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A New Direction and CLPE



Masterclass 1: Building 'Reading for Pleasure' Schools	Masterclass 2: Planning Creatively Around Quality Texts	Masterclass 3: Transforming Literacy Through Storytelling
Masterclass 4: Transforming Literacy Through Picture Books	Masterclass 5: Transforming Literacy Through Poetry	Masterclass 6: Transforming Literacy Through Classroom Drama



- Masterclass 1: 26/11/2024
- Masterclass 2: 21/01/2025
- Masterclass 3: 04/03/2025
- Masterclass 4: 29/04/2025
- Masterclass 5: 10/06/2025
- Masterclass 6: 08/07/2025

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Programme Aims



- Consider the importance of a rich knowledge of children's literature and the role of teacher as reader
- Develop understanding of the connection between reading identity and reading attainment.
- Explore approaches which nurture positive reader identity, raise engagement and attainment, and broaden children's outlook through the use of quality inclusive literature across the school.
- Understand how to effectively choose and use a range of texts for different reading experiences, designed to promote reading for pleasure.
- Develop strategies for creating and maintaining a reading environment that is inviting and inclusive, that supports choosing and browsing; which invites re-reading and revisiting; and includes books that invite wider reading across forms, authors, poets and illustrators, topics or themes.

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New Direction Masterclass co-delivered with award-winning author, S.F. Said



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SF Said @whatSFSaid

"I'm making a pledge. From January, we will review a new children's book every week." Absolutely blown away to see Ben Lawrence in @Telegraph committing to #CoverKidsBooks every week, citing @frankcortrell_b's @BBC4today plea for coverage. THANK YOU!!!

telegraph.co.uk/books/children...

Ben Lawrence
 The Arts Agenda
 Time to fight back against celebrity kids' books

SF Said @whatSFSaid - Nov 8

i don't believe there's such any thing as good reading and bad reading. It's all reading, and it's all good! If we want kids to be readers, we have to respect their rights as readers. Let reading be a pleasure, and they'll be readers forever! #literacy

(Art: Quentin Blake)

The Rights of the Reader
 by Daniel Pennac
 illustrated by Quentin Blake

1 The right not to read.
 2 The right to skip.
 3 The right not to finish a book.
 4 The right to read it again.
 5 The right to read anything.
 6 The right to finish a book for real life.
 7 The right to read.
 8 The right.

SF Said @whatSFSaid

I don't remember much about the tests I did at school; I just did what I had to & promptly forgot it. But I will NEVER EVER FORGET the teacher who read us stories – pure reading for pleasure, with no assessment whatsoever. That's the stuff that changes lives! #literacy

READING ALOUD IS PROBABLY THE MOST IMPORTANT THING THAT TEACHERS CAN DO AND NEEDS TO BE A FREQUENT AND REGULAR PART OF EACH SCHOOL DAY
 - CLPE -

THE CENTRE FOR LITERACY IN PRIMARY EDUCATION.

SF Said @whatSFSaid

If you want kids to love reading, show them that YOU love reading! Make books central to everything you do. Always share books, talk about books, help them find new books to love. Never judge their choices, and read to them every day. IT'll change their lives forever! #literacy

7:20 PM · Nov 6, 2024 · 14.7K Views

SF Said @whatSFSaid

I've said this before, but I'll keep saying it until it's government policy. Reading for pleasure should be at the heart of education. If we want kids to love reading & enjoy all its benefits – we must LET THEM READ THINGS THEY LOVE! #literacy

(Art: Bill Watterson)

10:18 pm · 26 Apr 2019

SF Said @whatSFSaid - Nov 8

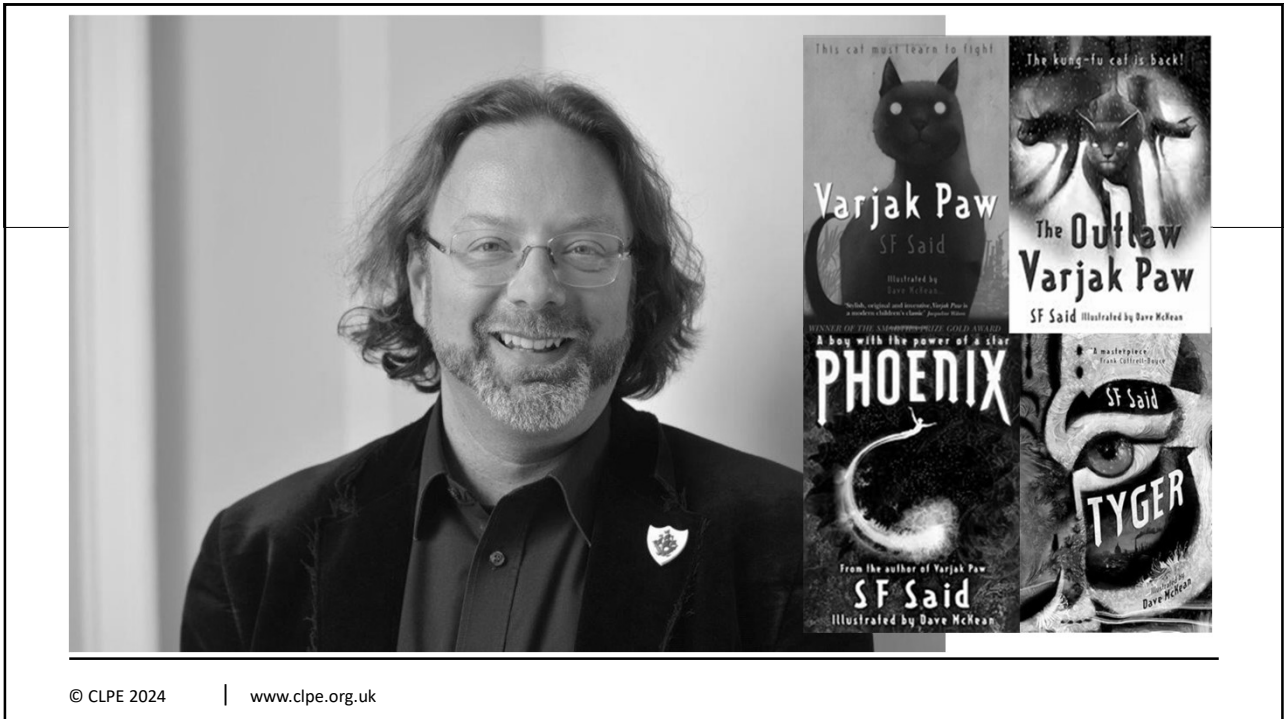
I could not agree with this more! I think SAFIYAH'S WAR is the best new children's book I've read this year, and I think it deserves to be read in schools, libraries & homes around the country - by adults as well as children. Seriously brilliant writing from @HibaNoorKhan!

Ayesha - bookseller of inclusive books @mirror_write - Oct 19

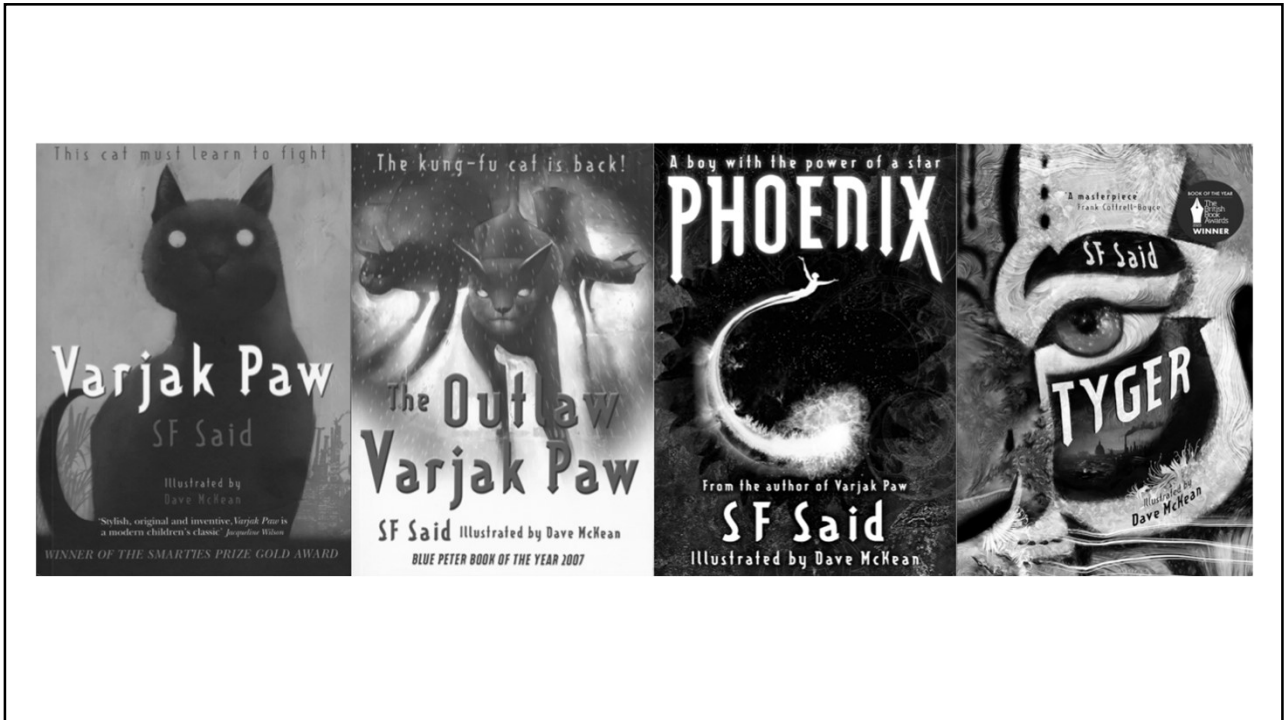
There is reading a book and studying a book. The more I delve and re-read Safiyyah's War for my in conversation with @HibaNoorKhan! the more I am blown away by her exquisite writing and use of language. I would love more #schools to take this book up as a class reader. DM me.

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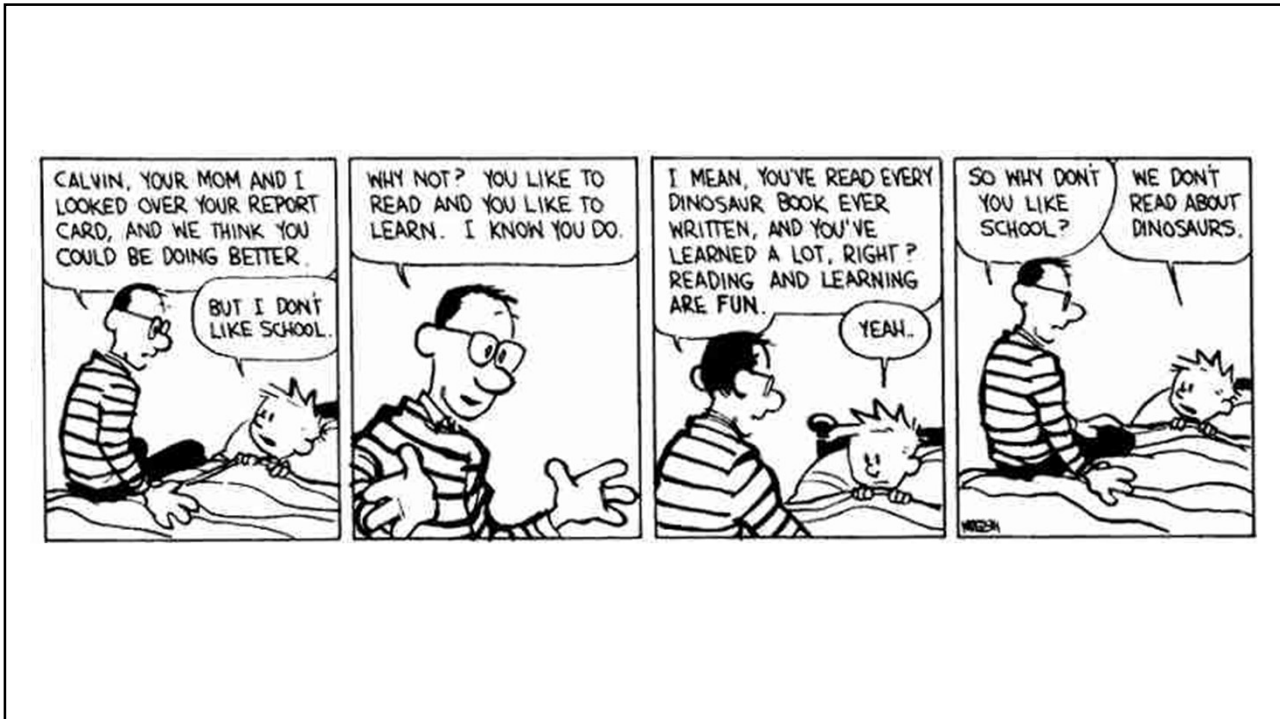
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Reading for Pleasure



*“Reading that we do of our own **free will**, anticipating the **satisfaction** that we will get from the act of reading.” (National Literacy Trust, 2006)*

*“To read for pleasure means to read **freely**, voluntarily, and with **delight**. In other words, reading for pleasure has no strings attached... Reading for pleasure means there are **no boundaries** or preconceptions of what needs to be achieved.” (International Literacy Association, 2018)*

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The Significant Benefits of Reading for Pleasure

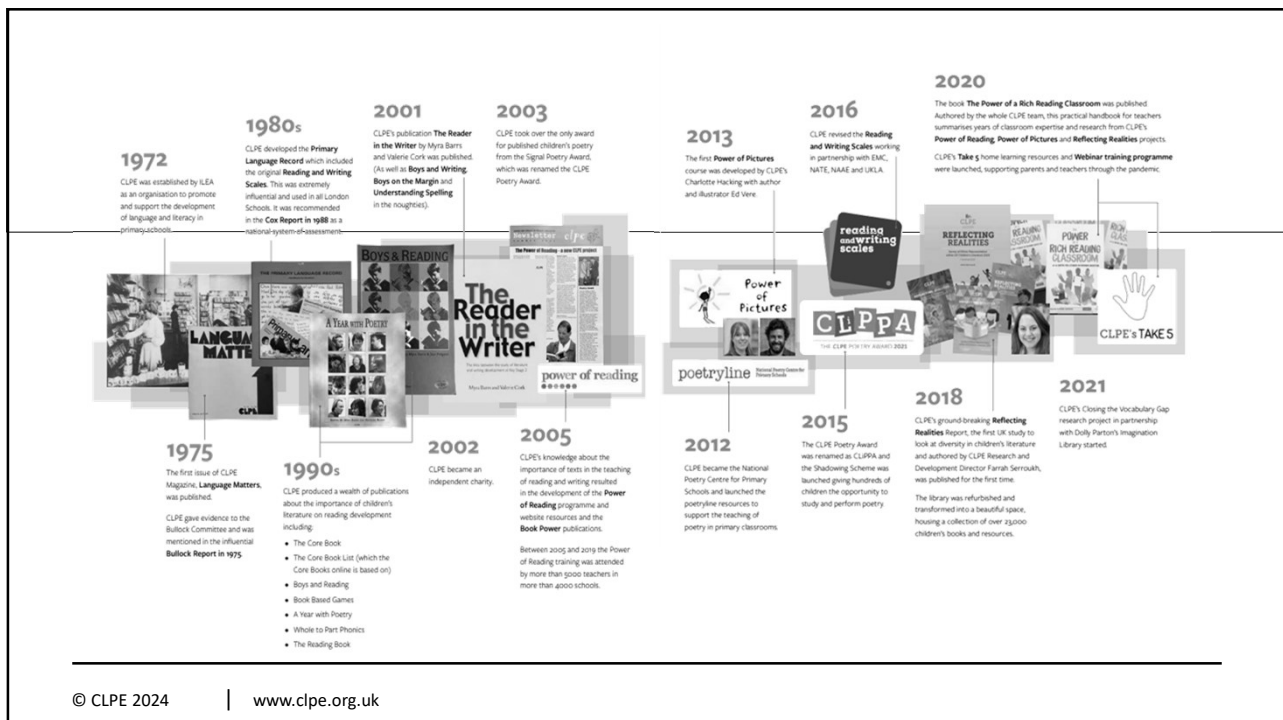
“Being a frequent reader is more of an advantage than having well educated parents and... **finding ways to engage students in reading may be one of the most effective ways to leverage social change.**” (OECD, 2002)

International evidence demonstrates:


- increased **attainment in literacy and numeracy** (e.g. Sullivan and Brown, 2013)
- improved **general knowledge and vocabulary** (e.g. Clark and Rumbold, 2006)
- encourages **imagination, empathy and mindfulness** of others (e.g. Kidd & Costano, 2013)
- **new reader to reader relationships** and communities of readers (e.g. Cremin et al., 2014)

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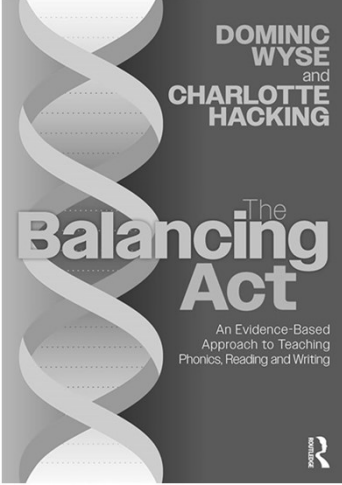


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Reading for Pleasure *is* Reading

“What we must understand is that **reading for pleasure is not a bolt on, added extra, or series of activities to tick off. It is an act, a coming together of skills, knowledge, and attitudes**, which does not happen after a phonics programme is complete or when children achieve fluency; **it begins from the moment a baby has their first encounter with a text.** Children are far more likely to read for pleasure when they can read, when they have texts available that make them want to read and they are aware of the inherent pleasures that reading offers to them, resulting in the intrinsic motivation to read for themselves.”



© CLPE 2024 | www.clpe.org.uk*The Balancing Act: An Evidence-Based Approach to Teaching Phonics, Reading and Writing*, Dominic Wyse and Charlotte Hacking (Routledge, 2024)

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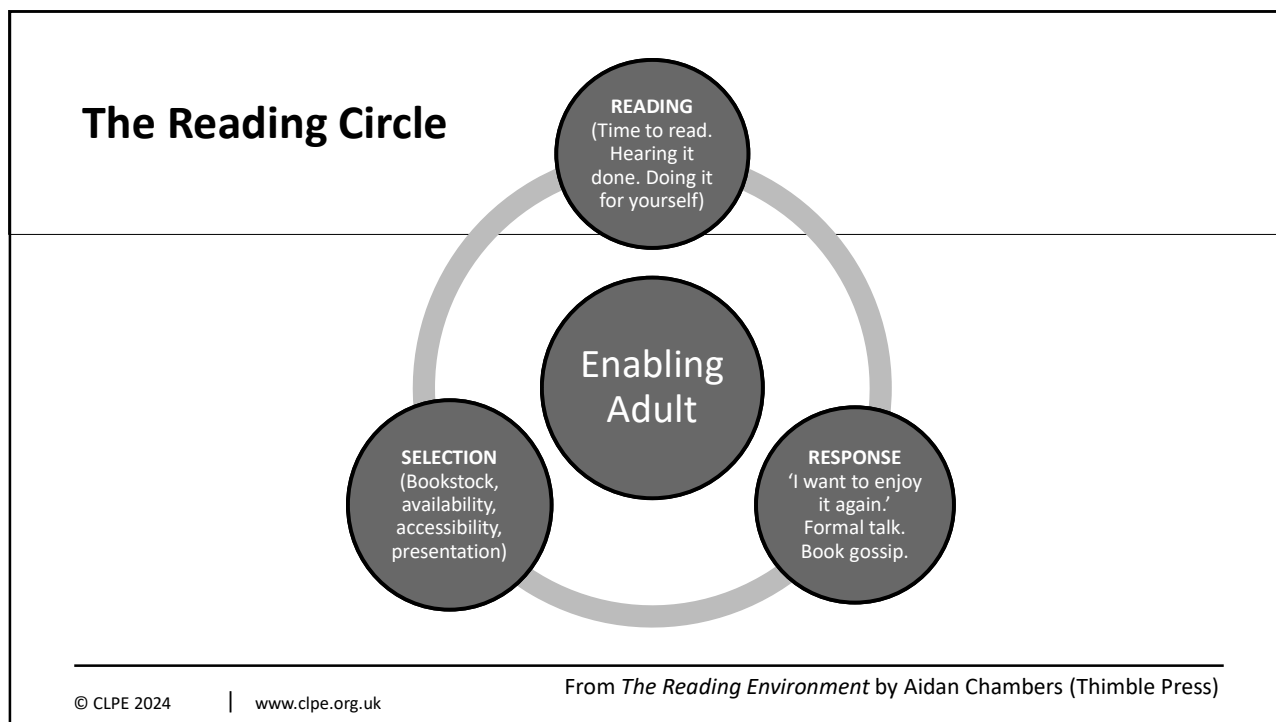


Responsibilities and opportunities for the enabling adult

Engendering and modelling positive attitudes towards reading
Making book recommendations and giving access to quality texts
Understanding and developing children's own reading identity


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Your Reading Identity




- Reflect on those four core areas from Aidan Chambers' Reading Circle (*the enabling adult(s), access to books, time to read (or be read to), and opportunities for response*) and their place within your own reading history:
 - *What are the core experiences related to reading that come to mind?*
 - *What reading – or moments around reading – were important or memorable to you?*
 - *Did your engagement with reading change over time? Why do you think that was?*
- Using the A2 paper on your table, map out a timeline of those core experiences.

