



FURNESS
ACADEMY

Literacy Policy 2022

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Responsible for policy/document	J Wildman
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Furness Academy Literacy Policy

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Furness Academy Literacy Policy

Rationale

We aim to put literacy at the very core of learning in all subjects: the power of language is limitless. For any individual to thrive and maximise their potential, they must not only be literate, but be able to use and understand the power of language in its many guises and contexts. Developing a robust programme of literacy, which offers students a consistency of experience, a broad range of materials and challenges and places the acquisition of skills at its core, is what we must continually strive to attain and improve on. We aim to live by the principle that every day, every child, in every classroom has a positive learning experience. We wish to ensure that every opportunity to expand and enhance skills in literacy are taken, in a coherent way. A commonality of approach will be vital if we are to achieve this.

Aims

- To embed Disciplinary Literacy in all subjects
- To establish a broad and ambitious reading curriculum, in terms of fiction and non-fiction texts
- To use current research to inform best practice in classroom teaching
- To use reading to promote a more extensive world view
- To furnish students with the literacy means to secure strong academic progress
- To abide by the mantra 'we read for pleasure, purpose and progress'
- To develop a shared understanding of the importance of effective literacy strategies in preparing students for both public exams and life beyond education
- To promote a commonality of language for strategies related to working with the written and spoken word, so that students have a consistency of experience across the curriculum
- To establish a regular, respected and consistent testing regime to identify those who are not meeting age related expectations for reading and find appropriate interventions

Priorities

1. **To provide targeted vocabulary instruction in every subject** for tier 2 and tier 3 words. This will include mapping key vocabulary from each topic and how it will be taught, recorded and assessed.
2. **To provide a broad and balanced reading curriculum**, ensuring that reading materials are documented and explicitly labelled in schemes of work. This will include identified texts for information gathering, knowledge retrieval, reading progress and reciprocal reading activities.
3. **To ensure that the vast majority of students are reaching age-related expectations** in terms of reading skills and benchmarks
4. **Prioritising 'Disciplinary Literacy' across the curriculum**, bridging gaps in reading, writing vocabulary and oracy through carefully sequenced schemes of work.

Literacy through Curriculum

Literacy is vital to making progression in every subject area, including areas like maths, science and practical subjects where it would be easy to underestimate the significance of literacy and vocabulary.

This document sets out our intent to give students a consistent and rigorous focus on literacy in all subject areas.

Disciplinary Literacy

The EEF has produced a research-led approach to improving literacy in secondary schools and it has been termed 'Disciplinary Literacy'. A link to the full research piece is included in the bibliography to this policy. The document ascribes significance to reading, writing and oracy. Its findings have formed the basis of this policy and the steps we have already taken to improve literacy. As the EEF is a charity which conducts the bulk of its research in areas of high disadvantage, its findings are particularly useful to the consideration of literacy in our own context.

Disciplinary Literacy will form the basis of literacy teaching within every department. A poster containing the seven strands can be found in Appendix 1.

Reading

Students can and should read for pleasure, purpose and progress.

The importance of reading is emphasised and the practice of it normalised in every curriculum area. All students, regardless of age or ability, are exposed to a variety of text types, both in preparation for public examinations and in terms of undertaking wider reading around subject matter, ideally to foster a deeper love of learning.

Reading Assessment

We will conduct the following assessments to track progress, monitor the efficiency and impact of our interventions.

Assessment Undertaken	Year 7	Year 8	Year 9	Year 10	Year 11
Key Stage 2 reading data (from primaries)	X				
CATs (October in Yr. 7)	X				
Library Programme Tests (library lessons)	X	X			
GL Tests (3 times a year)	X	X	X	X	Autumn
Literacy Marking in class	X	X	X	X	X
WRAT 5	Anyone involved in Lexonik				

Interventions

To support progress across the curriculum, we provide bespoke, robust interventions, based on the assessment outcomes, for those who would benefit. Our interventions are times and impact measured against a starting point. We target early-stage readers, alongside those who would benefit from coaching in reading fluency and comprehension.

