Lesson guides

For each lesson you will need:
• Mini whiteboards • Copies of the text for each pupil • Printed speed words grids • Printed fluency reads for pupils to annotate • Printed activities/slides where appropriate (e.g. Do now, Talk task, Independent task)

Lesson 1: Fiction

Lesson outcome: Read words accurately and fluently.

Do now: ***Assessing prior learning***

- Display image of front cover and blurb.
- Pupils use the sentence stems to discuss their expectations from the front cover and blurb with their partner:
  'I hope…' 'I expect…' 'I wonder…' 'I'm looking forward to…' 'This looks similar to…' 'I think that…' 'I don't think that…'

Teacher read: ***Chapter 1 – The Witching Hour***

- Read aloud Chapter 1 from: 'Sophie couldn't sleep' To: 'tiptoed over to the window.'

There is no need to define each word in the glossary; this slide is for reference and support.

- Pupils put a question mark over any words they don't know the meaning of when reading, and use the glossary as required.
- When reading aloud to pupils, read with expression and model reading strategies through thinking aloud:
  - Define new vocabulary while reading to support understanding when necessary.
  - Monitor and clarify (stop if the sentence needs reading aloud again to establish meaning or complex clause structure).

Hear, see, say: ***Decoding, focus on accuracy***

- Teacher uses 'My Turn Your Turn' (MTYT) for all words: read aloud each word in turn and ask pupils to copy, to ensure all pupils can say each word aloud accurately.
- Tap out syllables and use phonics sound charts for any words that your pupils need more support with.

Speed words: ***Decoding, focus on rate and accuracy***

- Provide each pupil with a printed copy of the grid.
- One partner is partner A one is partner B.
- In pairs, pupils read aloud the words from the grid accurately in the fastest time possible.
- Start the timer for the whole class. Pupils record the time it takes to read words accurately.
- Partners give each other feedback on accuracy as appropriate.

Paired practice: ***Decode, focus on accuracy***

The first decode read is for pupils, not the teacher.

- Provide each pupil with a copy of the fluency read.
- Partner A reads first. Partner B listens and provides feedback.
- Swap roles.
- Repeat this process if needed.

Metacognitive model: ***'Get inside my head' 1/2***

- Explain to pupils that:

We are learning to be fluent readers. This means, we not only need to develop our accuracy (like we did with our speed words – without error). We also need to read at a good rate/pace. 'Expression' means that we change our voice to show the meaning of the text. 'Phrasing' means that we use the punctuation to help us.

- Work your way through the script to model your thought process, with a focus on expression and punctuation.
- Use the highlighter tool live to identify the punctuation and words while thinking aloud.

In this paragraph, we know that Sophie is feeling anxious, scared and unsure. Why? Because she knows she might get punished for being out of bed and night AND because it's the witching hour, which she has heard is when 'all the dark things came out from hiding and had the world to themselves.'
I want to be sure that how I read the text aloud reflects/shows how Sophie is feeling.
The full stops show us that we need to pause in between the short sentences.

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Read aloud to pupils and pause for effect – allow pupils to hear the tension, the fact that it reflects Sophie's feelings and is almost like how quickly she would be breathing: quick movements, then pause, movement, then pause.
Use of volume: whispering/quieter when 'she listened again…'

- *'longed' – emphasise to show how much she really wanted to do it. It's not just that she wanted to; it's more than wanted, she 'longed' to look out.*
- *'deathly' to emphasise how still it was. Not just 'still'.*
- *'Quickly' – read quickly to show how she moved to duck under the curtains and lean out of the window.*

Metacognitive model: *'Get inside my head' 2/2*

This paragraph is describing what she could see. So, it is less about her feelings and movements and more about telling the reader what it looked like outside, allowing them to have a picture in their minds.

- *Commas are used here to add extra information to what is being described – 'like houses in a fairytale', 'where you bought buttons and wool and bits of elastic'.*
- *Commas are also used after fronted adverbials to show when and where things are that she can see.*
- *Emphasise the word 'completely' to show how different everything looked, not just a bit different – it was 'completely' different, which shows us that NOTHING looked the same as it had before.*

Paired practice: *Fluency*

Pupils apply what they have been taught during the metacognitive model, using their annotations on their printed fluency read.

- Partner A reads first. Partner B listens and provides feedback on accuracy and expression.
- Swap roles.
- Repeat this process if needed.

