part in determining how the news is reported. This can work on a local or national level.
- Have a class debate about whether popular contemporary online blogs have the same value as famous diaries such as those of Pepys and Anne Frank.
- Discuss how writers are often advocates for social change through their writing, such as Dickens and Priestley; also study charity leaflets or campaigning websites.
- Read further influential texts from earlier times and consider their purpose and effect both then and now, such as *A Modest Proposal* by Jonathon Swift, extracts from Pepys' diary, or *The Rape of the Lock* by Alexander Pope.

Shakespeare

- Develop a specification for a new version of the play being read by the class for the BBC *Shakespeare Re-told* series. Insist that pupils provide a very specific brief which should include reference to particular scenes, lines and words and the type of interpretation looked for. This might be presented as a written piece or as an improvised meeting between the producers and the commissioning team.
- Review a version of the current play seen either on film or in the theatre. This might take the form of a letter to the director or an actor, commenting on or questioning particular interpretive choices made.
- Explore some of Shakespeare's villains, such as Iago, Macbeth, Richard III, Don John, Claudius, and so on. As a starting point, take a character from the current play being studied who might be considered a villain and place him or her on a continuum with other Shakespearian villains, from those whose evil seems inexplicable, to those who are more complex, flawed characters, to those who are likeable rogues. These could then be compared with modern villains.
- Put a character on trial, involving every member of the class in various ways, for example: as a character witness; as an expert witness; as a victim of the defendant, and so on.
- Focus on the way Shakespeare's plays are set within a political landscape, for example by giving pupils a series of statements, such as:
 - The play shows us that humans are basically good.
 - The play shows the importance of religion.
 - The play shows that prejudice is always wrong.
 - The play shows us that revenge is sometimes justifiable.
 - The play shows us that the end justifies the means.

Give pupils 30 seconds, with a partner, to apply the statement to the play they have studied and to decide on their response. Then share the following statement: '*Shakespeare's plays still have relevance today. They hold up a mirror to society, showing us our strengths and weaknesses*'. In pairs or small groups, ask pupils to make a two-column list for ideas that support the statement and those that do not support it.

- Ask pupils to identify the characters that represent moral or philosophical perspectives or could be seen as a moral touchstone for the themes of the play, for example: Banquo and Macduff in *Macbeth*, Polonius in *Hamlet* or Cordelia in *King Lear*. Pupils might plan and present a 15-minute version of 'This Is Your Life' using other pupils as characters who talk about the star of the show and their exemplary life. This could also be used as a formal speaking and listening assessment for GCSE and would support the development of functional speaking and listening at level 2.

These activities have been drawn from *Shakespeare for all ages and stages*.

6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Identify and describe the effect of writers' use of specific literary, rhetorical and grammatical features	Explore the range, variety and overall effect on readers of literary, rhetorical and grammatical features used by writers of literary and non-literary texts	Analyse in depth and detail writers' use of literary, rhetorical and grammatical features and their effects on different readers	Compare and contrast how writers use specific literary, rhetorical and grammatical features to shape meaning, how techniques differ between different texts and writers, and the potential impact on different readers	Analyse how specific literary, rhetorical and grammatical features shape meaning in implicit and explicit ways to create impact, how techniques differ across a wide range of texts and writers, and evaluate the potential impact of these choices on different readers	Make original, considered comments and demonstrate insight about a writer's inventiveness in using language for particular effects, and how this links to the overall purpose of the text and impact on a range of readers

About this substrand

- Pupils should have regular opportunities to develop their appreciation of writers' use of language and, importantly, analyse its impact on the reader, recognising the relationship between use of language and authorial intention. They should be provided with an array of opportunities to explore language through speaking and listening, drama, active and close reading and exploratory writing.
- Throughout their reading career, pupils should develop in their ability to be literary critics at word, sentence and whole-text level, and understand how the three interrelate.
- Pupils need to develop their recognition of how writers craft meaning by using specific grammatical features within sentences, in both fiction and non-fiction.
- This strand has a relationship with pupils' development as writers, in that they should develop as linguistic and literary critics, using an appropriate register and style, exploring how authors deploy devices for specific effect, across a range of forms and genres.
- Pupils should be given opportunities to learn the literary terminology they need in order to express their appreciation and analysis of texts. At Key Stage 3 they should develop the more basic approach of PEE to include analysis of language and other features of texts, links to other reading, sustained reflection and personal response. At Key Stage 4 pupils should develop a more personal critical 'voice' and sustained, independent interpretations, which are securely grounded in the language of texts.
- Pupils should understand how meaning is created through the combination of words, images and sounds in multi-modal texts.
- Other substrands that have the closest learning relationship with this substrand are:
 - 4.1 Using different dramatic approaches to explore ideas, texts and issues

- 5.1 Developing and adapting active reading skills and strategies
- 5.2 Understanding and responding to ideas, viewpoint, themes and purposes in texts
- 6.1 Relating texts to the social, historical and cultural contexts in which they were written
- 7.2 Using and adapting the conventions and forms of texts on paper and on screen
- 8.4 Developing varied linguistic and literary techniques
- 10.2 Commenting on language use.

Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills reading standard for Entry level 3 and secure the standards for level 1 and level 2. These will include:

- using strategies to read and understand texts in different formats, including texts that inform, instruct, describe and narrate, on paper and on screen
- understanding texts in detail
- identifying the purposes of texts and commenting on how effectively meaning is conveyed.

Some examples of application of this learning to other areas of the curriculum

- Ask pupils to identify other school subjects where language is used for emotive effect, such as in geography, business studies or religious studies texts which have been written with the intention to persuade or present a particular argument.
- Invite pupils to compare how their analysis of rhetorical devices can be applied to other learning contexts, such as class discussion and debates on topics and subjects for study in other curriculum areas. Which of the devices identified can be seen used in other curriculum areas (for example, use of repetition, rhetorical questions, anecdote and humour)?
- Ask pupils to compare their analytical writing about texts in English to the analytical writing they do in other subject areas, such as art, history, geography and religious studies. Are there similarities between the features of these text types at word, sentence and text level?

