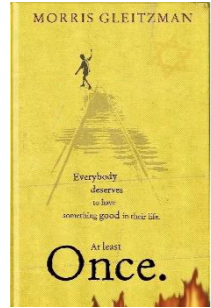
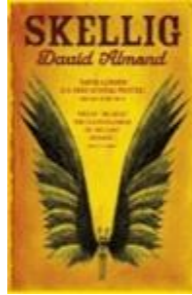
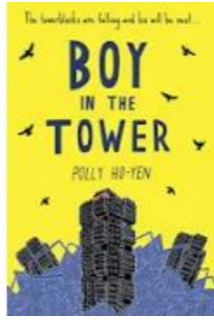
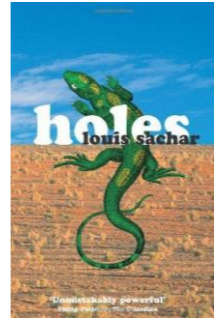
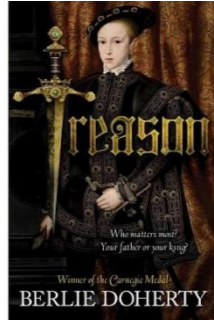





# READING DIET - Year 6

2024-25

	Survival					Around the world					Guts and Gore														
Term	Autumn 1 WW2		Autumn 2 Beat it			Spring 1 Global Trade		Spring 2 USA			Summer 1 Crime and Punishment		Summer 2 Horror/Transition												
Focused Text	Once - Morris Gleitzman (BL 4.1) 		Skellig - David Almond (BL 3.5) 			Boy in the Tower - Polly Ho-Yen (BL 5.3) 		Holes - Louis Sachar (BL 4.6) 			Treason - Berlie Doherty <b>NC</b> (BL 5.0) 		Room 13 - Robert Swindell (BL 4.3) 												
5 Plagues?	A	NL	<b>NC</b>	FS	R	A	NL	NC	FS	R	A	<b>NL</b>	NC	FS	R	A	NL	NC	FS	R	A	NL	NC	FS	R
End of Day /Shared Reading and reading area books	<ul style="list-style-type: none"> <li>Now, Then, After - Morris Gleitzman </li> <li>The Boy in the Striped Pyjamas <b>NL</b> (BL 5.8) </li> <li>Letters from the lighthouse <b>FS</b> (BL 4.9)</li> <li>Goodnight Mr Tom</li> <li>The Arrival - Shaun Tan <b>FS</b> <b>A</b> <b>R</b></li> <li>The Island</li> <li>Welcome to nowhere - Elizabeth Laird <b>FS</b> (BL 4.6)</li> </ul>		<ul style="list-style-type: none"> <li>Cogheart - Peter Bunzl <b>NC</b> (BL 5.7)</li> <li>A Christmas Carol <b>A</b> <b>NC</b> (BL 6.7)</li> <li>Clockwork - Philip Pullman <b>NC</b> (BL 5.7)</li> </ul>			<ul style="list-style-type: none"> <li>Abomination - Robert Swindells (BL 3.8)</li> <li>Beetled boy - MG Leonard</li> <li>The Last Wild - Piers Torday (BL 5.6)</li> </ul>		<ul style="list-style-type: none"> <li>The Good Thieves - Katherine Rundell (BL 5.1)</li> <li>The Accidental President - Tom McLaughlin (BL 4.9)</li> </ul>			<ul style="list-style-type: none"> <li>Treason - Berlie Doherty <b>NC</b> (BL 5.0)</li> <li>Black Powder - Ally Sherrick (BL 4.5)</li> <li>Framed - Frank Cottrell-Boyce (BL 4.2)</li> <li>Dick Turpin - Terry Deary &amp; Stefano Tambellini <b>A</b> (BL 3.3)</li> </ul>		<ul style="list-style-type: none"> <li>The Raven (Poem) <b>A</b></li> <li>Where Monsters Lie - Polly Ho-Yen (BL 5.0)</li> <li>The Graveyard book - Neil Gaimon <b>A</b> (BL 5.1)</li> <li>Escape Room BL 6.0</li> <li>Crater Lake - Jennifer Killick (BL 4.7) </li> </ul>												
5 Plagues?	A	<b>NL</b>	NC	FS	R	<b>A</b>	NL	<b>NC</b>	FS	R	A	NL	NC	FS	R	<b>A</b>	NL	<b>NC</b>	FS	R	<b>A</b>	NL	NC	FS	R
Other linked texts (diversity, representation & inclusion)	<ul style="list-style-type: none"> <li>Boy, Everywhere - A.M Dassu (BL 4.8)</li> <li>Anne Frank's Diary <b>A</b> (BL 6.5)</li> <li>Boy at the back of the class - Onjali Q Rauf <b>NC</b> <b>FS</b> (BL 5.4)</li> <li>Now or Never: A Dunkirk Story - Bali Rai (BL 5.0)</li> </ul>		<ul style="list-style-type: none"> <li>Pig Heart Boy - Malorie Blackman (BL 4.3)</li> </ul>			<ul style="list-style-type: none"> <li>High Rise Mystery - Sharna Jackson (BL 3.5)</li> <li>The Extraordinary Colours of Auden Dare (BL 4.7)</li> <li>The light in everything - Katya Balen (BL 5.4)</li> </ul>		<ul style="list-style-type: none"> <li>Harriet Tubman - Sandra A. Agard</li> <li>Front Desk - Kelly Yang &amp; Maïke Plenzke (BL 4.5)</li> </ul>			<ul style="list-style-type: none"> <li>•</li> </ul>		<ul style="list-style-type: none"> <li>Wonder - RJ Palacio <b>NC</b> (BL 4.8)</li> <li>Can you see me? - Libby Scott (BL 5.6)</li> <li>Some kind of spark - Elle McNicoll (BL 5.8)</li> </ul>												
<p>Note; Non Fiction Children have access to a range of high quality non-fiction texts linked to the topics- sources half termly through ELS library services</p>																									