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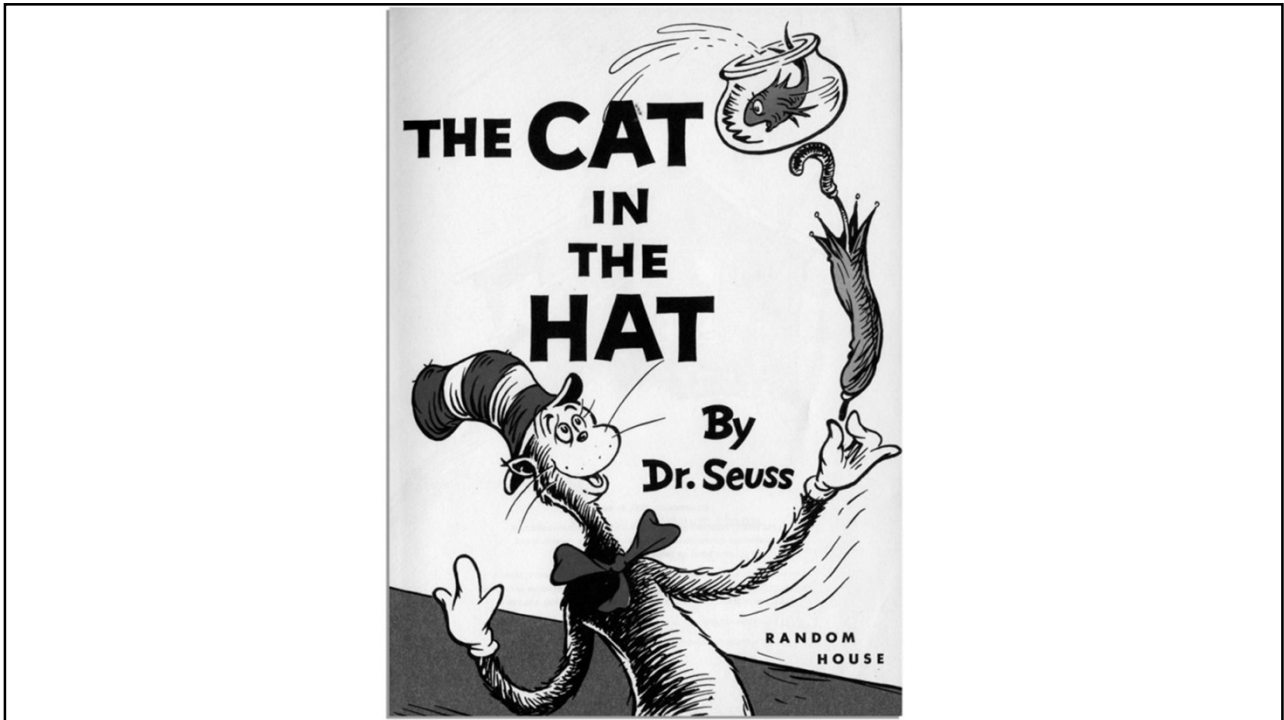
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My Reading History

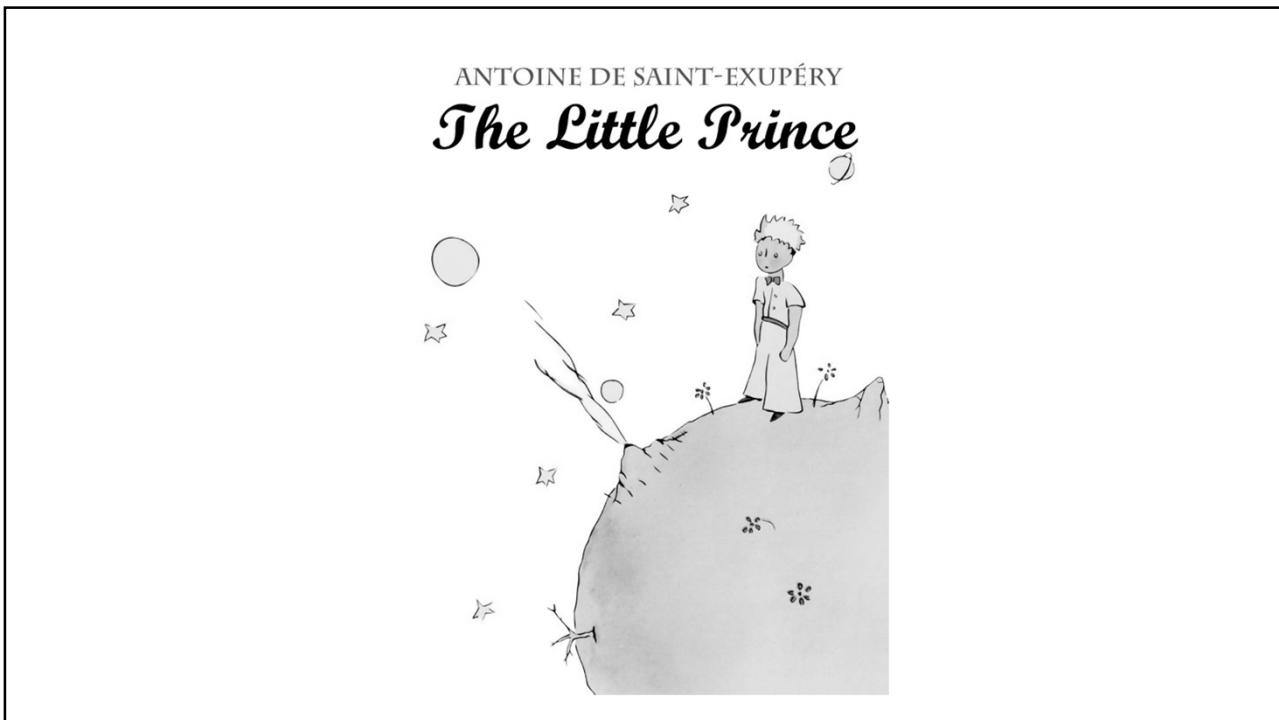


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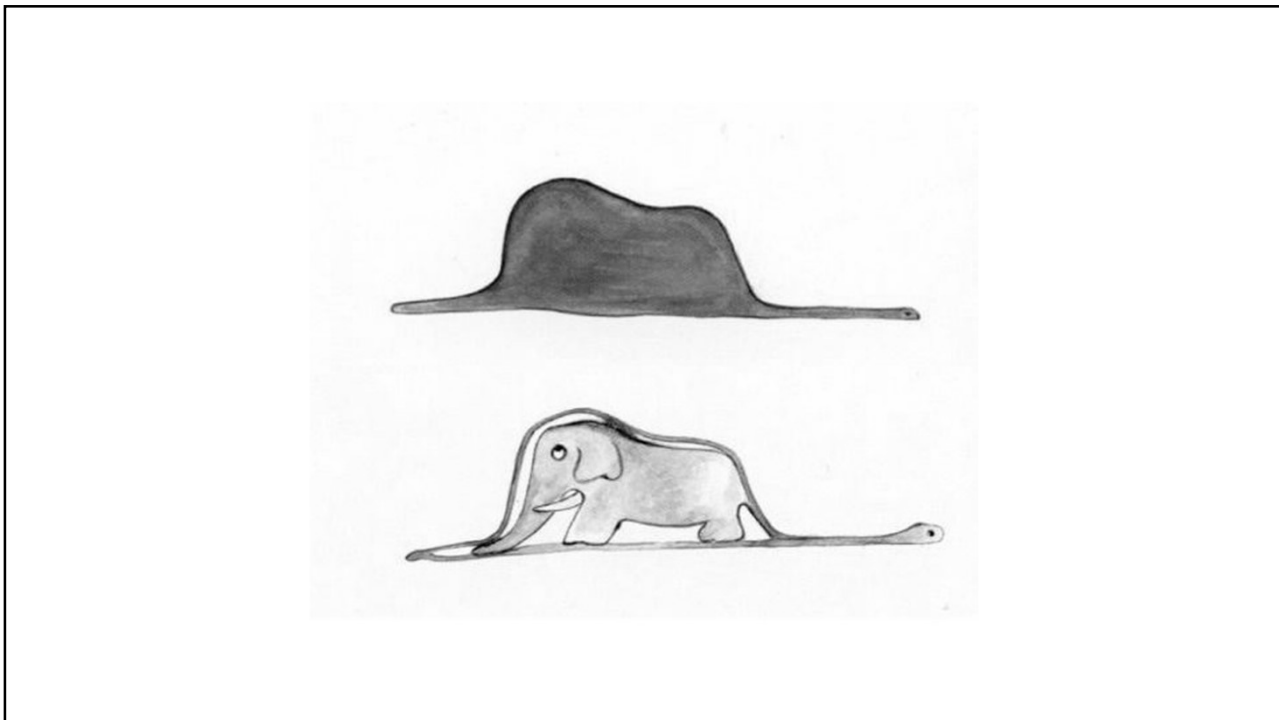
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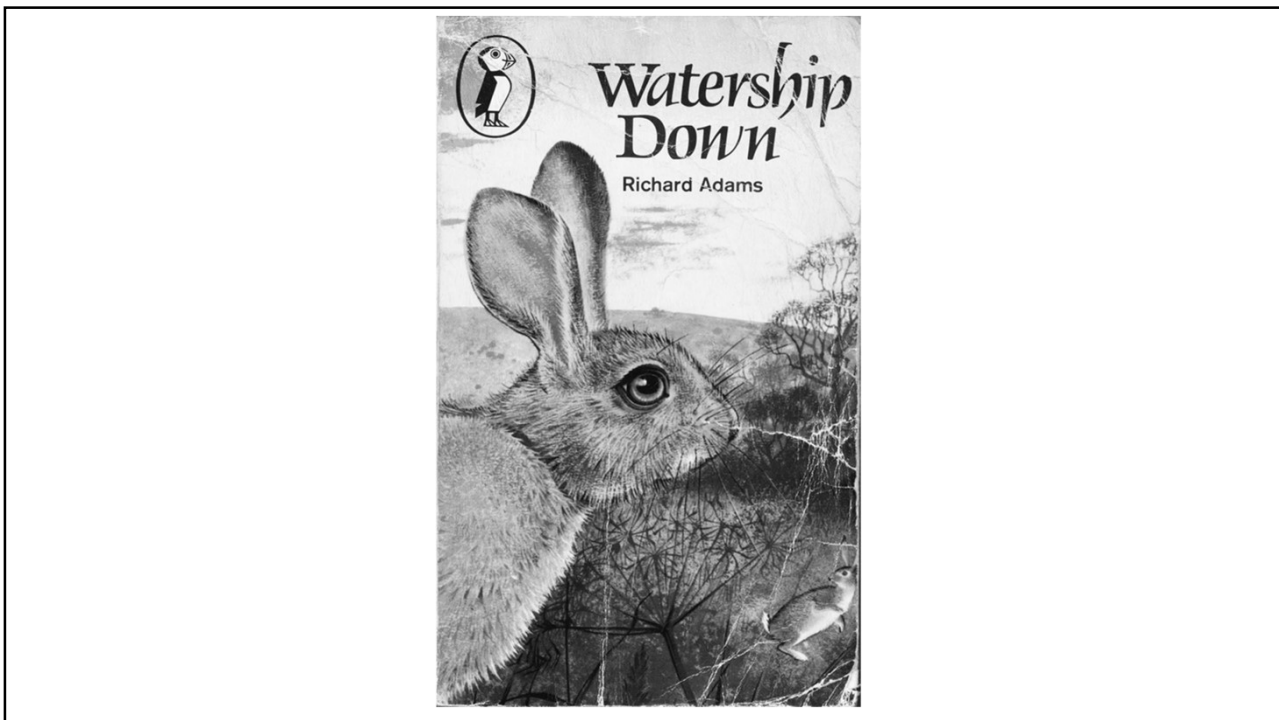
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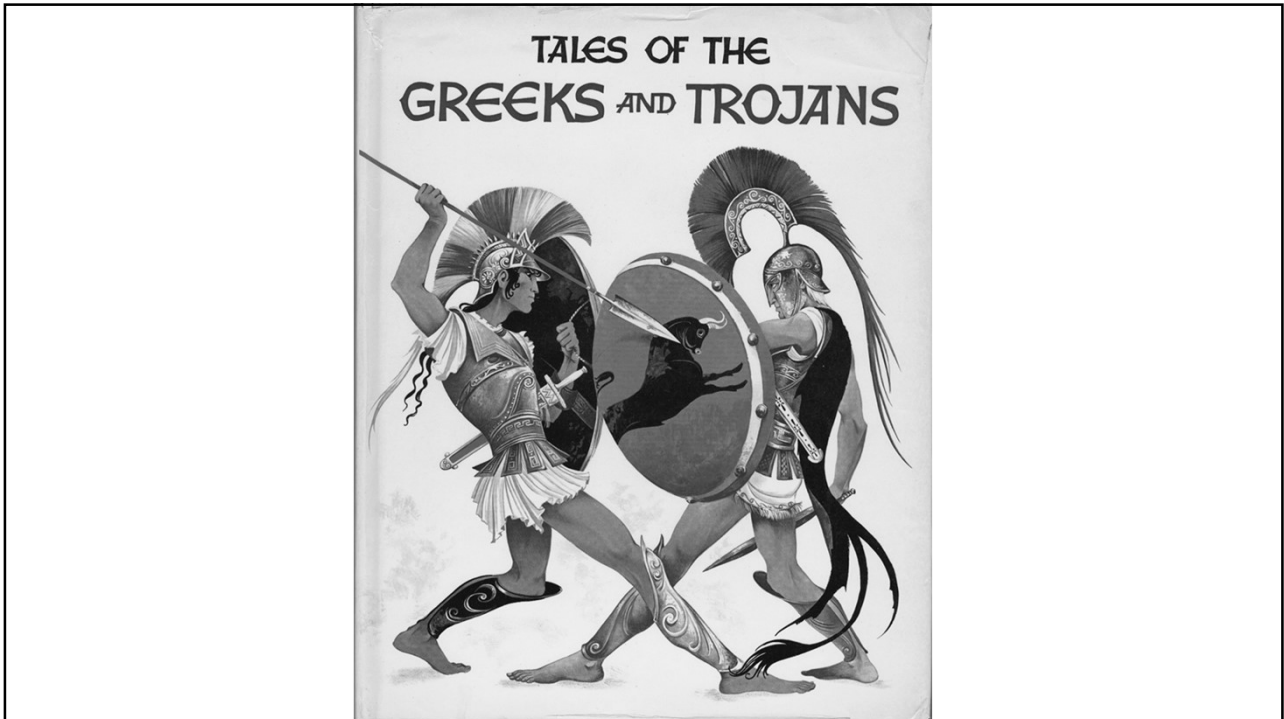
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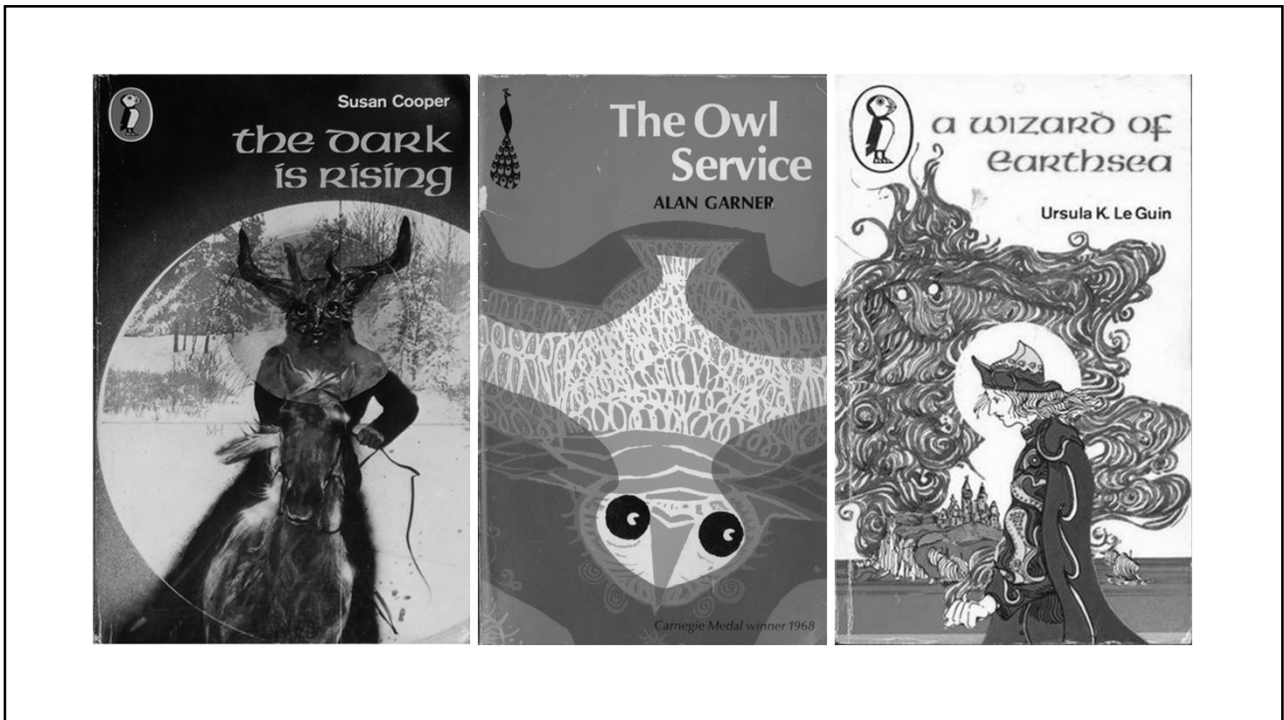
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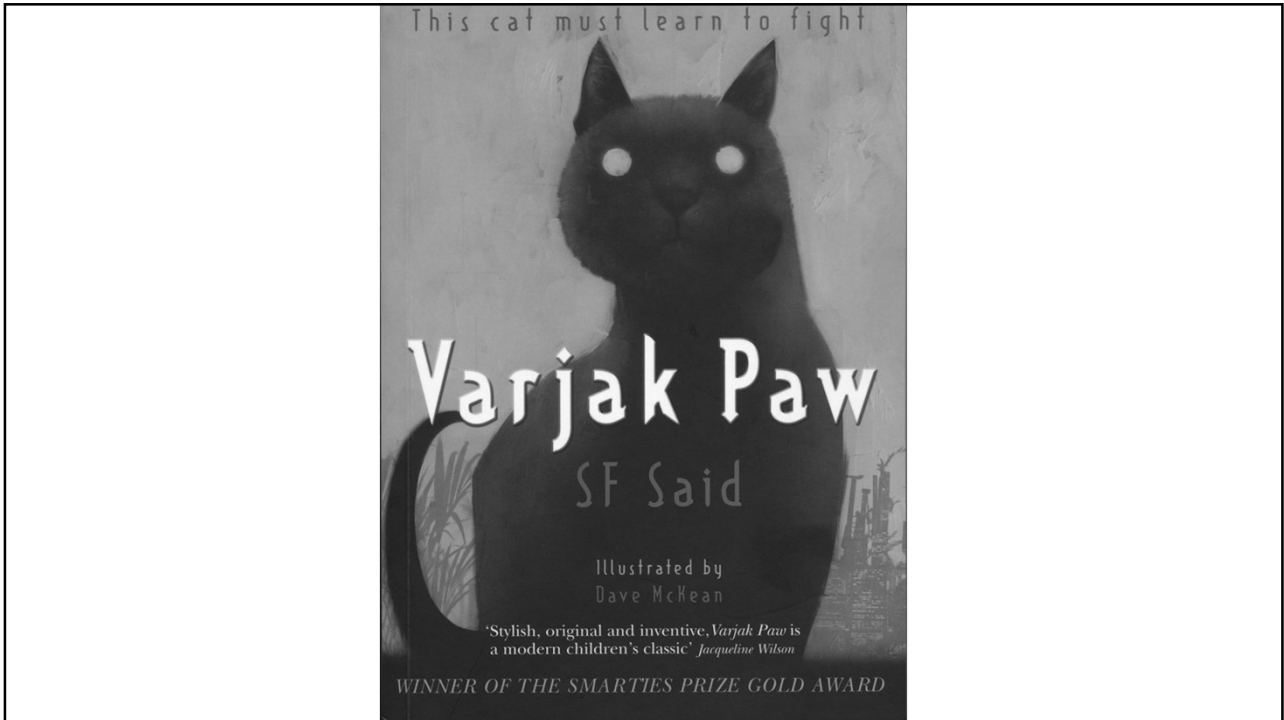
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Discussion



- *What did hearing about S.F.'s experiences make you think about your own reading history? Add further annotations to your paper.*
- Now, find someone on your table that you don't know. Take turns to introduce yourself and your reading history.
- What else might inform your reading identity and preferences?
- *What would your students include in their 'reading history'?*
- *What authors, books or enabling adults would they consider significant?*


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Broadening Children's Text Choices



I DON'T THINK THERE IS SUCH A THING AS A BAD BOOK FOR CHILDREN.
IT'S TOSH. IT'S SNOBBERY AND IT'S FOOLISHNESS.
WELL-MEANING ADULTS CAN EASILY DESTROY A CHILD'S LOVE OF READING.
WE NEED OUR CHILDREN TO GET ONTO THE READING LADDER:
ANYTHING THAT THEY ENJOY READING WILL MOVE THEM UP, RUNG BY RUNG, INTO LITERACY.
NEIL GAIMAN.



