



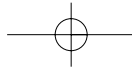
Collins Big Cat

Assessment and

Support Guide E

Series editor: Cliff Moon





William Collins' dream of knowledge for all began with the publication of his first book in 1819. A self-educated mill worker, he not only enriched millions of lives, but also founded a flourishing publishing house. Today, staying true to this spirit, Collins books are packed with inspiration, innovation and practical expertise. They place you at the centre of a world of possibility and give you exactly what you need to explore it.

Published by Collins
An imprint of HarperCollinsPublishers
77–85 Fulham Palace Road
Hammersmith
London
W6 8JB

Browse the complete Collins catalogue at
www.collinseducation.com

© HarperCollinsPublishers Limited 2007

10 9 8 7 6 5 4 3 2 1

ISBN-13 978-0-00-723111-9
ISBN-10 0-00-723111-3

The authors assert the moral right to be identified as authors of this work

Any educational institution that has purchased one copy of this publication may make duplicate copies of pages 46–85, 94–112, for use exclusively within that institution. Permission does not extend to reproduction, storage in a retrieval system or transmission in any form or by any means – electronic, mechanical, photocopying, recording or otherwise – of duplicate copies for lending, renting or selling to any other user or institution without the prior consent, in writing, of the Publisher.

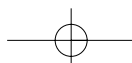
British Library Cataloguing in Publication Data
A Catalogue record for this publication is available from the British Library

Credits

Authors: Clare Dowdall and Linda Pagett
Scottish curriculum advisor: Eleanor McMillan
Series editor: Cliff Moon
Design managers: Nicola Whitehorn and Nicola Kenwood
Designer: Neil Adams
Illustrations: Steph Dix and Bridget Dowty

Printed and bound by Martins the Printers, Berwick upon Tweed

Get the latest Collins Big Cat news at
www.collinsbigcat.com





Contents

| | |
|---|-----------|
| A letter from Cliff Moon | 4 |
| How to use this guide | 12 |
| Features of <i>Collins Big Cat</i> Guided Reading Books | 14 |
| <i>Collins Big Cat</i> Copper–Emerald books | 18 |
| Structure chart | 18 |
| Book-by-book teachers' information | 20 |
| <i>Collins Big Cat</i> and the Scottish 5–14 Guidelines | 44 |
| Photocopiable activities | 46 |
| <i>Collins Big Cat</i> and guided reading | 86 |
| What is guided reading? | 86 |
| <i>Collins Big Cat</i> book bands and progression | 89 |
| Ideas for assessment | 92 |
| Planning and assessment photocopiables | 94 |



A Letter from Cliff Moon

Series editor, *Collins Big Cat*

Dear Colleague

I'd like to start with a parable, paraphrased from Robert O'Brien's 1971 children's novel, *Mrs Frisby and the Rats of NIMH* (Puffin Modern Classics):

Once upon a time a group of laboratory rats learnt to read. First they were taught letters and their associated sounds but that didn't mean a great deal because, as the rats said, "we didn't know what reading was" and "as to what all this was for, none of us had any inkling".

But then one day the penny dropped. The rats saw a sign which said 'R-A-T-S', remembered the picture which went with the word, and realised what reading was: ... "using symbols to suggest a picture or an idea." Eventually they were able to read the instructions for opening their cages and that led to their escape ...

"By teaching us to read, [the scientists] had taught us how to get away."

Now there's a purpose for teaching reading. Everything we do about reading should help children to *get away*; away into a world of fantasy, away into information gathering, and away into seeing the world through others' eyes. If we only have a single aim in teaching reading then it should be to get children to want to read under the bedclothes with a torch (figuratively speaking). That implies their having access to reading material which is worth the effort and books they can't put down.

How do we learn?

There is little evidence to suggest that we learn different things in different ways. Take riding a bike, for instance. When you learn to ride a bike you don't do discrete exercises in ankle movements, leg pushing, handlebar gripping, balancing; subsequently joining two, three, four exercises. That would be the easiest way to fall off! No, when a child has a bike for the first time, what do we see? Adults running alongside, holding the saddle, supporting the child no matter how much wobbling occurs in the process. The child is using ankles, legs, arms and hands to ride the bike shakily until





balance, control and confidence are achieved. That's how we all learn new skills: by getting every strategy working in unison from the beginning and refining the details later.

Consider how children learn to talk. On average their increase in two-word utterances ranges from one or two at 18 months to 2,500 at 24 months. Two-word utterances like *mummy car* and *daddy work* say everything they need to express.

Think about the feedback that children receive from their carers who pick up on what children *mean* and not the form in which it's said.

Learning to read

This brings us to reading. Is learning to read somehow different from learning other skills? It is just as holistic an activity as anything else. In order to read fluently you have to co-ordinate a whole range of strategies at the same time. Just like the child careering on the bike or using two-word utterances, you have to get every strategy working in unison from the start. That means having lots of material to practise on at a very basic level.

Children should be seen as readers from the moment they open their first book, or notice an item of junk mail, or see their first advert on television. There is a huge body of evidence which supports the very early development of emergent literacy. Children hypothesise about print as soon as their eyes can focus. So learning to read is a holistic skill too and children entering school, whatever their background experience, have already learnt a great deal about reading and print.

Learning to love reading

Some years ago, a researcher, interviewing children about their reading, asked a seven-year-old boy why he was learning to read at school. "So I can stop," he replied. What this illustrates is that unless we promote positive attitudes to reading at every stage of the learning-to-read process, then we are wasting our time. No one has summed this up better than Margaret Meek (alias Spencer), an eminent commentator on children's books and reading, when she said:

The way children are taught to read tells them what adults think literacy is.

So spend a little time examining what you think literacy is and translate that into your teaching. Does it help you *get away*, enrich your experience, give you pleasure, make you laugh, cry, hope?





Literature in literacy

Two other statements by Margaret Meek are compelling and pertinent:

Our most pressing unsolved problem is to define and exemplify the place of children's literature in literacy.

and

What the beginner reader reads makes all the difference to his/her view of reading.

Today we see more children's books being used alongside reading materials produced especially for the classroom. Such materials have improved enormously, especially in recent years. *Collins Big Cat* is a case in point. It offers books that have the qualities of authorship and illustration of the best children's books on the market, and the kind of readability grading which helps teachers to match books to children's developing competencies, as well as built-in support for key reading strategies.

Readability grading

Over the years there have been various attempts to band, stage or level a wide range of children's books. The first edition of my own *Individualised Reading* appeared in 1973 and is still annually revised. *Book Bands for Guided Reading* (Reading Recovery UK) is the latest established guide to readability grading. The grading used within *Collins Big Cat* refers to *Book Bands*. (To match *Collins Big Cat* bands against *Individualised Reading* and *Kaleidoscope Reading Sets*, turn to the back of this book.)

What lies behind all these supports for a mix-and-match approach to reading resource provision in schools? It is because this approach leads to greater variety in the books we now find in classrooms – at best a variety which reflects the choice offered in bookshops and libraries. It supports an important principle: that children have ready access to the books they *want* to read, not those they are told they *should* read. This element of choice is vitally important in building children's independent reading habits which, if what's on offer is of sufficient quality, can create lifelong readers.



Bungleman



Book-matching

Book-matching is, simply put, giving the right book to the right child. It establishes three levels of reading competence to determine which books should be used for which purposes.

Independent level = 1% miscue* or 99% accuracy

This level is useful for home reading as children can read such books on their own.

Instructional level = 5-10% miscue or 90-95% accuracy

This level is useful for guided (or supported) reading.

Frustration level = over 10% miscue or less than 90% accuracy

This level should always be avoided (comprehension is below 50% at this level).

Don't forget that when children are particularly interested in a story or topic, or have seen it on television, their match point can be anything up to four levels higher than usual. Similarly, for reluctant readers, allow for a corresponding drop in level.

Research in the early 1990's revealed that one of the characteristics of successful reading was the classroom provision of slightly challenging reading material. Switching to the instructional level during guided reading normally meets the slightly challenging criterion.

Book-matching solves a number of issues, firstly in relation to children who are expected to read books which they can't manage just on the basis of their age. Remember that every child has the right to be a reader from the very start and reading as late as age nine is still in the so-called "normal" range. It's my belief that no child under this age should ever be labelled "late", "delayed" or such like.

At the other extreme are children who can read before they start school. I love the story of the boy who read poetry at eighteen months. On being professionally assessed, he was said to be "unfit to commence reading instruction". The main reason such children tend to go unrecognised is that teachers don't expect their proficiency. Expect it. Imagine the effect on the self-confidence of children who can read but who are nonetheless given books that are far below their competence. What these children need is plenty of good books at the right level to interest and challenge them. Book-matching used correctly should mean that this happens.



The Gargling Gorilla

*For this purpose, miscues are generally defined as refusals or substitutions which fail to retain the meaning of the original word.



Collins Big Cat

Collins Big Cat is a reading series with a difference. That difference lies chiefly in the quality and variety of stories and non-fiction books, written and illustrated by carefully selected authors and artists who know what children love. These books are indistinguishable from the books children choose to read in bookshops and libraries, with themes of universal interest for ages seven to nine. Moreover, they are levelled into a readability sequence to support teachers working on the book-match principle, whether for guided or independent reading.

Language

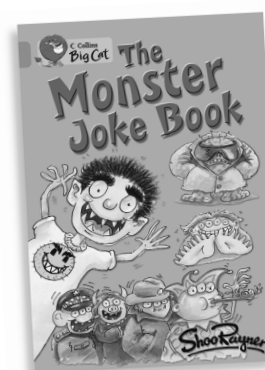
We have gone to great lengths, through extensive trialling with children and teachers, to ensure that the language used in every book is as close to a child's natural language as possible, to support their developing confidence in reading. Design and illustration have also been trialled, ensuring the books build in factors that make the act of reading more accessible and that act as a safeguard against 'getting it wrong'. In the historical book, *Stowaway!* the phrase 'Bring 'em Near' is used by Drake to refer to his telescope, thereby creating the flavour of the past. Word play is used to stimulate children's enthusiasm and enjoyment – see *Something's Drastic* and *The Monster Joke Book*. You will even find alliteration with titles such as *The Footballing Frog* and *The Gargling Gorilla*.



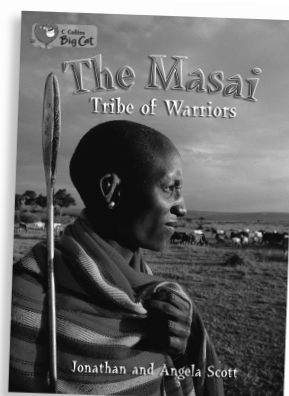
Adventure story

Story genres

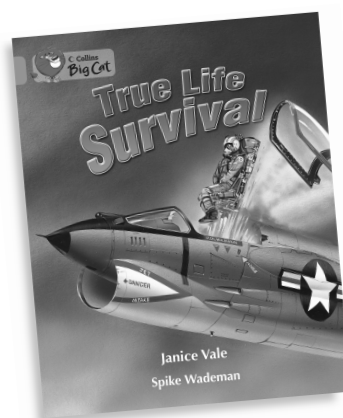
Collins Big Cat provides a full range of reading through different genres, from traditional tales, fantasy and stories with familiar settings to jokes and humorous stories. And from non-fiction explanations and instructions to recounts and persuasive texts. This range gives children a broad, exciting and enjoyable reading experience throughout the primary years.



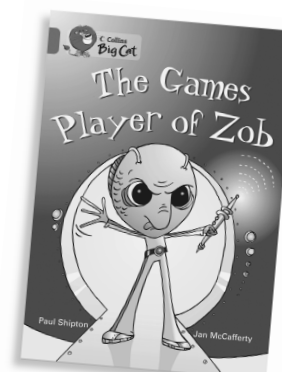
Joke book



Non-chronological report



Recount of events



Science-fiction story



Visual literacy – ‘filling the gaps’

We have continued to illustrate every book lavishly and we have also ensured that, in many cases, both the text and the pictures must be read in order to gain full meaning from the book. In this way, children are being encouraged to ‘fill the gaps’, a mark of literary awareness. Look, for example at the two *Spider McDrew* titles, where children’s thoughts are vividly displayed in thought bubbles.

When they got to the museum, Mr Smithers handed out some sheets of paper with questions for the children to answer. Mrs Russell, the school music teacher, was helping Mr Smithers look after the children. She gave them all a pencil to write with.

“Now,” said Mr Smithers, “before we start our visit, who can tell me something about the Romans?” Hannah Stewart put up her hand.

“Yes, Hannah?” said Mr Smithers.

“They were ancient, sir,” Hannah declared with a smug smile.

“They liked fighting battles and conquering people,” said Kip Keen.

“They were gladiators,” said Jason Best. Then he and Kip had a sword fight with their pencils.

“That will do, you two,” said Mr Smithers. “This is a museum, not a battlefield.” He waited for Jason and Kip to stop fighting. “Now, who can tell me anything else about the Romans?” he asked.

Emma Flowers put up her hand. “The Romans built Hadrian’s Wall,” she said.

“Very good, Emma,” said Mr Smithers.

Darren Kelly waved his hand in the air. “No they never, sir!” he exploded. “My dad done it – and I helped him. You can ask my uncle.”

“Your uncle?” Mr Smithers asked, puzzled.

“Yes sir,” said Darren Kelly.

“My uncle’s Adrian and it was his wall we built.”

Spider McDrew and the Egyptians

Spider looked at her blankly. He wasn't thinking about football any more.

“Mum, do leaves have feelings?” he asked.

Spider’s mum shook her head and smiled.

“You’re a hopeless case, Spider McDrew!” she laughed.

CHAPTER 4

The next afternoon, when Spider stood waiting for the kick-off, he felt very nervous. He so wanted to do well that his stomach was a-flutter with butterflies. Lots of parents had come to see the match, but Spider couldn't see his mum.

“Come on, Stoneley!” shouted the Stoneley parents.

“Come on, Parkfield!” shouted the Parkfield parents.

Mr Smithers blew his whistle. The game was on!


Spider’s Big Match

Reading more, mini-series and paired books

Ways to encourage children to explore different genres and read more have been built into *Collins Big Cat*. The *Reading More* section of *Ideas for Guided Reading* at the back of every book, highlights links by theme, topic, author, etc, to books in the same reading band or one higher.

Mini-series occur throughout the scheme from *How to be a Viking* and *How to be a Tudor* at Copper and Ruby, to *Spider McDrew and the Egyptians* and *Spider’s Big Match* at Copper and Topaz.



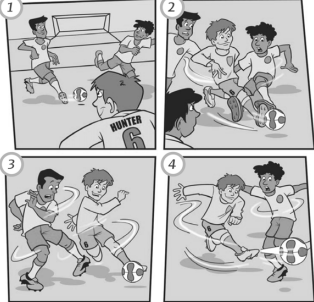


Creative midfielders send short and long passes in every direction, creating chances for their team. The creative midfielder is often the most **influential** player in a team.

A football spy sees which players play in which way, and how good or bad they are at doing it.

24

Breaking up attacks.
Midfielders are at their most dangerous when they read an opponent's pass, and manage to cut it off, breaking up the attack as the other team is going forward.



25

Football Spy

There are fiction and non-fiction linked themes running through the levels. At Topaz, for instance, *Football Spy* explains how players and teams can be assessed whilst at Ruby, *The Footballing Frog* reverses the roles and fortunes of a familiar fairy tale. *How to be a Viking* also complements *Brother Aelred's Feet* (Emerald), an amusing historical story about how a monk's smelly feet defeat Viking raiders.


But it was when the town team walked on to the pitch that everyone gasped.

There was the princess, wearing her captain's armband, with her long hair in a plait that bobbed up and down as she ran.

"It's not against the rules for a girl to play," she said defiantly, as she ran to take her place in goal.

40

That day the frog princess jumped higher than ever before and the prince's team didn't manage to score a single goal.



41

The Footballing Frog

Reading Response activity

Every *Collins Big Cat* book, fiction and non-fiction, includes a unique Reading Response activity at the end, for example a story map, a flow chart, a storyboard, a game or a poster. This has been designed to elicit and encourage the child's response to, and recall understanding of, what he or she has read. These pages offer an ideal opportunity to monitor children's understanding of the book just read.

Save our oceans!

Our oceans are in danger from:

- overfishing
- drift netting
- oil spills
- pollution

If we don't do something now, some sea creatures may become extinct!





Stop our oceans looking like this!

Why we need to save the oceans:

- Oceans are a vital part of the world's ecosystem.
- Oceans are full of wonderful sea creatures - some still to be discovered!
- Oceans provide us with food and minerals.
- Oceans provide drugs that can cure serious illnesses.

Save our oceans ... before it's too late!

47

Oceans Alive



Readability

Within *Collins Big Cat*, care has been taken wherever possible to incorporate factors within the design which support the text's readability for children.

Examples include:

- most first words of sentences appear at the beginning of lines
- no sentences are split by page breaks
- avoidance of short lines of text which could be easily 'missed'
- a variety of suitable fonts at all levels so that children encounter print in different forms
- extensive use of ellipses (...) to encourage anticipation and prediction (children love them!).

A vital consideration in *Collins Big Cat* books for 7–9 year olds is their readability gradings which follow this pattern:

| Band | Approximate age | Year/Scottish Year | National Curriculum level |
|---------|-----------------|--------------------|---------------------------|
| Copper | 7 to 7+ | 3/P4 | Working towards 3 |
| Topaz | 7+ to 8 | 3/P4 | Working towards 3 |
| Ruby | 8 to 8+ | 4/P5 | Working within 3 |
| Emerald | 8+ to 9 | 4/P5 | Working towards 4 |

The readability of White/Lime and Copper/Topaz is similar but Copper and Topaz are longer texts which develop reading stamina, providing a more sustained read.

And finally ...

Take a look at *Olaudah Equiano: From Slavery to Freedom* (Emerald), the biography of a black abolitionist in the 18th century. I hadn't heard of this courageous and determined man until the manuscript arrived on my desk but I was enthralled by his history and the difference his work made to countless others, especially after his death. This is one of the delights of editing *Collins Big Cat* – learning afresh so many things. The same could be said of *The Masai: Tribe of Warriors*, *Oceans Alive* or *Where Do You Live?* If I can be so enthused by such books then they are sure to excite and fascinate children.



Cliff Moon





How to use this guide

Collins Big Cat Assessment and Support Guides provide teachers with practical planning and teaching support, helping them to assess and identify the needs of each child or group, and to teach essential literacy skills in the context of guided reading.

This guide has five main sections:

A Letter from Cliff Moon - pages 4 to 11

Collins Big Cat series editor Cliff Moon introduces *Collins Big Cat* and explains why it is such a boon to children's reading.



Structure and features - pages 14 to 19

This section outlines the content and structure of *Collins Big Cat*, including an overview of where to find what, a structure chart and further resources.

Planning and teaching - pages 18 to 45

These pages are a practical planning tool designed to help you identify quickly the right book for your guided reading groups. They provide an at-a-glance synopsis of the features of each book, including high frequency words, key learning objectives, supporting materials and curriculum links. In addition, easy-to-use two-page teaching notes giving a sample guided reading lesson are provided in the back of each *Collins Big Cat* reading book. There are also detailed links to Scottish 5-14 Guidelines.

Photocopiable activity sheets - pages 46 to 85

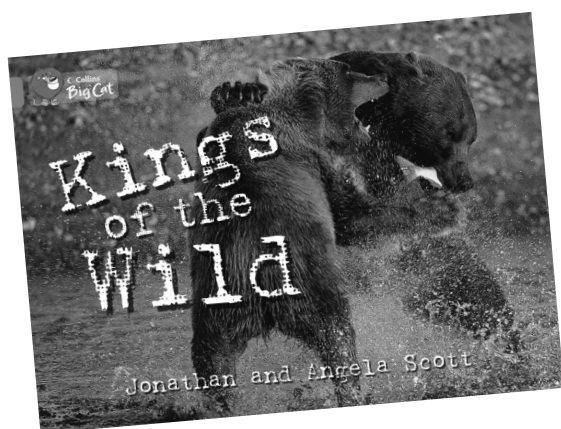
There is a photocopiable activity sheet to accompany each of the guided reading books. These can be used to practise and extend the literacy objectives introduced in the guided reading lesson.

***Collins Big Cat* and guided reading - pages 86 to 93**

This section provides further information on the key features of guided reading and its use within a balanced literacy programme. It also offers support in using effective assessment techniques and ideas to encourage the development of independent reading habits, for example, reading journals. There is also a full colour guide to guided reading book bands on the inside back cover.



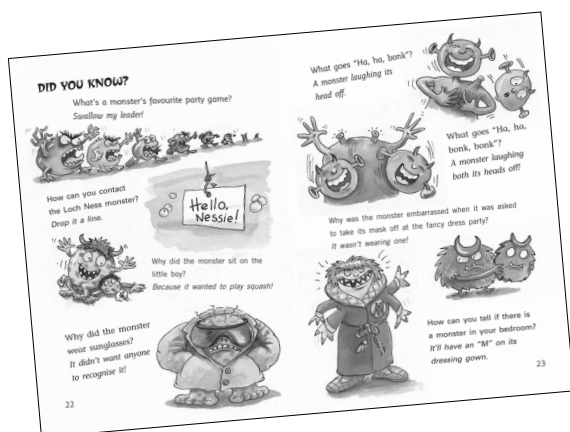
If you feel confident about using guided readers with your children, you could go straight to the teaching summaries on page 18.



To learn more about *Collins Big Cat* and why it encourages the development of successful young readers, go to page 4.



For an in-depth discussion of guided reading from ages 7 to 8, turn to page 86.



To look at a range of assessment techniques to help you identify the needs of individuals or groups, turn to page 92.



Features of *Collins Big Cat* Guided Reading Books

Collins Big Cat offers exciting reads designed to capture children's imagination, entertain them and encourage them to love reading. As children read *Collins Big Cat* books, they will benefit from the following features:

Wide range of genres

Collins Big Cat offers an equal split between fiction and non-fiction books and a wide variety of genres and text types – e.g. humorous stories, traditional stories, rhyming stories, non-chronological reports and recounts. At each level is a pair of fiction and non-fiction books on related themes, enabling teachers to link easily across genres.

