

The Power of Reading



Power of Reading

A CLPE RESOURCE

School Context



- 85% of pupils are EAL
- School's number of Pupil Premium is below average despite many pupils coming from disadvantaged backgrounds/low income families
- Children enter the school in EYFS as 'Beginners to English' with low levels of language acquisition and a vocabulary deficit compared to peers
- Parents are willing to support- high attendance at workshops and meetings for Parents –but lack the skills to do so beyond a basic level which means parental support is minimal in KS2
- Pupils report that they do not have reading role models at home (many parents are shift-workers and do not read with their children often or at all)
- Lack of male role-models for reading at home
- Pupils do not have access to quality books and a range of authors and genres at home

Why Power of Reading?

- Using **quality texts** as a starting point
- Increased opportunities for **speaking and listening/focused vocabulary teaching**
- Increased and **more varied writing/independent writing opportunities**
- **Overall enjoyment** of literacy

The Power of Reading Approach



The screenshot shows the website's header and main content area. The header is dark grey with navigation links: CLPE, Corebooks, Power of Reading, Poetryline, and Power of Pictures. On the right, there are links for My Account, Log Out, Basket (0), and Contact CLPE. Below the header is a teal banner with the Power of Reading logo (a stylized book icon) and the tagline "Quality children's literature at the heart of all learning". A search bar is located on the right side of the banner. Below the banner is a navigation menu with five categories: Books and Teaching Sequences, Power of Reading Training, Teaching Approaches, Data collection and Research, and Purchase a Power of Reading Subscription. The main content area features a large, colorful graphic with the text "POWER OF READING" in large, multi-colored letters. To the left of the graphic is a drawing of a top hat and stars. Below the graphic are three smaller drawings: a child's drawing of a character, a drawing of a character with a sword, and a drawing of a house with the text "Magic Is Here".

CLPE Corebooks Power of Reading Poetryline Power of Pictures My Account Log Out Basket (0) Contact CLPE

Power of Reading
A CLPE RESOURCE

Quality children's literature at the heart of all learning


Books and Teaching Sequences Power of Reading Training Teaching Approaches Data collection and Research Purchase a Power of Reading Subscription

POWER OF READING

pip
Lina
humbert
pip
longstocking
Abdul Kalam
Magic Is Here


Reading Curriculum



- Using quality texts as the starting point for English units.
 - At least one quality text **every half term**.
 - Provide opportunities for cross curricular writing through the POR text- making links across the curriculum e.g. Shackleton's Journey
 - Teaching strategies to be transferred across curriculum- easily applicable to non-core subjects.
 - Diverse range of texts
- 

The Literacy Environment



- Renewing the reading environment and celebrating a love of reading
 - Coverage of text types – Fiction, Non Fiction, Comics, Poetry etc
 - CLPE core book list / quality texts
 - Exposure to a range of authors to build up a repertoire and in-depth knowledge to be able to speak confidently about books
 - Reading aloud, daily
 - Re-reading to internalise language structures and vocabulary
- 

Opportunities for speaking and listening – support strategies



Book Talk – likes, dislikes, patterns and puzzles

Conscience Alley – (thought tunnel)

Storytelling – with actions (Pie Corbett)


Story mapping -internalising the structure of the text

Drama- oral rehearsal

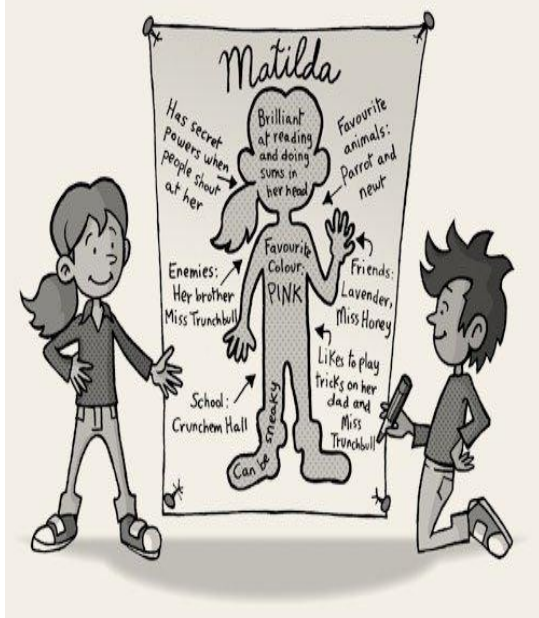


Reading Strategies- making links between books and experiences and justifying opinions.



