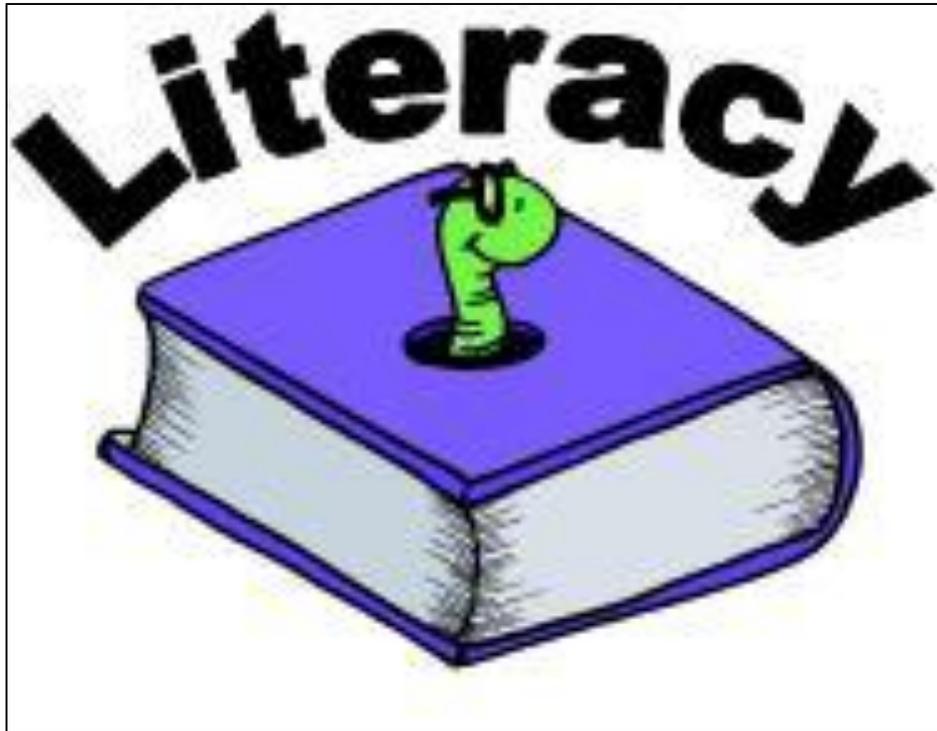


Supporting Year 7 Students: Parent Support Pack



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The importance of instilling a need to read

Teens who choose to pick up a book for pleasure are more likely to succeed in life, research shows. But getting them to do so isn't easy, says Jonathan Douglas.



Reading for pleasure at the age of 15 is a strong factor in determining future social mobility. Indeed, it has been revealed as the most important indicator of the future success of the child. That was the startling finding of research carried out by the Organisation for Economic Co-operation and Development on education and reading, and their role in promoting social mobility. It highlights why getting

teenagers to read for pleasure is more than a sepia-tinted ambition for frustrated parents. It is a fundamental social issue.

The research findings need unpicking. A distinction is being drawn between different motivations for reading – whether it is done for its own sake, or whether it is the result of being cajoled by carrots and sticks. Research suggests those who read for pleasure demonstrate an intrinsic desire to engage with stories, texts and learning. Reading for pleasure therefore reveals a predisposition not just to literature, but to the sort of lifelong learning that explains increased social mobility.

There is a simple conclusion to draw from all this. We must encourage our children to read for pleasure. But that is easy to say and hard to achieve, particularly in the culture in which many young people grow up today in Britain. They have plenty of other leisure activities to choose from.

They can, of course, read on a screen, but we read in different ways when reading different formats. The language of emails, for example, is not the same as the language we would use in a letter. Analysis so far of the impact of digital literature is that it can play an important role in building core literacy skills, but there is an ongoing debate about whether it conveys the same benefits as reading a physical book. Initial research in the United States would appear to suggest that it doesn't.

There are also differences between boys and girls in terms of reading for pleasure. In Britain, girls read more and have more positive attitudes to reading than boys. This is not a universal phenomenon. In India, by contrast, it is the other way around, though that may have more to do with questions of gender and access in that society.

In Britain, it is about gender and attitude. The reluctance of boys to read for pleasure seems more social than biological. A recent commission led by National Literacy Trust (NLT), of which I am the director, with the All Party Parliamentary Literacy Group found that, for many boys, reading for pleasure was just not something they wanted to be seen doing.