Top authors

The books – fiction and non-fiction – are written by a range of outstanding children's authors. These include Michael Morpurgo, Jeremy Strong, Geraldine McCaughrean, Julia Donaldson, Nick Butterworth, Ian Whybrow, Alan Durant, Rose Impey, Martin Waddell, Tony Mitton and Julia Jarman. Top quality texts make reading enjoyable for a child, which is a huge stimulus to learning.

Flash Harriet and the Loch Ness Monster

1 A very surprising visitor

Flash Harriet was sitting in her tree house, reading her favourite book. It was called *Daring Detectives* and it was written by her Uncle Proudlock. Flash Harriet wasn't a piano player like her father, Norman Brilliant, who was famous for his brilliant noise, BOING! BANG! BOING!

She wasn't an acrobat like her mother, Sequin Cynthia, who was famous for taking walks along other people's rooftops.

But Flash Harriet was a good detective, just like her Uncle Proudlock, and she was getting better all the time.

The strangest people came to her with the strangest problems and, just like her uncle, she could sort them all out.





Rich illustrations

Collins Big Cat books are illustrated by leading children's illustrators, including Nick Butterworth, Shoo Rayner, Tony Ross and outstanding photographers such as Nic Bishop and Jonathan and Angela Scott. Each book is highly visual with pictures that can be used to develop visual literacy and oral retelling.

Speaking and listening

Collins Big Cat has been specifically developed to encourage children's speaking and listening skills as well as their reading skills, by including strong visual plots in the stories and presenting information in a variety of forms in the non-fiction.



Weird Little Monsters

Text and pictures are laid out in a variety of ways. Pictures support the meaning of the text.



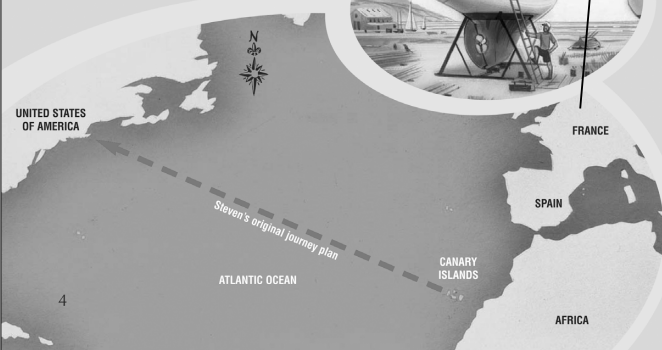
Non-fiction includes diagrams, fact boxes and maps to assist explanation.

Longer, more complex sentences may include some specialist vocabulary.

Sailing solo

Steven Callahan started sailing when he was 12. He had always wanted to sail **solo** across the Atlantic Ocean. When he was 30 years old, and an experienced sailor, he built a 6.4 metre-long boat called *Napoleon Solo*, which he raced in Europe.

He decided to sail back home to America from the Canary Islands across the Atlantic Ocean – a journey he thought would take five weeks, but it actually took a lot longer ...

Disaster!

For the first couple of weeks the sea was calm. Steven had plenty of food and drink, and he was looking forward to celebrating his birthday at sea.

Then, one night, his boat hit something and water poured in. Steven had just a few minutes to save himself from drowning.

He threw the heavy life raft into the sea. He dived under the rising water in his boat to grab what he could. He had his knife, his sleeping bag, an emergency pack, an empty can – and a cabbage. Then, with his knife clenched between his teeth, he jumped into the raft.

Napoleon Solo sank. Steven was alone, in a tiny raft, in complete darkness, in the middle of the ocean.

True Life Survival



Reading response activity

Each book has a unique reading response activity at the end of it. This enables you to check each child's comprehension through speaking and listening in response to the spread. The wide

range of activities, from storyboards to flow charts to maps to glossaries, are ideal supports for recapping, retelling and revisiting the main events in the book, as well as linking to activity work outside the guided session.

Something's Drastic

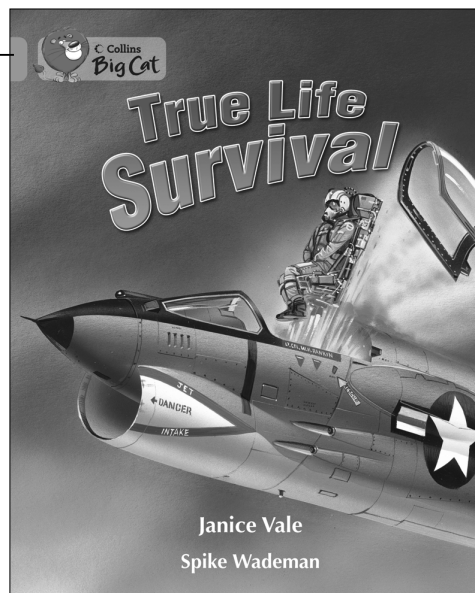
The feelings wheel reading response prompts children to recall, infer and express opinions about the subject of the book.

Collins Big Cat book bands

Collins Big Cat is clearly structured into bands based on the Institute of Education's Guided Reading Book Bands, and is both easy to use as

a core programme, or alongside existing resources for guided reading. For more information on the White-Emerald bands, turn to the colour chart on the inside back cover.

Colour coded bands help you match Big Cat to the children's ability level.





Ideas for guided reading at your fingertips

At the back of every *Collins Big Cat* guided reading book is a double-page spread of *Ideas for guided reading*. These are provided in every *Collins Big Cat*

book so they are right at your fingertips during guided reading lessons. *Ideas for guided reading* give you a range of useful information as well as outlining the most effective way to use the book in a guided reading session.

Learning objectives

Helps you plan learning objectives, based on PNS Framework objectives and QCA Speaking, Listening, Learning.

Curriculum links

Enables you to link the reading to other areas of the school curriculum.

Interest words

Gives you at a glance the interest words children will tackle when reading this book.

Returning to the book

Recapping and reviewing the text and learning objectives, with support of the Reading Response activity at the end of the book.

The Footballing Frog

Ideas for guided reading

Learning objectives: identify social, moral or cultural issues in stories and discuss how the characters deal with them; to locate evidence in text; understand how chapters are used to collect, order and build up ideas; create roles showing how behaviour can be interpreted from different viewpoints

Curriculum links: Citizenship: Choices

Interest words: banquets, knighted, jousting, majesty, croquet, declared, nonetheless, stadium, plait, defiantly, magician, national, eventually

Resources: whiteboard, paper or card, pens or pencils

Getting started

This book can be read over two or more guided reading sessions.

- Before giving out the books, write the words *banquets, knighted* and *jousting* on a whiteboard to give clues about the story. Encourage the group to make predictions.
- Turn to pp2-3 and ask the children to find out about Prince Chuck; his likes and dislikes.
- Ask the group to predict how Prince Chuck and the footballing frog might be linked. Record ideas for the group to see.
- Allow the group a chance to briefly look through the pictures to see how the characters are linked. Encourage them to modify their predictions.

Reading and responding

- Ask the children to return to pp4-5 and continue reading silently at their own pace.
- After they have read chapters 1 and 2, ask them to say what they think about Prince Chuck and his behaviour so far.
- As they read on, listen in to individuals, checking that they use characterisation for dialogue.

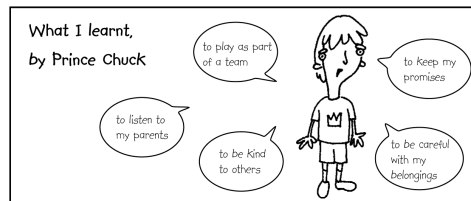
- Tell the group that at the end of the story they will discuss the following things: keeping your word, lessons learned, determination.

Returning to the text

- Having discussed the importance of keeping your word, return to chapters 4 and 5 and ask individuals to find evidence that the King and Queen thought this was important.
- Investigate the main events in each chapter. Record the group's ideas under chapter headings and begin to plot these on a chart showing build up.
- As a group, read pp46-47, allocating the roles of interviewer, Princess and Chuck. Discuss the final question: *Will they live happily ever after?* Say why or why not.

Checking and moving on

- As a group, discuss the morals of this story. Read other stories with morals or messages.
- Make a poster with speech bubbles to show what Prince Chuck learnt from his experiences.



Reading more

The Billy Goats Tough (Ruby/Band 14) is another funny take on a familiar story.

Getting started

Ideas and activities to introduce the book and learning objectives.

Reading and responding

Ideas to support the group's independent reading of the book, prompting the children to problem solve as they read and to predict what might happen next.

Checking and moving on

Ideas and activities for group, paired or independent work arising from the guided reading.

Reading more

This suggests another book the children can read at the same or next reading level, related by subject, author or genre.

At-a-glance information to help teachers plan their guided reading lesson.



Collins Big Cat Copper–Emerald books

This Guide contains book-by-book details and planning notes for all *Collins Big Cat* guided reading books from book bands Copper–Emerald.







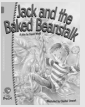













The chart below directs you to the right page for information and PCMs for all the Copper–Emerald guided reading books. To find a short text

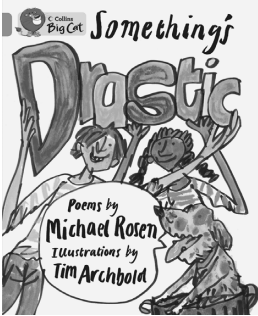
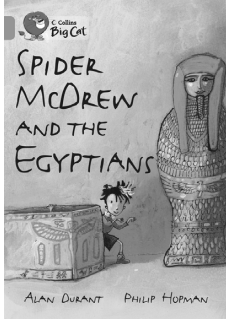
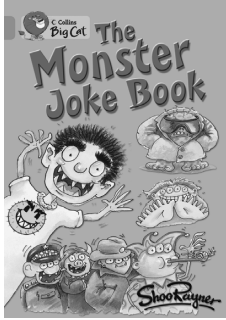
| | Fiction | | Fiction/non-fiction topic-linked | | Non-fiction |
|--------------------------|--|---|---|---|--|
| Copper / Band 12 | <p>Something's Drastic</p>  <p>Fiction Info 20 PCM 1</p> <p>A poetry book</p> | <p>Spider McDrew and the Egyptians</p>  <p>Fiction Info 20 PCM 2</p> <p>A story with a familiar setting</p> | <p>The Monster Joke Book</p>  <p>Fiction Info 20 PCM 3</p> <p>A joke book</p> | <p>Weird Little Monsters</p>  <p>Non-fiction Info 22 PCM 4</p> <p>An information book</p> | <p>How to be a Viking</p>  <p>Non-fiction Info 22 PCM 5</p> <p>An information book</p> |
| Topaz / Band 13 | <p>Bungleman</p>  <p>Fiction Info 26 PCM 11</p> <p>A story with a familiar setting</p> | <p>Flash Harriet and the Loch Ness Monster</p>  <p>Fiction Info 26 PCM 12</p> <p>A humorous story</p> | <p>Spider's Big Match</p>  <p>Fiction Info 26 PCM 13</p> <p>A story with a familiar setting</p> | <p>Football Spy</p>  <p>Non-fiction Info 28 PCM 14</p> <p>An information book</p> | <p>Kings of the Wild</p>  <p>Non-fiction Info 28 PCM 15</p> <p>A non-chronological report</p> |
| Ruby / Band 14 | <p>The Footballing Frog</p>  <p>Fiction Info 32 PCM 21</p> <p>A humorous fantasy story</p> | <p>The Gargling Gorilla</p>  <p>Fiction Info 32 PCM 22</p> <p>A story with a familiar setting</p> | <p>Stowaway!</p>  <p>Fiction Info 32 PCM 23</p> <p>An adventure story</p> | <p>How to be a Tudor</p>  <p>Non-fiction Info 34 PCM 24</p> <p>An information book</p> | <p>Oceans Alive</p>  <p>Non-fiction Info 34 PCM 25</p> <p>An information book</p> |
| Emerald / Band 15 | <p>Pirate!</p>  <p>Fiction Info 38 PCM 31</p> <p>A story with a familiar setting</p> | <p>The Games Player of Zob</p>  <p>Fiction Info 38 PCM 32</p> <p>A science-fiction story</p> | <p>Brother Aelred's Feet</p>  <p>Fiction Info 38 PCM 33</p> <p>A humorous story</p> | <p>What Are You Looking At?</p>  <p>Non-fiction Info 40 PCM 34</p> <p>An information book</p> | <p>The Masai: Tribe of Warriors</p>  <p>Non-fiction Info 40 PCM 35</p> <p>A non-chronological report</p> |



summary, learning objectives, high frequency words and related resources for a particular guided reading book, look at the page number next to

'Info'. To find the PCM for the particular book, look at the number next to 'PCM'. The PCMs are numbered 1 to 40 and they start on page 46.

| | | Plays | | | | |
|---|--|---|--|--|--|--|
| <p>True Life Survival</p>  <p>Non-fiction Info 22 PCM 6</p> <p>A non-fiction recount</p> | <p>Crazy Critters</p>  <p>Fiction Info 24 PCM 7</p> <p>A rhyming play</p> | <p>The Gigantic Turnip Tug</p>  <p>Fiction Info 24 PCM 8</p> <p>A play based on a traditional Russian folktale</p> | <p>There Was an Old Lady Who Swallowed a Fly</p>  <p>Fiction Info 24 PCM 9</p> <p>A play based on a traditional poem</p> | <p>Brown Bread and Honey</p>  <p>Fiction Info 24 PCM 10</p> <p>A play adapted from a humorous story</p> | | |
| <p>What Happened to the Dinosaurs?</p>  <p>Non-fiction Info 28 PCM 16</p> <p>An information book</p> | <p>Jack and the Baked Beanstalk</p>  <p>Non-fiction Info 30 PCM 17</p> <p>A modern play based on a fairytale</p> | <p>The Brentown Musicians</p>  <p>Fiction Info 30 PCM 18</p> <p>A play based on a traditional German folktale</p> | <p>The Hairy Toe</p>  <p>Fiction Info 30 PCM 19</p> <p>A play based on a traditional American tale</p> | <p>Molly Whuppie and the Giant</p>  <p>Fiction Info 30 PCM 20</p> <p>A play based on a traditional Scottish folktale</p> | | |
| <p>Where Do You Live?</p>  <p>Non-fiction Info 34 PCM 26</p> <p>A non-fiction recount</p> | <p>Bendemolena</p>  <p>Fiction Info 36 PCM 27</p> <p>A play based on an American folktale</p> | <p>The Billy Goat's Tough</p>  <p>Fiction Info 36 PCM 28</p> <p>A modern play based on a fairytale</p> | <p>Short Pants</p>  <p>Fiction Info 36 PCM 29</p> <p>A play based on a traditional folktale</p> | <p>Tiddalick the Thirsty Frog</p>  <p>Fiction Info 36 PCM 30</p> <p>A play based on an Australian Aboriginal story</p> | | |
| <p>Olaudah Equiano: From Slavery to Freedom</p>  <p>Non-fiction Info 40 PCM 36</p> <p>A biography</p> | <p>Kaleidoscope</p>  <p>Fiction Info 42 PCM 37</p> <p>Three plays based on poems by Michael Rosen</p> | <p>Maui Tames the Sun</p>  <p>Fiction Info 42 PCM 38</p> <p>A play based on a traditional Maori legend</p> | <p>The Princess and The Pea</p>  <p>Fiction Info 42 PCM 39</p> <p>A play based on a Hans Christian Anderson tale</p> | <p>Archie the Big Good Wolf</p>  <p>Fiction Info 42 PCM 40</p> <p>A modern play</p> | | |

| Book band | About the book | Text type | Curriculum links |
|------------------|--|--|---|
| Copper / Band 12 | <p>Something's Drastic</p> <p><i>Michael Rosen and Tim Archbold</i></p>  <p>A range of Michael Rosen's poems, beautifully illustrated, including many of his classic works such as 'Down behind the dustbin'. The poems resonate with children's lives as they refer to everyday family issues such as boredom on long car journeys. Many are appropriate for performance and can provide a framework for children's own writing. There is a contents page and a 'feelings wheel' on pages 30 and 31, which encourages children to match phrases from the poems to feelings such as 'happy' and 'cross'. This encourages them to scan back through the poems and reflect on how they should be read aloud.</p> | A poetry book | ICT: Combining text and graphics; Music: Play it again – Exploring rhythmic patterns |
| | Copper / Band 12 | <p>Spider McDrew and the Egyptians</p> <p><i>Alan Durant and Philip Hopman</i></p>  <p>A humorous, gentle story in six chapters. Everyone at Parkfield School thinks that Spider McDrew is a hopeless case. He is always muddling things up and saying or doing the wrong thing. In this story, his class visits the local museum to learn about life in Roman times. As usual, Spider's mind wanders and he finds himself in the wrong part of the museum looking at other things instead! Pages 30 and 31 show pictures of Roman and Egyptian artefacts from the museum that can be used to aid a recount of Spider's story. <i>Spider's Big Match</i> (Topaz/Band 13) is a humorous story about Spider's football adventures.</p> | A humorous story |
| Copper / Band 12 | | <p>The Monster Joke Book</p> <p><i>Shoo Rayner</i></p>  <p>"What do monsters eat for breakfast?... <i>Dreaded Wheat!</i>" is just one joke from this extended collection of monster jokes that are arranged by theme. Some jokes will be familiar to children and some will make them groan with delight. Sections in this book include jokes about families, monster books and monster stories. The contents will help readers to choose sections to read and jokes to perform. An advert for a 'Monster comedy night' is included on pages 30 and 31. This book is paired with an information book on monsters: <i>Weird Little Monsters</i> by Nic Bishop.</p> | A joke book |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 3

Speaking: Sustain conversation, explain or give reasons for their views or choices.

Engaging with and responding to texts: Share and compare reasons for reading preferences, extending the range of books read; Identify features that writers use to provoke readers' reactions.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

confetti, rustler, eiderdown, scaffold, queue

PCM 1: Children are asked to complete a review of their favourite poem.

Primary Framework objectives Year 3

Speaking: Sustain conversation, explain or give reasons for their views or choices.

Drama: Present events and characters through dialogue to engage the interest of an audience.

Understanding and interpreting texts: Identify how different texts are organised.

Engaging with and responding to texts: Identify features that writers use to provoke readers' reactions.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

Romans, museum, Egyptians, mummies, ancient, gladiator, crocodile, acrobat, Roman Empire, hieroglyphic writing, sarcophagus

PCM 2: A template for children to create a character web for a character of their choice.

Primary Framework objectives Year 3


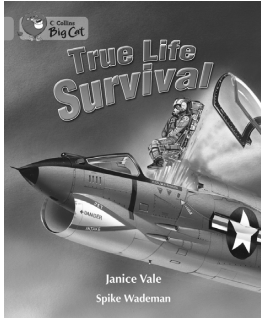
Speaking: Choose and prepare poems or stories for performance, identifying appropriate expression, tone, volume and use of voices and other sounds.

Understanding and interpreting texts: Explore how different texts appeal to readers using varied sentence structures and descriptive language.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

considerate, dreaded, werewolf, electricity, volts, aspirin, abominable, embarrassed

PCM 3: A template for designing a book cover for a new joke book, with title, cover image and a blurb.

| Book band | About the book | Text type | Curriculum links |
|------------------|---|--|--|
| Copper / Band 12 | <p>Weird Little Monsters</p> <p><i>Nic Bishop</i></p>  <p>In this information book, detailed photographs, illustrations and vivid descriptions are used to introduce readers to some of the tiniest and weirdest monsters in the natural world. Information is organised into short chapters to help with information retrieval and the contents list can be used to select material for reading. On pages 30 and 31, a table of weird little monsters will support readers as they recount information to others. This title is paired with <i>The Monster Joke Book</i> by Shoo Rayner.</p> | An information book | Art and Design: Mother Nature, designer; Science: Habitats; Music: Animal magic – Exploring descriptive sounds |
| | Copper / Band 12 | <p>How to be a Viking</p> <p><i>Scoular Anderson</i></p>  <p>If you want to be a Viking, this book tells you everything that you need to know from how to milk a cow, to how to choose a sword! This information book is carefully organised into short chapters to help children practise the skills of locating and identifying important information. The glossary and index on pages 30 and 31 can be used to develop children's information retrieval skills further. <i>How to be a Tudor</i> (Ruby/Band 14) is another information book by Scoular Anderson in this series.</p> | An information book |
| Copper / Band 12 | | <p>True Life Survival</p> <p><i>Janice Vale and Spike Wademan</i></p>  <p>An account of three true life stories of survival, where people had to act quickly against unexpected disasters. Maps and pictures engage us in the drama of a sailor lost at sea, a man ejecting from his plane on the edge of the world's atmosphere and a school girl facing a tsunami. Survival tips are given in the unlikely event of similar situations happening to us. A card index chart on pages 30 and 31 summarises facts and could act as a model for finding out more true life survival stories.</p> | A non-fiction recount |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 3

Speaking: Explain process or present information, ensuring that items are clearly sequenced, relevant details are included and accounts are ended effectively.

Understanding and interpreting texts: Identify and make notes of the main points of section(s) of text.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

microscope,
deafening,
racket,
millimetres,
swivel, tongue,
acrobat,
wanders,
goliath,
cockroaches,
vibrations,
injecting,
poisonous,
appetite, sugary,
chemicals

PCM 4: This PCM supports a speaking and listening activity in 'Checking and moving on'.

Primary Framework objectives Year 3

Speaking: Explain process or present information, ensuring that items are clearly sequenced, relevant details are included and accounts are ended effectively.

Understanding and interpreting texts: Identify and make notes of the main points of section(s) of text.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

Scandinavia,
raiding, barren,
embroidery,
braid,
opponent,
metalsmith,
flexible,
berserkers,
parliament,
banished,
runes, sagas,
archaeologists,
index, glossary

PCM 5: Children are asked to compare positive and negative aspects of being a Viking.