- Role on the Wall
 - Character Profiles
 - Asking open questions
 - Literacy circles
 - Comparison charts – comparing books
- 


Role on the wall



- Write known facts from the text around outside
- Thoughts/feelings/ adjectives can be inside
- Making reference to the text- supports comprehension skills

Book Talk



- Key questions are provided in the planning sequence- 'Tell Me Questions'
 - Ask a range of questions- higher order questioning
 - Answers can be scribed and recorded within the reading journal
 - All children are given the opportunity to contribute
- 

Likes

- When Max was the king
- When he came back home
- When he went on his private boat
- When Max was naughty
- When he didn't wear his suit anymore
- Max because he's a boy
- The book because Max had a dream
- The plant in his room
- When his supper was still hot
- When they had a rumpus
- When he made new friends with The Wild Things

Patterns/connections

- He sails in the boat two times
- He tames The Wild Things twice by doing magic
- They roared, gnashed, rolled their eyes and showed their claws twice.
- He kept going back to his bedroom
- Max's the forest looked like Max's room- plant/moon
- He wouldn't let them have supper
- Not Now Bernard is similar

Dislikes

- When he ate cake, milk and soup
- When Max was in trouble
- When he was in the jungle because he wasn't with his mummy and daddy
- When he was the king because he was lonely
- The Wild Things because they are scary?
- When Max had no supper to eat
- When he was chasing the dog
- The mum's cooking
- When he was riding on the monster

Puzzles

- Why is Max wearing a wolf suit?
- What naughty things did Max do?
- Why does Max have a big hammer?
- Why was he unkind to his teddy?
- Why was he chasing the dog?
- Why was he hiding from his mum?
- Why did he go on an adventure by himself?
- Why did Max's bedroom turn into a forest?

Example Tell Me Questions

- Did any characters remind you of characters from other books and why?
- What does the person telling the story – the narrator – think or feel about the characters? Does s/he like or dislike them? How do you know?
- Does the narrator approve or disapprove of the things that happen and that the characters do? Do you approve or disapprove of them?
- Were there any patterns emerging in the story?
- Did you make any connections between this book and another that you have read?
- What would you have liked to have read more of/ find out more about?
- Was there anything that puzzled you/ you thought strange?
- Has anything that has happened so far in the book ever happened to you?
- If the writer asked you what could be improved about the beginning of the book, how would you have made it better?
- Was there anything that particularly caught your attention?

Storytelling- Using actions



- Give key phrases/ story language actions
- Oral rehearsal
- Helps children to orally retell stories in sequence

Conscience Alley

Beegu
shouldn't be
allowed to stay
because...



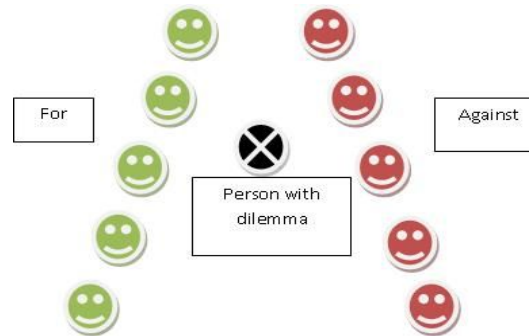
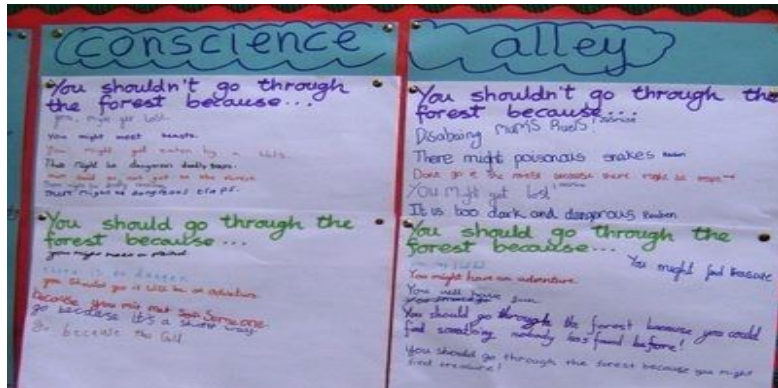
Beegu should
stay at school
because...