- How might we value children's personal choices for reading AND simultaneously broaden the literature that they have to choose from?
- How confident are all colleagues at recommending books to students, choosing books to study or selecting books to read aloud that engage children and broaden their awareness of a range of quality texts, authors and illustrators?

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quote by Neil Gaiman, illustration by Chris Riddell

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Children's Favourite Authors:



Top 10 Authors read by Y5 at Power of Pictures baseline

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Reflecting Realities

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Percentage of Children's Books Published featuring Racially Minoritised Characters (FIG. 1)

Year	Percentage
2017	4%
2018	7%
2019	10%
2020	15%
2021	20%
2022	30%

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The Importance of a diverse, contemporary and meaningfully representative book stock

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“I have been interested to go through our texts... and unpick whose stories we are telling, and which pupils in the class we may, or may not, be representing in our stories. I realised that often the central characters in the stories I use as my core teaching texts feature animals or fictional characters as their main protagonist. I began to think about what a missed opportunity this was in helping our children to relate to texts personally and see themselves in books.”

“The selection from CLPE’s Power of Reading class book pack provided us with main characters which represented our cohort; their backgrounds (e.g., West African families like Anna Hibiscus); their families (working mothers and caregiving fathers like Astrid [in Astro Girl]), their shared interests (transport in Naughty Bus); their environment (living in a city flat like Errol); their high aspirations for their own lives (Astrid wanting to be an astronaut). Choosing representative texts which reflected our children's lived experiences led to children having a deeper understanding and being able to vocalise and celebrate their own identity.”

Project Teachers and School Leaders on CLPE’s Power of Reading in the Early Years Project, 2023

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Contemporary Children's Literature

- Take 1 minute to note down as many contemporary authors, illustrators, poets of fiction and non-fiction texts for children as you can in the time allowed.
- *Do you think your repertoire of children's literature is wide enough to nurture all students as readers?*
- *Thinking about the children's books you have read or shared recently, how many were published in the last 5 years?*
- *To what extent do you offer tailored book recommendations to individuals, building on your knowledge of texts and of each child as a reader, while still enabling choice?*
- *What strategies ensure children see you as a fellow reader and reading role model?*
- *What are the benefits and challenges of staying abreast of contemporary publications?*

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Questions adapted from *Widening Teachers' Reading Repertoires: Moving beyond a Popular Childhood Canon*, International Literacy Association

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Knowing your readers

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Cultivating a Positive Relationship with Reading and a Developing Sense of Reader Identity

The Ability: 'I can read.'

The Pleasure: 'I enjoy reading.'

The Benefit: 'I recognize the value of reading.'

The Connection: 'I find x appealing in the materials I encounter.'

The Recognition: 'I identify as a reader.'

The Motivation: 'I want to read.'

Representation in Children's Literature: Reflecting Realities in the Classroom, CLPE, Farrah Serroukh, (Sage 2024)

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The 'enjoyment' factor


"The PIRLS 2021 research asked pupils directly about how much they liked reading, and found that England was 42nd out of 57 countries. A worrying 24% of England's pupils said that they did not like reading, and 48% said they only somewhat like reading; 29% said they very much like reading. PIRLS also found a link between pupils not liking reading and lower attainment in reading."

Dominic Wyse, Institute of Education Blog, 10th October 2023

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Reading for Pleasure: The National Literacy Trust Annual Survey



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**Just 1 in 3 children
and young people
say they enjoy
reading**

**Only 1 in 5 children
and young people
are reading daily in
their free time**




National
Literacy
Trust
Change your story

The futures of a generation are being put at risk

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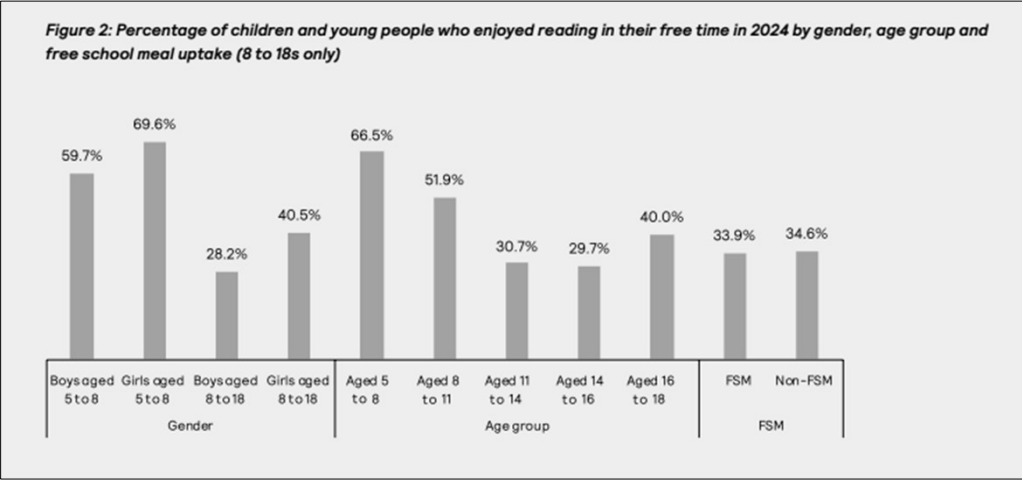
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Reading Enjoyment Data 2024



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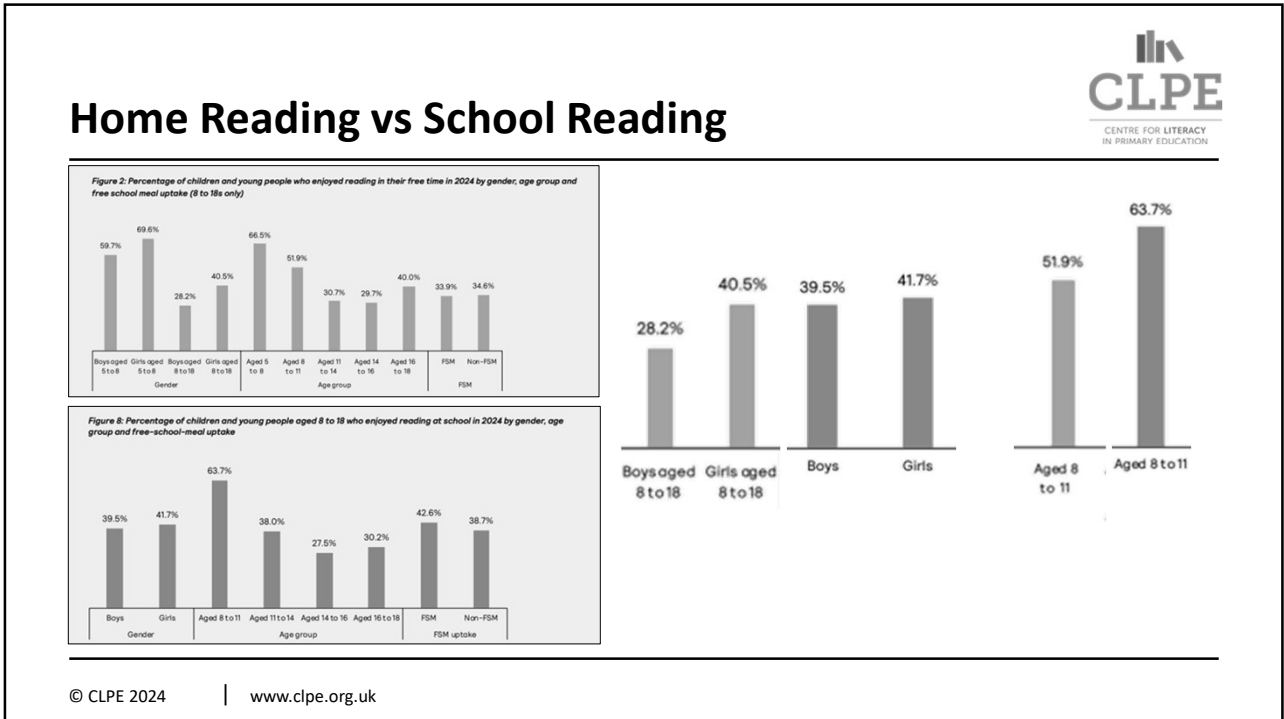
Figure 2: Percentage of children and young people who enjoyed reading in their free time in 2024 by gender, age group and free school meal uptake (8 to 18s only)



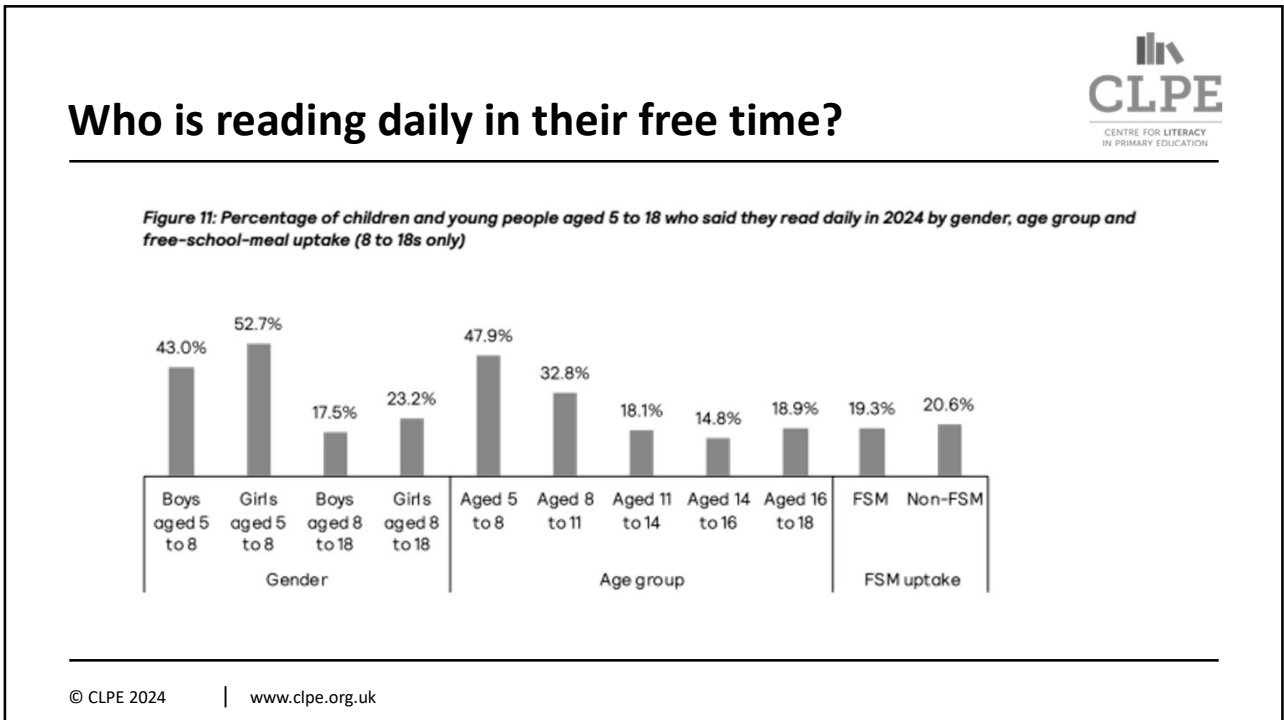
Gender				Age group					FSM	
Boys aged 5 to 8	Girls aged 5 to 8	Boys aged 8 to 18	Girls aged 8 to 18	Aged 5 to 8	Aged 8 to 11	Aged 11 to 14	Aged 14 to 16	Aged 16 to 18	FSM	Non-FSM
59.7%	69.6%	28.2%	40.5%	66.5%	51.9%	30.7%	29.7%	40.0%	33.9%	34.6%

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BookTrust Family Survey Data, October 2024



While **70%** of parents and carers report that their 2-4-year-olds 'love' or 'like' reading, this drops to **64%** for 5-7-year-olds (KS1). Parents tell us that by the end of primary school, only **51%** of children 'love' or 'like' reading.



While **33%** of 7-year-olds tell us they 'love' reading, this drops to **29%** at age 10 and further declines to just **25%** by age 11.


48% of EYFS/KS1 teachers express concern over reading enjoyment levels in their classes. This rises to **63%** of KS2 teachers.

*"As a nation we are seeing an **accelerating decline** in the number of children reading for pleasure. We are also seeing an increase in childhood anxiety - a kind of Happiness recession. These stats are two sides of the same coin. Are we seriously going to stand by and watch this happen? Are we going to let this magical gift, which boosts educational attainment and - more importantly - brings great happiness, become a privilege of the lucky few?"*

Frank Cottrell Boyce

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Reflection:

Consider the national data and think about your own class or school and the extent to which that data reflects your own student population. Discuss your young readers, what you know about them, and what you might like to find out:

- *Who in your class is a confident and engaged reader?*
- *Who can read but doesn't? What struggles to read but tries?*
- *What prior experiences have they had?*
- *What do you know about their motivation to read?*
- *What do you know about their reading proficiency?*
- *What do you know about their habits and preferences?*
- *What more do you need to know?*
- *What and who do you feel you don't know enough about? Why do you think this is?*

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Getting to know your Readers

The diagram illustrates the interconnected nature of insights into readers. At the top is a box labeled 'Child Insight'. Below it are two boxes: 'Teacher Insight: Observations and Sampling' on the left and 'Home Insight: Engaging Parent/Carers' on the right. Double-headed arrows connect 'Child Insight' to both 'Teacher Insight' and 'Home Insight'. A double-headed arrow also connects 'Teacher Insight' and 'Home Insight'.

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Knowing and Planning for Your Readers

'Each child comes with their own reading experiences, identity, knowledge and skills that we can build on to teach reading. Observing early readers and knowing what questions to ask about them is crucial.'

The Power of a Rich Reading Classroom (2020)

The book cover features the title 'THE POWER OF A RICH READING CLASSROOM' in large, bold, black letters. Below the title, it says 'BY THE CENTRE FOR LITERACY IN PRIMARY EDUCATION'. The cover art shows silhouettes of children sitting on the floor, reading books. The publisher's name 'CORWIN' and the CLPE logo are at the bottom.

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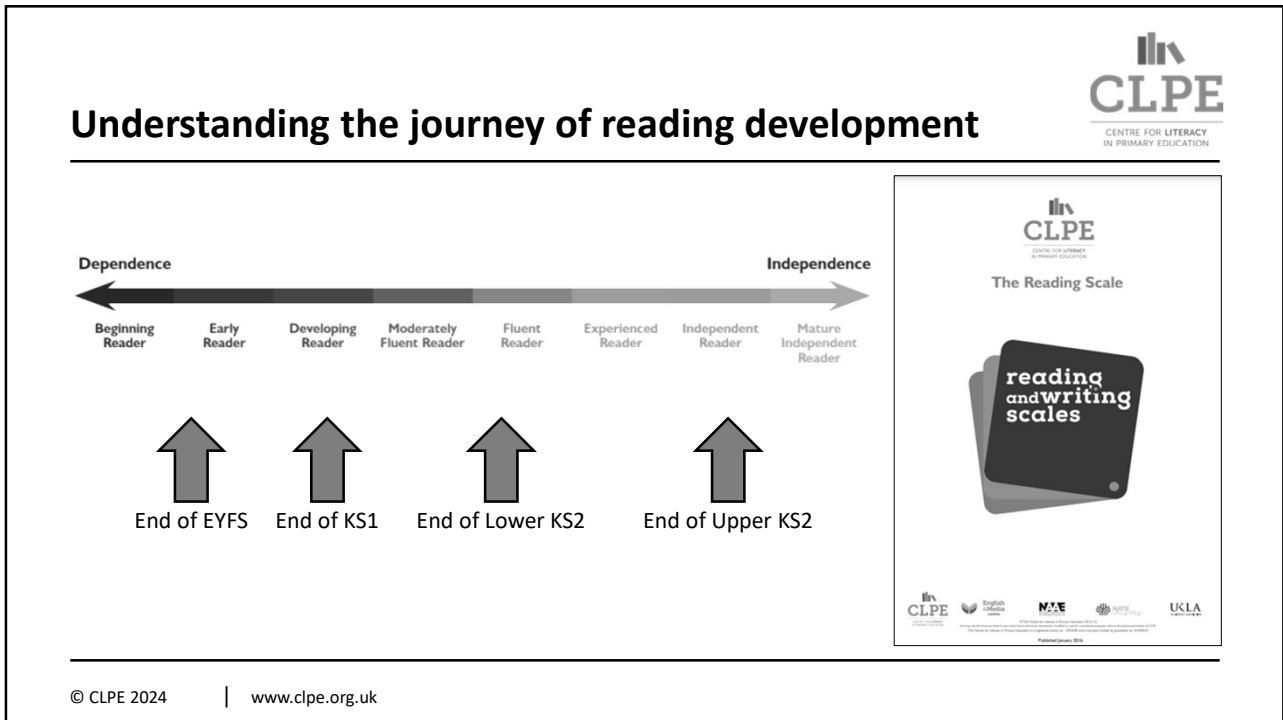
CLPE CENTRE FOR LITERACY IN PRIMARY EDUCATION

Educational Disruption, Learning Loss and Recovery

Year Group 2024-25	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Year Group during Pandemic Lockdowns 2019-20	Pre-school 0-1 years	Pre-school 1-2 years	Pre-school 2-3 years	Nursery 3-4 years	Reception	Year 1 5-6 years
Year Group during Pandemic Lockdowns 2020-21	Pre-school 1-2 years	Pre-school 2-3 years	Nursery 3-4 years	Reception 4-5 years		Year 1 6-7 years

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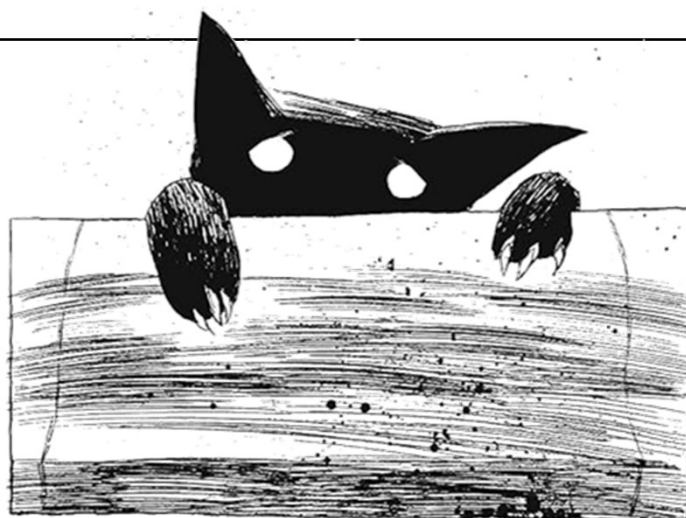


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A Reading Perception Survey

- *What is reading and why do you do it?*
- *Do you enjoy reading? Why/Why not?*
- *What do you like to read?*
- *What one book would you recommend and why?*
- *When and where do you read? (in and out of school)*
- *Are you a reader? How do you know?*
- *What does the teacher need to know about you as a reader?*
- *What advice would you give to someone younger than you to help them become a better reader?*

Break





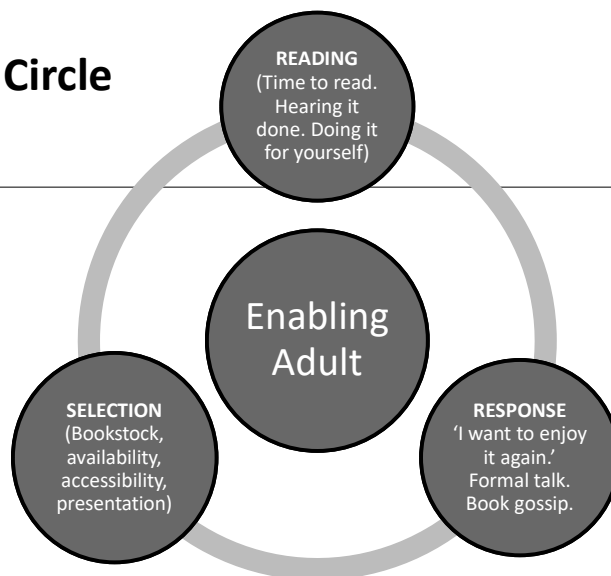
Providing Access and Engagement

Ensuring that all children are able to access quality literature through evidence-based approaches

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The Reading Circle



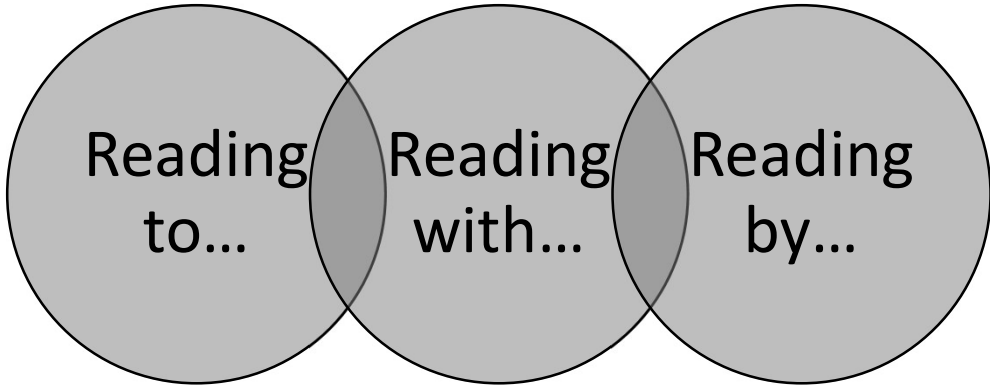
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From *The Reading Environment* by Aidan Chambers (Thimble Press)

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Reading Experiences



Reading to... Reading with... Reading by...