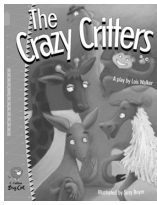
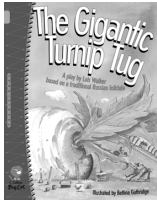
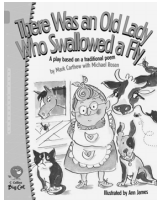
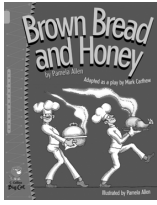
Primary Framework objectives Year 3

Engaging with and responding to texts: Empathise with characters and debate moral dilemmas portrayed in texts. Identify features that writers use to provoke readers' reactions.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

altitude,
atmosphere,
bailing, tsumani,
whirlpools

PCM 6: A template for writing a news report

| Book band | About the book | Text type | Curriculum links |
|------------------|---|---|--|
| Copper / Band 12 | <p>The Crazy Critters</p> <p><i>Lois Walker and Susy Boyer</i></p>  <p>This rhyming play includes a funny old man plus a pizza-eating boy who knows a lot about llamas, chimpanzees, giraffes, kangaroos and dinosaurs. The play contains lots of exclamations so is good for practising reading with expression.</p> | A rhyming play | Science: Teeth and eating; Habitats Music: Painting with sound – Exploring sound colours; Play it again – Exploring rhythmic patterns; PE: Dance activities |
| | Copper / Band 12 | <p>The Gigantic Turnip Tug</p> <p><i>Lois Walker and Bettina Guthridge</i></p>  <p>'It's time to tug up that gigantic turnip' says the old man who planted it, but how will him and the old lady pull up such an enormous vegetable? This play is based on the traditional Russian folktale.</p> | A play based on a traditional Russian folktale |
| Copper / Band 12 | | <p>There Was an Old Lady Who Swallowed a Fly</p> <p><i>Mark Carthew, Michael Rosen and Ann James</i></p>  <p>This play is based on the traditional poem about an old lady who swallows a fly and takes drastic action to remedy the situation.</p> | A play based on a traditional poem |
| | Copper / Band 12 | <p>Brown Bread and Honey</p> <p><i>Mark Carthew and Pamela Allen</i></p>  <p>The King lived in a castle high on the hill and he loved food! Every day was filled with milkshakes and muffins, puddings and pumpkins, chicken and chocolate...as many yummy things as the cooks could bake. But the king was getting slower and fatter – who could help him to get back on his horse and have fun again? This is a comic and beautifully illustrated playscript.</p> | A play adapted from a humorous story |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 3

Drama: Present events and characters through dialogue to engage the interest of an audience.

Engaging with and responding to texts: Identify features that writers use to provoke reader's reactions.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

camel, imagine, sprouting, critter, chimpanzee, dumbfounded, darn, giraffe, joey, bewildered, grouch, kangaroo, fossil, astonished, llama, promise

PCM 7: A template for children to write about a new crazy critter.

Primary Framework objectives Year 3

Drama: Present events and characters through dialogue to engage the interest of an audience.

Speaking: Sustain conversation, explain or give reasons for their views or choices.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

gigantic, turnip, summoned, suggestion, enormous, pasture, humungous, scurried, flexes, delighted, celebrate

PCM 8: Children describe the giant turnip tug as though they are a newsreader reporting the event.

Primary Framework objectives Year 3

Drama: Present events and characters through dialogue to engage the interest of an audience.

Engaging with and responding to texts: Identify features that writers use to provoke reader's reactions.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

swallowed, surely, absurd

PCM 9: Children make an information leaflet about what not to do when you swallow a fly. This prompts them to recap the plot.

Primary Framework objectives Year 3


Drama: Present events and characters through dialogue to engage the interest of an audience.

Engaging with and responding to texts: Empathise with characters and debate moral dilemmas portrayed in texts.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level C

stableboy, galloping, miserable, pavlova, complaining, gardenias, sentry

PCM 10: Children complete an advert for a new royal chef. Remind them to use formal language to describe the requirements.

| Book band | About the book | Text type | Curriculum links |
|-----------------|--|---------------------------------|--|
| Topaz / Band 13 | <p>Bungleman</p> <p><i>Jeremy Strong and Julian Mosedale</i></p>  <p>Bungleman is Pickleton's very own local superhero. Dennis is his long-suffering son. When disaster strikes in Pickleton, it is Bungleman who everyone calls upon to save the day. Unfortunately, Bungleman is a rather useless superhero. When things go wrong, Dennis secretly comes to his dad's rescue. In this humorous tale Dennis is finally revealed as the real superhero who saves the day when his school is struck by lightning. Pages 30 and 31 contain a Venn diagram comparing Dennis and his dad.</p> | A story with a familiar setting | Art and Design: People in action; Citizenship: People who help us – the local police; ICT: Writing stories: communicating information using text |
| | <p>Flash Harriet and the Loch Ness Monster</p> <p><i>Karen Wallace and Sarah Naylor</i></p>  <p>Flash Harriet is a detective, just like her Uncle Proudlock. They have exciting adventures trying to stop the villainous Mr Claw from stealing the Loch Ness Monster. This humorous and dramatic tale has sophisticated cartoon images that add interest. Pages 30 and 31 give important clues to the 'Mystery at Swag Hall'. These help the children review the plot and know the importance of clues in their own adventure writing.</p> | A humorous story | Citizenship: Respect for property; Design and Technology: Moving monsters |
| Topaz / Band 13 | <p>Spider's Big Match</p> <p><i>Alan Durant and Philip Hopman</i></p>  <p>In this story, Spider McDrew gets the chance to play for the Parkfield school football team, in the end-of-season cup draw. As usual though, things are not plain sailing for Spider who lets his side down by giving away a crucial penalty kick. Poor Spider is a pitiful sight as he stands on the touchline all alone. Then, he is asked to take one last corner kick... This is the second Spider McDrew tale by Alan Durant and Philip Hopman, following <i>Spider McDrew and the Egyptians</i> (Copper/Band 12). This book is paired with <i>Football Spy</i> by I. C. Tallent.</p> | A story with a familiar setting | ICT: Combining text and graphics; PSHE: Developing good relationships |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 3

Drama: Present events and characters through dialogue to engage the interest of an audience.

Understanding and interpreting texts: Identify how different texts are organised.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

hyper-speed,
flameproof,
DIY, conduct,
hypnotised,
droned, fluent,
obey, echoed,
supercalculator,
supercharged,
desperately,
anxiously,
emergencies

PCM 11: Children complete a writing frame to apply for the job of new superhero of Pickleton. Remind them to use formal language.

Primary Framework objectives Year 3

Understanding and interpreting texts: Infer characters' feelings in fiction and consequences in logical explanations.

Engaging with and responding to texts: Share and compare reasons for reading preferences, extending the range of books read.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

detective,
tarantula, loch,
motor powered
peculiar,
peering,
inventor,
magnet,
walkie-talkie,
kidnap,
hesitation,
froth, churn,
echoing,
fountain,
glistened,
gaspd, gurgle

PCM 12: A template for children to complete character cards for characters from the story.

Primary Framework objectives Year 3

Group discussion and interaction: Use the language of possibility to investigate and reflect on feelings, behaviour or relationships.


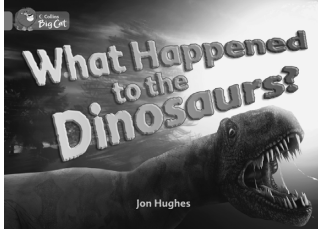
Drama: Use some drama strategies to explore stories or issues.

Understanding and interpreting texts: Infer characters' feelings in fiction and consequences in logical explanations; Identify how different texts are organised.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

daydreaming,
nickname,
chickenpox,
geranium,
feelings,
determination,
equalised

PCM 13: Children record the thoughts of Spider McDrew's class mates. This supports drama activities suggested in 'Checking and moving on' and provides a starting point for discussions about feelings in PSHE.

| Book band | About the book | Text type | Curriculum links |
|-----------------|---|---|----------------------------|
| Topaz / Band 13 | <p>Football Spy</p> <p><i>I. C. Tallent, Andy Keylock and Laszlo Veres</i></p>  <p>This information book will help children to understand how to study a football game and the skills of different types of players: goalkeepers, defenders, midfielders and strikers. The book uses subheadings and information boxes to support children as they locate information. The glossary on page 38 helps with key footballing terminology. This book is paired with <i>Spider's Big Match</i> by Alan Durant.</p> | An information book | PE: Invasion games (1) |
| | Topaz / Band 13 | <p>Kings of the Wild</p> <p><i>Jonathan and Angela Scott</i></p>  <p>This report with its dramatic photography helps us understand what brown bears look like and the savage, unspoilt, grandeur of their habitat. It persuades us that these animals are to be respected and saved from encroachment on their habitat. Facts are presented in interesting ways including tables, fact balloons and stunning photography and support the argument for conservation. There is a useful glossary on page 44 and a summary of the bear's year on pages 46 and 47. This book could be read in conjunction with <i>Oceans Alive</i> by Angie Belcher, which also emphasises the need for conservation.</p> | A non-chronological report |
| Topaz / Band 13 | | <p>What Happened to the Dinosaurs?</p> <p><i>Jon Hughes</i></p>  <p>This book investigates why dinosaurs disappeared after so many millions of years. The important question, 'How do we know they existed?' is answered with a clear timeline of images, which explains graphically how fossils form, and a map of what the continents would have looked like 250 million years ago. There are various theories suggested, which support knowledge and understanding of climate change, volcanoes, asteroids and evolution of the animals that did survive. There is a useful glossary and index on pages 28 and 29. Pages 30 and 31 summarise the main theories.</p> | An information book |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 3

Speaking: Explain process or present information, ensuring that items are clearly sequenced, relevant details are included and accounts are ended effectively.

Understanding and interpreting texts: Identify and make notes of the main points of section(s) of text; Identify how different texts are organised.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

goalkeeper,
defender,
midfielder,
striker, spy
verdict, decisive,
clearance,
set pieces,
zonal marking,
influential,
opponent,
free kick ace,
penalties

PCM 14: This resource sheet helps children record five 'key spy tips' as they prepare to share information from the book with the rest of their group as suggested in 'Returning to the book'.

Primary Framework objectives Year 3

Speaking: Develop and use specific vocabulary in different contexts.

Understanding and interpreting texts: Identify and make notes of the main points of section(s) of text.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

clams,
hibernation,
omnivores,
pecking order,
scavenge,
sedge

PCM 15: A template for creating a brown bear fact file, which can be used as a basis for making a presentation.

Primary Framework objectives Year 3

Speaking: Sustain conversation, explain or give reasons for their views or choices.

Understanding and interpreting texts: Identify and make notes of the main points of section(s) of text.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

apatosaurus,
cretaceous,
dinosaur,
extinction,
volcanoes,
asteroids,
tyrannosaurus rex,
triassic, jurassic,
cretaceous,
tertiary, Pangaea,
Decan Traps,
oxygen,
pterosaurs,
plesiosaurs,
velociraptor, resin,
tertiary, tsunamis

PCM 16: Children are asked to list information from the book under the headings of 'definitely true' and 'might be true'. This could be developed into a presentation.

| Book band | About the book | Text type | Curriculum links |
|-----------------|--|---|---|
| Topaz / Band 13 | <p>Jack and the Baked Beanstalk</p> <p><i>David Wood and Chantal Stewart</i></p>  <p>Jack's mum is furious when he returns from the market with a can of baked beans rather than money, in return for their beloved cow. But their luck is about to change, as the beans are magic! Mayhem ensues in a comic retelling of a traditional tale.</p> | A modern play based on a fairytale | Citizenship: Choices; Respect for property |
| Topaz / Band 13 | <p>The Brentown Musicians</p> <p><i>Eleanor Boylan and Penny Jensz</i></p>  <p>The lives of a donkey, a dog, a cat and a rooster are turned upside down when they are abandoned by their owners for being too old or no longer loved. Do not fear, however, as these remarkable animals use their wit and sheer determination to get themselves out of their ominous situation. This play is based on a traditional German folktale.</p> | A play based on a traditional German folktale | Music: Animal magic – Exploring descriptive sounds; Art and Design: Portraying relationships; Citizenship: Animals and us |
| Topaz / Band 13 | <p>The Hairy Toe</p> <p><i>Mark Carthew and Cath Lindsey</i></p>  <p>A strange sound came from the darkness outside and the old woman wished she had never gone into the nearby forest. She made it back home safely to bed, but that's when the spooky stuff really started to happen. This is an imaginative radio play based on a traditional American tale, with lots of opportunities for spooky sound effects.</p> | A play based on a traditional American tale | Music: Painting with sound – Exploring sound colours; Art and design: Viewpoints |
| Topaz / Band 13 | <p>Molly Whuppie and the Giant</p> <p><i>David Booth and Christine Ross</i></p>  <p>Molly ran. The giant ran. And at last they came to the Bridge of One Hair. Molly ran over the bridge but the giant couldn't. Could Molly outsmart the hungry giant once again? This action-packed and comic playscript by David Booth is based on a traditional Scottish folktale.</p> | A play based on a traditional Scottish folktale | Citizenship: Choices; Respect for property |



Learning objectives

Interest words

Related resources

Primary Framework objectives Year 3

Drama: Present events and characters through dialogue to engage the interest of an audience.

Engaging with and responding to texts: Identify features that writers use to provoke reader's reactions; Empathise with characters and debate moral dilemmas portrayed in texts.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

tickled pink,
rock bottom, wend your
way, nincompoop,
scored a duck

PCM 17: This resource offers children the opportunity to imagine they are television reporters posing questions for Jack. This could be performed in a drama session.

Primary Framework objectives Year 3

Drama: Present events and characters through dialogue to engage the interest of an audience.

Understanding and interpreting texts: Infer characters' feelings in fiction and consequences in logical explanations.

Engaging with and responding to texts: Empathise with characters and debate moral dilemmas portrayed in texts.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

bloodhound, noble,
cruel, fortunes,
baritone, Bremen,
ashamed, horrid,
divinely, admit, hatchet,
quartet, abandoned,
Mayor, bribed,
exhausted, raccoons,
nervous, imagining,
insult, protection

PCM 18: Children complete a letter to the owner of one of the animals. Ask them to explain what they think of their treatment of the animal and suggest what the owner could have done instead. This follows on from the activity in 'Checking and moving on'.

Primary Framework objectives Year 3

Drama: Present events and characters through dialogue to engage the interest of an audience.

Understanding and interpreting texts: Infer characters' feelings in fiction and consequences in logical explanations.

Engaging with and responding to texts: Identify features that writers use to provoke readers' reactions.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

traditional, twittering,
rustling, screeching,
creaking, wrinkled-up,
swisshhh, thwack,
clattered, rattled,
whooshing, twirling,
improvised

PCM 19: Children plan a story with pictures and notes, on how the thing lost its hairy toe. This follows on from an activity in 'Reading and responding'.

Primary Framework objectives Year 3

Drama: Present events and characters through dialogue to engage the interest of an audience.


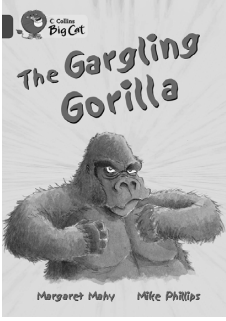
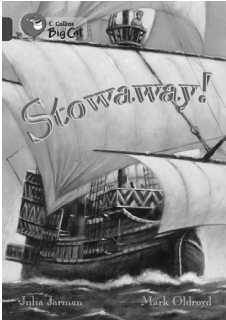
Understanding and interpreting texts: Infer characters' feelings in fiction and consequences in logical explanations

Engaging with and responding to texts: Empathise with characters and debate moral dilemmas portrayed in texts.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

narrator, snickering,
chickabiddies,
nincumnoodle, guzzling,
jibbernoll, ninnyhammer,
doddipool, scoundrel,
scallywag

PCM 20: Children think of adjectives to describe the characters with justification. This follows on from an activity in 'Returning to the book'.

| Book band | About the book | Text type | Curriculum links |
|----------------|--|---------------------------------|---|
| Ruby / Band 14 | <p>The Footballing Frog</p> <p><i>Ann Jungman and Seb Burnett</i></p>  | A humorous fantasy story | Citizenship: Choices |
| | <p>The Gargling Gorilla</p> <p><i>Margaret Mahy and Mike Phillips</i></p>  | A story with a familiar setting | Citizenship: Animals and us; Music: Animal magic – exploring descriptive sounds |
| Ruby / Band 14 | <p>Stowaway!</p> <p><i>Julia Jarman and Mark Oldroyd</i></p>  | An adventure story | History: What were the effects of Tudor exploration? |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 4

Understanding and interpreting texts: Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts.

Engaging with and responding to texts: Identify features that writers use to provoke readers' reactions.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

banquets,
knighted,
jousting,
majesty,
croquet,
declared,
nonetheless,
stadium, plait,
defiantly,
magician,
national,
eventually

PCM 21: Children complete a time line for the main events in the book, helping them to recount the plot.

Primary Framework objectives Year 4

Speaking: Tell stories effectively and convey detailed information coherently for listeners.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

vulture,
wolfhound,
chinchilla,
peckish,
camellia,
economy-sized,
refreshment,
retiring, sinister,
veranda, tureen,
mantelpiece,
gossiped

PCM 22: A writing frame to help the children create a job advert for a new pet-sitter for Rosa.

Primary Framework objectives Year 4

Group discussion and interaction: Take different roles in groups and use the language appropriate to them, including the roles of leader, reporter, scribe and mentor.

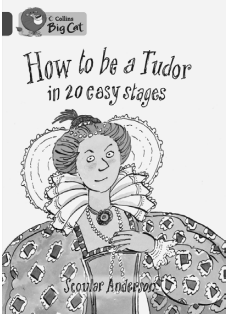
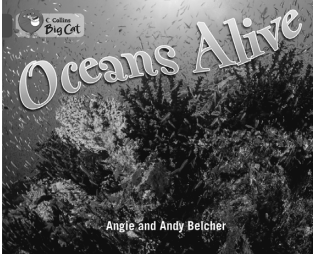
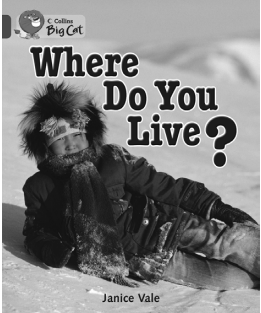
Understanding and interpreting texts: Explain how writers use figurative and expressive language to create images and atmosphere.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

stowaway,
mainmast,
gangway, hold,
rigging, Indies,
Spaniards,
Mediterranean
Sea, mutiny,
Magellan
Straits, galleon,
foremast,
mizzenmast,
Bring 'em Near,
ostriches, ducat

PCM 23: A planning frame to help children recount the moment when Dickon is discovered by Sir Francis Drake. This builds on an activity in 'Checking and moving on'.

| Book band | About the book | Text type | Curriculum links |
|----------------|---|-----------------------|--|
| Ruby / Band 14 | <p>How to be a Tudor</p> <p><i>Scoular Anderson</i></p>  <p>This comprehensive information book will allow children to practice key information retrieval skills. The extended contents list will encourage scanning and discussion prior to locating information about life in Tudor times. Additional information retrieval devices such as a glossary, index and information summary pages can be evaluated for their usefulness as children develop critical reading skills. This title is paired with <i>Stowaway!</i> by Julia Jarman, an adventure story set in Tudor times.</p> | An information book | History: What were the differences between the lives of rich and poor people in Tudor times? |
| | <p>Oceans Alive</p> <p><i>Angie and Andy Belcher</i></p>  <p>This information book presents the underwater world and why we must protect this special place. There are simple descriptions of food chains, bizzare ways in which deep sea creatures support each other and ecosystems. There are also descriptions of some of the threats to marine life, such as oil spills and over fishing. Conservation efforts are described as well as sample posters on pages 47 and 48, designed to persuade us to 'Save our Oceans'.</p> | An information book | PSHE: Preparing to play an active role as citizens; to research, discuss and debate topical issues, problems and events |
| Ruby / Band 14 | <p>Where Do You Live?</p> <p><i>Janice Vale</i></p>  <p>In this series of recounts, six children who live in different countries around the world introduce themselves. The children describe the climate and landscape of where they live and what the people around them do to make a community. Photographs dramatically capture the beauty of varied landscapes. There is a glossary on page 43 with a pronunciation guide to help with unusual words such as Inuit.</p> | A non-fiction recount | Geography: Knowledge and understanding of places: to describe and identify what places are like and to describe where places are |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 4

Group discussion and interaction: Take different roles in groups and use the language appropriate to them, including the roles of leader, reporter, scribe and mentor; Use time, resources and group members efficiently by distributing tasks, checking progress and making back-up plans.

Understanding and interpreting texts: Use knowledge of different organisational features of texts to find information effectively.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

alms,
dissolution,
doublet, parish,
pillory,
playwrights,
sackbut, tabor,
virginal, wattle-
and-daub,

PCM 24: Children complete character cards for rich and poor Tudors, which can be used as the basis for a discussion.

Primary Framework objectives Year 4

Speaking: Offer reasons and evidence for their views, considering alternative opinions.

Understanding and interpreting texts: Use knowledge of different organisational features of texts to find information effectively; Identify and summarise evidence from a text to support a hypothesis.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

aqualung,
anaesthetise,
blubber, buoys,
cargo, dorsal,
ecosystem,
hydrophone,
pontoons,
pollutants,
polyps, tsunami

PCM 25: This resource sheet can be used to summarise information from the book. This could be used as a basis for a presentation.

Primary Framework objectives Year 4

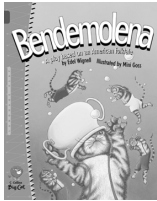
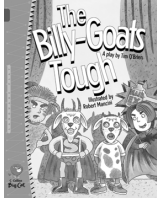
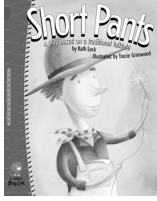
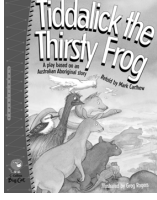
Speaking: Offer reasons and evidence for their views, considering alternative opinions.

