

Year 5: Talk for Reading unit planner



Talk for Reading

Unit text	<i>Tom's Midnight Garden</i> Philippa Pearce
Comprehension focus/s	Unit focus: Using retrieval and inference to understand atmosphere by building a picture of a setting; summarising to gather key points as you read.
	Core: vocabulary, retrieval and inferences

Planning	
Select text(s) and analyse for potential - annotate text	<p>Teaching extract: Chapter 5 <i>The Footprints in the Dew</i> pp 36 – 40 up to “<i>rhubarb bed.</i>” Prepare the extract so that it can be handed to the children bit by bit during the Introduction and then as a complete extract during the Investigation: Session 1 extract – p36 – up to “<i>up all night.</i>” on p37 Session 2 extract – p37– from “<i>Tom began to walk around the garden</i>” to p38 “<i>asleep on its feet.</i>” Session 3 extract – p38 – from “<i>Beyond the pond</i>” to p39 “<i>Saluting the new morning.</i>” Session 4 extract – p39 – from “<i>Tom, made uneasily aware of the passage of time</i>” to p40 “<i>He hurried.</i>” Session 5 extract – p40 - from “<i>At the greenhouse</i>” to “<i>rhubarb bed.</i>”</p> <p>Independent application extract: Chapter 6 <i>Through a Door</i> pp 44 – 46; beginning of chapter to p46 ‘... <i>blind-man’s-buff.</i>’</p>
Carry out quick assessment (Cold Task) linked to the focus – and set appropriate targets/objectives	<p>Use Chapter 3 <i>By Moonlight</i> from p 18 “<i>Tom studied then moonbeam</i>” until p 20 “<i>some other depths of garden, with other trees.</i>” You can choose to carry out this assessment in several ways:</p> <ol style="list-style-type: none"> 1. As a whole class discussion 2. Group discussion supported by an adult for some children; independent responses for some children 3. As an independent cold task <p>Have the children read the extract (or read it to them where appropriate) and answer the following questions:</p> <ul style="list-style-type: none"> • What atmosphere is created in this extract? Use evidence from the extract to support your view. • Is the atmosphere the same throughout the extract – explain using two pieces of evidence from the text. • What can you infer about Tom’s feelings in this setting?
Choose comprehension focus Decide what vocab in text to focus on	<p>Focus: Retrieval and inference <u>Example comprehension question stems</u></p> <ul style="list-style-type: none"> • Find 2/3 pieces of information about ... • Give two reasons why ... • What caused ...? • What was the effect of ...? • How do you know? How can you tell? • What evidence is there to make you think ...? • Explain what this suggests about ...? • Why is important?

Vocabulary focus

Base choice on your knowledge of the children. Possibilities:

immobile; great-coat; swathed; vigil; dislodged; farther; ruffled; outermost; gravelled; cross-path; gloom; yew-trees; humus; glimpsing; asparagus; oblong; octagonal; arcaded; meandering; idle; wilderness; clunch; gander; pinion; surmounted; aviary; enclosure; staves.

Introduction to the text(s)

By end of phase, pupils can access and read the text/s aloud with basic understanding

Prior to reading: Hook & Context

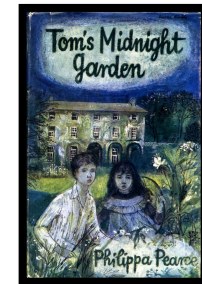
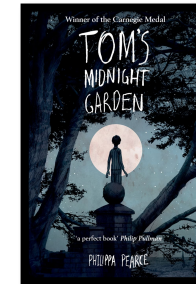
- Provide contextual information
- Activate prior knowledge e.g., 'tuning in' questions

NB - you may need 2 sessions for this part.

Show the children some key images of objects that relate to the story (e.g. grandfather clock; a yew tree; a door in a wall; a greenhouse; a Victorian maid). Use them to tease the children into predicting how they may link in the story and what the story could be about.

Then show the children two front covers of the book from different eras – show them the more modern version first:

- 1st book cover: What do you now think this story is all about? Children may draw initially from the title but what does the image add? How does this image link with the other images we have looked at?
- 2nd book cover: Do you think this book cover is older or more recent than the last? Why? What does this add to our prediction?



