



LÉMAN CHENGDU

INTERNATIONAL SCHOOL

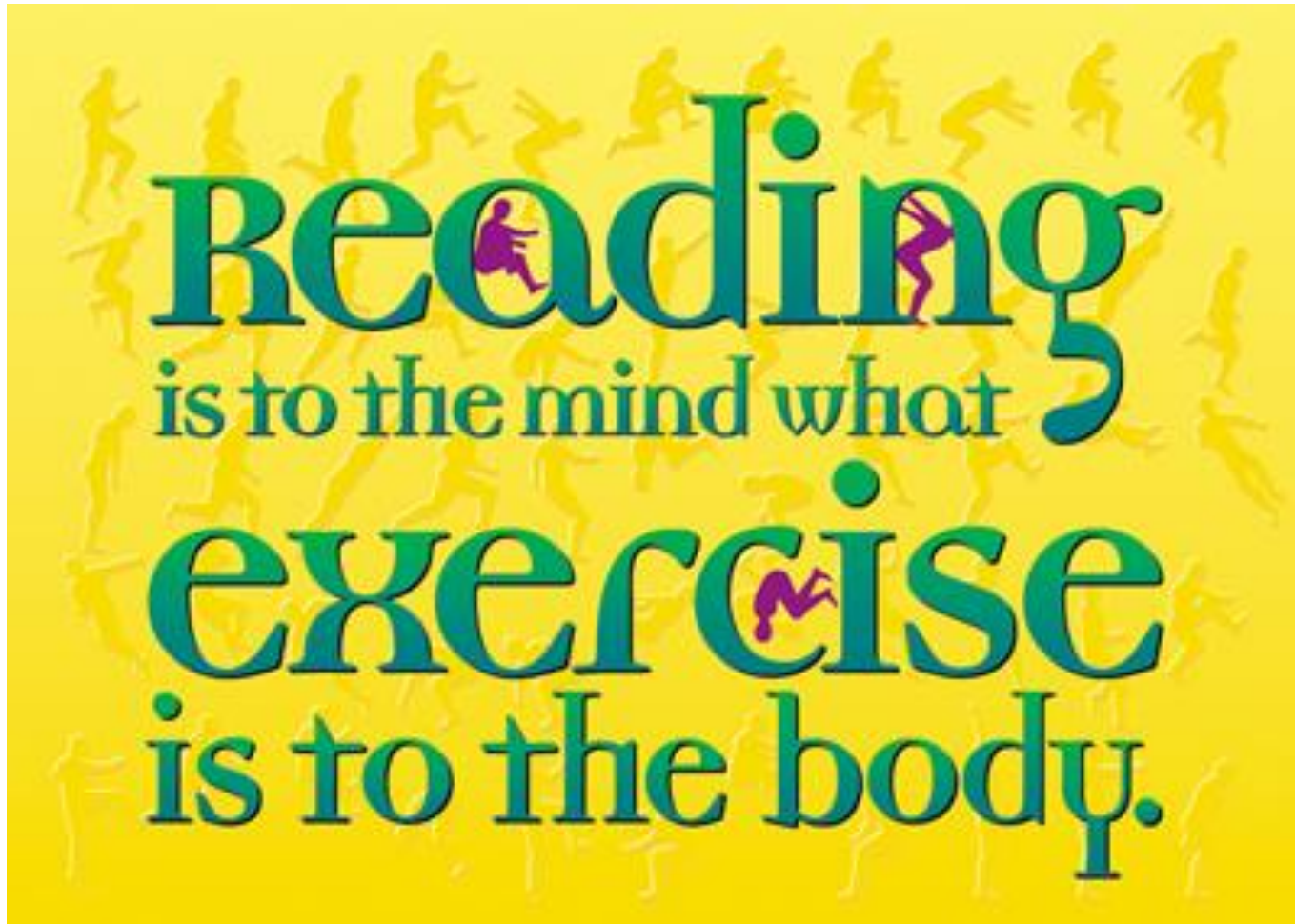
A NORD ANGLIA EDUCATION SCHOOL

# Parent workshop

## 2020/2021



# Reading at home – how to support understanding



# Progress . . .

At Nord Anglia we aim to exceed expected progress. Our ambitious philosophy allows all children to achieve highly and to regularly exceed their own targets.