Understanding and interpreting texts: Use knowledge of different organisational features of texts to find information effectively; Identify and summarise evidence from a text to support a hypothesis.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

ancestral home,
Arctic circle,
breadfruit,
Burmese
python, caribou,
causeway, char,
fatele, Ghurkha,
hectares, Hindi,
Inuit, narwhal,
papaya,
refugees, taro,
tide gauge

PCM 26: Children write about each country beneath the relevant picture as well as adding a country of their choice. This could be used as a basis for further research.

| Book band | About the book | Text type | Curriculum links |
|----------------|--|---|---|
| Ruby / Band 14 | <p>Bendemolena</p> <p><i>Edel Wignell and Mini Goss</i></p>  <p>Bendemolena the kitten lives in a noisy house, so she puts a shiny pot on her head and everything goes quiet. Hooray! But what happens when Mother Cat gives her messages to take back to her brothers and sisters...? This play is based on an American folktale.</p> | A play based on an American folktale | Music: The class orchestra – Exploring arrangements |
| | Ruby / Band 14 | <p>The Billy Goats Tough</p> <p><i>Tim O'Brien and Robert Mancini</i></p>  <p>This play turns the original story on which it is based completely on its head. It presents new characters such as a female vampire, a hairy troll having a bad hair day, and a Super Billy-Goat who is a super pain.</p> | A play based on a modern fairytale |
| Ruby / Band 14 | | <p>Short Pants</p> <p><i>Kath Lock and Tracie Grimwood</i></p>  <p>In this play, based on a traditional tale, the farmer has a problem. He's been so busy running errands for his family that he hasn't had time to buy any new trousers for the spring fair. Everyone decides to pitch in and help, with comic results.</p> | A play based on a traditional folktale |
| | Ruby / Band 14 | <p>Tiddalick the Thirsty Frog</p> <p><i>Mark Carthew and Greg Rogers</i></p>  <p>Tiddalick was the biggest frog in the entire world, but his thirst was even bigger! One day, he was so thirsty that he drank up all the water in the land. Can the animals work out a way to make greedy Tiddalick give them back the water? This play is based on an Australian Aboriginal story.</p> | A play based on an Australian Aboriginal Story |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints; Comment constructively on plays and performances, discussing events and how they are achieved.

Understanding and interpreting texts: Deduce characters' reasons for behaviour from their actions.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

smish, bish,
boop, mup,
meep, gleeve,
smick, whiffly,
wump, buffalo,
bink

PCM 27: An opportunity to create a poster for a performance of the play.

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints; Comment constructively on plays and performances, discussing events and how they are achieved.

Understanding and interpreting texts: Deduce characters' reasons for behaviour from their actions.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

Wonder Woman,
Mr and Mrs
Warlock, troll,
Dracula, Blood
Bank, Nyuk Nyuk

PCM 28: Children create eye-witness accounts for three of the characters, which gives them a chance to retell the story from different view points.

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints; Comment constructively on plays and performances, discussing events and how they are achieved.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

pants, harness,
handicrafts,
carnival, overalls,
saddlery,
storekeeper, hem

PCM 29: Children plan a new scene about what happened next in the kitchen after the farmer discovered his short pants, adding stage directions and dialogue.

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints; Comment constructively on plays and performances, discussing events and how they are achieved.

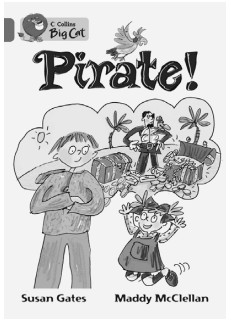
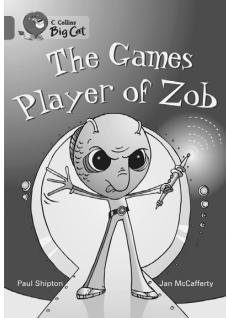
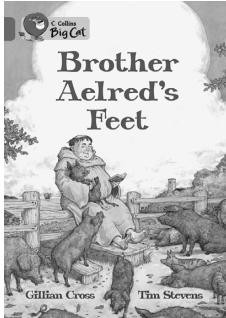
Understanding and interpreting texts: Deduce characters' reasons for behaviour from their actions.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Levels C-D

Aboriginal,
Kookaburra,
outback,
Tiddalick,
billabongs,
radio play

PCM 30: Children think of adjectives to describe the characters with justification. This follows on from activities in 'Reading and responding'.

| Book band | About the book | Text type | Curriculum links |
|-------------------|---|---------------------------------|---|
| Emerald / Band 15 | <p>Pirate!</p> <p><i>Susan Gates and Maddy McClellan</i></p>  | A story with a familiar setting | PSHE: Healthy lifestyles (emotional health) |
| | <p>The Games Player of Zob</p> <p><i>Paul Shipton and Jan McCafferty</i></p>  | A science-fiction story | Design and Technology: Making a moving part story book |
| Emerald / Band 15 | <p>Brother Aelred's Feet</p> <p><i>Gillian Cross and Tim Stevens</i></p>  | A humorous story | History: Why have people invaded and settled in Britain in the past? A Viking case study; PE: Invasion games; RE: What do signs and symbols mean in religion? |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints.

Understanding and interpreting texts: Identify and summarise evidence from a text to support a hypothesis; Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

nervous,
worried, scared,
embarrassed,
trust, cringing,
impressed,
spiteful,
disappointed,
fascinated,
excitement

PCM 31: Children complete a diary entry for Cal. This could be developed into an extended writing session.

Primary Framework objectives Year 4

Drama: Develop scripts based on improvisation.

Understanding and interpreting texts: Explain how writers use figurative and expressive language to create images and atmosphere.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

astonishment,
feeble
earthlings,
newcomer,
galaxy, matter-
of-factly,
parent-unit,
Planet Gamma,
Earth
technology,
gravity, security
system, criminal

PCM 32: This planning sheet will help children to design a new story setting and character plan for a children's science-fiction story book. It can be used to support the activity described in 'Checking and moving on'.

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints.

Understanding and interpreting texts: Identify and summarise evidence from a text to support a hypothesis; Deduce characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

monk, century,
humble,
manuscripts,
gospels, psalms,
tenor, relics,
monastery,
rooted, pillage,
brandishing,
ransacked,
seized, pelting,
unconscious,
berserk,
adoringly

PCM 33: Children complete a writing frame for a letter from Erik to his brothers, recounting his side of the raid story.

| Book band | About the book | Text type | Curriculum links |
|-------------------|---|--|---|
| Emerald / Band 15 | <p>What Are You Looking At?</p> <p><i>Clare Gittings</i></p>  <p>This information book asks the question, 'What is a portrait?' and then answers it using famous examples including ceramics, miniatures, oil paintings, photography and mixed media. Claire Gittings gives helpful background information to the portraits, including how artists use symbolism so that the young reader can understand what may be suggested in the work. There is a useful glossary and index of pictures on pages 44 and 45. This title is paired with <i>Brother Aelred's Feet</i> by Gillian Cross.</p> | An information book | Art and Design: the roles and purposes of artists, craftspeople and designers; History: Victorian Britain |
| | Emerald / Band 15 | <p>The Masai: Tribe of Warriors</p> <p><i>Jonathon and Angela Scott</i></p>  <p>The Masai have a reputation for courage, independence and a way of life that fits in with the grasslands of the East African plains. This report describes the people, their history, how they live and asks questions of their future. The photography captures the dignity of beautiful people, dressed in bright colours and jewellery, set against a vast African landscape. There is a glossary and index on pages 44 and 45 and a diary of the day in the life of a Masai child on pages 46 and 47.</p> | A non-chronological report |
| Emerald / Band 15 | | <p>Olaudah Equiano: From Slavery to Freedom</p> <p><i>Paul Thomas and Victor Ambrus</i></p>  <p>Olaudah Equiano was kidnapped as a child from his village in Africa and shipped to America to begin life as a slave. This book recounts his amazing journey to freedom and how he eventually helped to put an end to slavery. The text and pictures graphically portray his life aboard ship, on the plantations and later life in the English gentry. Maps help the reader understand the long voyages across the Atlantic and also through the Arctic Ocean, in order to establish a Northwest Passage to Asia. There is a useful timeline of Olaudah's life on pages 46 and 47.</p> | A biography |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 4

Speaking: Offer reasons and evidence for their views, considering alternative opinions.

Understanding and interpreting texts: Use knowledge of different organisational features of texts to find information effectively; Identify and summarise evidence from a text to support a hypothesis.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

portrait, collage,
miniature,
symbol

PCM 34: Children have the opportunity for further research using a KWL grid to find out more about their chosen painting, artist or sitter.

Primary Framework objectives Year 4

Speaking: Offer reasons and evidence for their views, considering alternative opinions.

Understanding and interpreting texts: Use knowledge of different organisational features of texts to find information effectively; Identify and summarise evidence from a text to support a hypothesis.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

authorities,
ceremonies,
clan, eland,
enclosure,
homestead,
ochre, steer,
laibon

PCM 35: Children make notes about the Masai on the resource sheet, adding three facts under each heading, and page numbers to show where they found each fact. This could be used as the basis for a presentation.

Primary Framework objectives Year 4

Speaking: Offer reasons and evidence for their views, considering alternative opinions.

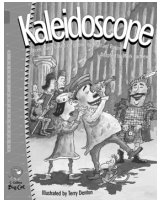
Understanding and interpreting texts: Use knowledge of different organisational features of texts to find information effectively; Identify and summarise evidence from a text to support a hypothesis.

Group discussion and interaction: Identify the main points of each speaker, compare their arguments and how they are presented.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

abolitionists,
campaigners,
elder, human
rights,
malnutrition,
plantation,
Quakers,
resettlement

PCM 36: Children complete a writing frame for a letter from Olaudah to his sister recounting his life, as suggested in 'Checking and moving on'.

| Book band | About the book | Text type | Curriculum links |
|-------------------|---|--|--|
| Emerald / Band 15 | <p>Kaleidoscope</p> <p><i>Mark Carthew and Terry Denton</i></p>  | Three plays based on poems | Design and Technology: Torches |
| | <p>Maui Tames the Sun</p> <p><i>Alan Trussell-Cullen and Tracie Grimwood</i></p>  | A play based on a traditional Maori legend | PE: Dance activities |
| Emerald / Band 15 | <p>The Princess and the Pea</p> <p><i>Donna Abela and Chantal Stewart</i></p>  | A play based on a Hans Christian Andersen tale | Citizenship: Choices |
| | <p>Archie the Big Good Wolf</p> <p><i>Alan Baillie and Betina Ogden</i></p>  | A modern play | Citizenship: People who help us – the local police |

Learning objectives

Interest words

Related resources

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints; Comment constructively on plays and performances, discussing events and how they are achieved.

Understanding and interpreting texts: Explain how writers use figurative and expressive language to create images and atmosphere.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

wise sages,
kaleidoscope,
Grand Canyon,
Eiffel Tower,
skyfoogle,
fandango,
blabbermouth

PCM 37: A template for children to complete a review of their favourite poem. This could be developed into an extended writing session.

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints; Comment constructively on plays and performances, discussing events and how they are achieved.

Understanding and interpreting texts: Explain how writers use figurative and expressive language to create images and atmosphere.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

Maui, Tama,
kumara, flax,
Te Rua-o-te-Ra

PCM 38: Children complete a template for summarising how Maui tamed the sun, providing an opportunity to recap the plot.

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints; Comment constructively on plays and performances, discussing events and how they are achieved.

Understanding and interpreting texts: Deduce characters' reasons for behaviour from their actions.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

go-getter, naff,
totalled, fake,
wheelie, computer
geek, scanned,
programmed,
downloaded,
search engine,
chat rooms,
hacked, modem,
computer lab

PCM 39: Children create a template for a postcard from the Princess to her father, explaining what has happened to her since she arrived at the palace.

Primary Framework objectives Year 4

Drama: Create roles showing how behaviour can be interpreted from different viewpoints; Comment constructively on plays and performances, discussing events and how they are achieved.

Engaging with and responding to texts: Interrogate texts to deepen and clarify understanding and response.

Scottish 5-14 Strands: Listening, Talking, Reading, Writing, Level D

antique, blond,
hussey, the Great
Frypan
in the sky,
reputation,
Jack and the
Exterminator,
menacing

PCM 40: Children create a reward poster for Little Red Riding Hood.



Collins Big Cat and the Scottish 5-14 Guidelines

The Copper–Emerald book bands of *Collins Big Cat* provide a range of opportunities for teachers to extend pupils' language skills, encourage confidence and make reading and learning a pleasurable experience.

As pupils move through the school they will continue to develop their language skills and should be more independent readers ready to share their ideas, pose questions and discuss texts in more detail.

Collins Big Cat's guided reading approach places the teacher at the heart of the learning process, with a high priority to giving pupils a command of English and the ability to use it appropriately and concisely to convey meanings. This includes having a knowledge about language; listening attentively; talking to the point; reading with understanding; and writing fluently and legibly with accurate spelling and punctuation.

The English Language 5–14 Guidelines recommend that schools should provide structured and stimulating opportunities to use language with increasing precision in contexts appropriate to the needs of individuals and the world in which they live. Providing such opportunities will involve the following:

- **Communicating:** for example, receiving and expressing ideas and information; playing; reformulating ideas and information; arguing; debating; performing in speech and writing; reporting.
- **Thinking:** for example, speculating; hypothesizing; discovering; reflecting; generalizing; synthesizing; classifying; evaluating.
- **Feeling:** for example, describing, reflecting on and considering their own feelings and those of others; dealing with emotional complexities; coping with conflicts between values and feelings; achieving resolutions.

- **Making:** for example, stories, poems, letters, reports and scripts, graphics, sound and video recordings.

The resources at this level help to provide a language environment which stimulates pupils' imaginations and their interest and enjoyment of language in all its aspects. The Ideas for guided reading notes support teachers to capitalize on this by providing detailed planning and delivery ideas. The suggested teaching approaches and organisation allows for individual, group and class learning supported throughout by the teacher. This is the key to the whole programme. *English Language 5–14 Guidelines* clearly support this approach and emphasis on page 37:

“In teaching reading through all stages, in ways appropriate to pupils' ages and attainment, the teacher can focus on texts:

before reading,

- *by priming pupils for the task, for example by alerting them to unfamiliar content or ideas;*
- *by directing them to the task;*

during and after reading,

- *by providing questions which ask for literal, inferential and evaluative responses;*
- *by asking them to demonstrate understanding by doing and speaking;*
- *by asking readers to use the text as a model for their own writing.”*

The non-fiction books provide excellent accessible information for young language learners and give the teacher the opportunity to link to other areas of the curriculum. This in turn will encourage pupils to read more widely and so their writing will develop and become more varied. They will



demonstrate that they can write about matters which go beyond their real-life experiences, for a larger number of audiences and purposes and from points of view other than their own, extending their ability to write non-narrative texts such as reports, letters and news items.

The fiction books are of longer length and contain chapters. They are stories that will appeal to pupils at this stage and contain a wide variety of characters, settings and plots which will capture their interest and encourage them to talk about their own experiences, feelings and opinions.

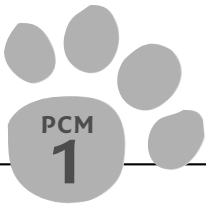
The plays introduce children to the key features of playscripts through original stories, traditional tales and updated fairytales. They provide a wealth of speaking and listening opportunities, both in the guided reading session and in drama activities.

As in the earlier stages, assessment is built in to the programme using the Reading Response pages and the photocopiable Ongoing Record and Reading Skill sheets providing the teacher with an opportunity to note pupils' individual needs.

5-14 strands

| | Copper | Topaz | Ruby | Emerald |
|--|---------------|--------------|-------------|----------------|
| Listening | Level C | Level C/D | Level C/D | Level D |
| For information, instructions and directions | ✓ | ✓ | ✓ | ✓ |
| In groups | ✓ | ✓ | ✓ | ✓ |
| To respond to texts | ✓ | ✓ | ✓ | ✓ |
| Awareness of genre | ✓ | ✓ | ✓ | ✓ |
| Knowledge about language | ✓ | ✓ | ✓ | ✓ |
| Talking | ✓ | ✓ | ✓ | ✓ |
| To convey information | ✓ | ✓ | ✓ | ✓ |
| In groups | ✓ | ✓ | ✓ | ✓ |
| About experiences feelings and opinions | ✓ | ✓ | ✓ | ✓ |
| About texts | ✓ | ✓ | ✓ | ✓ |
| Audience awareness | ✓ | ✓ | ✓ | ✓ |
| Knowledge about language | ✓ | ✓ | ✓ | ✓ |
| Reading | ✓ | ✓ | ✓ | ✓ |
| For information | ✓ | ✓ | ✓ | ✓ |
| For enjoyment | ✓ | ✓ | ✓ | ✓ |
| To reflect on the writer's idea and craft | ✓ | ✓ | ✓ | ✓ |
| Awareness of genre | ✓ | ✓ | ✓ | ✓ |
| Aloud | ✓ | ✓ | ✓ | ✓ |
| Writing | ✓ | ✓ | ✓ | ✓ |
| Functional | ✓ | ✓ | ✓ | ✓ |
| Personal | ✓ | ✓ | ✓ | ✓ |
| Imaginative | ✓ | ✓ | ✓ | ✓ |
| Punctuation and structure | ✓ | ✓ | ✓ | ✓ |
| Spelling | ✓ | ✓ | ✓ | ✓ |
| Handwriting and presentation | ✓ | ✓ | ✓ | ✓ |
| Knowledge about language | ✓ | ✓ | ✓ | ✓ |

For Copper–Emerald title by title matching to the 5-14 strands, visit www.collinsbigcat.com and follow the links.

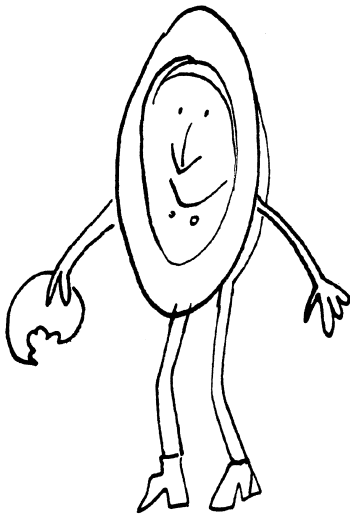


Name _____

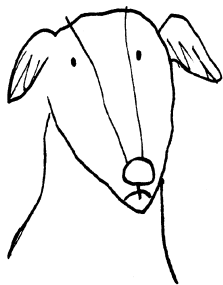


Choose your favourite poem and complete a review for it.

Title of poem:

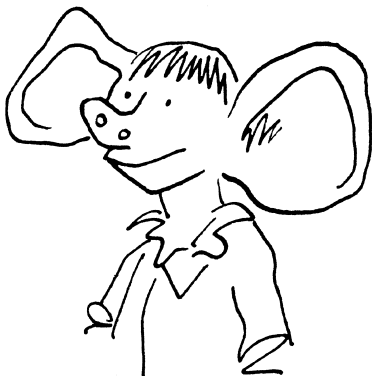


What it's about:

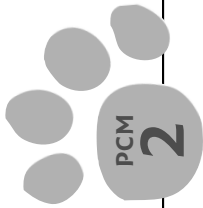


Interesting words and phrases:

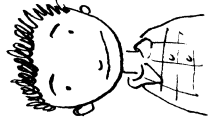
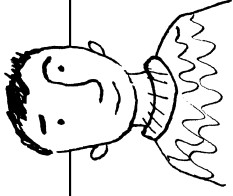
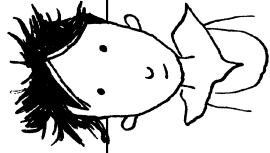
My favourite line:



How the poem made me feel:



Name _____



Choose a character from the story and make a character web.

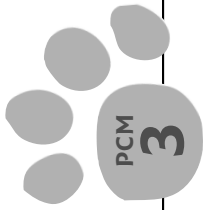
Draw your character in the centre of the web.

Write words and phrases to describe your character and add examples from the book.



_____ | _____

_____ | _____



Name _____



Think of a topic for a new joke book.
Design a cover, and write a blurb for the back cover.

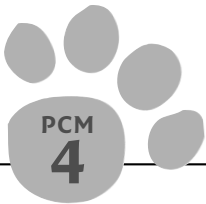


The Monster Joke Book

Learning objective: Use layout, format, graphics and illustrations for different purposes.

© HarperCollinsPublishers 2007.
This page may be photocopied for use in the classroom.





Name _____



Make notes for a presentation. You don't need to write in sentences.

Weird Little Monster fact file

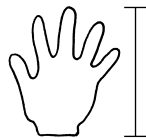
Name of monster: _____

Where it's from: _____

What it looks like: (three key words to help you)

- _____
- _____
- _____

How big is it?

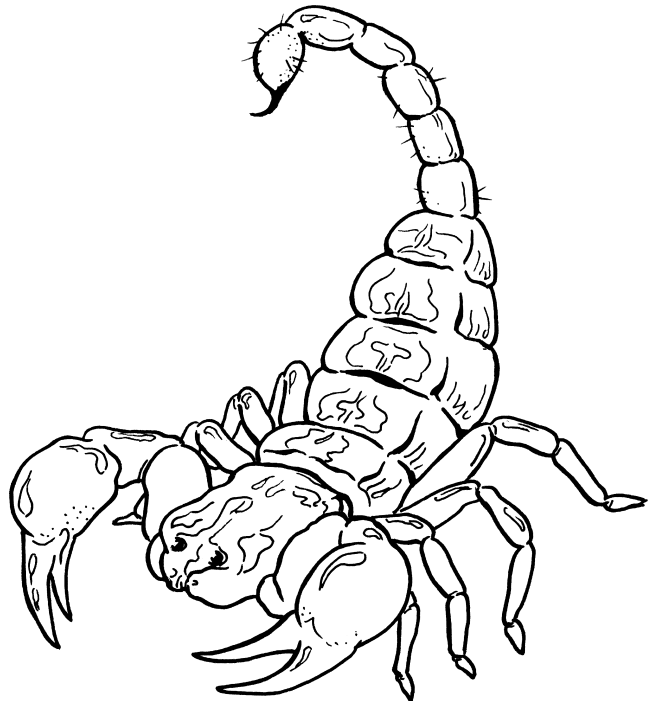


Weird monster facts:

- _____
- _____
- _____

Would you like to meet one? Why?