Our interventions include: catch-up phonics, Lexonik, Lexia, use of Pet Xi tutors and 1-2-1 or small group work with a literacy academic mentor.

Reading Progress

Developing the *habit* of reading is a crucial component in the drive towards securing good levels of literacy. To support this, we use the 'Reading Progress' software, on Microsoft Teams, as a homework or classwork tool where most appropriate across all subjects.

The programme highlights vocabulary that students are struggling with, and gives them consistent and regular experience of reading whole texts. Sometimes, texts include examples of excellent classwork produced by other students, from Furness Academy or elsewhere. This has the added impact of demonstrating 'what good looks like' in terms of producing extended written answers within a given subject. Departmental teams use genres and forms of reading that student will need to be familiar with in each academic discipline.

Reading materials will be included in schemes of work, where appropriate. Students are encouraged to use the camera while recording their reading.

The Library

Students in Year 7 & 8 have one English lesson every two weeks in the library. English teachers focus on the skills of reading, grammar and the conventions of English, whether this is in reading, writing or oracy. Reading of both fiction and non-fiction pieces will feature in library lessons and a reading programme, **Scholastic Reading Pro**, is used.

We have a full-time librarian, whose role is central to fostering a love of books and promoting reading for pleasure, purpose and progress. She will:

- Deliver Lexonik sessions
- Plan themed events based around literary heritage to raise the profile of reading
- Host authors and plan literacy events with external agencies
- Develop links with other librarians to take advantage of offers, competitions and programmes
- Source books and resources on topics across the curriculum.
- Liaise with Subject Leads to identify useful reading materials for use in classwork, homework and for interventions
- Support departments in considering 'pre-complex' reading materials and refreshing or updating reading stock
- Run and monitor the Scholastic Reading Pro scheme
- Promote and monitor the 'Literary Canon'
- Make sure reading successes are seen and celebrated

The library has dedicated social media pages on Facebook and Twitter and these media will be used to communicate details of literacy events and activities.

Furness Academy Literary Canon

This is a collection of book titles that have been identified as having cultural significance, have been widely popular, have stood the test of time – or are mainstays of any 'most popular children's books' list.

There are two canons: one for Key Stage 3 and one for Key Stage 4. The Canon identifies 'challenging reads' and 'classics' and care has been taken to ensure that the authors and titles featured on the list represent a range of cultures and backgrounds. Books from the Canon are available from the prominent, labelled shelves in the library and there is a published list of all titles that appear on the

document. This list is also in student planners and in the Form Time Literacy Booklet. Works from the canon are represented, in extracts or full texts, in the English curriculum at both Key Stages.

Scholastic Reading Pro

This programme helps staff and students keep an effective reading log, selecting, reading and quizzing on books that are both age and ability appropriate. Scholastic has an intuitive ‘suggestion’ mode, so it will point readers towards book titles that they might enjoy, based on their interests, what they have been reading, their reading level and how well they seemed to have paid attention to previous books.

Alternate library lessons for Year 7 and 8 students in most classes are given over to the completion of Scholastic quizzes and to have dedicated reading time. The system records the number of words students are reading as well as how often they are taking quizzes on reading material.

Reciprocal Reading

The process of Reciprocal Reading gives students a strategy they can use to apply to unseen texts to aid comprehension. Departments will use a Reciprocal Reading approach to the reading of extended texts in any subject.

The method guides readers systematically through the following steps:

Predict	Look at a heading or title and try to work out the subject and what might be discussed
Clarify	Work out the meanings of unfamiliar or new words before reading
Question	Look critically at the text, asking WHAT we know and HOW we know it!
Summarise	At the end of a reading, outline the main points of the text

The model allows all students, but in particular our weakest readers, to methodically approach an unseen text. The ‘clarify’ and ‘question’ elements of this are teacher led in the initial stages of use. Gradually, students are taught to use reading cues and etymology to learn how to ‘clarify’ or deduce unknown meanings for themselves.