What to teach

- Check and revisit learning from Key Stage 2 on writers' use of imagery, specifically simile, metaphor and personification and model for pupils how to complete a PEE+ response to a question about a writer's use of language. This skill will need to be revisited and modelled recursively in different learning contexts, such as the one in the next example.
- Check and revisit learning from Key Stage 2 on the use of persuasive rhetorical devices in non-fiction texts.
- How to recognise writers' uses of language and rhetorical, grammatical and literary features, including deploying the use of appropriate terminology such as:
 - imagery; simile; personification; metaphor
 - rhetorical questions; alliteration; ellipsis; assonance
 - contrast; irony; dramatic irony; emotive language
 - pun; ambiguity; connotation

- coordination and subordination to change emphasis and importance
- the active and passive voice, or using abstract and concrete nouns
- structural patterning and adverbials of time.
- How the accumulated effect of linguistic devices can convey a mood, for example adjectival phrases which create suspense or mystery.
- How specific rhetorical devices are associated with certain text types (see notes below for support with shared reading).
- How to comment upon layers of meaning, by making meaningful annotations which can be used later in analytical writing.
- How patterns of language use can convey themes.
- How meaning is constructed within sentences. This could include: recognising the effect of different connectives; identifying how phrases and clauses build relevant detail and information; understanding how modal or qualifying words or phrases build shades of meaning and understanding how the use of adverbials, prepositional phrases and non-finite clauses gives clarity and emphasis to meaning.
- How to explore layers of meaning in multi-modal texts, which combine two or more modes of communication.

The following notes will support shared reading of the linguistic features of the main non-fiction text types

- **Discursive:** third person (or perhaps first person) in conclusion; present tense; mostly active voice; passive used when identity of agent is not relevant: *It has been argued that...*; connectives relate to logic: *as a result, alternatively, however, for example*; rhetorical questions may appear: *What can be said to those who argue that...? But is it right that?*; phrases which introduce evidence: *This view is supported by the fact that...As evidence of this we can see that...*; paragraphs linked by phrases which aid argument and counter-argument: *There are those who argue that...But, some may say...From these arguments it is clear that...*; conclusion may be introduced by phrases such as: *In conclusion...Weighing up all these arguments, I...What conclusion can be drawn from...?*
- **Persuasion:** third person in formal persuasion text; often second person/imperative in advertising; active voice predominates; passive used when identity of agent is not relevant: *It can clearly be stated that...*; short sentences used for emphasis after series of longer, complex sentences: *Let's look at the facts*; connectives in formal text are related to logic: *this shows, because, therefore, in fact*; in formal text, counter-arguments are set up to be demolished: *Some people may imagine that...*; parts of sentence often missing in advertising: *Because I'm worth it*; punctuation/capitalisation often unorthodox or missing in advertising.
- **Instruction:** written in imperative: *Take the large spanner...*; present tense; active voice; passive used when identity of agent is not relevant: *When the glue is applied...*; includes sentences containing 'you': *If you find any parts are missing...*; short sentences, each covering one instruction; connectives relate to chronology: *Next..., Then..., When the glue is set...*; punctuation limited to full stops and commas.
- **Explanation:** third person; present tense for phenomena still in existence; past tense for past events; mostly active voice; passive used when identity of agent is not relevant: *The number of sweets was divided by the number of sweet-eaters...*; sentences contain connectives which indicate sequence (*next, gradually*), cause and effect (*because, so*), comparison (*although, in contrast*); paragraph openings mark sequence of events/express cause and effect/contrast and comparison/elaboration (*next, gradually, meanwhile, therefore, similarly, on the other hand, in other words*).
- **Recount:** first person in autobiography, sometimes in fiction; otherwise third person; past tense; active voice; variety of sentence structure to create different effects such as sequence of long sentences followed by short sentence; connectives related to time (*later, meanwhile, twenty years on*), or to cause (*because, since*) or to contrast (*although, however, nevertheless*); sophisticated use of punctuation for

effect, such as colons, semicolons, dashes, brackets; dialogue used to forward plot or indicate character, in fiction and (auto)biography.

- **Information** texts: third person generic, for example: *Penguins*, not *Percy the Penguin*; present tense describes how things are; active voice alternates with passive, such as *the young are reared*, to avoid overuse of 'they'; tendency towards simple and compound sentences to achieve clarity and conciseness; connectives emphasise sequence/cause and effect/comparison (*then, and so, similarly*) questions used to interest reader, such as *Penguins: are they a pest?*; cohesion achieved through subheadings; paragraphs mark sequence or express connections between pieces of information, such as *Secondly...*, *Thus we can see that...*, *That being so,...*

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Teaching approaches and learning opportunities

Building

The following activities will support pupils' analysis of grammatical features at sentence level.

Nouns and noun phrases

- Following a reading of a descriptive passage, ask pupils to draw up a list of pointers for using adjectives: *do not use too many; you do not always need one; do not state the obvious; only use one to tell the reader new and important information.*
- Collect instances where the noun has been 'built upon' (modified) before and after the noun.
- Find instances where nouns and verbs are used to modify nouns.
- Compare different authors to consider how noun phrases are handled differently.

Subordinate clauses

- Use different colours to distinguish between a main and a subordinate clause in selected sentences.
- Investigate the use of commas in a text by looking at where they appear next to a subordinate clause:
 - when they come after the main clause (no comma)
 - when they come before the main clause (comma between the two)
 - when they are dropped in the middle of the main clause (comma before and after the subordinated clause, acting like brackets).