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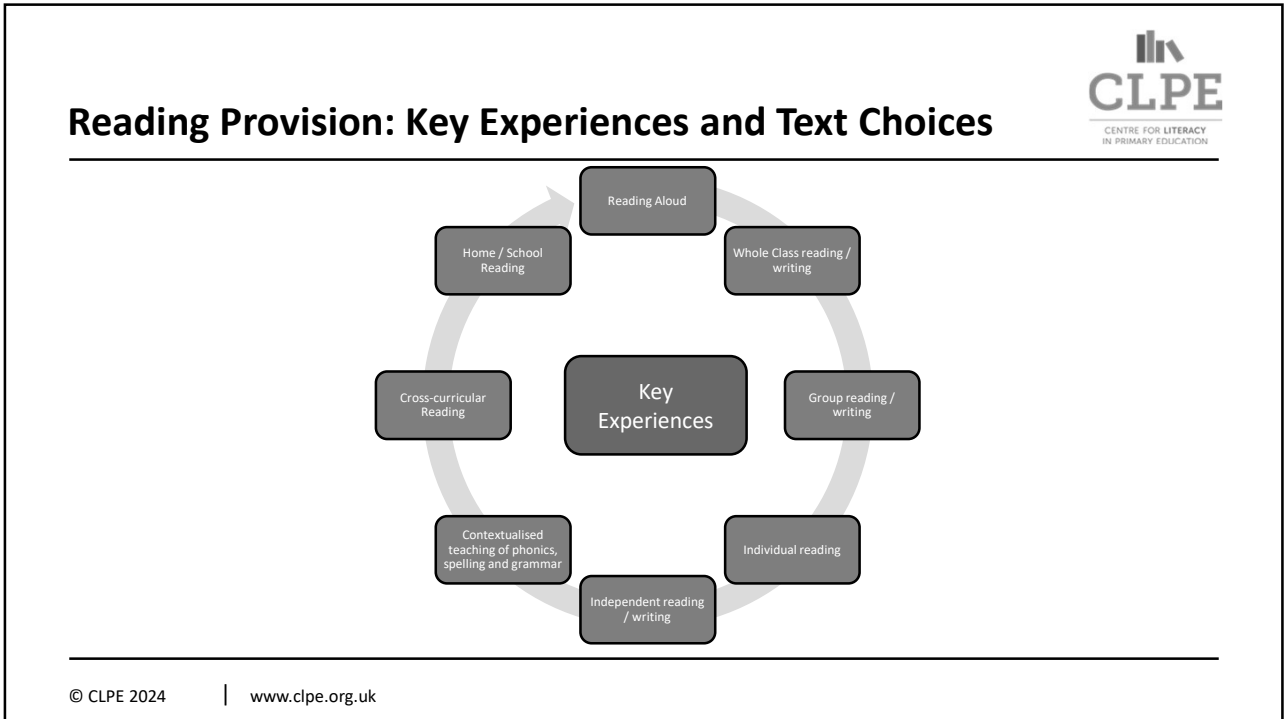


Considering your Reading Provision

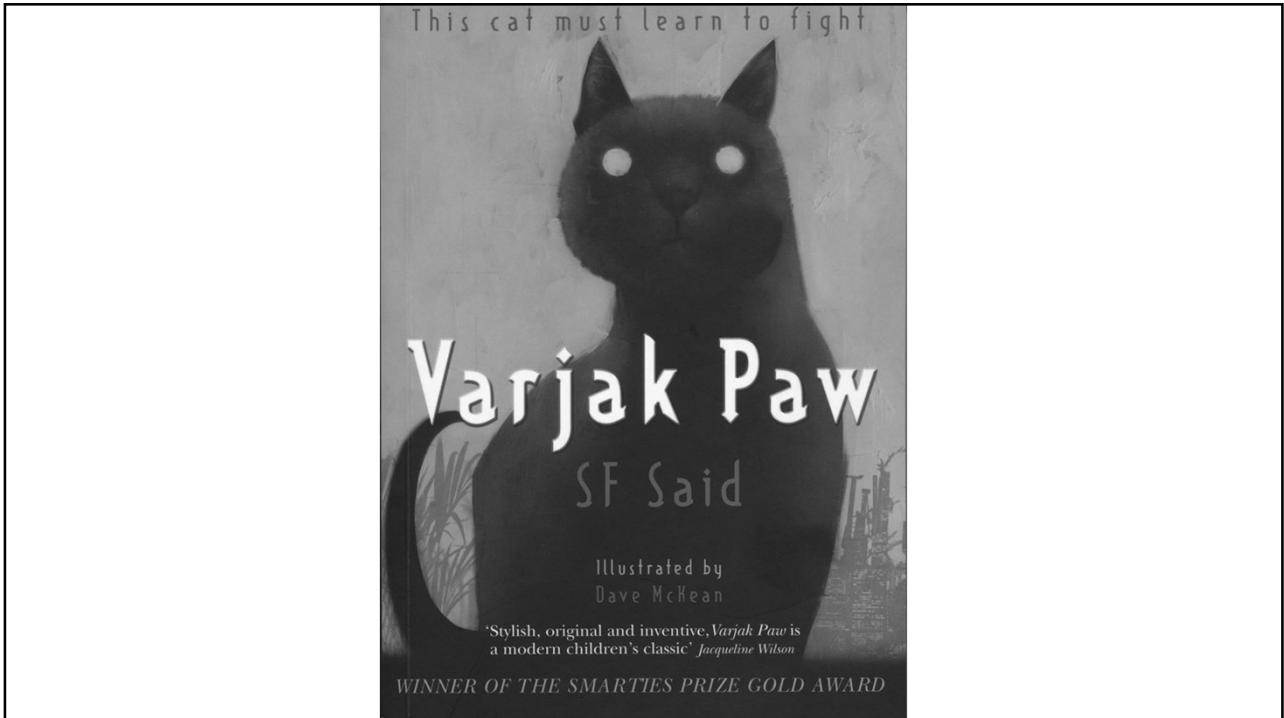
- Consider and discuss the range of reading provision on offer for your class (or across your school setting).
- Working with colleagues on your table, note down each reading opportunity on a separate note card. Annotate to indicate whether the teacher is reading **to** the children (T), reading **with** the children (W), or if the reading is being done **by** the children (B). You might also indicate whether that aspect of the provision is for all phases or for specific year groups only.
- *What do you notice?*

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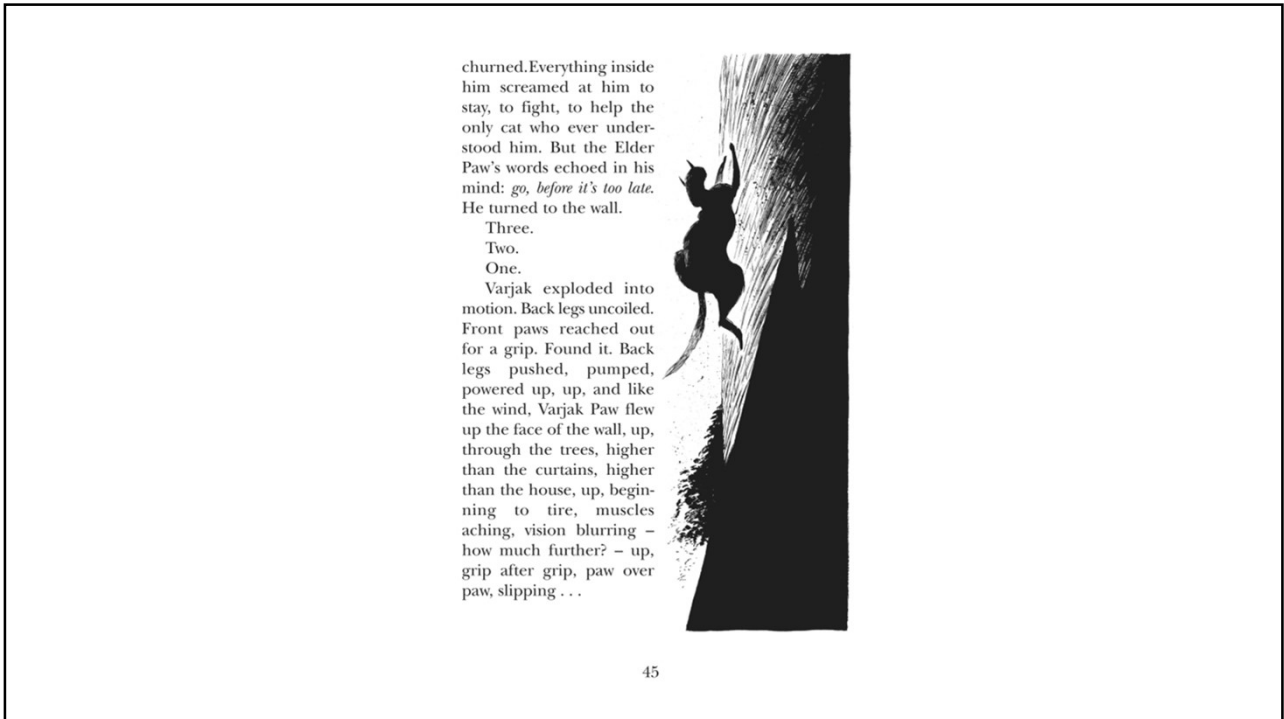
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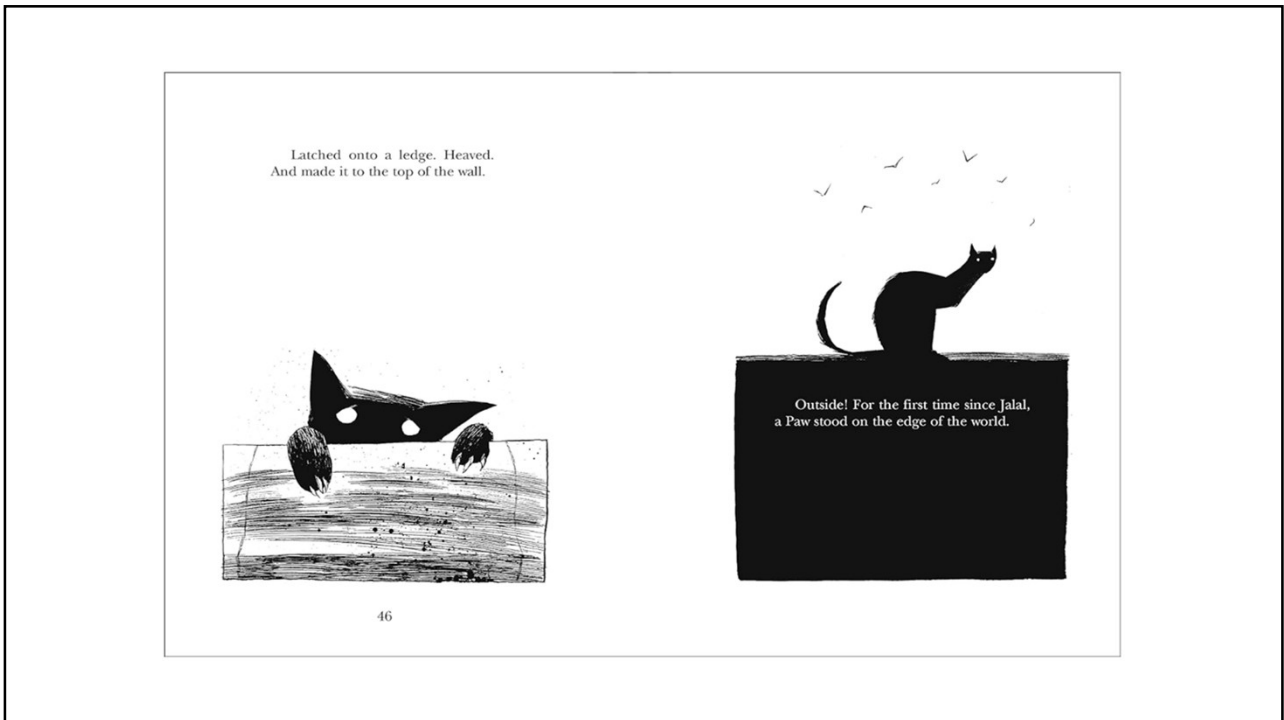
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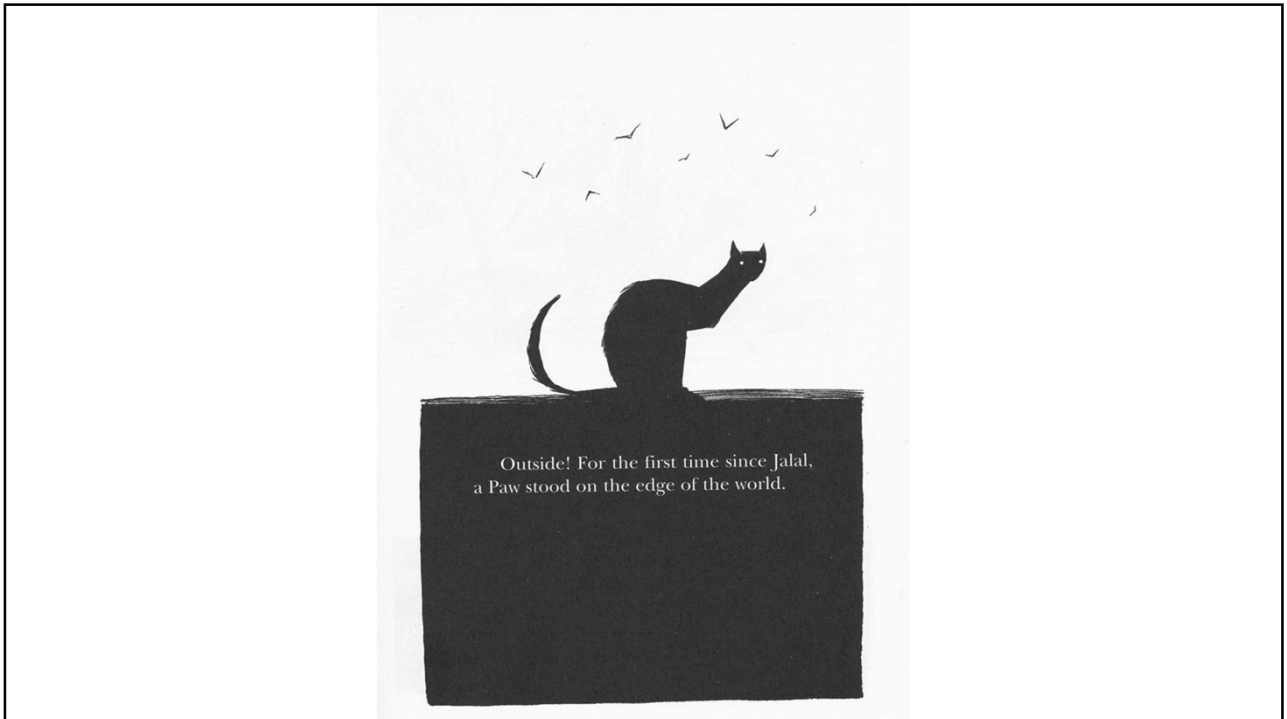
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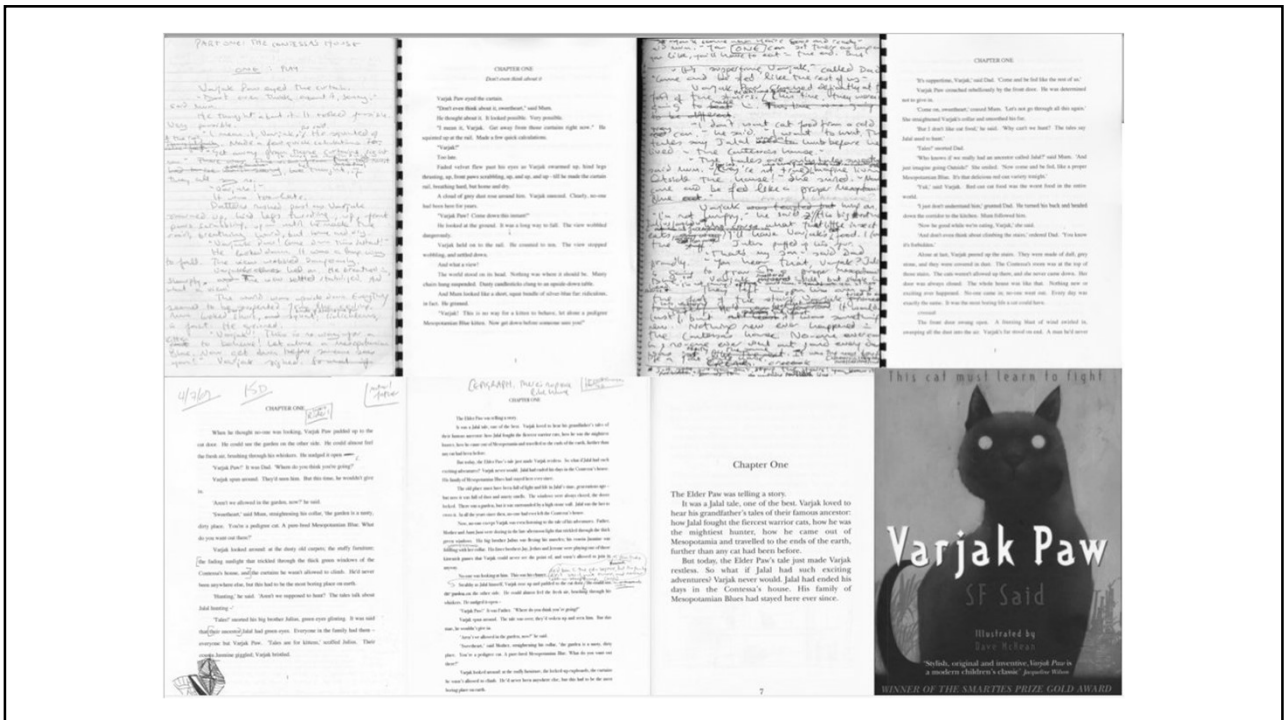
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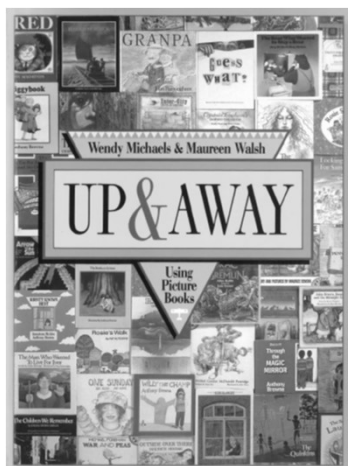


