

Progression in Reading

This reading spine is a working document that has been designed to ensure that children at Woodfield encounter a wide range of texts and that these build on what they have enjoyed previously to broaden their repertoire and enable them to make links. Children will know key texts inside out, being able to retell and recall main characters and events as well as to discuss their reading preferences.

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Traditional tales (folk stories and fairy tales)	Introduction to traditional tales (good over evil ... happily ever after) <i>Little Red Hen</i> <i>The Enormous Turnip</i> <i>Jack and the Beanstalk</i>	Developing traditional tales (talking animals and the pattern of three) <i>Three Little Pigs</i> <i>Goldilocks and the three bears</i> <i>The Three Billy Goats Gruff</i>	More traditional tales (as above) <i>Little Red Riding Hood</i> <i>Cinderella</i>	Twisted tales <i>Goldilocks and just the one bear</i> <i>Jack's Beanstalk Stinks</i> <i>Jim and the Beanstalk</i>	More twisted tales <i>The True Story of the Three Little Pigs</i> <i>Once Upon a Wild Wood</i> <i>Into the Forest</i>	Traditional tales from around the world <i>Classic Tales from India: How Ganesh Got His Elephant Head and Other Stories</i> – Vatsala Sperling	The origin of fairy tales <i>Grimm's tales</i> <i>Fairy tales</i> - Berlie Doherty Exploring gender stereotypes
Myths and legends	Just so stories and Tinga tales	Aesop's fables <i>The Hare and the tortoise</i> <i>The Lion and the Mouse</i>	More Aesop's fables <i>The Boy Who Cried Wolf</i> <i>The Sun and the Wind</i>	Roman mythology <i>The Romans: Gods, Emperors & Dormice</i> by Marcia Williams <i>The Linden and the Oak Tree Myth.</i> <i>Escape from Pompeii</i>	Viking myths and legends <i>Arthur and the Golden Rope</i> – Joe Todd-Stanton <i>Viking voyagers</i> – Jack Tite Egyptian legends <i>The Scarab's Secret</i> – Nick Would	<i>The Girl of Ink and Stars</i> – Kiran Millwood Hargrave	Greek myths <i>Treasury of Greek Mythology: Classic Stories of Gods, Goddesses, Heroes & Monsters (National Geographic Kids)</i> – Donna Jo Napoli
Non-fiction	Lists Post cards Photo and caption	Picture book style with simple sentences <i>Here we are: Notes for living on Planet Earth</i> by Oliver Jeffers Simple information texts e.g. about different plants or animals (labelled diagrams, headings, captions and simple sentences) Recount <i>Dogs in Space: The Amazing True Story of Belka and Strelka</i> by Southgate and Deppe List of instructions (numbered steps of simple commands)	Information texts with more detail (including contents page, glossary, index, diagrams, captions, headings and paragraphs, bold, questions) <i>The Woodland Book</i> – Usborne <i>The Big Book of Blue</i> – Y. Zommer <i>The Magic and Mystery of Trees</i> – Jen Green Instructions (commands and numbered steps, time adverbials, expanded noun phrases for clarity, adverbs) Introduction to newspaper reports to inform (Recounting main points of interest about an event, introduction to use of quotations)	Information texts with more detail (as above) <i>Meet the Ancient Romans</i> - James Davies <i>The Street Beneath my Feet</i> – Charlotte Guillian and Yuval Zommer Biography Little people, Big Dreams: Mary Anning Newspaper reports (headline, by-line, orientation, reported speech, sensational language)	Information texts that aim to persuade the reader <i>What a Waste</i> – Jess French <i>How to Help a Hedgehog and Protect a Polar Bear!</i> – Jess French (rhetorical questions, second person address to the reader, emotive language, repetition, facts and statistics) Persuasive letters	Biography <i>Hidden Figures: The True Story of Four Black Women and the Space Race</i> by Margo Lee Shetterly and Laura Freeman A range of newspapers (bias, formality)	Diary e.g. <i>Voices from the Second World War: Witnesses share their stories with the children of today-</i> FirstNewsUK Letters Speeches <i>We shall fight on the beaches</i> – Churchill <i>I have a dream</i> – M Luther King Textbooks and reference books <i>How to Make a Human Out of Soup: Story of Evolution</i> – T.Turner
