



# **Collins Big Cat**

# **Assessment and**

# **Support Guide F**

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.

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# 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?



*The Golden Turtle and Other Tales*



## 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.



*Great Greek Myths*



## 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 1990s 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 18 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.



*Fearless Flynn and other tales*

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

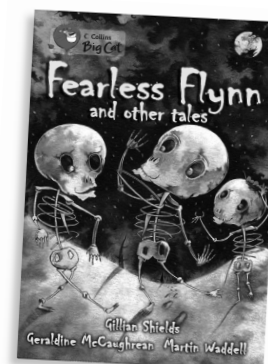


## Collins Big Cat

*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 four to 11. Moreover, they are levelled into a readability sequence to support teachers working on the book-match principle, whether for guided or independent reading.

## Language

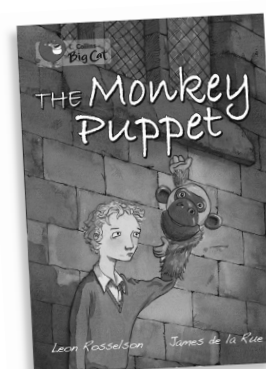
We have gone to great lengths, through extensive trialling with children and teachers, to ensure that the language used in every book is as close to a child's natural language as possible, to support their developing confidence in reading. Design and illustration have also been trialled, ensuring that the books build in factors that make the act of reading more accessible and that act as a safeguard against "getting it wrong". In *Moving Out*, a narrative set in post-World-War-II Britain, the language of the *Eagle* comic's hero Dan Dare evokes the sci-fi preoccupations of the period. Similarly, *The Traveller's Guide to the Solar System* is written in a style which looks forward from the present to a time when space travel will be as common as European package holidays are now.



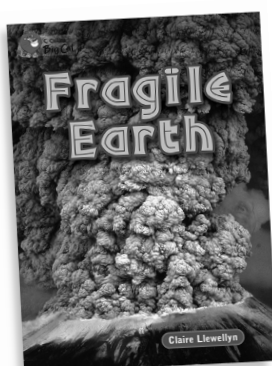
Fantasy stories

## Story genres

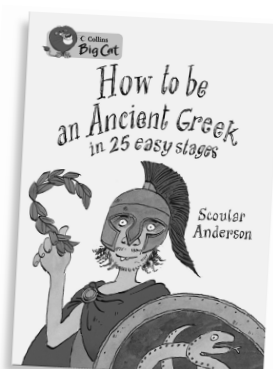
*Collins Big Cat* provides a full range of reading through different genres, from traditional tales, fantasy and stories set in the past to jokes and humorous stories. And from non-fiction explanations and instructions to recounts and persuasive texts. This range gives children a broad, exciting and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



Mystery story



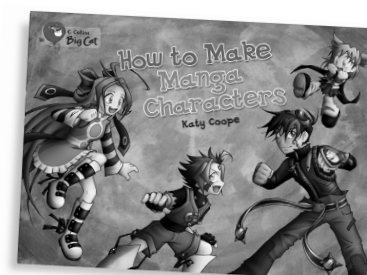
Non-chronological report



Information text



Stories from other cultures



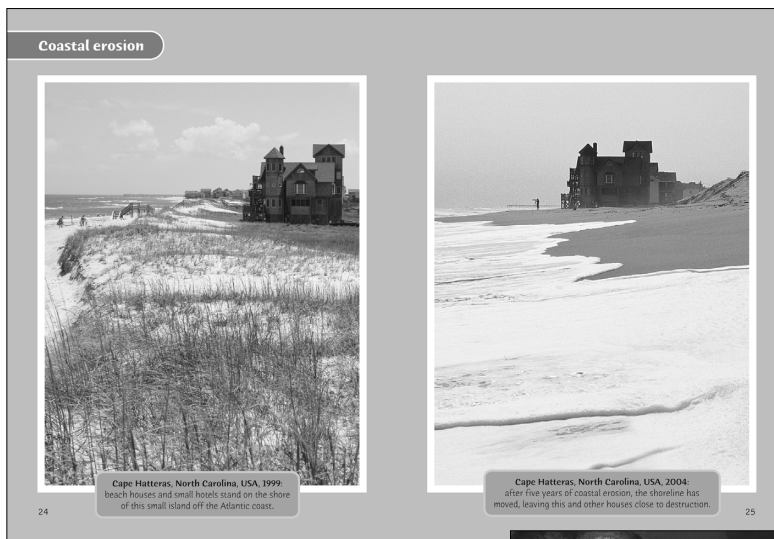
Instruction book





## 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 *Fragile Earth* where pairs of photographs reveal stunning and often alarming comparisons of changing landscapes over relatively short periods of time. These images speak for themselves.



*Fragile Earth*



*Fragile Earth*

## 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 with, for example, *How to be a Tudor in 20 easy stages* at Ruby and *How to be an Ancient Greek in 25 easy stages* at Sapphire. There are fiction and non-fiction linked themes running



"Flipping cars!" said Philip. "There's one comes along practically every minute nowadays."

"That was a Jaguar Mark VII," said Barry, gazing after it, wistfully. "The new model. Cor! Wouldn't it be great to ride in one of them."

"It'd be all right," said Philip grudgingly, as they split up to go home.

The flat was hung round with so much washing that there was hardly anywhere to sit. Mum flung up her hands at the sight of him.

"I just don't know how you manage to get your knees so grubby!" she exclaimed. "Oh, and the copper's broken again so there's no hot water!"

When Dad got home Philip was squatting in a kettleful of hot water in the tub in front of the fire.

"Oh, what an awful day!" wailed Mum.

Dad hugged her. "Never mind," he said, "when we've got our own house we'll buy a washing machine."

"But that's months in the future!" said Mum.

"If it ever happens," said Nan, sourly. "Anyway, damp air's good for the lungs, everyone knows that. Even better than smoking."

Dad winked at Philip.

"Well, whatever happens, we definitely need a treat," he said. "A proper tonic. I'll tell you what, I'll get us tickets for the Festival of Britain exhibition. It opens at the beginning of May. Then we'll *really* be able to see what the future holds."

38 39

*Moving Out*

through the levels. At Sapphire, for instance, *The Ultimate World Quiz* gives an array of fascinating facts about our planet, while *The Golden Turtle and Other Tales* explores different cultures through three stories set in different places around the world. *Moving Out* examines day-to-day life in post-World-War-II Britain for a family in London, and *Hard Times* looks at life as a Victorian.

Many girls worked in match factories, dipping matchsticks into phosphorus all day. The fumes from the chemical were poisonous and over time they caused a disease called "phossy jaw", which ate away at the girls' jawbones.

Sheffield, in Yorkshire, had a busy industry of cutlery factories. Children worked on the grinding wheels, making knives, forks and spoons. They breathed in metal dust, which made them cough and gave them lung diseases.

Nail-making workshops took children from the age of seven. One child had the job of working the bellows to keep the fire going. Others stood at the benches hammering out hundreds of nails every day. Boys would also work the bellows in a blacksmith's forge.

**FACT**  
The 1833 Factory Act banned children under nine from working in textile mills. It limited the working day to eight hours for nine- to 13-year-olds.

a skull showing the damage done by "phossy jaw"

inside a match factory

in a blacksmith's forge

33

*Hard Times*

**Reading response activity**

*Collins Big Cat* books, fiction and non-fiction, include a unique reading response activity at the end, for example, a story map, a newspaper article, a storyboard, a map 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.

**The Sentinel**  
We give you the facts  
**Boy foils skeleton attack**  
A boy was recovering last night after an alleged attack by three skeletons on a country road. According to the boy, police spokesman warned they attempted to kidnap him, but he escaped by fighting them off. The police are investigating the incident although their enquiries are hampered by recent heavy snow falls. Praising the boy's courage, a general public not to take matters into their own hands. Any sightings of skeletons should be reported to the appropriate authorities.

**Dalkey Evening News**  
What's happening near you  
**Local boy fights three skeletons**  
A Dalkey lad known locally as "Fearless" Flynn was coming home on Thursday night along Fright's Lane when he was attacked by three skeletons. "I tied them in knots!" the young hero told our reporter. "You should have heard their bones rattle!" We look forward to hearing more from this lad. Maybe he will be joining the Dalkey Reds in their next fixture against the Blues!

IN FIGHTING FORM: "Fearless" Flynn outside Dalkey Football Club

**Daily Wail**  
The BIGGEST stories - the LATEST scoops!  
**What a load of old bones!!!**  
A boy claimed to have beaten off three bony skeletons last night. "I made drumsticks of the lot of them!" said "Fearless" Flynn. "And their horse! He was sooo big he went right to the moon. So I gave him a sugar lump!" But Flynn's new girlfriend, stunning Caitlin O'Connor, poured cold water on the idea. "Fearless? No way! He's TERRIFIED even of spiders!" "Fearless" Flynn's girlfriend Caitlin

54 55

*Fearless Flynn and other tales*



## 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:

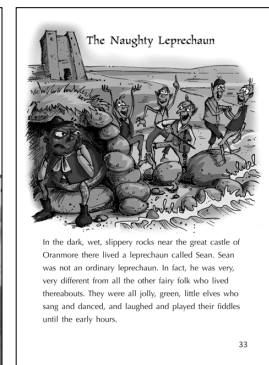
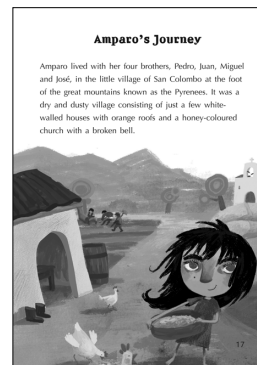
- no sentences are split by page breaks
- avoidance of short lines of text which could be easily "missed"
- a variety of suitable fonts at all levels so that children encounter print in different forms
- extensive use of ellipses ( ... ) to encourage anticipation and prediction (children love them!).

A vital consideration in *Collins Big Cat* books for nine-11 year olds is their readability gradings, which follow this pattern:

Band	Approximate age	Year/Scottish Year	National Curriculum level
Sapphire	nine to ten	5/P6	Working towards 4
Diamond	ten to 11	6/P7	Working within 4

## And finally ...

Take a look at *The Golden Turtle and Other Tales*, a trio of stories from world cultures by Gervase Phinn – "the James Herriot of northern primary schools". The first is set in Japan, the second in Spain and the third in Ireland. In each the illustrations reflect locations and themes extremely sensitively. Similarly, *Hard Times* gives children another cultural perspective in the examination of the working lives of children in the Victorian era through engravings, photos and paintings of the time. The book culminates in a section showing children who have to work to survive in today's world.



*The Golden Turtle and Other Tales*



*Hard Times*

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 29**

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 interest 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 30 to 41**

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 42 to 49**

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 Copper to Diamond 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 nine to 11, turn to page 42.