It is very easy to worry about levels and over-emphasise their importance. It is perfectly ordinary for a child to be above or below the norm, for reasons such as their educational background, exposure to English or time spent in a particular curriculum. Most important is measuring each child as an individual and charting their individual progress.

# What you may already know . . .

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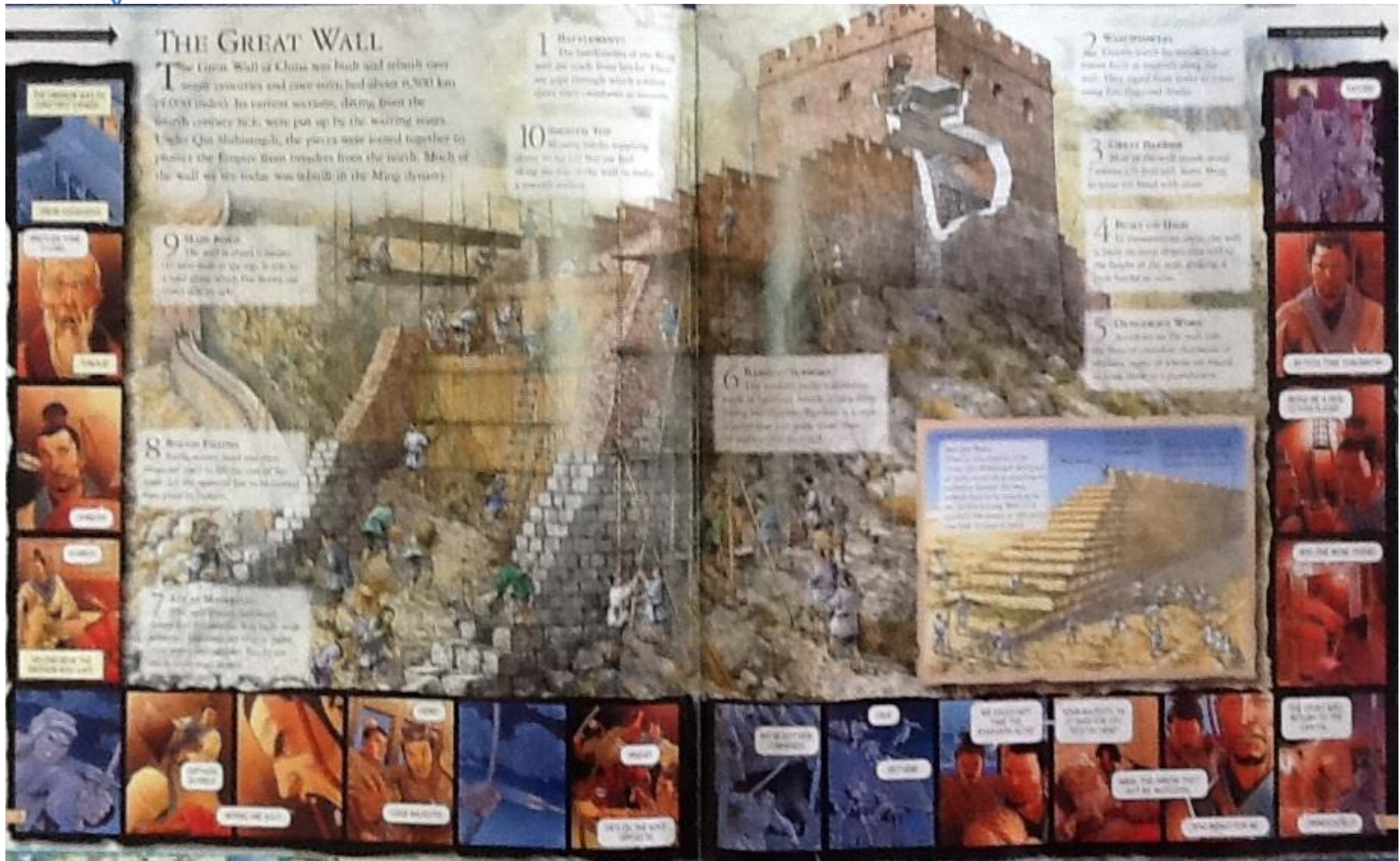
- Read with your child
- Encourage your child to read every night
- Provide a comfortable, quiet space for reading
- Provide a variety of reading materials that will interest your child
- Incentives are ok!
- You don't have to read the book yourself to be able to help your child!