A document to support this is in the CPD channel of our All Academy Staff team. It is called ‘Reading at Secondary Booklet January 2017’.

D.E.A.R.

Drop Everything And Read has been adopted by the academy in a bid to foster a love of reading and to demonstrate the importance it has, by dedicating curriculum time to the pursuit. D.E.A.R takes place every two weeks. At present, students can choose a book they wish to read for 50 minutes. However, from time to time, they may be directed to read a piece of fiction or non-fiction that all members of a group read at the same time.

Staff model good reading behaviours by reading a book during D.E.A.R. This can be a fiction text or can be materials related to CPD and the professional context of teaching. It can be research based and some staff choose to read on areas of interest within their teaching field – whether it is related to subject knowledge or pedagogy.

Vocabulary

Targeted Vocabulary Instruction

Tier 2 and tier 3 vocabulary is selected and noted on schemes of work. These words will eventually feature on all knowledge organisers, so that all staff and all students have an awareness of the words and phrases deemed of paramount importance for each unit of work in each subject. A reminder of the differences between tier 2 and 3 vocabulary is in appendix 4, along with a list of words which Furness Academy staff created as a matrix for the teaching of cross-curricular 'exam question' words.

Etymology and morphology

Using word roots and word origins are the chief methods used to teach new vocabulary, alongside other recognised models, such as the Frayer Model.

Every member of staff has a log in to Lexonik Cloud, where there are vocabulary lists and support with word roots.

Further resources to support the teaching of etymology and morphology are available in the staff CPD channel on Teams. Links appear in appendix 5 of this document.

Writing

Every subject has different demands in terms of features, aims and conventions and these must be explicitly taught, modelled and practiced. Students need to be able to identify the differences between text types and emulate the conventions in their own writing.

A vital element of writing is the process of editing: the plan, draft, revise strategy. There has to be a clear and consistent message in all subjects that adding appropriate change to create improvement will often secure more marks than merely writing more: editing is rewarding.

Teachers delivering sessions on writing will support the **planning** of texts, including writing frames or knowledge organisers, the **monitoring** of writing as it is being constructed and the **evaluation** of its success. Students need to be able to identify their own writing choices and be able to explain their selection of specific vocabulary, taking into account the purpose and audience of the text.

For weaker students, scaffolds and sentence stems should be used in order to secure greater confidence in coping with the demands of extended writing. However, departments plan the gradual removal of such scaffolds, to ensure that students do not become over-reliant on them.

Oracy

Basic expectations

All students should feel supported in sharing an opinion, asking a question or debating. Not all students are naturally inclined towards speaking out loud, but all must participate.

Greetings, whether formal or informal, are an integral part of our citizenship teaching. Meet and greet and end and send routines encourage students to participate in these rituals, which society will expect of them outside the classroom.

Questioning

As part of a knowledge rich curriculum, we expect students to know the ‘what’ and to be able to explain the ‘why’ and the ‘how’ verbally, as well as on paper.

Useful questioning includes questions on metacognition as well as on content and process. Staff use open ended questions and follow-ups to encourage depth of thinking and genuine exploration of content and understanding.

Cold Calling Strategies

‘Cold calling’ is the preferred method for selecting students to speak aloud. Staff are expected to call randomly on students, taking care to involve a variety of students through series’ of lessons. Students are not allowed to opt out and “I don’t know” is not to be accepted as a persistent answer. Where a student is uncertain of an answer, a series of follow up questions should be asked, in a more simplistic manner if necessary.

‘Hands up’ may be used sparingly, where staff are keen for students to develop a sense of confidence in sharing an answer or if you are looking for an answer that has not been explicitly taught.