Vocabulary – *inside/outside/beyond*

Aim: For pupils to understand the meaning of words in the fluency read to support comprehension.
Note: It is not always necessary to move through each stage of the I/O/B flowchart. Sometimes a synonym or synonym phrase is enough to provide basic understanding of the text. Pupils should annotate their fluency read text with synonyms/definitions, which they can refer to throughout the cycle.

- Teacher selects a word from the fluency read that pupils are unlikely to know.
- Provide a synonym or synonym phrase in the teacher notes for pupils to add to their printed fluency read.
- Choose one word to model the I/O/B strategy, using the following structure:

Let's think about the word 'deathly'. First, I'll look inside the word for clues. Can I see a root, prefix or suffix? I can see the root word 'death' and the suffix 'ly'. Words that end in 'ly' are often adverbs that describe how something is done, like 'quickly' or 'silently'. But sometimes they are adjectives, like 'friendly' in 'The Big Friendly Giant'.
Now I'll look outside the word. What is 'deathly' describing here? The 'still' everywhere outside. 'Still' means no movement, everything quiet. That fits with the idea of 'death', because when something is dead, it doesn't move. So I think 'deathly' must mean 'like death' – or in this sentence, 'as still as death'.
Finally, let's check if this works in the sentence: 'Everywhere it was as still as death.' That makes sense and adds to the spooky, sinister effect Roald Dahl was trying to create.

- After modelling one word, guide pupils to jot down the provided synonyms or definitions for the remaining words directly onto their fluency read passage.
  - longed: really wanted
  - resist: push back/fight against
  - crooked: not straight

Teacher read: *Chapter 1, final paragraph*

- Support pupils in making relevant predictions: *Who or what do you think it is? What is it doing?*

Teacher read: *Chapter 2 – Who?*
(complete chapter)
**There is no need to define each word in the glossary; this slide is for reference and support*.*

- Pupils put a question mark over any words they don't know the meaning of when reading and use the glossary as required.
- When reading aloud to pupils, read with expression and model reading strategies through thinking aloud:
- Define new vocabulary while reading to support understanding when necessary.
- Monitor and clarify (stop if the sentence needs reading aloud again to establish meaning or for complex clause structure).

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Lesson 2: Fiction

Lesson outcome: Explain the meaning of unfamiliar vocabulary.

Do now: ***Assess prior learning – vocabulary***

This task is a quick recap to reinforce how to use I/O/B for comprehension. Model the strategy; do not reteach the word.

- Read the sentence containing the target word aloud.
- Explain that pupils will apply the inside/outside/beyond strategy to work out the meaning of the word, even if it wasn't discussed in detail previously.
- Ask pupils to consider which option makes the most sense, based on their understanding of the word.
- Model substituting the most likely synonym from the options into the sentence where the word appears.
  E.g. Let's look at the sentence again: 'Sophie longed to go outside.' I'm going to try the first option, 'really loved' – 'Sophie really loved to go outside.' That doesn't feel quite right here. Now I'll try 'moved quickly' – 'Sophie moved quickly to go outside.' That doesn't fit either. Let's try 'really wanted' – 'Sophie really wanted to go outside.' That makes sense, so I'll check it as the correct answer.
- Encourage pupils to explain why their chosen synonym fits in context.
- Reinforce that this process can be applied to any unfamiliar word using clues from inside, outside or beyond the text.

Teacher read: ***Recap yesterday's reading***

- Begin by recapping what was read in the previous lesson.
- Adjust the level of detail based on your class's needs.
- Use the provided chapter summaries if needed to guide your recap.
- Ensure pupils understand the context for today's lesson and how it connects to what they read yesterday.

Speed words: ***Decoding, focus on rate and accuracy***

- Refer back to yesterday's printed copy of the grid.
- One pupil is partner A one is partner B.
- In pairs, pupils read aloud the words from the grid accurately in the fastest time possible.
- Start timer for whole class. Pupils to record time it takes to read words accurately.
- Partners give each other feedback on accuracy as appropriate.

Paired practice: ***Fluency***

Pupils apply what they have been taught during the metacognitive model, using their annotations on their printed fluency read.

- Partner A reads first. Partner B listens and provides feedback on accuracy and expression.
- Swap roles.
- Repeat this process if needed.

Vocabulary 6-step: ***Introduce the word in context***

- Introduce today's focus word: hesitated.
- Share the sentence where the word appears in the text to provide context.

Step 1: ***Introduce the word in context***

- Teacher reads the following aloud, emphasising 'hesitate', 'hesitation', 'hesitant', 'hesitantly'.