‘Should the teacher let Beegu stay at school?’

Drama, Role Play and Conscience Alley


Conscience Alley - thought tunnel

‘Should the boy travel through the forest?’



Vocabulary



- Texts chosen for the POR scheme all have rich and varied vocabulary for the children to explore.
 - Children confidently apply the newly acquired language in their speaking and listening and independent writing.
- 

P.O.R Strategies Exploring Quality Texts

Book-based Reading Games

Bookmaking and Reading Journals

Debate & Argument

Drama, Role Play & Conscience Alley

Literature Circles

Looking at Language

Readers Theatre

Reading aloud and Re-reading



Drama, Role Play & Conscience Alley



Literature Circles



Looking at Language



Reader's Theatre



Reading aloud and Re-reading



Responding to Illustrations and Visual Approaches

Story Mapping

Storytelling

Tell Me - booktalk

The Literacy Environment

Writing in Role

Responding to Illustrations and Visual Approaches

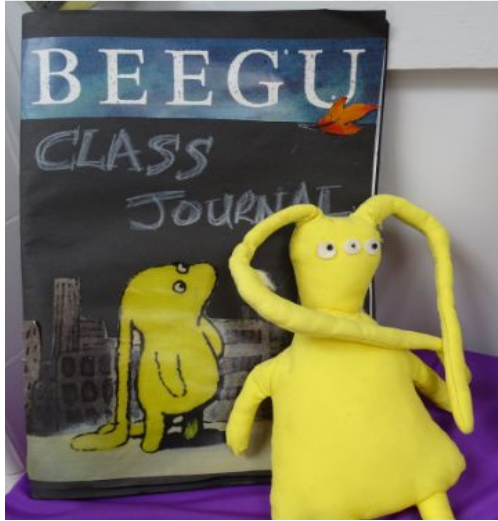
Role on the Wall

Shared Writing

Story Boxes, Small World Play & Puppets

‘Teaching Approaches’ are outlined further on the POR website with detailed information and photos of classroom examples for each of the strategies above.

Reading Journals/Book Making



Bookmaking The Dark

The power of the book corner



Bookmaking Biscuit Bear

[Download Original](#)

The power of publishing



Bookmaking Biscuit Bear

[Download Original](#)



Storytelling/ Story Mapping



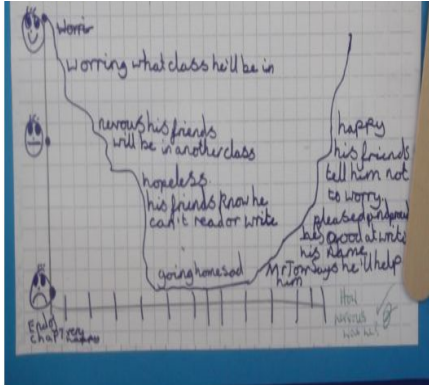
Storytelling using Storyboxes



Storytelling using Story Stones




Maps of Story Settings What the Ladybird Heard
[Download Original](#)



Story Mapping Goodnight Mr Tom

From our Experience of POR...



- POR teaching sequences need to be tweaked to ensure pitch and challenge and logical progression if your pupils are working towards a specific writing unit.
 - In our opinion, planning resources are useful as a support for a teacher's own planning rather than a ready to use scheme.
 - Across texts and key stages, some suggested tasks are very similar so can be repetitive for teachers and children.
 - More explicit links need to be made to the Grammar objectives / written comprehension by creating your own tasks if you wish to incorporate this into the teaching sequence.
 - More opportunities for short-burst and extended writing may need to be incorporated.
- 

Adapting POR planning to create a progressive sequence towards a writing outcome

- For both KS1&2 I suggest the following general sequence over at least 2 weeks:
- Stage 1: **Immersion**. Children need to have time to be immersed within the POR text, genre focus and opportunities for vocabulary development. Plan to cover some explicit reading objectives using your POR text during this time.
- Stage 2: **Planning/drafting**. Analyse features of genre and use to identify own audience/purpose and techniques to have the desired effect on this audience. Draft sentences/ practise using a newly acquired grammar skill. Use a planning format in advance of Big Write and feedback to be provided to the pupils.
- Stage 3: **Writing**. Give children time to write quality pieces across a range of genres. May include short burst sessions/ Big Writing over a number of sessions.
- Stage 4 **Editing**. Editing stations have been very effective. Use a range of approaches: pupils to receive feedback from teachers, support staff and peers. Edit a whole piece/section.
- Stage 5 **Publishing**. Not every Big Write has to be published but ideally once a half-term. Try to look for purposeful opportunities and real audiences.