**Ideas for guided reading**

**Learning objectives:** compare different types of narrative texts (traditional stories and folk tales) and identify how they are structured; explore how writers use language for comic and dramatic effects; tell a story using notes designed to use techniques such as repetition, recap and humor.

**Curriculum links:** Geography: Progress to the world; Citizenship: Choices; Living in a diverse world.

**Interest words:** folk tale; Quorn; leprechaun; mischievous; blinning; whinged.

**Resources:** picture of a leprechaun; large whiteboard or screen.

**Getting started**

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

- Read the title and blurb on the front and back covers. Discuss what may happen in folk tales, and whether they are likely to be fact or fiction. Ask the children what other folk tales they have read.
- Focus on the story table. The Naughty Leprechaun. Show a picture of a conventional leprechaun. Ask children what they know about leprechauns and where they come from.
- Read the first part of the story and the description of Sean. Pause at the end of p38 and ask children to predict the naughty things that Sean will do to the rabbit hole, and what may happen to him in the end.

**Reading and responding**

- Model reading the rabbit incident aloud, using different voices and strong expressions. Have the children's predictions right? Ask children to read the story aloud as a group to p41.
- As a group, recount the events so far, introducing some of the repeated language ("It wasn't me," "I had the naughty leprechaun").
- Note the features that help to make this a folk tale: repetition of events, repetition of language, animals who talk.
- Ask children to continue reading to the end of the story.

**Returning to the book**

- Discuss any more ideas about the features of folk tales that the ending has raised (Sean tumbling over the back, learning a lesson).
- Explain that children will prepare an oral retelling of the story. Model how to skim through the story and find the repeated sentences that they might use in their story.
- Write the repeated sentences on a whiteboard or screen and rehearse saying them together.
- Using the storyboard poster on pp54-55, identify and list the key events in the story on a whiteboard or screen to use when retelling the story.

**Checking and mowing on**

- Plan an oral retelling. Ask children to choose roles (Sean, swan, rabbit, squirrel, Mrs Mullerkey, narrator).
- Discuss how to make the oral retelling powerful. Focus on a strong beginning and ending and use of repetition.
- Read the other tales and devise ways to retell these stories (e.g. radio play, series of narrated PowerPoint).
- Research folk tales from around the world using ICT. Locate stories on a world map.
- Create a storyboard to visually prompt the oral retelling.

**Reading more**

Faeries Flynn and other tales (Diamond/Rand 17) is a book of short stories.



To look at a range of assessment techniques to help you identify the needs of individuals or groups, turn to page 48.



# 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

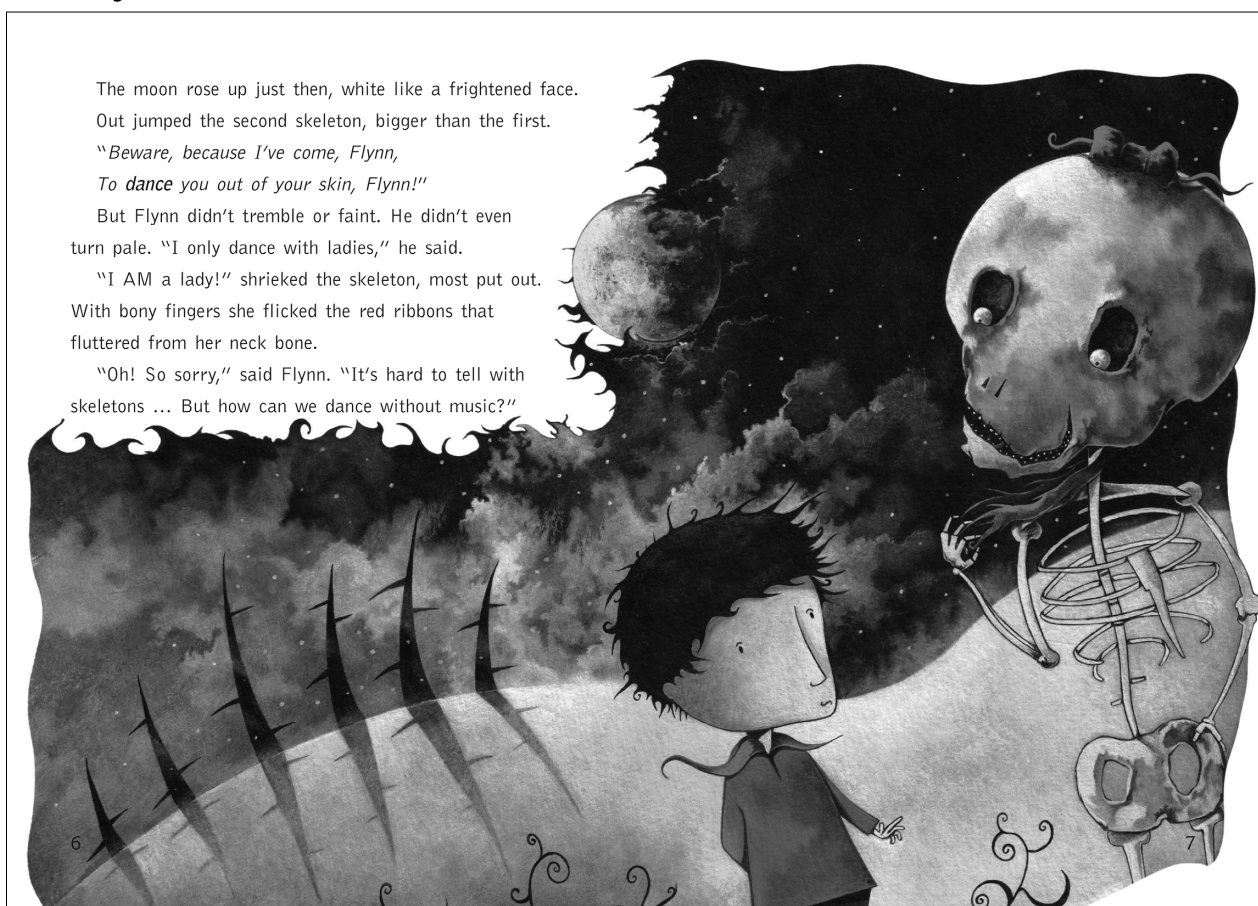
*Collins Big Cat* offers an equal split between fiction and non-fiction books and a wide variety of genres and text types – e.g. humorous stories, traditional stories, rhyming stories, non-chronological reports and recounts. At each level is a pair of fiction and non-fiction books on related themes,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

### *Fearless Flynn and other tales*

The moon rose up just then, white like a frightened face.  
Out jumped the second skeleton, bigger than the first.  
"Beware, because I've come, Flynn,  
To dance you out of your skin, Flynn!"  
But Flynn didn't tremble or faint. He didn't even  
turn pale. "I only dance with ladies," he said.  
"I AM a lady!" shrieked the skeleton, most put out.  
With bony fingers she flicked the red ribbons that  
fluttered from her neck bone.  
"Oh! So sorry," said Flynn. "It's hard to tell with  
skeletons ... But how can we dance without music?"



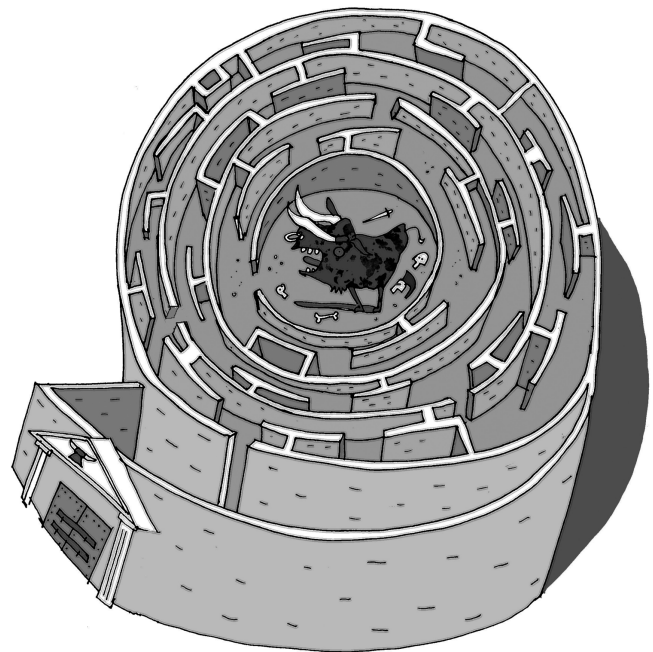


## Rich illustrations

*Collins Big Cat* books are illustrated by leading children's illustrators, including Nick Butterworth, Shoo Rayner, Julian Mosedale, 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.




*Great Greek Myths*

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

*Longer, more complex sentences may include some specialist vocabulary.*

**Where is the longest wall in the world?**

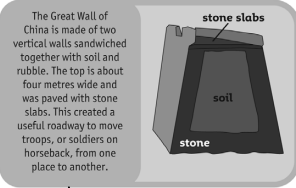
Can you imagine a wall so long that it would stretch from London in the UK to Chicago in the USA? Well, the *Great Wall of China* is just such a wall. It stretches about 6,400 kilometres through the mountains and deserts of northern China. It's the longest wall in the world.



**Did you know?**  
It's often said that the Great Wall of China can be seen from the Moon. This is untrue, although the Wall can be seen by satellites far above the Earth.

The enormous structure was built by slaves. Work on it began over 2,200 years ago by order of the first Chinese emperor, Shi Huangdi. He hoped that the Wall would keep out invaders who threatened China from the north. Later emperors continued the work on the Wall. In truth, it's not one single wall, but a number of different walls joined together. Along its length are 25,000 square watchtowers. These were manned by Chinese guards, who watched the desolate hills for signs of danger. Signals were sent to warn of an attack – either by smoke, during the day, or by fire, at night.

**Did you know?**  
Each year, a marathon is held along the Great Wall of China. With its steep climbs and stairways, the Wall is a gruelling challenge for athletes.



The Great Wall of China is made of two vertical walls sandwiched together with soil and rubble. The top is about four metres wide and was paved with stone slabs. This created a useful roadway to move troops, or soldiers on horseback, from one place to another.