- _____
- _____
- _____

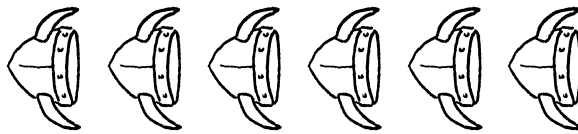
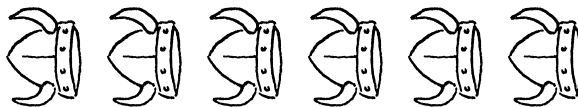
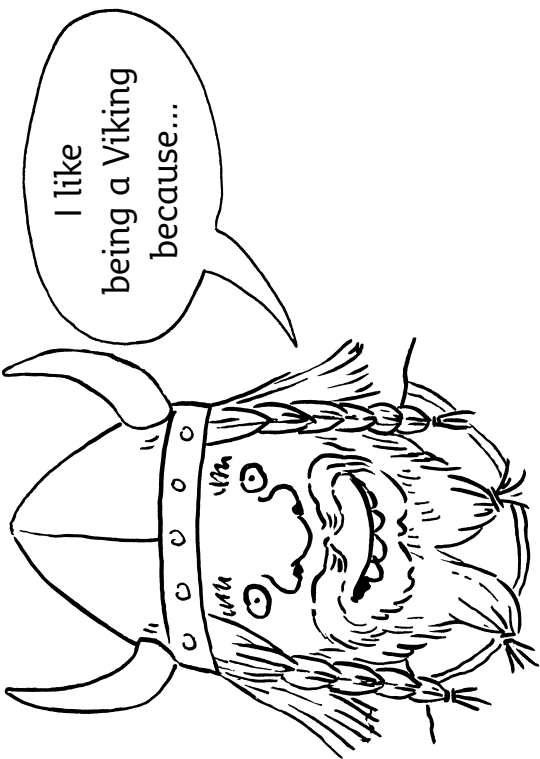


Weird Little Monsters

Learning objective: Identify and make notes of the main points of a text.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.

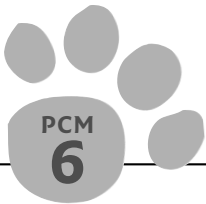
Name _____



How to Be a Viking

Learning objective: Identify and make notes of the main points of sections of text.

© HarperCollinsPublishers 2007.
This page may be photocopied for use in the classroom.

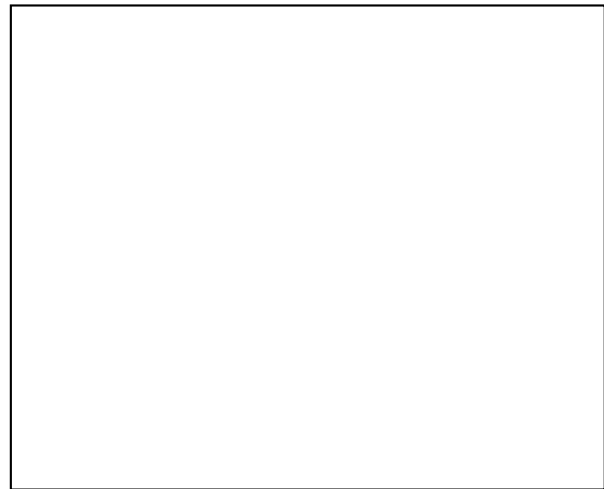


Name _____



Choose one of the survival reports in the book and write a news report. Don't forget to add a headline to your story.

The Daily News

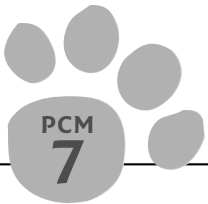


By _____

True Life Survival

Learning objective: Compose sentences using adjectives, verbs and nouns for precision, clarity and impact.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Write about a new crazy critter.

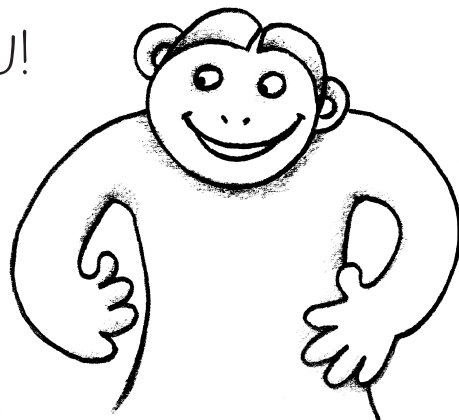


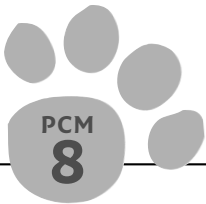
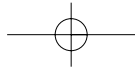
EX-CUE-OOOOZ ME!

Is that _____

Four horizontal lines for writing.

And I'll tell you, too,
That crazy critter looks a lot ...
LIKE YOU!

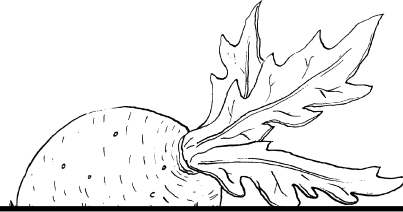




Name _____



Describe the turnip tug for a news report.



Good evening, this is the six o'clock news. Earlier today...

Four horizontal lines for writing.

Our village reporter spoke to the old man who said, "...

Four horizontal lines for writing.

The old woman was reported to have said, "...

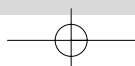
Four horizontal lines for writing.

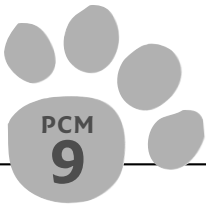


The Giant Turnip Tug

Learning objective: Signal sequence, place and time to give coherence.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.





Name _____



Complete this information leaflet.

What not to do if you swallow a fly

Don't _____

Don't _____

Don't _____

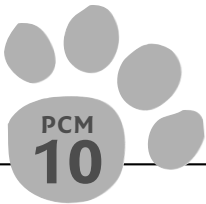
Don't _____

Don't _____

Don't _____

DO _____





Name _____



Complete the job advert for a new royal chef.

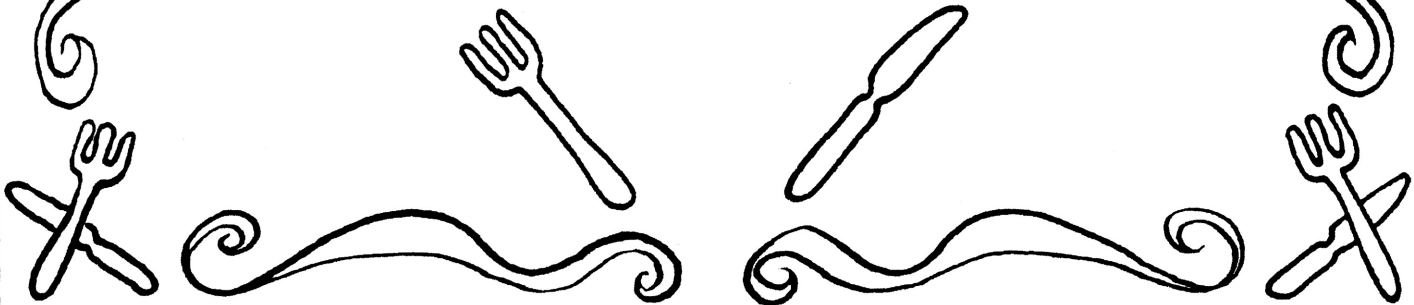
Vacancy: Royal chef

We are looking for a chef to work at _____

The person must be able to _____

They should definitely not _____

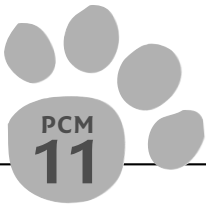
Apply in writing to _____



Brown Bread and Honey

Learning objective: Select and use a range of technical and descriptive vocabulary.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Bungleman has left Pickleton. Write a letter applying for the job of superhero.



The Mayor

Pickleton Town Hall

Date _____

Dear Mayor,

I wish to apply for the position of _____
advertised in the Pickleton News.

I believe I am the perfect person for the job because _____

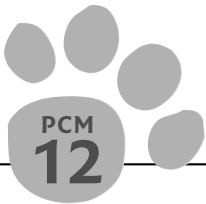
I have many talents that make me suitable for the position. These include

Finally _____

I look forward to hearing from you.

Yours sincerely,

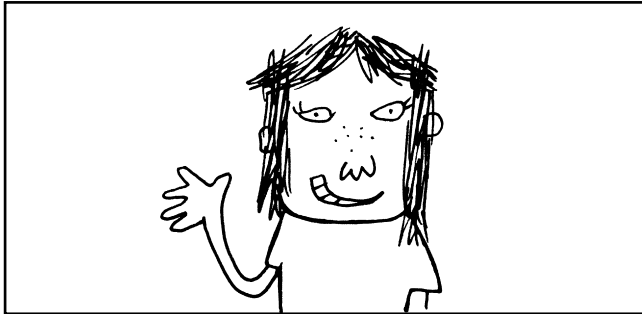
Bungleman



Name _____



Choose three characters and fill in the cards.

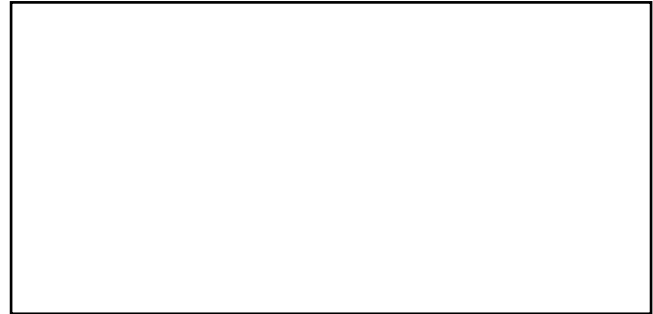


Name: Flash Harriet

Job: detective

Friends: Uncle Proudlock, Gus

Character: brave, clever, good at finding clues



Name: _____

Job: _____

Friends: _____

Character: _____



Name: _____

Job: _____

Friends: _____

Character: _____



Name: _____

Job: _____

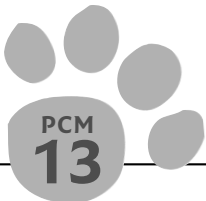
Friends: _____

Character: _____

Flash Harriet and the Loch Ness Monster

Learning objective: Select and use a range of technical and descriptive vocabulary.

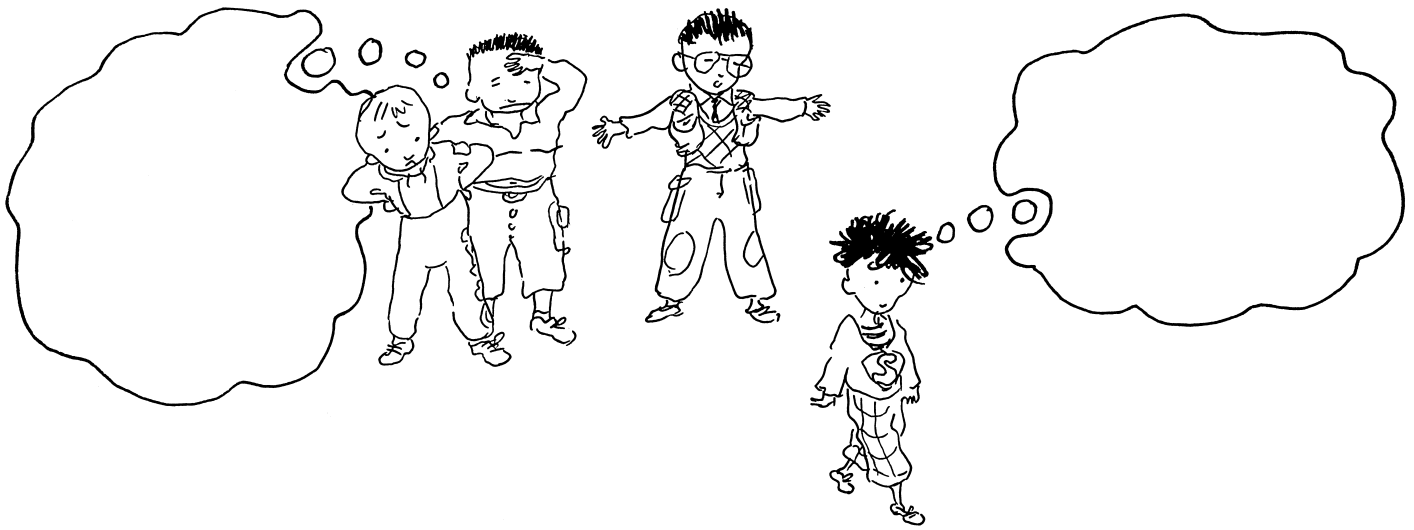
© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Write what Spider and the children might be thinking in the thought bubbles.



Spider's Big Match

Learning objective: Infer characters' feelings in fiction.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.

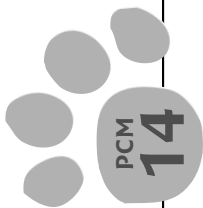


Name _____

Use this sheet to record five key spy tips to share with your group.

Spy sheet

Things to look for when spying on a _____

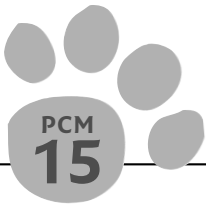


Football Spy

Learning objective: Select and use a range of technical and descriptive vocabulary.



© HarperCollinsPublishers 2007.
This page may be photocopied for use in the classroom.



Name _____



Create a fact file for brown bears.

Brown bear fact file

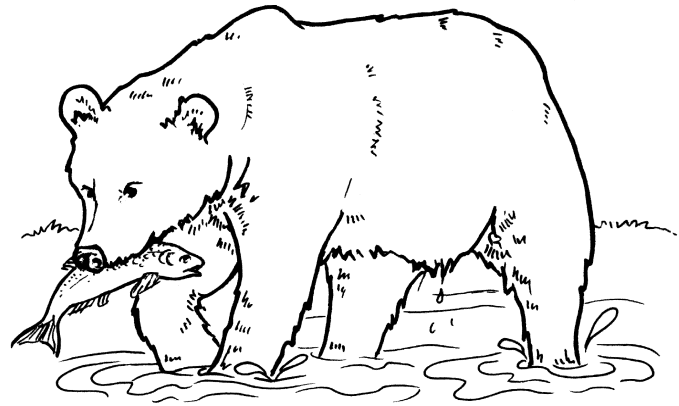
Where they live



What they look like

Size

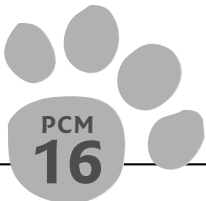
What they eat



Hibernation facts

Threats to their way of life

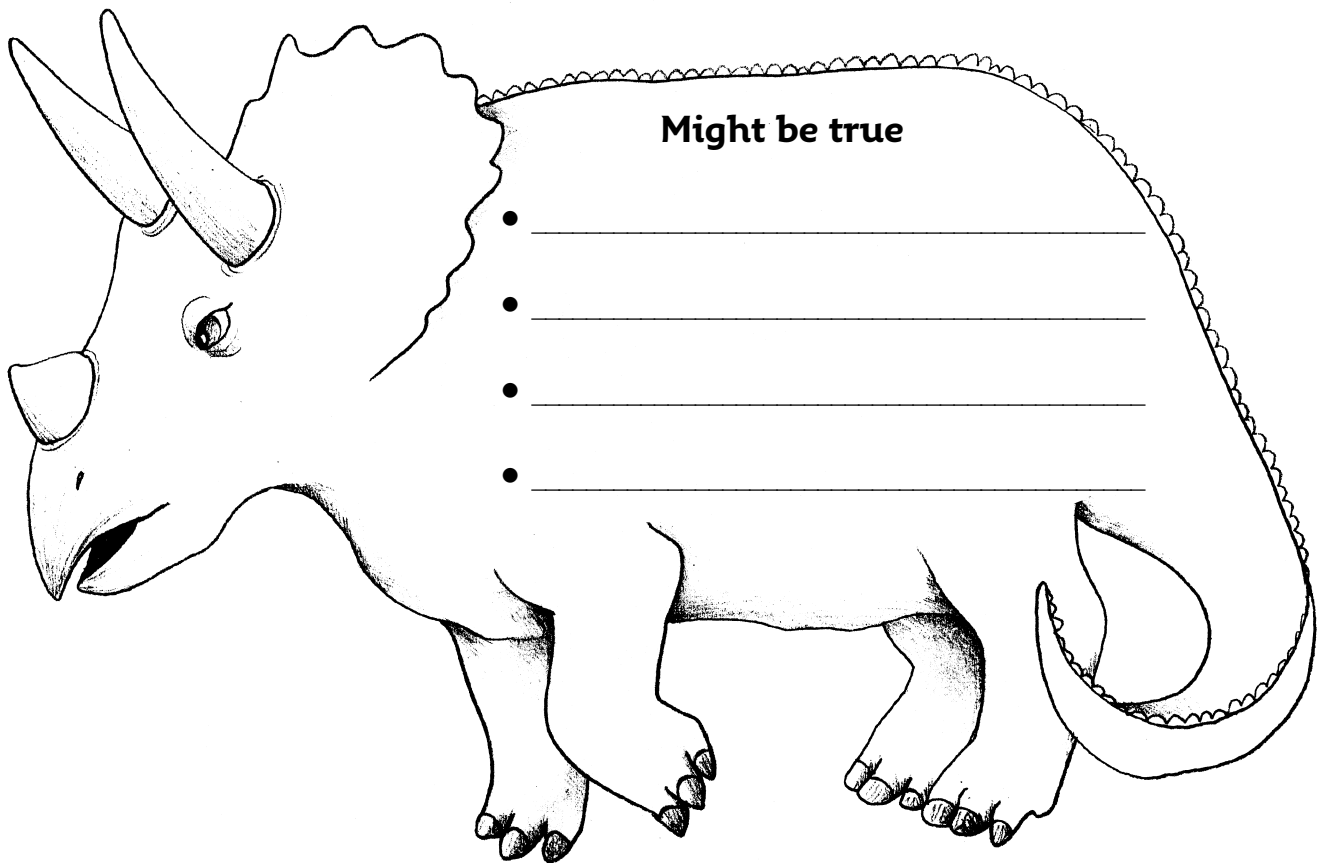
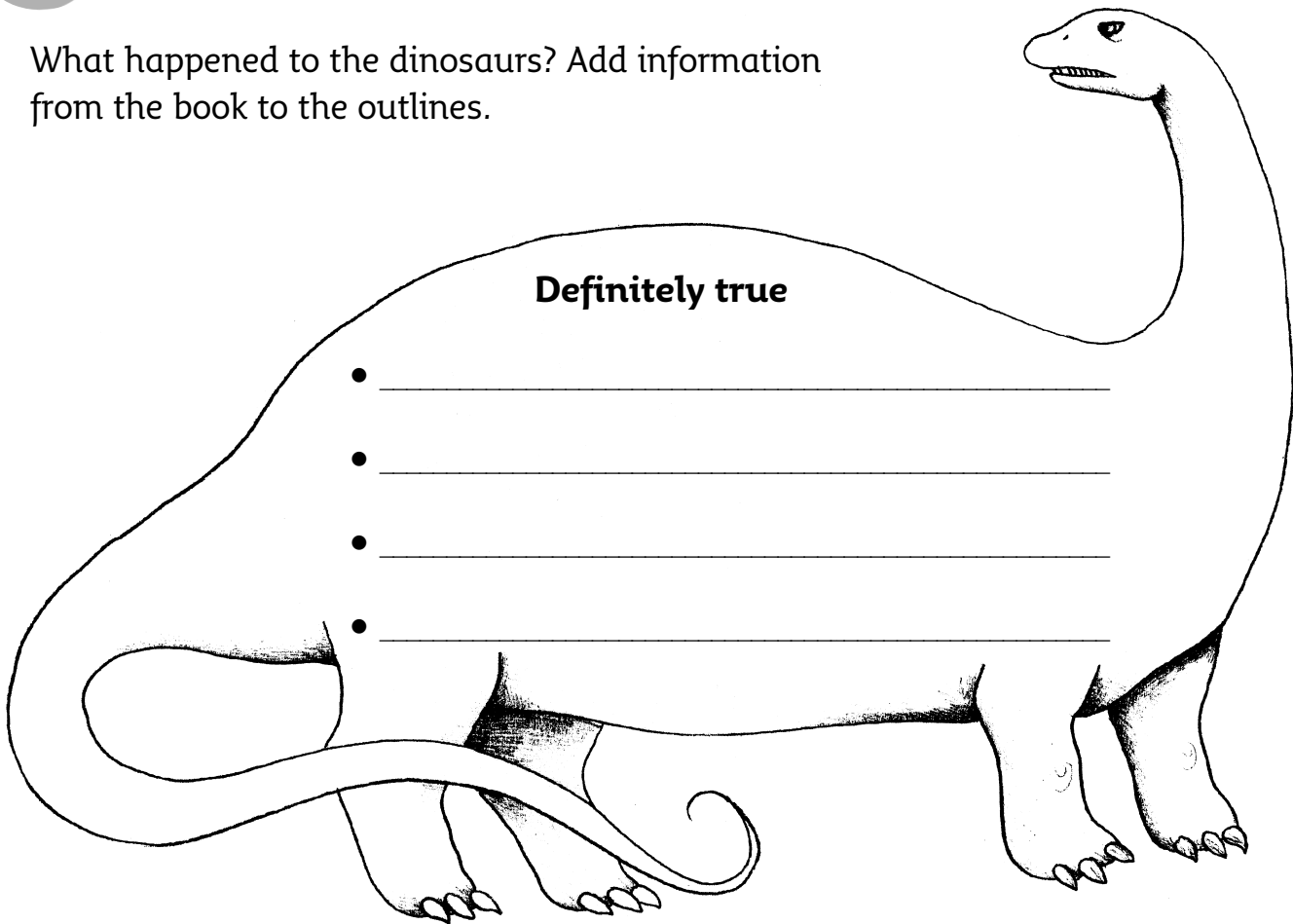
Favourite bear facts



Name _____



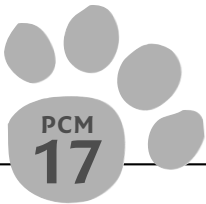
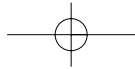
What happened to the dinosaurs? Add information from the book to the outlines.