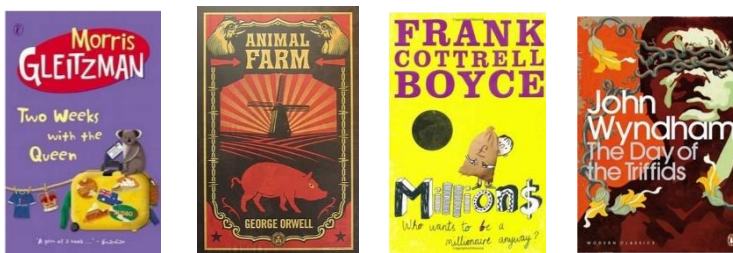
The Tutor Time Literacy Programme

Literacy Booklets are provided to all students at the start of the year to help them to keep a track of their progress in form time activities. There is space to record reading and other literacy achievements and students keep these booklets as they make their way through the academy.

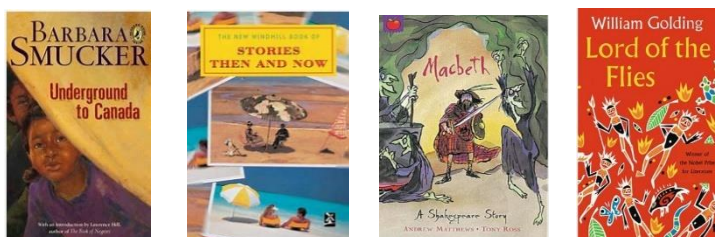
Different year groups will read a novel with their form tutors over the duration of a term. These novels have been chosen for a variety of reasons: some offer scope and challenge, others are renowned as classics and the remainder have been chosen because, historically, students have enjoyed them!

These books are separate to the English department’s reading curriculum, in order to give students exposure to a wider range of texts over time. Below is a representation of a number of the books they may read:

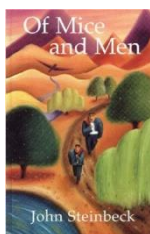
Year 7 will read one or more of these titles with their form teacher



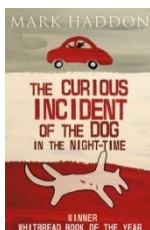
Year 8 will read one or more of these titles with their form teacher



Year 9 will read



Year 10 will read



Marking Policy

We have published a literacy marking policy in the staff handbook and in student planners. A copy is in Appendix 6 of this document.

All staff in all subjects will highlight some errors in spelling, punctuation and grammar (SPaG), though not all, as research indicates it is best to avoid over-phasing students with a page full of corrections.

Monitoring and Review

The provision of Disciplinary Literacy through each classroom is part of our Quality Assurance monitoring and review process.

Lesson drop ins generally have a specific focus and the delivery of lessons in accordance with the principles of Disciplinary Literacy will form part of that.

Subject leaders and teachers will be expected to be able to show where material linked to the explicit teaching of vocabulary, reading skills, writing skills and oracy appear within schemes of work and in pupils' booklets.