*The Ultimate World Quiz*

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

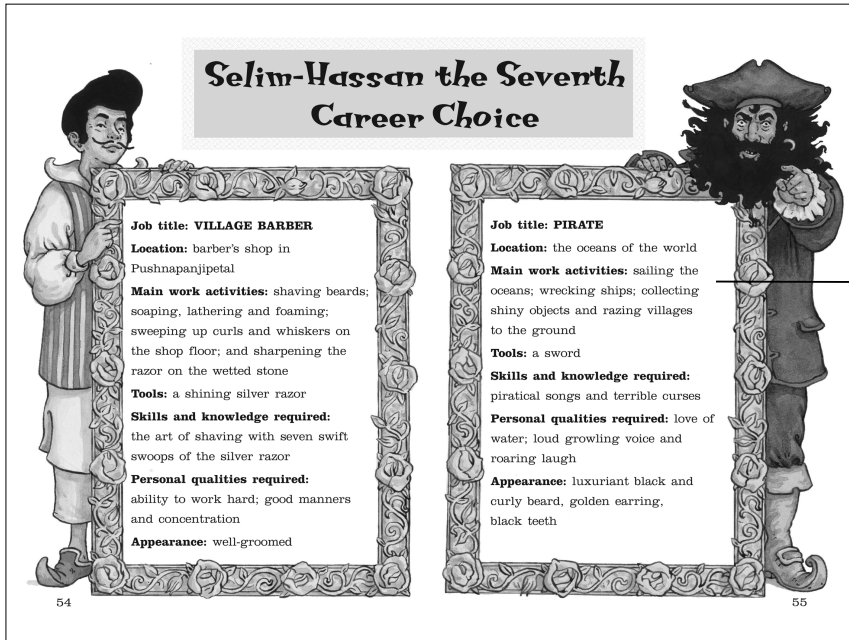


## Reading response activity

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 newspaper articles, 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.

*Selim-Hassan the Seventh and The Wall*



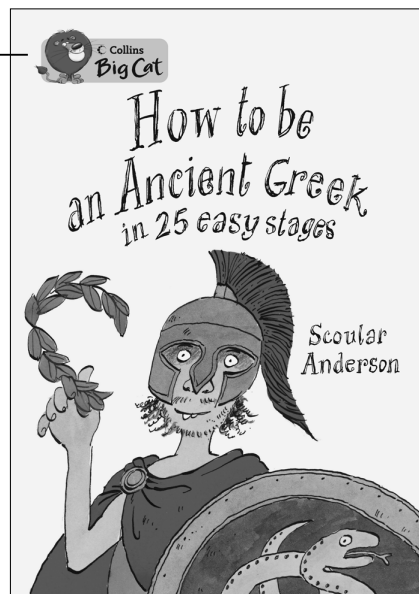
*These career profiles prompt children to express opinions about the choices made in the book and consider the consequences of actions.*

## 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 Copper–Diamond 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.*

## Great Greek Myths

### Ideas for guided reading

**Learning objectives:** compare different types of narrative and information texts and identify how they are structured; infer writers' perspectives from what is written and what is implied; explore how writers use language for comic and dramatic effects; use and explore different question types

**Interest words:** labours, mortal, oracle, arrowhead, marathon, hydra, minotaur, Hades, underworld, Cerberus

**Resources:** question cards: Who? What? Why? Where? When? How?, picture of the hydra and the minotaur

**Curriculum links:** History: Who were the Ancient Greeks?, How do we use Ancient Greek ideas today?

#### Getting started

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

- Read the title and blurb on the front and back covers. Ask if anyone knows any characters from the Greek myths. Introduce the hydra and the minotaur as examples.
- Discuss and explain what the word "myth" means.
- Read the contents together. Model and remind children to use a range of strategies to read new and tricky words.
- Explain that you are going to read about the labours of Herakles. Ask children to predict what a "labour" might be.

#### Reading and responding

- Read pp2-3 to the children. Discuss the tone of the narrative voice. Is it funny or serious? Formal or informal? Approving or disapproving of Herakles? Ask children to give reasons for their ideas.
- In pairs, ask children to read to p10 to find out how Herakles defeats the lion of Nemea. Discuss the narrative voice and ask for examples of humour and dramatic language.

- Divide children up so that they each read about one of the following labours: the hydra (pp10-13), the stinking stables (pp14-17), the minotaur (pp18-20), the flesh-eating mares (pp22-24) the golden apples (pp25-28) and Cerberus (pp28-31).

#### Returning to the book

- Ask children to recount their labour to the group using dramatic language. Have a competition to see who can be the most dramatic.
- Debate which labour was the most dangerous. Help children to support their ideas by referring to the stories.
- In pairs, ask children to read the interview on pp54-55 aloud, taking the roles of JRD and Herakles.

#### Checking and moving on

- In pairs, plan to interview King Eurystheus for his side of the story. Plan a set of questions and create question cards as prompts.
- Hot seat children as King Eurystheus using the question cards.
- Read the other myths in the book and research Greek myths using the Internet.
- Make fact files for the mythical beasts included in the stories.

HYDRA	MINOTAUR	CERBERUS
<ul style="list-style-type: none"> <li>• nine-headed, man-eating monster</li> <li>• blazing eyes and spitting tongues</li> <li>• lives on the coastland</li> </ul>	<ul style="list-style-type: none"> <li>• gigantic Cretan bull</li> <li>• razor-tipped horns</li> <li>• lives in a maze</li> </ul>	<ul style="list-style-type: none"> <li>• three-headed hound of hell</li> <li>• sharp, vicious teeth</li> <li>• guards the gates of Hades</li> </ul>

#### Reading more

*How to be an Ancient Greek* (Sapphire/Band 16) is an information book about the Ancient Greeks.

### 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 Sapphire and Diamond books

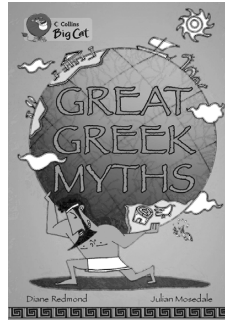
This guide contains book-by-book details and planning notes for all *Collins Big Cat* guided reading books from book bands Sapphire and Diamond.

The chart opposite directs you to the right page for information and PCMs for all the Sapphire and Diamond guided reading books. To find a short text summary, learning objectives, interest 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 12 and they start on page 30.

## Fiction

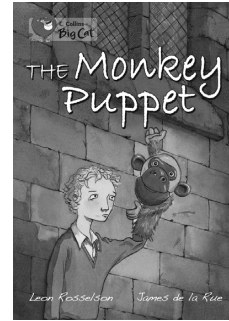
### Sapphire / Band 16

#### Great Greek Myths



Fiction  
 Info **20**  
 PCM **1**  
 Three traditional tales

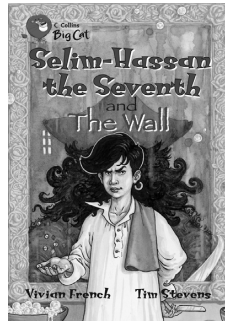
#### The Monkey Puppet



Fiction  
 Info **20**  
 PCM **2**  
 A mystery story

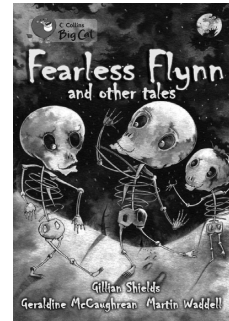
### Diamond / Band 17

#### Selim-Hassan the Seventh and The Wall



Fiction  
 Info **24**  
 PCM **7**  
 Two stories from other cultures

#### Fearless Flynn and other tales

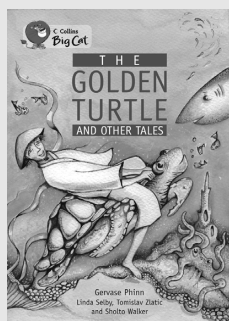


Fiction  
 Info **24**  
 PCM **8**  
 Three fantasy stories



Fiction/non-fiction topic-linked	Non-fiction
----------------------------------	-------------

### The Golden Turtle and Other Tales



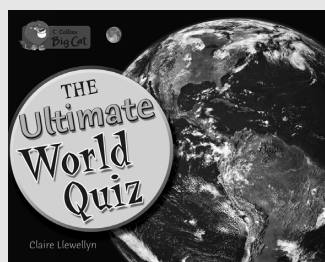
Fiction

Info **20**

PCM **3**

Three stories from other cultures

### The Ultimate World Quiz



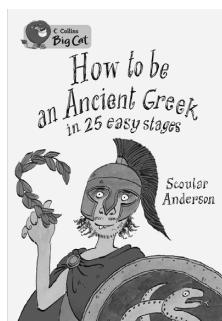
Non-fiction

Info **22**

PCM **4**

An information book

### How to be an Ancient Greek



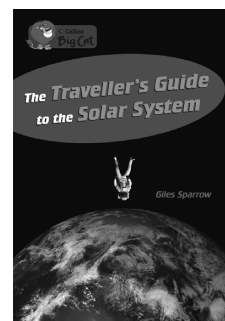
Non-fiction

Info **22**

PCM **5**

An information book

### The Traveller's Guide to the Solar System



Non-fiction

Info **22**

PCM **6**

A non-chronological report

### Moving Out



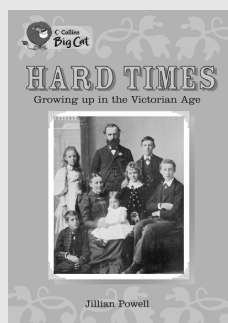
Fiction

Info **24**

PCM **9**

A story set in the past

### Hard Times



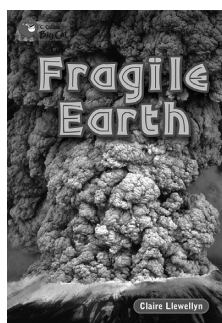
Non-fiction

Info **26**

PCM **10**

A non-chronological report

### Fragile Earth



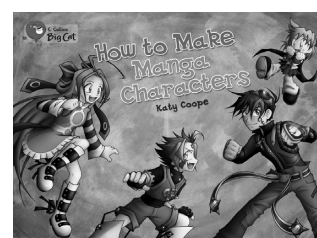
Non-fiction

Info **26**

PCM **11**

A non-chronological report

### How to Make Manga Characters



Non-fiction

Info **26**

PCM **12**

An instruction book

Book band	About the book	Text type	Curriculum links
Sapphire / Band 16	<p><b>Great Greek Myths</b></p> <p><i>Diane Redmond and Julian Mosedale</i></p>  <p>Three well-known Greek myths are humorously recounted in this book of traditional tales. Herakles has to show great bravery, strength and courage to overcome the challenges he is set; Theseus kills the minotaur with the help of a cunning idea; and Daedalus and Icarus have a clever plan to escape the maze where they are imprisoned. Children can explore how the narrative voice is designed to make the book appealing by considering how humour and drama are injected into each story. The magazine interview with Herakles on pages 54 and 55 offers a modern approach to an age-old tale.</p>	Three traditional tales	History: Who were the Ancient Greeks?, How do we use Ancient Greek ideas today?
	Sapphire / Band 16	<p><b>The Monkey Puppet</b></p> <p><i>Leon Rosselson and James de la Rue</i></p>  <p>This mystery story begins with a familiar school setting, but it is soon clear that there is something strange about the new boy, Mark, who will only speak through his monkey puppet. When Daniel is asked to look after him, he is unsure, but he has no idea how dangerous things will become. This suspense-filled story will help children to reflect on how the author is arousing feelings of empathy, as well as using techniques to create dramatic effects. The story cards provided on pages 54 and 55 can be used to explore how authors structure and use settings to create suspense within mystery stories.</p>	A mystery story
Sapphire / Band 16		<p><b>The Golden Turtle and Other Tales</b></p> <p><i>Gervase Phinn and Linda Selby, Tomislav Zlatić and Sholto Walker</i></p>  <p>In these three entertaining folk tales from around the world, characters encounter a range of testing challenges and events. A poor fisherman must decide what to do when he catches a valuable golden turtle; Amparo, a little Spanish girl with a fierce spirit, must overcome great danger to find a way for her and her brothers to pay their debts; a naughty leprechaun causes mischief wherever he goes, but learns a valuable lesson when he finds himself without any friends when he needs them most. A "Wanted" poster on pages 54 and 55 supports children as they develop the ability to recount key events and information from each story. This title is paired with <i>The Ultimate World Quiz</i> by Claire Llewellyn.</p>	Three stories from other cultures

## Learning objectives

## Interest words

## Related resources

### *Primary Framework objectives Year 5*

Speaking: Use and explore different question types and different ways words are used, including in formal and informal contexts.