What Happened to the Dinosaurs?

Learning objective: Identify and make notes on the main points of text.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Write questions for an interview with Jack.

So what made your mum decide to sell your cow?

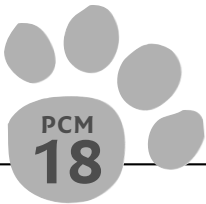


Jack and the Baked Beanstalk

Learning objective: Write non-narrative texts using structures of different text types.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



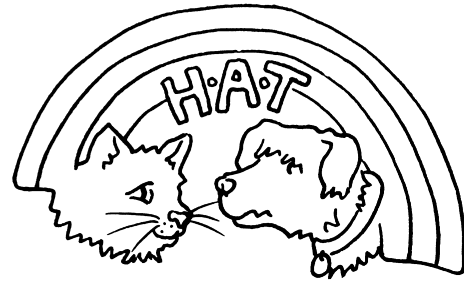


Name _____



Complete this letter to the owner of one of the animals saying what you think of the way the animal has been treated.

Happydays Animal Trust



Dear pet owner,

We recently found your pet _____

We understand that you released your pet because _____

We believe _____

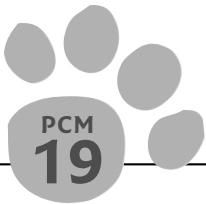
Yours sincerely,



The Brentown Musicians

Learning objective: Write non-narrative texts using structures of different text types.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Plan a story about the thing that lost its hairy toe, and how it lost it. Draw pictures and make notes under each one.



1

2

3

4

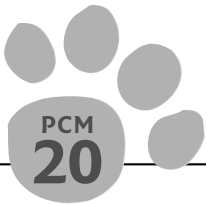
5

6

Hairy Toe

Learning objective: Use layout, format, graphics and illustrations for different purposes.





© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



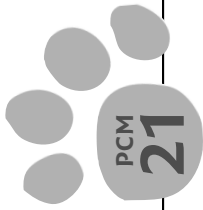
Think of an adjective to describe each character and give a reason for it.

| Character | Adjective | Reason |
|--|----------------|--|
| <p>Giant's wife</p>  | <p>foolish</p> | <p>She's foolish because she believes Molly Whuppie when she says she can see something inside the sack.</p> |
| <p>Molly Whuppie</p>  | | |
| <p>Giant</p>  | | |
| <p>King</p>  | | |

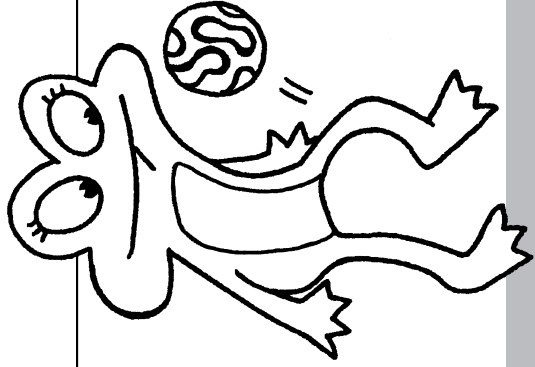
Molly Whuppie and the Giant

Learning objective: Infer characters' feelings in fiction and consequences in logical explanations.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Complete a time line for the main events in the book.

Chapter 1

- _____
- _____
- _____

Chapter 2

- _____
- _____
- _____

Chapter 5

- _____
- _____
- _____

Chapter 4

- _____
- _____
- _____

Chapter 3

- _____
- _____
- _____

Chapter 6

- _____
- _____
- _____

Chapter 7

- _____
- _____
- _____

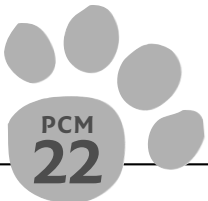
Chapter 8

- _____
- _____
- _____

The Footballing Frog

Learning objective: Summarise and shape material and ideas.

© HarperCollinsPublishers 2007.
This page may be photocopied for use in the classroom.

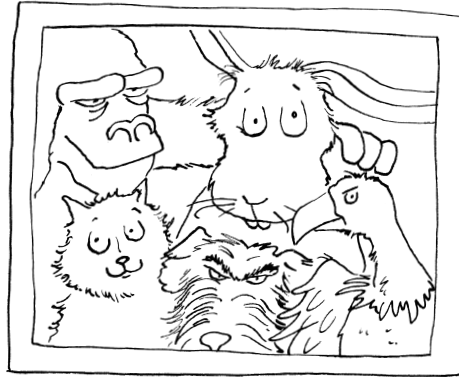


Name _____



Complete the advert for a new pet-sitter for Rosa.

Wanted: pet-sitter



Busy lady requires pet-sitter for an unusual range
of pets including _____

The applicant will be required to _____

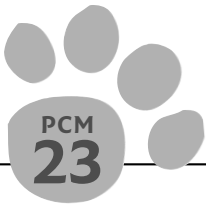
He or she must be _____

and must have experience of _____

If you are interested, please contact
Rosa on 0462 679878.

The Gargling Gorilla

Learning objective: Show imagination through the language used to create emphasis, humour, atmosphere or suspense. 67



Name _____



Imagine you are Dickon and write about hiding on the ship.



You are hiding in the hold of the storm-battered ship.

What can you see? _____

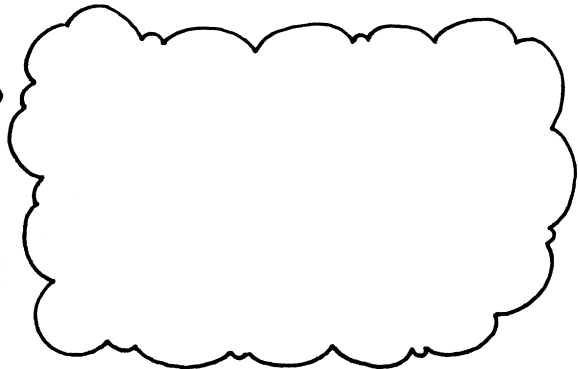
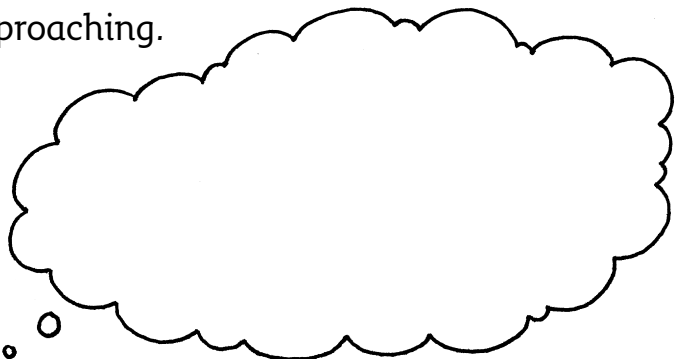
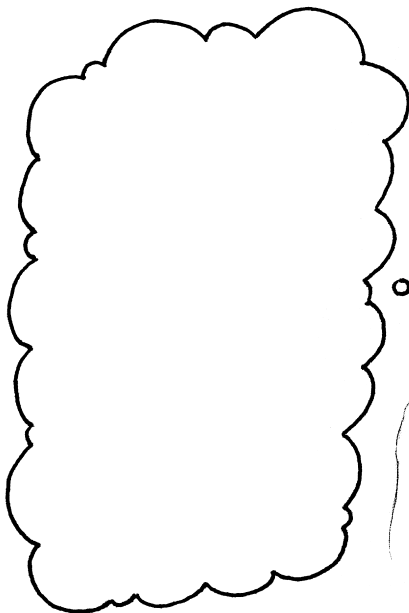
What can you smell? _____

What can you hear? _____

What can you feel? _____

You can hear the footsteps of a man approaching.

What thoughts come into your mind?



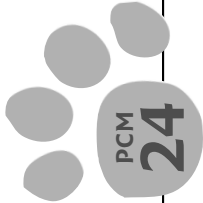
Stowaway!

Learning objective: Deduce characters' reasons for behaviour.

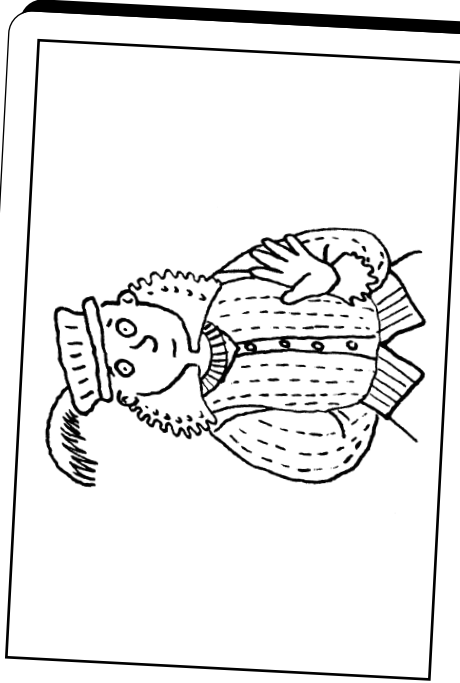
© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Complete the cards using information from the book.



Type of Tudor: rich

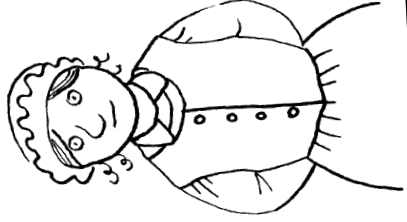
Job: _____

Where they live: _____

What their house is like: _____

What they wear: _____

Hobbies: _____



Type of Tudor: poor

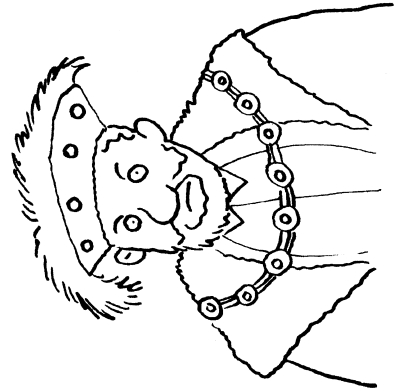
Job: _____

Where they live: _____

What their house is like: _____

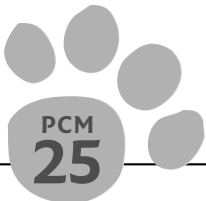
What they wear: _____

Hobbies: _____



How to be a Tudor

Learning objective: Identify and summarise evidence from a text.



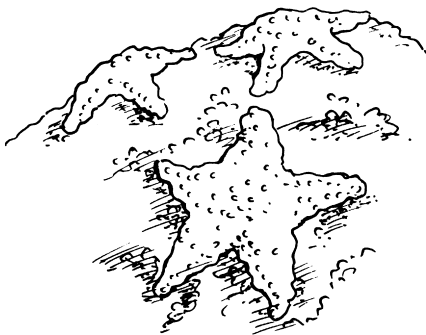
Name _____



Write three main points under each heading. Use the book to help you.

Humans and oceans

- _____
- _____
- _____

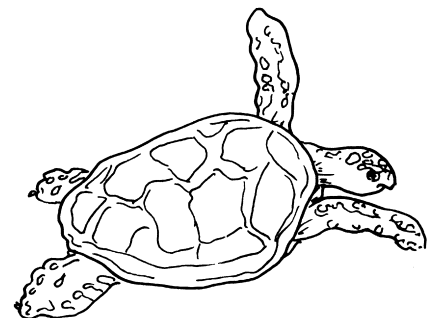


Life beneath the waves

- _____
- _____
- _____

Living communities

- _____
- _____
- _____

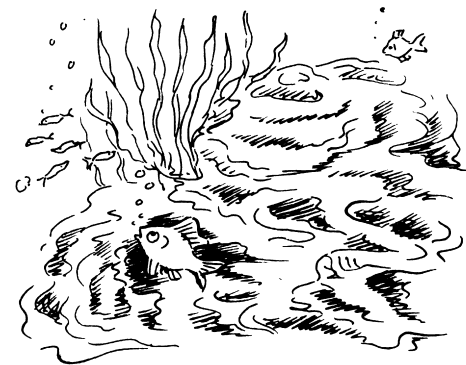


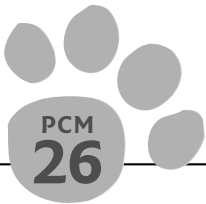
Oceans under threat

- _____
- _____
- _____

What we can do to help

- _____
- _____
- _____



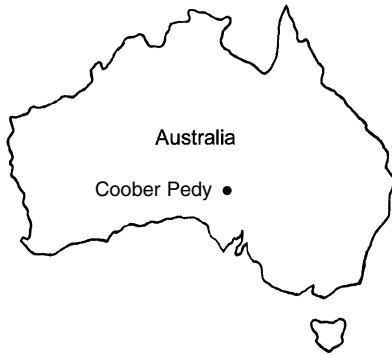


Name _____

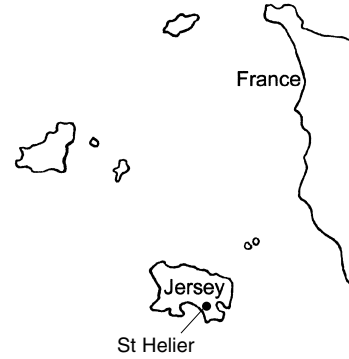


Write notes about each place. Add one of your choice in the last box.

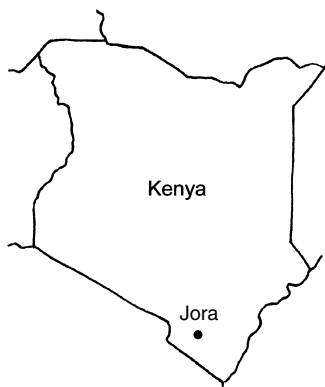
Coober Pedy



St Helier



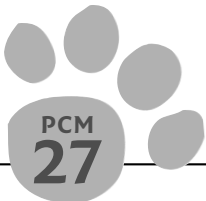
Jora



Where Do You Live?

Learning objective: Use knowledge of different organisational features of texts to find information effectively.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



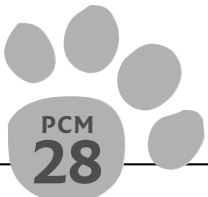
Create a poster for a performance of the play. Don't forget to include where and when it's on and what the play's about.



Bendemolena

Learning objective: Choose and combine words, images and other features for particular effects.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____

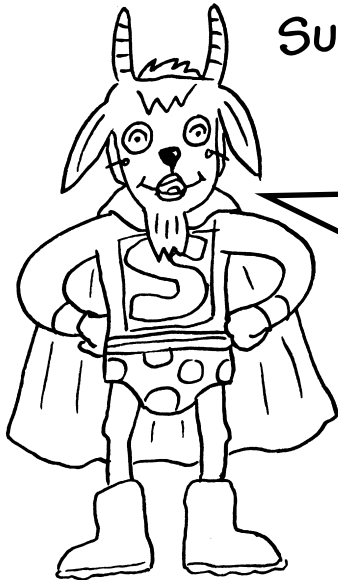


Brian the troll's eye-witness account

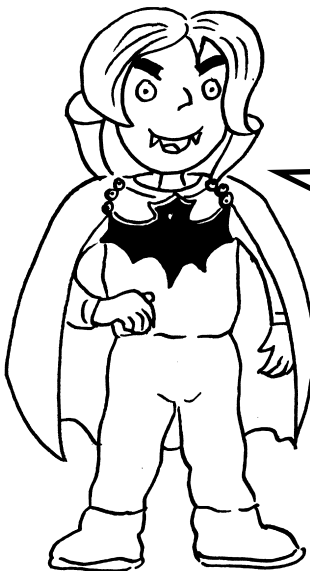
I was sitting next to my bridge as usual when a little billy-goat asked if he could cross the bridge, to go and eat grass or something silly like that. So, I



Super Billy-Goat Tough's eye-witness account



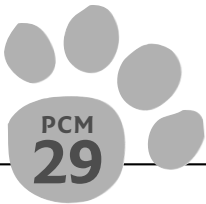
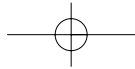
Borisina Dracula's eye-witness account



The Billy Goat's Tough

Learning objective: Use settings and characterisation to engage readers' interest.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.

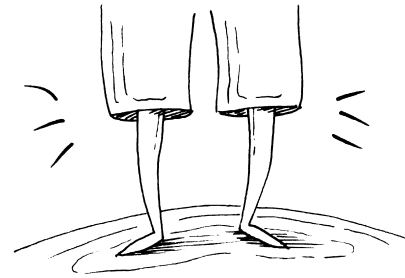


Name _____



Plan a new scene about what happened next in the kitchen after the farmer put on his short pants.

Don't forget to show who's speaking, and add stage directions.

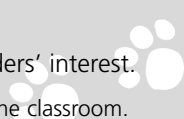
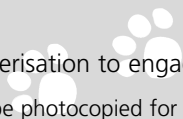
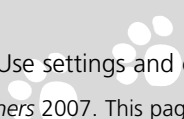
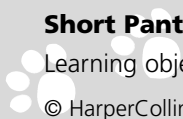
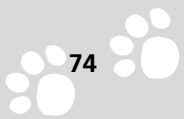


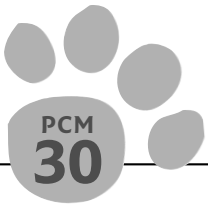
Lined writing area for the student's response.

Short Pants

Learning objective: Use settings and characterisation to engage readers' interest.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.

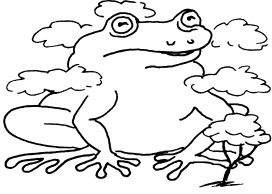
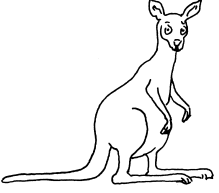

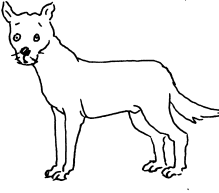

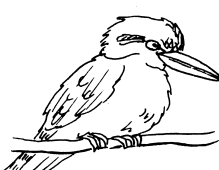




Name _____



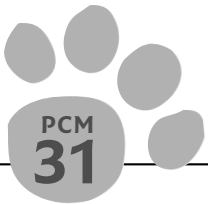
Think of an adjective to describe each character and give a reason.

| Character | Adjective | Reason |
|---|-----------|--------|
|  | | |
|  | | |
|  | | |
|  | | |
|  | | |
|  | | |

Tiddalick the Thirsty Frog

Learning objective: Deduce characters' reasons for behaviour from their actions.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Write a diary entry for Cal's first day at his new school.

My diary



Monday

Today was my first day at the new school. _____

At lunchtime _____

At home time _____



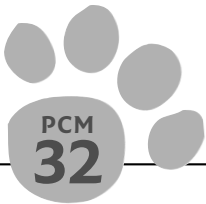
Overall the day was _____



Pirate!

Learning objective: Use settings and characterisation to engage readers' interest.

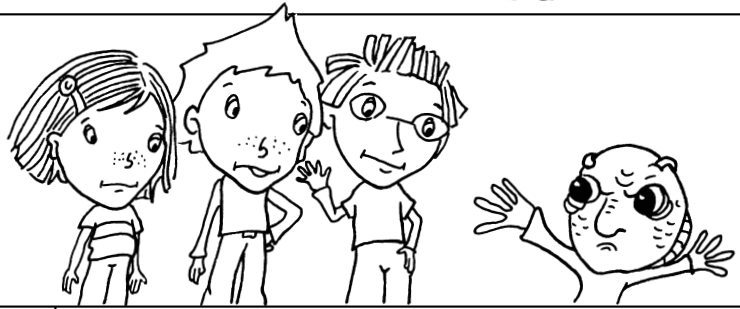
© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.








Name _____



Use the following grid to plan your own science-fiction story.

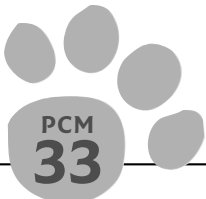


| | |
|--|---|
|  <p>Earth setting</p> | <p>Alien setting</p>  |
| <p>Human characters</p> | <p>Human behaviour</p>  |
| <p>Alien characters</p>  | <p>Alien behaviour</p>  |

The Games Player of Zob

Learning objective: Use settings and characterisation to engage readers' interest.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Finish the letter from Erik. How do you think he'd tell the story of what happened?



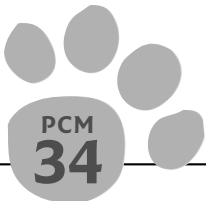
The Great Hall,
Denmark

Dear brothers,
Hope you are well. I recently went on a raid and the
strangest thing happened. _____

Love,
Erik

Brother Aelred's Feet

78 Learning objective: Show imagination through the language used to create emphasis, humour, atmosphere or suspense.



Name _____



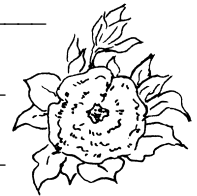
Use this KWL grid to help you find out more about your painting.



Portrait _____

What I know (K)

- _____
- _____
- _____
- _____
- _____



What I want to know (W)

- _____
- _____
- _____
- _____
- _____



What I have found out (L)

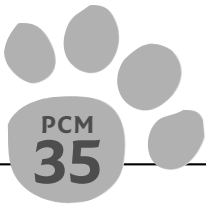
- _____
- _____
- _____
- _____
- _____



What Are You Looking At?

Learning objective: Develop and refine ideas in writing using planning and problem-solving strategies.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



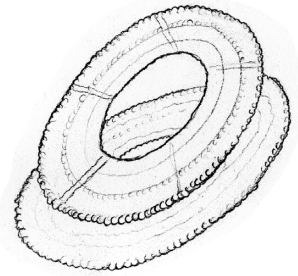
Name _____



Use the book to help you make notes. Add three facts under each heading, and page numbers to show where you found each fact.