# 4 Kinds of questioning

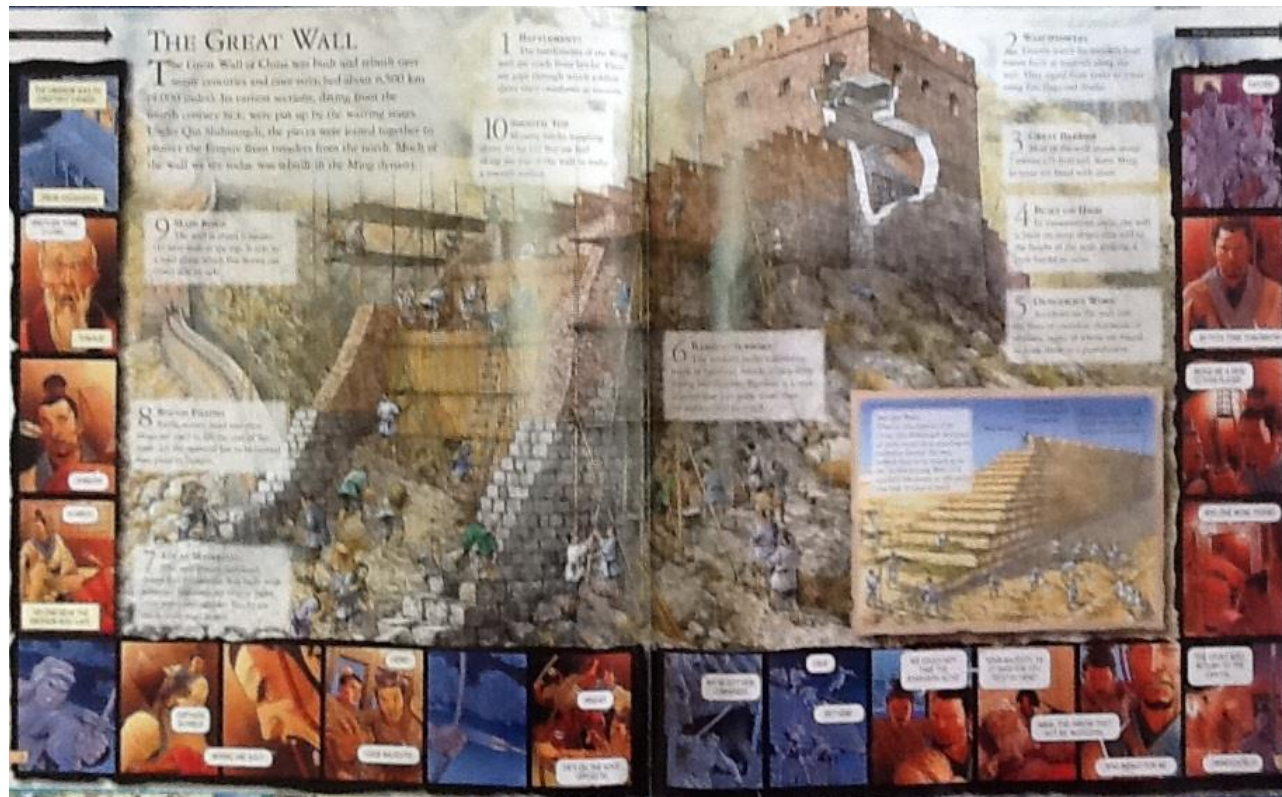
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1. Layout – Why is such and such like this...
2. Summary – What is this paragraph/section about...
3. Technique – Why did the writer choose this word or say it that way? What is he/she trying to achieve?
4. Thinking – We'll come onto this one later...