We can dig beneath this headline assertion and identify other potential reasons for the reluctance of many boys to read in their own time. Does the predominance of women in the primary school workforce, where reading is encouraged, make it seem a largely female activity? And what about research that shows that girls from an early age are more likely than boys to be given books, that girls are more likely to be taken to libraries and bookshops, and that mothers, rather than fathers, are more likely to read to children?

I would also argue that a youth culture that shuns reading for pleasure must also be related to the way literacy has been taught in our schools. In 1998, the Labour government introduced a National Literacy Strategy. It produced an improvement in reading standards in primary schools, but it also seems to have reduced levels of reading for pleasure. We need to address this urgently.

The reading for pleasure habit, I firmly believe, can only be built by giving youngsters the sort of books that interest them. So school libraries, for instance, should not only stock books that support the curriculum, but also books that match pupils' own interests, sparking their enthusiasm for reading and books. If that means car manuals or books about football for boys, then so be it.

Table 4: Percentage of young people who read below or at or above the expected level and their agreement (either strongly agree or agree) with attitudinal statements (N = 4,503)

	<i>Below expected level for age (N = 793) %</i>	<i>At expected level for age (N = 3,102) %</i>	<i>Above expected level for age (N = 608) %</i>
Reading is boring	36.5	13.0	11.6
I enjoy reading	32.0	65.9	81.8
I only read when I have to	63.3	19.6	17.4
I only read in class	47.8	11.2	10.2

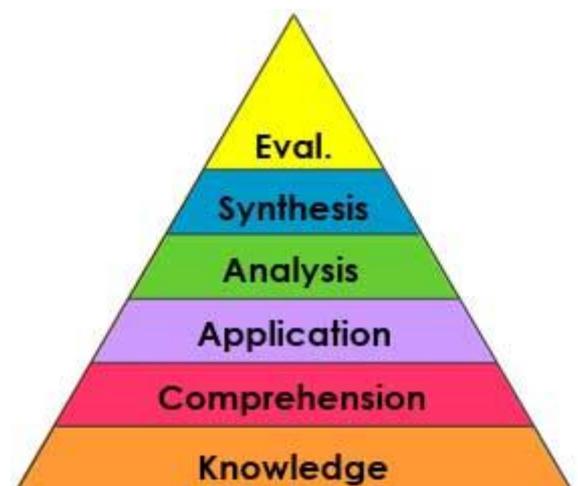
Tips for reading:

- Create a culture of reading at home by starting a home library and visiting your local library or bookstore. Hounslow Library Services run a number of clubs and programmes, especially over the holidays.
- Discuss the book with your child – ask about what has happened in the last chapter or what they predict will happen next.
- Read with your child – be part of their development.
- Read books which have been adapted into films before watching them. Then, discuss the film version and whether this is effective.
- Let your child choose books which interest them – you could suggest classic books later but it's important to build a genuine love of reading.

Asking good questions after reading:

Different types of questions test different skills. The pyramid below shows the order of thinking skills – start lower down and move higher gradually.

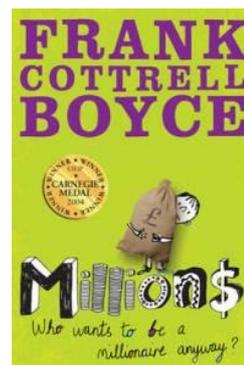
1. **Knowledge** – *Simple re-cap questions* - Can you remember what the character did before? What is this character's job?
2. **Comprehension** – *Understanding questions* - Can you explain what has happened in the story? Why do you think the character did this? How is he/she feeling?
3. **Application** – *Applying knowledge to a wider level* - If you were in this situation, how would you feel? Have you have read anything like this before? Where else have we read this theme/idea in the story?
4. **Analysis** – *Examining detail closely* - Can you find a quotation to support your ideas? Which word shows the character's feelings? What does the word mean?
5. **Synthesis** – *Creative approach to text*- If you were going to cast an actor as this character, who would you choose and why? Do you think a film version of this book would be successful? If you designed a cover for this book, what would it look like?
6. **Evaluate** – *Weighing up ideas* - What is the effect of this on the reader? What has been your favourite part of the story and why? Would you recommend this story to another reader and why?



Recommended Reading – Year 7

Millions – Frank Cottrell Boyce

A heart-warming story about two bereaved boys who discover a stash of stolen money weeks before the currency expires.