## % Plagues

### 1. Archaic Language

The vocabulary, usage, syntax and context for cultural reference of texts over 50 or 100 years old are vastly different and typically more complex than texts written today. Students need to be exposed to and develop proficiency with antiquated forms of expression to be able to hope to read original articles, historical sources, legal documents etc when they get to college. The works of Shakespeare, Edmund Spenser, They do not need to be whole texts but could be supporting literature/excerpts e.g. When studying Street Boy by Berlie Doherty the children could be exposed to primary history source materials from the Victorian era, books written in the period i.e. excerpts from Oliver Twist by Charles Dickens , newspaper articles from the time, etc.

### 2. Non-Linear Time Sequences

In passages written exclusively for students—or more specifically for student assessments— time tends to unfold with consistency. A story is narrated in a given style with a given cadence and that cadence endures and remains consistent, but in the best books, books where every aspect of the narration is nuanced to create an exact image, time moves in fits and start. It doubles back. The only way to master such books is to have read them time and again and to be carefully introduced to them by a thoughtful teacher or parent.

### 3. Narrative Complexity

Books are sometimes narrated by an unreliable narrator- Scout, in To Kill A Mockingbird,for example, who doesn't understand and misperceives some of what happened to her. Or the narrator in Edgar Allan Poe's "The Tell-Tale Heart" who is a madman out of touch with reality. Other books have multiple narrators such as Faulkner's As I Lay Dying. Others have non-human narrators such as the horse that tells the story in Black Beauty. Some books have multiple intertwined and apparently (for a time) unrelated plot lines. These are far harder to read than books with a single plot line and students need to experience these as well.

### 4. Figurative/Symbolic Text

Texts which happen on an allegorical or symbolic level. Not reflected in Lexiles; critical forms of text complexity that students must experience.

### 5. Resistant Texts

Texts written to deliberately resist easy meaning-making by readers. Perhaps half of the poems ever written fall into this category. You have to assemble meaning around nuances, hints, uncertainties and clues.

	Archaic	Non-Linear	Narrative Complexity	Figurative/Symbolic	Resistant
Y2					
Y3					
Y4					
Y5					
Y6					