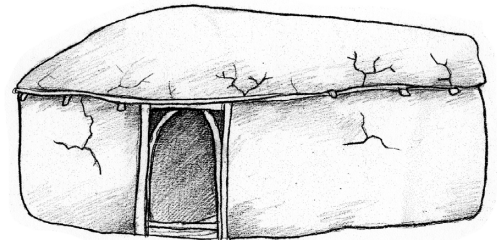
The Masai

What they wear



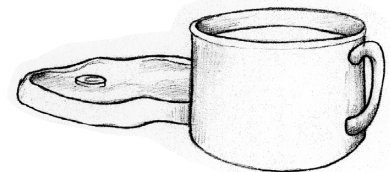
Page _____

Where they live



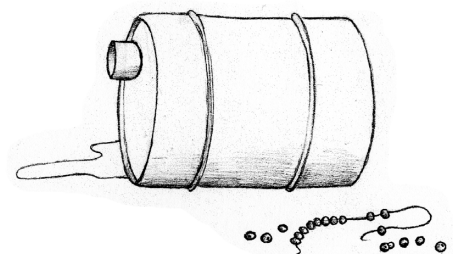
Page _____

What they eat



Page _____

Daily life



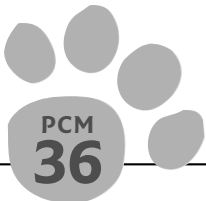
Page _____

The Masai: Tribe of Warriors

80

Learning objective: Summarise and shape material and ideas to write convincing and informative non-narrative texts.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____



Imagine that you are Olaudah Equiano, and you have had news that your sister is alive. Complete the letter to her.

Westminster
London 1797

Dear Sister,

I was so happy to hear that you are still alive. I have thought so many times of that terrible day we were kidnapped and hoped that you may have found a better life than I did. When we were first separated

After this I was lucky to meet Michael Pascal because

Eventually _____

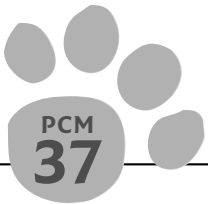
And now _____

Your beloved brother,
Olaudah



Olaudah Equiano: From Slavery to Freedom

Learning objective: Show imagination through the language used to create emphasis, humour, atmosphere or suspense. 81



Name _____



Choose your favourite play and complete a review for it.

Title of play:

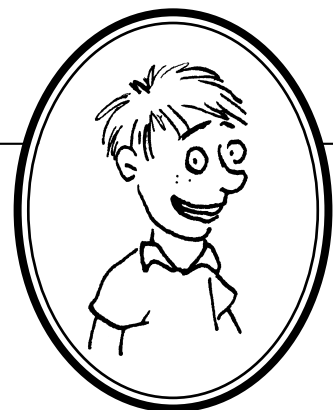
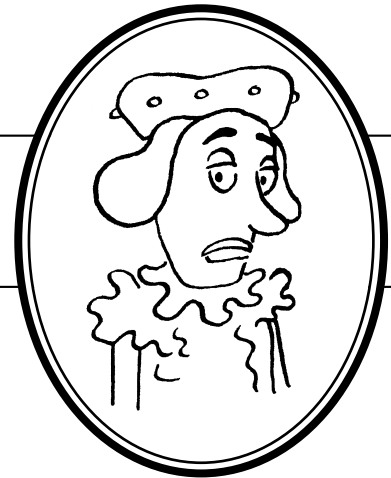
What it's about:

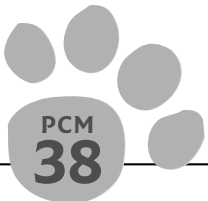
Characters:

Setting:

My favourite line:

The character I'd most like to play and why:





Name _____



Complete the boxes with what Maui does to catch the sun.

1 First

2 Then

3 Next

4 Then

5 After that

6 Then

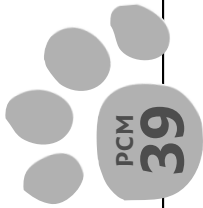
7 Next

8 Finally

Maui Tames the Sun

Learning objective: Organise text into paragraphs to distinguish between different events.


© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Name _____

Complete the postcard from the princess to King Bill, describing what happened to her.

Dear Dad,



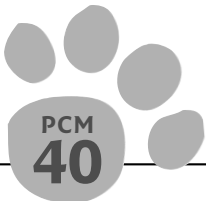
Love from your little princess

The Princess and the Pea

Learning objective: Choose and combine words, images and other features for particular effects.

© HarperCollinsPublishers 2007.
This page may be photocopied for use in the classroom.





Name _____



Create a reward poster for Little Red Riding Hood. Don't forget to add her crimes, what she looks like and the amount of money for the reward.

WANTED

Features:

- _____
- _____
- _____



For:

- _____
- _____
- _____
- _____
- _____

Reward:

Archie the Big Good Wolf

Learning objective: Choose and combine words, images and other features for particular effects.

© HarperCollinsPublishers 2007. This page may be photocopied for use in the classroom.



Collins Big Cat and guided reading

What is guided reading?

A guided reading lesson usually takes place with a teacher and a small group of children at roughly the same attainment level. It is a vital part of the teaching of reading, being the step between shared reading with explicit reading instruction and independent reading.

The lesson revolves around one book, which with Copper–Emerald titles may be read over more than one session. Each child in the group has their own copy. The teacher may introduce children to the book in a variety of ways. The children could start by browsing through the book and discussing their ideas of what it's about. Alternatively, the teacher could explicitly model reading strategies for comprehension. In this way, children learn to become independent readers. Speaking and listening is still a vital part of the reading process at this level. It helps children to make explicit their own knowledge and understanding of texts and also know themselves as readers.

Selecting the right book for the group's reading level and interest level is vital. In the context of guided reading, the children should be able to read about 90% of the text easily. The remaining 10% of the book presents a challenge to the



children and offers a focused teaching and learning opportunity that forms the basis of the lesson. *Collins Big Cat* supports selection of the correct book by banding each book to indicate the reading level. The book can also reflect the children's learning needs assessed prior to choosing the book. In this way the children should read fluently, with engagement, while developing specific reading strategies. At this level these strategies include inference and deduction, as well as the ability to evaluate, summarise and question. Children have the opportunity to further develop their reading stamina and critical skills across a range of text types.

A guided reading session generally comprises four parts:

- 1. Getting started:** *The introduction to the new book*, led by the teacher, which paves the way for the children's independent reading of the book. This is a good time to remind children of strategies that they can use.
- 2. Reading and responding:** *The independent reading of all or part of the book by each child.* This is facilitated by the teacher who supports children reading with increasing fluency, stamina and independence, as they tackle what may be unfamiliar concepts and new vocabulary. The teacher may set follow-on activities that develop skills such as inference



and deduction, which are increasingly important to developing readers. These activities may be returned to at the next guided reading session.

3. Returning to the book: A re-reading of parts of the book, led by the teacher, who will help children to demonstrate their understanding of the book using a variety of strategies such as group discussion, drama techniques or giving a presentation. This may involve reflecting on themselves as readers and describing their progress. In this way, the teacher is able to assess what the children have learnt and help to consolidate learning.

4. Checking and moving on: A follow-up activity that consolidates the learning objective of the guided reading session. This can be a group, paired or individual activity, for instance further research to support work in other curriculum areas.

Of course, every book is different, but here are some guidelines to approaching a guided reading session. These guidelines have been adopted by *Collins Big Cat*, and every title has a suggested guided reading plan at the back (*Ideas for guided reading*).

1. Getting started

The book introduction is a key part of the guided reading session. It works best if you know the book reasonably well, and are aware of where challenges may arise, as well as the learning objectives to focus on.

Developing readers will draw from many different life experiences, for example some children will know about dinosaurs and will bring this prior knowledge to help them understand the book *What Happened to the Dinosaurs?* (Topaz/ Band 13). You will need to orientate children with varying degrees of knowledge of the world to the book. Discussion is a good way to do this,



for example, children can share what they know about dinosaurs in order to predict possible content and raise questions that will support engagement. Images from the book and artefacts can play an important part in building a bridge between children's prior knowledge and what is new. For example, children can learn a lot from scanning photographs in *The Masai: Tribe of Warriors* (Emerald/Band15), which describes an African tribe that they may not be familiar with.

Independent and guided browsing, including reading the cover and title pages, will activate children's prior knowledge, familiarise the children with text and structure and heighten their awareness of unfamiliar vocabulary. The purpose of this part of the session is to reduce uncertainty and prepare children to actively engage with the book as they complete reading tasks.

During the book introduction, you can model a variety of skills and attitudes to reading. For example, when reading a non-fiction book, you might comment on the quality of the photography, or model how to deal with new concepts such as conservation by showing children how to raise questions about the subject and deal with unfamiliar words. In reading fiction, the book may require children to make inferences and engage with increasingly literary and figurative language. You can model how to read aloud for effect and offer your own perspective on the author's intentions.



2. Reading and responding

In guided reading at this level, you will set learning objectives and tasks. Children may spend time reading away from you, developing autonomy before returning to discuss their ideas. For example, they may be required to read a certain number of chapters in order to discuss some of their ideas about the author's intentions. Several chapters may need to be read before the children can make a character sketch from a novel. You can model how to tackle the tasks that you are setting, for example to analyse Spider McDrew's feelings with reference to the book *Spider McDrew and the Egyptians* (Copper/Band 12). Children are required to read independently or in pairs to engage with the task in hand. Speaking and listening and recording ideas using notes may be an integral part of reading and responding. Children should be encouraged to share effective strategies for making meaning and identify any problems that they encounter. You can monitor progress and support children as necessary. You may choose to hear individual readers in order to assess progress, or encourage children to evaluate themselves as readers.

3. Returning to the book

When the children have finished reading independently, there is an opportunity to talk about the book together. Learning objectives can be consolidated, for example, children may discuss what they have learnt about a character as a result of their reading. This is an ideal opportunity for the group to share and justify their ideas and

develop their ability to infer and deduce in relation to the book shared, other related texts and their own life experiences. In both fiction and non-fiction, evaluating a book is an important part of establishing a critical attitude to reading. For non-fiction books, children may evaluate the book with reference to its purpose, for example does *Oceans Alive* (Ruby/Band 14) persuade us that we need to conserve the ocean? For fiction, children may be encouraged to respond critically to issues raised in stories, finding evidence in the book and exploring alternative courses of action. Evaluating the author's solution to the character's dilemma is a way of thinking about an author's intentions. Drama techniques such as hot-seating and freeze frame can be useful ways of deepening response and engaging children as speakers and listeners. The reading response pages are designed specifically to help children summarise information and reflect upon the book.

4. Checking and moving on

At the end of the guided reading session the main focus should be on reinforcing the learning objectives. It is also an opportunity to link the guided reading session to work done in other areas of the curriculum. The conclusion of the guided reading session may be delayed as children read and work on the books in their own time or in other lessons. If guided reading involves several sessions working on one book, the conclusion will draw on work from all those sessions. The purpose of the checking and moving on section is to engage children in activities that help consolidate and extend new learning. Activities could include links with other areas of the curriculum, for example art, history and design technology. Speaking and listening activities can help children present what they have learnt to different audiences. *Ideas for guided reading* at the back of every *Collins Big Cat* book provide a range of ideas for follow-up activities. This Assessment and Support Guide also provides photocopy masters for further activities (see pp46–85).



Collins Big Cat book bands and progression

The key to successful guided reading sessions is skilful selection of the appropriate book for a particular child or group of children. Each book should provide neither too little nor too much challenge for the reader.

The goal of guided reading is for children to read accurately, with enjoyment, putting into practice appropriate reading strategies while thinking about the meaning of the book. Within the context of guided reading, if the book presents too much of a challenge (e.g. where the child makes more than one error in every ten words) then the child's reading may lose fluency, phrasing and motivation. If the book presents too little challenge then the child is not reading at an appropriate level for making progress.

Collins Big Cat supports teachers by grading each book clearly. *Collins Big Cat* books are graded into 15 bands of progressive difficulty, from the simplest wordless books at Lilac/0 level to books for fluent readers at Emerald/15. These bands are similar to the level by level rationale of *Book Bands for Guided Reading* (Bickler, Baker and Hobsbaum). *Collins Big Cat* banding helps the teacher to match suitable reading books to a child's reading ability level, invaluable in planning guided reading sessions. There is a bookbanding summary from White/10 to Emerald/15 on the inside back cover of this guide.

Collins Big Cat book bands at Year 3/4/Scottish P4/5 stage

Working towards National Curriculum Level 3 (Copper)

Scottish 5-14 Guidelines Level C (reading, talking, writing, listening)

Working towards National Curriculum Level 3 (Topaz)

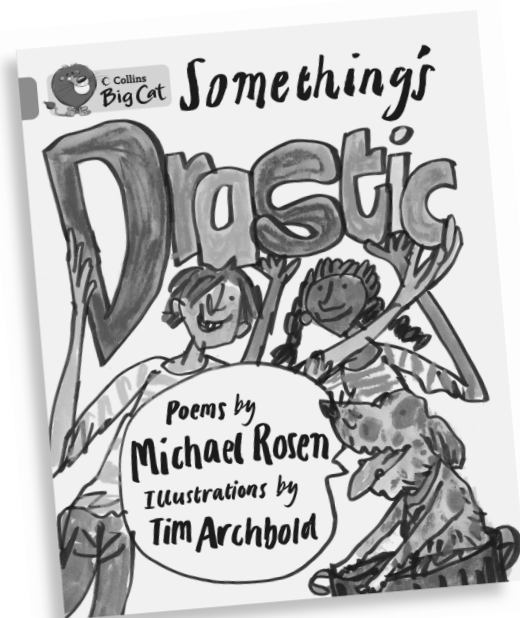
Working within National Curriculum Level 3 (Ruby)

Scottish 5-14 Guidelines Level C/D (reading, talking, writing, listening)

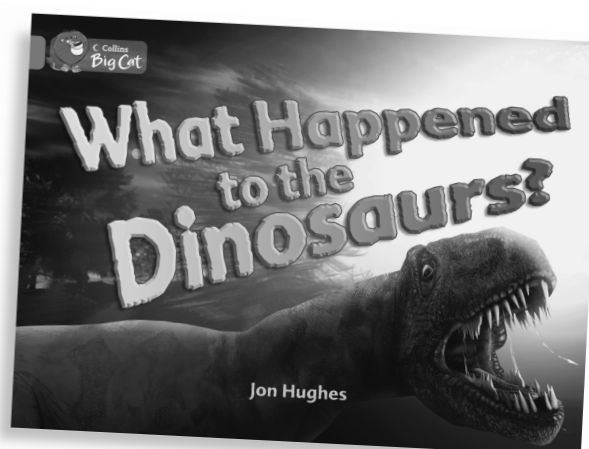
Working towards National Curriculum Level 4 (Emerald)

Scottish 5-14 Guidelines Level D (reading, talking, writing, listening)

| Book band | Learning opportunities | Text features | Approximate word count |
|------------------------|--|---|------------------------|
| Copper Band 12 | Reads independently using phonics, syntax, context and word structure when reading for meaning. Identifies how fiction and non-fiction texts are organised on paper and on screen. Shares and compares reasons for reading preference, extending the range of books read. | More complex plots and longer chapters that develop reading stamina. Challenging literary language and reference to other times and places in fiction. Retrieval devices such as indexes, glossaries and contents in non-fiction. | 1500 |
| Topaz Band 13 | Reads silently for preference most of the time. Identifies different text types including mixed genre. Critically evaluates the usefulness of the text. | Longer and more demanding stories with more rounded characters. Detailed information in non-fiction provided in models, diagrams and maps. | 1800-2000 |
| Ruby Band 14 | Adapts reading style to suit activity, e.g. close reading for non-fiction. Understands how chapters and paragraphs are used to collect, order and build up ideas. Responds critically to issues raised in stories and relates them to own experience. | A widening range of genres including humorous and adventure stories in fiction, and biography in non-fiction. | 2300-2500 |
| Emerald Band 15 | Selects when to adapt reading style to suit activity, e.g. scanning and skimming to gain an overview, closer reading to infer detailed information. Explores narrative order including sub-plots and organisation of information texts. Identifies a range of social, moral and cultural issues in a range of texts. | Longer books covering a wide range of issues both in fiction and non-fiction. | 2800-3000 |



Copper/Band 12



Topaz/Band 13

Managing progression in guided reading

Guided reading works most effectively when the children in a group are working at a similar level on an appropriate book which offers the right amount of challenge. Careful assessment enables the teacher to put the children into ability groups and to identify the appropriate level of *Collins Big Cat* for each group.

An effective way of assessing which band is appropriate for a child is by filling in a **Reading Skills sheet** (see pp98 to 105) as the child reads a book at a level which you consider most suits their reading experience. These sheets outline the reading skills a child should be able to demonstrate at each book band. High scores in most of these categories suggest the child be placed at a higher band, average or low scores that the child should continue in this band or even move to an easier band.

Checking progression

Children make progress at different rates and often in spurts. Useful indicators of how suited children are to a reading level are:

- Fluency in reading
- Comprehension of the book

- Ability to explore underlying themes and ideas making reference to text and authorial intentions
- Stamina in reading extended texts and chapter books
- Ability to respond to and evaluate books read.

A child's progress in these skills can be checked in the **Reading Skills sheets** (see pp98 to 105) at regular intervals. These sheets provide a basis for you to observe and assess which skills the child has mastered and which still need to be developed or consolidated, and decide whether the child should move bands. They also give you the opportunity to identify and intervene where a particular weakness is holding back a child's progress.

It is a good idea to periodically recheck each child's reading skills using these or your own school's assessment sheets every six weeks or so, and regroup or reband children if necessary. A child who consistently reads fluently and with comprehension, which enables them to infer and deduce beyond the literal, might be moved up a level. Decoding skills should be firmly established at this level. However, miscues may occur as children encounter new and challenging vocabulary.



If a child makes regular miscues with high frequency and familiar words, this may be a sign that the text is too challenging. In this case, the child may need to revisit the previous band. Similarly a child who is losing the sense of what they read may be moved down a level. Children will vary in the amount of time that they spend with a particular level.

Assessment can be supported by using the **Individual Ongoing Records** on pp94–97 or the **Ongoing Group Record Sheet** on p106.

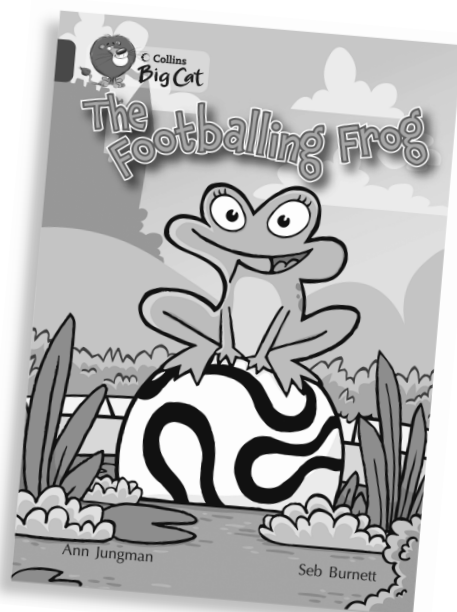
Collins Big Cat bands

At *Collins Big Cat Copper/Band 12* the stories continue to provide complex plots and longer chapters that require reading stamina. Challenging literary language and references to other times and places require readers to make meaning by referring to what they already know. The non-fiction books use maps, diagrams and photographs to support visual literacy. Retrieval devices include indexes, glossaries and contents. These support skimming and scanning skills. Individual chapters can be read discretely giving children the opportunity to compare what they have read with others.

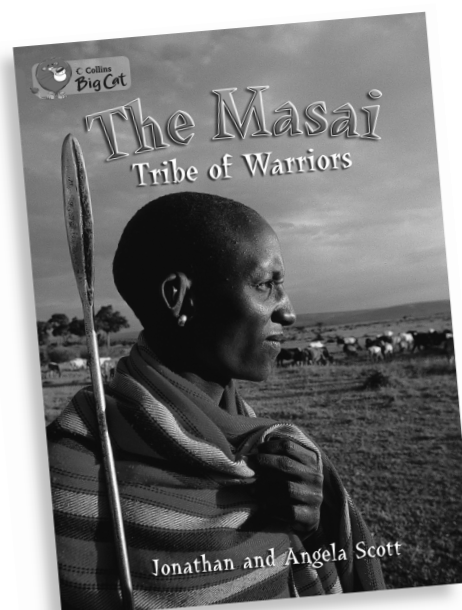
At *Collins Big Cat Topaz/Band 13*, the longer and increasingly demanding stories enable children to discuss characters, evaluate their behaviour and justify views. The non-fiction supports children's visual literacy by giving the opportunity to retrieve information in a variety of ways including using very detailed photographic images, models and diagrams.

At *Collins Big Cat Ruby/Band 14* the stories continue to stretch young readers. Humorous and adventurous stories help children to acquire a wider repertoire of fiction and understand that authors write in different ways to produce varying responses. The non-fiction books are designed to help children become researchers. Retrieval devices enable them to set questions and find answers across a range of topics including the Tudors, portrait painters and the environment.

At *Collins Big Cat Emerald/Band 15* the extended stories raise issues that will resonate with young children and allow them to explore social, moral and cultural issues further. Children's ability to infer and deduce meaning continues to be challenged. The non-fiction texts cover a wide range including biography and non-chronological reports. Social, cultural and moral issues are embedded in diverse contexts such as the slave trade or contemporary life for the Masai.



Ruby/Band 14



Emerald/Band 15



Ideas for assessment

The key to good assessment is to identify each child's strengths and weaknesses followed by immediate intervention and/or further teaching. The photocopiable assessment and planning sheets provided in the *Collins Big Cat Assessment and Support Guide* are designed to help with this.

What is reading assessment?

At this level, assessment of reading will include observing children's confidence and attitudes to reading, as well as noting the strategies that they use or do not use to make meaning. In addition to listening to children read, discussion before and after reading will help you to establish whether children are using skills of inference and deduction as well as decoding at a literal level. Assessment of reading progress relies upon evidence from a range of sources gathered within and beyond the guided reading session. Your observations can be recorded using the skills sheets on pp98–105 and these may complement children's informal written and dramatic/oral responses to texts. All of this information should be used to inform future teaching.