Understanding and interpreting texts: Compare different types of narrative and information texts and identify how they are structured; Infer writers' perspectives from what is written and what is implied; Explore how writers use language for comic and dramatic effects.

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

labours,  
mortal, oracle,  
arrowhead,  
marathon,  
hydra, minotaur,  
Hades,  
underworld,  
Cerberus

**PCM 1:** Children are asked to design a fact file for a new creature.

### *Primary Framework objectives Year 5*

Drama: Reflect on how working in role helps to explore complex issues.

Understanding and interpreting texts: Compare different types of narrative and information texts and identify how they are structured; Explore how writers use language for comic and dramatic effects.

Engaging with and responding to texts: Compare the usefulness of techniques such as visualisation, prediction and empathy in exploring the meaning of texts.

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

conceited,  
confiscate,  
sinister,  
concocting,  
ventriloquist,  
intervened,  
silhouetted,  
mesmerised,  
evading

**PCM 2:** Children are asked to record the thoughts of Mark and Daniel.

### *Primary Framework objectives Year 5*

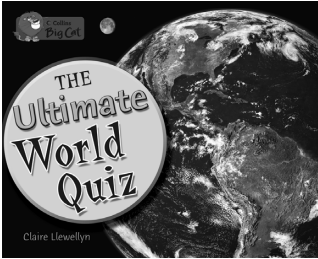
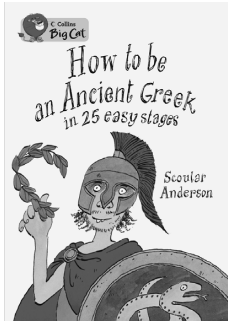
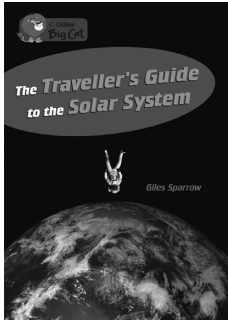
Speaking: Tell a story using notes designed to cue techniques, such as repetition, recap and humour.

Understanding and interpreting texts: Compare different types of narrative and information texts and identify how they are structured; Explore how writers use language for comic and dramatic effects.

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

folk tale,  
Oranmore,  
leprechaun,  
mischievous,  
billowing,  
whimpered

**PCM 3:** Children complete a planning chart for retelling a folk tale.

Book band	About the book	Text type	Curriculum links
Sapphire / Band 16	<p><b>The Ultimate World Quiz</b></p> <p><i>Claire Llewellyn</i></p>  <p>This stunning information book is full of fascinating facts about the world and is structured using a range of questions that will interest and provoke discussion. Written information is supported with stunning photography, illustrations and <i>Did you know?</i> boxes to give further meaning and raise additional questions. Contents are organised by continent, so children will develop their geographical knowledge as they read from each section. On pages 54 and 55, a world map shows the places described in the book and helps children to recall and review their reading. The glossary and index on pages 52 and 53 allow children to use retrieval devices to practise locating and appraising information quickly and effectively. This title is paired with <i>The Golden Turtle and Other Tales</i> by Gervase Phinn.</p>	An information book	Geography: Passport to the world
	Sapphire / Band 16	<p><b>How to be an Ancient Greek</b></p> <p><i>Scoular Anderson</i></p>  <p>In this humorous and entertaining book, topics range from the extreme sports that the Ancient Greeks enjoyed to the legacy of the Ancient Greeks found in our language today. The information is presented clearly, using labelled diagrams and lively, fun illustrations to support a range of readers. The book also includes the full range of retrieval devices (contents, index and glossary) to support children as they learn to search for, and locate, information.</p>	An information book
Sapphire / Band 16		<p><b>The Traveller's Guide to the Solar System</b></p> <p><i>Giles Sparrow</i></p>  <p>Readers are transported to the Solar System as they become holiday-makers in outer space. Having considered health and safety and travel options, readers visit different planets, comets and asteroids to learn about each planet and its associated phenomena. Amazing illustrations and <i>Did you know?</i> boxes support the written information. Children can be encouraged to raise questions prior to reading to support information retrieval. As each planet is reported in turn, children can research and debate where they would like to travel to and why. The Solar System must-sees chart on pages 54 and 55 can be used to stimulate this discussion.</p>	A non-chronological report

## Learning objectives

## Interest words

## Related resources

### *Primary Framework objectives Year 5*

Speaking: Use and explore different question types and different ways words are used, including in formal and informal contexts.

Understanding and interpreting texts: Make notes on and use evidence across a text to explain events or ideas; Compare different types of narrative and information texts and identify how they are structured.

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

arid, canopy,  
headland,  
migrate,  
molten, plains,  
probes

**PCM 4:** A template for a true or false quiz for children to create for friends or family.

### *Primary Framework objectives Year 5*

Drama: Use and recognise the impact of theatrical effects in drama.

Understanding and interpreting texts: Make notes on and use evidence from across a text to explain events or ideas; Compare different types of information texts and identify how they are structured.

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

besieged, feat,  
fortified, frieze,  
migrated,  
pediment,  
recite, sacred

**PCM 5:** A comparison chart template for children to note the differences between life in Ancient Greek times and life today.

### *Primary Framework objectives Year 5*

Group discussion and interaction: Plan and manage a group task over time using different levels of planning.

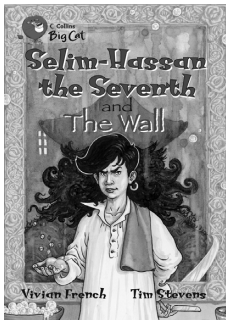
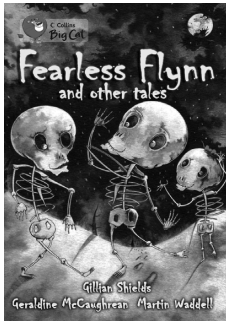
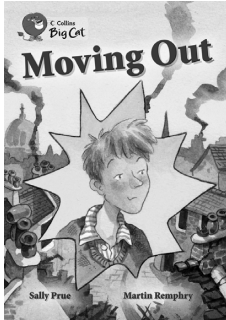
Understanding and interpreting texts: Make notes on and use evidence from across a text to explain events or ideas.

Engaging with and responding to texts: Reflect on reading habits and preferences and plan personal reading goals.

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

asteroids,  
atmosphere,  
gravity,  
meteorite, orbit,  
protoplanets,  
satellite, Solar  
System,  
supernova

**PCM 6:** A fact file template for children to complete for one of the Solar System destinations.

Book band	About the book	Text type	Curriculum links
Diamond / Band 17	<p><b>Selim-Hassan the Seventh and The Wall</b></p> <p><i>Vivian French and Tim Stevens</i></p>  <p>Two magical tales from far-off lands are recounted in these exotic stories. Through an unpleasant encounter, Selim-Hassan learns to value his father's work and profession, while Little Rabbit shows the true bravery and spirit of a daughter and granddaughter as she climbs the Great Wall of China to return her grandmother to her birthplace. These tales are recounted from the third and first person and provide the opportunity to explore different ways of structuring and retelling stories. A career choice chart for Selim-Hassan on pages 54 and 55 can be used to stimulate debate and discussion.</p>	Two stories from other cultures	Geography: Passport to the world; Citizenship: Living in a diverse world
Diamond / Band 17	<p><b>Fearless Flynn and other tales</b></p> <p><i>Gillian Shields, Geraldine McCaughrean and Martin Waddell</i></p>  <p>Three spooky stories are dramatically retold in this suspense-filled chapter book. Fearless Flynn battles with skeletons; Tom is changed forever by witnessing something very strange at night; and thirteen crows bring disaster wherever they are sighted. Children will enjoy recounting these and other spooky tales as they explore the different structures and features used by authors as they create suspense in their stories. Each tale is structured using chapters or repetition which will help young readers to plot the stories visually and experiment with recounting them orally. A newspaper recount section on pages 54 and 55 models how stories can be interpreted in different ways.</p>	Three fantasy stories	Music: Stars, hide your fires – Performing together
Diamond / Band 17	<p><b>Moving Out</b></p> <p><i>Sally Prue and Martin Remphry</i></p>  <p>It is post-war Britain and Philip's family has to decide whether to leave London for a New Town or not. Philip finds himself in the middle of this dilemma: his nan wants to stay in London, and his parents want to leave for a new beginning. Children will see both sides of the argument as they read about Philip's adventures. Reasons for staying and going are presented on pages 54 and 55 and readers can use this resource to support discussion and debate. As well as being historically accurate and informative, this chapter book will support the reading skills of inference and deduction as readers understand each character's motives and attitudes to moving. This title is paired with <i>Hard Times</i> by Jillian Powell.</p>	A story set in the past	History: How life in Britain has changed since 1948; Citizenship: Moving on, Choices



## Learning objectives

## Interest words

## Related resources

### *Primary Framework objectives Year 6*

Speaking: Use the techniques of dialogic talk to explore ideas, topics or issues.

Understanding and interpreting texts: Understand how writers use different structures to create coherence and impact.

Engaging with and responding to texts: Sustain engagement with longer texts, using different techniques to make the text come alive.

Scottish 5–14 Strands: Listening, Talking, Reading, Writing, Levels D–E

luxuriant,  
piratical,  
illustrious,  
ancestor,  
monstrous,  
barricade,  
tedious

**PCM 7:** A storyboard template for children to record the key moments of one of the stories.

### *Primary Framework objectives Year 6*

Drama: Devise a performance considering how to adapt the performance for a specific audience.