*When she reached the window, Sophie was **hesitant** because she was unsure about what she might see. She moved **hesitantly** as she was worried about being caught out of her bed after lights out and did not want to be punished. Her **hesitation** did not last very long as she longed to look out of the window. She ducked under the curtains and did not **hesitate** to lean out of the window.*

Step 2: ***Define and explain***

- Share the related words and their definitions.
- The word *hesitate* originates from the Latin word *haesitāre*, which means 'to stick fast, stammer or be unsure.'

Step 3: ***Practise***

- Model saying *hesitated* aloud, breaking it into syllables: *hes-i-tate*.
- Practise saying each word with pupils using 'My Turn Your Turn'.
- Add the suffix 'ed' to make the verb 'hesitated'. MTYT.

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- Extend the suffix to 'ant' to make the adjective 'hesitant'. MTYT.
- Extend the suffix to 'antly' to make the adverb 'hesitantly'. MTYT.

Step 4: *Broaden context*

Expose pupils to the word in a range of familiar and new contexts to broaden understanding and encourage connections.

- Read the example sentences aloud, emphasising the target word.
- Highlight how the word is used in different scenarios and identify collocations or grammar patterns.

Example: 'She *did not hesitate*.' (common phrase/collocation)
Example: 'He was *hesitant.*' (adjective form of the word)

Tip: Ensure all examples are read aloud clearly, using appropriate intonation to emphasise meaning. Adjust the examples as needed to fit your pupils' familiarity with the contexts.

Step 5: *Experiment and refine, using different contexts (example 1)*

Encourage pupils to connect the word to their own experiences and explore its meaning in context through discussion.

- Read the question aloud: Which scenario would be most likely to make you hesitate?
- Model a response: *I think I might hesitate before stepping out in the rain because I would pause and think about whether I have an umbrella or if I should wait until the rain stops.*
- Facilitate discussion.
- Listen in and address misconceptions or expand on interesting ideas.
- Ensure pupils use the word 'hesitate' or related forms (hesitant, hesitation) in their responses.

Step 5: *Experiment and refine, using different contexts (example 2)*

Encourage pupils to connect the word to their own experiences and explore its meaning in context through discussion.

- Read the question aloud: Think of a time when you hesitated before doing something.
- Model a response: I hesitated before I stroked my friend's dog because I wasn't sure if it was friendly.
- Facilitate discussion.
- Listen in and address misconceptions or expand on interesting ideas.
- Ensure pupils use the word 'hesitate' or related forms (hesitant, hesitation) in their responses.

Step 6: *Reinforce and consolidate*

- Read the question aloud: *True or false: You only hesitate when you are very frightened of something.*
- Ask pupils to explain their answers and discuss alternative reasons for hesitation.
- Guide pupils to think about scenarios where hesitation is caused by:
    - uncertainty (i.e. not knowing what to do)
    - carefulness (i.e. taking time to think before acting)
    - social pressure (i.e. worrying about what others might think).
- Explore the idea of hesitation being positive or negative and encourage pupils to consider both perspectives. E.g.
    - Positive: Taking time to think might prevent mistakes or bad decisions.
    - Negative: Hesitating too long might stop you from acting when needed.
- Additional prompts: Can you think of a time when hesitating helped someone make a better choice? What might happen if someone hesitated too much?
- Ensure pupils can articulate their thoughts using the target word (e.g. hesitate, hesitant, hesitation).

Tip: Use this opportunity to clarify any misconceptions and deepen pupils' understanding by connecting to real-life scenarios or previous examples discussed in the lesson.

Summarising: *Recall key events from the chapters studied*

- Explain to pupils that they will complete a summary of the first two chapters by filling in the missing words.
- Model the first example. Think aloud to demonstrate how to use context to decide which word fits best.
- Encourage pupils to read each sentence carefully.
- Remind them to use clues from the sentence and their knowledge of the text to select the correct word.
- After pupils have completed the task, review the sentences as a class and discuss choices.

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Lesson 3: Fiction

Lesson outcome: Understand the meaning of the text.

Do now: ***Recall key events from the chapters studied***

Independently or in pairs, pupils order the events of chapters 1 and 2. Answers:

1. *Sophie couldn't sleep. The room was silent and the light from the moon was shining on her pillow.*
2. *When she looked out of the window, Sophie saw a giant outside her window.*
3. *Sophie watched the Giant take a jar out from his suitcase and blow something through the trumpet and into a window across the street.*
4. *The Giant stared straight at Sophie. Terrified, she flew across the dormitory and jumped into her bed and hid under the blanket.*

Speed words: ***Decoding, focus on rate and accuracy***

- Use the previously printed copy of the grid.
- One pupil is partner A, one is partner B.
- In pairs, pupils read aloud the words from the grid accurately in the fastest time possible
- Start the timer for the whole class. Pupils record the time it takes to read words accurately.
- Partners give each other feedback on accuracy as appropriate.