Pig Heart Boy – Malorie Blackman

A sad story about a thirteen-year-old boy desperately waiting for a heart transplant.

Artemis Fowl series – Eoin Colfer

Witty, sardonic and action-packed, this is the story of a teenage criminal mastermind and his dealings with the concealed magical community.

Coraline – Neil Gaiman

A horror/fantasy novel about a young girl in a mysterious old house. She discovers a locked, bricked-up door and then receives a warning: *Don't go through the door...*

Young Bond series – Charlie Higson

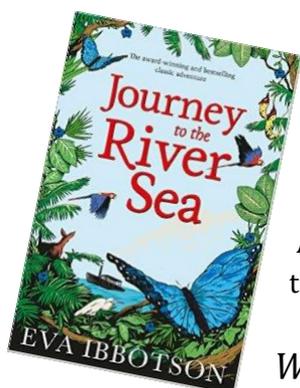
A series which follows a teenage James Bond as he attends Eton College in the 1930s.

Alex Rider series – Anthony Horowitz

A series of spy stories - also available as graphic novels.

Journey to the River Sea – Eva Ibbotson

A beautiful adventure story: orphan Maia Fielding leaves her British boarding school to live on a plantation in Brazil, where she falls in love with the Amazon rainforest.



When Hitler Stole Pink Rabbit – Judith Kerr

A moving, semi-autobiographical story about a young girl's experiences of escaping the Nazis during the Second World War.

Narnia series – C.S. Lewis

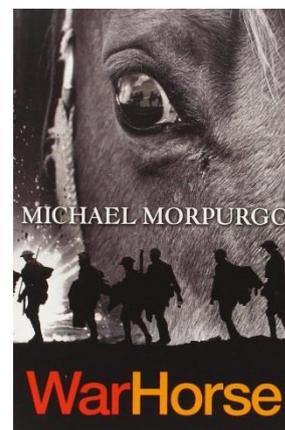
A fantasy series set in the fictional realm of Narnia – a place of magic and mythical creatures.

Goodnight Mister Tom – Michelle Magorian

The story of a young boy, William, who is evacuated from his home in London during the Second World War to the British countryside, where he must live with his reclusive and bad-tempered new guardian, Mister Tom.

War Horse – Michael Morpurgo

Albert adores his horse, Joey, but when World War I breaks out, Joey is sold to the cavalry and sent to France. Will the bond between horse and boy be strong enough to last the ultimate test?

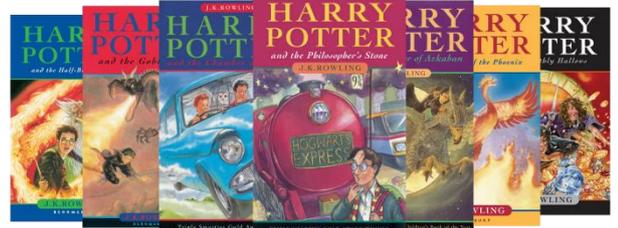


His Dark Material series – Philip Pullman

A trilogy of fantasy novels about two children, Will and Lyra, as they pass through parallel universes and undergo epic events.

Harry Potter Series – J.K. Rowling

The story of orphan Harry Potter and his adventures at Hogwarts School of Witchcraft and Wizardry. Along with his two best friends, Ron and Hermione, Harry is faced with the epic quest of defeating the dark wizard Lord Voldemort. You will be drawn into a rich and detailed world of magic, friendship and love.



Holes – Louis Sachar

Stanley Yelnats, the unfortunate victim of a family curse, is sent to juvenile correction facility Camp Green Lake. But what is the secret behind the camp – and why must the in-mates dig strange, 5-foot deep holes?

My Sword Hand is Singing – Marcus Sedgewick

A gothic story following a boy named Peter and the mysterious circumstances of a seemingly normal village...

Roll of Thunder, Hear my Cry – Mildred D. Taylor

Set in Mississippi during the Great Depression, this follows the struggles of a wealthy black family trying to stay afloat amidst the prejudices of the deep south of America.

The Hobbit – J.R.R. Tolkien

A fantasy story full of memorable characters: an unlikely hero, Bilbo Baggins, joins a band of adventuring dwarves on a quest to reclaim their lost treasure from a dragon.