Preparing for the reading session

Before working with a book in a guided reading session, it is important to identify which learning opportunities are offered by it, and what you will be looking for in the children's reading and response to the book. *Collins Big Cat* books have learning objectives and ideas for guided reading provided at the back of every book in the *Ideas for guided reading* section.

When using the books with a guided reading group, you can refer to this to help you assess, for example, children's understanding of the author's meaning and their ability to summarise a passage in their own words.

During the reading session

Although assessment should be continuous, only significant strengths and weaknesses need to be noted for each child, related to what is being taught. Many weaknesses can be corrected immediately by good intervention from teachers. For example, open questions and involving dialogue help children to think about their learning and their next steps for improvement. Although you may not listen to each child read aloud at this age, some children, when reaching difficult parts of text, may read quietly under their breath. This can be an effective strategy to support decoding.

After the reading session

Used systematically and analytically, *Collins Big Cat* assessment stimulates reading progress by focusing planning on the significant weakness of individual children and/or groups. Identified weakness can be rectified between guided reading sessions by one-to-one intervention from teachers, teaching assistants, or by homework and parental help. Intervention is essential to the assessment process. It increases children's reading confidence, and accelerates learning in the time available for guided reading.

Remember that children may progress at different rates. Continuous assessment helps you to identify when attainment groups need to be re-formed, as will happen from time to time. For example, some



children will read silently with sustained concentration and return to it easily after a break, while other children need support to do this.

Progression

As children progress between reading levels, observe how they cope with the increasing level of complexity in terms of both book and learning objectives. Additionally, you may need to evaluate and note the characteristics of individual children. Perhaps some children ask sensible questions about the book, while others rely too heavily on one reading strategy. Children are making good progress when showing sustained interest in the book when reading silently.

Above all, they must show good understanding of the books they are reading, whether fiction or non-fiction, demonstrating this, for example, through their discussion and response. The Reading Response pages at the end of each *Collins Big Cat* book give you an immediate 'way in' to checking overall understanding, and to discussion.

Collins Big Cat assessment support

The Reading Response pages in every *Collins Big Cat* guided reading book offer an immediate assessment opportunity for teachers. They are designed to stimulate children's discussion and recapping of a text which allows you to check and assess children's comprehension of what they have just read.

During each guided reading session, a teacher using the photocopiable **Individual ongoing records** (pp94–97) can note each child's particular weaknesses and strengths, and then identify the necessary action needed to rectify weaknesses and to build on strengths. For example, an improving and confident reader might be offered a

supported extension activity such as internet research. A hesitant reader might require direct teaching of a reading skill, perhaps additional strategies for solving unfamiliar words. Children in either category might benefit from a move to a reading band more closely matched to their attainment level.

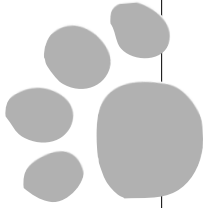
The **Individual ongoing records** are linked to each *Collins Big Cat* book band, and provide generic band objectives. You can check that children reading at any level are meeting band objectives while fulfilling the learning objectives specific to each book.

The **Reading Skills sheets** (pp98–105) provide a method of matching a child's attainment to a suitable book band, and can also be used to check children are reading at the correct level. The sheets should not be used for continuing assessment, but as a periodic check that a child has progressed in various key reading skills. The sheets can be used similarly to reading records, noting intervention or teaching action related to a child's difficulties in acquiring a specific reading skill.

Collins Big Cat's Resources and Records

Manager CD-ROM provides a convenient, efficient and paper-free way to keep records for each child or group's progress and reading history. These can be used to inform the choice of intervention and help with selecting appropriate books to support individual children or groups.

In addition, the **Ongoing Group Record Sheet** (p106) and **Half-Termly Group Assessment Sheet** (p108) allow the teacher to summarise a child's progress over a longer period as well as monitor the progress of each group as a whole. (Written samples showing how these sheets can be used are also provided on pages 107 and 109 respectively.) These can be used in conjunction with **Half-Term Planning Notes** (p110, sample on p111).



Individual ongoing record (Copper/Band 12)

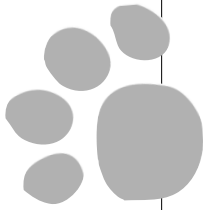
Name _____ Group _____

At Copper look to see if the reader:

- reads independently using phonics, syntax, context and word structure when reading for meaning
- identifies how fiction and non-fiction texts are organised on paper and on screen
- shares and compares reasons for reading preference, extending the range of books read

| Date/book | Session objectives | Specific strengths and weaknesses | Next steps |
|-----------|--------------------|-----------------------------------|------------|
| | | | |
| | | | |
| | | | |
| | | | |





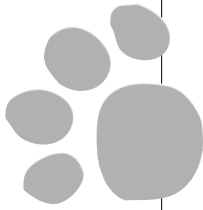
Individual ongoing record (Topaz/Band 13)

Name _____ Group _____

At Topaz look to see if the reader:

- reads silently for preference most of the time
- identifies different text types including mixed genre
- critically evaluates the usefulness of the text

| Date/book | Session objectives | Specific strengths and weaknesses | Next steps |
|-----------|--------------------|-----------------------------------|------------|
| | | | |
| | | | |
| | | | |
| | | | |



Individual ongoing record (Ruby/Band 14)

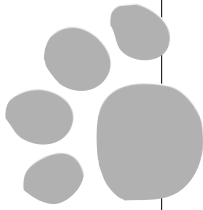
Name _____ Group _____

At Ruby look to see if the reader:

- adapts reading style to suit activity, e.g. close reading for non-fiction
- understands how chapters and paragraphs are used to collect, order and build up ideas
- responds critically to issues raised in stories and relates them to their own experiences

| Date/book | Session objectives | Specific strengths and weaknesses | Next steps |
|-----------|--------------------|-----------------------------------|------------|
| | | | |
| | | | |
| | | | |
| | | | |





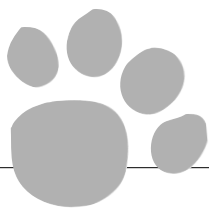
Individual ongoing record (Emerald/Band 15)

Name _____ Group _____

At Emerald look to see if the reader:

- selects when to adapt reading style to suit activity, e.g. scanning and skimming to gain an overview, reading closer to infer detailed information
- explores narrative order including sub-plots and organisation of information texts
- identifies a range of social, moral and cultural issues in a range of texts

| Date/book | Session objectives | Specific strengths and weaknesses | Next steps |
|-----------|--------------------|-----------------------------------|------------|
| | | | |
| | | | |
| | | | |
| | | | |

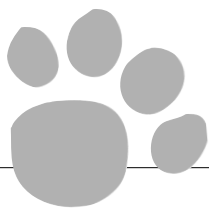


Individual Fiction Reading Skills Sheet (Copper/Band 12)



Name _____ Group _____

| Skill | Score* | Action |
|--|--------|--------|
| Brings previous knowledge to bear upon the text | | |
| Reads silently for extended periods of time | | |
| Understands how writers structure stories using chapters | | |
| When reading aloud shows awareness and understanding of different voices | | |
| Continues to confidently tackle new and tricky words using a range of strategies to infer and make meaning | | |
| Explores underlying themes and ideas | | |
| Recognises how the author uses literary devices to affect the reader | | |
| Discusses characters' motivations, making reference to text and own experience | | |
| Retells story from alternative perspectives | | |
| Compares story setting and plot with other books | | |

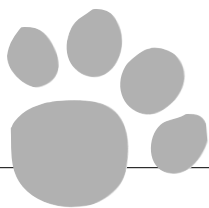


Individual Non-fiction Reading Skills Sheet (Copper/Band 12)



Name _____ Group _____

| Skill | Score* | Action |
|--|--------|--------|
| Reads silently for extended periods of time | | |
| Identifies different text types, e.g. instructions and non-chronological reports and uses these as a model for their own writing | | |
| Confidently tackles unfamiliar vocabulary to infer meaning | | |
| Sustains interest in longer texts | | |
| Scans and skims quickly and easily in order to locate information | | |
| Critically evaluates the usefulness of the text in relation to purpose | | |
| Summarises the main ideas from reading | | |
| Make use of non-fiction features, e.g. uses contents page to scan for information | | |

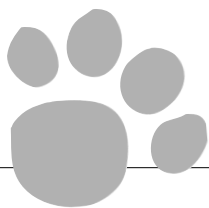


Individual Fiction Reading Skills Sheet (Topaz/Band 13)



Name _____ Group _____

| Skill | Score* | Action |
|--|--------|--------|
| Brings previous knowledge to support inference and deduction | | |
| Prefers to read silently for extended periods of time | | |
| Understands the difference between prose, playscripts and poetry | | |
| Understands how dialogue is punctuated and laid out, and reads with appropriate expression | | |
| Uses knowledge of prefixes and suffixes to tackle unfamiliar words | | |
| Creates detailed mental and visual images of character and setting | | |
| Knows how language is used to create atmosphere and settings | | |
| Compares characters' motivations, making reference to text and own experience | | |
| Uses drama techniques to bring characters to life | | |
| Evaluates stories and justifies preferences | | |

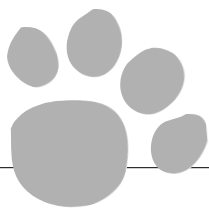


Individual Non-fiction Reading Skills Sheet (Topaz/Band 13)



Name _____ Group _____

| Skill | Score* | Action |
|---|--------|--------|
| Reads silently for preference most of the time | | |
| Identifies different text types, including mixed genres | | |
| Confidently tackles unfamiliar vocabulary to infer meaning | | |
| Sustains interest in longer and more complex texts | | |
| Uses bibliographic knowledge, e.g. recognises how an illustration or diagram relates to accompanying text | | |
| Critically evaluates the usefulness of the text in relation to purpose and audience | | |
| Uses diagrammatic forms to summarise the main points from a passage or text | | |
| Uses an increasing range of devices to retrieve information | | |

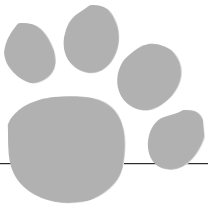


Individual Fiction Reading Skills Sheet (Ruby/Band 14)



Name _____ Group _____

| Skill | Score* | Action |
|--|--------|--------|
| Responds critically to issues raised in stories and relates them to own experience | | |
| Prefers to read chapter books silently for longer periods of time | | |
| Understands how chapters and paragraphs are used to collect, order and build up ideas | | |
| Reads aloud with intonation and expression, taking account of punctuation including commas, dashes, hyphens | | |
| Uses knowledge of word formation and prefixes and suffixes to construct the meaning of unfamiliar words in context | | |
| Interprets the effect of the author's choice of language to create mood, build tension, etc. | | |
| Explores alternative courses of action in stories | | |
| Identifies main characteristics of key characters using information to predict actions | | |
| Selects drama techniques to bring characters to life | | |
| Describes and reviews own reading habits | | |

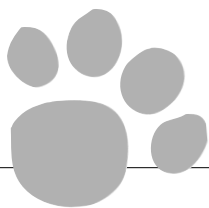


Individual Non-fiction Reading Skills Sheet (Ruby/Band 14)



Name _____ Group _____

| Skill | Score* | Action |
|--|--------|--------|
| Adapts reading style to suit activity, e.g. close reading, scanning or skimming | | |
| Prepares for factual research by evaluating what is known and locating relevant sources to use | | |
| Uses knowledge of word formation to construct meaning of unfamiliar words in context | | |
| Takes part in group discussion on books | | |
| Distinguishes between fact and opinion when reading | | |
| Knows how style and vocabulary are linked to the purpose of the text, e.g. persuasive writing | | |
| Presents ideas from reading to a known audience | | |
| Continues to use information retrieval features independently | | |

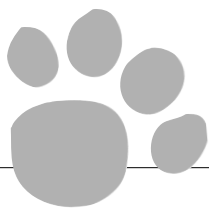


Individual Fiction Reading Skills Sheet (Emerald/Band 15)



Name _____ Group _____

| Skill | Score* | Action |
|--|--------|--------|
| Identifies social, moral or cultural issues in stories | | |
| Enjoys discussing information gleaned from silent independent reading | | |
| Explores narrative order including sub-plots | | |
| Understands how paragraphs are used to build up ideas | | |
| Reads aloud bringing characters to life, creating mood and atmosphere | | |
| Generates alternative words and expressions to describe characters | | |
| Understands how settings influence events and incidents in stories and how they affect a character's behaviour | | |
| Discusses how characters deal with dilemmas in stories | | |
| Recognises how texts are targeted at particular readers | | |
| Describes and reviews own reading habits justifying preferences to an audience | | |

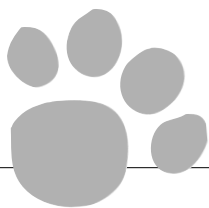
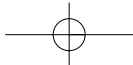


Individual Non-fiction Reading Skills Sheet (Emerald/Band 15)



Name _____ Group _____

| Skill | Score* | Action |
|--|--------|--------|
| Selects when to adapt reading style to suit activity, e.g. scanning and skimming to gain an overview for non-fiction | | |
| Prepares for factual research by setting further questions not answered within the text | | |
| Uses knowledge of an extensive range of prefixes and suffixes to construct meaning of unfamiliar words in context | | |
| Contributes confidently and purposefully to group discussion about reading | | |
| Recognises the point of view being presented in a text | | |
| Describes and reviews own reading habits and preferences | | |
| Presents ideas from reading to a variety of audiences in formal and informal settings | | |
| Continues to use information retrieval features independently | | |



Ongoing Group Record Sheet



Group _____ **Term** _____

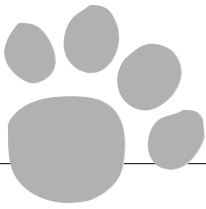
Names:

Skills already attained by children:

Learning targets:

| Week | Book (band) | Focus | Progress towards learning target |
|------|-------------|-------|----------------------------------|
| 1 | | | |
| 2 | | | |
| 3 | | | |
| 4 | | | |
| 5 | | | |
| 6 | | | |





Ongoing Group Record Sheet (Sample)



Group Blue

Term Easter 2007

Names:

Ibrahim, Dani, Jamie, Maria

Skills already attained by children:

- Expresses reasoned opinions about reading and comparing text.
- Reads silently, for extended periods of time.
- Makes use of blurb, chapters and glossary to locate information.

Learning targets:

- ① Confidently tackles unfamiliar vocabulary.
- ② Scans and skims quickly and easily to locate information.
- ③ Empathises with characters and debates moral dilemmas in text.
- ④ Identifies the main points of a text.

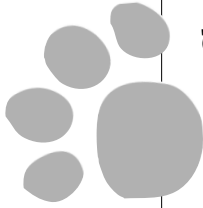
| Week | Book (band) | Focus | Progress towards learning target |
|------|---|---|--|
| 1 | <i>The Monster Joke Book (Copper)</i> | <i>Confidently tackles unfamiliar vocab; Identifies the main points of a text.</i> | <i>All enjoyed reading jokes together ③ Dani and Jamie tackled new words with confidence ③ Ibrahim and Maria needed more support with new vocab ①</i> |
| 2 | <i>Spider McDrew and the Egyptians (Copper)</i> | <i>Confidently tackles unfamiliar vocab; Empathises with characters and debates moral dilemmas.</i> | <i>Good group discussion of Spider's behaviour. Dani expressed herself confidently ⑤ Group read well and shared a good range of strategies for reading artefact names ③ Maria needed help ①</i> |
| 3 | <i>True Life Survival (Copper)</i> | <i>Scans and skims quickly and easily; Identifies the main points of a text.</i> | <i>Jamie and Maria very good at skimming and scanning ③ All remembered to use index and glossary to locate info and summarised content successfully ③ Ibrahim's reading strategies improving ②</i> |
| 4 | <i>Weird Little Monsters (Copper)</i> | <i>Confidently tackles unfamiliar vocab; Identifies the main points of a text.</i> | <i>All enjoyed reading about monsters, tackled weird names successfully ③ and were able to identify the main points of the book ③ Ibrahim and Jamie turned to the summary chart without being prompted ②</i> |
| 5 | <i>Bungleman (Topaz)</i> | <i>Confidently tackles unfamiliar vocab; Empathises with characters and debates moral dilemmas.</i> | <i>All read fluently, Ibrahim and Maria showing good strategies for unfamiliar words ② Group discussed Dennis' dilemma and all were able to support their views with reasoning ③</i> |
| 6 | <i>What Happened to the Dinosaurs? (Topaz)</i> | <i>Scans and skims quickly and easily; Identifies the main points of a text.</i> | <i>Group discussed main points of text using blurb and contents page as a prompt prior to reading ② All were able to skim and scan for information with confidence ③</i> |



Half-termly Group Assessment Sheet

Class _____ Group objectives _____
 Term _____
 Group _____
 Book band _____

| Child's name | Books used and date | Reading | Responding to text | Evaluation and next steps |
|-------------------|-----------------------|---------|--------------------|---------------------------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| Review date _____ | Next objectives _____ | | | |



Half-termly Group Assessment Sheet (Sample)

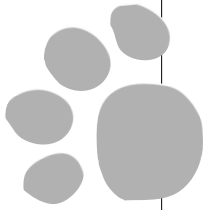
Class 3C
 Term Summer 2007
 Group Yellow
 Book band Ruby

Group objectives Uses knowledge of word formation to construct meaning of unfamiliar words; Deduces characters' reasons for behaviour from their actions and explain how ideas are developed in non-fiction texts.

| Child's name | Books used and date | Reading | Responding to text | Evaluation and next steps |
|--------------|---|--|---|---|
| Paul | <i>The Footbaking Frog</i> 5/6, 12/6 | Fluent reader, uses a range of strategies unprompted. | Good comprehension skills, forthcoming when recapping books and discussing characters' behaviour. | Attained all objectives, ready for Emerald level. |
| Jenny | <i>Stonaway!</i> 19/6, 26/6 | Reads fairly fluently but often needs support with tricky words. | Enjoyed reading and discussing fiction, slightly less confident with non-fiction and recapping main points of text. | Needs more practice at this level - read more Ruby non-fiction books together. |
| Kamal | <i>Oceans Alive</i> 3/7, 10/7 | Fluent reader, self-corrects when he makes mistakes | Enjoys skimming non-fiction to find information to answer questions but is less interested in fiction. | Draw parallels between paired fiction and non-fiction titles to stimulate interest. |
| Elisa | <i>The Gargling Giraffe</i> 17/7, 24/7 | Reads fluently using a range of strategies. | Not forthcoming in group discussion although engages with text and shows good understanding when prompted. | Offer support and encouragement during group discussion to build her confidence. |

Review date 1st Aug 2007

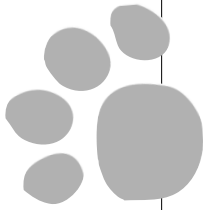
Next objectives Distinguishes between fact and opinion when reading; Explain how writers use figurative and expressive language.



Half-termly Planning Notes

Class _____ Term _____ Group _____

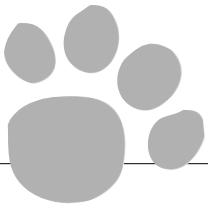
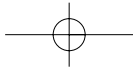
| Session sequence | Session 1 | Session 2 | Session 3 | Session 4 | Session 5 | Session 6 |
|------------------------|-----------|-----------|-----------|-----------|-----------|-----------|
| Book title | | | | | | |
| Getting started | | | | | | |
| Reading and responding | | | | | | |
| Returning to the book | | | | | | |
| Checking and moving on | | | | | | |



Half-termly Planning Notes (Sample)

Class 3C Term 3 Group Yellow

| Session sequence | Session 1 | Session 2 | Session 3 | Session 4 | Session 5 | Session 6 |
|------------------------|---|--|--|--|---|--|
| Book title | <i>The Footballing Frog</i> | <i>The Footballing Frog</i> | <i>Stowaway!</i> | <i>Stowaway!</i> | <i>Oceans Alive</i> | <i>Oceans Alive</i> |
| Getting started | Write words from the book on the whiteboard and encourage discussion of content. Look at pp2-3 and discuss the prince's likes and dislikes. | Recap the story so far as a group. | Discuss the Tudors and what group knows about Francis Drake. Discuss his voyage and show children on a map. | Recap the story so far as a group | Discuss the oceans and the threats to wildlife. Make a list together of ways we can help prevent pollution. | Recap the issues raised in the book. |
| Reading and responding | Children to read chapters 1 and 2 to themselves then discuss Chuck's behaviour as a group. Listen in to each child in turn. | Group continues reading to the end of the story silently. Listen to each child to check their treatment of dialogue. | Children to read chapters 1 and 2 in pairs supporting each other with tricky words. | Children read silently using context questions to help them with unfamiliar words. | Children take a chapter each and as they read, make notes to report back to the group. | Children read to the end of the book silently. |
| Returning to the book | Children discuss what they think will happen to Chuck. | Investigate the main events in each chapter and reward on a chart to show build up in plot. Lead pp46-7 together. | Children take it in turns to recap the plot so far. Ask them questions about Dickon's character and check their reasoning. | Group discussion about whether Dickon should have got on the ship and how Drake's attitude towards him changed, and why. | Each child reports back to the group on their chosen chapters. Support children as necessary. | Go back to the original list and check if problems and solutions suggested were correct. Add more information gathered from reading. |
| Checking and moving on | (next session) | Discuss the morals of this story and discuss other stories with morals. Make a display of what Chuck learned. | (next session) | Children create a storymap of Drake's voyage with pictures of the places visited. | (next session) | Children role-play marine scientists and each pick a problem and solution from the board to present to the class. |



Book Review Sheet



Book title _____

Author _____

Fiction

Non-fiction

This book includes:

contents

illustrations

diagrams

chapters

captions

tables

photographs

glossary

index

What this book is about:

What I thought about this book and why:

Who would like this book and why:

The book I'm going to read next:

