The Welholme Reading Spine

The Welholme Reading Spine, which is taught from EYFS to Y6, provides a structure for the teaching of reading through high-quality, relevant texts; it is our reading curriculum. For KS1, every week focuses on one text, which is studied over the three days. For KS2, every week consists of three texts which are linked together. These texts ensure that all children are provided with a rich diet of reading and the curriculum includes poetry, songs, author weeks, notable people, inspirational women, children's classics as well as many links to the topics covered in each year group.

We recognise as a school that it is highly important that our children leave as capable, fluent readers with a good understanding of the world environment, this is their currency for later life. Good comprehension relies on linguistic knowledge (namely grammar and vocabulary) and on knowledge of the world. Comprehension skills develop through pupils' experience of high-quality discussion with the teacher, alongside reading and discussing a range of text types.

Doug Lemov refers to the '5 plagues of reading.' Children need to have regular access to these text types to become successful at reading with confidence. The texts are complex beyond a lexical level and demand more from the reader than other types of books. Not every book, every week, is based on one of these plagues but rather they are spread out over the year and over the year groups to ensure repeated exposure. As a school, we have chosen to follow all 5 of the 'plagues' although some feature more heavily than others. These are texts that we use within our spine, as a core text, on our 100 books list or as a book that we read to the children for pleasure. The idea is that in each year, a child will cover the plagues of reading so that, by the time they reach year 6 and beyond, they have a good understanding of all of them and are able to access the more complex books expected of them in secondary schools.

Archaic	Archaic texts are older texts, those written when authors used different words, in different sequences, within different syntactical structures. With each passing year, archaic texts become a little less familiar and a little more distant from the way we write and talk today. Accessing these texts is integral to becoming an engaged citizen of the world. The vocabulary, usage, syntax and context for cultural reference of texts over 50 or 100 years old are vastly different and typically more complex than texts written today.
Non-linear time	Nonlinear texts challenge a reader's expectation that time elapses in a linear and even manner. These texts force readers to contend with confusing moments when time, or the rate at which it appears to be passing, shifts suddenly and without explanation. Storytelling, in short, doesn't obey any rules in terms of how time elapses. The manipulation of time is one of the primary tools authors use to shape a reader's perception of events—and can be a primary source of confusion for students. Teachers can help prepare students for nonlinear narratives by training them to spot and analyze sequence, unclear timing, shifts in fixity and rate of time, layered memories, and recurring events. In passages written exclusively for students—or more specifically for student assessments— time tends to unfold with consistency. A story is narrated in a given style with a given cadence and that cadence endures and remains consistent, but in the best books, books where every aspect of the narration is nuanced to create an exact image, time moves in fits and start. It doubles back.
Complexity of Narrator	A text's narrative voice can add to its complexity. It can have multiple narrators, nonhuman narrators, or even unreliable and deceitful narrators. It can have narrators whose role or identity is unclear—is the narrator the author? The challenge that such a book poses should not be underestimated: these texts are tricky and can result in failed comprehension regardless of the degree of a student's skills. Complex narration is often used when writers attempt to tell a story for which they find traditional narration insufficient. They present—to the reader who is able to come to terms with them—distinctive perspectives that stretch the range of storytelling. Encouraging new readers to familiarize themselves with all different kinds of narrators early on keeps them from getting disoriented and discouraged when they encounter unreliable or multiple narrators as their reading becomes more complex. Books are sometimes narrated by an unreliable narrator- Scout, for example, who doesn't understand and misperceives some of what happened to her. Or the narrator in Edgar Allan Poe's "The Tell-Tale Heart" who is a madman out of touch with reality. Other books have multiple narrators such as Faulkner's As I Lay Dying. Others have non-human narrators such as the horse that tells the story in Black Beauty. Some books have multiple intertwined and apparently (for a time) unrelated plot lines. These are far harder to read than books with a single plot line and students need to experience these as well.

Complexity of plot/symbol	Complex stories are disorienting for even advanced readers, as they force the reader to hold a story together even as different plotlines swerve off in different, seemingly unrelated directions. To point out the obvious, following multiple plots and multiple, interwoven plots is harder than following a single plot. To prepare students to read successfully, teachers must also expose them to texts with multifarious and complex plot structures. Making sense of a flurry of contradicting plot points requires deep analysis of a text, a powerful tool for readers to leverage throughout their reading career. Teachers should be very clear and rigorous about untangling plot. Thorough examination of specific elements in a text as a class proves incredibly helpful to students when they head off to write analytic essays on their own.	
	Texts which happen on an allegorical or symbolic level. Not reflected in Lexiles; critical forms of text complexity that students must experience.	
Resistant	When authors write resistant texts, they mean for the material to be difficult to understand. To cause a reader to struggle to make sense of a story is to communicate the struggle of making sense of it as a writer. Oftentimes with these texts, gaps in meaning are part of the meaning-making. Reading resistant texts can be a huge challenge—but an important one. College is full of the most boundary-pushing texts, often precisely because they push boundaries. Three key actions can prepare students to read resistant text successfully: exposure to extremely dense (plague-ridden) texts, reading poetry to get a grip on non-logical prose, and closely reading short examples to give students frequent manageable exposure.	
	Texts written to deliberately resist easy meaning-making by readers. Perhaps half of the poems ever written fall into this category. You have to assemble meaning around nuances, hints, uncertainties and clues.	