# 1. Layout

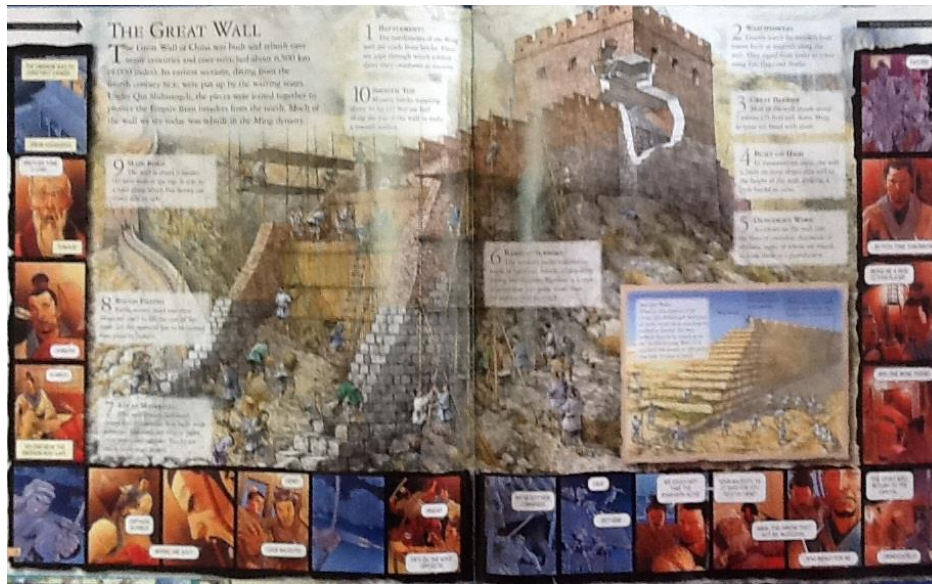


# 1. Layout



1. Why is 'The Great Wall' written in capital letters?
2. Why are there numbered boxes around the picture?
3. Why is there a comic strip around the edge?

# 1. Layout



1. Why is 'The Great Wall' written in capital letters? *To tell you what this section is about.*
2. Why are there numbered boxes around the picture? *To explain different parts of it.*
3. Why is there a comic strip around the edge? *To put the information into a story.*



# 1. Layout

- Working with one or two people sat nearby, make two or three layout questions about this page.
- Layout – Why is such and such like this...

Why are there words under the picture?

Why is the page split into different sections?

What are the subheadings for?

## Flocking together Geese and swans

*Noisy honks, grunts and trumpets are the sounds made by geese and swans.* Like ducks, they spend most of their time in the water and belong to a group of birds called "waterfowl".

Waterfowls' different shaped beaks are suited to the food they eat. Magpie geese have strong, hooked bills to dig out the roots of water plants. Cape barren geese have short bills for grazing on grass and seeds. A swan's beak has a small hook on the end. They nibble weeds growing on top of the water and also pluck plants from below the surface.

**Lonky legs**  
The legs and toes of a magpie goose are long and their feet are only half webbed. This helps them to walk easily through swampy, muddy wetlands as they search for food.