Face – Benjamin Zephaniah

The story of a teenage boy who suffers facial injuries in a joy-riding accident. Can he overcome the difficulties of keeping face in a gang-dominated London?

Classics

Jane Eyre – Charlotte Brontë

The Secret Garden – Frances Hodgson Burnett

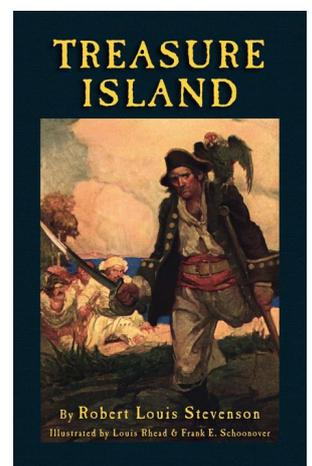
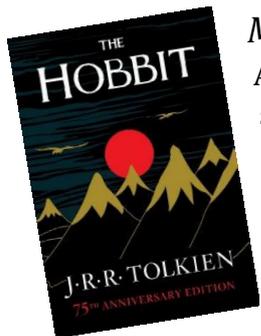
Alice's Adventures in Wonderland – Lewis Carroll

A Christmas Carol – Charles Dickens

The Jungle Book – Rudyard Kipling

Treasure Island – Robert Louis Stevenson

Charlotte's Web – E.B. White



acceptable	equipment	library	referred
accidentally	exhilarate	lightning	reference
accommodate	exceed	maintenance	relevant
acquire	existence	manoeuvre	religious
acquit	experience	memento	restaurant
a lot	February	millennium	ridiculous
amateur	foreign	miniature	rhythm
apparent	fourth	mischievous	sandal
argument	gauge	noticeable	schedule
because	generally	occasion	scissors
believe	grammar	occasionally	sensible
calendar	grateful	occur / occurred	separate
category	guarantee	occurrence	special
cemetery	harass	official	success
changeable	height	parallel	to / too / two
collectible	hierarchy	parliament	tomorrow
committed	ignorance	pastime	their / they're / there
conscience	immediate	pigeon	twelfth
conscientious	independent	possession	tyranny
conscious	indispensable	preferable	until
definite(ly)	intelligence	principal / principle	vacuum
disappear	its / it's	privilege	vicious
disappoint	judgement	questionnaire	weather
drunkenness	knowledge	receive	weird
embarrass	leisure	recommend	you're / your

Paragraphing

A paragraph should be constructed in the following way:

Point sentence – A brief statement to show the overall topic of the paragraph e.g. Shakespeare uses a simile to convey Juliet’s feelings of love.

Evidence – Something which supports your point sentence – this could be a quotation or statistic. e.g. Juliet says “My bounty is as boundless as the sea.”

Explanation – A comment which explains how this evidence supports your point. e.g. Juliet shows love by comparing the depth of her feelings to the sea.

Analysis – Further comment on your evidence. e.g. The word “boundless” shows her love is infinite, like the sea.

Teachers will provide some support for students when they write, depending on their level. Here is an example of a paragraph partly completed for a student to support them.

You could use this example to support your child with their homework. The same structure can be used in all Curriculum Areas, not just in English.

- **P** – In *Nettles*, Vernon Scannell shows how a speaker feels angry by using verbs.
E –For example: “*I took my hook... slashed in fury with it.*”
- **E** – This shows that the speaker feels angry because in this line, he is...
- **L** – The word “*slashed*” shows anger because...
- The word “*fury*” means...
- Overall, the poem shows the speaker is angry because...

English Assessment Objectives Year 7 – 11

English Language	English Literature
<p>AO1 Identify and interpret explicit and implicit information and ideas.</p> <p>Select and synthesise evidence from different texts.</p>	<p>AO1 Read, understand and respond to texts Students should be able to:</p> <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations
<p>AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.</p>	<p>AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate</p>
<p>AO3 Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.</p>	<p>AO3 Show understanding of the relationships between texts and the contexts in which they were written</p>
<p>AO4 Evaluate texts critically and support this with appropriate textual references.</p>	<p>AO4 Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</p>
<p>AO5 Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.</p> <p>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</p>	
<p>AO6 Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>	

SPAG – Lang AO6 and Lit AO4

1.3

- I can spell some common words with more than two sounds correctly.
- I can use capital letters and full stops accurately in some sentences and am starting to use question and exclamation marks.
- I can start sentences in some interesting ways without using names or pronouns. I can use past and present tenses accurately.
- Sometimes I can use new and adventurous vocabulary accurately.