	Nursery	EYFS
Archaic:	**Goldilocks and The Three Bears** **The Gingerbread Man** **Jack and the Beanstalk**	**The Three Little Pigs** **The Little Red Hen** **Rumpelstiltskin** **Cinderella**
Non-linear:	**Dear Zoo** **Mog**	
Complexity of narrator:	**We're Going On A Bear Hunt**	**Stick Man** **The Gruffalo** **The Tiger Who Came To Tea** **The Jolly Postman** **The Three Little Pigs**
Complexity of plot/symbol:	**Brown Bear Brown Bear what do you see?** **Lost and Found** **Elmer**	**Owl Babies** **The Very Hungry Caterpillar** **The Tiger Who Came To Tea** **Rainbow Fish**
Resistant:	**Lost and Found**	
	Year 1	Year 2
Archaic:	**Where the Wild Things Are** **Hansel and Gretal** **The Three Billy Goats Gruff** **The Owl and The Pussycat** **Dick Whittington** **Little Red Riding Hood**	**Goldilocks and just the one bear** **Pinocchio** **The Princess and The Pea**
Non-linear:	**Where the Wild Things Are** **The Lighthouse Keeper's Lunch** **Iggy Peck and The Architect**	**Where The Poppies Now Grow**
Complexity of narrator:	**Meerkat Mail** **The Owl who was afraid of the Dark**	**The Fox and The Star** **The Three Little Wolves and The Big Bad Pig** **The Jolly Christmas Postman** **The True Story of the Three Little Pigs**

Complexity of plot/symbol:	**Green Eggs and Ham** **Hairy Maclary from Donaldson's Dairy** **Ruby's Worry** **Where the Wild Things Are**	**The Secret Sky Garden** Linda Sarah **Funnybones**
Resistant:		
	Year 3	**Year 4**
Archaic:	**My Shadow** Robert Louis Stevenson **Charlotte's Web** E.B White **The Magic Faraway Tree** Enid Blyton	**The Lion, The Witch and The Wardrobe** C.S Lewis **A Bear Called Paddington** Michael Bond **Alice in Wonderland** Lewis Carroll **The Velveteen Rabbit** Margery Williams **If** Rudyard Kipling **Charge of the Light Brigade** Lord Alfred Tennyson **Winnie the Pooh** A.A. Milne **Charlotte's Web** E.B. White
Non-linear:	**Town is By The Sea** Joanne Schwartz **The Proudest Blue** Ibihaj Muhammad **The Dark** Lemony Snicket	**The Butterfly Lion** Michael Morpurgo **The Explorer** Katherine Rundell **Journey to the River Sea** Eva Ibbotson **The Worst Witch** Jill Murphy
Complexity of narrator:	**Stuart Little** E.B. White **The Day the Crayons Quit** Drew Daywalt **Fantastic Mr Fox** Roald Dahl **George's Marvellous Medicine** Roald Dahl **The Sheep-Pig** Dick King-Smith **Varjak Paw** S.F. Said **The Boy Who Grew Dragons** Andy Shepherd **The Pebble in my Pocket** Meredith Hooper **Stone Girl Bone Girl: The Story of Mary Anning** Laurence Anholt	**The Witches** Roald Dahl **The Legend of Podkin One-Ear** Keiran Larwood **War Horse** Michael Morpurgo **The Miraculous Journey of Edward Tulane** Kate DiCamillo **The Twits** Roald Dahl **Charlie and the Chocolate Factory** Roald Dahl
Complexity of plot/symbol:	**The Colour Monster** Anna Lleanas	**Harry Potter and the Philosopher's Stone** J.K. Rowling **If** Rudyard Kipling **How To Live Forever** Colin Thompson
Resistant:	**The Colour Monster** Anna Lleanas	
	Year 5	**Year 6**
Archaic:	**Peter Pan** J.M Barrie **The Railway Children** Edith Nesbit **Alice in Wonderland** Lewis Carroll **Pippi Longstocking** Astrid Lingren **Twas the Night Before Christmas (poem)** Clement Clarke Moore **The Highwayman (poem)** Alfred Noyes	**Treasure Island** Robert Louise Stevenson **The Jungle Book** Rudyard Kipling **The Raven** Edgar Allen Poe **Swallows and Amazons** Arthur Ransome **Oliver Twist** Charles Dickens
Non-linear:	**Iron Man** Ted Hughes **The Goldfish Boy** Lisa Thompson	**Holes** Louis Sachar **When Hitler Stole Pink Rabbit** Judith Kerr **The House with Chicken Legs** Sophie Anderson **The Dreamsnatcher** Abi Elphinstone **Goodnight Mr Tom** Michelle Magorian **Letters from the Lighthouse** Emma Carroll **No Ballet Shoes in Syria** Catherine Bruton **Nowhere Emporium** Ross Mackenzie
Complexity of narrator:	**Cogheart** Peter Bunzl **Matilda** Roald Dahl	**Wonder** R.J. Palacio **All the Things That Could Go Wrong** Stewart Foster **Once** Morris Gleitzman **Series of an Unfortunate Events** Lemony Snicket **Can You See Me?** Libby Scott **Malamander** Thomas Taylor
Complexity of plot/symbol:	**Iron Man** Ted Hughes **Harry Potter and the Chamber of Secrets** by J.K. Rowling **In Flander's Fields** John McCrae **Michael Rosen's A-Z of Poetry** Michael Rosen **The Journey** Francesca Sanna	**Harry Potter and the Prisoner of Azkaban** J.K. Rowling **The Arrival** Shaun Tan **Northern Lights** Phillip Pullman
Resistant:		**The Arrival** Shaun Tan **Jabberwocky** Lewis Carroll **The Listeners** Walter de La Mare