Summarise the children's thinking using a 3-sharings frame:

I know ...	I think ...	I'm wondering ...

Read Chapters 1 (*Exile*) and 2 (*By moonlight*) to the children to give context to the unit and the extracts the children will be using.

Read, reread, respond & discuss vocabulary for basic comprehension:

Use shared, guided, 1:1 and independent reading to:

- Decoding/word recognition
- Teacher models reading with fluency & expression
- Prediction
- Initial responses (e.g. comprehension grids)
- Literal retrieval and vocabulary
- **Teacher and children raise & set questions/challenges**

Each session in this phase will follow a similar format. There will be daily shared – whole class – reading and teaching over a week with a follow-up literal retrieval activity for all children. Additionally, each day there will either be (i) a guided-group activity to support lower attaining children by re-reading and talking to aid familiarity or to challenge higher attaining children to think more deeply or (ii) one-to-one reading with a group of 5/6 children to support reading of their own individual reader.

Select carefully up to 4 unfamiliar words across the unit that you will explore deeply.

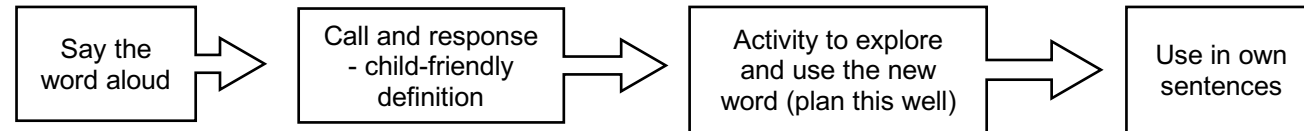
Prepare a 3-sharings frame like the one used above for each child to have so that they can capture their individual responses in this initial phase.

For each session:

Begin by reading the session extract line by line to the children with them just listening, not seeing the extract. Support the children to explain what is happening and **predict** what might happen from one part to the next.

Ensure that during this part of the session children record their responses using the 3-sharing frame. You may wish to have a group frame for children with additional needs who require adult support – what is important is that they engage in a good level of discussion rather than focus on the recording, which an adult can capture for them.

Give out the extract for each session and re-read with the children and have them underline any vocabulary they need to explore on their extract copy. Ensure that you **explain** (using child-friendly definitions and pictures where appropriate) any unfamiliar words and explore deeply with the children any of your 4 selected words, if they crop up in the extract for the session, using Isabel Beck's process:



Remember to differentiate word selection as appropriate.

Literal retrieval questions

Session 1

- Find two things that the author describes which give the impression that the landscape is asleep.
- What time of day did Tom head to the garden? What time of day was it when Tom walked into the garden?
- What language technique does the author use to show that the garden was unusual?
- What is unusual about the way the garden 'behaved'?
- What colour does the garden seem to be?
- What makes the garden seem grey?
- Find two things that show that the garden is sleeping.
- What was "the awkward parcel of feathers"?
- Find two words that show that the owl has been awake all night.

Session 2

- Why did Tom initially use the paths around the edge of the garden?

- Why did Tom move onto the cross-path?
- What two types of tree lined the path?
- How does the author describe the place where the path came out into the open again?
- What made the earth soft to walk on?
- What was the “*lighter colour*”?
- Where did the path lead Tom to?
- What shape was the pond?
- Write down two features of the summerhouse.

Session 3

- What was on the other side of the second path?
- How many of the garden sides had a wall around them?
- Why did Tom try to get through the hedge?
- What was on the far side of the hedge?
- Write down two things coming out of the cow’s mouth.
- What is a ‘*grey goose-neck*’
- How did the geese ‘*salute the new morning*’?

Session 4

- What is at a corner of the lawn?
- How does the author describe the ivy?
- What was half-covered by a vine?
- What was on the top of the sundial?
- What was under a honeysuckle archway?
- What did the sight of the sundial make Tom do?

Session 5

- What does the author suggest may have caused the “*gleam*” in the eater tank?
- What were the pigeons doing?
- What was in the chicken-wire enclosure?
- What was the rhubarb covered with?
- Why did Tom move quickly away from the rhubarb bed?