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The Role of the Picturebook



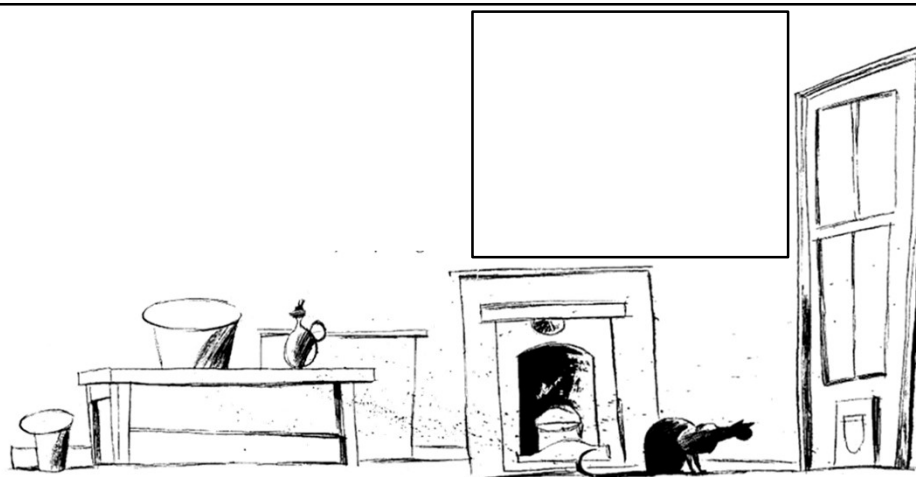
*“Pictures and picturebooks are an important part of the meaning making process. **Reading pictures is just as complex, perhaps more complex than reading print: it can also be just as rewarding as reading print.** When the two symbolic systems work together the satisfaction, **enjoyment and stimulation is more than doubled.** In a world that relies increasingly on visual means of communication, **picturebooks have established themselves as a complex literary genre in which both verbal and visual cues structure meaning.**”*

Michaels and Walsh – Up And Away: Using Picturebooks, 1990

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Accessing the Text: Response to Illustration



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Illustration by Dave McKean

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Visual Literacy: A crucial skill for developing critical readers and thinkers



V FOR VENDETTA



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Understanding authorial intent with Early Writers



*'From a teaching point of view, picture books elicit deeper and more thought-provoking responses from children as they **are able to draw on the 'extra' story depicted through the pictures.** This creates more talk, which in turn promotes ideas for writing. **Children who would normally be considered less able have shone** using the Power of Pictures sequences.*

*All the children in my class **discuss illustrations with confidence, making references to a range of authors/illustrators and discussing connections that they are able to make between them. They are becoming aware of how techniques are used by the illustrator to create a certain effect.***

Ann Gelder, Year 1 Teacher Headcorn Primary

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Deepening knowledge and understanding in KS2



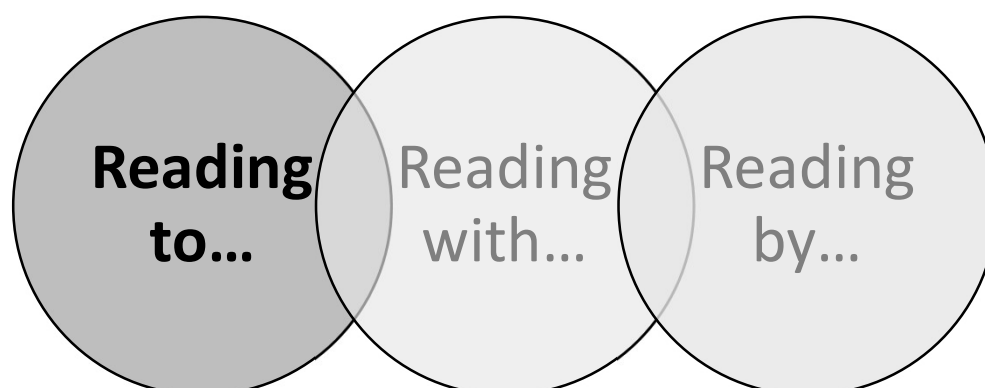
*“The most surprising thing is that it has **given our children a voice and a language**. The developing understanding of how picturebooks work and how illustrators actively make decisions has led to **children digging much more deeply into the story**. The increasing understanding that the illustrator is an author has **led to in-depth discussions around authorial intent**. Pupils **increased confidence in expressing understanding and a willingness to challenge ideas** has impacted in ways we did not imagine. **They have an increasing vocabulary and language to share their ideas.**”*

Simon Smith, Headteacher, East Whitby Academy

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Reading To...




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Why Reading Aloud?



‘When someone reads aloud, they raise you to the level of the book. They give you reading as a gift.’

Daniel Pennac, The Rights of the Reader

‘Reading aloud to children may be the single most important thing a teacher does.’


Anne Thomas, The Reading Book, CLPE

‘What children have had read to them or read themselves is echoed in their writing, influencing the kind of writer they can be.’

Myra Barrs, The Reader in the Writer, CLPE

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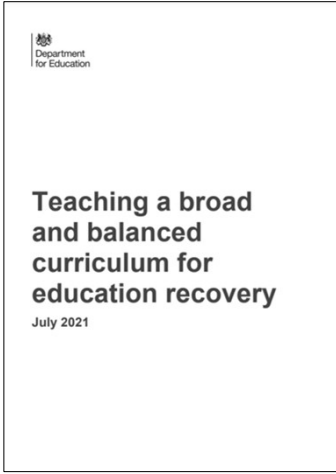
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‘A Broad and Balanced Curriculum for Education Recovery’ – DFE, July 2021

Frequent reading should be a priority. It should happen not simply in English lessons but also in other subjects, such as history, so that pupils learn from what they read. They should also have time to read for pleasure. Since fluency is important for comprehension, practising reading should be a priority. Reading across the curriculum, not simply in English lessons, also uses teaching time efficiently.

As at key stage 1, teachers should continue to read to all pupils so that they experience what it is like to enjoy and become immersed in a book.



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The Reading Framework: Reading aloud is an integral approach to teaching reading across all Key Stages



Make reading aloud a key teaching approach across your English curriculum. This enables children to respond more deeply to what is heard, than when they read a text for themselves.

Daily story time is recommended across all Key Stages, in which the class can simply enjoy a book together without interruption or analysis.

If children are not being read to at home, provide opportunities for them to be read to and with at school.

When reading aloud, model skilled reading behaviours and the pace, prosody and expression of fluent reading.

Draw attention to the vocabulary and language models introduced in stories read aloud. Plan for these texts to be enjoyed, discussed, re-read, revisited and used across the day and in different contexts.

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Reading Aloud



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Illustrations by Dave McKean

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Reflecting on the act of being read to:

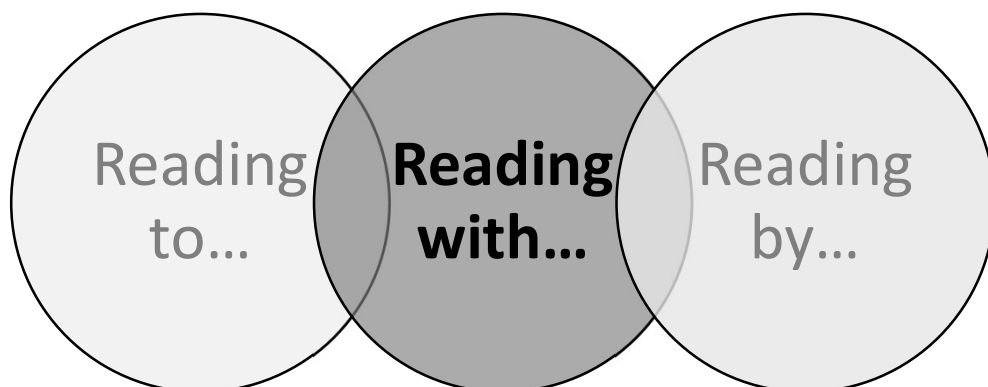
- *In what ways does hearing the text read aloud contribute to your understanding and appreciation of the text?*
- *What does the act of reading aloud offer that other reading practices do not?*

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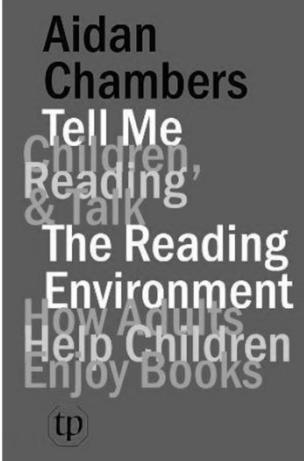

Reading with...



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Key Approach:
Developing Reader Response




Likes What did you like about the book / story / picture?	Dislikes Was there anything you disliked about it?
Puzzles Was there anything that puzzled you?	Connections / Patterns Does it remind you of anything? Did you notice any pattern?

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The Importance of Personal Response




- There is no one, correct interpretation of a literary work but multiple interpretations
- **Each reader has a unique and valid response to a text, based on their previous experience, textual knowledge and socio-cultural awareness**
- Learning occurs when we make links between texts and our own experiences
- Learning is a social, reflective process involving cooperation and negotiation
- Sharing personal responses is a prerequisite for the development of more sophisticated interpretive skills and text analysis

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The Reading Framework: Make meaning through rich discussion and engagement with a book



Plan for fluency to develop progressively throughout each stage of the reading journey.

Demonstrate what skilled readers do to make meaning from a text so that children can practise this for themselves

Give children opportunity to engage in performance reading to see how they can breathe life into a text and make meaning for an audience.

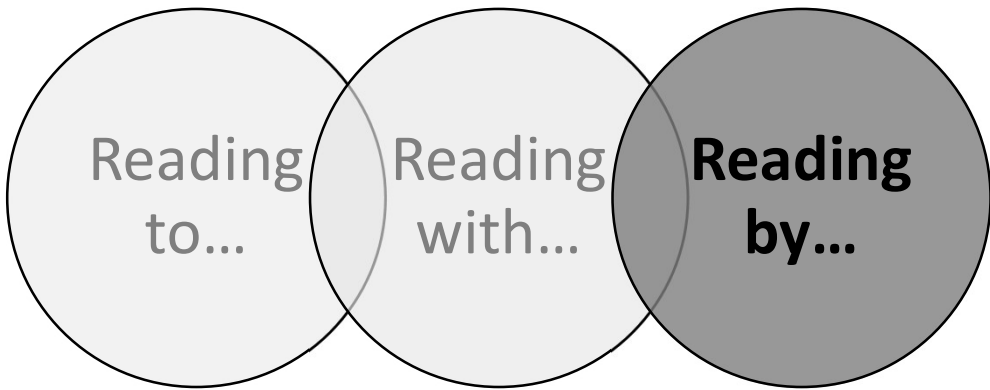

Model how a skilled reader draws on the range of comprehension strategies required to make meaning from a text rather than focussing on one domain in isolation. Comprehension is an outcome, not a skill to practise, and so it does not make sense to divide up the elements of skilled reading and teach them separately.

Questioning is most effective when it is text specific and builds on rich discussion which encourages children to offer personal response and build on prior knowledge to make new connections and construct a mental model so that they understand a text's meaning.

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Reading by...



Reading to...

Reading with...

Reading by...

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Purposeful Re-reading: Role on the Wall



Outside – Outer Characteristics:

Write down words or phrases describing how he **appears** to others, the things he **does** and the things he **says**.

Inside – Inner Characteristics:

Write any words or phrases describing his characteristics, as well as how he **feels** and what he **thinks**



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Illustration by Dave McKean

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Rehearsed Reading: Readers Theatre



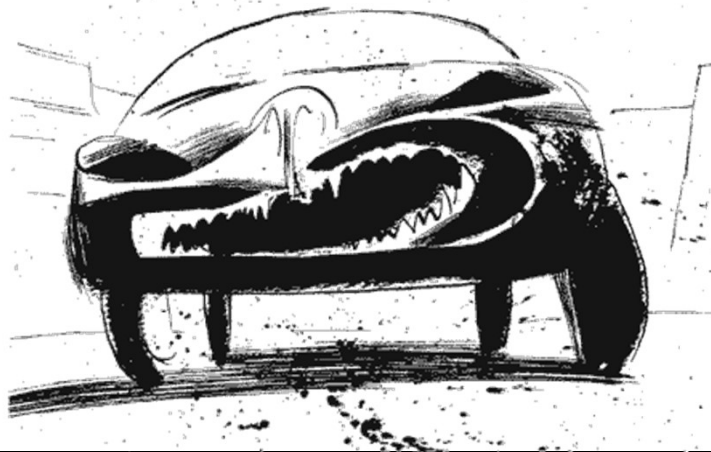
Varjak closed his eyes. Took a deep breath. And strode out into the road, to the very centre of the dogs' path.

Another pair of yellow eyes appeared in the distance. He could smell the foul breath from here. He could hear the deafening roar.

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Rehearsed Reading: Readers Theatre



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Developing Reading Fluency

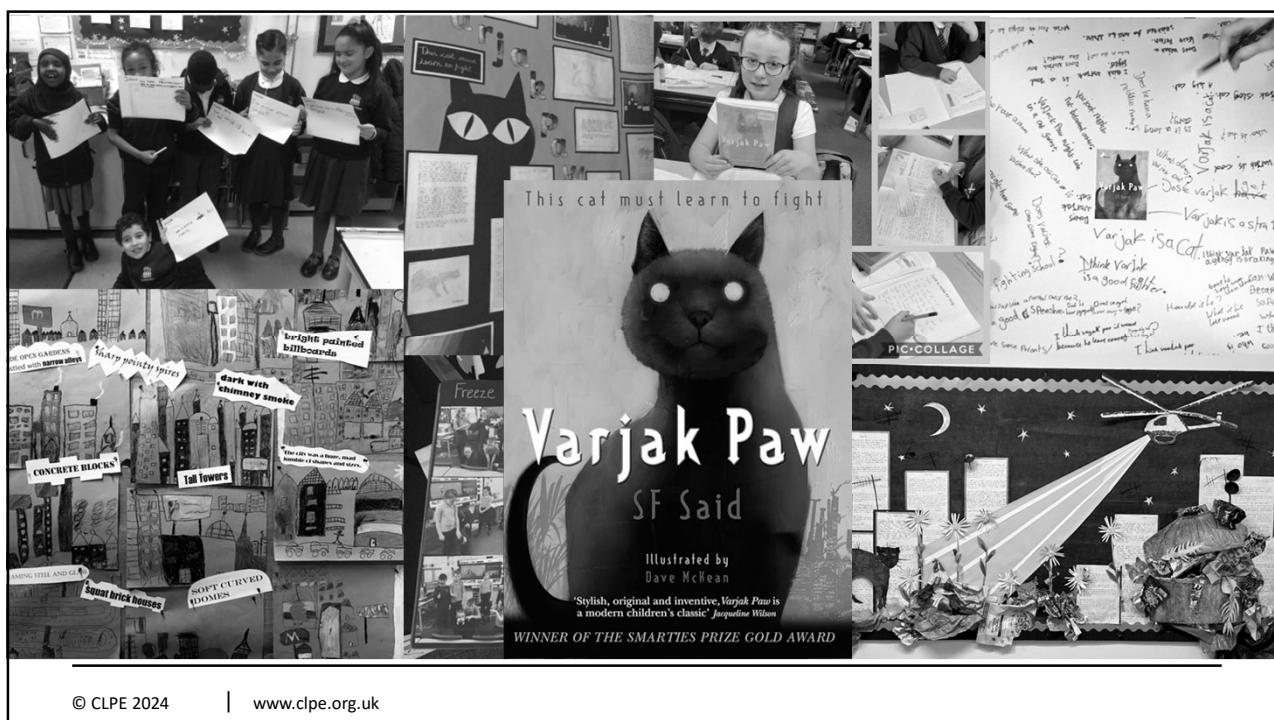


“Reading fluency involves reading words accurately and automatically, at a fluid speed to enable comprehension, and without undue effort, as well as use of appropriate prosody – an understanding of suitable stress and intonation appropriate to the meaning of the text. Fluent reading requires reading accuracy, which facilitates an appropriate reading speed, leading to the reading feeling effortless and the reader deploying changes in volume, pace, and phrasing, sounding interested and engaged when they read text aloud. **Fluency means that the reading effort can be re-directed from lifting the words from the page to comprehending the meaning of the text at increasingly deep levels.**”

The Balancing Act: An Evidence-Based Approach to Teaching Phonics, Reading and Writing
Dominic Wyse and Charlotte Hacking (Routledge, 2024)

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A Transformational Text



Trelease (2001) has suggested that a single very positive reading experience, **one “home-run book,”** can create a reader.

- *“This book always brings such joy and excitement. When you read it aloud, there’s always that special magical bond between you and the children. They’re hanging on every word, and that last chapter – the screams and cheers of excitement!”* Power of Reading teacher, 2024

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A Transformational Text

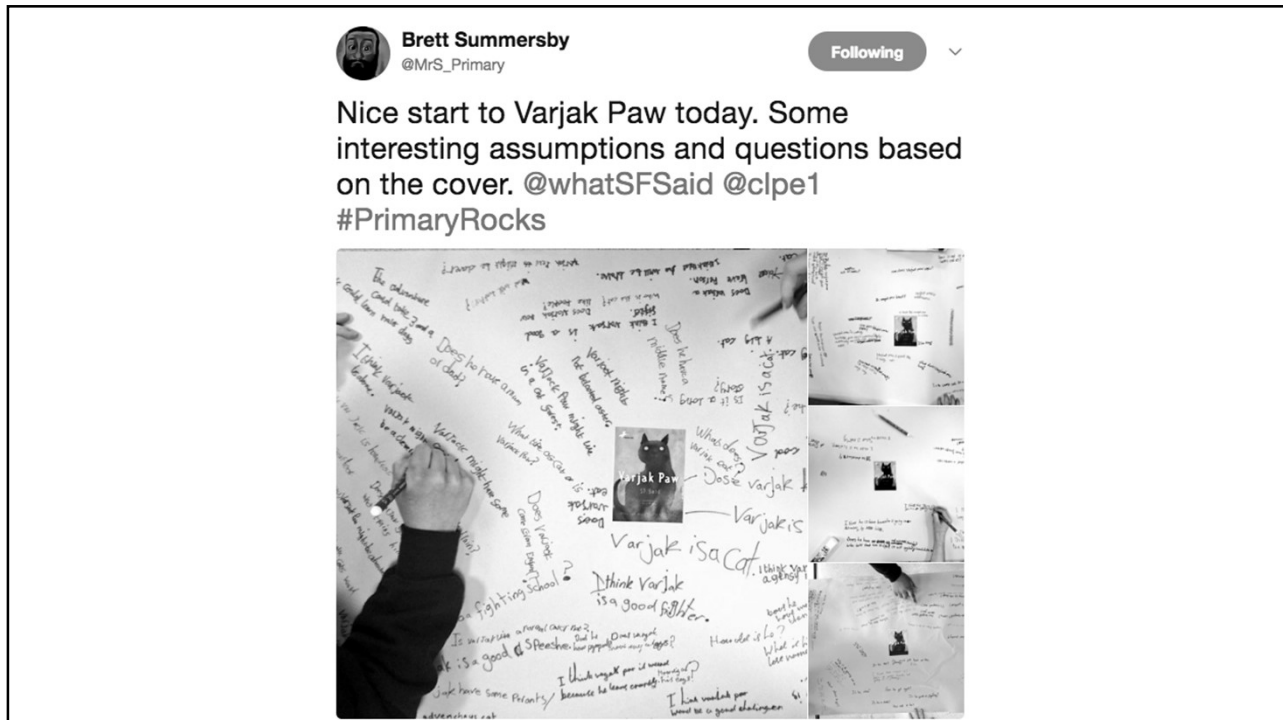
“Ray thought Varjak was awesome and from very early on he wanted to talk about the story. He started to answer more of the questions and wanted to do so independently, recording his views rather than merely transcribing the answers we agreed as a class. His drama work showed understanding of the characters. I'm not pretending Ray has had a miracle transformation - he still reads below his age and his writing is still largely unpunctuated. But he is now able to read for pleasure and his writing has visibly gone from being a painstaking chore to something he can trot out quite merrily. While there have been many influences on that development, Varjak was certainly an important one.

As we reached the end of the book, children began to look ahead and some noticed that there was a sequel that was trailed at the end of the text. When we talked about that, a lot of the kids wanted to find out what happened in it and there was quite a buzz about it in the class, many pestered their parents & carers to buy it for them. Within a week, Ray turned up in class toting his own copy of the sequel. Now I know that Ray can't read the sequel all by himself, but we're fortunate to have a few reading volunteers who support him & others like him, so each week Ray now scampers off with his copy of 'Outlaw' to read it with his volunteer. What's more, when we read for pleasure, Ray pulls out his copy and pores over it, picking out parts he can access and going back & forth through the pictures. It has become something of a totem for him and although I know he's not reading it fluently, I know it has meaning for him. To Ray, the book means something simple: I can read now.”