Mr. Can I use evidence to justify inferences?

Reading Vipers	
1 V.	What is a 'keen interest'?
2 V.	What is peril?
3 V.	What does sponsor mean?
4 I.	Did Shackleton enjoy school? What evidence do you have? (2 marks)
5 I.	How can you tell Shackleton was in danger when he was on his journey?
6 R.	Which great challenge did Shackleton set out to achieve?
7 S.	Summarise the expedition that Shackleton is going to go on in less than twenty words.
8 P.	Do you think Shackleton's journey will be successful? Give reasons for your answer making reference to the text. (3 marks)
9 I.	What impression do you get of Shackleton? Give two impressions (3 marks)

1. Having a keen interest means to ~~be~~ like something quite old or have quite a big interest in it. ✓
2. Peril means danger or something not safe. ✓
3. Sponsor means someone / company who supplies or donates money ^{for} a good cause. ✓
4. Shackleton didn't enjoy school, I know this because ^{the text states that} he always complained about teachers' however he did love to read books it says this in the text. ✓
5. Shackleton was in danger because the text says that 'His story is one fraught with unimaginable peril...' this shows he was in danger as peril means danger. ✓
6. His great challenge was to 'the first crossing of the Antarctic continent, from sea to sea, via the Pole...' I know this as the text states this. ✓
7. Shackleton's expedition was to be the first to cross the Antarctic continent, from sea to sea, via the Pole. ✓

Reading Vipers

Vocabulary
Infer
Predict
Explain
Retrieve
Sequence or Summarise



***Chapters 10-12

- Q1-V-What does the word 'ancestor' mean? p31
- Q2-V-Michael's mum refers to the house as 'derelict'. What does that mean? p35
- Q3-I-What do you think Rasputin's mother used to tell him about shoulder blades? p33
- Q4-P-Do you think Michael is worried that the old man he told his secret to will tell anyone? p34
- Q5-P-What part in the story do you think Mina is going to play? p37
- Q6-E-Why didn't the writer tell us what Rasputin's mother said about shoulder blades? Does this further engage the reader? p33
- Q7-R-What does Michael do that shows he is uninterested in school that day? p33
- Q8-R-What does Mum think is making the baby ill? p35
- Q9-S-Summarise chapters 10-12 in one sentence each.

1. Descended members of your family that lived many years ago. ✓
2. Derelict ~~means~~ means abandoned and old. ✓
3. Rasputin's mother might have told him that you use them when fighting monsters or what that the were where your wings were when you were an angel (the same as what Michael's mum said). ✓
4. He might be worried ~~that~~ because the man kept ^{repeating} saying 'Aye?' repeat showing that he was surprised or worried. ✓
5. I think Mina might be the one that helps Michael investigate the strange man in the garage. ✓
6. The author ~~may~~ could've wanted us to think as to what Rasputin's mother would've said and we would therefore want to find out more. ✓
7. Michael nearly fell asleep because he was awake for most of the previous night and didn't ✓

From experience, reading skills need to be planned and taught more explicitly than they are in the POR sequence through more varied tasks.

1c: Can I understand how language, structure and presentation contribute to meaning?

Reflect upon what you have read in Chapter 31. Consider the following questions based on the way that Almond has used language and how the text is structured and presented.

- Q1 What do you feel the author's intent when writing the chapter was?
Q2 What was the impact of his writing in this chapter on you as a reader?
Q3 How did he achieve that impact? (Which techniques did he use effectively?)
Q4 Does this style of writing remind you of anything you have experienced before as a reader?

A1) I think the author wanted to show how Mino and Michael were feeling as they were roaming around the abandoned ~~flow~~ house searching for Skellig and I also think he was ~~am~~ aiming to make us, readers feel quite tense as we're reading as he uses high-level verbs to show how they were moving around.

A2) This chapter made me feel quite curious and tense as he builds the intensity as we read on by repeating words to make us feel more in the moment and with them as he also repeatedly uses ~~we~~ which makes us feel this.