Paired practice: ***Fluency***

Pupils apply what they have been taught during the metacognitive model, using their annotations on their printed fluency read.

- Partner A reads first. Partner B listens and provides feedback on accuracy and expression.
- Swap roles.
- Repeat this process if needed.

Recap: ***Vocabulary inside/outside/beyond***

Recap and reinforce pupils' understanding of the vocabulary studied so far.

- Allow pupils time to work individually or in pairs to match the words and definitions.
- Clarify any misconceptions and reinforce the correct meanings.
    - longed: wanted something very much
    - hesitate: pause before doing something
    - resist: stop yourself from doing something that you really want to do

Tip: Encourage pupils to refer to their annotated texts if they need additional support.

Think aloud: ***Clarify meaning to understand the text***

- Model comprehension skills and support pupils in developing their ability to understand and annotate text independently.
- Explain that you will be thinking aloud as you read the text, sharing your thoughts and marking them directly on the text.
- Ensure pupils follow along and copy your annotations onto their own version of the text.
- Read a section of the text aloud.
- Gradually encourage pupils to try annotating one or two thoughts independently in later lessons as their confidence grows.

Pronoun focus

- Highlight the pronoun 'she' and ask: Who is the 'she' in the text?
- Model circling the pronoun and then identifying who it refers to in the margin.
- Highlight in paragraph 1 'them'. What is the 'them'?
- Highlight in paragraph 3 'The longing to look out'. Look out at what?
- Highlight 'it' and 'that' in the final paragraph – what is the author referring to? (Mrs Rance's shop)

Close read: ***Retrieval and inference (additional resource provided)***

Guide pupils in distinguishing between retrieval (finding information directly from the text) and inference (drawing conclusions based on the text).

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- Explain the difference between retrieval and inference:
  - Retrieval: finding specific facts or details directly stated in the text.
  - Inference: using clues from the text and prior knowledge to draw conclusions.
- Model the process:
  - Read the first example aloud, showing pupils how to find retrieval facts in the text.
  - Write it into the table.
  - Demonstrate how to make inferences based on these facts.
  - Write the inference into the table.
  - Encourage pupils to work with you to identify additional retrieval facts and make inferences.
  - Reinforce that retrieval comes first and provides the evidence for inferences.

Suggested findings:

- Retrieval: Sophie is in a dormitory with other children. Inference: Sophie is likely an orphan or in some form of institutional care, as she is not living in a family home.
- Retrieval: Sophie wears glasses with thick lenses. Inference: She likely has very poor eyesight, which may make her feel vulnerable, especially at night when she can't see clearly.
- Retrieval: Sophie is unable to sleep due to a moonbeam shining on her pillow. Inference: She may be feeling unsettled or anxious, which could explain her inability to sleep.
- Retrieval: Sophie knows she will be punished if caught out of bed after lights-out. Inference: The dormitory rules are strict; maybe Sophie has experienced punishment before, she is cautious and wary of breaking the rules.
- Retrieval: The house and the street are completely silent. Inference: This could be a sign of the 'witching hour', where the world is in a deep sleep, adding to the eerie atmosphere Sophie senses.
- Retrieval: Sophie ducks under the curtains to look out the window. She really wanted (longed) to look out. Inference: Sophie is curious and brave, even though she knows she could get in trouble. Her desire to see what's happening overcomes her fear of punishment.
- Retrieval: Sophie hides under her blanket and trembles all over after the Giant sees her. Inference: Sophie is terrified.

Close read: *Retrieval and Inference (additional resource provided)*

- Paired activity or individual written responses from pupils.
- Model as appropriate.