Teacher on Power of Reading Brighton, January 2024

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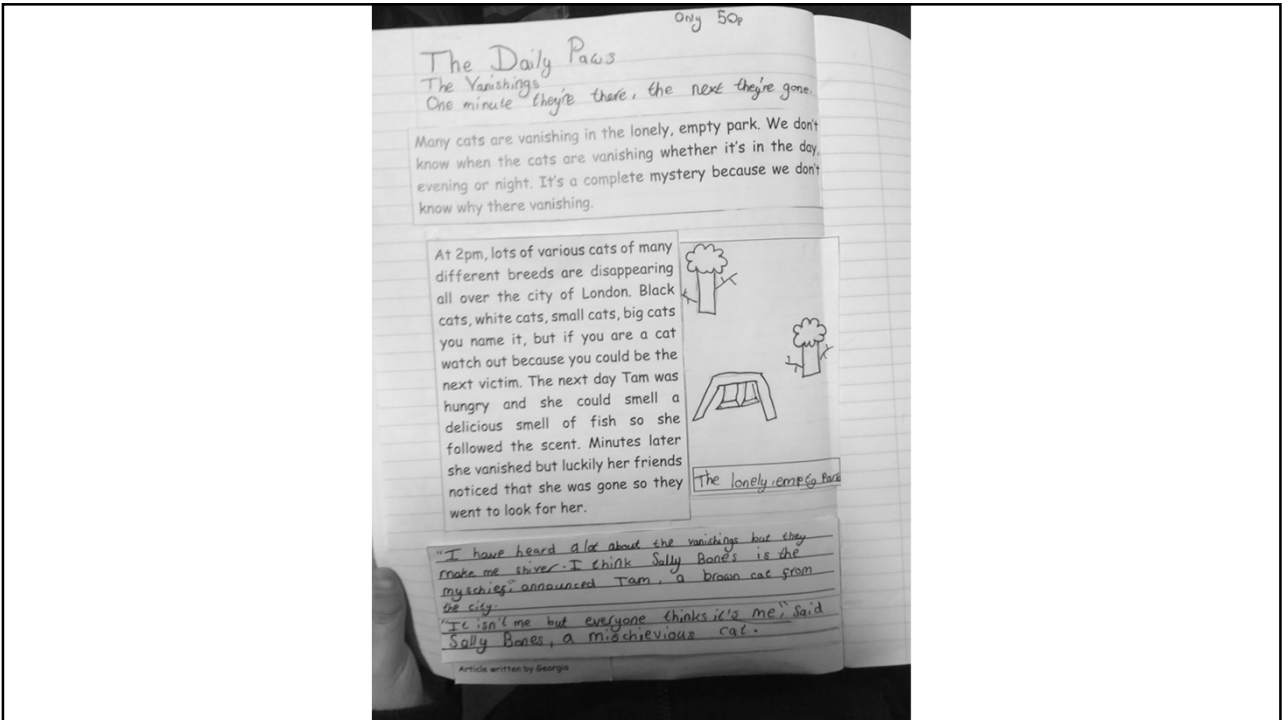
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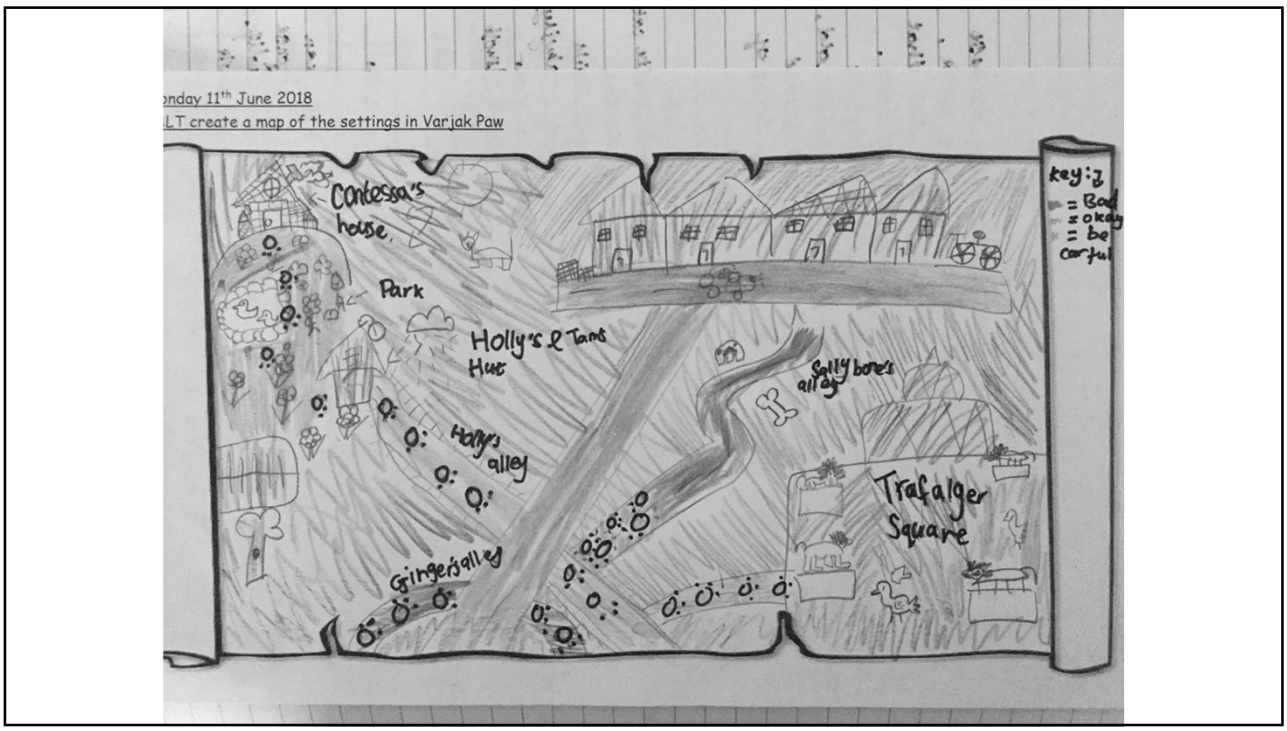
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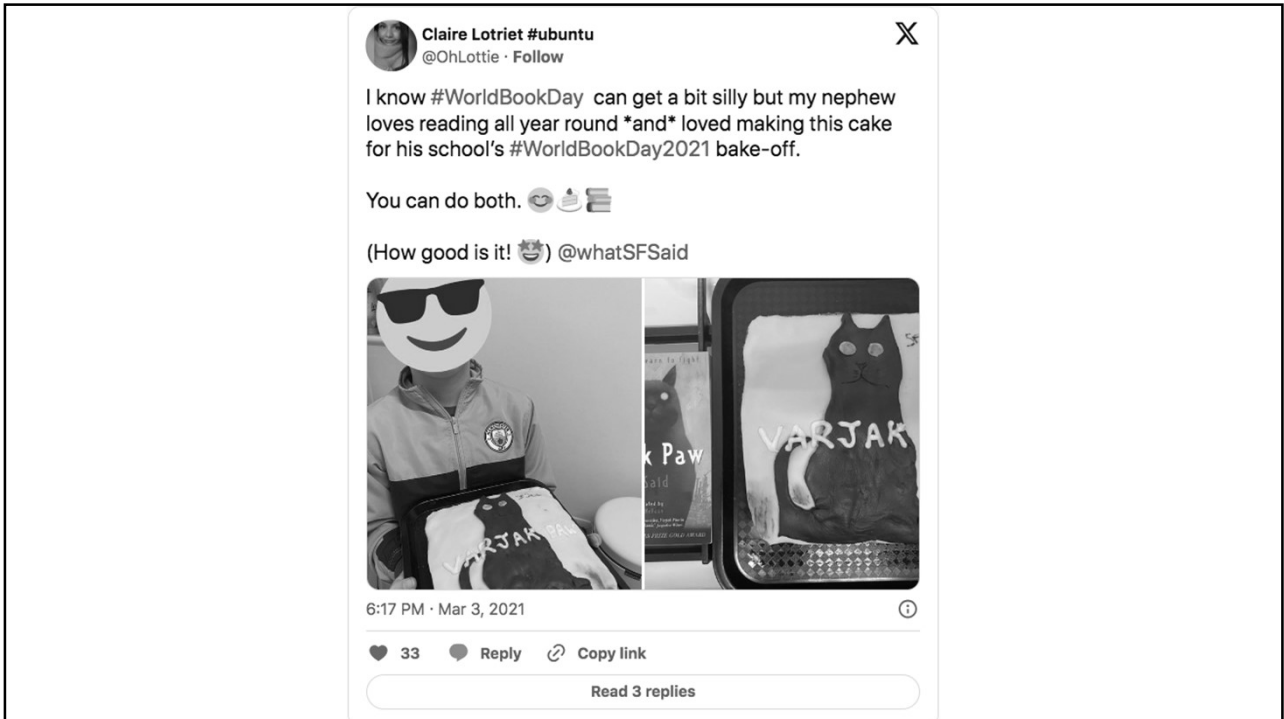
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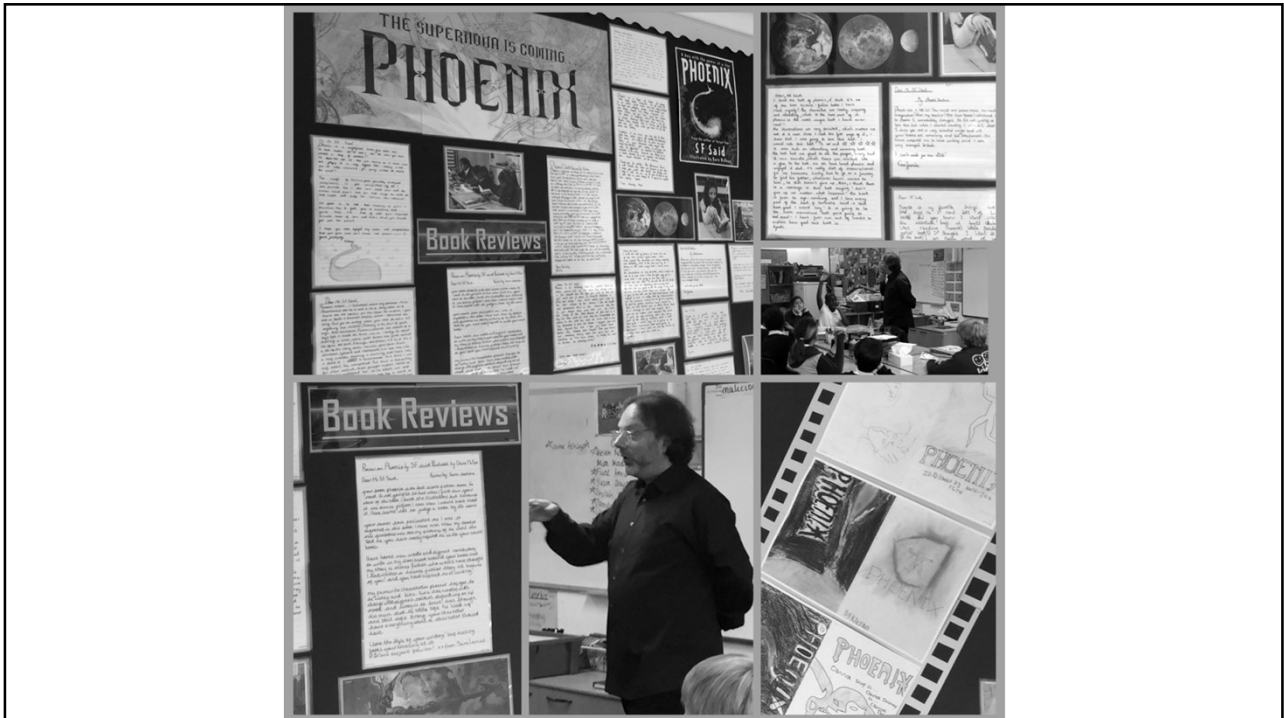
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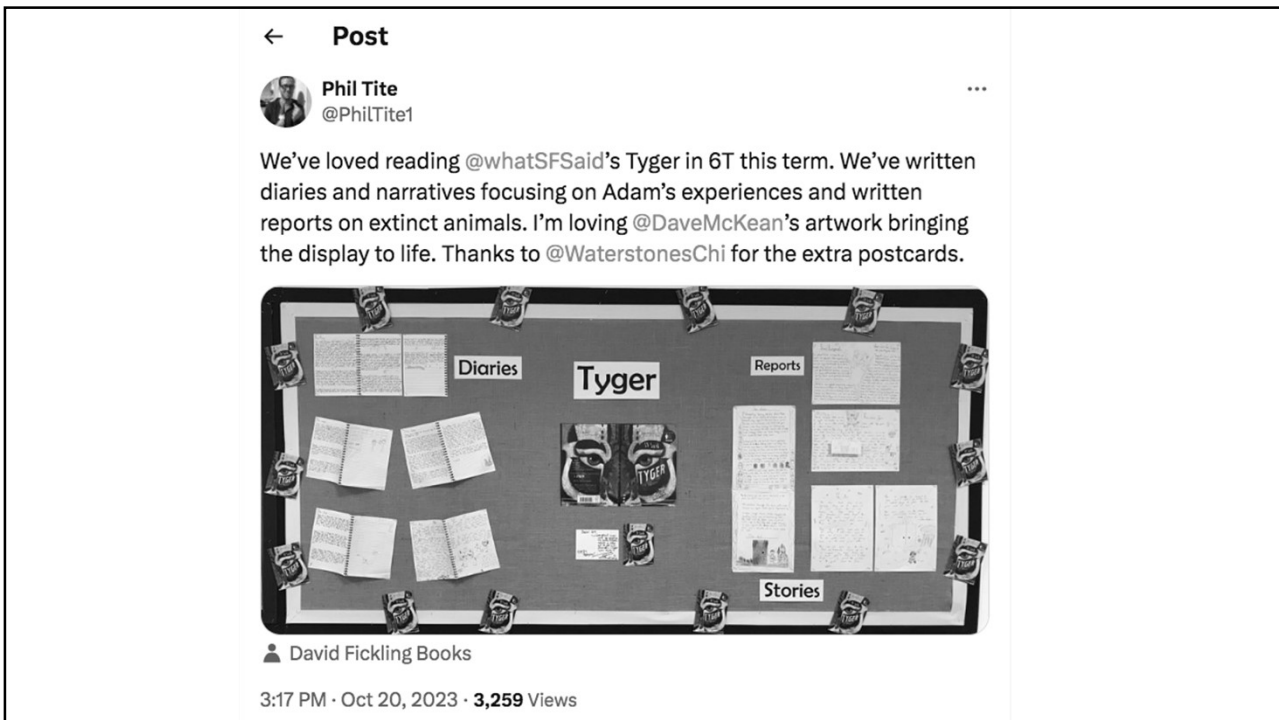
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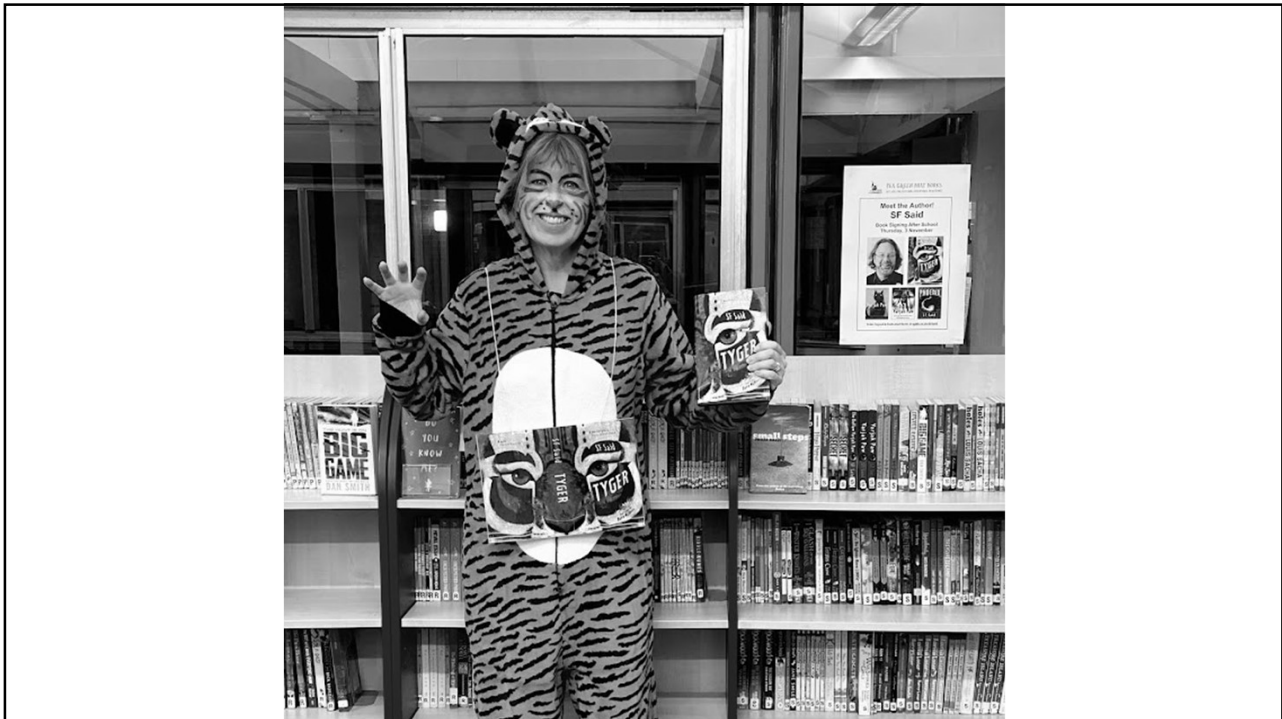
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Considering your Reading Provision



- Look back at the Reading Provision cards that you completed earlier in this session.
- Choose **one** of the following criteria and sort the cards accordingly:
 - Sort from the experiences where children have the most autonomy/choice to the least;
 - Sort according to the quality and breadth of the texts likely to be encountered;
 - Sort for how enjoyable the experience is to the pupils...
- *What do you notice? What other criteria could you apply to these?*

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Reflection:

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- What reading experiences are contained within your curriculum and provision?
- To what extent are reading for pleasure principles at the heart of each of these experiences?
- Is that the same across the school? Is reading for pleasure more embedded in some classes than others?
- How do pupils engage with each of these experiences?
- What would you like to find out?

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Lunch

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Choosing Books and the Reading Provision

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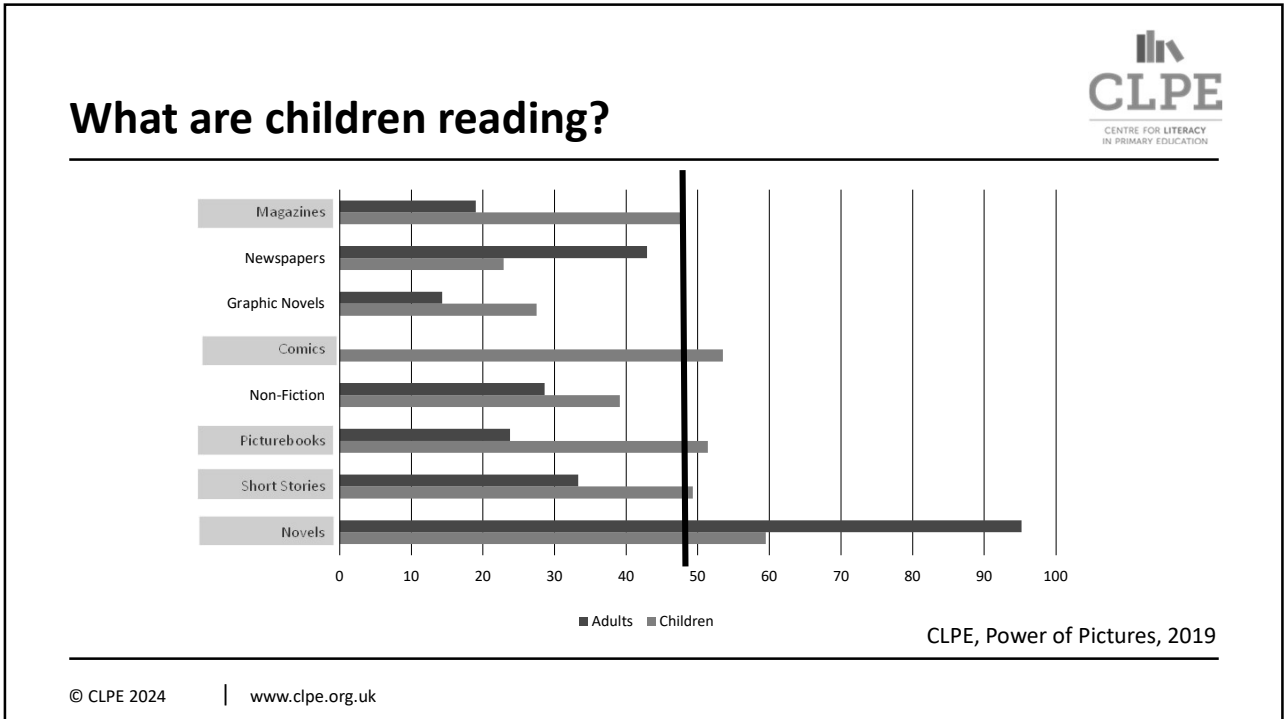
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Exploring Book Stock

- As a class teacher or subject leader, with your understanding of each year group in mind, explore and share reflections on the book stock sample on your table:
 - *What are your first impressions of the collection as a whole? How would it inspire your children in this year group?*
 - *What do different books offer for different readers or specific reading experiences?*
- Use the Post-It notes to label books with which reading experience they might be useful for (there might be more than one) and the first name of any child that you work with who you feel would be engaged by the text.