Recognising the repertoire of sentence structures

- Categorise sentences from a text by simple, compound or complex statements, exclamations, commands or questions, and discuss their different effects.
- Find several interesting sentences. Represent each sentence as a formula.
- Analyse a number of examples of writing with the same purpose.
- Identify typical sentence structures used and their purpose. Then find examples where a sentence does not conform. Discuss the impact.
- Analyse sentences in a suspense paragraph to identify their impact on the reader: short sentence for impact; starting a sentence with 'but' to add emphasis; using an adverb to begin the sentence in order to emphasise how an action is carried out (*Silently, she crept forwards...*); hiding the subject of a sentence to create tension (*At the top of the stairs, half-hidden in darkness, a figure waited*).
- Compare a set of instructions with a narrative paragraph. Discuss how the sentences vary according to purpose (instructions use imperatives).

Active and passive voice

- Collect examples of active and passive sentences. Generalise about which text types make most use of passive sentences, and why. Collect or invent examples that relate to incidents reported in the news, such as *A car was stolen*.
- Find instances where the passive is used to escape responsibility, such as *A man was killed*, rather than *The soldiers killed a man*. Discuss why the agent may have been omitted.

Exploring tenses

- Study an extract of narrative written in the present tense. What is the impact of using the present tense? Comment on its immediacy and invitation to imagine events as they happen.
- Investigate a range of text types and decide what tense is generally used and why. For instance, compare a set of instructions, a report about a place and an extract from an autobiography. In what way does the use of tense relate to the audience and purpose?
- Highlight tenses in different colours to see where the tense changes and why. Leaflets often shift tense with purpose: *It costs only £5...Look at the beautiful views...Eat our delicious teas...You will enjoy a day out at...The lodge was built...It has been refurbished...*

Exploring sentence length

- Find a few examples of paragraphs from the text studied in which the sentences are obviously varied for effect. Display them on IWB or OHT and ask pupils to categorise the sentences, find a pattern or pick the odd one out – whichever of these lends itself to the paragraph. The follow-up question (essentially *Why has the writer done this?*) should link the pattern back to meaning and effect. With an able group you could work the other way round – *What is the effect? How does the sentencing enhance it?*
- Use a paragraph in which sentences contract to communicate increased urgency, and produce IWB 'strips of paper' on which each sentence is typed in a single line. This will make the sentence length plain to the eye. Ask pupils to help you to arrange the strips on the IWB and to note patterns. Halfway through they will notice that length is a critical feature in choosing the next sentence. A similar activity is to produce the strips at the right length but leave the paper blank. Read the passage aloud, then ask the pupils to organise the strips from memory. This will oblige them to reflect on pace and aural effect. Remember to link back to meaning and effect.
- Use the shared reading of the beginnings of two novels to explore the different impact of first-person and third-person narrative. As a follow-up, ask pupils to write two or three sentences describing how they started their day. They write two versions: one starting with their own name (third person) and one starting with 'I' (first person). Pupils then share their writing with a partner and discuss the differences in the two versions. In a plenary, the main points are collected for classroom display.
- Create a bank of statements to use when describing the effects of a text written in the first person.
- Select paragraphs from a number of prose texts through the ages and ask pupils to compare the length and construction of sentences, then generalise about change over time.
- Model shared reading, using the IWB or an OHT, of the beginning of a text, annotating how the use of particular words and sentences builds up setting, character and mood, and demonstrate the ways in which connotations and layers of meaning work.
- Select adjectives and/or key words from an important passage that convey a mood and read them out, one at a time; pupils then use whiteboards to respond to what kind of mood is created (such as tension). Lower-attaining pupils could have ready-made cards to hold up, with words such as 'mystery' or 'excitement' written on them.
- Ask pupils to change key words in a poem to alter its mood significantly.
- Model how to identify the main clause in an extended sentence. There are many good examples in Dickens.
- Teach 'sentence attack' skills. Remind pupils about skimming and scanning, then model how to scan ahead to the end of a long sentence to see where it ends. Point out any helpful end punctuation, such as a question mark or exclamation mark. Give pupils two or three examples to try out in pairs.
- Read aloud or use a story tape to provide pupils with good models of the way intonation and pause can be used to draw out the meaning of an extended sentence.

- Display a long, complex sentence on the OHP or whiteboard, for example from Chapter 3 of *Great Expectations*: *On every rail and gate, wet lay clammy; and the marsh-mist was so thick that the wooden finger on the post directing people to our village – a direction which they never accepted, for they never came there – was invisible to me until I was quite close under it.* Underline the main clause, demonstrating to pupils how they can strip a long, complex sentence back to its bare bones in order to identify its basic meaning.
- Rewrite a long, complex sentence as a series of short sentences and draw out the differences in meaning and effect.
- Read sentences aloud, using intonation to underpin meaning.
- Pace around the classroom or drama studio, changing direction at each punctuation mark.
- Use the *Literacy Progress Unit: Sentences* materials (Ref: 0066/2003) to demonstrate how punctuation helps us to read aloud.
- Create annotation cards or a chart for pupils to identify techniques in a text they are reading, as in the following examples.
 - *Clear and simple sentences to allow me to get on with the story.*
 - *Hints and suggestions to stimulate my curiosity.*
 - *Clear descriptions which allow me to create images.*
 - *Powerful verbs to show me how the character feels.*
 - *Short dramatic sentences to increase the tension.*
 - *Dramatic vocabulary to increase the tension.*
 - *Complex sentences to add layers of meaning.*
 - *Use of questions to draw me into the story.*
 - *Use of an adverb to start a sentence to make it more interesting.*
 - *Use of alliteration/onomatopoeia to create sounds.*
 - *Use of metaphors/personification/similes to create images.*

All of the above activities focusing on the analysis of sentence grammar have a relevance to the teaching of L10.2.