Poetry	Rhyme and repetition in rhyming stories <i>Dinosaur Roar</i> –Henrietta Stickland <i>Brown Bear, Brown Bear, What Do You See?</i> Bill Martin Jnr and E Carle Benjamin Zephaniah's <i>Nature Trail</i> <i>The Gruffalo</i> – Julia Donaldson <i>The Great Snortle Run</i> - Claire Freedman (rhyme)	Poetry as describing the world around us – seasons and senses Introduction to a wider range of poetic forms Acrostic poems Shape poems Senses poetry <i>The sound collector</i> by Roger McGough (onomatopoeia)	Rhyme and metre in classic poetry as well as contemporary Kenning (metaphor, alliteration) Limerick (syllable, meter) Cautionary tales <i>Jim</i> - Hilaire Belloc Roald Dahl's revolting rhymes – <i>Little Red Riding Hood</i> (rhyming couplets, theme)	Haiku and Tanka (precise choice of words to fit syllable structure) e.g. Haiku's by Matsuo Basho, <i>Silver aeroplane</i> - John Foster (simile) Wordplay <i>Imagine</i> – Michael Rosen Introduction to narrative poetry <i>The Owl and the Pussycat</i> – Edward Lear (stanza, refrain)	More narrative poetry <i>Macavity the mystery cat</i> - T.S. Eliot <i>Jabberwocky</i> - Lewis Carroll (use of portmanteau in nonsense poetry) <i>The Listeners</i> – Walter de la Mare (imagery)	Free verse including blackout poetry <i>Dark Sky Park</i> – Philip Gross <i>Eastbourne (Poem from Overheard in a Tower Block)</i> - Joseph Coelho (mood, tone, personification, assonance)	Didactic poetry <i>If</i> - Rudyard Kipling <i>The Spider and the Fly</i> - Mary Howitt <i>Boys in the Woods</i> – Karl Nova Comparison of tone across these didactic poems
Stories (including classics from our literary heritage and modern fiction)	Picture books with simple sentence and repeated refrains <i>We're Going on a Bear Hunt</i> - M.Rosen <i>The Very Hungry Caterpillar</i> – E. Carle <i>Dear Zoo</i> – Rod Campbell <i>Owl Babies</i> – Martin Waddell <i>Rosie's Walk</i> – Pat Itchins <i>The Colour Monster</i> – Anna Lienas <i>Not now, Bernard</i> – David McKee <i>Peace at last</i> – Jill Murphy	Stories with simple sentences and clear beginning, middle and end – chosen to support children's developing understanding of setting and character <i>Beegu</i> – Alexis Deacon <i>The Stormwhale</i> –Benji Davies <i>Lost and Found</i> – Oliver Jeffers <i>How to Catch a Star</i> – Oliver Jeffers <i>The Way Back Home</i> – Oliver Jeffers <i>The Tiger who Came to Tea</i> – Judith Kerr <i>Where the Wild Things Are</i> – Maurice Sendak <i>On the Way Home</i> – Jill Murphy <i>Good Little Wolf</i> – Nadia Shireen <i>Worrysaurus</i> - Rachel Bright	More complex plot and sentence structures <i>The Last Wolf</i> - Mini Grey <i>Tin Forest</i> – Helen Ward <i>How to Hide a Lion</i> - Helen Stephens <i>Jampires</i> - David O'Connell and Sarah McIntyre <i>The Dark</i> - Lemony Snickett <i>How to Hide a Lion</i> – Helen Stephens <i>The Pirates Next Door</i> - Johnny Duddle Early chapter books <i>Flat Stanley</i> by Jeff Brown <i>Fantastic Mr Fox</i> – Roald Dahl	Chapter books <i>Charlotte's Web</i> – E.B. White <i>Charlie and the Chocolate Factory</i> - Roald Dahl <i>Mr Stink</i> – David Walliams <i>Queen of Darkness, Boudica's Army will Rise</i> – Tony Bradman Playscripts e.g. compare the playscript for Charlie and the Chocolate Factory or Mr Stink with the original novel Begin to identify themes within a text	<i>The Lion, the Witch and the Wardrobe</i> – C.S. Lewis <i>How to train your dragon?</i> – Cressida Cowell <i>Kensuke's Kingdom</i> - Michael Morpurgo Identify themes within a text	<i>Boy at the Back of the Class</i> – O. Rauf <i>Coraline</i> – Anthony Horowitz Non-linear narratives <i>The Nowhere Emporium</i> -R. Mackenzie Begin to consider wider themes across texts and make comparisons More playscripts e.g. extracts from Harry Potter and the Cursed Child - Parts One and Two: The Official Playscript of the Original West End Production	Novels based on WW2 e.g. <i>The Boy in the Striped Pyjamas</i> – John Boyne, <i>When the Sky Falls</i> – Phil Earle or <i>Once</i> – Morris Gleitzmann <i>Animal Farm</i> – George Orwell Narratively complex <i>The Shark Caller</i> – Zillah Bethell Dual narratives (switches perspective) <i>Wonder</i> – R.J. Palacio Consider wider themes across a range of texts e.g. heroism, loss and different viewpoints

Progression in Reading

Word reading and fluency are taught systematically using Read Write Inc phonics and adopting the principles of the Herts for Learning Reading Fluency Project. Reading comprehension is taught explicitly in six strands that become progressively more difficult, enabling children to build on and revisit their previous learning.

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