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Power of Reading: *Quality Books at the heart of the Literacy Curriculum*



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Multi-Modal Reading: *Sharing a range of different voices, forms and styles*



- Theatre
- Dance
- Film
- Websites
- Audiobooks
- Storytelling
- Poetry Performances
- Interactive Texts



Tyger Audiobook



National Theatre: I Want My Hat Back



Unicorn Theatre: Anansi Respun



CLPE The Power of Pictures Read Aloud: Viviane Schwarz



CLIPPA Poetry Performances: Joseph Coelho

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Why?

*“When choosing books, we are affected by all sorts of influences... If there are only a few books, the chances of finding one we want are smaller than if there are a great many. Even so, if the great many are only of one kind... and are a kind we don't like, we are less likely to choose any than when there are fewer books but all of the kind we enjoy. So books need to be available to us if we are going to read, and **the book stock must include the kind we want.**”*

Aidan Chambers, The Reading Environment

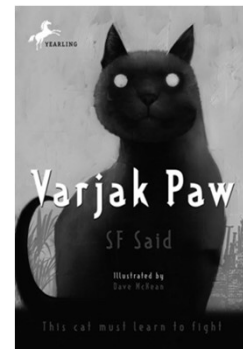
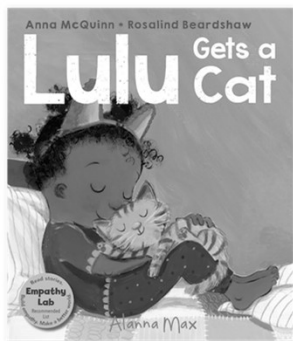


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Book choices and reading for pleasure

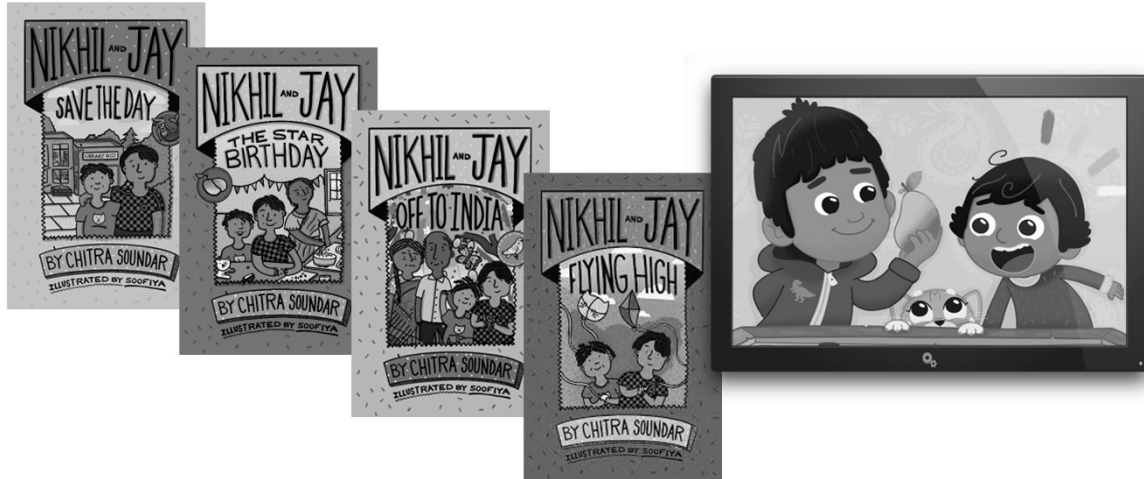
- Look at the three books provided in this session... why do you think these books were chosen?



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The Importance of Series for Fostering Engagement, Independence and Identity...



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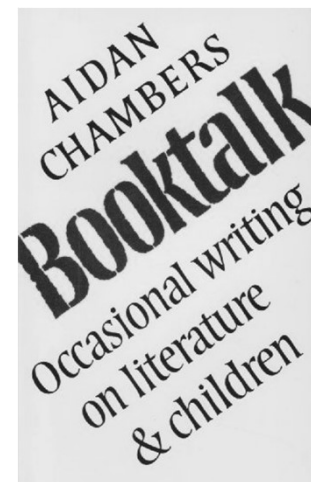
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Children's literature: worth reading, worth discussing, and worth thinking about



"I belong to the demotic tradition; I believe literature belongs to all the people all the time, that it ought to be cheaply and easily available, that it ought to be fun to read as well as challenging, subversive, refreshing, comforting, and all the other qualities we claim for it. Finally, I hold that in literature we find the best expression of the human imagination, and the most useful means by which we come to grips with our ideas about ourselves and what we are."

Aidan Chambers, 1985



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Organising the Reading Environment

“Choosing a book is an indicator of intellectual engagement with the act of reading... Choice of reading material requires access to and experience with a wide range of texts, as Pennac states, “by the brimming glassful”, differentiated by genre (e.g. mystery, sci-fi, adventure), linguistic difficulty (e.g. picturebook, graphic novel), form (e.g. poetry, prose, plays), and so forth. Research show that children balk at text lists classified by age, gender, or reading level, as these boundaries set potential and real limits around children’s experiences of reading.” International Literacy Association, 2018

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Display for access and browsing



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Supporting pupil voice and ownership



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Creating reading spaces around the school



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How is it being used? Observing the reading environment:



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Signifying Value



'The society or culture of the classroom determines how literacy is defined, instructed and evaluated.'

J.C. Turner, *The Influence of Classroom Contexts on Young Pupils' Motivation for Literacy*

"Reading areas... signify value. You don't devote a place solely to one special activity unless you believe it to be enormously important. Just by being there, used in a certain way and protected by simple, reasonable rules, a reading area announces to pupils, without the teacher having to say anything about it, that in this classroom this school, this community, reading is understood to be an essential occupation."

Aidan Chambers, *The Reading Environment*

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Time to reflect...

“The research supports the commonsense view that when books are readily available, when the print environment is enriched, more reading is done...”

Stephen D. Krashen, The Power of Reading

- *Do all classrooms have attractive, well organised and well stocked book areas where books are displayed and reading is promoted? If not, why?*
- *Is there a clear policy or expectation for this?*
- *Are book areas used well?*
- *How much opportunity do children have to browse, select, share and discuss books within the classroom?*
- *How do pupils and teachers engage in a culture of recommendation?*
- *Which aspects of the reading environment would you like to work on first? How might you work together to improve this?*

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Curate an inspiring classroom book stock

Carefully select and regularly refresh school library and classroom book stock to include rich and contemporary texts across a range of forms, which inspire children to read and complement a variety of reading experiences.

Prioritise the selection of a range of quality texts before decorating or theming the classroom book corner.

Like a well-curated book shop, create an inviting book corner with front-facing books to support browsing; familiar books which invite re-reading and revisiting; books that invite wider reading across forms, authors, poets and illustrators, topics or themes.

Ensure you have read and selected the books in your classroom book corner and that these allow all your children to see themselves in what they read as well as books which offer perspectives from beyond children's own lives or contexts.

Less is more, fewer books rotated allows a regular opportunity to refresh stock regularly.

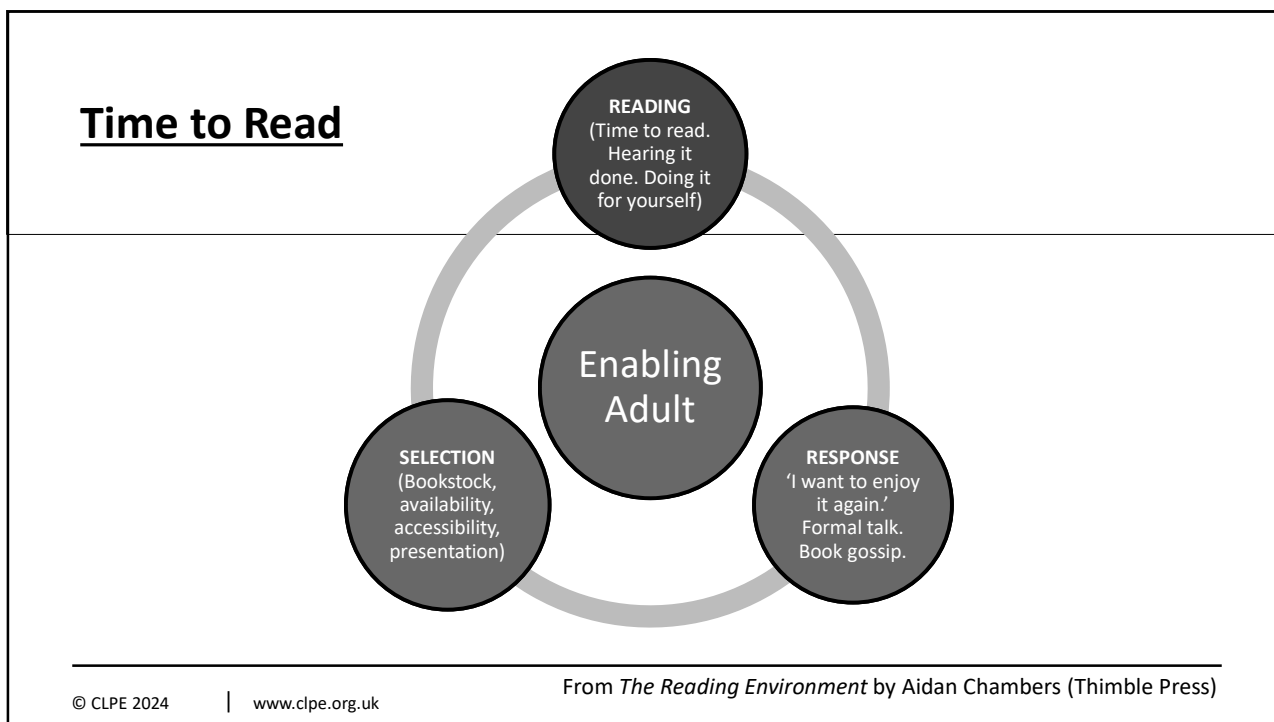
Stay up-to-date with what is being published to build a reading environment that suits your children's needs and interests, broadens reading experience, or connects to the wider curriculum.

Support children's independence and agency in book choices and reading material, rather than limiting children to books with an assigned band or score which can impact on development of identity and engagement. Reading widely best supports children to articulate reading preferences.

Decodable book stock can be stored separately by the teacher, from which to make careful selections for individual children to practice using and applying their phonic knowledge for reading at home and school.

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Free Voluntary Reading

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“Free voluntary reading (FVR) means reading because you want to: no book reports, no questions at the end of the chapter. In FVR, you don’t have to finish the book if you don’t like it. FVR is the kind of reading most of us do obsessively all the time.”

Stephen D. Krashen, The Power of Reading

**THE POWER OF
READING**

Insights from the Research
SECOND EDITION

Stephen D. Krashen

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Free Voluntary Reading

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S. Krashen, 2004, p.17

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Independent Reading: Why it matters

Summary of findings:


- Children need help finding books
- Reading role models show children the way
- Books at home and in the classroom provide access
- When children choose, they read

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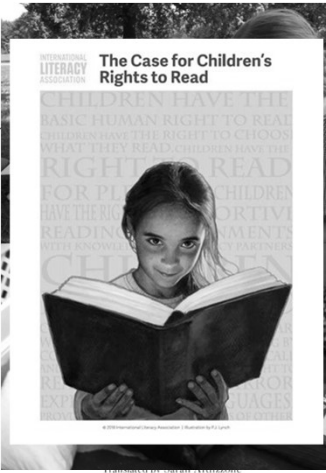
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Children have the basic human right to read




- 1 The right not to read.
- 2 The right to skip.
- 3 The right not to finish a book.
- 4 The right to read it again.
- 5 The right to read anything.
- 6 The right to mistake a book for real life.
- 7 The right to read anywhere.
- 8 The right to dip in.
- 9 The right to read out loud.
- 10 The right to be quiet.



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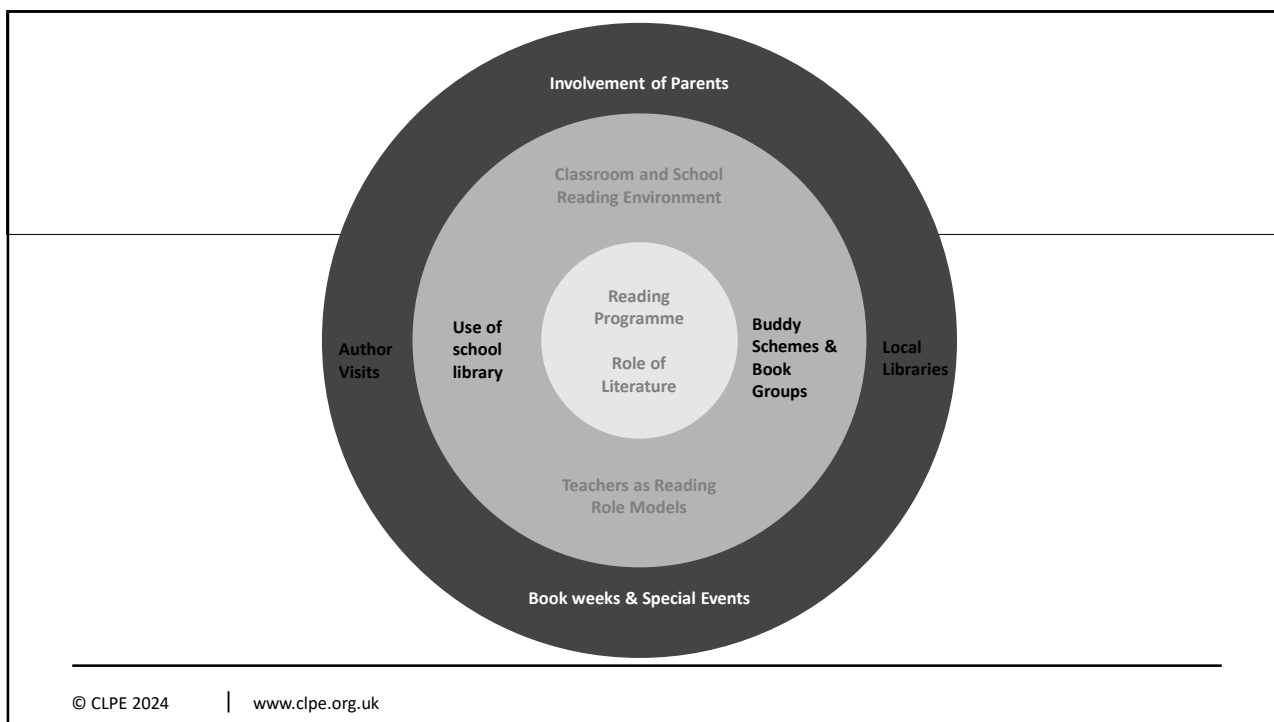

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IN PRIMARY EDUCATION

Reflection:


- How much time is committed to independent reading? Is it sustained and uninterrupted?
- How engaged are children during this period of time?
- What do they like about it? What do they not like?
- How much autonomy do children have over what and how they read during this time?
- How are independently read books logged or recorded?
- What's working well? What would you like to improve?

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The importance of home/school reading

*'For many, reading for pleasure is something that develops **at home**, when books and other reading material are available, and where **parents and carers read with children and also read themselves**. For others, it is vital that the **curriculum and wider school culture** nurture reading for pleasure.'*


Ofsted, Research Review Series: English, July 2022

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Awareness of Reading for Pleasure

Farshore Reading for Pleasure Research (2023)



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IN PRIMARY EDUCATION

Chart E

Parent awareness that children who read for pleasure do better in life: by age of child & weight of reading

Age Group	Weight of Reading	Well aware of this already	Had some idea of this already	Not very aware of this	Had no idea about this
5-10	Light/non-readers	31%	29%	24%	17%
	Heavy/medium readers	45%	33%	12%	11%

Chart F

Parent awareness that reading to children encourages reading for fun: by age of child & weight of reading

Age Group	Weight of Reading	Well aware of this already	Had some idea of this already	Not very aware of this	Had no idea about this
5-10	Light/non-readers	35%	35%	17%	14%
	Heavy/medium readers	50%	32%	10%	8%


Source: Farshore/Nielsen BookData's 'Understanding the Children's Book Consumer' 2022
 Heavy/medium = read weekly, for at least 15 mins per day
 Light/non = read less than weekly or for less than 15 mins per day

“Parents of 0-10s who do not read to their child were asked why they don’t: 19% said their child is too old to be read to and 22% said their child prefers to do other things before bed”

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Recording the Reading Experience



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IN PRIMARY EDUCATION

“We started the next *Flat Stanley* book - we have so many ones he wants to read now, *Charlotte’s Web*, *Monster Hunting*, etc. but this is the one he chose this time, so on we go! Love that he is involved in choosing them though, it really has become such a lovely part of the day now, and with his behaviour being so much nicer (little angel child now, worlds apart from where we started) it makes it easier to look forward to this time too - you know you won’t have had an afternoon after school of battles. Flicking back through some of the entries here has been nice too, remembering books that we have read together . . . and now I’m looking forward to reading some of these to his brother, H (age 3) too when he is a little bit older.”

Parent participating in the Farshore Dads Reading Research Project, 2023

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Involving Parents and Carers with Reading for Pleasure



- *Do all of your families understand the importance of reading for pleasure and the value of reading aloud? How do you know?*
- *What have you been doing to engage parents in reading for pleasure?*
- *What's worked well? What challenges have you faced?*

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Communicating with Parents: Website



Our School Curriculum | English | Maths | STEM | RE | PSHE | PE | Modern Foreign Languages | History | Geography | Art | Music | Computing

Forest School | EYFS | Personal Development

Learning Showcase | English | Phonics | **Reading** | Vocabulary | Punctuation and Grammar | Writing | Spelling

At Harrow Gate, CLPE Power of Reading is at the heart of our English curriculum. Our aim is to foster a love of books in every classroom and the following factors which will be present with a successful 'Reading for Pleasure' culture.

These include:

- Developing an ethos and an environment that excites, enthuses, inspires and values
- High quality texts with depth and interest in story, character, illustration, vocabulary, structure and subject matter
- A read aloud programme
- Teachers who are knowledgeable about children's literature
- Creating a community of readers with opportunities to share responses and opinions
- Planning for talking about books and stories, providing structures within which to do this

"There is evidence that light reading can serve as a conduit to heavier reading. It can help readers not only develop the linguistic competence for harder reading but can also develop an interest in books."
—Stephen Krashen, linguist and researcher

The aim for all of our children is to become what Stephen Krashen describes as 'Free Voluntary Readers'. Children will have a lifelong love of reading and become fluent and confident readers, who can access a range of texts for pleasure and enjoyment, as well as use their reading skills to access learning across all areas of the curriculum.

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Communicating with Parents: Clarity

*“Your child will bring home **two books**. One is for your child to read to you. It has been carefully chosen so that they can work out all the words. The other book has words your child may not be able to read yet. It is for you to read to your child and talk about together.”*

DfE, The Reading Framework (2021 Appendix)

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Communicating with Parents: Newsletter

Crayke C of E Primary School
Reading Newsletter
Spring Term 2020

Author Spotlight
A message to our school, from local children's author Catherine Jacob

I've always loved writing. I found my old creative writing exercise book recently from Year 6 and vividly remember all those short stories and poems and how much love, care and enjoyment eleven-year-old me took from writing each sentence. One was about a haunted mansion, another was about a mountain made of pretzels. I was a big reader too: Roald Dahl, Enid Blyton, Judy Blume, JK Rowling and when I was older, Thomas Hardy, Jane Austen and Charles Bronte... That's a key part of being a writer: reading other people's words. When I was older, my love of writing led me into a career in TV journalism, telling other people's stories, then, when I had my three children, I returned to writing my own. Now, I write children's books. I wrote *There's a Troll on My Toilet* for my then 5-year-old. She's now 10! It takes a long time to publish a book! Some writers have a special place where they write - a desk in a special room for example with inspiring pictures and ornaments around them - but I don't mind where I am. It's all about the timing though. I can't write as I order. I have to feel inspired and be in the right 'place' in my mind. I love writing in rhyme the best. It's so fun and so satisfying when you find the perfect rhyme. I love description too, probably a little bit too much! Often I have to cut it down. I love seeing something completely different in the ordinary. Cotton wool instead of clouds... a shiny sequined sheet instead of the starchy nightgown. Try to be fun. Oh and when you're writing, don't worry about getting a perfect rhyme away. The first draft is always going to change. Just get your ideas and thoughts down as roughly as you like, you can always edit it as many times as you like, before you come up with the version you're happy with. Enjoy the process! Relax, clear your brain of all the everyday stuff and dip your pen into the boundless world of your imagination.