- Show pupils a short extract of text, such as a passage from *Holes* by Louis Sachar. Offer a statement on a card, for example *The warden is cruel*, and model searching for evidence from the text that supports this statement. Make explicit what is literal and what is implied.
- Lay out pieces of colour-coded card, face down. Cards in one colour should contain a point or piece of information; cards in the other colour contain a quotation. Pupils select a card and try to find its 'partner'.
- Use shared reading to demonstrate how to locate useful quotations to support an idea.
- Demonstrate when it is best to refer to the text instead of using direct quotation.
- During the teaching of a class novel, select a fictional character for the role on the wall. Provide pupils with an outline of the character on a large sheet of paper and ask them to find relevant quotations to support their analysis of the character. Display your findings.
- To establish the idea of evidence, give pupils statements and ask them to decide what sort of proof they would need to support or refute a statement, and where they might find it. For example, offer the statement, 'Smoking kills'. Ask them whether this is true or false. Ask them how they know. Ask them what evidence they would need to find to be sure of their answer.

- Ask pupils to choose a statement about a character in a book they have been studying, then ask them to find at least two pieces of evidence to support that statement.
- Provide pupils with a response to a text which is largely unsupported assertion and a second response which roots the inference in textual evidence. Draw out the difference between the two. Then give pupils another unsupported assertion and ask them to improve it by supporting it with textual reference or quotation.
- As a quick starter activity, divide the class into three and allocate a different word to each third: point, evidence, explanation. Outline the traffic-light system (red = point, amber = evidence, green = explanation). When you signal red, this is the cue for all 'reds' to collect their points. When you signal amber, this is the cue for all 'ambers' to collect their evidence and join with a red. When you signal green, this is the cue for all 'reds' and 'ambers' to collect a 'green' (who is already in possession of a green piece of paper and a black pen). Ask pupils what needs to be written on the green piece of paper to complete the sequence. This particular starter will lead up to a full lesson on how to use the PEE structure (L10.2).
- Use shared writing to model how to construct a PEE paragraph. Take a point from a text under consideration: *Bethany is determined to survive* (P). For example, *we are told that her first thoughts after being attacked by the shark were, 'I need to get to the shore to be safe – and will I lose my sponsors?'* (Ev). *This shows that she was almost as concerned about losing her sponsors as she was about losing her life* (Ex). Provide pupils with a scaffold for the explanation part of the paragraph, for example: *this shows that, this suggests that, this implies that...* when they come to write their own (L10.2).

Developing and applying

- Give pupils a sequencing activity using a key passage from a shared text that contains a selection of long and short sentences. As pupils sequence the text, they should discuss the different effects of the long and short sentences (L10.2).
- Use shared reading to reveal a writer's use of sentence structure. Alternatively, invite pupils to colour over sentences, or parts of sentences, to highlight repeated patterns or structures (L10.2).
- Pupils work in pairs to annotate a persuasive speech by highlighting various techniques in different colours.
- Model the use of rhetorical devices in a Shakespearian text, for example the dagger scene in *Macbeth*. Circle or highlight the devices and give pupils quick time-out periods to discuss the effect of the techniques being used (L10.2).
- Model analysis and annotation of a poem. Use a structure such as 'Form – Language – Imagery – Rhythm and Rhyme – Tone – Style' (FLIRTS) to analyse a poem. Pupils should move to group or individual analysis and complete a FLIRTS grid. Model writing a passage of comparative analysis, using a table to plan and indicating useful connectives that demonstrate similarities and differences (L10.2).
- Use an appropriate popular song or rap for pupils to analyse. Provide them with the lyrics and ask them to text-mark examples of repetition, alliteration, emphasis, figurative language, and so on (L10.2).
- Work with a guided group to analyse the use of rhetorical devices in a speech. The group could be supported in preparing the presentation of their ideas to the rest of the class using an OHP or IWB to present the shared text (L10.2).
- Using a sample text, model identification of 'sound' techniques, such as onomatopoeia, sibilance or alliteration. Then explore a focused cloze procedure activity on another sample text, where examples of 'sound' techniques have been removed or altered. Pupils should work in groups to complete the cloze procedure activities, then discuss the similarities and differences in the poet's version. Pupils should use PEE to comment on the poet's choice of language, using correct terminology (L10.2).
- Explore dramatic irony in the context of a Shakespeare play, such as the witches' prophecies in *Macbeth* when the audience is already aware of the Thane of Cawdor's earlier betrayal, or the 'eavesdropping' scenes in *Much Ado About Nothing* in which the audience is fully complicit (L10.2).
- Relate dramatic irony to pupils' experiences of pantomime, when the audience usually knows what is about to happen to a character before they are aware themselves. Explore the impact of this on the audience and tease out the way it empowers the audience or reader (L10.2).
- Share an information or explanation text and explore how a writer can use figurative language within these text types. For instance, the teacher may wish to explore a report or account that is loaded with figurative language in order to explore its use outside narrative writing. Alternatively, take a passage of information or explanation and ask pupils to insert appropriate yet unusual images within the text. For instance, pupils could explore how recipe books, such as those of Nigel Slater or Nigella Lawson, use figurative language, or how writers such as Jeremy Clarkson or Lynne Truss use figurative language for embellishment, ridicule or humour when conveying a viewpoint (L10.2).
- When exploring figurative language in a specific text, provide pupils with a semi-completed table. This should have three columns for *Points*, *Evidence* and *Explanation*. The Explanation column should be left entirely blank. Either Points or Evidence, or both, can be given so that pupils can focus on the quality of their explanation of the effect on the reader. Pupils can then explore a similar text completing the entire table for themselves (L10.2).
- Read a poem that has a straightforward literal meaning but hints at something deeper, for instance *The Road not Taken* by Robert Frost. Explore with pupils why the poem seems to be about more than just choosing a path in a wood. Pin down through annotation the words and phrases that are crucial in suggesting a deeper meaning (L10.2).