At the end of this phase, share the key question for the unit – ***What do we know about the atmosphere at different points in the story from the description of the setting?***

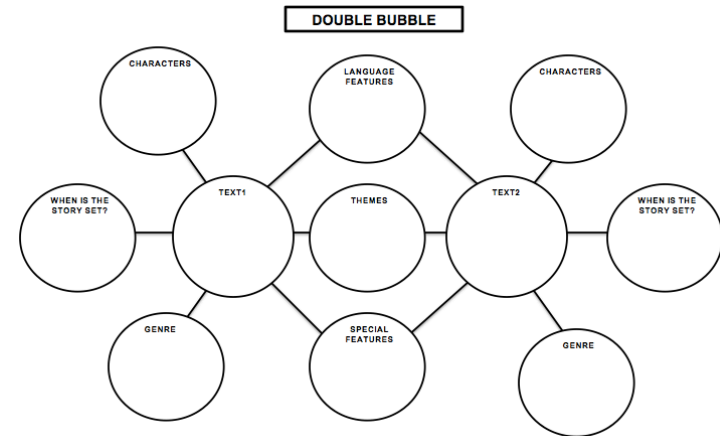
Investigation – deepen understanding	By end of phase, pupils can read text aloud with fluency & expression, understanding at a deeper level				
<p>Comprehension – inference making Use shared, guided, 1:1 and independent reading to:</p> <ul style="list-style-type: none"> • Model being a reader line by line (my turn / your turn) deepen knowledge of vocabulary, annotate text/s, etc. <p>Response activities</p> <ul style="list-style-type: none"> • Drama, hot-seating, freeze-framing etc • Writing in role 	<p>In this second phase, there will be daily shared – whole class – reading and teaching over a week with a follow-up literal retrieval activity for all children. Additionally, each day there will either be (i) a guided-group activity to support lower attaining children by re-reading and talking to aid familiarity or to challenge higher attaining children to think more deeply or (ii) one-to-one reading with a group of 5/6 children to support reading of their own individual reader.</p> <p>Revisit each of the extracts from the Introduction phase, ‘Model being a reader’ with each extract, revealing your thinking by reading line-by-line. Prepare each extract to reveal it bit by bit on the IWB. Model aloud your thinking as a reader, how you are making sense of what you are reading, the questions it prompts for you and what you think the answer to your questions might be. Then split the text up between the groups so that every child is in a small group. The children now work on and prepare an extended response, thinking aloud like a reader about their paragraphs. If they lack experience of this, take it paragraph or section by section – you model aloud – then they do the next bit and you hear examples. This is where you really start to dig away, getting deeper in your understanding. This may well take several days.</p> <p>Make sure that your key prompt questions for each extract are prepared in line with the unit focus i.e. what we can infer about atmosphere from the setting description. For example:</p> <p><u>Extract 1</u></p> <ul style="list-style-type: none"> • What does the author focus on in the setting to create the atmosphere? • What is that atmosphere? Explain why you think this using evidence from the text. <p><u>Extract 2</u></p> <ul style="list-style-type: none"> • What impression is given of the garden in this extract? Use evidence from the text to support your thinking. • Does Tom’s behaviour in the setting add to the atmosphere? Why? <p><u>Extract 3</u></p> <ul style="list-style-type: none"> • Why do you think the author focuses on the fact that this is a walled garden? What does that suggest to the reader? • When Tom emerges into the meadow, does the atmosphere change? Support your answer with evidence from the text. • What description of the setting creates the strongest impression of the atmosphere? Why? <p><u>Extract 4</u></p> <ul style="list-style-type: none"> • How do Tom’s feelings at the start of the extract change the atmosphere? • Does the setting support this? Why/why not? Show your thinking with evidence from the text. <p><u>Extract 5</u></p> <ul style="list-style-type: none"> • What does the piece of white paper suggest to the reader? Why is this important? <p><u>Suggested activities to support:</u></p> <p>I wonder / I think: Beginning orally, children are encouraged to ask and answer their own questions from the text. This supports them to develop their own internal dialogue as a reader, reading with a question in mind. They can use the cold, hard facts they already know to deduce what their “I think” answer might be or can use their own experience and opinions to infer. Capture the thinking as it develops in a simple table like the one on the right.</p> <p>Visual summarising: Support children to map out Tom’s journey through the garden so that they can begin to visualize it.</p> <table border="1" data-bbox="1601 1308 2033 1423"> <thead> <tr> <th data-bbox="1601 1308 1816 1345">I wonder</th> <th data-bbox="1816 1308 2033 1345">I think</th> </tr> </thead> <tbody> <tr> <td data-bbox="1601 1345 1816 1423"></td> <td data-bbox="1816 1345 2033 1423"></td> </tr> </tbody> </table>	I wonder	I think		
I wonder	I think				