WORD READING AND FLUENCY	<p>Say a sound for each letter in the alphabet and at least 10 digraphs.</p> <p>Read words consistent with their phonic knowledge by sound blending.</p> <p>Read aloud simple sentences and books that are consistent with their phonic knowledge, including some common exception words</p> <p>Read taught 'red words' understanding that these cannot be decoded</p> <p>Re-read decodable books to build fluency and confidence</p>	<p>Speedily recall all 40+ phonemes and decode words using phonic knowledge (including multi-syllabic words)</p> <p>Read common exception words (see list)</p> <p>Read -s, -es, -ing, -ed, -er, - est endings</p> <p>Read contracted words and understand that the apostrophe represents the omitted letter(s) - 'm, 'll, we'll</p> <p>Read most words quickly and accurately without overt sounding and blending after a few encounters</p> <p>Read aloud books closely matched to their improving phonic knowledge, sounding out unfamiliar words automatically</p> <p>Re-read decodable books to build fluency and confidence</p> <p>Check that the text makes sense as they read and correct inaccurate reading</p>	<p>Continue to apply phonic knowledge and skills as the route to decode words until automatic decoding has become embedded and reading is fluent</p> <p>Read multi-syllabic words containing Set 3 sounds and words with common suffixes accurately</p> <p>Read further common exception words, noting unusual correspondences between spelling and sound and where these occur in the word</p> <p>Read an age-appropriate text at a speed of around 90 words per minute, self-correcting any inaccuracies</p> <p>Read most words quickly and accurately without overt sounding and blending</p> <p>Read with intonation that shows an awareness of punctuation, meaning of the words and the intended impact on reader</p>	<p>Read a range of texts fluently and with a growing sense of prosody (no longer reliant on overt decoding as they have developed automaticity)</p> <p>Read further common exception words (see list), noting the unusual correspondences between spelling and sound, and where these occur in the word</p> <p>Begin to apply their growing knowledge of root words, prefixes and suffixes (etymology and morphology) as listed in English Appendix 1, both to read aloud and to understand the meaning of new words they meet</p>	<p>Read a wider range of texts fluently and with prosody (knowingly altering volume, pace and pitch of voice as appropriate)</p> <p>Read further common exception words (see list), noting the unusual correspondences between spelling and sound, and where these occur in the word</p> <p>Continue to apply their growing knowledge of root words, prefixes and suffixes (etymology and morphology) as listed in English Appendix 1, both to read aloud and to understand the meaning of new words they meet</p>	<p>Read a broad range of texts fluently and begin to distinguish between the art of reading out loud, skim reading of a text and close reading to find specific detail.</p> <p>Continue to apply their growing knowledge of root words, prefixes and suffixes (etymology and morphology) as listed in English Appendix 1, both to read aloud and to understand the meaning of new words they meet</p>	<p>Read a broad range of texts fluently (including textbooks and reference books), distinguishing between the art of reading out loud, skim reading of a text and close reading to find specific detail. Begin to flick back to re-read sections of a text spontaneously to answer questions that arise from further reading or to check understanding.</p> <p>Continue to apply their growing knowledge of root words, prefixes and suffixes (etymology and morphology) as listed in English Appendix 1, both to read aloud and to understand the meaning of new words they meet</p>
COMPREHENSION							
Vocabulary	<p>Recognise and join in with familiar story language e.g. Once upon a time.. or repeated refrains e.g. 'We'll have to go through it...'</p> <p>Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role play.</p> <p>Relate new vocabulary to known and familiar contexts and have opportunities to rehearse new language</p>	<p>Recognise and join in with familiar patterns of language in story beginnings and endings as well as repeated refrains</p> <p>Recognise simple stylistic features e.g. rhyme and repetition</p> <p>Discuss the meaning of new words in books that they can read and relate this to their current knowledge/experiences</p> <p>Discuss the meaning of new words that they hear in a rich variety of texts beyond that which they can read independently</p>	<p>Recognise familiar patterns of language in stories and poetry (rhyme, repetition)</p> <p>Discuss their favourite words/phrases</p> <p>Discuss and clarify word meaning (Find and copy a word that means... Give another word for...)