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- Provide pupils with a typical PEE paragraph and demonstrate how to pare it down, embedding the quotation into the argument: *Bethany's parents supported her by paying for her to go to competitions. For example, 'They scraped together the money necessary to fly Bethany to competitions.' This shows that they didn't have a lot of money but were prepared to spend it on what Bethany might become. We are told that Bethany's parents 'scraped together' the money to support her career, showing that they probably had to make some sacrifices to do so (L10.2).*
- To emphasise to pupils the relationship between evidence and ideas, show a series of very brief quotations from novels and model how to infer and deduce meaning from the quotations. For example, you might show this sentence from *Montmorency* by Eleanor Updale: *'He ate slowly, glad to have a chance to take his own time over his food, but wondering whether he wouldn't be better off back in prison, still dreaming, still capable of hope.'* You could draw out the following: *'He used to be a prisoner, so he might be a criminal. He was hopeful in prison when he was looking forward to his release, so perhaps the reality of freedom has been disappointing. He thinks he might have been better off "inside". Perhaps one of the benefits of freedom is that he can take his time over things: he has more control.'* Then ask pupils to explore other quotations from novels in the same way (L10.2).
- Introduce pupils to the idea of a PEEL paragraph (Point, Evidence, Explanation, Link) to encourage them to use cohesive links in their writing in order to show the connectivity between their ideas and responses. (L10.2). Provide PEEL grids for them to use when reading and making notes.
- Use Dickens' character descriptions to explore how character is conveyed through description, language and names. For example, explore the characters in *A Christmas Carol*, or *Great Expectations*. Take words out of context from the character description and ask pupils to consider synonyms. Relate synonyms to the original text and ask pupils to explain why they think Dickens used the words he did. Ask pupils to decide, on a scale of 0–10, how much each of the descriptions of the characters influences our impressions.
- Take excerpts of characters' speech from Shakespeare, and explore alternative meanings to key lines in the text. For instance, pupils could choose lines from key scenes and look at how the characters speak ironically, given what happens to them later in the play. For instance, pupils could explore Benedick's

lines in *Much Ado About Nothing*, considering how our understanding of them changes when we realise he is going to fall in love with Beatrice.

- Prior to studying a Shakespeare play, give pupils single lines to learn, such as *Is this a dagger which I see before me?*; *Give not this rotten orange to your friend*; *My mistress with a monster is in love* and ask them to speak the line aloud in a number of ways, emphasising different words to convey different interpretations and emotions.
- Using the class novel, read out page numbers and give pupils 30 seconds to skim read the page, then hold up the right colour card that represents the language pattern (such as use of subordinate clauses to add detail; short sentences for impact; repetition of a word or phrase for impact). Less-able pupils could have the quotations already written on card (L10.2).
- Model how language patterns work. On an IWB or OHT, highlight how key ideas are developed through similar words, descriptions and figurative language; for example, highlight a series of linked or extended similes or metaphors (L10.2). Pupils then apply the same strategies to similar text.
- Model a visual representation of patterns of language on the IWB or OHT. In pairs, pupils could draw a concept map, diagram, spider diagram and so on, with page references in brackets.
- Following a reading activity, enable pupils to practise their own development of rhetorical devices through shared and paired writing, encouraging reflection and commentary on choices made (L10.2).
- To develop pupils' knowledge of how to use the correct terminology to talk about language, model the role of critical reader. Ask questions of a text as you carry out a shared read focusing on style and technique: *What is the writer hinting at there and why? Why has the writer used short sentences there? Why has the writer finished that chapter in that way? Why has the writer chosen to use a complex sentence there? How will...react to that event? What will happen next? Why has the writer asked the reader a question there? Why has the poet used that form? Why has the poet used alliteration, onomatopoeia, imagery?* and so on. (L10.2)
- Provide pairs or groups with an appropriate text on A3 and ask them to annotate for character, setting and mood using different colours and/or their own symbols (L10.2).
- Ask pairs to make a list of questions based on a non-fiction or fiction text, focusing on style and technique, as they read. Pairs join up to try to answer each other's questions.
- Record phrases or words that have interested, excited or puzzled the reader and explore them in a plenary or starter, such as sensational sentences or weird words. Focus on writer choice and impact (L10.2).
- Ask pupils to mark rhetorical devices on a persuasive speech such as Earl Spencer's eulogy to his sister, Diana, Princess of Wales and deploy them in their own writing, commenting on why they made the choices they did (L10.2).
- Give pupils a list of words and phrases from a shared text that creates a particular kind of mood. Ask them to put them in rank order, such as from 'depressing' to 'hopeful'.
- Provide pupils with a colourful advertisement that has only factual information, with all the emotive words removed. In pairs or fours, pupils add their own descriptive words or words with connotations. Group feedback should reveal how the emotional impact or ambiguity of words can imply different meanings (L10.2).
- Read the opening paragraph or paragraphs of a class novel or other text with the pupils. As you read, stop occasionally and, giving pairs about 30 seconds, ask them to record their responses to key words and descriptions. Record responses on sticky notes that can stay in their book and/or directly on acetate to share with the class.
- Model how to comment clearly on an author's choice of words when demonstrating to pupils how to write about the effect of language on a text's meaning. Develop the sentence stem approach by embedding justifying clauses such as: *'I think the writer means this because...'* (L10.2).