Magpie goose

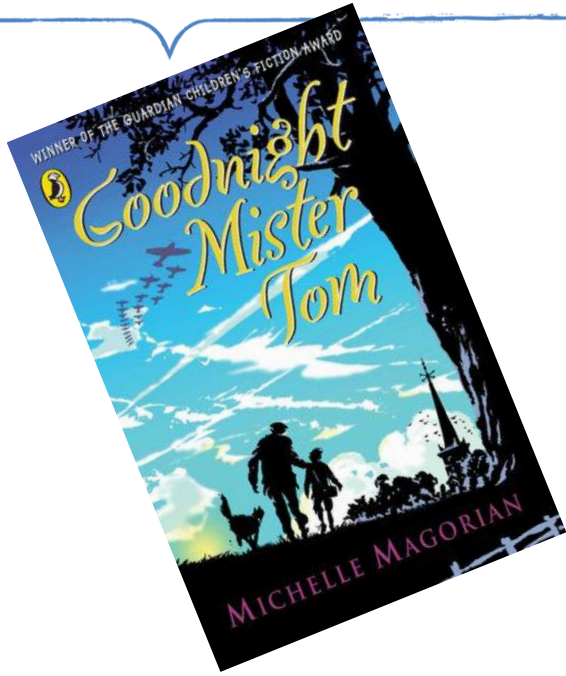
A Cape Barren goose with its young

**Gosling groups**  
Geese and swans are very protective of their young both before and after they hatch, but when Cape Barren goslings reach six weeks old, they are left to look after themselves. Up to 50 goslings live together and as soon as they can fly they join a larger flock and move from feeding ground to feeding ground.

Baby swans, like these black swans, are called cygnets.

Phylum: Chordata  
Class: Aves

## 2. Summary

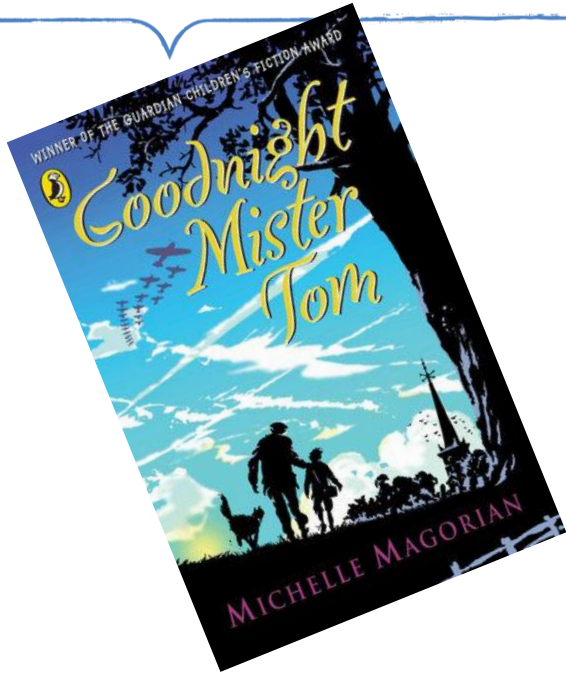


‘She stepped to one side. Behind the large iron gate which stood at the end of the graveyard were a small group of children. Many of them were filthy and very poorly clad. Only a handful had a blazer or coat. They all looked bewildered and exhausted. One tiny dark-haired girl in the front was hanging firmly on to a new teddy-bear.

她走到一边，收容所尽头的大铁门后面站着一群孩子。他们中大部分人的穿着又脏又破，只有少数的孩子有衣服穿。他们看起来都非常茫然和筋疲力尽。站在前面的一个瘦小的黑发女孩紧紧地抓着一个新泰迪熊。

-----摘自《晚安，汤姆先生》

## 2. Summary



‘She stepped to one side. Behind the large iron gate which stood at the end of the graveyard were a small group of children. Many of them were filthy and very poorly clad. Only a handful had a blazer or coat. They all looked bewildered and exhausted. One tiny dark-haired girl in the front was hanging firmly on to a new teddy-bear.