Understanding and interpreting texts: Understand how writers use different structures to create coherence and impact.

Engaging with and responding to texts: Sustain engagement with longer texts, using different techniques to make the text come alive.

Scottish 5–14 Strands: Listening, Talking, Reading, Writing, Levels D–E

ambusher,  
xylophone,  
toboggan

**PCM 8:** Children are asked to record the thoughts of each of the three skeletons when they meet Fearless Flynn.

### *Primary Framework objectives Year 6*

Speaking: Use a range of oral techniques to present persuasive arguments and engaging narratives.

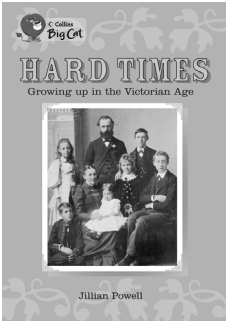
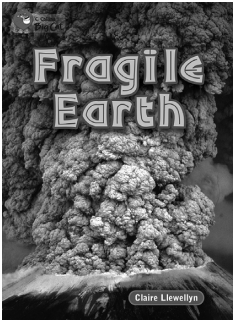

Understanding and interpreting texts: Understand underlying themes, causes and points of view.

Engaging with and responding to texts: Sustain engagement with longer texts, using different techniques to make the text come alive.

Scottish 5–14 Strands: Listening, Talking, Reading, Writing, Levels D–E

blitz, dilemma,  
indignantly,  
experimentally,  
pointedly,  
loyally,  
newfangled,  
grudgingly

**PCM 9:** Children are asked to write a diary entry as Philip.

Book band	About the book	Text type	Curriculum links
Diamond / Band 17	<p><b>Hard Times</b></p> <p><i>Jillian Powell</i></p>  <p>Readers find out what life was like in Victorian times for poor and rich children as they read this fascinating report. Chapters cover a wide range of appealing topics, including the schooling and clothes that Victorian children had and, in the final chapter, connections are made with today's children's lives which encourage further research. Stunning photographs and fact boxes are used to illustrate the information that is being presented and support readers' comprehension and questioning skills. Contents, glossary and index pages are included to aid information retrieval skills, and a key dates section on pages 54 and 55 can be used to encourage further skimming and scanning of the text. This title is paired with <i>Moving Out</i> by Sally Prue.</p>	A non-chronological report	History: What was it like for children living in Victorian Britain?
	Diamond / Band 17	<p><b>Fragile Earth</b></p> <p><i>Claire Llewellyn</i></p>  <p>This visually stunning book shows, through a collection of dramatic images, how the natural world is changing around us. Photographs and illustrations provide evidence of the impact and damage that volcanoes, earthquakes and extreme weather can cause. The book will encourage discussion about current issues such as climate change, and allow children to present their own ideas about the topics included. Children will need to consider how fairly the information is reported and the perspective from which the facts are recounted. A review section and map on pages 54 and 55 will help children to locate the events reported and support further research. This information book includes contents, index and glossary to support information retrieval skills.</p>	A non-chronological report
Diamond / Band 17		<p><b>How to Make Manga Characters</b></p> <p><i>Katy Coope</i></p>  <p>In this vibrant instruction book, Katy Coope provides a step-by-step guide to creating manga characters. As well as the detailed, practical instructions and examples, the author provides fascinating background information about what manga is and where it comes from. The instructions are presented through a range of techniques to interest and inform, and evaluation and discussion of this can develop comprehension skills. A mind map for manga is provided on pages 54 and 55, which can be used as a resource to help children plan their own manga story, or as a way of supporting children as they recount their reading.</p>	An instruction book

## Learning objectives

## Interest words

## Related resources

### *Primary Framework objectives Year 6*

Speaking: Use the techniques of dialogic talk to explore ideas, topics or issues.

Drama: Improvise using a range of drama strategies and conventions to explore themes such as hopes, fears and desires.

Understanding and interpreting texts: Appraise a text quickly, deciding on its value, quality or usefulness.

Engaging with and responding to texts: Sustain engagement with longer texts, using different techniques to make the text come alive.

Scottish 5–14 Strands: Listening, Talking, Reading, Writing, Levels D–E

abacus, asthma, Empire, Industrial Revolution, phosphorous, poverty, scullery, sewerage, tuberculosis

**PCM 10:** Children are asked to write a letter as a Victorian child.

### *Primary Framework objectives Year 6*

Speaking: Participate in whole-class debate using the conventions and language of debate, including standard English.

Understanding and interpreting texts: Understand underlying themes, causes and points of view.

Engaging with and responding to texts: Sustain engagement with longer texts, using different techniques to make the text come alive.

Scottish 5–14 Strands: Listening, Talking, Reading, Writing, Levels D–E

atmosphere, current, debris, disused, erodes, hemisphere, irrigation, lagoon, minerals, molten, reservoir, resources, rotates, satellite, sensor, submerged, surge

**PCM 11:** A key facts record sheet template for children to fill in.

### *Primary Framework objectives Year 6*

Speaking: Use the techniques of dialogic talk to explore ideas, topics or issues.

Understanding and interpreting texts: Understand how writers use different structures to create coherence and impact.

Engaging with and responding to texts: Sustain engagement with longer texts, using different techniques to make the text come alive.

Scottish 5–14 Strands: Listening, Talking, Reading, Writing, Levels D–E

anime, chibi, gitaigo, mangaka, mecha, ninjas

**PCM 12:** Children are asked to create a character web for one of the manga characters.



## Collins Big Cat and the Scottish 5-14 Guidelines

The Sapphire and Diamond 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; hypothesising; discovering; reflecting; generalising; synthesising; 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 capitalise on this by providing detailed planning and delivery ideas. The suggested teaching approaches and organisation allow 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.

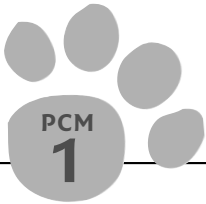
The fiction books are of longer length and contain chapters. They are stories that will appeal to pupils at this stage and contain a wide variety of

characters, settings and plots which will capture their interest and encourage them to talk about their own experiences, feelings and opinions.

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

## 5-14 strands

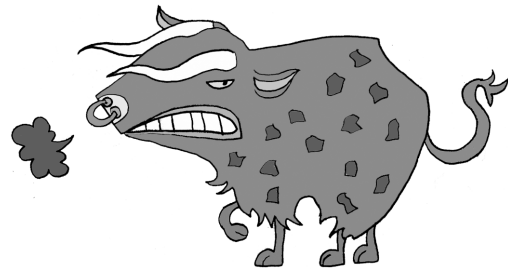
	<b>Sapphire</b>	<b>Diamond</b>
	Level D	Level D/E
<b>Listening</b>	✓	✓
For information, instructions and directions	✓	✓
In groups	✓	✓
To respond to texts	✓	✓
Awareness of genre	✓	✓
Knowledge about language	✓	✓
<b>Talking</b>	✓	✓
To convey information	✓	✓
In groups	✓	✓
About experiences feelings and opinions	✓	✓
About texts	✓	✓
Audience awareness	✓	✓
Knowledge about language	✓	✓
<b>Reading</b>	✓	✓
For information	✓	✓
For enjoyment	✓	✓
To reflect on the writer's idea and craft	✓	✓
Awareness of genre	✓	✓
Aloud	✓	✓
Knowledge about language	✓	✓
<b>Writing</b>	✓	✓
Functional	✓	✓
Personal	✓	✓
Imaginative	✓	✓
Punctuation and structure	✓	✓
Spelling	✓	✓
Handwriting and presentation	✓	✓
Knowledge about language	✓	✓



Name \_\_\_\_\_



Think of a new creature and design a fact file for it. Draw a picture of your creature, give it a name and describe it.



\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

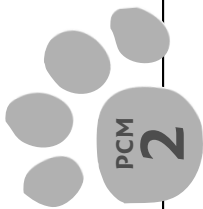
\_\_\_\_\_

\_\_\_\_\_





Name \_\_\_\_\_

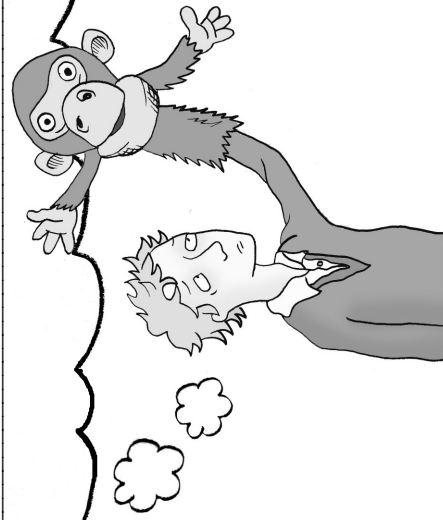


Imagine you are Mark. You have just been introduced to the class. Think about how you feel and write it in the thought bubble.

Now imagine you are Daniel. How do you feel after being introduced to Mark and asked to look after him at school? Write it in the thought bubble.

Thought bubble for Daniel with four horizontal lines for writing.

Thought bubble for Mark with four horizontal lines for writing.



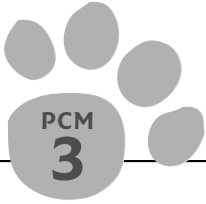
Good to meet you!



**The Monkey Puppet**

Learning objective: Experiment with different narrative form and styles.

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Name \_\_\_\_\_



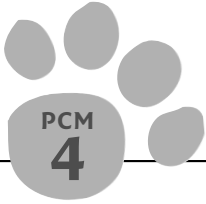
Fill in this chart to plan how to retell one of the folk tales.



<p>Characters</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Key sayings</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Key events</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

**The Golden Turtle and Other Tales**





Name \_\_\_\_\_



Write a mixture of true and false statements about our planet to test your friends and family.

### True or False?

_____	<b>True</b>	<b>False</b>
_____	<input type="checkbox"/>	<input type="checkbox"/>

_____	<b>True</b>	<b>False</b>
_____	<input type="checkbox"/>	<input type="checkbox"/>

_____	<b>True</b>	<b>False</b>
_____	<input type="checkbox"/>	<input type="checkbox"/>

_____	<b>True</b>	<b>False</b>
_____	<input type="checkbox"/>	<input type="checkbox"/>

_____	<b>True</b>	<b>False</b>
_____	<input type="checkbox"/>	<input type="checkbox"/>

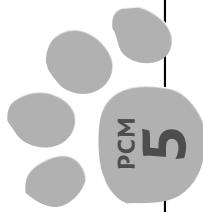
_____	<b>True</b>	<b>False</b>
_____	<input type="checkbox"/>	<input type="checkbox"/>

_____	<b>True</b>	<b>False</b>
_____	<input type="checkbox"/>	<input type="checkbox"/>

#### The Ultimate World Quiz

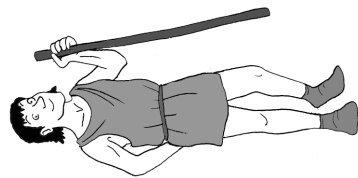
Learning objective: Adapt sentence construction to different text-types, purposes and readers.