A3) The author used short sentences effectively because it builds suspense and tension throughout the ~~paragra-~~ paragraph ^{because it wants us to read on and urges us to} and he uses repetition effectively because it makes us feel more with them in the moment and makes us feel as if we are experiencing it with them and as if we're searching for Skellig too.

A4) The tension of this book reminds me of a book I previously read in year five called Worry Brother and throughout both of these the main idea of the book is the problem.

Good analysis!

1c: To be able to explore the writer's use of language, using quotations to support my viewpoints.

Answer it

I think...
The writer...
In this text...
I believe that...
It is clear that...
The speaker...
The writer creates... by...
My opinion is...



Prove it

For example...
I know this because...
The writer states that...
The text includes...
The character says...
For instance, the writer describes...
as...
I get this impression because...



Explain it

This implies...
This suggests that...
This means that...
This makes you realise...
This creates a sense of...
This makes the reader think/feel...
This can be interpreted as...
The effect of this is...



How does the author use language to present the journeys of both boys?

The writer uses language to present the journeys of the boys as Bruno would've been calm and relaxed on his journey to Out-With camp. I get this impression because the text states that "his family boarded a very comfortable train with very few people on it." This makes the reader think Bruno had a luxurious journey ^{and enjoyed it quite much}. ~~however~~ Shmuel's train was cramped with many people and it smelled extremely bad that it made it quite hard for Shmuel ~~and~~ and many others to breathe and that he suffered for the whole ride to the camp.

It is clear that Shmuel felt nauseous or trapped as they there were so many people travelling to the concentration camp. I know this because in the text ~~it~~ it says, "there was no ~~or~~ air to breathe. And it smelled horrible." This implies that Shmuel would've felt kind of sick as he was trapped in the train for a long journey although Bruno's train was comfortable and ~~was~~ content because he had fresh air and ~~it~~ it was spacious with lots of empty seats.

I believe that Bruno's journey was ~~pleasant~~ pleasant or ~~prosperous~~ prosperous because the winds were rolled down and there was lots of fresh air. The writer states, "and fresh air when the windows were pulled down." This makes me realise that Bruno ~~should've~~ should be grateful that he has a nice, comfortable train to ride in whereas so many other people who are experiencing the same as Shmuel are cramped in a train with perhaps millions of people, who would eagerly want to be like Bruno.

Having read Chapter 22, what impression do you get of Skellig?

Give two impressions using evidence from the text to support your answer. (3 marks)

Miserable

Skellig is quite miserable because in the text it says 'He sighed groaned. 'I'm ill' he said. and 'I'm sick to the death.' This shows that he isn't bothered and doesn't care about his life anymore.

Old / frail / weak / unsteady

Skellig seems quite ~~old~~ ^{weak} as the text states 'His joints creaked...' and 'He whimpered in pain.' This implies that Skellig is not a very strong person.



In this picture we are showing the part of the story where Mima and Michael take Skellig from the shed to a new place.

The Boy in the Striped Pyjamas... 3 mark comprehension questions. ***

Q1 'Bruno is an inventive young boy.' True or false? Give reasons from page 70 to support your answer.

Q2 What impressions do you get of Lieutenant Kotler from pages 71-72? Give two impressions supported by evidence from the text.

Q3 What is Bruno's attitude towards Maria? Give two different points referring to the text to support your answer.

Q4 In what ways might Bruno's character appeal to many readers? Explain fully, referring to the text in your answer.

Q1. True, Bruno is an inventive boy as he goes in search for a tyre, ^{and} in the text it ~~says~~ shows this by saying 'but as usual there were many soldiers' trucks and jeeps parked near the house and while he knew it would be impossible to ~~steal~~ ^{steal} a tyre of any of them, there was always the possibility that he could find a spare one somewhere. Also in the text it ~~says~~ shows that through Bruno's exploration skills ^{he knew} were the rope was as in the text it says 'The rope was easy enough to find as there were bales of it in the basement.' ^{it shows} that Bruno knew what to do in this situation.