Suggested activities to challenge:

Five words to summarise: As children deepen their understanding of each extract, ask them to choose five words to summarise the key ideas in the piece. This supports vocabulary development as well as developing children's skills in selecting the most salient aspects which summarise ideas in the text. Keep them focused on setting and atmosphere.

Double Bubble (compare one of the extracts with the extracts from *The Midnight Fox* by Betsy Byars (see end of plan): This strategy allows children to analyse two texts with linked themes, exploring:

- Language features
- Special features
- Characters
- Genre
- Period



Drama possibilities

- Take the children on a guided drama through the different aspects of the setting, exploring the sights, smells, sounds and the things they can touch. Once the children are happily exploring the Tom's garden with you, pause the action by saying "Freeze". Before doing the activity, explain to the children that when they hear the word 'freeze', this is like pressing the pause button on a remote control. It freezes the moment – what they can see, hear, feel, smell etc. at that precise moment. Use **Thought Tapping** to explore what is going on for different children. Children remain 'frozen' until you tap them on the shoulder; they can then share their thinking with the group. For example, tap the first few children on the shoulder (one at a time) and ask them to share what they can see, the next few children what they can hear, the next few what they can feel (touch) and so on. Make sure that an adult captures the children's ideas on a flip chart sheet so that this can be used later on for writing. If the children are not used to this technique, they will need an adult to model this for them, including the use of figurative language such as similes, metaphors, adjectives etc.
- Hot Seat Tom (teacher in role) to explore his feelings about the garden as he wandered through it.

Writing in role

- Once the children have had opportunity to explore the setting through the guided drama, have them collaborate in groups to create lines for a senses poem. These group ideas will be shared and recorded and then children can individually write their poem.
- Following on from the Hot Seating activity, have the children write a diary entry in role as Tom, writing about the discovery of the garden through his eyes and capturing his feelings.

<p>Reading performance with fluency & expression</p>	<p>Use echo reading of the text from p36 beginning of the chapter to ‘...it had dozed off.’ to support fluency development:</p> <ul style="list-style-type: none"> • Teacher reads each sentence with expression, paying particular attention to the nuances of the punctuation. • Children follow and highlight/underline where they need to pay attention to expression, slowing down, intonation etc. • Teacher rereads bit by bit • Children echo after each bit • End with an oral performance of the whole piece.
<p>Teach the comprehension focus(s)</p> <ul style="list-style-type: none"> • Shared writing and practice of answers • Paraphrasing and summarising 	<p>Model inferring what can be found about the atmosphere running through the Extracts 1, 2 and 3. Prepare an A3 version of the text and show the children how to read each paragraph and underline evidence from the way the setting is described, deciding what impression this gives of the atmosphere at different points. Remind children of the key question: <i>What do we know about the atmosphere at different points in the story from the description of the setting?</i></p> <p>Involve the children by using line-by-line reading of Extracts 4 and 5 to identify clues and hold a discussion about different aspects of the setting and what might be inferred about the atmosphere the writer is creating from this.</p> <p><i>What else do Extracts 4 and 5 tell us about the atmosphere in the garden, through the setting and through Tom’s engagement with the setting. Explain how the setting conveys the atmosphere, using evidence from the text to support your answer.</i></p> <p>Model using the following stems to help the discussion – list these on the flip chart and ask children to phrase their responses using these frames or similar:</p> <ul style="list-style-type: none"> • In this passage, the author describes a setting that is • It states that/ the author says ... • This implies/ suggests / shows that ... • We know this because ... • Furthermore, Tom’s actions/reactions in/to the setting suggest ... <p>Use shared writing to model communicating thinking clearly. For example: <i>At the start of this passage, the author begins to imply a slightly less peaceful atmosphere through Tom’s reaction to the amount of time he has been in and around the garden. It states that Tom was ‘made uneasily aware of the passage of time’ which suggests that he feels he has been in the garden for a very long time. The landmarks in the garden that the author chooses to describe in this passage also suggest a more unsettled atmosphere. For example, it states “a fir-tree towered up above” which would make Tom feel very small, and “it was wound about with ivy”, which could suggest something restricting the tree. However, the author softens the atmosphere and does not make it sound sinister because the ivy is likened to a shawl wrapped around a child. Later on, the author links Tom’s anxiety about time passing with an object in the setting, the sundial. It states that Just before this the author describes an inviting door “under a honeysuckle arch” but states that the sight of the sundial reminded him of passing time and so he did not go through it. The short sentence “He hurried” also emphasises that Tom wanted to get back to the house quickly. The following few sentences reinforce the picking up of pace. For example, it states that Tom “did no more than look through the glass” of the greenhouse, the cucumber frames were “walked round in less than a minute” and he “passed hastily along beside the aviary”. In the final paragraph of this section, the author introduces something unusual into the setting. Up to this point, everything described is common in and around a garden but now the author places a handwritten note in amongst the usual objects. The message ‘To Oberon, King of Fairies’ written on the note supports the pacy, hurried atmosphere as it states that this is not a message that Tom wants to “be mixed up with’ and so he “moved very quickly away from the rhubarb bed”.</i></p>