Departmental Literacy Checklist

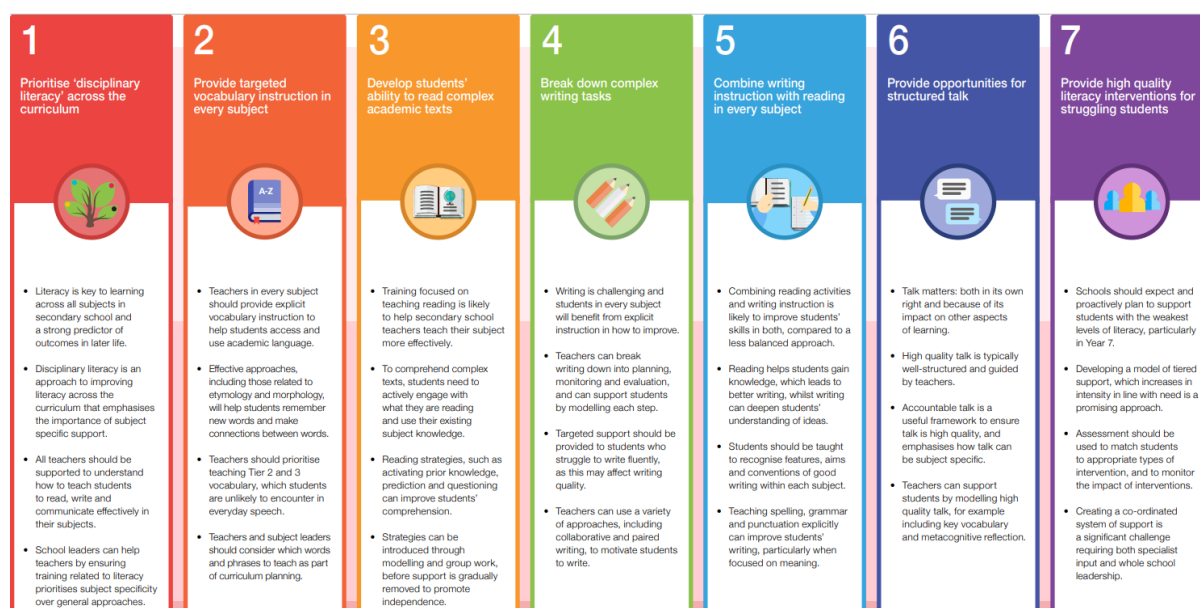
Below are the basic expectations for the provision of literacy within department areas:

- Tier 2 and 3 Vocabulary identified on Schemes of Work
- Tier 2 and 3 Vocabulary feature on Knowledge organisers for each topic
- Tier 2 and 3 Vocabulary is tested in assessments
- Reciprocal Reading is used
- Reading Progress is used to set reading homeworks where appropriate

APPENDICES

Appendix 1

EEF's poster to summarise the principles of Disciplinary Literacy

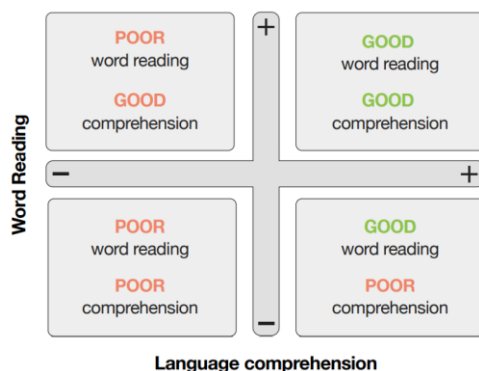


Appendix 2

The Simple View of Reading

The simple view of reading emphasises how word reading and comprehension should be taken into account when assessing reading, when identifying pupils who need support, for targeting interventions and for monitoring progress.

Fig 1.



Appendix 3

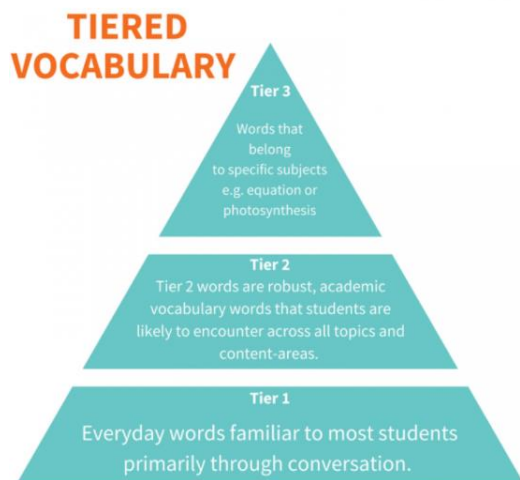
Useful glossary of Literacy terms, as promoted by The EEF

- Etymology** is the study of the origin of words: from etymon 'true sense, original meaning' + logia 'study of'
- Morphology** is the study of the structure and parts of words: from morpho 'form, shape' + logia 'study of'
- Phonology** is the study of speech sounds and their meanings in a language: from phono 'sound, voice' + logia 'study of'