Q2. The impression that I got ~~of~~ ^{from} Lieutenant Kotler is that he's ~~quite~~ ^{quite} an ~~attention~~ ^{attention} seeker because he would dress smartly, making sure he would be the center of attention as in the text it says, 'On most days the young lieutenant looked very smart, striding around in a uniform that appeared to have been ironed while he was wearing it.' In the text, Kotler is known as quite an ignorant personality because in the text he says, 'Good morning, little man,' said Kotler reaching out and quite appallingly-ruffling his hand through Bruno's hair, a gesture that made Bruno want to push him to the ground.' This ~~means~~ ^{means} 'Lieutenant didn't have a care if Bruno didn't like what he was doing.'

Q3. Bruno has a respectful attitude towards Maria ~~because~~ because when Gretel told Maria to run her a bath, he found it very disturbing as in the text it says, 'Why can't you run your own bath?' snapped Bruno. Bruno did not like the way Gretel treated Maria as he snapped at her, instead of saying it gently to her.

2 marks
1 point +
1 evidence.
Make 1
more part with evidence.

RT: To be able to explore the writer's use of language, using questions to support my viewpoints.

Answer it

I think...
The writer...
In this text...
I believe that...
It is clear that...
The speaker...
The writer creates ... by ...
My opinion is ...



Prove it

For example...
I know this because...
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Editing Stations

the idea gripped me and I ^{would love} ~~was persuaded~~ to become apart of your team.

I had was drawn to your expedition as I realized you are interested in having an expedition meteorologist. This position has many of my qualities like I was a boy scout leader prior to retirement. I believe that I am adventurous in my own way ^{which} makes me a great candidate for being an expedition meteorologist. During ~~the~~ ^{my} time I was a boy scout there was a lot of tension between all of us so I feel like I have the skills to keep everyone calm and ^{together} ~~together~~. In addition to this, I am capable to work as a team and be the glue that holds everything together and this is because I was recognised for my leadership and ^{received} ~~received~~ an Officer of the order of the British empire (OBE). I would also real enjoy this job since I can help all of us ^{to} ~~help~~ our food so we could survive the years or months we need to.

I had a bit of a different background to everyone else. I would earn £8 a month ^{which} means I would get £96 a year. This expedition I know doesn't pay a lot but I am doing this ^{for} ~~to~~ to show everyone that you can do whatever your heart desires: ^{receiving} ~~receiving~~ a medal and being noticed for what I have done is incredible and it would possibly be the most ^{memorable} ~~memorable~~ time of my life.

Going to elephant island is amazing and crossing around 1,300km of ocean is even more unbelievable. ~~I would be~~ ^{however} ~~however~~ honored to join you on your expedition no matter how scary or dangerous we can face this altogether. ^{think} ~~think~~ That why I believe you should hire me.

From & Yours sincerely,
Leonard Mulsey

100hps.

Key:

- Subjunctive mood.
- Semi-colon:
* I believe that I am adventurous in my own way which makes me a great candidate for being an expedition meteorologist.
- Fronted adverbials:
* Once I read your job advert the idea gripped me I would love to be a become apart of your team.
- Parenthesis:
* I believe that I am adventurous in my own way which makes me a great candidate for being an expedition meteorologist.
- Modal verbs:
* That why I think you should hire me.
- Adverbs:
* This position has many of my qualities like ^{many years ago} ~~just before~~ I was a boy scout leader prior to retirement.
- Expanded noun phrases:
Going to the incredible, isolated elephant island is amazing and crossing around 1,300km of ocean is even more unbelievable.
- Noun phrase time: Could you please words such as 'happy and get' to sound formal? I have changed calm to tranquil and happy to joyous.

Effective editing! 😊 100hps

Support for EAL pupils- Additional Scaffolding



Sentence tables for FS

Who?



Little
Bear

Did
what?

put

put

To
What?



his
shoes

Where?



on his
ears.



STORY AND PICTURES BY MAURICE SENDAK

Sentence table

Participants	(Action)	Participants	where	when	why	how	accompanied with
Who What	Did what Does what	Who What					
Max	made mischief		all around the house				
A forest	grew and grew		in Max's room				
An ocean	tumbled by						with a private boat
He	sailed off			through night and day			

Introducing adverbs.

Who?

Did what?

To what?

Where

Max

sailed
met
ruled



on the ocean



He



on the island



Adverbs and Adverbial Phrases

Where..?

All around
him...the ocean
tumbled by.



How...?

He danced
wildly.
He waited
sadly.



When...?

In and out
of weeks,...



Accompanied
with...?
..with the Wild
Things

Why..?

He sailed home
because..