Securing and extending

- Provide an extract of a text without giving the context or the name of the speaker, writer or narrator. Examples might include Tybalt's first two speeches in *Romeo and Juliet*, the first three things George says to Lennie in *Of Mice and Men*, or Magwitch speaking to Pip in *Great Expectations*. Pupils work to identify the features of the speaker, such as age, gender, personality, relationship with other characters and their mood. As they read, pupils should highlight key words as a means of supporting their ideas. Take feedback from the groups and discuss common similarities and interpretations, then read the whole extract with the group so that names and details of the character are revealed. From this, pupils should be able to create a 'thumbnail' sketch of the character, or a summary of the character in 25 words.
- Show a variety of comparison grids and frames on IWB or OHT and display A3 copies. Annotate the word, sentence and text level features of comparative writing to support pupils' development as critical writers (L10.2).
- Give pupils examples of successful reading responses and explore together the success criteria, relating this to level and grade criteria and enabling pupils to set themselves meaningful curricular targets, such as *To comment in detail about how a writer's choice of sentence structure reflects their intention*. Follow up with peer- and self-assessment activities and review of targets (L10.2).
- Comment upon the use of non-standard forms of English in texts and why writers choose to deploy them, such as the deliberate use of slang or colloquialism in advertising; use of '*I were*' (*Kes* by Barry Hines) or '*We was*' (*Of Mice and Men*) in fiction writing to show the age or background/culture of the speaker (L10.2).
- Through shared reading enable pupils to explore grammatical features and linguistic techniques in pre-1900 non-fiction, such as William Hazlitt's essay *My First Acquaintance with Poets*, where he describes his first meeting with Samuel Taylor Coleridge. Explore, for example, the use of extended metaphor and how it relates to the writer's intention (L10.1 and L10.2).
- Carry out a comparative study of the grammatical and literary features of pre-1900 fiction writers living in different cultures, such as Mark Twain and Charles Dickens. By choosing passages involving both description and dialogue, you will also be able to compare the impact of standard and non-standard forms (L10.1 and L10.2).
- Carry out a comparative language study of persuasive techniques used in two multi-modal texts, such as well-known cinema websites and online shops such as Amazon. Ask pupils to choose two other multi-modal texts and similar examples (you will need to check that their choices are fit for purpose) and prepare small-group presentations, comparing the use of rhetorical devices and how they combine words, moving images, graphics and text (and in some cases sound) to persuade the reader to buy a product (L10.2).
- Explore how writers build up a sense of colour throughout a text to imbue descriptions of characters and settings with particular moods or qualities. For instance, pupils may wish to look at the description of Gatsby's party in *The Great Gatsby* by F. Scott Fitzgerald and identify all the images that suggest a carnival atmosphere, comparing it to the description of *The Ashes* or *Daisy's House* (L10.2).
- Use a poem written before 1914 such as *La Belle Dame Sans Merci* by Keats. Enjoy the poem first and then explore with pupils the poetic structure chosen, seeking to answer the question: *How do the poetic features contribute to the overall effect of the poem?* Relate this to a wider study of the ballad form (L10.2 and L10.1).
- Provide pupils with examples of pre- and post-1900 sonnets, comparing the literary and presentational devices and discussing how the form has evolved (L10.1 and L10.2).
- Give pupils a selection of lengthy quotations and ask them to pare them down to two or three words without losing the key meaning.

- Use a focused cloze procedure to explore how modification adds bias in information writing and how information writing can be loaded with meaning. Take a news article, extended advertisement or charity mailing letter and remove all the phrases that include a degree of bias. Ask pupils to consider words they would like to add, and then compare with the original (L10.2).
- Give pupils examples of successful reading responses, particularly where the answer is developed into whole-paragraph length and explore together the success criteria, relating this to level criteria and enabling pupils to set themselves meaningful curricular targets, for example: *To find examples of language devices and say how they add meaning to the text.* Follow up with peer- and self-assessment activities and review of targets (L10.2).
- To explore layers of meaning in multi-modal texts, which combine two or more modes of communication (for example, written, aural and visual) share examples which include the combination of words and images (such as the combination of words, images, video clips and sound on a website or CD-ROM, or the combination of images, speech and sound in moving-image texts). Model for pupils how the different elements interact to create meaning, for example: *The footage of the dead man's elderly wife leaving the courtroom shows her against an almost white background with the light behind her, which contrasts with her small figure and black mourning clothes. They have managed to get a shot of her alone and her body is quite stooped and this really shows the tragedy of her husband's death, and underlines her loneliness. The emotive words of the presenter, 'The man the family have described as a "despicable murderer" was given just 18 months', combined with the image of the forlorn woman, are an emotive combination, which are designed to cause an angry reaction in the viewer. The sound of the protesters in the background adds further to the sense of injustice and shock* (L10.2).

6.3 Analysing writers' use of organisation, structure, layout and presentation

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Explore the range of different ways writers use layout, form and presentation in a variety of texts	Explain how specific choices and combinations of form, layout and presentation create particular effects	Analyse how meaning is conveyed differently according to the form, layout and presentation selected by the writer for specific purposes	Compare and contrast the effectiveness of a range of different forms, layouts and presentational choices made according to task, audience and purpose	Make informed, independent judgements about how writers' specific form, layout and presentational choices shape meaning, and how techniques differ across a wide range of texts and writers	Comment with insight and originality about a writer's inventiveness in their use of form, structure, organisation, layout and presentation, and how this links to the overall purpose and effect of the text
Explore the variety and range of ways the content of texts can be organised, structured and combined	Explain how specific structural and organisational choices in texts create particular effects	Analyse how meaning can be conveyed in different ways according to structural and organisational choices at sentence and text level	Compare and contrast how different writers shape texts through structure and organisation and explain the effectiveness of their choices	Make detailed analysis and comparison of the ways writers manipulate and shape meaning through a range of structures and organisations	

About this substrand

- As pupils develop their understanding of how texts work, they need to appreciate how meaning is constructed across texts as a whole and how the nature and purpose of texts influences choices about structure and organisation.
- Pupils should also develop their knowledge of how form, layout and presentation contribute to effect.
- As the variety of print, e-texts and moving images becomes more varied with the development of new technologies, pupils should be conversant with the organisational and presentational features of these texts, and how these relate to their audience and purpose. With this in mind, they will need opportunities to explore how writers structure and organise non-linear and multi-modal texts, for example how they use links and hyperlinks or interactive content on websites or CD-ROMs, or editing and sequencing shots in moving-image texts.
- Other substrands that have the closest learning relationship with this substrand are:
 - 5.1 Developing and adapting active reading skills and strategies

- 5.2 Understanding and responding to ideas, viewpoint, themes and purposes in texts
- 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
- 10.1 Exploring language variation and development according to time, place, culture, society and technology.