Book Club
This term we are reading *Fire Girl, Forest Boy* by Chloë Dwyer

Book Club is open to years 2 & 4 this term. We meet every Thursday after school until 4.15 to informally chat about great books and share the reading of a quality book (with some treats thrown in for good measure, too)! If you don't get a place this term, why not 'read along' with Book Club? You can then chat about the book with others and could be in with a chance of joining if a space becomes available, too.

Eastingswood Library Opening Times
Monday, 10am to 5pm
Tuesday, 2pm to 5pm
Wednesday, closed
Thursday, 1pm to 6pm
Friday, 9.30am to 5pm
Saturday, 10am to 12.30pm
Sunday, closed

A New Bookshop in York
The Blue House Bookshop
A brand new bookshop, dedicated entirely to quality children's books for all ages. A must-try!

Celebrating Poetry
Look out for a beautifully illustrated new poetry book coming out by talented poet Julie Anna Douglas, which inspires creativity and art. She will announce it at the end of January, but in the meantime, Julie Anna Douglas has shared this poem for us:

The Dragon's Eyes
The Dragon's eyes are diamond bright,
mirror smooth and crystal clear.
The Dragon's eyes are dancing flames,
full of hopes and dreams and fears.
The Dragon's eyes are ancient pools
as dark and deep as any sea.
The Dragon's eyes are wide and wise
and they are staring straight at me.

Poetry Books to Try...
I am the Seed that Grew the Tree by National Trust, A Poem for Every Day of the Year by Alice Esler, A First Poetry Book by Phe Colburn and Gabby Morgan and Michael Rossan's A.Z.

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Connecting Home and School

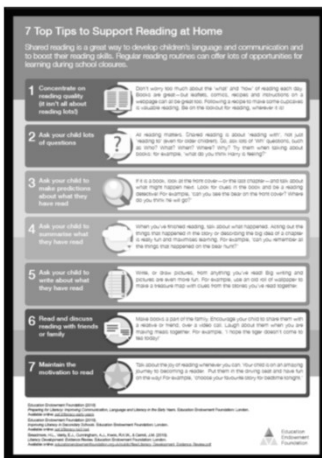
- Special Days and Events
- Storysacks – loaning/making
- Stay and play/Stay and read
- Storytelling and Singing
- Open reading sessions
- Reading cafés, breakfasts, story nights etc.
- Volunteer readers
- Family Literacy
- Engaging PTA in improving access to reading



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EEF Guidance: 7 Top Tips to Support Reading at Home



1. Concentrate on reading quality (it isn't all about reading lots!)
2. Ask your child lots of questions
3. Ask your child to make predictions about what they have read
4. Ask your child to summarise what they have read
5. Ask your child to write about what they have read
6. Read and discuss reading with friends or family
7. Maintain the motivation to read

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Access to Translated or Dual Language Texts



*“Children have the right to read texts in their first language. The parallel use of mother tongue texts with target language texts provide a temporary scaffold in the pursuit of literacy. **Creating digital texts** by recording multilingual versions of stories that become resources for others to read and listen to encourages intercultural sharing and recognises the importance of children’s heritage languages...”*

International Literacy Association 2018



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BookTrust Tips on Sharing DL Books



- Not all EAL families will want a DL book or guidance so do not make any assumptions that they will need them
- Explain the benefits of multilingualism if they are worried that their child will be confused listening to more than one language
- Check to see if parental guidance is available in one of their languages and print it ahead of your visit to give to the family
- If relevant, model how to share the book with the child
- Encourage other family members to join in, such as grandparents. *Can they think of any nursery rhymes in their home language to share?*
- Reassure families that their child loves the sound of their voice in any language
- Signpost where the family can find more books in their home language(s), such as at their local library
- If they do not have access to many other DL books, model how they can still share books which are available only in English, by talking about the pictures with their child

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'Succeeding Against the Odds'



*"Informal activities that support children's academic achievement in school were mentioned for all the children... 'succeeding against the odds'. In nearly all these families, children were actively stimulated to read. **Parents took them to libraries, bought them books or would read books with them that the child brought home from school.** They also listened to the child read...**bedtime stories were still commonly part of the evening ritual...**"*

Iram Siraj and Aziza Mayo
*Social Class and Educational Inequality:
The Impact of Parents and Schools (2015)*



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Discussion:



- **What do you know about *reading, storytelling and language use at home*:**
 - Do parents/carers regularly talk, sing and tell or read stories and other texts?
 - What languages are spoken at home?
 - Do they own their own books? If so, how many?
 - Are they members of the local library? Do they borrow books regularly?
 - Do they experience reading aloud at home? If so, how often?
 - What other reading role models do they have in their lives?
 - What kinds of reading or writing do they engage with on a regular basis?
- **How do you engage with your *local library* and library service?**
- **How do you work with local *booksellers* or other members of the wider community?**

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Engaging with the Creators of Books

Survey data showed that 93% of respondents felt that the author-illustrator workshop **motivated** pupils to produce their own picturebooks

“I think it was really nice for [the students] to hear about the writing process and the illustration process from an author and illustrator. It opened their eyes a little bit about the resilience [of the process] and their attitudes to writing.” from CLPE’s Power of Pictures research

“Author visits create a clearing within the forest of the school for all the seeds planted and nurturing of the soil done by school educators to bloom.” Joseph Coelho, Poet, Author and Children’s Laureate

What works well: Making author visits effective

A visit from an author can seem like a big investment but, if done right, can be an incredibly valuable learning experience for the children, enhancing and extending ideas around writing in your school, leaving the opportunity to see and learn from a professional writer in practice can be inspirational for children as writers and help them to see the process of writing from a new and exciting perspective.

Before the visit:

- Do your research and pick an author that is right for what you are looking to develop in your school. You can find out about our different Power of Pictures authors, their texts and how they work using our author visits resources at: <https://www.clpe.org.uk/powerofpictures/authors-and-illustrators>
- Think about what you would like the author to bring to the learning, to make this an educational rather than an ‘entertainment’ experience. Do you want them to work with the children on a key element of illustration for example, modelling how they draw their characters, how to convey emotion in characters using line drawing, or do you want them to focus on an element of the writing process such as how to begin ideas for writing? They could talk about and share how to develop a storyline, using their own experience in sketchbooks as a way of drawing the writing process or how to respond to and develop first drafts, linked to how they have developed their own work from initial ideas to the finished book. You might work from where the author/illustrator would most effectively support in class to work on progress, for example, modelling drawing for gross and fine motor skill development and to create characters in the early years, through to storymapping and developing plots in Key Stage One, and more specific writing workshops to support more independent writers to respond to and develop writing in Key Stage Two, even building up to creating their own ideas for a picture book.
- Communicate clearly with the author, finding out what they can bring and what a realistic programme would be for a school visit from their perspective, including any resources they will need. Line drawing, for example, works best if there is a visualiser, so the children can see their actual hand movements with their chosen materials. It is more beneficial to work with two children more slowly than to try and cover too many children and lose impact. A whole school introduction of the

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The Impact:

- Reading skill data shows that those who benefited from a writer visit have, on average, **higher reading scores** than those who didn’t have such an experience.
- Overall, twice as many children and young people who had a writer visit read above the expected level for their age compared with their peers who didn’t have a writer visit.
- Reading enjoyment levels** are markedly higher among those who said that they had a writer visit (68.2%) compared with both the sample as a whole (53.0%) and those who haven’t had a visit (47.4%).
- Daily reading levels** are higher (36.2%) for children and young people who had a writer visit than they are for the sample as a whole (25.8%) and those who didn’t (22.0%).

National Literacy Trust research report

Writer visits and children and young people’s reading and writing engagement

Christina Clark and Fiy Lant
2019

Evidence on the impact of writer visits is limited, perhaps in part because it is such a broad area including different models (from assemblies to residencies) with different aims (including increased enjoyment of reading, improved writing skills and many more) and as many different approaches to delivery as there are writers working with schools.

Through key investigations into the area of work (Stage One) that asks writers in schools, teacher 2016; Teachers as Writers, Centre for Literacy in Primary Education, 2016; Creative Writing in Schools, AGC 2015), we have consistently seen that working with writers has the potential to improve the enjoyment, attitudes and confidence of pupils and teachers in both reading and writing.

Through our Annual Literacy Survey and the findings of a national school literacy survey, we have explored these findings in more detail and attempted to identify any relationships between writer visits and pupils’ skills. These are important aspects of these reports that were beyond the scope of our survey, but examples exploring how long children were able to work with the writer, on how many occasions and over what period. However, our findings support many of the assertions made in these reports about the positive outcomes of writer working in schools.

There is no consistent measurement for how many schools work with writers. A Society of Authors report in 2013 included a reference to a GfK document published in 2008, which stated: “Only 20% of schools in England work with professional writers of any kind” just over a decade on, this report provides a timely and important health check into this area of work, which is a key element of children’s education as well as a vital source of income for the writer who work with them.

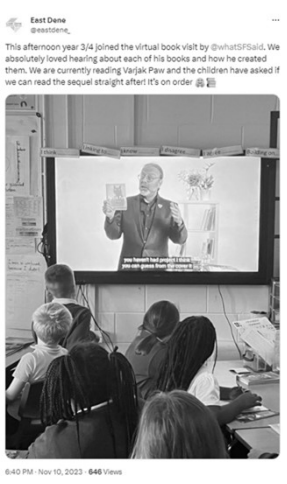
Data for this report come from two sources: information on writer visits from the schools’ perspective comes from the National School Literacy Survey of 2,750 primary and secondary schools in England, 2018.

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The School Visit: An Author's Experience



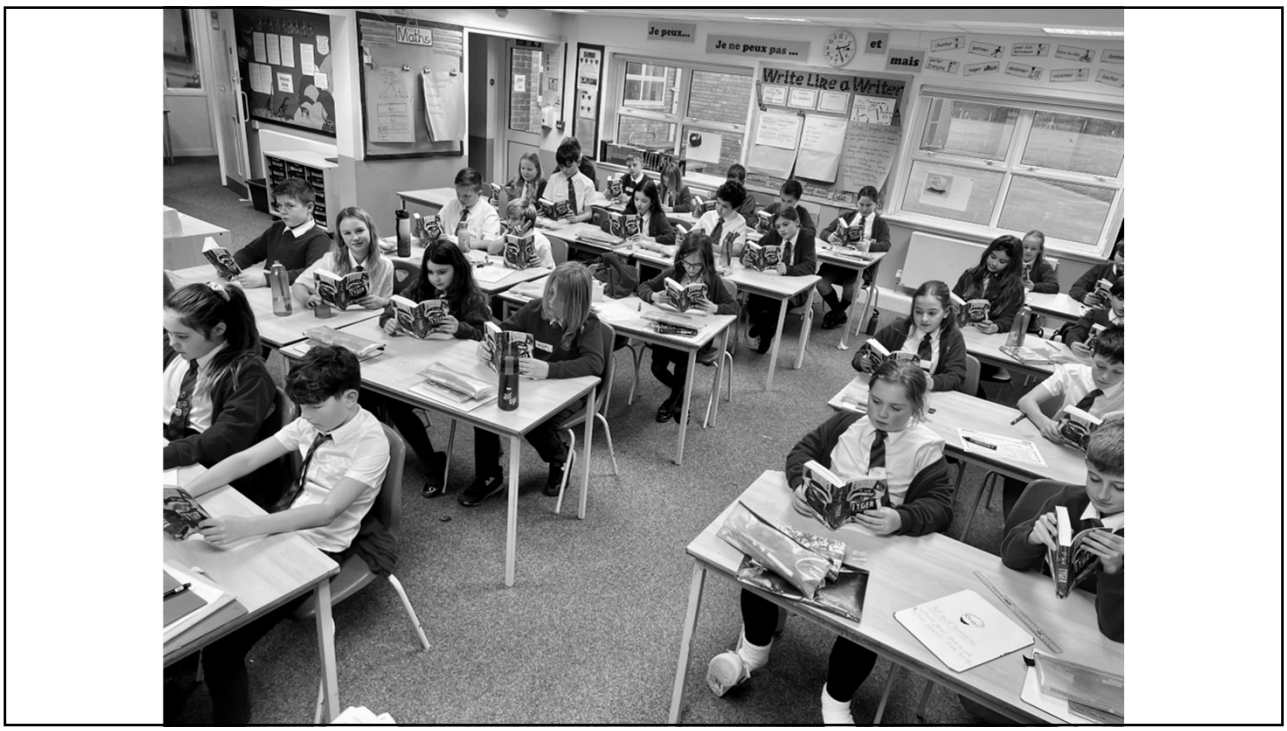
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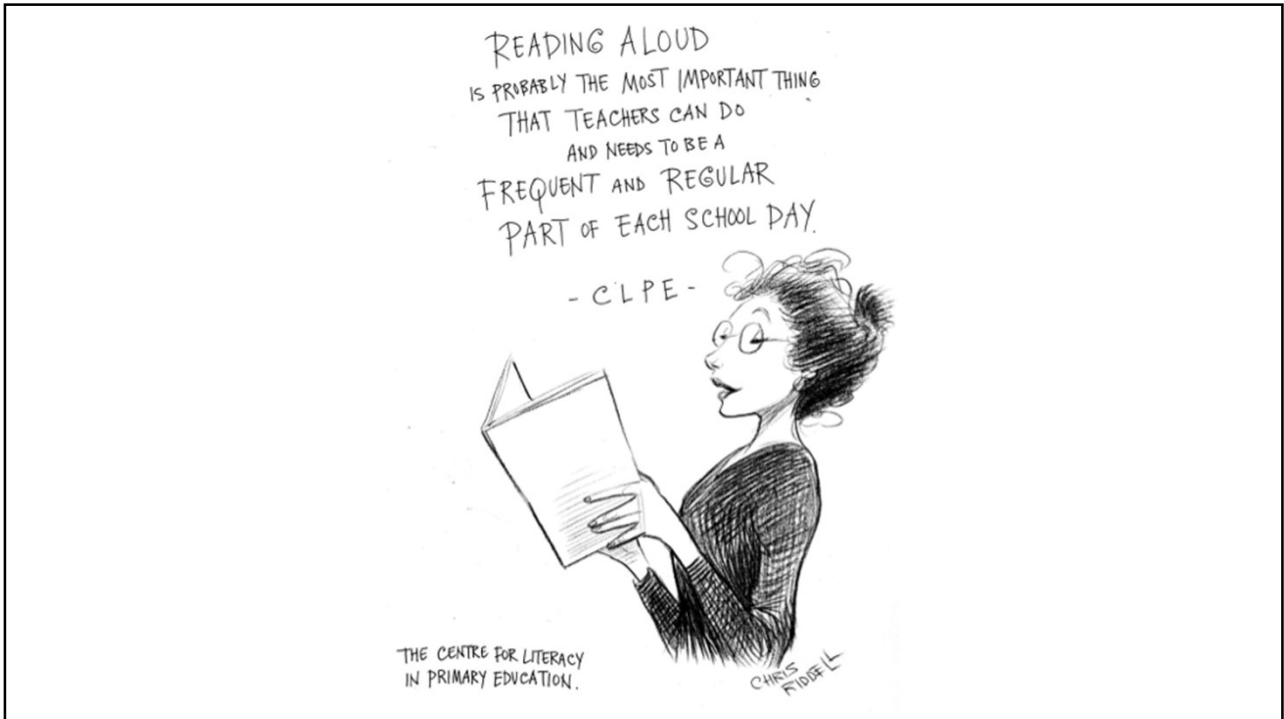
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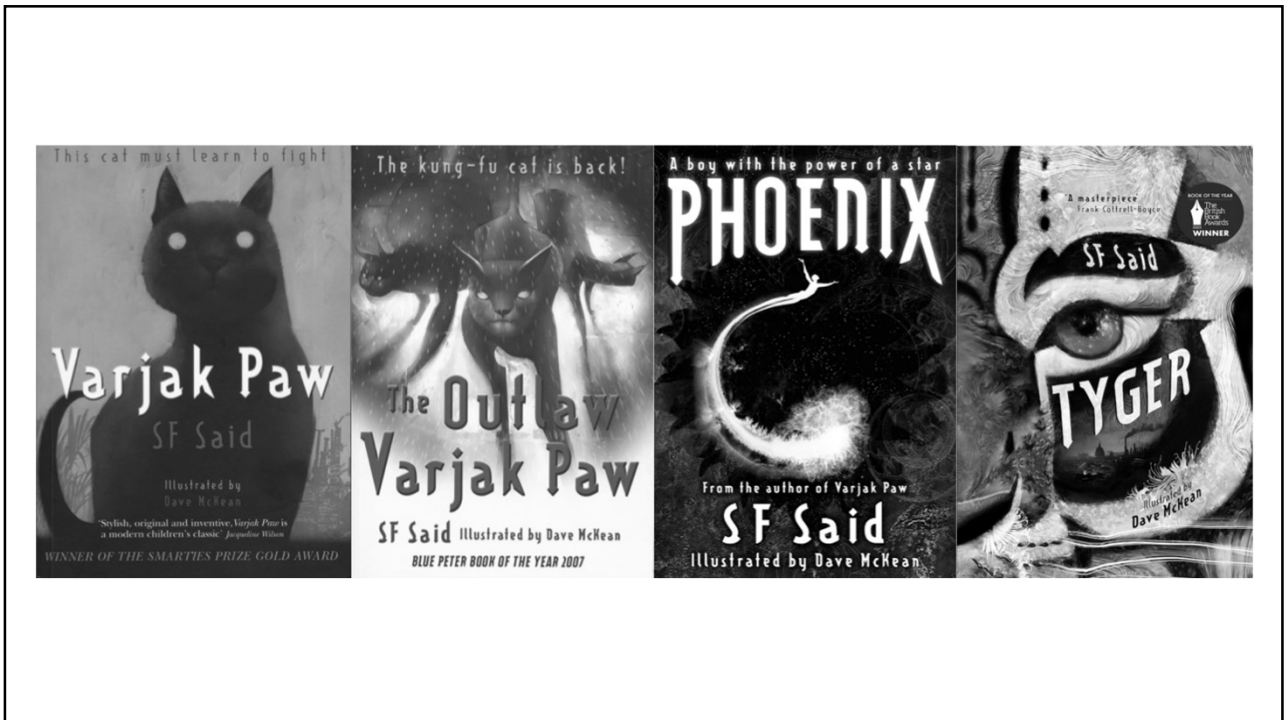
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Action Planning



- There is an audit/action planning tool that you can use back in school to make notes, share with colleagues and support discussions.
 - *What aspect are likely to be prioritised first?*
 - *Are there any 'quick wins'?*
 - *What resources might you need?*
 - *Who do you need to get on board?*
 - *How will you know when you have affected change?*

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Evaluation



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READING FOR PLEASURE

What we know works

Centre for Literacy in Primary Education

Research from the Power of Reading Project

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Research: Core Texts

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The Reader in the Writer
Aidan Chambers Tell Me How to Read & Talk
The Reading Environment
How to Help Children Enjoy Books

Balancing Act
Dominic Wyse and Charlotte Hacking
An Evidence-Based Approach to Reading Practice, Reading at Home

The Read-Aloud Handbook
Jim Trelease
Includes a giant treasury of great read-aloud books

Reflecting Realities
CLPE
Survey of Ethnic Representation within UK Children's Literature 2022

Representation in Children's Literature
Reflecting Realities in the Classroom in the Centre for Literacy in Primary Education
with Sarah Barnardo

The Reading Scale
CLPE

The Power of Rich Reading Classroom
CLPE

How Texts Teach What Readers Learn
Margaret Meek
Thames Valley Press

The Power of Reading
Insights from the Research
Stephen D. Krashen

Building Communities of Engaged Readers
Reading for Pleasure

The Case for Children's Rights to Read
Literacy

National Literacy Trust
Children and young people's reading in 2024
Charlotte Clark, Steve Pile, Andrew Davis and Steve Graham

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