4. **Transcription** is the physical process of handwriting or typing, and spelling: from trans ‘across, beyond; over’ + scribere ‘to write’
5. **Composition** is the way something is put together and arranged; in this context, a piece of written work: from com ‘with, together’ + ponere ‘to place’
6. **Homophones** are words which are pronounced the same but have different meanings, spelling or both: from homos ‘same’ + phono ‘sound’
7. **Syntax** is the arrangement of words and phrases in a sentence: from syn ‘together’ + tassein ‘arrange’
8. **Synonyms** are words which have the same or nearly the same meaning, within a language: from syn ‘together, same’ + onyma ‘name’
9. **Antonyms** are words which have the opposite or nearly the opposite meaning, within a language: from anti ‘opposite, against’ + onyma ‘name’
10. **Dialogue** use questions and answers as a method of examining something or finding a solution: from dia ‘across, between’ + legein ‘speak’

Appendix 4

Tiered Vocabulary



Analyse	Evaluate	Compare	Infer	Interpret
Justify	Consolidation	Structure	Distribution	Hypothesis
Construct	Connotation	Reference	Calculate	Solution
Predict	Conclude	Explain	Narration	Consider
Examine	Describe	Consist	Contrast	Assess
Concept	Define	Derive	Establish	Identify
Discuss	Method	Process	Percentage	Research
Argue	Demonstrate	Illustrate	Reduce	Estimate

Appendix 5

Links to useful websites that can be used to support the teaching of vocabulary

- www.membean.com
- www.etymonline.com
- <https://cloud.lexonik.co.uk/login>
- <https://www.teachwire.net/news/free-vocabulary-resources-for-ks3-and-ks4-english>

Appendix 6

Literacy Marking policy

MARKING FOR LITERACY

sp	spelling error
^	something's missing
//	new paragraph needed
??	does not make sense - read and check
C	capital letter needed
P	punctuation
W	wrong word/slang

Research links and documents

[EEF KS3 KS4 LITERACY GUIDANCE.pdf](#)

Oxford Reading reports: <https://global.oup.com/education/content/dictionaries/key-issues/word-gap/?region=uk>

FFT Literacy: Reciprocal Reading in Secondary, Fischer Family Trust 2017

Proust and the Squid: Maryann Wolf, Icon Books 2008

Closing the Reading Gap: Alex Quigley, Routledge, 2020

Closing the Vocabulary Gap: Alex Quigley, Routledge 2018

Reader, Come Home: Maryann Wolf, Harper, 2019



Furness Academy Literary Canon



KS3 (Year 7-9)