*It describes the state of a group of children who have been relocated. It tells us how they are feeling and gives us clues about how well they are looked after.*

## 2. Summary

‘Tom scratched his head. The village children were reading at least some words by the time they were six. This boy was eight, so he said. He glanced down at the label on the table to check. ‘William Beech. Born Sept. 7<sup>th</sup> 1930’

‘Nine on Thursdee,’ he remarked. ‘Your birthday’s in five days time’. Willie didn’t understand what was so particularly special about that.’

汤姆抓了抓头，村里的孩子在六岁的时候至少已经学了一些词。但是这个男孩已经八岁了，他说。他瞥了一眼桌子上的标签确认了一下。“威廉姆·比驰，生于1930年9月7日。”

“星期四，九岁。”他说，“还有5天你就要过生日了。”威利不知道他的生日到底有什么特别的。

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*Correct answers refer to the state of the boy, summarising what is there:*

*‘It tells you how poor Willie is’*

*‘It’s about how Willie is behind other children’*

*‘It’s about Willie not knowing why his birthday is important’.*



# 3. Technique

‘Tom scratched his head. The village children were reading at least some words by the time they were six. This boy was eight, so he said. He glanced down at the label on the table to check. ‘William Beech. Born Sept. 7<sup>th</sup> 1930’

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Why has the author chosen to make Willie unaware of what is special about his birthday?

Why did the author get Mr. Tom to scratch his head?

Why did the author include ‘so he said’?

# 3. Technique

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Why has the author chosen to make Willie unaware of what is special about his birthday? *To show how Willie has been neglected.*

Why did the author get Mr. Tom to scratch his head? *To show that Tom is confused.*

Why did the author include ‘so he said’? *Because Tom doubts Willie’s age.*

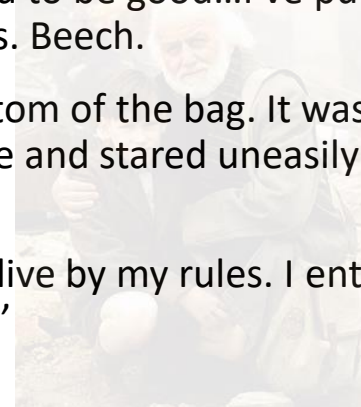


# 3. Technique

Tom opened the letter. ‘Dear Sir or Madam,’ it read, ‘I asked if Willie could go and stay with God-fearing people so I hope he is. Like most boys he’s full of sin but he’s promised to be good...I’ve put the belt in for when he’s bad...Tell him his Mum says he’d better be good. Mrs. Beech.

Tom folded the letter and put it in to his pocket. He found the belt at the bottom of the bag. It was a brown leather one with a steel buckle... Willie stood with his back to the fire and stared uneasily up at him.

Tom was angry. ‘While you’re in my house,’ he said in a choked voice, ‘you’ll live by my rules. I ent ever hit a child and if I ever do it’ll be with the skin of me hand. You got that?’



汤姆打开了信。“亲爱的先生或夫人，”上面写着，“我问威利是否可以和他待在一起，我希望他是敬畏上帝的人。像大多数男孩一样，他充满了邪恶，但他答应过会变好...在他做坏事的时候我已经准备好了皮带。。。告诉他他的妈妈叫他最好乖乖的。比奇夫人。

汤姆把信折起来放进口袋里。他在袋子的底部找到了皮带。那是一个棕色的带钢扣的皮革...威利背对着炉火站着，不安地抬头看着他。

汤姆很生气。“你在我家的时候，”他哽咽着说，“你要按照我的规则生活。我从来没有打过孩子，如果我真的打过，那就会用手打。明白了吗？”

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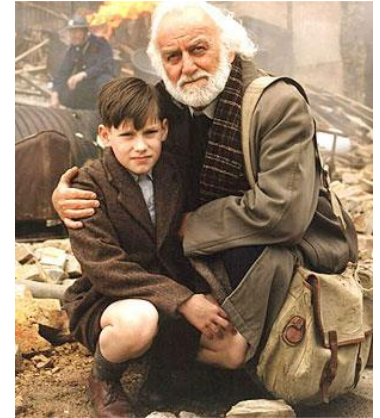
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Why did the author make Tom angry?