Independent application	By end of phase, pupils have mastered the core text & can apply comprehension focus in related contexts
<ul style="list-style-type: none"> Practice and apply using guided, 1:1 and independent reading with same or similar text(s) Provide feedback and reflection 	<p>Share a Big Question with the children – <i>How do the setting description and Tom’s behaviour in the setting tells us about the atmosphere the author is trying to create?</i></p> <p>Discuss what we already know about how the setting description and Tom’s interaction with the setting give us clues about the atmosphere at different points.</p> <p>Have the children explore the new passages (from beginning of Chapter 6 on p 44 to “blind-man’s buff” on P 46), drawing on the modelled writing co-constructed previously. Have the children read and discuss the new extract, noting their thoughts as they read. Then ask them to orally rehearse some ideas linked to the Big Question first using the sentence stems before writing their answer.</p> <p>Once the children have written a first draft response to the Big Question, display some on the IWB and get children to adapt their answers in the light of more successful answers. Use guided work to challenge with a more demanding passage or scaffold less confident readers/ writers. Reflect with the class on the key strategies being used.</p>
<p>Assess & reflect on comprehension focus plus vocabulary, literal retrieval & inference</p>	<p>What have your children learnt during this unit of work? How do you know?</p> <p>For which children was your teaching most effective? Why do you think this was?</p> <p>For which children (child) was your teaching least effective? Why was this? What needs to change?</p> <p>What was the purpose / intended learning outcome unit? Was your teaching successful in moving learning forward? How do you know?</p> <p>What would you change for your teaching to be more effective / better during the next reading unit?</p>

Extracts from The Midnight Fox

This was my favourite place in the forest. The sides of the ravine were heavy dark boulders with mosses and ferns growing between the rocks, and at the bottom were trunks of old dead trees. The trunks were like statues in some old jungle temple, idols that had fallen and broken and would soon be lost in the creeping foliage. There was only an occasional patch of sunlight.

At the top of the ravine was a flat ledge that stuck out over the rocks, and I was lying there on my stomach this particular afternoon. The rock was warm because the sun had been on it since noon and I was half asleep when suddenly I saw something move below me. It was the black fox. There was a certain lightness, a quickness that I could not miss.

(p 96-97)

I took off my shoes and knelt on the windowsill. There was an enormous flash of lightning that turned the whole world white for a moment, and then I climbed pit onto the nearest branch and circled the trunk round with my arms.

I thought that I could never get even one step further. I thought that I could never move even one muscle, or I would fall. I thought that in the morning when Aunt Millie came up to see why I wasn't at breakfast she would find me here, pressed into the tree, still frozen with fear.

The rain was hard and slanting directly into my face. Finally, I got up just enough courage to turn my face out of the rain. The lightning flashed again and I saw the ground about a million miles below. I held the tree so tightly the bark was cutting into my cheek.

(p 178-179)