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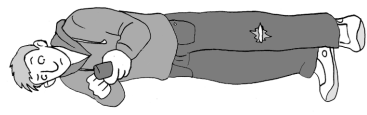
Name \_\_\_\_\_

Fill in the comparison chart by writing down what is different about life in Ancient Greece and life today in the columns below. Write in complete sentences.



### Life in Ancient Greece

10 horizontal lines for writing in the 'Life in Ancient Greece' column.



### Life today

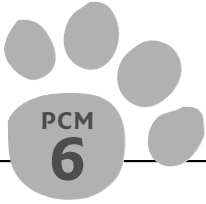
10 horizontal lines for writing in the 'Life today' column.

#### How to be an Ancient Greek

Learning objective: Punctuate sentences accurately.

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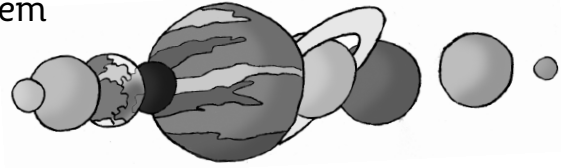




Name \_\_\_\_\_



Choose one of the destinations in the Solar System and create a fact file for travellers who are thinking of going there. Draw a picture of your destination in the box.



## Solar System fact file

Name of destination: \_\_\_\_\_

Why you should visit: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

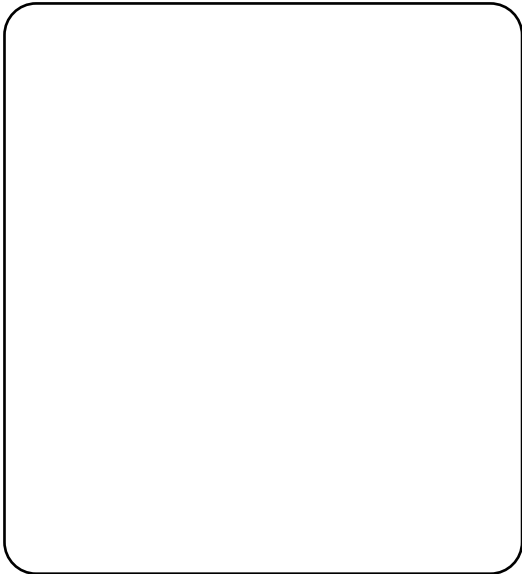
What you need to bring: \_\_\_\_\_

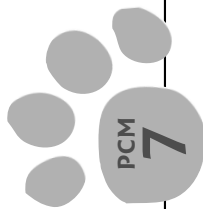
\_\_\_\_\_  
\_\_\_\_\_

How long the journey will take: \_\_\_\_\_

What to be aware of: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_





Name \_\_\_\_\_

Choose either *Selim-Hassan the Seventh* or *The Wall* and create a storyboard to tell the story. Decide which are the three key moments in the story and draw a picture for each one. Write a caption underneath each picture to explain what happens.



Storyboard panel 1: A large empty rectangular box for drawing a key moment from the story.

Storyboard panel 1: Three horizontal lines for writing a caption explaining the drawing.

Storyboard panel 2: A large empty rectangular box for drawing a key moment from the story.

Storyboard panel 2: Three horizontal lines for writing a caption explaining the drawing.

Storyboard panel 3: A large empty rectangular box for drawing a key moment from the story.

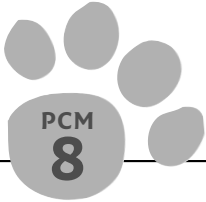
Storyboard panel 3: Three horizontal lines for writing a caption explaining the drawing.

**Selim-Hassan the Seventh and The Wall**

Learning objective: Integrate words and images imaginatively for different purposes.

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This page may be photocopied for use in the classroom.

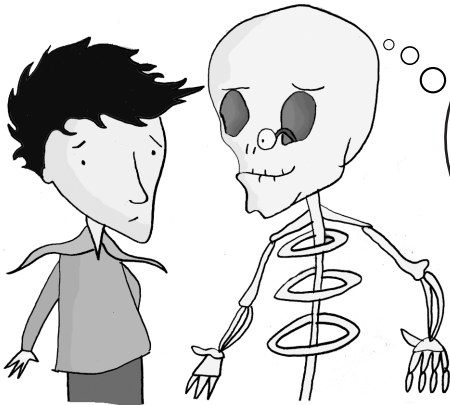




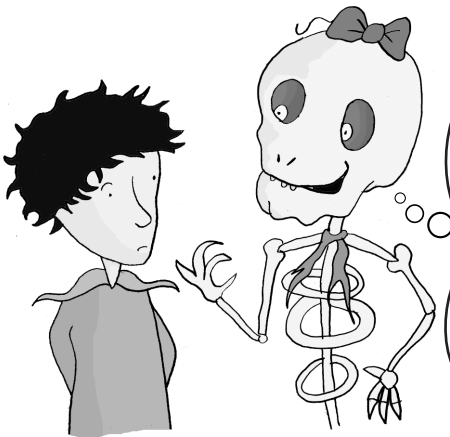
Name \_\_\_\_\_



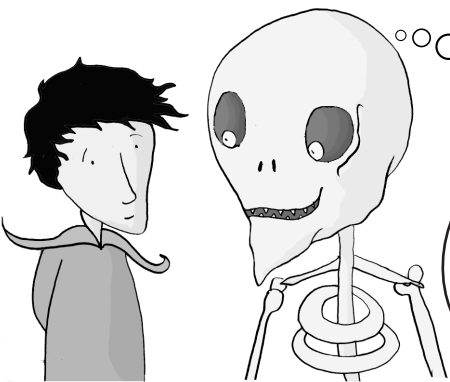
Imagine you are each of the skeletons. Write down what you are thinking in the thought bubbles as you meet Fearless Flynn.



Thought bubble with five horizontal lines for writing.



Thought bubble with five horizontal lines for writing.

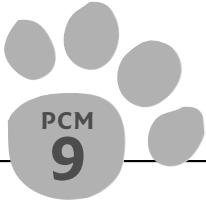


Thought bubble with five horizontal lines for writing.

**Fearless Flynn and other tales**

Learning objective: Use different narrative techniques to engage and entertain the reader.

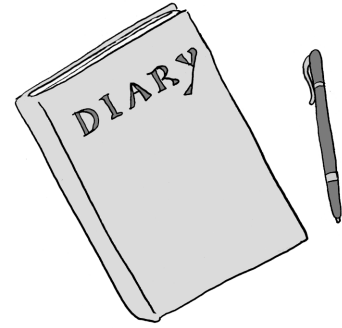
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Name \_\_\_\_\_



Imagine you are Philip and you have just been to the New Town which you're supposed to be moving to. Fill in this diary entry explaining where you were, what you saw and how you felt.



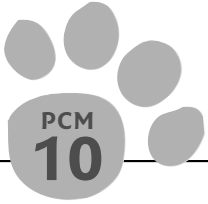
Sunday 14th October

Lined area for writing the diary entry.

**Moving Out**

Learning objective: Express subtle distinctions of meaning by constructing sentences in varied ways.

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Name \_\_\_\_\_



Imagine you are a Victorian child. Write a letter to your friend describing what you have done this week.



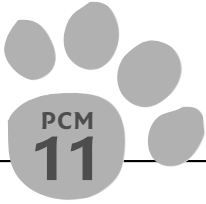
Dear \_\_\_\_\_

Large rectangular area with horizontal lines for writing a letter.

**Hard Times**

Learning objective: Select words and language drawing on their knowledge of literary features and formal and informal writing.

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Name \_\_\_\_\_



Choose a topic which you are interested in and fill in this record sheet with the key facts.



Topic: \_\_\_\_\_

Introductory statement: \_\_\_\_\_

Fact 1: \_\_\_\_\_

Fact 2: \_\_\_\_\_

Fact 3: \_\_\_\_\_

Question: \_\_\_\_\_

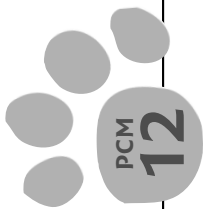
Conclusion: \_\_\_\_\_







Name \_\_\_\_\_



Draw your own manga character in the centre of the web.  
Write sentences in the boxes around the picture to describe its features.

Three rounded rectangular boxes for writing, each with three horizontal lines. They are connected to a central square box by short lines.

A large central square box for drawing a manga character. It is connected to three rounded rectangular boxes by short lines.

Three rounded rectangular boxes for writing, each with three horizontal lines. They are connected to a central square box by short lines.

**How to Make Manga Characters**

Learning objective: Integrate words and images imaginatively for different purposes.



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# 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 Sapphire and Diamond 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 which 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 include inference and deduction, as well as the ability to critically 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 questioning, 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 text:** A rereading 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 the Solar System and will bring this prior knowledge to help them understand the book *The Traveller's Guide to the Solar System* (Sapphire/Band 16). 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 the Solar System 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 and illustrations in *Hard Times* (Diamond/Band 17), which describes what life was like for children living in Victorian times.

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 changes to the environment, 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 comic and dramatic effect and develop children's abilities to offer their 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 or understand attitudes. You can model how to tackle the tasks that you are setting, for example to analyse Philip's and his family's feelings about moving from London after World War II with reference to the book *Moving Out* (Diamond/Band 17). 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 *Fragile Earth* (Diamond/Band 17) persuade us that the world's climate is really changing? 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. In *The Monkey Puppet* (Sapphire/Band 16) a tension chart helps readers explore how the author structures the story. 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, Citizenship, Art, History, Science 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 pp30–41).



## 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 18 bands of progressive difficulty, from the simplest wordless books at Lilac/0 level to books for fluent readers at Diamond/17. 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 match suitable reading books to a child's reading ability

level, invaluable in planning guided reading sessions. There is a book banding summary from Copper/12 to Diamond/17 on the inside back cover of this guide.