</p> <p>Understand new words in the context of what is being read and begin to use morphology (such as prefixes) to work out unknown words</p> <p>Begin to link new meanings to known vocabulary</p>	<p>Recognise stylistic features e.g. rhyme, repetition, imagery...</p> <p>Discuss how some words or phrases grab the readers' interest and imagination</p> <p>Begin to use a dictionary to check the meaning of words they have read</p> <p>Explain word meaning and clarify meaning of new words in relation to known words (e.g. distraught is a stronger word for sad)</p> <p>Consider the author's choice of vocabulary, why words and phrases have been used for a particular effect i.e. What does the word ... tell you about....?</p>	<p>Identify and discuss examples of imagery and emotive language</p> <p>Continue to use a dictionary to check the meaning of words they have read but also begin to use simple contextual clues to work out the meaning of unknown words (word class, reading around a sentence, what the text is about)</p> <p>Explain meaning of words in context (i.e. What does mean in this sentence?) and discuss shades of meaning</p> <p>Consider the author's choice of vocabulary and explain how language is used for different purposes and impact</p> <p>Identify how language, structure and presentation contribute to meaning</p>	<p>Infer the meaning of most unfamiliar words through prosody and/or contextual clues</p> <p>Use a dictionary sparingly to check the meaning of unfamiliar words that they cannot work out and which they believe are key to understanding the text</p> <p>Investigate the meaning of words in context i.e. Which word is closest in meaning to... here?</p> <p>Begin to use a thesaurus to generate words with similar meanings and discuss their appropriateness</p> <p>Identify figurative language and explain the desired impact on the reader</p> <p>Identify how language, structure and presentation contribute to meaning (e.g. tone, atmosphere, mood)</p>	<p>Use knowledge of text context and grammatical structures to understand meaning of unfamiliar words when reading silently. Be able to skip over unknown words that are not pertinent to the text and still retain comprehension.</p> <p>Continue to use a thesaurus to generate words with similar meanings</p> <p>Explain shades of meaning in words in relation to others and in the context that it is used</p> <p>Explain how authors consciously manipulate language in a range of text types to achieve the intended impact on the reader</p>
Retrieval	<p>Demonstrate understanding of what has been read by acting out and retelling narratives</p>	<p>Identify the title, main characters, events (beginning, middle and end) and key information in a range of texts</p> <p>Act out familiar stories</p>	<p>Answer simple retrieval questions (who,what,where,when,why and how) based on extracts and whole texts.</p> <p>Find the answer in the text (in the given section or being supported to look at the page/section indicated in the question)</p> <p>Use knowledge of main characters, events and information to decide whether simple statements are true or false.</p> <p>Ask questions that show understanding of what has been read to them.</p>	<p>Continue to answer retrieval questions (who,what,where,when,why and how) based on extracts and whole texts.</p> <p>Locate the given page or section to retrieve information with confidence</p> <p>Be selective about which words/phrases to copy from the text to answer clearly and concisely</p> <p>Answer true or false questions with low level competing information</p> <p>Ask questions based on what has been read to improve understanding</p>	<p>Continue to answer retrieval questions (who,what,where,when,why and how), beginning to locate information which may be conveyed in a different way to which the question is asked (e.g. What time of day did it take place? The sun was coming up.)</p> <p>Retrieve information from verses in poetry when directed to these</p>	<p>Begin to skim and scan and use text marking to retrieve most relevant information from a range of texts.</p> <p>Use quotations and other evidence from the text to support main points.</p> <p>Distinguish between fact and opinion</p>	<p>Skim and scan followed by close reading to retrieve relevant information from a range of texts avoiding distractors</p> <p>Use text marking effectively to highlight key information/signposts</p> <p>Consider how to present the information effectively, using quotations and other evidence to support main points</p> <p>Prove why a non-example is incorrect, including an understanding of the misconception (why someone might have thought that)</p>