Example responses:

- Retrieval: Sophie is in a dormitory with other children, lying in bed. Inference: Sophie is in a shared living space, possibly an orphanage or boarding school, as she isn't in a typical family home with her own bedroom.
- Retrieval: The dormitory and the surrounding area are silent – there are no sounds from inside the house or outside. Inference: The silence suggests that it's late at night, contributing to an eerie, almost magical atmosphere that Sophie associates with the witching hour.
- Retrieval: Sophie knows she will be punished if caught out of bed after lights-out. Inference: The dormitory rules are strict; maybe Sophie has experienced punishment before, she is cautious and wary of breaking the rules.
- Retrieval: Sophie tiptoes to the window and peers out into the street, ducking under the curtains. Inference: Sophie's dormitory is on the upper floor of a building overlooking a street. This gives her a vantage point to see the whole street, but the way she hides under the curtains suggests she feels a mixture of curiosity and fear about being seen or caught.
- Retrieval: The street outside looks pale, ghostly and unfamiliar in the moonlight. Inference: Sophie's familiar surroundings seem transformed at night. The way the village appears different in the moonlight suggests that the environment, though familiar during the day, now feels strange and potentially magical or eerie to Sophie in this moment of isolation. Maybe this is the first time she has ever looked outside at night?
- Retrieval: Sophie is looking out at Mrs Rance's shop and the houses on the street. Inference: The village setting shows that Sophie is in a small community – she knows the village shop and who owns it, and she knows which house is the Goocheys'.

Close read: *Text analysis*

Pupils to answer this question independently, using what has been modelled in the previous activity.

Q: How do you think Sophie is feeling during the first two chapters of The BFG? How do you know? E.g.

- I think that Sophie is feeling scared.
  I think this because she sees a giant figure moving in the street, which is much taller than any human, and it frightens her so much that she can't even scream. She runs back to her bed and hides under the blanket, which shows she feels frightened and vulnerable.
- I think that Sophie is feeling curious.
  I think this because, even though it's the middle of the night and she's not supposed to be out of bed, she can't resist the urge to peek out of the window. She's curious about the world during the witching hour and what the figure she sees is doing.
- I think that Sophie is feeling lonely.
  I think this because Sophie is in a dormitory with other children who have all been asleep for hours. The silence of the

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night and the absence of any sounds from inside or outside make her feel isolated, and she reflects on the witching hour, when everyone but her is deeply asleep.

Close read: *Text analysis*

- Teacher leads the discussion. Pupils write down their own answers.

Q: How has Roald Dahl made this chapter feel sinister? (Ensure understanding of this word – spooky/scary, like something bad is about to happen.)
Collect examples all together as a class. E.g.

- The silence: no sound from the house, street or surrounding area. This kind of silence heightens the tension and gives the feeling that something unnatural or dangerous is about to happen.
- Sophie is the only one awake: the feeling that everyone around her is in a deep sleep adds to the sense of isolation.
- The witching hour: when 'all the dark things came out from hiding' adds a sense of menace. This time is portrayed as a magical and dangerous period when the normal rules of the world do not apply, heightening the sense of fear.
- The moonlight in the room: the only light is from the moon, which is likely leading to unusual shadows and the inability to see things clearly. The moonbeam shining directly onto Sophie's face is described almost as a physical object, like a 'silver blade'. This adds to the feeling that the night itself is unnerving.
- Fear of punishment: Sophie is aware that she could be punished for getting out of bed, adding a layer of fear and danger, even before she sees the Giant. This anxiety amplifies the sinister atmosphere, as she is vulnerable not just to the unknown outside but to authority figures inside the house as well.
- Familiar places look different: when Sophie looks out of the window, the street she knows so well looks bent and crooked, like something out of a fairy tale. This gives the scene an unsettling, dreamlike quality, making the world seem less safe and more threatening.
- The description of the Giant: the way the Giant is described is menacing and grotesque, with his unnatural size, long black cloak and peculiar actions. He moves in spurts, hides in shadows and peers into windows, all of which make him feel like a predator. His enormous, pale, wrinkled face and flashing eyes make him appear terrifying, especially when he notices Sophie watching him.
- The way the chapter ends: 'Sophie gave a yelp and pulled back from the window. She flew across the dormitory and jumped into her bed and hid under the blanket. And there she crouched, still as a mouse, and tingling all over.' Sophie is terrified by what she saw out of the window and this fear is intensified when she thinks he sees her looking. We end the chapter not knowing what will happen to Sophie.

Q: How does this make us want to read more of the book? E.g.

- It leaves readers anxious to know what will happen next. The strange sense of something sinister lurking adds a sense of tension that keeps readers on edge and eager to discover how Sophie will deal with the fear and the unknown.
- Who or what is this giant? Why is he carrying a trumpet and a suitcase? What does he plan to do? Readers are drawn in, wanting answers to these questions.

Teacher read: *Additional chapters to read aloud*

outside of the lesson
The Snatch

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