You will want to refer to teaching approaches for those other substrands in other sections of *Teaching for progression* when planning teaching and learning.

Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the reading functional skills standard for Entry level 3 and secure the standards for level 1 and level 2. These will include:

- scanning texts and using organisational features to locate information
- using strategies to read and understand texts in different formats (for example, web page, application form) in texts that inform, instruct, describe and narrate, on paper and on screen
- identifying the main points and ideas and how they are presented in different texts
- identifying the purposes of texts and comment on how effectively meaning is conveyed
- responding to a wide range of texts written for different purposes, on paper and on screen.

Some examples of application of this learning to other areas of the curriculum

- Ask pupils to bring sample texts from other subject areas and use them to explore the structure, organisation, layout and presentational features of a wide range of texts from across the different subject disciplines. Encourage speculation about why the text types have evolved in the way they have and how this relates to their purpose and audience.
- Set up a wall display, annotated with structural, organisational and presentational features (comparative) of texts from across the curriculum to support pupils in making links in their reading across subjects.

What to teach

- Revise knowledge about structure and organisation of main genres of non-fiction texts through shared reading of appropriate texts, asking pupils to predict structure before reading, annotating the text accordingly and drawing up lists of features which can then be used as criteria for their shared writing (see the sequence for teaching writing).
- How to describe what writers need to do when transposing texts across forms and genres, such as a book into a film or a film into a book.
- How to recognise when texts are not well organised to support the reader, through poor signposting or prioritisation, and how to be able to suggest appropriate changes.
- How to describe the ways in which a text exploits the features of a text type, for example for comic effect.
- How to identify the ways in which the same information is presented in different media. Suggest why the differences are there both from the demands of the text type and the needs of audience and purpose.
- How to read and analyse how writers of non-fiction and media texts (including web pages) use titles, headings and subheadings, illustrations and pictures, font size and style, graphs, tables, diagrams and bullet points, moving images: sequencing, framing, speech and sound.
- How to describe the reasons for book and DVD cover choices, how they relate to the text as a whole and their effect on the reader.
- How to recognise particular types of poem or genre and describe some of their structural and organisational features.
- How to recognise what effect the choice of form has on the way the content is organised.
- How to recognise the various ways in which writers prepare readers for the ending of their texts.
- How to evaluate what impact a text has on its reader through its organisation and development.
- How writers organise paragraphs in non-fiction, such as the way in which topic sentences are supported by evidence later in the paragraph.
- How to use text convention checklists to help in commenting as fully as possible on the structure and organisation of texts.
- How to comment on the effect of word choice and sentence structure as a feature of the writer's organisation of the text.
- How to discuss why a writer chooses a particular way of organising a text.
- How non-fiction texts, poetry and drama are crafted differently from novels and short stories, for example setting and character in drama have visual and aural dimensions.
- How the genre/form of a text can relate to the structure, for example a detective story or romance.
- How to analyse the structure and impact of key parts of a text – opening, climactic points, ending.
- How writers of narrative fiction can use a variety of structural techniques – flashback, juxtaposition.
- How texts are crafted – this could include: varying the length and focus of sentences to affect meaning; interweaving action, dialogue and description for effect; using impersonal constructions; withholding information; using short sentences to create tension; foreshadowing; using motifs.
- Structural features of narrative, including: narrative hooks; cliff-hangers; parallel narrative (running on different time lines).

Teaching approaches and learning opportunities

Building

- Give out different texts with all the words converted into a nonsense font. Ask pupils to surmise as much as they can about the text type and purpose.
- On a computer screen, place some unformatted simple non-fiction text, such as a publicity leaflet for a tourist attraction, and ask pupils to format it helpfully, adding headings and illustrations.
- Show a variety of texts on IWB or an OHT (the print will be too small to read and this will allow pupils to concentrate on the layout). Point out the positioning and use of features such as font size, bold print, headings and pictures. Ask what sort of text it is (for example, newspaper, cereal packet, novel) and point out how the layout features are appropriate.
- In shared and guided writing, model PEE+ paragraph organisation in writing about texts.
- Take one text and format it in a number of ways. For example, download the text of a publicity leaflet and reformat it to look like a newspaper, a letter and so on. Ask pupils to decide which format is most helpful and appropriate.
- Give pupils a text to write and an inappropriate layout template to use; for example, tell them to write a recipe and make it look like a novel. Then invite them to discuss why the template is unhelpful to a reader.
- Display a text and mark it to demonstrate how each paragraph links to the previous paragraph and how the ending links back to the opening.
- Model how to annotate a text to highlight its organisational features (such as subheadings, diagrams, paragraphs, bold typeface and so on). Then ask different pairs of pupils to work on annotating different types of text. Display these around the room (L10.2).
- Revise and extend knowledge about organisation of paragraphs in a text and of sentences within a paragraph through sequencing activities, such as identifying topic sentences; sequencing paragraphs to make a text; sequencing sentences to make a paragraph; giving subheadings to each paragraph and asking pupils to sequence the subheadings before reading the text.
- Share the reading of a text with key connectives and pronouns blanked out – ask pupils to suggest suitable words and phrases.
- Model annotation of a text for cohesive links between paragraphs (L10.2).
- Demonstrate skimming and scanning of paragraphs for connectives and text-mark purpose and/or effect.
- Sequence texts which have been chopped up, using coherence and cohesion cues as a guide.
- Use a web page and a printed leaflet on similar topics, such as health issues, and compare layouts and use of pictorial elements in terms of meeting the intended audience and purpose.