Why has the author included the detail of the steel buckle?

Why does the author say that Willie 'Stared up uneasily at him'?



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Why did the author make Tom angry? *To show his disgust at hitting children.*

Why has the author included the detail of the steel buckle? *To make you sympathise with Willie.*

Why does the author say that Willie 'Stared up uneasily at him'? *To show that he is afraid/nervous/smaller than Tom.*

# 4. Thinking

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We use these questions to develop children's understanding and promote thinking at three levels:

Retrieval – Spotting details that are present.

Deduction – Figuring out what is not explicitly written.

Inference – Determining what might be to come/author attitudes to given subjects.

***Don't try to 'jump' too quickly!***

# 4. Thinking



Tom opened the letter.

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Retrieval:

- What did Tom open?
- How did Tom feel?

Deduction:

- Where is this happening?
- How did Willie feel?

Tom was angry.

‘While you’re in my house,’ he said in a choked voice, ‘you’ll live by my rules. I ent ever hit a child and if I ever do it’ll be with the skin of me hand. You got that?’

Inference:

- What does the author think about people like Willie’s mum?
- How might Willie’s life be different with Mr. Tom?

# 4. Thinking

## Retrieval:

- What did Tom open? *The letter.*
- How did Tom feel? *Angry.*

## Deduction:

- Where is this happening? *In Tom's house.*
- How did Willie feel? *Relieved and happy.*

Tom opened the letter.

'Dear Sir or Madam,' it read, 'I asked if Willie could go and stay with God-fearing people so I hope he is. Like most boys he's full of sin but he's promised to be good...I've put the belt in for when he's bad...Tell him his Mum says he'd better be good. Mrs. Beech.

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## Inference:

- What does the author think about people like Willie's mum? *Thinks they are cruel.*
- How might Willie's life be different with Mr. Tom? *A happier, less fearful life.*

# 4. Thinking

Tom glanced out at the window at the oak tree where Rachel and his son were buried. She used to love painting, wild flowers and pretty lace, sweet jams, freshly brewed beer. Since her death he had never wanted to touch anything that might remind him of her. Trust a strange boy to soften him up. The odd thing was that, after he had entered the paint shop, he had felt as if a heavy wave of sadness had suddenly been lifted from out of him. Memories of her didn't seem as painful as he had imagined.

汤姆瞥了一眼窗外那棵橡树，树下埋葬着瑞秋和他的儿子。她以前钟爱绘画，野花和漂亮的蕾丝，甜酱，以及品尝鲜酿的啤酒。自从她死后，他从来没想到过接触任何能让他想起她的东西。相信一个陌生的男孩能使他内心软化。奇怪的是走进油漆店后，他感到一阵沉重的悲伤突然从身体里奔泻而出。对她的记忆似乎没有他想象的那么痛苦。

# 4. Thinking

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Retrieval – Spotting details that are present.

Deduction – Figuring out what is not explicitly written.

Inference – Determining what might be to come/author attitudes to given subjects.

Retrieval: *Where were Rachel and his son?*

Deduction: *Who was Rachel?*

Inference: *How might Mr. Tom change?*



# Summary

1. Layout – Why is such and such like this...
2. Summary – What is this paragraph/section about...
3. Technique – Why did the writer choose this word or say it that way? What is he/she trying to achieve?
4. Thinking –
  - Retrieval – Spotting details that are present.
  - Deduction – Figuring out what is not explicitly written.
  - Inference – Determining what might be to come/author attitudes to given subjects.

# Book Lists



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## Keen and able reader

These suggestions include some longer novels that avid and able readers will appreciate. Along with some recently published books, we have included some classic and modern classic suggestions. Don't forget that picture books can continue to provide a challenge even for the most able reader, as well as introduce children to a wide range of artistic styles, and there are many non-fiction and poetry books that may inspire too.