### 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 pp52 to 55) 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

### Collins Big Cat book bands at Year 5/6/Scottish P4/5 stage

Working towards National Curriculum Level 4 (Sapphire)

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

Working within National Curriculum Level 4 (Diamond)

Scottish 5–14 Guidelines Level D/E (reading, talking, writing, listening)

Book band	Learning opportunities	Text features	Approximate word count
<b>Sapphire Band 16</b>	Decodes new and unfamiliar words and deduces meaning from the context. Understands and internalises text organisation of a widening range of genres. Recognises how authors create different effects. Develops a questioning, active response to texts that is based on personal response and empathy. Understands how response can change with reading over time.	Quite complex sentence structures with wider vocabulary and conventional line breaks in both fiction and non-fiction.	4000
<b>Diamond Band 17</b>	Integrates and applies a wide range of independent skills and adapts skills consciously to suit different reading purposes. Develops an active and critical response to texts with a growing awareness of multiple possible themes and meanings. Understands how perceptions change over time with reading. Recognises how authors use sophisticated devices to influence readers.	More complex sentence structures with ever widening vocabulary in both fiction and non-fiction.	5000



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

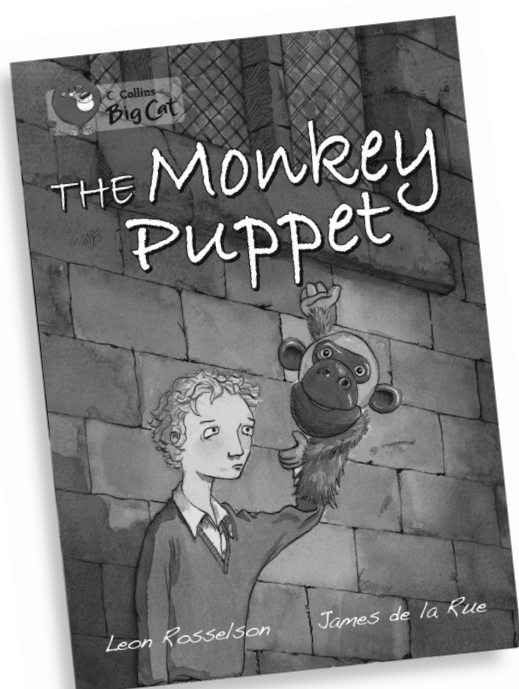
Children make progress at different rates and often in spurts. Useful indicators of how suited children are to a reading level are:

- 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.

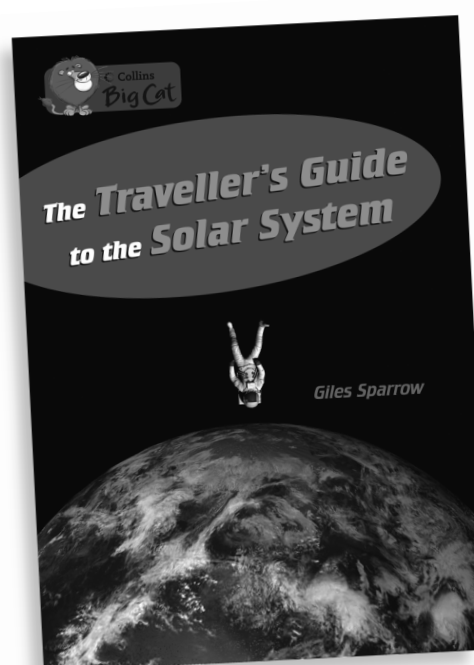
A child's progress in these skills can be checked in the **Reading Skills Sheets** (see pp52 to 55)

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,



Sapphire/Band 16



Sapphire/Band 16



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.

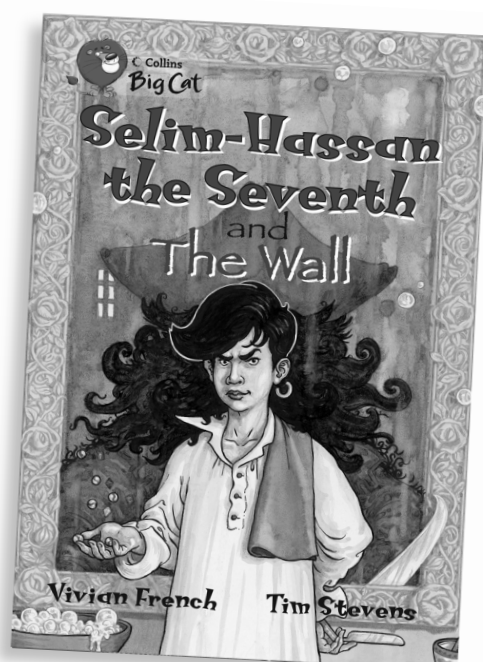
Assessment can be supported by using the **Individual ongoing records** on pp50–51 or the **Ongoing Group Record Sheet** on p56.

### **Collins Big Cat bands**

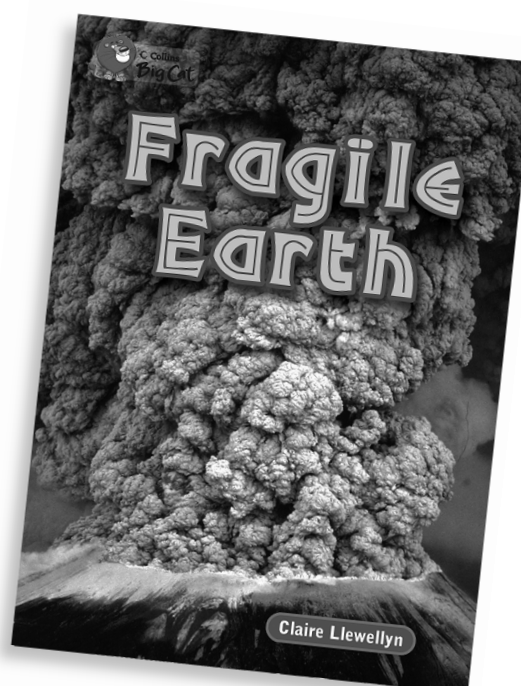
At *Collins Big Cat* Sapphire/Band 16 the fiction books include both longer chapter books and anthologies of short stories to develop children's sustained engagement with texts. Increased syntactic complexity allows readers to experience advanced literary conventions and understand how language is used for effect, with reference to other times and places enabling them to explore a range of cultural issues and different writers' perspectives. The non-fiction texts complement

these themes with a range of information texts and non-chronological reports, which examine not just our own past and present world but, in *The Traveller's Guide to the Solar System*, the world beyond Earth. The use of more complex maps and diagrams requires readers to develop their retrieval and research skills.

At *Collins Big Cat* Diamond/Band 17 the extended chapter books and collections of short stories offer more thematic, as well as literary, complexity to provide opportunities for readers to understand causes and points of view. As well as exploring experiences from different times and places, the sophistication of language styles enables readers to engage with, and begin to question, the author's intentions. The non-fiction texts support this social, moral and cultural exploration through a selection of books which enable readers to gain understanding about where and how people live.



*Diamond/Band 17*



*Diamond/Band 17*



# 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 and developing critical evaluation skills, 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 pp52–55 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 ability to develop a

questioning, active response to text that is based on personal response and empathy.

## 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 and completing a related activity that develops understanding.

Above all, children must show good understanding of the books they are reading, whether fiction or non-fiction, demonstrating this, for example, through their questions, 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** (pp50–51) 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 or using an information retrieval device effectively. 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.

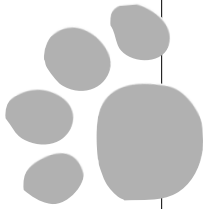
The **Reading Skills Sheets** (pp52–55) provide a method of matching a child’s attainment to a suitable book band, and can also be used to check that children are reading at the correct level.

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’s 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** (p56) and **Half-Termly Group Assessment Sheet** (p58) 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 57 and 59 respectively.) These can be used in conjunction with **Half-Termly Planning Notes** (p60. Sample on p61).



# Individual ongoing record (Sapphire/Band 16)

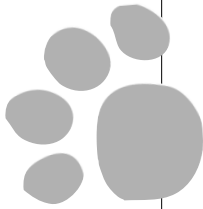
Name \_\_\_\_\_ Group \_\_\_\_\_

At Sapphire look to see if the reader:

- decodes new and unfamiliar words and deduces meaning from the context
- understands and internalises text organisation of a widening range of genres
- recognises how authors create different effects
- develops a questioning, active response to texts that is based on personal response and empathy
- understands how response can change with reading over time.

Date/book	Session objectives	Specific strengths and weaknesses	Next steps





# Individual ongoing record (Diamond/Band 17)

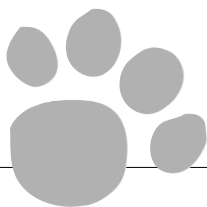
Name \_\_\_\_\_ Group \_\_\_\_\_

At Diamond look to see if the reader:

- integrates and applies a wide range of independent skills and adapts skills consciously to suit different reading purposes
- develops an active and critical response to texts, with a growing awareness of multiple possible themes and meanings
- understands how perceptions change over time with reading
- recognises how authors use sophisticated devices to influence readers.

Date/book	Session objectives	Specific strengths and weaknesses	Next steps



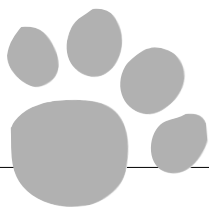


## Individual Fiction Reading Skills Sheet (Sapphire/Band 16)



Name \_\_\_\_\_ Group \_\_\_\_\_

Skill	Score*	Action
Uses knowledge of words, roots, derivations and spelling patterns to read unknown words		
Understands how stories may vary, e.g. in pace, build-up, sequence, complication and resolution		
Uses knowledge of stories to make and confirm predictions of structure and content while reading		
Identifies features of different fiction genres, e.g. science fiction, adventure, myths, legends		
Identifies the point of view from which a story is told and responds, e.g. by retelling from a different point of view		
Understands the difference between literal and figurative language, and how it is used to achieve an effect		
Recognises how characters are presented in different ways and responds to this with reference to the text		
Infers meaning with reference to the text and also applying wider experience		
Develops an active and questioning response to reading, e.g. by empathising with characters, imagining events		
Takes part in peer-group discussions and is prepared to widen reading experience based on recommendation		

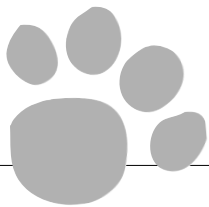


## Individual Non-fiction Reading Skills Sheet (Sapphire/Band 16)



Name \_\_\_\_\_ Group \_\_\_\_\_

Skill	Score*	Action
Uses knowledge of words, roots, derivations and spelling patterns to read unknown words		
Uses knowledge of non-fiction texts to make and confirm predictions of structure and content while reading		
Knows structures and grammatical features of a range of non-fiction text-types, e.g. non-chronological reports, persuasive texts		
Makes use of features that enable the reader to locate specific information, e.g. contents, sections, headings		
Locates information confidently and efficiently using appropriate skills, e.g. skimming and scanning		
Evaluates texts critically by comparing and evaluating how the information is presented		
Develops an active response by raising questions and connecting reading to wider experiences		
Uses the blurb and cover information to appraise the contents quickly		
Takes part in peer discussions and is prepared to widen reading experience based on discussion		