1.2

- I can spell some high frequency words linked to content correctly. I try to spell words with two or more sounds correctly.
- I can sometimes use capital letters and full stops by myself.
- I can link different phrases together with simple connectives such as 'and'.
- I can use simple, speech-like, vocabulary to provide the reader with meaning.

1.1

- I can usually spell high frequency words correctly. I try to spell words with more than one sound correctly.
- I can write clauses and with help I can use capital letters and full stops.
- I can write simple phrases with support.
- I use simple vocabulary with support.

SPAG Learning Ladder (LangAO6+Lit AO4)

1.6

- I can spell most common words, including the correct spelling of most past and present tense words and plurals.
- I can use full stops, capital letters, question and exclamation marks accurately. I can use commas to join independent clauses and am starting to use speech marks.
- I can write some complex sentences that have main and subordinate (less important, information adding) clauses.
- I can select vocabulary (that is sometimes new) to create deliberate effects across a range of writing.

1.5

- I can spell most common words, including adverbs that end in 'ly'.
- I can use full stops, capital letters and question marks accurately. I am starting to use commas to join some parts of my sentences.
- I can write simple sentences. I try to write compound sentences, linking parts of my sentences using words such as 'and', 'so' and 'but'.
- Sometimes I can select and use particular words or phrases for effect.

1.4

- I can spell most common words, including compound words, correctly.
- I can use capital letters and full stops correctly in all of my sentences.
- I can write using simple sentences.
- I can use vocabulary that is appropriate to task and content.

SPAG Learning Ladder (LangAO6+Lit AO4)

4

- I can spell common words throughout and can spell some ambitious or uncommon words, including those with unstressed syllables or words with double vowels or consonants.
- I can use a wide range of punctuation in my writing, including brackets, hyphens and ellipsis.
- There is a variety of simple, compound and complex sentences, usually used accurately, in my writing.
- I choose simple and ambitious vocabulary to suit the needs to the task and audience.

3

- I can spell most common words, including those that are made up from other words with suffixes or prefixes.
- I can use full stops, capital letters, question and exclamation marks and speech marks accurately. I use commas to mark clauses.
- There is some variety in the length and structure of my compound and simple sentences; I have used some simple connectives such as 'although' and 'meanwhile'. I have attempted to use complex sentences.
- Across a range of writing I use a variety of simple and advanced vocabulary, choosing particular words for effect.

2

- I can spell most common words, including the correct spelling of most words with two or three sounds/syllables.
- I can use full stops, capital letters, question and exclamation marks accurately. I can use commas in lists and sometimes in sentences. I attempt to use speech marks.
- There is some variety in the length and structure of my compound and simple sentences; I have used some simple connectives such as 'if', 'when' and 'because'
- I have used simple and some complex vocabulary in my writing; I sometimes select words to create deliberate effects.

SPAG Learning Ladder (LangAO6+Lit AO4)

8

- There is a high level of accuracy throughout my spelling, including ambitious, complex and irregular words.
- I have used the full range of punctuation to craft my sentences, using punctuation appropriately and imaginatively with a unique flair.
- In my writing, there is the full range of sentence structures used for maximum impact. My use of sentence structure is imaginative, precise and accurately matched to purpose and intended effect on the reader.
- In my writing my vocabulary choices are now extensive and ambitious.

7

- There is accurate spelling throughout my writing, including words that are complex and irregular.
- I have used the full range of punctuation appropriately and imaginatively throughout. My sentence demarcation is consistently secure with no obvious errors.
- In my writing, a full range of sentence forms have been successfully deployed to engage reader. I might have included a wide range of the following: embedded phrases and clauses, complex verb forms, antithesis or repetition/balance in sentence structure for impact.
- The imaginative vocabulary that I have chosen is now becoming increasingly sophisticated and accurate.

6

- There is accurate spelling throughout my writing, including words that are complex and irregular.
- I have used the full range of punctuation appropriately and with consistent accuracy.
- In my writing, a variety of sentence forms have been deployed to engage reader. I might have used: embedded phrases and clauses, complex verb forms, antithesis or repetition/balance in sentence structure for impact.
- The imaginative vocabulary that I have chosen is now becoming increasingly sophisticated and accurate.