- **Beginning to read (7-9)**
- Ian Beck, Tom Trueheart series (Oxford University Press)
- Elizabeth Beresford, The Wombles (Bloomsbury)
- Roald Dahl, Charlie and the Chocolate Factory, James and the Giant Peach, George's Marvellous Medicine and others (Puffin)

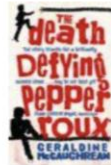
- Eleanor Farjeon, The Little Bookroom (Oxford University Press)
- Rupert Kingfisher, Madame Pamplemousse and Her Incredible Edibles (Bloomsbury)

- Dick King-Smith, The Sheep-Pig (Penguin)
- Astrid Lindgren, Ronia, the Robber's Daughter (Oxford University Press)
- Roger McGough, Imaginary Menagerie poetry (Frances Lincoln)
- Michael Morpugo, Kaspar, Prince of Cats (Harper Collins)
- Various authors, The Oxford Tales from... series (Oxford University Press)



- **A bit further on (9-11)**
- David Almond, Skellig (Hodder)
- Frances Hodgson Burnett, The Secret Garden, Oxford Children's Classics (Oxford University Press)
- Susan Cooper, The Dark Is Rising sequence (Random House)
- Kevin Crossley-Holland, Arthur, The Seeing Stone (Orion)
- Geraldine McCaughrean, The Death Defying Pepper Roux (Oxford University Press)

- Philippa Pearce, Tom's Midnight Garden (Oxford University Press)
- Phillip Pullman, His Dark Materials trilogy (Scholastic)
- Philip Reeve, Mortal Engines series (Scholastic)
- Louis Sachar, Holes (Bloomsbury)
- Shaun Tan, The Arrival (Templar)



## Keen readers

Suggestions for this group include some quick, accessible reads, which deal with interesting issues for children to think and talk about. They are mainly plot driven so the stories move along at a good pace. Some series are included here as familiarity can help to build children's confidence. The list also includes some illustrated fiction, which may be more appealing for children who have not yet developed the stamina to read pages of unbroken text. Poetry may also be a good choice for some children as it offers bite-sized chunks that children can dip into, at the same time covering a wide range of subject and tone to suit different tastes. There are also plenty of picture books appropriate to this age group which will help children to develop deeper levels of understanding beyond the literal.

### 7-9 year olds

- Isaac Asimov, Robot Dreams science fiction series (Berkley US)
- Guy Bass, Gormy Ruckles: Monster Boy series (Scholastic)
- Jeff Brown, Flat Stanley (Egmont)
- Steven Butler, The Wrong Pong (Puffin)
- Lauren Child, Clarice Bean stories and picture books (Orchard Books)
- Babette Cole, Prince Cinders (Puffin)
- Sally Gardner, The Princess and the Pea and other stories from the Early Readers (Orion)
- Joanna Nadin, Penny Dreadful is a Magnet for Disaster (Usborne)
- Francesca Simon, Horrid Henry series (Orion)
- Rex Stone, Dinosaur Cove series (Oxford University Press)



### 9-11 year olds

- Steve Barlow and Steve Skidmore, Stone Me! (Barn Owl Books)
- Anthony Browne, Zoo picture book (Red Fox, Random House)
- Cressida Cowell, How to Train Your Dragon (Hachette)
- Roald Dahl, Matilda, The Twits and others (Puffin)
- Morris Gleitzman, Two Weeks with the Queen (Puffin)
- Alex Milway, Operation Robot Storm (Walker Books)
- Chris Riddell, Ottoline and the Yellow Cat (Macmillan)
- Michael Rosen, Even My Ears Are Smiling poetry anthology (Bloomsbury)
- Marcus Sedgwick, Flood and Fang and other books in the Raven Mysteries series (Orion)
- Ali Sparkes, Frozen in Time (Oxford University Press)

# A final thought . . .





*Thank you.*

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