## Individual Fiction Reading Skills Sheet (Diamond/Band 17)

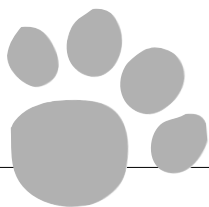


Name \_\_\_\_\_ Group \_\_\_\_\_

Skill	Score*	Action
Uses knowledge of word derivations and word formation to construct the meaning of more challenging words in context		
Reads fluently, understanding and using more sophisticated punctuation marks, e.g. colon, semicolon		
Understands the use of connectives as signposts to indicate a change of tone or voice and applies this to maintain understanding		
Identifies and describes the styles of authors		
Distinguishes between implicit and explicit points of view		
Comments on the success of texts and writers in evoking particular responses from the reader		
Analyses how moods, feelings and attitudes are conveyed, using inference and deduction		
Makes reference to the text and wider understanding when discussing opinions		
Comments critically on the overall impact of the text with reference to a range of features, e.g. use of language, range of themes		
Declares and justifies personal preferences for authors and types of text		

**\*Score key**

- 1 = struggling
- 2 = progressing
- 3 = skill secured

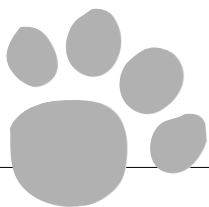
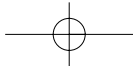


## Individual Non-fiction Reading Skills Sheet (Diamond/Band 17)



Name \_\_\_\_\_ Group \_\_\_\_\_

Skill	Score*	Action
Uses knowledge of word derivations and word formation to construct the meaning of more challenging words in context		
Applies grammatical knowledge when rereading more complex sentences		
Understands the use of connectives as signposts to indicate a change of opinion and applies this to maintain understanding when reading information texts		
Uses secure understanding of the language features and structures of the full range of non-fiction text types to support understanding when reading		
Secures the skills of skimming and scanning and efficient reading so that research is fast and effective		
Appraises and evaluates a text quickly and effectively		
Considers the viewpoint of the author and possible alternative versions		
Decides on the quality/usefulness of a text by skim-reading to gain an overall impression		
Declares and justifies personal preferences for authors and types of non-fiction text		



# Ongoing Group Record Sheet



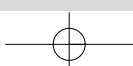
**Group** \_\_\_\_\_ **Term** \_\_\_\_\_

**Names:**

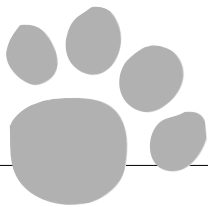
**Skills already attained by children:**

**Learning targets:**

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







# Ongoing Group Record Sheet (sample)



Group Red

Term Easter 2008

Names:

Niah, Owen, Maisy, Jacob

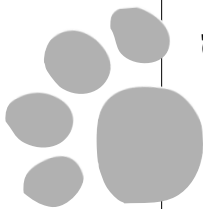
Skills already attained by children:

- Uses knowledge of stories to make + confirm predictions.
- Makes use of features to locate specific information.
- Identifies + describes the styles of authors.

Learning targets:

- Identifies features of different fiction genres.
- Uses the blurb + cover information to appraise the contents quickly.
- Distinguishes between implicit + explicit points of view.
- Appraises + evaluates a text quickly + effectively.

Week	Book (band)	Focus	Progress towards learning target
1	<u>The Golden Turtle and Other Tales (Sapphire)</u>	<u>Identifies features of different fiction genres; distinguishes between implicit + explicit points of view.</u>	<u>All identified features of the genre (3) Niah + Jacob were able to distinguish between implicit + explicit points of view (3) Owen + Maisy needed help identifying implicit points of view (2)</u>
2	<u>The Monkey Puppet (Sapphire)</u>	<u>Identifies features of different fiction genres; uses the blurb + cover to appraise contents quickly.</u>	<u>Good group discussion on the genre (3) Niah, Owen + Jacob struggled to appraise the contents using the blurb + cover (1) Maisy successfully appraised the contents (3)</u>
3	<u>The Ultimate World Quiz (Sapphire)</u>	<u>Uses the blurb + cover information to appraise contents quickly; Appraises + evaluates a text quickly + effectively.</u>	<u>All used the blurb + cover to appraise the contents (3) Maisy + Jacob evaluated the text quickly (3) while Niah + Owen struggled (1)</u>
4	<u>Selim - Hassan The Seventh + The Wall (Diamond)</u>	<u>Identifies features of different fiction genres; distinguishes between implicit + explicit points of view.</u>	<u>Despite good group discussion, all struggled to identify features of genre (1) Niah + Jacob distinguished between implicit + explicit views (3) Maisy + Owen struggled to identify either (1)</u>
5	<u>Hard Times (Diamond)</u>	<u>Uses the blurb + cover information to appraise the contents quickly; Appraises + evaluates a text quickly + effectively.</u>	<u>All used the cover + blurb to appraise the contents successfully (3) Maisy + Jacob struggled to evaluate the contents (1) Niah + Owen did well (2)</u>
6	<u>Fragile Earth (Diamond)</u>	<u>Distinguishes between implicit + explicit points of view; Appraises + evaluates a text quickly + effectively.</u>	<u>Niah + Jacob did well distinguishing between implicit + explicit points of view (3) Maisy + Owen made good progress with this (2) good group discussion on the text (3)</u>



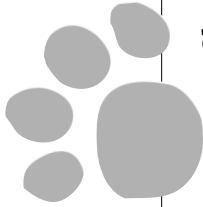
# Half-termly Group Assessment Sheet

Class \_\_\_\_\_ Term \_\_\_\_\_ Group \_\_\_\_\_ Book band \_\_\_\_\_  
 Group objectives \_\_\_\_\_

Child's name	Books used and date	Reading	Responding to text	Evaluation and next steps

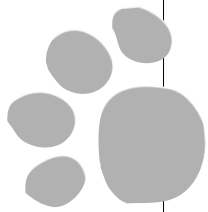
Review date \_\_\_\_\_ Next objectives \_\_\_\_\_





## Half-termly Group Assessment Sheet (sample)

Class <u>6J</u>		Term <u>Summer 2008</u>	Group <u>Red</u>	Book band <u>Diamond</u>
Group objectives <u>Declared + judge's personal preferences for authors + types of text; Applies grammatical knowledge when rereading more complex sentences</u>				
Child's name	Books used and date	Reading	Responding to text	Evaluation and next steps
Jaidah	<u>Moving Out</u> <u>5/6, 12/6</u>	<u>Reads fluently; uses a range of strategies unprompted.</u>	<u>Good comprehension skills for thinking in group discussion + can support personal opinions very well.</u>	<u>Attained all objectives.</u>
George	<u>Fearless Flynn</u> <u>and other tales</u> <u>19/6, 26/6</u>	<u>Reads fluently uses a range of strategies.</u>	<u>Enjoyed reading Short Stories, struggled to justify his preferences.</u>	<u>Read more fiction and try to identify personal preferences.</u>
Megan	<u>Fragile Earth</u> <u>3/7, 10/7</u>	<u>Reads fairly fluently struggles with unfamiliar words.</u>	<u>Enjoyed reading non-fiction but becomes demotivated when struggling with tricky words.</u>	<u>Needs more practice at this level - read more Diamond fiction books together.</u>
Gred	<u>How to Make</u> <u>Manga Characters</u> <u>17/7, 24/7</u>	<u>Reads fluently self-corrects when he makes a mistake.</u>	<u>Enjoyed reading fiction + non-fiction. Showing good understanding, but very quiet in group discussions.</u>	<u>Offer support + encouragement during group discussions to build his confidence.</u>
Review date <u>18r Aug 2008</u>				
Next objectives <u>Makes reference to the text + inder understanding when discussing opinions; Considers the viewpoint of the author + possible alternative views</u>				

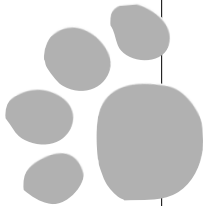


# Half-termly Planning Notes

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						

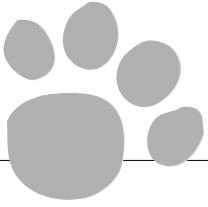
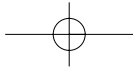




# Half-termly Planning Notes (sample)

Class 6J Term 3 Group Red

Session sequence	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6
Book title	Moving Out	Moving Out	Fearless Flynn	Fearless Flynn	Fragile Earth	Fragile Earth
Getting started	Look at the cover + blurbs together + discuss what the book might be about. Describe the Blitz + Post-war London.	Recap the story so far + discuss Philip's point of view.	Show some Spooky tales with each other + discuss some of the features of Spooky stories.	Recount the story + revisit the features that make it spooky.	Look at the cover + blurbs together + discuss what the book might be about, + what the author's purpose might be.	Recap some of the issues raised in the book so far.
Reading and responding	Children to read Chapters 1+2, thinking about how Philip's point of view changes. Children go inside as Philip.	Group continues reading to the end of the story silently.	Read the opening of Fearless Flynn + discuss the way the author has written for effect. Children predict what might happen.	Children to read the Fearless Flynn silently. Discuss what features that author has used to make it spooky.	Lead the opening pages. Children to select a topic from the contents page, read it + write notes on it for a presentation.	Children to read to the end of the book silently.
Returning to the book	Children share ideas about why Philip's point of view changes + discuss other characters' views.	Recount the story + discuss the different points of view. Children go into role as different characters.	Children to read to the end of the story silently. Discuss the size of language + how impact + suspense are created.	Children discuss how the stories are different + similar, exploring how suspense + impact are created in each one.	Ask children to share the information they found + discuss different ways to find information in a book.	Discusses a question about one of the topics shared + ask children to investigate it further.
Checking and moving on	(next session)	Children create an advert for a New Team.	(next session)	Children record a reading of Fearless Flynn as a play for the radio.	(next session)	Children prepare for a presentation on the "Fragile Earth".



# Fiction Book Review Sheet



Book title \_\_\_\_\_

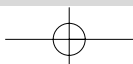
Author \_\_\_\_\_

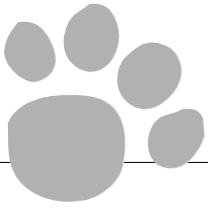
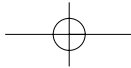
What I thought about this book

Setting

Characters

What happens





# Non-fiction Book Review Sheet



Book title \_\_\_\_\_

Author \_\_\_\_\_

What this book is about

What I knew (K)

What I learned (L)

What I want to find out now (F)

This book includes:

contents

diagrams

photographs

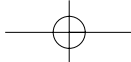
captions

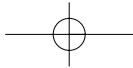
tables

fact boxes

glossary

index





# Notes