Key Stage	Where can I start if I don't read a lot?	What can I read next?	I want to challenge myself...
KS3	The BFG – <i>Roald Dahl</i>	The Lion, the Witch and the Wardrobe – <i>C.S. Lewis</i> (which is part of...)	Murder on the Orient Express – <i>Agatha Christie</i>
	Kensuke's Kingdom – <i>Michael Morpurgo</i>	The Chronicles of Narnia – <i>C.S. Lewis</i>	Alice in Wonderland – <i>Lewis Carroll</i>
	Goodnight Mr Tom – <i>Michelle Magorian</i>	The Harry Potter series – <i>J.K. Rowling</i>	Sense and Sensibility – <i>Jane Austen</i>
	Holes – <i>Louis Sachar</i>	Charlotte's Web – <i>E.B. White</i>	Gulliver's Travels – <i>Jonathan Swift</i>
	The Hunger Games – <i>Suzanne Collins</i>	The Borrowers – <i>Mary Norton</i>	Tales of Mystery and Terror – <i>Edgar Allan Poe</i>
	The Brilliant World of Tom Gates – <i>Liz Pichon</i>	Truckers – <i>Terry Pratchett</i>	The War of the Worlds – <i>H.G. Wells</i>
	Diary of a Wimpy Kid – <i>Jeff Kinney</i>	Northern Lights – <i>Philip Pullman</i>	The Hobbit – <i>J.R.R. Tolkien</i>
	The Magic Faraway Tree – <i>Enid Blyton</i>	The Graveyard Book – <i>Neil Gaiman</i>	Treasure Island – <i>Robert Louis Stevenson</i>
	Time Riders series – <i>Alex Scarrow</i>	Mortal Engines – <i>Philip Reeve</i>	Great Expectations – <i>Charles Dickens</i>
	A Series of Unfortunate Events - <i>Lemony Snicket</i>	The Secret Garden – <i>Frances Hodgson Burnett</i>	Canterbury Tales – <i>Geoffrey Chaucer</i>
	The Weight of Water – <i>Sarah Crossan</i>	Anne of Green Gables – <i>Lucy Maud Montgomery</i>	A Midsummer Night's Dream – <i>William Shakespeare</i>
	Winnie and Wilbur series – <i>Valerie Thomas & Korky Paul</i>	One Damned Thing After Another – <i>Jodi Taylor</i>	A Tale of Two Cities – <i>Charles Dickens</i>
	Gangsta Granny – <i>David Walliams</i>	The Railway Children – <i>Edith Nesbit</i>	Macbeth – <i>William Shakespeare</i>
	Midnight for Charlie Bone – <i>Jenny Nimmo</i>	Wind in the Willows – <i>Kenneth Grahame</i>	Noughts and Crosses – <i>Malorie Blackman</i>
	Charlie and the Chocolate Factory – <i>Roald Dahl</i>	Twilight series – <i>Stephenie Meyer</i>	Wonder – <i>R.J. Palacio</i>
	The Kid Normal Series – <i>Greg James & Chris Smith</i>	Percy Jackson and the Lightning Thief – <i>Rick Riordan</i>	Discworld series – <i>Terry Pratchett</i>
	George's Marvellous Medicine – <i>Roald Dahl</i>		Birdsong – <i>Sebastian Faulks</i>

	<p>The House with Chicken Legs – <i>Sophie Anderson</i></p> <p>The Iron Man – <i>Ted Hughes</i></p> <p>Stig of the Dump – <i>Clive King</i></p> <p>Flat Stanley – <i>Jeff Brown</i></p> <p>Famous Five series – <i>Enid Blyton</i></p> <p>Dork Diaries – <i>Rachel Renee Russell</i></p> <p>How to Train Your Dragon – <i>Cressida Cowell</i></p> <p>Cherub Series – <i>Robert Muchamore</i></p> <p>Any title – <i>Judy Blume</i></p> <p>Any title – <i>David Walliams</i></p> <p>Any title – <i>Jacqueline Wilson</i></p>	<p>The Mortal Instruments series – <i>Cassandra Clare</i></p> <p>The Enemy series – <i>Charlie Higson</i></p> <p>The Boy in the Striped Pyjamas – <i>John Boyne</i></p> <p>Stone Cold – <i>Robert Swindells</i></p> <p>The Machine Gunners – <i>Robert Westall</i></p> <p>Across the Barricades – <i>Joan Lingard</i></p> <p>Power of Five series – <i>Anthony Horowitz</i></p> <p>What Katy Did and What Katy Did Next – <i>Susan Coolidge</i></p> <p>Vampire Academy – <i>Richelle Mead</i></p> <p>White Fang – <i>Jack London</i></p> <p>Beowulf – <i>Unknown (but several authors have translated)</i></p>	<p>The Life of Pi - <i>Yann Martel</i></p> <p>Anita and Me – <i>Meera Syal</i></p> <p>Turtles All the Way Down – <i>John Green</i></p> <p>The Book Thief – <i>Markus Zusak</i></p> <p>A Little Princess – <i>Frances Hodgson Burnett</i></p> <p>Black Beauty – <i>Anna Sewell</i></p>
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KS4 (Year 10-11)