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Sequencing & summarising	Explain what happens at the beginning / middle / end of a story	<p>Explain what the text is about and what has happened so far in what has been read</p> <p>Retell a simple narrative with the events in the correct order</p> <p>Explain what happened before or after a given event</p>	<p>Explain what the text is about, including discussing the overall meaning of a poem</p> <p>Retell a simple story including all key events</p> <p>Sequence events pictorially and by numbering simple phrases/sentences</p> <p>Match words/phrases to the part of the text (story or non-fiction) they relate to</p> <p>Discuss how items of information in non-fiction texts are related and use this help them to retrieve information more efficiently (e.g. heading, contents page..)</p>	<p>Number events in the order in which they happened</p> <p>Summarise concisely what a text is about, capturing the main overarching idea (purpose/ intended audience and impact) <i>e.g. to explain how to look after different pets and advise families about which pet might be suitable for them.</i></p> <p>In information texts begin to summarise what the main idea/purpose is of each section</p> <p>In narratives begin to summarise each paragraph</p>	<p>Identify the main purpose/impact and overall meaning of a range of texts</p> <p>Summarise paragraphs/sections of texts, choosing key information with greater confidence</p> <p>Identify the main themes of a text with support - What topics does it touch on (e.g. good over evil, difference, injustice, friendship, journeys)?</p>	<p>Identify how the sequencing of a text contributes to the meaning as a whole in non-linear narratives</p> <p>Skim and scan for main points, summarising ideas from across a whole text (fiction and non-fiction).</p> <p>Begin to select relevant information for a particular purpose e.g. to convince the reader of a particular point of view (link to bias in news report)</p> <p>Identify main themes of a text with greater independence. What topics does it touch on (e.g. good over evil, difference, injustice, friendship, journeys)?</p> <p>Write a 100-word precis to summarise a chapter of a longer book</p>	<p>Explain how information/narrative content is related and contributes to the meaning as a whole (e.g. flashback, returning to significant moments/ motifs)</p> <p>Continue to skim and scan for main points, summarising ideas from across a range of texts</p> <p>Select relevant information when researching to suit purpose and impact</p> <p>Summarise themes of whole texts, identifying key details from across the text that contribute to this theme</p> <p>Explain the effect of the writer's opinion and viewpoint on the reader.</p>
Inference	<p>Begin to show awareness of character's feelings in a story through role play</p> <p>Say whether a character in a fairy story is good/bad based on their actions</p>	<p>Discuss the significance of the title and key events</p> <p>Infer a character's feelings based on pictorial and written clues (simple speech and actions) with support</p>	<p>Infer a character's feelings based on what they say and do</p> <p>Make broader inferences on the basis of what is said and done and explain what makes you think this <i>e.g. I think that the character did not listen to the old lady's warning because they are stubborn.</i></p> <p>Use roleplay/drama to demonstrate understanding of character</p>	<p>Draw inferences about characters' feelings, thoughts and motives from their actions</p> <p>Identify evidence in the text with support initially <i>i.e. I think this because earlier in the text they.../I think this because they seemed relieved when....