Teaching narrative structure

- Read a selection of novel openings – considering differences of structure.
- Model looking at endings of substantial texts and trace back the way the reader is prepared for them through clues, and stylistic devices such as images and symbols (L10.2).
- Model the construction of a time line or chapter grid.
- Use the activities in *Targeting Level 5 and above: teaching responses to reading* on the structure of literary and non-literary texts.
- Ask pupils to provide titles for chapters or sections of a novel.
- In a shared reading session, identify the tools writers use to create narrative hooks (L10.2), for example:
 - clear and simple sentences that allow the reader to get on with the story
 - powerful verbs
 - short dramatic sentences
 - dramatic vocabulary
 - hints and suggestions
 - clear descriptions
 - complex sentences to add layers of meaning
 - use of questions to draw the reader into the story
 - use of an adverb at the start of a sentence to make it more interesting
 - alliteration/onomatopoeia
 - imagery.
- Use the following approach to support pupils' recognition and analysis of narrative hooks:

Narrative hook	Example
The outrageous hook – this will make you do a double take. Did I really read that?	
The puzzling hook – this immediately makes you ask questions of the story.	
The quotation hook – this can connect you with something you already know and it can make the writer seem more credible.	
The startling hook – this makes you think twice, but isn't as shocking as the outrageous hook.	
The direct address hook – you are spoken to directly and feel involved from the start.	
The subtle hook – a bit like the startling hook, this appeals to your sense of curiosity. Who is she?	
The atmospheric hook – this is descriptive, and could evoke any variety of moods.	
The visual hook – appeals to our sense of sight.	
The funny hook – this is a tricky hook and only works if it appeals to your sense of humour.	
The question hook – you want to read on to find the answer.	
The direct speech hook – this implies lots of action and a fast pace.	

Developing and applying

- Compare a web page with the same information stripped of its presentational and graphical devices and show what graphical elements add to a text in terms of clarity and impact.
- Model what happens to meaning and cohesion if paragraphs are moved round.
- Offer examples of poorly organised text and model or share ways of improving them.
- Use moving images to discuss how verbal and pictorial information is combined with sounds to meet audience and purpose (L10.2).
- Ask pupils in pairs to give subheadings to paragraphs in a piece of text and challenge another pair to reassemble subheadings and paragraphs into a coherent text.
- In shared or guided writing, model how to link opinions with textual support. Give pupils opportunities to use the correct terms for describing how texts are structured (L10.2).
- In shared reading, model with key passages how to trace patterns of language use. Annotate the repetition of key words and images. Show how different symbols and colours can be used to refer to different themes (L10.2).
- Provide pupils with a tracking chart. Use visual representations such as flow charts or graphs.
- Use ICT, photographs and artefacts to discuss links between text and visual images.
- Identify paragraph breaks in an unformatted piece of text.
- Read and analyse a school prospectus according to its presentation of information. Compare with the school website: how does the medium affect the language and presentation?
- Use a text-marking activity to explore the effect of cohesion devices such as reference chains, pronouns and connectives within and between paragraphs (L10.2).
- Ask pupils to produce graphical representations on a range of non-fiction texts, showing how key ideas are developed.
- Give pupils a newspaper article about a controversial issue, such as whale hunting, and ask them to underline facts and opinions. Using card prompts that list techniques for developing ideas in an argument text, pupils work in pairs or small groups to identify key points in the development of the argument and comment on them (card prompts could include: logical connectives, causal connectives, counter arguments, short sentences for emphasis, and so on) (L10.2).

Teaching narrative structure

- Model the annotation of techniques the writer uses at the beginning and end of a particular novel to involve the reader (L10.2).
- Demonstrate, through shared reading and annotation, the way endings can link back to openings.
- Create a tracking chart to make notes on how events unfold, how characters develop, clues that lead to the ending, and so on.
- When studying a class novel, ask pupils to complete a graph to consider how and why the writer builds and resolves tension at certain points in the text.

Securing and extending

- Ask pupils to work in pairs to discuss the differences between an online news story and a print version. They should comment on layout and presentation, differences in content and how the various versions cater for different audiences. Using a web-based and print-based version of the same newspaper should enable pupils to explore how the different media present news. Alternatively, explore how texts differ in presentation of news using a news broadcast from BBC News 24 in comparison with a web-based report from the BBC website.
- Give pupils a selection of full-page advertisements taken from colour magazines. Model for them how to analyse the way text and graphics have been structured to achieve an overall message. Pupils then develop their own analysis (L10.2).

Bibliography and links to other resources:

Targeting Level 4 in Year 7 English:

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_tl4y7

Targeting Level 5 in Year 9 English:

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_targetl5

Improving reading: a handbook (includes Improving reading matrix):

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_impread

Reading Challenge:

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_rc

Reading Progression Maps:

www.standards.dcsf.gov.uk/progressionmaps/

Shakespeare for all ages and stages:

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_shakespeare_allage0047008

Grammar for reading and writing:

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_gram_read

How to get more pupils from level 3 to level 5 in English (parts 1 and 2):

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_l3_l5_p1

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_l3_l5_pt2

Literacy Progress Units (adapted for whole-class use):

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_lpu_w

Teaching the whole-class novel:

www.standards.dcsf.gov.uk/secondary/keystage3/all/respub/en_novel

Audience: Secondary English subject leaders

Date of issue: 12-2008

Ref: **00750-2008PDF-EN-01**

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