Key Stage	Where can I start if I don't read a lot?	What can I read next?	I want to challenge myself...
KS4	North and South – Elizabeth Gaskell	The Lord of the Rings trilogy – J.R.R. Tolkien	Pride and Prejudice – Jane Austen
	How I Live Now – Meg Rosoff	Frankenstein – Mary Shelley	Emma – Jane Austen
	A Kestrel for a Knave (Kes) – Barry Hines	1984 – George Orwell	Northanger Abbey – Jane Austen
	Of Mice and Men – John Steinbeck	Animal Farm – George Orwell	Lord of the Flies – William Golding
	Black, White, Gold - Kelly Holmes	The Strange Case of Dr Jekyll and Mr Hyde – Robert Louis Stevenson	Wolf Hall – Hilary Mantel
	The Diary of Adrian Mole series – Sue Townsend	Dracula – Bram Stoker	The Old Man and the Sea – Ernest Hemingway
	Harry Potter Series – J.K. Rowling	Little Women – Louisa May Alcott	To Kill a Mockingbird – Harper Lee
	The Accidental Billionaire – Tom McLaughlin	Watership Down – Richard Adams	Wuthering Heights – Emily Bronte
	Butterfly Lion – Michael Morpurgo	I Capture the Castle – Dodie Smith	Les Misérables – Victor Hugo
	War Horse – Michael Morpurgo	Cider with Rosie – Laurie Lee	Odes – John Keats
	An Eagle in the Snow – Michael Morpurgo	The Woman in Black – Susan Hill	The Color Purple – Alice Walker (USA)
	Gamer – Chris Bradford	Heroes – Robert Cormier	The Lyrical Ballads – William Wordsworth & Samuel Taylor Coleridge
	Virus – Chris Bradford	The Hitchhiker's Guide to the Galaxy – Douglas Adams	Jane Eyre – Charlotte Bronte
	Rock War – Robert Muchamore	Notes From a Small Island – Bill Bryson	Middlemarch – George Eliot
	The Fault in Our Stars – John Green	The Da Vinci Code – Dan Brown	Bleak House – Charles Dickens
		Swallows and Amazons - Arthur Ransome	Brave New World – Aldous Huxley
			The Adventures of Tom Sawyer and The

	<p>The Curious Incident of the Dog in the Night-time – <i>Mark Haddon</i></p> <p>The 100-year-Old Man Who Climbed Out of the Window and Disappeared – <i>Jonas Jonasson</i></p> <p>Saturday – <i>Ian McEwan</i></p> <p>The Story of my Life – <i>Helen Keller</i></p> <p>A Gathering Light – <i>Jennifer Donnelly</i></p> <p>The Lovely Bones – <i>Alice Sebold</i></p> <p>Fever Pitch – <i>Nick Hornby</i></p> <p>The Binding – <i>Bridget Collins</i></p>	<p><i>Adventures of Huckleberry Finn – Mark Twain</i></p> <p><i>The Woman in White - Wilkie Collins</i></p> <p><i>The Great Gatsby – F. Scott Fitzgerald</i></p> <p><i>The Catcher in the Rye – J.D. Salinger</i></p> <p><i>I Know Why the Caged Bird Sings – Dr Maya Angelou</i></p> <p><i>The Grapes of Wrath – John Steinbeck</i></p> <p><i>Heart of Darkness – Joseph Conrad</i></p> <p><i>Oranges Are Not the Only Fruit – Jeanette Winterson</i></p> <p><i>Silas Marner – George Eliot</i></p> <p><i>Eleanor Oliphant is Completely Fine – Gail Honeyman</i></p> <p><i>The Kite Runner – Khaled Hosseini</i></p> <p><i>The Handmaid’s Tale – Margaret Atwood</i></p> <p><i>Alias grace – Margaret Atwood</i></p> <p><i>Cat’s Eye – Margaret Atwood</i></p> <p><i>The Time Traveller’s Wife – Audrey Niffenegger</i></p> <p><i>Catch-22 – Joseph Heller</i></p> <p><i>The Fountainhead – Ayn Rand</i></p>
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