</i></p>	<p>Justify inferences about characters' feelings, thoughts and motives using evidence from the text with confidence</p> <p>Use evidence from across a text to identify character traits</p>	<p>Justify inferences about characters' feelings, thoughts and motives using a range of evidence from across the text</p> <p>Begin to infer the reader's response to different characters and justify with evidence from the text <i>i.e. why that character might appeal to the reader</i></p> <p>Begin to infer author's viewpoint and justify with evidence</p>	<p>Write more detailed explanations of inferences made including PEEL</p> <p>Explain the possible reaction of readers to the author's portrayal of characters and setting as well as to plot development and justify with evidence from across the text <i>e.g. explaining deviation from a character's usual pattern of behaviour</i></p> <p>Identify and comment on explicit and implicit points of view</p> <p>Identify subtle hints and explain how these contribute to the reader's experience.</p>
Prediction	Anticipate key events in stories.	Predict what might happen on the basis of what has been read so far, as well as title, front cover, blurb and picture clues	<p>Make plausible predictions about what might happen on the basis of what has been read so far.</p> <p>Discuss cause and effect in both narrative and non-fiction <i>e.g. what has prompted a character's behaviour in a story or why certain dates are commemorated annually.</i></p>	<p>Make plausible predictions about what might happen using multiple pieces of evidence from the text.</p> <p>Explain why a prediction would be implausible based on evidence</p>	<p>Make predictions about what has come before or what might happen next from details stated <u>and implied</u>. Use evidence to support your point.</p> <p>Draw on wider knowledge of similar stories to make and explain predictions</p>	<p>Make predictions about what has come before or what might happen next from details stated and implied, explaining clearly how evidence supports your point</p> <p>Use a range of evidence as well as structural clues to make reasoned predictions</p>	<p>Make predictions based on details stated and implied and drawing on wider context/ lead up (<i>e.g. use foreshadowing to make a reasonable prediction</i>)</p> <p>Draw on increasing repertoire of texts to anticipate plot and character development that is typical of that genre</p>
Comparison	<p>Link texts to their own experiences</p> <p>Say which is their favourite part/character in a story</p>	Make links to their own experiences and express their preference between different books and characters	<p>Make links between the book they are reading and other books they have read (including character and plot development)</p> <p>Begin to give reasons for their preferences</p>	<p>Make links between different books (including those that they have read themselves) and give reasons for their preferences</p> <p>Make comparisons within the text <i>e.g. comparing similarities and differences between different characters as well as story structure/presentation of information</i></p> <p>Begin to recognise some different forms of poetry <i>e.g. narrative poetry, kennings, haiku etc</i></p>	<p>Continue to make links with other books they have read (giving reasons for their preferences)</p> <p>Make comparisons within and across texts</p> <p>Identify themes and conventions across a range of writing</p> <p>Understand that poetry can be in many different forms, be able to give examples of some <i>e.g. narrative poetry, kennings, haiku etc</i> and begin to discuss preferences</p>	<p>Make comparisons within and across a wider range of texts (voice, character, sequence <i>e.g. non-linear, themes, mood and language</i>)</p> <p>Discuss themes and conventions across a wider range of writing</p> <p>Begin to compare different accounts of the same event (<i>e.g. contrasting news reports or written from different character's viewpoints</i>)</p> <p>Compare a wider range of poetry, including free verse, and give examples</p> <p>Make book recommendations to peers, giving reasons for their choices based on knowledge of themes and authorial style</p>	<p>Draw on wider reading to identify overarching themes and make subtle comparisons <i>e.g. how the author presents the hero/heroine in different books</i></p> <p>Give examples of where the author does not do what you expect <i>e.g. deviates from fairy tale conventions</i></p> <p>Compare different viewpoints based on knowledge of author/character's voice and motivations</p> <p>Compare a range of poetic forms including narrative poetry, free verse and didactic poetry</p> <p>Continue to make book recommendations to peers, giving reasons for their choices based on knowledge of themes and authorial style</p>